

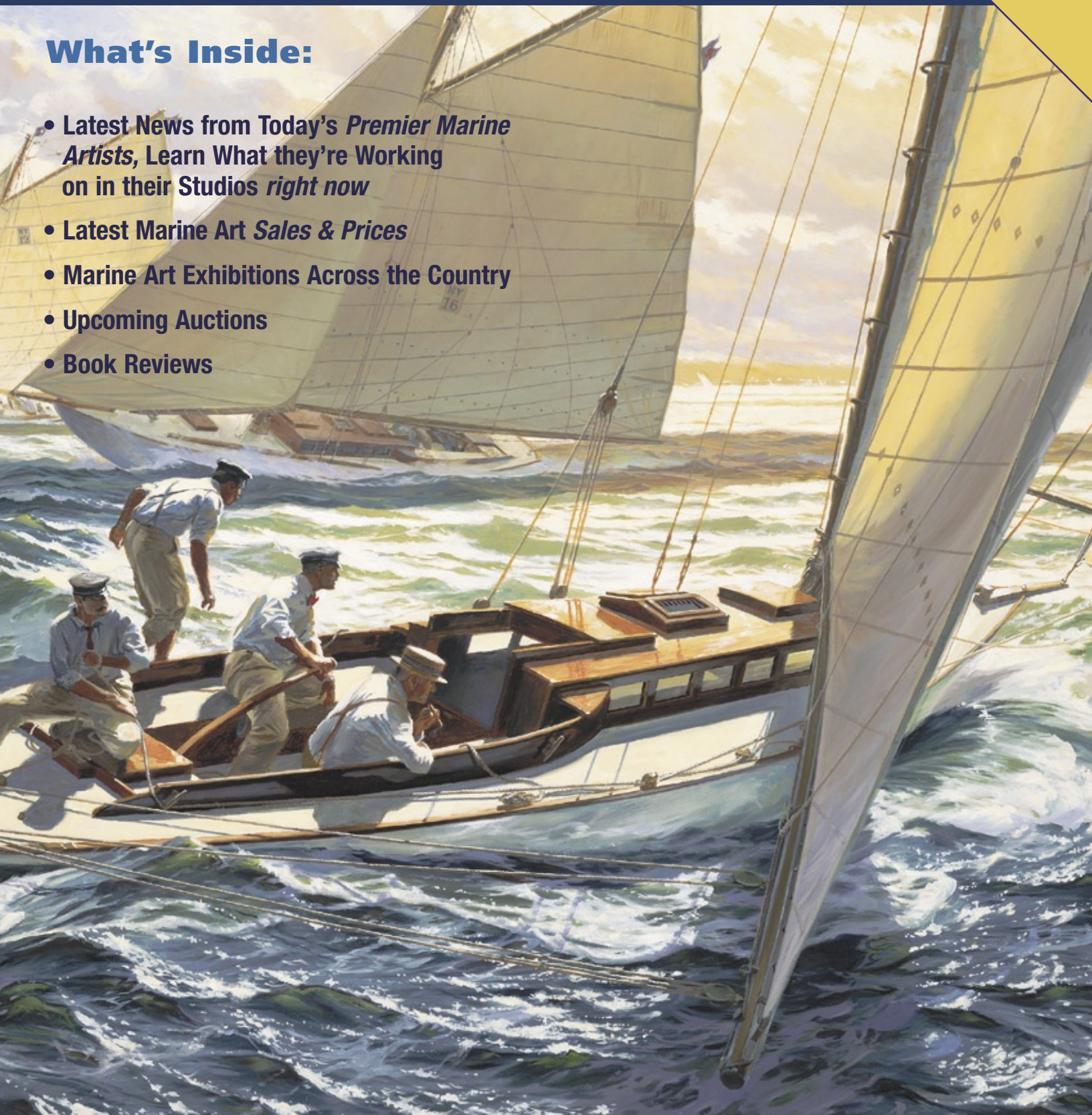
MARINE ART QUARTERLY

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

COMPLIMENTARY
DOUBLE ISSUE

What's Inside:

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



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



Neal Hughes

Late Afternoon Off Newport

Oil 30" x 40" \$12,000



Sergio Roffo

Hadley Harbor, Massachusetts

Oil 24" x 36" \$17,500

Information on purchasing the Artwork pictured in the *MARINE ART QUARTERLY* may be obtained by contacting the Publisher, J. Russell Jinishian at (203) 259-8753 or rjinishian@optonline.net

News From the Artists

Despite the economic difficulties throughout the world, this has been and continues to be a period of tremendous activity in the field of marine art, with exhibitions, workshops and projects being held by dedicated marine artists all over the globe. So let's get right to the news... beginning with the **American Society of Marine Artists (A.S.M.A.)**, which wraps up its year-long traveling 30th Anniversary Exhibition in September at the **New Bedford Art Museum** in **New Bedford, Massachusetts**. The exhibition will be on display throughout the summer at the **Spartanburg Art Museum** in **Spartanburg, South Carolina**. (See our exhibition page for details, and our book page for catalogue information.) New Bedford will also be the site of the Society's annual meeting, which features a keynote address by well-known author and maritime historian **Llewellyn Holland**, whose family's shipping business was based in New Bedford. **Ian Marshall**, the Society president, tells me that three artists were elected to "Fellow" status this year: **William R. Davis**, **Joseph McGurl** and **Kim Shaklee**. While **Willard Bond**, **Victor Mays**, **John Stobart**, and **Don Stoltenberg** were elected to a new category: **Fellows Emeriti**. The 26 Fellows are the ones who annually review submissions from artists who wish to become artist members of the Society. This year six artists were elected new members. They are **Larry Moore**, **Steven Lush**, **Katherine Young**, **David Lussier**, **Jacob Collins** and **Steve Henderson**. Congratulations to all!

Despite the death of the Society's longtime Managing Director, **Nancy Stiles**, the Society is pressing on. It announced recently that not only is the **Library of Congress** collecting the organization's journal, but now the library at the **Metropolitan Museum of Art** in **New York City**, named for the former **IBM** chief executive and passionate marine art collector, **Thomas J. Watson**, is collecting it as well.

In addition to his duties as president of A.S.M.A., **Ian Marshall** has been active in many other arenas. Thirty-four paintings from his fifth book **Cruisers and La Guerre de Course** (see our book pages) were on display, along with photographs and models from the Navy's collection, through July at the **Naval War College** in **Newport, Rhode Island**. The college, through Professor **John Hattendorf**, commissioned **Ian** to paint **Admiral Ernest King** hoisting his flag as Commander of the Atlantic Fleet in the spring of 1941 aboard the USS **Augusta** in **Narragansett Bay**, Rhode Island. **Admiral King** went on to become the Navy's Chief of Staff during World War II. The opening was attended by many admirals, along with **Maryann Peers**, the provost of the **Newport Naval Base**. **Ian** said he's "never been to an opening with so many well-informed people who wanted to come up and talk about ships."

Readers of **Sea History** magazine, journal of the **National Maritime Historical Society (NMHS)** (nmhs.com) will see an article in the fall issue by **Ian** on **Tramp Steamers**, accompanied by reproductions of twenty paintings **Ian** has produced recently of these funky freelance freighters which populate harbors

all around the world. The NMHS recently held its awards dinner at the **Army and Navy Club** on **Farragut Square** in **Washington, DC**, one block from the **White House**, where the Master of Ceremonies, **Gary Jobson**, America's Cup sailor and TV Personality, presented the Society's Bravo Zulu Award to **Admiral Thad W. Allen**, Commandant of the United States Coast Guard, and its Distinguished Service Award to marine artist **John M. Barber**, who has spent a lifetime chronicling the vanishing way of life along the Chesapeake Bay, and has personally helped raise \$5 million for Chesapeake Bay preservation organizations with his artwork.

John's most recent painting was created for the collection of **Charles Raskob Robinson**, charter member



William G. Muller *Thunderstorm off the Battery, New York City, 1912* 12"x17" Oil \$9,500

A view toward the west from near the southern tip of Manhattan, showing the new Whitehall Building, the Castle Garden Aquarium and the Municipal Staten Island Ferry slips. The distant Cunard Liner **CARPARTHA** is seen going up the Hudson River, while the 3-masted coal schooner **J.E. DUBIGNON** shortens sail and passes the sidewheel steamboat **ALBERTINA**.

of the American Society of Marine Artists. It features the skipjack **Lorraine Rose** sailing the down the Chesapeake past **Hooper Island** and **Hooper Island Light** on the eastern shore of Maryland. He recently completed another commission for **Washington, DC** collector **Phil Mudd** of the ferryboat **Governor Nice** plying the Chesapeake before the bridges were built. The basis was a photograph **Phil** took with a **Brownie Instamatic** camera in the 1950s at the age of 13 years old. Fifty years later he found the photograph and took it to **John**, who made an incredible painting of it. **Phil** says of his collecting, that he loves having "paintings that have a story." My guess is that he's not alone in that.

Speaking of the **U.S. Naval Institute**, their journal **Proceedings** recently published an article on the naval paintings of **Tom Freeman** which have hung in the West Wing of the **White House** since 1986. In fact, just two weeks before the inauguration of **President Barack Obama**, **Tom** delivered his 51st painting there—this one depicting the aircraft carrier USS **Hornet** and **Doolittle's Raiders** in 1942. In honor of the new President's Chicago roots, **Tom's** currently working on a painting of USS **Chicago** (CA-136). In addition to the **White House**, **Tom's** painting of **President George W. Bush** landing in the S-3 onboard the USS **Abraham**

Lincoln, May 1, 2003 hangs onboard the ship, and his USS **Constitution** off Gaeta, Italy 1st August, 1849, depicting the visit aboard ship of his holiness **Pope Pius IX** was presented by **Tom** to **John Paul II**, and now hangs today in the **Vatican**. It's nice to know that high quality marine art is inspiring our world leaders on a regular basis.

"Old Ironsides" is of course an oft painted ship, particularly scenes of her epic battles. But **Paul Garnett** reports that he's taking a different tack in his painting of her. His painting depicts her as she is being launched on October 21, 1798 from the **Edmond Hart Shipyard** at the north end of **Boston** where the Coast Guard station is located today. **Paul's** view is that the launching

has never being correctly documented. To make sure he's doing it right, he has done an incredible amount of research, and even built a three dimensional model of all the buildings in the shipyard and surrounding neighborhood. One of **Paul's** biggest concerns was to make certain that because she came down the ways "stern to," that he had an accurate depiction of what her stern looked like on that day. To do that, he sought out **Tyrone Martin**, a former commander of the **Constitution** and author of a book on her, **The Most Fortunate Ship**. He also dug into the archives in **Charlestown, Massachusetts** where the ship and **Constitution Museum** are today. There he found a book entitled **Super Frigate**, which he said "has the best documentation of what her stern looked like." **Paul** even researched the weather on that day, which he said was a "miserable, cold, rainy day." To make sure he got the color of the sky right. So he's made a number of visits to the North End on such days to observe the sky and record it, because as he says, "It's one thing that hasn't changed in the last two

hundred years." **Paul** has also been supplementing his painting income by answering the demand for demonstrations to art societies in the Boston area, where he says he makes \$250 for 1 1/2 hours work. Not quite "Boston Legal" rates—but not too shabby. **Paul** also reports that he got a call from **Andrew Buckley**, who is producing a film on the **Columbia Rediviva**, which was, in 1790, the first American flag ship to sail around the world, and who wants to use **Paul's** painting of the ship in the film. You can also see **Paul's** painting of the ill-fated **Pandora**, which tracked down the mutineers from the HMS **Bounty**, on the cover of **William H. White** new Napoleonic era novel **When Fortune Frowns**.

The **Constitution Museum's** **Harrie Slotvick** recently contacted us for permission to use **Bob Sticker's** dramatic painting "Gun Deck Aft," depicting the hot and heavy action on the canon deck aboard an American frigate in the midst of battle. He plans to blow **Bob's** painting up to nearly 30 ft. long so that the figures in it will be life size, and use it as a backdrop for an exhibit. As **Harrie** said of **Bob's** work, "It's so historically well done. So accurate it fits the museum's story and message perfectly." **Bob**, an ex-World War II **PBY** pilot, has recently completed a series of formal portraits of pivotal figures from U.S.



Leonard Mizerek

Schooners Sailing at Sunset

Oil 24" x 48" \$11,000

naval and maritime history. These include portraits of **Admiral Matthew Perry** (the younger brother of **Oliver Hazard Perry** who won the Battle of Lake Erie) (Matthew Perry was responsible for negotiating the first sailor's rights treaty with Japan in 1854); **Mathew Maury**, the father of modern oceanography; and **Admiral William Sims**, (1868-1931) Commander of U.S. Naval forces in Britain during WW I, two term president of the Naval War College, and of author of *Victory at Sea*, which was awarded the 1921 **Pulitzer Prize** in History. These paintings make quite a collection, and help to highlight the accomplishments of these distinguished men lost in the pages of history except to a few aficionados.

Of course, one of the pivotal figures in American maritime history is being celebrated all this year as 2009 marks the 400th anniversary of **Henry Hudson's** arrival in New York Bay, and the very beginnings of the Dutch settlement **New Amsterdam**, known as **New York City** today. While there are a great many events and exhibitions surrounding Hudson, his contemporaries and the history of New York City going on throughout the year (see our exhibition page for details), New York based artist **Len Tantillo** is also being celebrated for his unique contributions to making this history come alive. Well-known for his historic recreations of cities of the upper Hudson River like **Schenectady** and **Albany**, Len has spent the last several years between museums and archives in the Netherlands and New York to research the land, buildings and ships of New York's first settlement. He fed all this information into his computer, and over a period of six months, using sophisticated simulation programs used by **Steven Spielberg** in the creation of motion pictures, he built a virtual model of New Amsterdam in 1660, building for building, street for street, so that on the computer he is able to walk down any street, turn any corner and have a clear picture of what New York looked like in the 17th-century. He can even adjust light and atmosphere from full daylight to deepest night. Pretty amazing! Of course if he were a movie producer he would have made a movie. But he's a painter. So what did he do? He set out creating a series of remarkable paintings. As it turns out, there are only a few actual city plans, drawings and watercolors of early New York, so that Len's highly detailed paintings

are now really the only records around that give us a complete impression of what the architecture, scale and arrangement of the city was. The subject matter of his paintings ranges from a complete panorama of the city's waterfront, seen from Governors Island (see page 15) to a view looking towards Brooklyn as if you were standing in what is now Hanover Square. Another painting by Len shows New Amsterdam being visited by the *Trouw*, a trading vessel that ran regularly between the New World and the Netherlands. We got a call recently from **James Spencer** in **Portland, Oregon** who said, "I must have that painting. My relatives came over on the *Trouw*!" Of course there's never been another painting of it available. While Len has become one of the premier historians of the Hudson River, he is also very much a modern-day man. The destroyer escort *Slater*, now a museum ship berthed in Albany, has commissioned him to paint her on duty in the North Atlantic. Just how good are these paintings? Well, the **Holland Society of America** honored Len last fall with its Distinguished Achievement Medal. Apparently the Holland Society had to two choices when it was considering the award: Len and **Robert Kennedy, Jr.** When the Holland Society called Kennedy to discuss it with him, Kennedy who had visited Len's studio a couple of times (accompanied by his bodyguard—of course, Len is one rough customer), said simply, "give it to Len."

In addition to the Holland Society award, the **Westfries Museum** in **Hoorn, The Netherlands** has claimed the right to be the first to exhibit these paintings, beginning in September to November (www.westfriesmuseum.nl). That exhibit will include 25 paintings and 10-15 drawings. In preparation for this exhibit the Dutch Minister of Culture came to Albany, New York to meet with Len and to meet with the fascinating one man **New Netherland Project**. I say "one man" because this is a project sponsored by the Dutch government to translate the early documents of New York which are written in Old Dutch. The project has been going on for over 100 years, and today there is only one man in the world who can perform the translations! He lives in Albany, New York. A Dutch television station also came and interviewed Len for a news program about the **New York State Museum** where photographs of Len's paintings have been enlarged to 20 ft. long as part of an exhibition this summer.

Len was also invited to speak last fall at the **Albany Institute of History and Art** where he spoke on the "Schuyler Saga," which included both **Phillips Schuyler**, New York State's first governor under the English, and **Samuel Schuyler**, an African-American freeman of color, who, began in 1821 as a riverboatman. Samuel then purchased a share of the Hudson Steamboat Company, and within 20 years became the owner of **Schuyler & Brainard**, the largest steamboat company in New York. One of the side-wheelers he built, *American*, was painted by well-known ship portraitists **John** (1815-1856) and **James** (1815-1897) **Bard**.

A big blow was taken by the art world on January 16 of this year with the passing of **Andrew Wyeth**, arguably, along with **Norman Rockwell**, one of America's most iconic artists. There isn't a realist artist around who was not inspired in some way not only by Wyeth's feel with the brush, but his commitment to pursuing raw truth in his work, no matter how gritty, so that like life, many of his most powerful paintings had an achingly beautiful quality. He was still painting in 2008 at the age of 90 years old. In fact, the very last painting he created was published this year in the 25th anniversary edition of the **Island Institute's** *Island Journal* in **Rockland, Maine**. Andrew Wyeth and his son **Jamie Wyeth** (both subscribers to the *Marine Art Quarterly*) have been regular and unassuming summer residents in coastal Maine for many years. Andrew actually helped get the Island Institute off the ground 25 years ago. Fittingly, Wyeth's final painting was a marine painting—an egg tempura of an island scene with a sloop sailing in the distance. The painting is entitled "Goodbye" and was published in the Journal as part of a folio of more than a dozen. The Island Institute is a fascinating organization. Unique to Maine, it is dedicated to issues affecting its island population and working waterfront. Information on the Institute and a copy the Journal can be found at www.islandinstitute.org.

If you are visiting Maine this summer, you may want to follow the **Maine Art Museum Trail** which leads you to 53,000 works of art displayed at seven museums throughout the state, including those at **Bates College** in **Lewiston**, **Bowdoin College** in **Brunswick** and **Colby College** in **Waterville**; to the **Farnsworth Art Museum** and its special Wyeth Wing in **Rockland**,

Maine; the **Ogunquit Museum**, the **Portland Museum of Art** and the **Maine Museum of Art in Bangor**. More information on this can be found at www.maineartmuseums.org.

When the Wyeths themselves weren't in Maine they spent the winters in **Chadds Ford, Pennsylvania**, where Andrew's father, well-known illustrator **N.C. Wyeth** (1882-1945), set up shop. Today you can visit the **Brandywine River Museum**, which houses paintings by all the artists in the Wyeth family. In addition, you can take specially run tours from Tuesday – Sunday to see N.C. Wyeth's studio and to the Kuerner Farm, a subject explored by Andrew Wyeth in over 1,000 paintings. Tours of the collection are given by Andrew's granddaughter, **Victoria Wyeth**, which includes discussions of the artist's techniques, subject matter and special family insights. The museum also regularly shows a film entitled *Self Portrait: Snow Hill* produced by **Betsy Wyeth** and narrated by actor **Stacy Keach**, which opens a window in Wyeth's private world. More information on the museum and all that is available can be found at brandywinemuseum.org or by calling 610-388-2700.

The **Brandywine Museums and Garden Alliance** has announced its own Treasure Trail pass which offers admission to 9 museums like the **Delaware Museum of Natural History**, **Longwood Gardens**, and **Winterthur Museum and Country Estate**. (See brandywinetreasure.org for more information.)

Even if you can't make it to Chadds Ford this summer, the museum and the **Wyeth Foundation for American Art** has recently announced that it has made a catalogue raisonné of paintings by N.C. Wyeth available online for the very first time. (visit www.ncwyeth.org for complete information) Over 2,000 paintings and 700 drawings were made by N.C. Wyeth during his long

career of illustrating books like *Treasure Island* and *Kidnapped*, and creating images for hundreds of magazine stories for public and private journals.

Andrew Wyeth had a mixed reputation in the art world. While traditionalists loved his work, the modernists detested it. But he made headlines in 1986 when a news-letter publisher, **Leonard Andrews** paid \$6 million for 240 paintings of **Helga Testorf**, painted at the Kuerner Farm over a period of a decade. The "Helga Pictures," as they became known show Helga both clothed and naked, and lent to a number of rumors about her relationship with the artist. A year later, Andrews sold the same 240 paintings (plus a few others) to a Japanese collector for \$45 million! Whether they liked it or not, the art world was paying attention now.

The state of **Connecticut** has announced its own Art Trail, this one of 15 museums, including everything from **J. Alden Weir's Farm** to the **Florence Griswold Museum** in **Old Lyme**, Connecticut, once the boarding house where Connecticut impressionists like **John Twachtman**, **Childe Hassam**, and **Albert Pinkham Ryder** would stay in the summer; and the **Wadsworth Atheneum Museum** in **Hartford** among many others. They are offering a special pass for \$25 per person, allowing unlimited visits during any two week period. The pass is only available online at www.arttrail.org.

The **Bruce Museum** in **Greenwich, Connecticut** was the site this spring of one of the largest exhibitions of the paintings of **James E. Buttersworth** (1817-1894) in recent memory. Many of the paintings in "Illuminating the Sea" were on loan from **Mystic Seaport Museum** in **Mystic**, Connecticut, where legendary publisher **Don McGraw** (whose hardcover magazine *Nautical Quarterly* is still sought after by collectors today) recently bequeathed a large collection

of Buttersworth paintings to the museum. McGraw's gift brought the total of James E. Buttersworth paintings in the **Mystic Seaport** collection to more than 50. This Bruce Museum exhibition included paintings like the yacht "Sappho off the Needles," "Magic in New York Harbor," and the ships built for **Charles Henry Mallory** and the well-known Mallory Lines. The opening was a well-attended affair, and what we hear regularly from museums like the Bruce is that their maritime exhibitions are among their most visited exhibitions ever.

If you were in **California** earlier this year, you could have visited a terrific exhibition of the paintings of West Coast painter/maritime historian **David Thimgan** (1955-2003) entitled "Coastal Water: Looking Back at the Paintings by David Thimgan," at the **Ventura County Maritime Museum** in **Oxnard**, California. David was certainly, hands down, the premier contemporary chronicler of the fascinating maritime history of the West Coast. Over thirty of David's paintings were on display depicting the unique vessels and harbors of our Pacific coast. One of the special features of the exhibition was a presentation on David's work by his wife **June Carey**, a successful painter in her own right. While David has been gone some six years, his paintings have a universal quality that appeal not just to fanciers of the West Coast which makes him still among the most collected marine painters today.

North Carolina artist, **Bob Dance**, well-known to *Wooden Boat* magazine readers for his depictions of the Jonesport lobsterboats, was the recipient of the award given in David Thimgan's name at the **Mystic International Exhibition** last fall. This time it was for his painting of the "231 ft. NOAA ship *Ranier* in College Fjord, Resurrection Bay, Alaska." In the small world department, how are these two facts? Bob just recently discovered that he and **John Mecray** were at

Continued on page 14



Joseph McGurl

Daybreak

Oil 24" x 36" \$32,000

INTERESTING NEWS FROM THE ART WORLD AT LARGE

The art world at large is always a dynamic marketplace, even in these especially “interesting times” we live in with all sorts of fascinating goings on throughout the year. Some of these have a direct impact on collectors of marine art, while others simply offer insights into aspects of the marketplace. This most recent period has seen developments in sales of art at auction, and on the internet, buying and selling art as an investment tool, and even using art as loan collateral. One quick gauge as to how the art market is faring overall is to take a look at the performances of the major auction houses. Sotheby’s closed out 2008 with gross sales \$5.3 billion, \$4.9 billion of which were actual auction sales as opposed to private sales made post auction, or pre-auction. They reported that 726 lots sold for more than \$1 million each. 114 of these sold for more than \$5 million. The top lot of 2008 was modern English painter Francis Bacon’s triptych, which sold for \$86.3 million. That’s not too shabby a number in any economy. Christie’s rang out 2008 with sales of \$5.1 billion, with 629 lots selling for over \$1 million each. The early part of 2009 saw both houses girding their loins in anticipation of a difficult year ahead. What they’ve found so far this year is that, while there is still a tremendous amount of money being spent on art and artifacts (in fact, there have probably been more world records set in a whole variety of categories, from paintings to watches to guns this year than ever before), sales results have simply been unpredictable at auction—some sales doing extremely well, and others coming in way below their estimate. Most dealers seem to feel that the quality items are bringing top prices in this market, whereas the items of lesser quality are not.

Sotheby’s, like nearly every other business in America has instituted salary and job cuts across the board in an effort to save about \$150 million in 2009. They also reacquired their flagship building at 1334 York Avenue for \$370 million, which they had sold to RFR Holding, LLC in 2003 for \$175 million and had been leasing.

Christie’s announced its own reorganization, which like Sotheby’s involved some consolidating of departments, like closing the book department and gun sections in London. In New York they combined the old master and 19th-century British, European drawings and watercolors all into one department; and absorbed their maritime sales department in New York into American paintings and topical sales. Longtime Christie’s employee and maritime department head Marie Kotsonis is taking a little time off, but assured she would be back in the field soon. Christie’s has even announced a new policy, which amends their policy extending long term payments for payments for a work of art stipulating that they would release no works in future unless they are paid in full, ensuring that “cash is king,” even at Christie’s.

Major auctions houses have suffered in recent years with huge guarantees that they’ve offered consignors to land the top lots in their auction rooms. Although sales have gotten more unpredictable, a guarantee is a guarantee, and in some cases resulting losses for the auction house have been significant. While both auction houses have pared their guarantees to sellers way down and are using them only in “exceptional circumstances,” Sotheby’s is still operating from the other end with “irrevocable bids.” This means they have a buyer who has already agreed to purchase a work of art or a lot at a certain price. Someone steps in and wants to pay more, and the original bidder gets a piece of the profits. Hey not a bad deal, I suppose. To be successful, auction houses, dealers, and galleries need quality items and quality customers. Edward Dolman, Christie’s CEO, described the shift away from high risk strategies to accomplish that. He said, “We’re going to be a more traditional business, relying instead on the three ‘Ds’—debt, divorce and death” to get their artwork into their auction rooms.

By contrast, the mother of all online auctioneers, eBay, continues to grow, showing a 20% increase in net income in

the second quarter of 2009, with the internet service PayPal, contributing mightily towards their success. Other more regional auction houses around the country have been making their own adjustments. Boston based Skinner announced a move from its longtime Bolton, Massachusetts location to consolidated 69,000 sq. ft. combination auction house, warehouse, corporate offices in Marlboro, Massachusetts. London based Bonham moved its New York showroom into the IBM building on Madison Avenue. Also in New York City, Phillips de Pury & Company, itself the result of a takeover in 1999 when Phillips was acquired by Bernard Arnault (chairman of Louis Vuitton/Moët-Hennessy), have announced that they have been acquired by Moscow-based Mercury Group a luxury goods distributor. So, as in every industry, art and auction people are re-examining their priorities, in an effort to emphasize their strengths and minimize their weaknesses.

Of course, as we’ve seen recently, a lifetime of planning and careful risk avoidance can be wiped away in an instant through fraudulent behavior. In March of this year, Lawrence Salander, principal in Salander O’Reilly Galleries on East 71st in New York, was arrested and charged with stealing \$88 million from consignors and artists. The Manhattan D.A., Robert Morgenthau, said that among other activities Salander had sold one painting to three people, promising each a 50% share! This must be the new math. He said they’ve uncovered fraud going back to 1994, involving Salander reaping over \$100 million in profits. As Morgenthau said, “He was a master salesman. People trusted him, so he was able to sell investors paintings two or three times. And when he didn’t pay, he always had a lot of excuses.” Sound familiar? Can you say 150 years in prison?

While many people have never been to an auction at Sotheby’s or Christie’s, or even into an art gallery, one place people are encountering an opportunity to see art for the first time is on the high seas aboard increasing popular cruise ship lines. The biggest player in this arena is the Southfield, Michigan-based Park West Gallery, which calls itself “the world’s largest art dealer.” They reportedly sell \$300-\$400 million worth of artwork each year, much of it aboard the Royal Caribbean, Celebrity, Norwegian, Carnival, Holland America, Disney, Region, Oceania lines through onboard auctions. Often the artwork involved is “fine art” by known artists like Picasso, Salvador Dali, and Peter Max, whose market value is such that questions of fraud and over-valuation have plagued their markets for years. It turns out that the auctions aboard cruise ships are not immune to the controversy. A New York Times full page and a half article on the subject described one customer who paid \$31,110 for 1968 print “Le Clown” by Picasso only to find later that it was worth about \$5,000. Another couple on a Royal Caribbean cruise in the Bahamas bought a set of three “Divine Comedy” prints by Salvador Dali for \$19,468. The customer said, “The auctioneer told us we could walk off the boat and sell them for 20% more, and they would go up 20% a year.” Back on land they had the prints appraised. The resale value of one print came in at only \$850-\$1,000. One

customer felt that buying art aboard a cruise ship is part of the whole quality experience and enjoyment of his vacation. But as he put it, “I’m not mad about spending \$73,000, I’m mad about spending \$73,000 for works that I was told were worth more than \$100,000, and are probably worth \$10,000, if they are even real.” The New York Times quoted Jessica Daraby, a Los Angeles lawyer who had been involved securing refunds for two customers. She said, “People are not watching their wallets like they would on Times Square. They are lulled into this belief that they are in a very safe place.”

It turns out that a number of these customers found some additional support in their efforts to get redress through the Fine Art Registry (www.fineartregistry.com) which, for a \$10 annual fee, tags and registers artwork for customers and tracks them over time. As the site founder, Theresa Frank said, “If you are paying for a Mercedes you should get a Mercedes, not a ‘65 Volkswagen.” Park West has apparently filed a libel lawsuit against the art registry. Another twist in the story is that these auctions often take place in international waters, outside the jurisdiction of land-based police departments. In fact, the FBI has gotten involved and has actually taken part in a panel discussion last year in Los Angeles related to art fraud and forgery on land and at sea.

Of course it is not just crooked or dubious dealers that are involved. There’s a story that surfaced through the FBI involving a stash of over 300 works of art by artists like Picasso, John Singleton Copley, Roberto Giacometti, Eugene Boudin. Every single one of them had been stolen, and discovered in the apartment of one William M.V. Kingsland a.k.a. Melyvn Kohn upon his death. It turns out hardly anybody had ever visited Kingsland’s apartment. Known in the New York circles as a connoisseur of art, but he seems to have been a very busy boy. With the help of Christie’s, the Stair Galleries and an art gallery, the Public Administrator of New York County discovered that all of these works had been stolen. The FBI has actually set up a web site (www.fbi.gov/hq/cid/arttheft/northamerica/us/kingsland/kingsland.htm) specifically to help identify the true owners of all these works of art.

There are, or course, individuals who have devoted themselves in trying to eliminate criminal activity in the art market. The lead investigator for the FBI’s Art Crime Team, Robert K. Wittman, and U.S. Attorney Robert Goldman have worked together solving and prosecuting international art theft around the world since 1989. Both recently retired from the government and gave a fascinating interview for the first time in *Antiques and Arts Weekly* on their activities. The worldwide art market is estimated at \$200 billion annually; with \$80 billion worth of transactions taking place in the United States alone. How significant is art crime? Well as Wittman said, it is “the fourth largest criminal activity in the world behind drugs, guns and money laundering.” Wittman himself is credited with being responsible for the return of more \$225 million in art, earning him the nickname of the “Modern Day Indiana Jones.” He recounted that the 75% of these operations were, “Cloak and dagger from shady backrooms to 5-star hotels, to yachts and auction houses.” In the first case, he worked on the theft of the “Man with the Broken Nose” stolen from the Rodin Museum in Philadelphia in 1988. The thief showed up at the museum with a small silver pistol that looked like a lighter. To prove to the guards it was real, he shot a round into the wall, and walked out with the sculpture. Not knowing really what to do next he apparently wrapped it up and hid it under his mother’s water heater, where Wittman’s investigation eventually led them! In fact Wittman said on the dangers of his profession, “The last three big heists I investigated were all crimes committed at gun point. In one case, when the individuals were captured, one of them had a hand grenade and a machine gun.” Not exactly the “genteel art” world. Wittman was also involved in the recovery of William Penn’s 18th-century wedding gifts which the thief threw in the Delaware River, a \$36 million self-portrait by Rembrandt stolen from the Swedish National Museum, and five Norman Rockwells stolen from a private gallery in Minneapolis, Minnesota which showed up in a Brazilian farmhouse. One sting that took place at a Rest Area on the New Jersey Turnpike helped the FBI recover a 2,000 year old pre-Columbian piece of body armor for the country of Peru.



James E. Buttersworth (1817-1894) COLUMBIA Leading DAUNTLESS Around the Oil On Canvas 12" x 18" Sold at Christie's New York for \$194,500
Sandy Hook Lightship in the Hurricane Cup Race

Who are these art thieves? What Wittman says, "There is never a stereotypical person. There isn't a profile. It could be anyone. Honestly...Criminals follow the money. The crooks see the value of these antiques and go where the antiques are." Wittman and his team of 12 art crime team members have been helped by the Federal theft of a major artwork statute that Senator Ted Kennedy helped put into law in 1990 after the theft at the Isabel Stewart Gardener Museum in Boston. What do these guys do with the artwork? Well, Wittman says, "Stealing the art is easier than selling it. High profile, high dollar items tend to get a lot of publicity, which means that thieves can't move it quickly. So it may take a long time to resurface. Massed produced, or limited edition items are a whole different ball game...there may be no distinguishable marks that would clearly identify that the piece is stolen property."

What do you do about it? How do you avoid it? This is Wittman's advice after 20 years on the beat. "Know not only what you are buying, but who you are buying it from." If you find yourself in the need of a private art investigator, Wittman has formed his own company, Robert Wittman, Inc. (www.robertwittmaninc.com), Robert E. Goldman, LLC now operates an independent law firm (www.bobgoldmanlaw.com). They would be good guys to contact if you've been the victim of some kind of art fraud or theft.

Here are some web sites that will help to lead you to organizations of dealers and appraisers who offer guidance: The National Antique & Art Dealers Association of America (www.naadaa.org). Antiques Dealers Association of America (www.adadealers.com). International Society of Appraisers (www.isa-appraisers.org). Appraisers Association of America (www.appraisersassoc.org).

The growth of activity in online auction and the online life has created its own new set of issues. As reported in our last Quarterly, when Tiffany Company discovered that fakes of their jewelry had been bought and sold on eBay, they sued eBay in 2004, holding them responsible to remove the counterfeit goods. U.S. Court of Appeals for the 2nd District held that eBay was not responsible for policing their site. Tiffany's view apparently is, if they're not, who is? They are now appealing the decision. Issues of interstate commerce and copyright have forced eBay to actually ban sales in a number of products like guns and digital music. As of January of this year they have also banned ivory in any form — raw, jewelry, heirlooms — in response to pressure by conservation groups, who along with law enforcement officers say that online sales contribute to the \$10 billion annual market for illegal wildlife endangered species. eBay first tried to ban only elephant ivory products, but this proved nearly impossible to police. This ban across the board hopefully should do the trick. Although Crawford Allan, Director of TRAFFIC-North America, a subsidiary of World Wildlife Fund, noted, "Sellers need only to avoid using certain key words in their descriptions to slip through the eBay filter." In fact, Kuki Gallman, whose book, *I Dreamed of Africa*, was made into a popular movie with Kim Basinger and Vincent Perez, noted from her home in Kenya that poaching of ivory was a regular occurrence. "If you give a value to something, there will be someone ready to do whatever possible to get it."

Viewers of the PBS "Antiques Road Show" will easily recognize appraiser Rudy Franchi, who has been an on air appraiser since the series began in America 13 years ago. He recently discussed the rigors of traveling all across the country with Joan Raymond of the New York Times. He said that "most viewers are surprised to learn that appraisers pay their own travel expenses." The idea behind that is that it will keep them "pure at heart." He describes this "as an optimistic view of human nature, especially when dealing with 70+ antique dealers." He said what is even more painful is that they are not allowed to make any offers on what they see during the course of the show. He describes the work days as "14 hours long looking at hundreds of mostly mundane objects in hope of finding at least one treasure." As far as people's ideas of the value of what they own, his thoughts are, "I always believe that people should keep their expectations real, and enjoy memorabilia because of its history, or simply its beauty."

Where do you go if you have a lot of artwork and don't want to sell it, but need dough? Well you can go to a company like Art Capital (www.artcapitalgroup.com) in Manhattan, which expects to make \$100 plus million in art related loans this year or Art Finance Partners (www.artfinancepartners.com), also in Manhattan. Art Capital makes loans of \$500,000 or more at interest rates ranging from 6-16%. In San Francisco, ArtLoan (<http://64.78.54.231/home.html>) opened in 2004, and is regulated by California's pawn shop laws.

These firms will lend up to 40% of what they appraise the artwork to be worth, and many well-known collectors, like

Veronica Hearst, and even well-known artists like photographer Annie Liebowitz and contemporary artist Julian Schnabel have borrowed millions of dollars using artwork as collateral. If you fail to repay your loan according schedule you can lose your artwork. As you might imagine, this activity is not without its own controversy. Or as Mark Porter, who runs Christie's American operations says, "It's a very rough and tumble corner of the business." (Auction houses have discreetly offered "bridge loans" to selected customers who have committed artwork for a particular auction.) But as Ryan Baird, a partner at Art Capital describes it, his firm understands the art marketplace better than banks. "The town house, there's no equity behind it, and the house at the beach is a half or a third of what it was valued at last year. All of a sudden the art becomes a very important asset."

Art as an asset, of course, is on display like never before at museums across the world. Most notably through the announcement by Brandeis University to close its Rose Art Museum in Waltham, Massachusetts and sell off its entire collection or 6,000 works of art valued at between \$350-\$400 million to support its core educational business. This has caused a storm of controversy in the "principled" art world. Other museums having sold artwork, or talking about selling artwork, include the National Academy of Design, Museum of Contemporary Art in Los Angeles, and the Thomas Jefferson Museum. In 2007 the Albright Knox Art Gallery in Buffalo raised more than \$67 million selling 200 of its works. Many people remember that when Thomas Hoving was director of the Metropolitan Museum of Art in the 1970s he sold a number of high profile paintings by Van Gogh and Rousseau. The question is whether this is legitimate use of a museum's assets. The American Association of Museums Code of Ethics states that works can be de-assessed, "only for the acquisition, preservation, protection or care of the collection." Scholars and lawyers are divided on this issue. Proponents ask why shouldn't a museum or institution sell off an asset, like businesses do all the time, to support its core business, particularly if the option is to go out of business. Detractors say that this would eventually encourage hundreds of museums to sell of thousands of works or art, thereby decimating the very collections they purport to preserve, protect and exhibit. As a potential donor, the only way to protect against that is to specify in your donation whether a work is eligible to be sold or not. It's an interesting debate that we certainly haven't seen the end of. Yet, in fact, a bill was introduced earlier this year into the New York State Legislature to specifically prohibit museums from using proceeds from the sale of artwork from their collection for "traditional and customary operating expenses." So the sides square off.

As an off-shoot of this, Michael Mendelsohn has announced the formation of the Bridge Group in Ryebrook, New York, with plans for offices in Florida, Massachusetts, and California working with all forms of collectible property from art to wine, books and cars. Mendelsohn says, "Our mission is to create customized plans to keep collections intact to develop the most tax efficient distributions to heirs and create philanthropic opportunities with maximum impact by lifting the art asset out of the traditional estate plan." To help accomplish this he's assembled a team of experts, including Peter H. Falk, publisher of *Who Was Who in American Art* and many other art guides; financial strategist, David Frohman; and Dan Waintrub. More information can be found at 800-216-3852. Or at annette@bridgegroup.com.

That being said, who said money can't buy you love? While some museums are de-assessing, people got the first peek this May at the 260,000 sq. ft. museum being constructed in Abu Dhabi, recently at the Emirates Palace Hotel, where President Nicholas Sarkozy of France, and the Crown Prince of Abu Dhabi General Sheikh Mohammed bin Zayed Al-

Nahyan officially opened an exhibition of 19 sample works of art. As we reported several issues ago, Abu Dhabi is paying France \$555 million to name its museum Louvre Abu Dhabi, as part of their \$25 billion tourist and cultural development. This museum, far from selling assets, has an acquisition budget of \$55 million a year. They're working with experts from the Louvre and other French cultural institutions to organize exhibitions that span the next 15 years, borrowing heavily from French museums. So I guess "stepping on the gas" really does help promote Western culture in some parts of the world.

There's much more to report on, but it will have to wait for the next issue.

UPCOMING AUCTIONS

August 5 - 7 Americana & Paintings Eldreds East Dennis, MA 508-385-3116 eldreds.com	September 23 Exploration & Travel Christies King Street, London 44 (0) 20 7930 6074 christies.com	877-504-5700 waddingtons.ca
August 6 - 27 Northwest Coast Art, Inuit Art, Canadian Art Heffel Online heffel.com	September 30 American Paintings Sotheby's New York 212-606-7000 sothebys.com	November 11 American Art European Art 18 th -20 th -c, Marine, Landscape, Still Life Paintings Doyle New York New York, NY 212-427-2730 doylenewyork.com
August 12 Contemporary Cape Cod Art Eldreds East Dennis, MA eldreds.com	October 1 Sporting Books Christies South Kensington, London christies.com	November 11 Maritime Art Christies South Kensington, London christies.com
August 15-16 Marine, China Trade, Sporting Art Northeast Auctions Portsmouth, NJ 609-433-8400 northeastauctions.com	October 21 European Paintings Marine, Landscape, Still Life Bonhams New York & San Francisco 212-644-9001 / 415-861-7500 bonhams.com	November 11-12 Decoys Guyette & Schmidt Easton, MD 410-745-0485 guyetteandschmidt.com
September 8 19th - 21st-Century Art Includes some Marine Art Christies Amsterdam, Netherlands 31 (0) 20 5755 255 christies.com	October 21 Trafalgar Sale Georgian Navy Artifacts, Fine Ship Models, Marine Art Charles Miller Ltd London, England 44 (0) 207 806 5530 charlesmillerltd.com	December 2 American Paintings Christies New York, NY christies.com
September 9 Vintage Posters Christies South Kensington, London 44 (0) 20 7930 6074 charities.com	November 5 Discovery Auction Affordable Tackle Lang's Boxborough, MA 325-841-4623 langsuctions.com	December 4 African and Oceanic Art Christies Paris, France 33 (0) 1 40 76 8585 christies.com
September 12 Naval History Auction Louis J. Dianni Online 914-474-7710 louisdjanni.com	November 6-7 Fishing Tackle Lang's Online Langsauctions.com	December 6 Fine American & European Paintings 18 th - 20 th -c., including Hudson River School Freeman's Philadelphia, PA 215-563-9272 freemansauction.com
September 15 Marine Paintings Bonhams New Bond St., London 44 (0) 20 7447 7447 bonhams.com	November 9 Inuit Art Waddingtons Toronto, Canada	April 22-23, 2010 Decoys & Schmidt St. Charles, IL guyetteandschmidt.com

RECENT SALES at AUCTION and ELSEWHERE

\$80,451,178	<u>Claude Monet</u> (1840-1926) "Le Bassin aux Nymphéas," oil	\$1,609,000	<u>Edward Weston</u> Nude, 1925 silver gelatin photograph		movie TIE fighter filming miniature	\$203,150	<u>Alfred E. Newman</u> <i>Mad</i> Magazine #30 cover art
\$70,400,000	First Weekend ticket sales of James Bond movie "Quantum of Solace"	\$1,314,500	<u>Edward Hicks</u> "Peaceable Kingdom of the Bonner" c.1829	\$374,500	<u>Chippendale</u> carved walnut easy chair c.1770	\$195,500	<u>E. Howard & Co.</u> astro nomical floor regulator clock
\$46,457,480	<u>Henri Matisse</u> (1869-1954) "Les Coucous Tapis Bleu et Rose," 1911 oil	\$1,148,800	<u>Patek Philippe</u> Ref. 1518 pink gold perpetual chronograph	\$370,000	<u>D. Fisher</u> Nantucket whaleship <i>Spermo</i> pair oil paintings	\$194,500	<u>James E. Buttersworth</u> (1817-1894) "Columbia Leading <i>Dauntless</i> " oil 12"x18"
\$22,442,685	<u>Francis Bacon</u> (1909-1992) Study for the "Head of George Dyer," oil	\$1,142,500	<u>Chippendale</u> carved Philadelphia mahogany dressing table c.1760	\$362,500	<u>Ansel Adams</u> "Moonrise Hernandez, New Mexico" gelatin silver photograph	\$189,750	<u>E. Howard & Co.</u> #61 floor regulator clock
\$20,000,000	<u>Thoroughbred Racehorse</u> "Curlin's appraised value	\$1,060,000	<u>Martin Johnson Heade</u> (1819-1904) "Haying on the Marsh" 7 1/2"x14 1/2"	\$337,000	<u>Jack Tar</u> carved sailor figure, Henderson Collection	\$188,318	<u>Mickey Mangle</u> 1952 game jersey
\$17,247,539	<u>Damien Hirst</u> "The Kingdom," tiger shark in formaldehyde, 151"L	\$1,000,000	1929 Ford tri-motor airplane	\$336,000	<u>Robert Field</u> ivory minia ture George Washington portrait, 1801	\$187,750	Set of 25 costumes worn in <i>The Sopranos</i>
\$16,000,000	620 personal-seats, NY football Jets Coaches club licenses	\$887,000	1910 Mercedes 45 hp Tourabout	\$327,750	<u>Babe Ruth's</u> 1930 NY Yankee cap	\$186,000	<u>Thomas Hutchins</u> Maps of Virginia, Pennsylvania, Maryland, North Carolina, 1778
\$9,673,000	<u>Edward Hicks</u> "Peaceable Kingdom with Leopard of Serenity," oil	\$852,000	Colt Serial No.1 Army "Peacemaker" revolver	\$315,000	<u>William Will</u> pewter cof fee pot c.1764	\$183,000	Carved stern board eagle with banner, 19 th -c., 82"
\$6,025,000	<u>J.M.W. Turner</u> "Shipwreck off Bamborough Castle," watercolor 10"x27 3/4"	\$805,000	<u>Charles Russell</u> Bronc Twister, Roman Bronze Works 18"x13"	\$310,500	<u>Babe Ruth's</u> Brooklyn Dodgers coach uniform, 1938	\$182,500	<u>John Lennon's</u> portable organ
\$5,641,000	<u>Frederic Remington</u> "The Wounded Bunkie," bronze 1896, H. Bonnard Bronze Co.	\$791,000	<u>Honus Wagner</u> T206 Baseball Card	\$310,000	1931 "Dracula" movie poster	\$170,500	<u>Montague Dawson</u> (1895-1973) "American Brig <i>Argus</i> Engaging <i>Pelican</i> 1813" oil 40"x50"
\$5,234,500	<u>Queen Anne</u> carved walnut compass seat stool	\$746,500	<u>Tiffany</u> Pebbly table lamp	\$300,000	4 1901 postage stamps upside down electric automobile	\$169,200	<u>Newcomb College</u> Pottery vase 13" high, 1904
\$4,200,000	<u>Chippendale</u> 1765 George II gilt-wood sofa	\$660,000	<u>Patek Philippe</u> Platinum 5016 wristwatch	\$278,500	<u>Chinese Export</u> "Priestly Blessing" porcelain dinner service 1795	\$165,486	<u>Shoeless Joe Jackson</u> 1910 trading card
\$4,140,000	<u>Charles M. Russell</u> "Meat for Wild Men," Bronze	\$602,500	<u>Louis Sullivan</u> elevator enclosure from Chicago Stock Exchange	\$278,500	<u>Gustav Stickley</u> pair and irons, 1905	\$161,000	<u>Bruce Willis's</u> 1968 Shelby Mustang convertible
\$4,002,500	Single pear-shaped D 30.02 Carat Diamond	\$580,000	<u>Beatrix Potter</u> "Christmas Party" illustration water color c.1892	\$268,637	1953 stainless Rolex Oyster Perpetual watch	\$161,000	<u>General Black Jack Pershing's</u> 1918 Locomobile
\$3,666,500	<u>Monumental</u> gilt bronze Tibetan Buddha	\$554,900	<u>Roy Rogers</u> Deluxe Martin 1930 guitar	\$254,000	<u>Arthur Grover Rider</u> (1886-1975) "Bringing in the boats, Valencia" c.1921	\$156,000	<u>Edward Moran</u> (1829-1901) " <i>Madeline's</i> Victory over <i>countess of Duffer</i> in 1826" oil 23"x37"
\$2,700,000	<u>Jasper Cropsey</u> "Homestead on Greenwood Lake, 1886" 18 1/2"x38 1/4" oil	\$512,000	<u>Guy Rose</u> (1867-1925) "Carmel Seascape (A Blue Sea Carmel)" oil 21"x25"	\$250,950	65 Million Year-old triceratops skull 5'	\$144,600	1869 90-cent Lincoln postage stamps
\$2,658,500	<u>Francis A. Silva</u> (1835-1886) "Sunrise at Tappan Zee" oil	\$494,500	<u>Winchester</u> 1876 lever action rifle w/gold trim	\$240,000	<u>Lou Gehrig</u> 1938 jersey	\$144,500	<u>Scrimshaw</u> 19 th -c. whale's tooth "Residence of John Adams, Pitcairn Island"
\$2,300,000	<u>Adams-Carter</u> Class III 1804 Silver Dollar	\$481,000	<u>Thomas Birch</u> (1779-1851) "USS <i>United States</i> vs. HMS <i>Macedonian</i> " oil	\$240,000	<u>Luke Skywalker's</u> <i>Star Wars</i> light saber	\$143,750	<u>Tiffany</u> Civil War presentation sword
\$2,096,000	<u>Mahatma Gandhi</u> personal effects	\$469,000	<u>Paul Revere</u> 1768 cop perplate engraving "British Trooper Landing in Boston"	\$230,500	<u>Tiffany</u> Monumental silver tankard, 1901	\$143,750	<u>Tiffany</u> overhead "Nasturtium Trellis" pattern 26" lampshade
\$1,728,900	<u>Northern Qi Dynasty</u> Marble Buddhist Votive Stele	\$458,000	<u>John James Audubon</u> plate 27 from <i>Viviparous Quadrupeds of North America</i> , watercolor, 1841-45	\$216,000	<u>John Wilson</u> Feeding Willet decoy, c.1890	\$141,500	<u>Frank Benson</u> " <i>Widgeon</i> , 1926" watercolor 14"x19"
		\$414,000	<u>Jonah and the Whale</u> J & E. Stevens cast iron toy c.1888	\$216,000	<u>Norman Rockwell</u> "First Day of School" charcoal drawing	\$139,000	<u>Lam Qua</u> China Trade Canton waterfront pair
		\$408,250	<i>The American Pilot</i> 1794 Osgood Carleton East Coast chartbook	\$214,000	<u>William A. Coulter</u> "Ships Sailing in San Francisco Bay, 1907" oil	\$138,000	<u>Thurman Munson</u> 1977 World Series ring
		\$402,500	<i>Star Wars: A New Hope</i>	\$207,900	<u>Mickey Mantle</u> 1958 game jersey	\$132,000	<u>Werner von Braun</u> sketches
					<u>Sunqua China Trade</u> 19 th -c. "Hong's at Cantos" oil, pair		
					<u>A.E. Crowell</u> decorative black duck mantel carving		
					<u>Abraham Lincoln</u> signed photograph		

\$124,000	<u>George Orwell</u> letters	\$92,000	<u>19th-century</u> Hotchkiss revolving naval cannon	\$58,650	<u>Bone</u> Napoleonic P.O.W. 80 gun model	\$36,000	<u>Abraham Lincoln</u> jumbo 1860 campaign badge
\$123,375	<u>Navajo</u> serape c.1865	\$91,470	<u>Mickey Mantle</u> 1952 Topps trading card	\$57,500	<u>Harley Davidson</u> 8 ½" climber toy motorcycle	\$34,500	<u>Mauritz F. De Haas</u> (1832-1895) "Paddle Wheel Steamer on the Hudson" oil 27"x41"
\$122,500	<u>John James Audubon</u> "Snowy Owl" R. Havell, 1831, 38 3/8"x26"	\$90,200	<u>Louis XVI</u> gold snuff box	\$57,500	<u>William Gay Yorke</u> (1817-1888) "Ship <i>Glendower</i> , 1861" oil	\$34,500	<u>Teddy Roosevelt</u> "Adventures in Africa" game
\$122,500	<u>Stephen Dews</u> (b. 1949) " <i>Valsheda vs. Endeavour</i> Racing, 1999" oil 36"x58"	\$86,950	<u>John James Audubon</u> (1785-1851) "Purple Heron" Havell edition <i>Birds of America</i>	\$57,000	<u>Marilyn Monroe</u> 1954 Dept. of Defense ID card	\$33,500	<u>Mont Blanc</u> skeleton Black Widow pen
\$120,000	<u>English</u> "No Stamp Tax" teapot c.1766	\$86,000	<u>Roman</u> parade helmet fragment	\$54,625	<u>Bakashaish</u> oriental carpet, 19 th -c., 10'7"x7'6"	\$32,200	<u>Alfred Bricher</u> (1837-1908) "Seated Woman, Cape Porpoise, ME" oil
\$120,000	<u>Flame Queen</u> opal 263.18 carats	\$84,900	<u>Lou Gehrig</u> 1938 game bat	\$54,200	<u>1929</u> Silver Dollar table slot machine	\$30,810	<u>Nest of 10</u> Jose Reyes Nantucket Baskets
\$119,500	<u>Scepter</u> cluster of quartz rock with mirror bright luster	\$84,000	<u>Wilt Chamberlain</u> 1959-60 MVP trophy	\$52,500	<u>Michael Jackson</u> 1984 "Victory Tour" shirt	\$30,512	<u>1853</u> book <i>Rifles and Rifle Practice</i> signed by John Wilkes Booth
\$117,000	<u>Ducati</u> 750SS 1975 Round Case motorcycle	\$81,900	<u>1974</u> Ducati 750SS motorcycle	\$51,750	<u>James E. Buttersworth</u> "Clipper Ship in a Storm"	\$30,200	<u>Bobby Hull</u> Black Hawks jersey
\$116,000	<u>Walt Disney</u> "Comics and Stories" #1 with Donald Duck	\$80,500	<u>Hispania</u> toy limousine, 1907	\$50,600	<u>19th-century</u> Ram copper weathervane	\$30,000	<u>James E. Buttersworth</u> "USS <i>Vermont</i> Being Towed Towards Sandy Hook"
\$114,000	<u>Michael Jordan's</u> North Carolina college jersey	\$80,000	<u>Red Skelton's</u> Lange Sohne 18k yellow gold watch	\$48,884	<u>Pistol Pete</u> Maverick jersey	\$30,000	<u>James E. Buttersworth</u> "The Nightmare Before Christmas" 33" hearse prop
\$112,700	<u>Oval</u> twilled Shaker basket 3"x9"	\$78,000	<u>Northwest</u> Chilkat Indian killer whales blanket	\$48,638	<u>George Foster's</u> NY Mets world championship ring	\$29,834	<u>Beatles</u> 1965 <i>Help</i> movie poster
\$112,030	<u>Thomas Luny</u> "Revenue Cutter <i>Greyhound</i> , 1779" oil	\$77,675	<u>"Flash Gordon"</u> original comic strip art, 1935	\$48,000	<u>Collection</u> of 900 signed <i>Time</i> magazine covers	\$29,800	<u>Antonio Jacobsen</u> (1850-1921) "Steamer <i>Armenia</i> " oil 22"x36"
\$111,150	<u>1950</u> Vincent Series C. White Shadow motorcycle	\$74,500	<u>Charles S. Raleigh</u> (1830-1925) "Discovery of Martha's Vineyard 1902"	\$47,000	<u>War of 1812</u> Stephen Decatur silver medal	\$28,600	<u>Sternboard</u> carved eagle w/shield
\$111,000	<u>Original</u> Rolling Stone tongue logo artwork, John Pasche	\$74,324	<u>Albert Einstein</u> sticking out his tongue anti-McCarthyism photograph, 1953	\$46,800	<u>Evel Knievel's</u> 2004 Harley Davidson 88ci	\$27,500	<u>S.F.M. Badger</u> (1873-1919) "Schooner <i>Ellen Little</i> off Thatcher Light, 1904" oil 22"x36"
\$105,000	<u>Gransville Redmond</u> (1871-1935) "Coastal Scene" oil	\$72,000	<u>Albert Einstein</u> letter	\$46,000	<u>Jack Lorimer Gray</u> (1927-1981) "Two Fisherman" oil	\$26,450	<u>Carved</u> cat barber chair c.1900
\$102,750	<u>Virgil Macey Williams</u> (1830-1886) "View of Mt. Katahdin at Penobscot River" oil	\$72,000	<u>Raider's of the Lost Ark</u> 1937 Mercedes	\$45,000	<u>Ancient</u> trout fossilized rock	\$26,450	<u>Marklin</u> painted battleship <i>Wilmington</i> tin toy
\$101,675	<u>"Peanuts"</u> Sept. 8, 1957 original comic strip art	\$71,211	<u>Babe Ruth</u> 1932 game bat	\$43,750	<u>Leroy Neiman</u> "Italian Ship <i>Jennifer</i> at Shipyard Lugano" acrylic 47"x75"	\$25,216	<u>Marilyn Monroe</u> swimsuit photo
\$100,260	<u>19th-Century</u> scrimshaw tooth "Neptune" att. To Caleb Albro	\$71,700	<u>Ben Franklin</u> 1847 5-cent stamp	\$43,618	<u>"Snoopy the Flying Ace"</u> 1966 <i>Peanuts</i> comic strip original art	\$25,095	<u>Creature from the Black Lagoon</u> movie poster
\$99,450	<u>"USS <i>Constitution</i> vs. <i>Guerriere</i>, 1812"</u> scrimshaw whales tooth	\$70,000	<u>Thuiller</u> Bebe Bisque 12" French doll, 1884	\$42,700	<u>Steve McQueen's</u> International Driver's license	\$25,000	<u>Conrad Freitag</u> "Pilot Boat <i>Washington</i> " oil 24"x36"
\$98,500	<u>Six</u> Queen Anne walnut chairs, 1770	\$69,000	<u>Charlton Heston</u> tablets from <i>Ten Commandments</i> movie	\$42,125	<u>Sailor's</u> embroidered white linen ditty bag	\$24,885	<u>Whaling Ship</u> scrimshaw whales tooth att. Edward Burdett 19 th -c.
\$98,500	<u>William A. Gilpin</u> scrimshaw whale tooth "On board Ship <i>Ceres</i> 1835"	\$68,500	<u>RMS <i>Titanic</i></u> life preserver	\$41,825	<u>Confederate</u> Civil War enlisted man's jacket	\$24,399	<u><i>Peanuts</i></u> 1971 comic strip
\$97,775	<u>Frank Benson</u> "Heading Home" watercolor	\$65,520	<u>Charles Henry Gifford</u> (1839-1904) "Grand Manan Seascape" 1876 oil	\$40,500	<u>Lionel</u> #2 Edmondson Avenue Trolley toy train	\$23,900	<u>19th-Century</u> leather fishing creel
\$97,750	<u>William Norman</u> East Coast Pilot chart book 1803	\$63,250	<u>Ralph Cahoon</u> (1910-1982) "Striper Fishing" oil	\$39,000	<u>Larry Bird's</u> Indiana State college jersey	\$23,885	<u>F&J Tudgay</u> " <i>Emily Farnum</i> off Dover on 1862"
\$96,000	<u>James Bond</u> "You Only Live Twice" signed manuscript	\$62,500	<u>Oldest</u> photograph of New York city, May 1849	\$38,735	<u>First</u> typewritten letter to pass through U.S. Mail, June 19, 1866	\$23,000	<u>Emile Albert Gruppe</u> (1860-1940) "Drying Sails" oil
\$94,875	<u>Ogden Pleissner</u> (1905-1983) "Waiting for a Rise" watercolor 16"x26"	\$61,330	<u>Scovill and Adams</u> book-camera 1892	\$38,735	<u>WW II</u> "Enigma" cipher machine	\$22,800	<u>F. Scott Fitzgerald</u> <i>all the Sad Young Men</i> inscribed First Edition 1926
\$94,153	<u>Signed</u> 1927 Yankees team photo	\$60,950	<u>Stoneware</u> crock, 8 gallon	\$38,512	<u>Anthony Thieme</u> (1888-1954) Gloucester Harbor Scene oil 30"x36"	\$22,800	<u>George Washington</u> letter
		\$60,000	<u>James E. Buttersworth</u> (1817-1894) "Merchantman Being Towed in Boston" oil 10"x14"	\$36,920	<u>Benjamin Franklin</u> letter 1757		
		\$59,250	<u>Leander Allen Plummer II</u> "Striped Bass Fishing" woodcarving 35"x62"	\$36,800	<u>Stern Board</u> carving "Steamship <i>Percy Cann</i> " c.1910		
				\$36,300	<u>Marklin</u> O gauge Royal Blue Limited passenger train set		

Upcoming Marine Art Exhibitions and Events Around the Globe

A BRUSH WITH NATURE: An Artistic Exploration of Vineyard Landscape

The unique beauty of Martha's Vineyard is portrayed in paintings and sketches from the mid 19th century to the present by Donald Carrick, Mary Coles, Tom Hale and Amelia Watson among others.

Martha's Vineyard Museum

Martha's Vineyard, MA
mvmmuseum.org • 508-627-4441
Ongoing

ACHIEVING AMERICAN ART – American Art Between the Wars

75 paintings and prints by artists who worked in Maine between the 1890s and the 1940s. Includes paintings of Maine islands, and coastline by Childe Hassam, Frank Benson, Edward Hopper, Marsden Hartley, marguerite Zorach and more.

Farnsworth Art Museum

Rockland, Me • 207-696-6457
farnsworthmuseum.org
Through January 24, 2010

AMERICAN LEGACY: OUR NATIONAL PARKS On Location with the Plein-Air Painters of America

Over 100 new works of parks from coast to coast by acclaimed plein-air painters, including Chris Blossom, Gil Dellinger, Don Demers, West Fraser, and Joe McGurl.

The Haggin Museum

Stockton, CA • 209-940-6300
hagginmuseum.org
October 3 – January 10, 2010

ART OF THE PACIFIC

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

Los Angeles City Museum of Art

Los Angeles, CA
lacma.org • 323-857-6000
September 16 – August 15, 2010

THE ART OF THE BOAT:

Photographs from the Rosenfeld Collection

Forty exquisite photographs celebrating the marriage of great yachts and the sea as seen through the lenses of father and son, Morris and Stanley Rosenfeld.

Maritime Museum of San Diego

sdmaritime.com • 619-234-9153
Through August

AUSTRALIAN SOCIETY OF MARINE ARTISTS

Annual exhibition of works by members of the society.

Newcastle Maritime Center

marineartistsaustralia.com
October 1 - 31

THE BARBARY WAR

The dramatic events of the Barbary War (1803-1805) in the Mediterranean

Sea, which launched America on the world stage as a global naval power, is brought to life through ship models, paintings, artifacts, and interactive tools.

U.S.S. CONSTITUTION Museum

Boston, MA • 617-426-1812
ussconstitutionmuseum.org
Ongoing

BARCELONA MARITIME MUSEUM

Fascinating ship models, dioramas, maps, and great quantities of swag brought back from centuries of exploration uncover Spanish maritime history.

Barcelona Maritime Museum

Barcelona, SPAIN • 39 933-429-920
museummaritimebarcelona.com
Ongoing

BLUE WATER BLACK MAGIC—

A Tribute to Sir Peter Blake

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

New Zealand Maritime Museum

Auckland, NA • 0064-9-373 0800
maritimemuseum.co.nz
Opens December

BY LAND or BY SEA:

American Folk Art and the Golden Age of Transportation

Paintings and functional objects crafted by folk artists honor the evolution of American modes of travel.

Shelburne Museum

Shelburne, VT
shelburnemuseum.org
802-985-3346
Through October 25

BY SUN AND STARS

Discover the navigational challenges sailors encountered through navigational instruments, artifacts, paintings, historical documents and books.

Minnesota Marine Art Museum

Winona, MN
minnesotamarineart.org
866-940-6626
Through October 2

CALL OF THE COAST:

Art colonies of New England

74 works of coastal New England by J. Alden Weir, John Henry Twachtman, Childe Hassam, Robert Henri, George Bellows and others study the development of art colonies in Connecticut and Maine from 1890 to the mid-20th century and their contribution to establishing an American-style.

Portland Museum of Art

Portland, ME • 207-775-6148
portlandmuseum.org
Through October 12

Florence Griswold Museum

Old Lyme, CT
florgris.org • 860-434-5542
October 24 – January 31, 2010

CELEBRATING OUR MARITIME HERITAGE:

A Kodiak Waterfront Exhibit

Large scale interpretative illustrations surrounding St. Paul Harbor honor the men and women, the boats and the fish of the Kodiak waterfront.

Kodiak Maritime Museum

Kodiak, AK • 907-486-0384
kodiakmaritimemuseum.org
Ongoing

CLASSIC WHALING PRINTS

80 engravings, etchings, aquatints, lithographs and woodblock prints, Alaskan ceramics, original oil paintings, watercolors and scrimshaw from 1582-1930 document the epic history of the whaling industry and whale hunt in Europe, America and Japan.

New Bedford Whaling Museum

New Bedford, MA • 508-997-0046
whalingmuseum.org
Through December 31

CONTEMPORARY MARINE

AND SPORTING ART

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

Keith Reynolds, Arthur Shilstone, John Stobart, Robert Weiss and others.

J. Russell Jinishian Gallery

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

DALE CHIHULY:

Seaforms

39 blown glass pieces, also studies on paper inspired by the sea.

Flint Institute of Arts

Flint, MI • 810-234-1695
flintarts.org
Through September 8

THE DECOYS OF LONG ISLAND

Duck, geese, brant and shorebird wood and cork carvings represent a sampling of the diverse birds attracted to coastal Long Island.

The Ward Museum

Salisbury, MD • 410-742-4988
wardmuseum.org
October 2, January 24, 2010

DOWNSTREAM:

Colorado River Photographs

by Karen Halverson

30 large-scale photographs trace the meanderings of the Colorado River and its terrain.

The Huntington

San Marino, CA • 626-405-2100
Huntington.org
Through September 28

DUNCAN PHYFFE (1668-1854),

America's Legendary Cabinetmaker

The first major retrospective in over 75 years of the most widely recognized American cabinetmaker, whose furniture, in the Sheraton and Directoire styles, is characterized by carved legs and neoclassic motifs.

Metropolitan Museum of Art

New York, NY • 212-535-7710
metmuseum.org
January 19, 2010 – April 25, 2010

DUTCH NEW YORK BETWEEN

EAST & WEST:

The World of Margrieta van Varick (1649-1695)

European and Asian possessions from the Flatbush home of the wife of a Governor of four Dutch East India Company settlements.

Bard Graduate Center

New York, NY • 212-501-3013
bgc.bard.edu
September 7 – January 3, 2010

THE EIGHT AND AMERICAN MODERNISMS

70 works, many marine related, by artists known as "The Eight": Maurice Prendergast (1858-1924), Ernest Lawson (1873-1939), William Glackens (1870-1938), Everett Shinn (1876-1953), John F. Sloan (1871-1951), George Luks (1867-1933), Robert Henri (1865-1929) and Arthur B. Davies (1862-1928).



Jim Griffiths

U.S. Battleship MISSOURI, 1953

Gouache 11 1/4" x 19" \$4,000



Victor Mays
Watercolor

Empress Canal, Amsterdam, Circa 1900
11" x 16" \$3,300

Milwaukee Art Museum
Milwaukee, WI • 414-224-3200
mam.org
Through August 24

EORA FIRST PEOPLE

Shell work, carved and painted burial poles, sculptures, paintings, textiles, headdresses and body ornaments are among the new collection of objects from the coastal Aboriginal peoples of Tasmania, Northern Queensland and the Torres Strait Islands.

Australian National Maritime Museum
Sydney, AUSTRALIA • (02)9298 377
anmn.gov.au
Newly Opened

FINS & FEATHERS

J. Russell Jinishian Gallery
1657 Post Road
Fairfield, CT • 203-259-8753
Jrusselljinishiangallery.com
October 3

FISH, SILK, TEA, BAMBOO: Cultivating an Image of China

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

Peabody Essex Museum
Salem, MA • 508-997-0046
Pem.org whalingmuseum.org
866-745-1876
Through December 31, 2010

FROM PURSUIT TO PRESERVATION

Maritime art, artifacts, photographs, whale skeletons and more explore the history of whaling and man's newest pursuit of studying whales.

New Bedford Whaling Museum
New Bedford, MA • 508-997-0046
whalingmuseum.org
Through December 31

FROZEN IN: Captain Comer and the Hudson Bay Inuit

The life of Captain George Comer and his relationship with the Inuit of Western Hudson Bay are revealed through photographs, journals, Inuit artifacts and more.

Mystic Seaport Museum
Mystic, CT • 860-572-5315

mysticseaport.org
Through October 12

GIFTS FROM ANCESTORS:

Ancient Ivories of Bering Strait
200 walrus ivory and bone carved objects dating back 2000 years from Chukota, Russia to western Alaska and all the in between islands.

Princeton University Art Museum
Princeton, NJ • 609-258-3788
princetonartmuseum.org
October 3 – January 10, 2010

THE GOLDEN AGE OF DUTCH SEASCAPES

Paintings exploring major maritime themes of sea and sky by Simon de Vlieger, Hendrick Minderhout and Caspar van Wittel document history of this particular genre from 1550-1700.

Peabody Essex Museum
Salem, MA
866-745-187
Pem.org
Through September 7

GONE FISHING:

Maine Sea Fisheries
Permanent Exhibit

A VOYAGE THROUGH TIME:

Coastal Maine Fishing 1850-1940
30 paintings made from historical photographs depicting scenes from Maine's most important industry by Loretta Krupinski.

Penobscot Marine Museum
Searsport, Maine
207-548-2549
Penobscotmarinemuseum.org
Through September 7

THE GRANDEUR OF AMERICA'S AGE OF SAIL:

The Paintings of John Stobart
The first complete retrospective of John's Stobart's 60 career as a preeminent maritime painter and historian.

The Society of Four Arts
West Palm Beach, FL
fourarts.org
561-655-7226
January 23, 2010 –
February 28, 2010

HELLENIC MARITIME MUSEUM

Houses paintings depicting naval life and other marine subjects, portraits of naval officers, scale models from 8000 B.C.E. onward, as well as bone models by prisoners from the Napoleonic wars, relics of war and other maritime artifacts.

Hellenic Maritime Museum
Pireaus, GREECE
greece.org
Ongoing

HISTORICAL NAVAL SHIPS ASSOCIATION ANNUAL CONFERENCE

Mobile, Alabama
hnsa.org/conf2009.htm
September 21-23

HUDSON RIVER PAINTINGS FROM THE METROPOLITAN MUSEUM OF ART

Large-scale paintings of nature's beauty by Frederic Church (1826-1900), Asher Durand (1796-1886), George Innes (1825-2894), John Frederick Kensett (1816-1872) as well as works by Winslow Homer (1836-1910).

New Britain Museum of American Art
New Britain, CT • 860-229-0257
nbmaa.org
Through September 2010

IMAGINATION IN SCALE: The Practical Art of Ship and Yacht Models

A broad range of yachts and ship models demonstrate their artistry, beauty and functionality.

The Museum of Yachting
Newport, RI • 401-847-1018
moy.org
2009 Exhibit

IMPRESSIONIST MARINE ART And HUDSON RIVER SCHOOL PAINTERS

Over 70 Impressionist and Hudson River School works of art, including works by Corot, Monet, Homer, and Bierstadt and Trost Richards, respectively.

Minnesota Marine Art Museum
Opened May 2009

JAMESTOWN AND BERMUDA: Virginia Company Colonies

Twelve paintings of Bermuda by 19th and 20th century American, British and Canadian artists, as well as maps, posters, illustrations, and artifacts from the *Sea Venture* wreck celebrate the 400th anniversary of England's permanent colonies in the New World.

Jamestown Settlement
Williamsburg, VA • 888-593-4682
historyisfun.org
Through October 15

JAMIE WYETH – Seven Deadly Sins

7 paintings of seagulls engaged in the seven transgressions: pride, envy, anger, greed, sloth, gluttony and lust.

Farnsworth Art Museum
Through August 30

Brandywine River Museum
Chadds Ford, PA • 610-388-2700
brandywinemuseum.org
September 12 – November 30

LANDSCAPE DRAWINGS FROM MARSDEN HARTLEY MEMORIAL COLLECTION

A selection of graphite and ink drawings from two sketchbooks covering a range of subjects.

Bates College Museum of Art
Lewiston, ME • 207-786-6158
Bates.edu/museum
Through October 3

LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS: American Art from Yale University Art Gallery

History paintings, paintings of the American landscape, portraits by Albert Bierstadt, Fredric Church, Winslow Homer, John Trumbull, silver crafted by Paul Revere, a gold sword, 18th- and 19th-century furniture, unveil the American story from colonial days to the Gilded Age.

Birmingham Museum of Art
Birmingham, AL • 205-254-2656
Artsbma.org
October 4 – January 10, 2010

MADE IN MONTEREY

Museum-wide exhibit of the most significant paintings, photography and works on paper in the museum's collection showcases Monterey's rich artistic history.

Monterey Art Museum
Monterey, CA • 831-372-5477
montereyart.org
Through October 25

MAD ON COLOR:

Paintings of 19th-Century Venice
Paintings depicting the interplay of water and light in Venice by Claude Monet, Auguste Renoir, James McNeill Whistler and other 19th century impressionists.

Museum of Fines Arts
Boston, MA • 617-267-9300
mfa.org
Through August 30

MAPPING THE PACIFIC COAST: Coronado to Lewis and Clark, The Quivira Collection

Over 30 rare and beautiful maps, illustrations and books, including a rare 1544 woodcut, chronicles the history of both the European exploration of the North American Pacific Coast, and European cartography from the 16th to the 19th centuries.

Mystic Seaport Museum
Mystic, CT • 888-973-2767
Mysticseaport.org
Through December

MARINE ART OF TODAY AND YESTERDAY

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

Union League Club

Continued on next page

Continued from page 11

New York City
jrusselljiniashiangallery.com
November 1-29

MARSDEN HARTLEY:

The OMAA Legacy

Drawings and major paintings, many influenced by the sea, including "Lobster Pots," "Buoys," and "Still Life with Eel" by this Maine native.

Ogunquit Museum of American Art

ogunquitmuseum.org
207-646-4909

Through September 9

MONET:

Water Lilies

The evolution of Claude Monet's technique is studied through four major paintings of water lilies, including his 42' masterpiece.

High Museum

Atlanta, GA
high.org • 404-733-4400

Through August 23

Museum of Modern Art

New York, NY
moma.org • 212-708-9400

September 13 – April 12, 2010

MOODS OF NATURE:

Jay Connaway (1893-1970) and the Landscape of New England

25 paintings portraying the timeless beauty of sky, waves, and snow-capped hills of Maine.

Portland Museum of Art

September 19 – December 6

MUSEUMS CELEBRATING THE 400TH ANNIVERSARY OF HENRY HUDSON'S JOURNEY UP THE HUDSON RIVER

Amsterdam/New Amsterdam:

The Worlds of Henry Hudson

Maps, objects, images and documents from the National Maritime Museum, Amsterdam/Netherlands, and major collections in the U.S.

Museum of the City of New York

New York, NY
mcny.org • 212-534-1672

Through September 27

New Amsterdam:

The Island at the Center of the World

Watercolors, rare maps, and other relics from the Dutch National Archives.

South Street Seaport Museum

New York, NY
southstreetseaportmuseum.org • 212-748-8786

September 12 – January 7, 2010

Dutch New York: The Roots of Hudson Valley Culture

Paintings, prints, photographs, furniture, decorative arts, maps.

Hudson River Museum

Yonkers, NY
Hrm.org • 914-963-4550

Through January 10, 2010

Hudson River Panorama

400 Years of History, Art and Culture

Hundreds of works of art and artifacts.

Albany Institute of History and Art

Albany, NY
albanyinstitute.org • 518-463-4478

Through January 3, 2010

Hudson River Trilogy:

Ellen Kozak

Modern oil paintings by the Hudson River.

Katonah Museum of Art

Katonah, NY • 914-232-9555
katonahmuseum.org

Through October 4

Life along the Hudson

30 contemporary black and white photographs.

Albany Institute of History and Art

Through October 4

MUSEUMS PAYING TRIBUTE TO ANDREW WYETH (1917-2009)

Paintings of Maine honor the legacy of Andrew Wyeth.

Andrew Wyeth at

Brandywine River Museum

36 watercolors and egg tempura give a glimpse of his lifetime achievements.

Brandywine River Museum

Chadds Ford, PA
brandywinemuseum.org
610-388-2400

Through October 26

Andrew Wyeth Remembrances

Seattle Art Museum

Seattle, WA

Kansas City, MO

kemperart.org • 816-753-5784

September 17 – November 29

MYTHIC CREATURES:

Dragons, Unicorns & Mermaids

Sculptures, paintings, textiles, masks, helmets and other objects, fossils and specimens as well as pursue the myth and uncover the realities of extraordinary land and sea creatures.

Australian National Maritime Museum

December 19 – May 23, 2010

NAVIGATORS –

Defining Australia

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

Australian National Maritime Museum

Sydney, AUSTRALIA
anmm.gov.au
Through January 2010

NEW TREASURES FROM THE LOST

GALLEON, SAN FELIPE, 1573-1576

Fragments of Chinese porcelain demonstrate exceptional artwork from a

Through January 3, 2010

Frick Art & Historical Center

Pittsburg, PA

Frickart.org • 412-371-0600

January 30, 2010 – April 25, 2010

THE NORTH-WEST PASSAGE, An Arctic Obsession

Over 120 paintings, drawings, Inuit artifacts, letters, maps and other objects document Britain's expeditions to chart the most direct sea route linking the North Atlantic with the North Pacific.

National Maritime Museum

Greenwich, ENGLAND
nmm.ac.uk • 44 (0)20 8858 4422

Through January 3, 2010

OCEANIC ART

100 works of art from the South Pacific Islands, including sculpture, carved figures, architectural pieces and more.

San Diego Art Museum

San Diego, CA
sdmart.org • 619-232-7931

Through January 3, 2010

OIL!

Whales, Wells...What Next?

Beginning with the whales, cartoonists and artists satirize the history of man's global search for sources of energy.

Sag Harbor Whaling and Historical Museum

Sag Harbor, NY
sagharborwhalingmuseum.org
631-725-0770

Through the summer

ON THE WATER:

Stories from Maritime America

Ship models, documents, images from Smithsonian National Watercraft Collection and recounted stories of whaling crews, fishermen, merchants and shipbuilders trace American maritime history from the 18th century to the present.

American History Museum Smithsonian Institute

si.edu • 202-633-1000
Opened May 2009

PAINTING MAINE:

Maurice Freeman (1904-1985)

A modernist's vision of Maine.

Ogunquit Museum of American Art

September 5 – October 31

PORTRAITS, PASTELS, PRINTS:

Whistler in the Frick Collection

Oil paintings of seascapes, full length portraits, 12 etchings of Venice and plein-air pastels are the subjects and textures of this exhibit.

The Frick Collection

New York, NY
frick.org • 212-288-0700
Through August 23

PRENDERGAST IN ITALY

Over 60 oils, watercolors, and monotypes of Venice, Rome, Siena and Capri by Maurice Prendergast, as well as his sketchbooks, photographs and letters executed or drafted during his



Ed Parker
Oil 17 1/2" x 23 1/2" \$6,500

Cuckhold's Island Fog Signal & Light Station, Est. 1892, Cape Newagen, Southport, Maine

seattleartmuseum.org
206-654-3100
Through October 18
Andrew Wyeth, a Tribute
The Butler Institute of Art
Youngstown, OH
Butlerart.com • 330-743-1107
Through August 23
Remembering Andrew Wyeth
Portland Museum of Art
Portland, ME
portlandmuseum.org
Through August 30
A Tribute to Andrew Wyeth
Farnsworth Art Museum
Through October 18
Wyeth: Three Generations of Artistry
Kemper Museum of Contemporary Art

Spanish galleon wreck.
STAR OF INDIA
Maritime Museum of San Diego
San Diego, CA
sdmaritime.org • 619-234-9153
Through August 2010

1934: A NEW DEAL FOR ARTISTS
56 paintings celebrate the 75th anniversary of the Public Works of Art Program, where, in 1933-1934, the U.S. government commissioned 3,749 artists to depict American life and decorated public buildings with the creations as a means to elevate the spirit of a nation in deep depression.
Smithsonian American Art Museum
Washington, DC
Americanart.si.edu • 202-633-1000

time in Italy.
Williams College Museum of Art
 Williamstown, MA
 wcma.org • 413-597-2429
Through September 20
Peggy Guggenheim Collection
 Venice, ITALY
 guggenheim-venice.it
 39-041-2405411
October 9 – January 3, 2010
Museum of Fine Arts, Houston
 Houston, TX
 Mfah.org • 713-639-7300
February 14, 2010 – May 9, 2010

ROYAL SOCIETY OF MARINE ARTISTS
 Annual exhibition of works by member and non-member artists.
The Mall Galleries
 London, ENGLAND
 Malgalleries.org
 44-020 7930 6844
October 13 – 25

SARGENT AND THE SEA
 More than 80 paintings, watercolors and drawings of seascapes and coastal scenes by John Singer Sargent (1856-1925).
Corcoran Gallery of Art
 Washington, DC
 Corcoran.org • 202-639-1700
September 12 – January 3, 2010
Museum of Fine Arts, Houston
 Houston, TX
 February 14, 2010 – May 23, 2010
Royal Academy
 London, ENGLAND
 July 10, 2010 – September 2, 2010

SCARBOROUGH HOUSE
 Collection of marine paintings, ship models and maritime antiques.
Scarborough House
Ships of the Sea
Maritime Museum
 Savannah, GA
 shipsofthesea.org • 912-232-1151
Ongoing

DE SCHEEPSKAMER VAN HEEG
 Exhibition of contemporary Dutch and European maritime art and furniture.
De Scheepskamer van Heeg
 The Hague, NETHERLANDS
 scheepskamer.nl
 31 (0) 515-444 710
Ongoing

SEA & SKY
 New Bedford's ever-changing sea and atmospheric is captured in drawings, paintings and photographs by artists Charles Henry Gifford (1839-2904), William Bradford (1823-1892), Dwight Tyron (1849-1925) and Louis Richardson; and photographers (William Fina (1929-1999) and Norman Fortier (1949-2003)).
New Bedford Whaling Museum
 New Bedford, MA
 whalingmuseum.org
 508-997-0046
Through the summer

SEASCAPES: Paintings and Watercolors from the U Collection
 Over 20 newly acquired paintings and watercolors of naval ships,

privateers, fish boats, etc. by 17th- to 19th-century Dutch and British marine masters, including Dutchmen (Willem van de Velde (father and son) and British artist Peter Monamy).
Yale Center for British Art
 New Haven, CT
 Yale.edu/museums
 877-274-8278
Through August 23

SELECTIONS FROM THE OGUNQUIT MUSEUM OF AMERICAN ART
 40 paintings, sculptures, prints and photographs related to coastal New Hampshire and southern Maine by Marsden Hartley, Childe Hassam, Charles Demuth, Edward Hopper, Alexander Calder, Will Barnet and others.
Portsmouth Athenaeum
 Portsmouth, NH
 portsmouthathenaem.org
 603-431-2538
Through October 31

SHIP MODELS IN THE AGE OF SAIL
 New exhibit
U.S. Naval Academy Museum
 Annapolis, MD
 Navy.mil
 410-293-2108
Opened May 2009

SHIP PORTRAITS
 Oil paintings and drawings from the late 18th to early 19th-century pay homage to the pride of a ship owner, captain or crew: their vessel.
Musée en Haute Normandie
 Le Havre, FRANCE
 musees-hautenormandie.fr
Through September 27

SHIPS AND SEAS: American Society of Marine Artists
 Through oils, pastels, watercolors, pencil, sculpture and scrimshaw, society members celebrate America's maritime with over 100 works of art.
Biggs Museum of American Art
 Dover, DE
 Biggsmuseum.org • 302-674-2111
March 5, 2010 – June 20, 2010

SHIPS AND SHORELINES: 19th-Century American Marine Paintings
 Focusing on the works of Fitz Henry Lane and his contemporaries, William Bradford, Robert Salmon and others, the evolution from ship portraiture to shorelines and mood and lighting are explored.
Vero Beach Museum of Art
 Vero Beach, FL
 vbmuseum.org • 772-231-0707
January 30, 2010 – May 30, 2010

SHIPS AND THEIR STORIES: A Maritime History of Key West
 On exhibit, the marine paintings of David Harrison Wright.
Key West Art & Historical Society
 Key West, FL
 kwaahs.com • 305-295-6616
Through November



Loretta Krupinski *The Herring Car, Rockland, Maine 1915* Oil 23" x 33"

16TH ANNUAL MARITIME ART EXHIBIT
 Juried exhibition of today's finest maritime artists, sponsored by the American Society of Marine Artists
Coos Art Museum
 Coos Bay, OR
 Coosart.org • 541-267-3901
Through September 9

SKIN & BONES: Tattoos in the Life of the American Sailor
 Tools, flash (tattoo designs), art, historic photographs and artifacts reveal the significance of the tradition of tattooing in the American maritime culture.
Independence Seaport Museum
 Philadelphia, PA
 phillyseaport.org • 215-413-8655
Through January 3, 2010

SOMEWHERE BEYOND THE SEA: Art, Artists and Bermuda
 Lecture by Tom Butterfield, Founder of Masterworks Foundation and Masterworks Museum of Bermuda Art explains why artists such as Winslow Homer gravitated to Bermuda.
Jamestown Settlement
 Williamsburg, VA
 rsvp.lecture@jyf.virginia.gov
 757-253-4415
 August 8 – 7pm
 reservations are required

30TH INTERNATIONAL MARINE ART EXHIBITION
 The exhibition and sale of paintings, drawings, sculpture, original graphics and scrimshaw by contemporary marine artists from around the world.
Maritime Gallery
Mystic Seaport Museum
 Mystic, CT
 mysticseaport.org • 860-572-5315
September 19 – November 16

30TH ANNIVERSARY ASMA EXHIBITION
 Over 100 of America's preeminent contemporary American marine artists celebrated the 30th anniversary

of the American Society of Marine Artists in a year-long traveling exhibition of paintings, watercolors, drawings, sculpture and scrimshaw.
New Bedford Art Museum
 New Bedford, MA • 508-961-3872
 newbedfordartmuseum.org
Through September 5

THOMAS CHAMBERS (1808-1869) American Marine and Landscape Painter
 Lively naïve paintings of primarily the Hudson River from Albany to New York City.
American Folk Art Museum
 New York, NY
 folkartmuseum.org • 212-265-1040
September 20 – March 7, 2010
Indiana University Art Museum
 Bloomington, IN
 iu.edu • 812-855-5445
March 26, 2010 – May 30, 2010

TREASURES OF A PRESIDENT: FDR and the Sea
 Over 45 marine prints, paintings, scrimshaw, relics and naval documents and 30 ship models from the FDR's beloved nautical collection.
South Street Seaport Museum
 New York, NY • 212-748-8786
 southstreetseaportmuseum.org
Through December

Continued on page 28

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

Submit your information to:

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 1657 Post Road
 Fairfield, CT 06824

e-mail:
 rjinishian@optonline.net

the **Philadelphia Museum College of Art** at exactly the same time. They are now great email buddies. Then after recently completing two paintings of shells on commission, Bob hooked up with Englishman **Peter Dance** (no relation), an international authority on shells, who invited Bob down to the shell capital of America, **Sanibel Island, Florida**, this winter. Bob said they got along so well they are considering doing a small book together. Bob has already figured out the title. He calls it... *Dances with Shells*. Don't quit the day job Bob!

After watching "Most Dangerous Catch" and "Ice Truckers" on the **Discovery Channel** most people would not consider being an artist a particularly hazardous profession. But Bob has his own words of caution for his fellow artists, regarding materials artists use regularly like turpentine, or paint thinner. Bob recently had several episodes where he literally couldn't speak for 30 to 45 minutes, leading him to think he had suffered a stroke. After determining that wasn't the case, his neurologist at **Duke Hospital** determined the cause as "a lifetime of inhaling vapors from paint thinners such as petroleum distillates and turpentine." Bob said, "I now use a covered container, air cleaner and a fan. Be cautious. It's a very odd feeling not to be able to speak."

In addition to thinners, Bob was also one of the early users of alkyd paint produced by the English **Winsor & Newton Company**. It's a fast drying oil paint that gives a crisp, hard finish. The Winsor Newton people have made Bob one of just two American artists to appear on their web site—winsornewton.com.

Speaking of **England**, the **Royal Society of Marine Artists** (R.S.M.A.) continues to thrive there. **Geoff Hunt** reports that their annual exhibition last October was their best selling exhibition ever. This year's exhibition is again scheduled for October (see our exhibition page for details), where the guest speaker is **Dendy Easton**, consultant to **Sotheby's** and the **Antiques Road Show**, who will be giving a talk on marine painting on October 15, sponsored by the **Jubilee Sailing Trust** whose patron **HRH The Duke of York** is expected to be in attendance. The Trust raises funds to "promote the integration of people of all physical abilities through the challenge of Tall Ship Sailing." This year's R.S.M.A. exhibition, which includes over 200 paintings by Britain's top marine painters, features a new award begun last year, the **Derek Gardner** "Deep Seas Award," in great marine painter Derek Gardner's memory, and the Young Marine Artist Award. If you are planning to be in London in October, it is a great exhibition to attend. (www.rsma-we.co.uk)

The Society has also announced publication of the second edition of *Royal Society of Marine Artists Exhibitors 1946-2008*, a dictionary of artists at their annual exhibitions by Hill Martin Manor Press (see our book page for details) in January. R.S.M.A. President **David Howell** and other artists could be seen painting alongside the topless figurehead of Nannie from the famed clipper ship *Cutty Sark* at the **London International Boat Show** this winter. Preferred booth selection, boys?

Many of the individual Society members have been extremely active. From May to July **Trevor Chamberlain** celebrated what he says will probably be "his last large exhibition" of over 100 paintings—oils and watercolors entitled "London and Beyond" at the **Guild Hall Art Gallery** in Guild Hall Yard in **London**. Trevor is one of the great plein air painters in the world, and his subjects in this exhibition range from **London to India to Egypt, Iran, Armenia** and all around the **UK**. Trevor's paintings and unique techniques are the subjects of two books now out of print, but still avail-

able through **Amazon**: *Trevor Chamberlain: Light and Atmosphere in Watercolor: A Personal View*; and *Trevor Chamberlain: England and Beyond, a Celebration of Sixty Years of Painting*.

Paul Wright, painter of book covers of the original English edition of the **Patrick O'Brian** series announced that **Halsgrove Publishing** is scheduled to publish a book in the fall written and illustrated by Paul entitled *Hearts of Steel*, which includes 60 of Paul's paintings of steel naval war ships: cruisers, destroyers, submarines. (see our book page for more information).

At the age of 79 **Bert Wright** has decided to step down as president of the **Wapping Group of Artists** who get together regularly to paint the waterfronts of Britain. For artists interested in an unique experience, the **Wapping River Art Project** offers courses and accommodation aboard a Thames sailing barge *Wyvenhoe* build in 1898. They offer two to five day painting courses and teachers including a number of Royal Society Marine Artist members. It sounds like an interesting way to spend a week. More information can be found at wyvenhoe.co.uk.

R.S.M.A past president, **Geoff Hunt**, well-known for his paintings of the **Norton** edition covers of the **Patrick O'Brian** series, has used his new free time to become even more closely involved with the **Mary Rose Trust**. In fact, Geoff presented a painting to the trust at a dinner held by the Second Sea Lord in Nelson's dining room aboard the *HMS Victory* in **Portsmouth, England** recently. In return, he received the title of "Commodore of the *Mary Rose*." He tells us that he spent 113 hours of research even before he began painting. You can visit www.maryrose.org or www.maryrosehiddentreasures.org. Geoff has also been working on a new book *Frigate Surprise* with **Brian Lavery**, which has just been published by **Conway Maritime Press/Anova Books**. Further information on the Society and its various exhibitions and activities can be found at www.mallgalleries.org.uk.

Just as **James E. Buttersworth** and **Robert Salmon** emigrated from England to make their mark on American soil, another Englishman, **John Stobart**, has followed in their tradition. His 60 year career in marine art will be celebrated January 22 – February 28, 2010 at the prestigious **Society of the Four Arts** in **Palm Beach, Florida**. "The Grandeur of America's Age of Sail," will be the first true retrospective of John's work, including 67 paintings spanning 60 years of his marine paintings of the world's most famous harbors and ships. The Society of the Four Arts has been the site of many important exhibitions, including the personal collection of America's Cup sailor and maritime collector, **Bill Koch**. This should be one heck of an exhibition, celebrating the career of an artist who brought our maritime history alive like none other in our time. John tells me that, having just returned from a cruise at the top of Norway, he is working on a massive 5'x8' painting of a moonlit arctic scene especially for the exhibition. He wrote me, "An Eskimo caring for a tethered reindeer a couple of miles south of the extremity of the North Cape told me, 'if it wasn't for the Gulf Stream we would all be freezing to death up here.' Eskimos? Reindeers? Sounds cold enough to me. More information on the exhibition, which will offer an opportunity to see paintings borrowed from private collections for the very first time, can be found at www.fourarts.org. Those who can't make it to Palm Beach will have a chance to see the exhibition from March 28 – June 13 when it moves to the **Butler Institute of American Art** in **Youngstown, Ohio**.

John has also released two new prints this year: "A View of the Lieutenant River," 12"x16" in an edition

of 350 only, \$200 signed and numbered, and \$1,200 remarked; and "A View of the Naples Pier, Pathway to the Beach," 12"x16" in an edition of only 300, \$250 signed and numbered, \$1,250 remarked. (www.stobart.com)

In addition to his exhibition, John is most excited about the culmination of a project he's been working on for ten years: the redesigning of the stretcher bars upon which artists mount their canvases before they even begin to paint. While this does not sound necessarily like concern for anyone but artists themselves, an excerpt from a letter written to John by **Peter Tysner**, president of **Olive Brothers**, one of the leading art restoration firms in Boston, Massachusetts puts it in perspective for collectors, "I think you'll really come up with something very good. I've been a painting conservator for more than 30 years, and I've observed that the stretchers often contribute to the problems that cause paintings to have to be lined. Lining is a procedure in which the new canvas is attached to the original painting. When a painting has structural problems this is invariably an expensive procedure for the owner. I believe your design goes a long way toward removing one of the most common reasons for a painting needing to be lined." John's patented design was prompted by his own frustration with getting proper stretchers. "Stobart Stretchers" eliminate the spacing that cause the cracks around the edges of the paintings and have a mechanism in the back that easily tightens or loosens the stretchers with a coin. He's pursuing his desire to have it manufactured in the United States out of basswood, and it will be available either through mail order or on line. Check the progress and the explanation of his unique design at turnkey-canvas-stretchers.com. Most people don't think of artists as inventors as such, but in fact, in the purest form what else are they but inventors, turning a blank canvas and a few pieces of paint into miraculous, often moving portrayals of our world.

While John often spends his winters in Florida, he did take time to speak this winter at the venerable **Salmagundi Club** on Fifth Avenue in **New York City**, where he was honored with a lifetime membership. The Salmagundi Club was also the site this spring of a retrospective exhibition of 28 paintings made by **Christopher Blossom** over the last 20 years. They included researched studio marine paintings like the "Steamer *Pavonia* in Boston Harbor in 1880," and on the spot landscapes from the coast of **Maine**, the **Bahamas**, **France**, **Colorado**. Chris donated copies of the book on his work, *Christopher Blossom, Marine Painter*, **Greenwich Workshop Press**, to be sold to benefit the efforts of the Club. Just as it is with John's upcoming retrospective, it's rare to get a chance to see a collection of work by a top artist like Chris all at once, particularly those spanning a period of time. You can still view his retrospective at www.jruselljinishiangallery.com. Both the collectors and the artists who were in town for Salmagundi's **American Masters Exhibition** were simply wowed by Chris' artistic accomplishments. It's no wonder that Chris has been the three time winner of the **Robert Loughheed Award** at the prestigious **Prix de West** in **Oklahoma City**. It is an award given by other exhibiting artists to the "Best in Show."

Chris was also among the 40 leading realist artists from across the country invited to participate in the American Masters Exhibition organized by **Tim Newton**. Other marine artists invited were **Don Demers**, **Joe McGurl**, and **John Stobart**. The opening was a lively event with spirited sales.

What has **Don Demers** been up to you ask? Well, among other things, he's been answering the demands for his consummate skill as an instructor all across the country. This winter he descended upon the **Ocean**



LENTANILLO 147

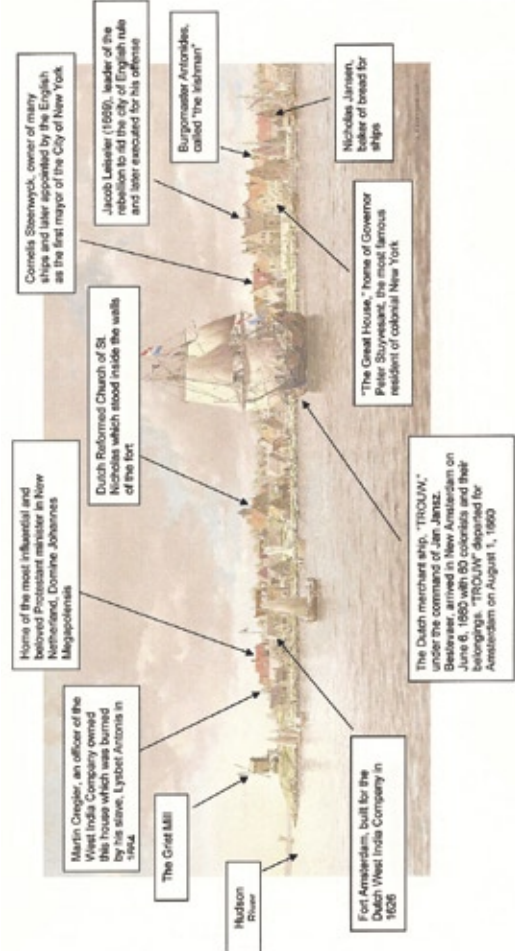
Len Tantillo

Len Tantillo's extensive research and remarkable artistic vision has produced a truly unique and significant work of art, Manhattan, 1660. Literally the only historically correct record of the first settlement on Manhattan Island! Tantillo has painted the city of New Amsterdam, which was built at the very tip of Manhattan where The Battery is today. He's shown us a panoramic view as if we are standing on Governor's Island in the middle of the Harbor. On the left side of the painting just beyond the windmill is the Hudson River, and to the extreme right, the East River with the buildings along the water, sitting where Pearl Street is today. One significant structure placed in a position of prominence is the fifth building from the right with the curved gable and roof that was the home of the most influential citizen of the time, Peter Stuyvesant. The ship in the center of the painting is a Dutch merchant ship, *TROUW* owned by the Dutch West India Company, which regularly brought goods to and from the settlement. To the left of the ship behind the walls of the fort is a building with a prominent cupola the Dutch Reform Church of St. Nicholas which still has a presence in Manhattan today. (Other structures are identified in the key shown below).

Manhattan, 1660

While the story of the Dutch in the New World began with the arrival of Henry Hudson in 1609, it was in 1626 when the first fort, Fort Amsterdam was built with the northernmost wall of the fort where

Wall Street is today. Throughout the 1620's and into the 40's, the Dutch expanded their holdings in "New Netherland" to include parts of Connecticut, New Jersey and New York, including Brooklyn and Staten Island whose original names survive today. The city was referred to as New Amsterdam or Manhattan after the Manhattan Indians who inhabited it. By 1660 New Amsterdam/Manhattan was the thriving hub of the entire Dutch colonial empire.



The settlement was so commercially successful that the English, who previously had had no interest in committing resources to America, realized that they were missing a great opportunity and determined to wrest it from the Dutch. A fleet of warships was dispatched, a confrontation ensued and an unusual and peaceful transfer of power was negotiated.

Peter Stuyvesant agreed that the English could run the city, but only if the Dutch were allowed to retain their own language, habits, culture and religion. As a result of Stuyvesant's unique deal, New York City today embraces cosmopolitan flavor, diversity and tolerance, unique to the cities of the world.

Oil 20" x 42" \$65,000



Russ Kramer

The Joy of Sailing: CARA MIA and the New York 30's of 1905

Oil 30"x 44" \$35,000

In this thrilling scene, owner Stuyvesant Wainwright helms *CARA MIA* in early competition against *NAUTILUS* and *NEOLA II*. Eighteen New York 30s were built by Herreshoff in 1905, and became instant classics. Several have been lovingly restored and campaigned to this day. *CARA MIA* was the overall winner in her inaugural season of 1905

Russ Kramer writes: "I was lucky enough to have been asked to crew on *CARA MIA* in her 2008 shakedown cruise from Mystic to Newport, and, needless to say, it is the best and most enjoyable day of research one can imagine. The title is a homage to the great Carl G. Evers, who's painting of the same name inspired me as a teenager to want to someday become a marine artist."

Reef Club in Key Largo, Florida to lead a workshop. Don was excited to stay with world class sailor **Bradley Noyes** who had sailed on the 12 meter *Vim* with **Bus Mosbacher**, was a regular sailing partner of **Ted Hood's**, and whose father built the classic schooner *Ticonderoga*, still sailing to under the ownership of **Scott Frantz**. Many don't know that she was originally named *Tioga*, and a number of subsequent *Tiogas* were built. Don said that among the incredible Noyes collection was the legendary boat designer **Ray Hunt's** Dead Reckoning Log tracing a trip from Cuba to Marblehead. During his weeklong workshop Don met up with **John Stobart** and collectors **Rudy** and **Jane Schaefer** and **Alan** and **Vicky Goldstein**.

We saw Alan this winter while he was moving his 70' burgundy Berger yacht *Victory* to points south at the dock of **Charles Mallory's Delamar Hotel** in **Greenwich, Connecticut**. Alan and Vicky have an incredible collection which has been featured in the Summer 2004 issue of "**Antiques and Fine Art**" magazine. He told me the story of the very first painting he bought years ago in New York City, which was a small Buttersworth. The price on it was \$1,200. Alan didn't have \$1,200 at the time, but he made an arrangement with the dealer who let him take the painting home and pay him \$100 per month for twelve months. Ten years later he was offered \$12,000 for it. Today he owns a large Buttersworth that is probably worth twenty

times that. But I doubt he would part with his very first painting at any price! Nearly every passionate collector probably feels the same way about how and where they found a particular item in their collection. Whether it's meeting an artist, or finding a painting in the back of dusty antique shop, it's part of the fun.

Last fall **Ron Bourgeault's Northeast Auctions** in **Portsmouth, New Hampshire** held an auction of marine art owned by well-known Philadelphia collector **Jay Welles Henderson**, whose book *Jack Tar, a Sailor's Life, 1750-1910* documented his collection. Bourgeault asked, Henderson's widow Hannah to say a word of two before the sale. This is what she had to say regarding Henderson's collecting habits: "It was all about the chase. Some things Welles would wait years to get the opportunity to purchase a particular piece." Yes, there's nothing quite like eventually landing something you can get pleasure from looking at every day.

Back to Don Demers. We found him in February in **Scottsdale, Arizona** teaching at the **Scottsdale Artist School**. Soon after that he was the featured guest artist and judge at the exhibition at **Forgotten Coast Plein Air Invitational** in **Apalachicola, Florida**, where he gave a number of demonstrations, ran a workshop and was interviewed for the Tallahassee Television news, and of course, spent some time at the famous **Boss Oyster House**, whose sanguine motto, "Shut up and Shuck," ranks right up there with the great

BBD&O advertising slogans. Soon thereafter Don did a workshop in **Newburyport, Massachusetts** for the **Newburyport Art Association**, entitled Plein Air and Natural Environment. The site of the workshop was the famous **Lowell Bookshop**, which has been cited by the **National Historic Trust for Historic Preservation** and is still operation today. In its heyday it supplied most of the dories for the Gloucester schooner fishing fleet. Don told us that "you can feel history in the place. And the fun part of the workshop was to focus people on accurately drawing boats." Somewhere in all this activity Don was elected one of the newest members of the Salmagundi Club.

No matter where we go, we find that top artists today are busier than they've ever been. Take for example, **Keith Reynolds** who just returned from his 21st series of exhibitions in **Japan**. His exhibitions this year were paintings based on the work of the famous Japanese woodblock artist **Ando Hiroshige** (1797-1858). Keith said the shows were extremely well attended; sales were strong; people particularly enjoyed watching him paint on site. But perhaps his postcard from **Osaka** summed it up best. He said, "Sushi is fresh, beer is cold, life is good." What more can you say?

One artist who is really reaching around the world is the whale painter **Wyland** who over the past 27 years has painted 100 monumental murals in buildings and billboards all across this country. His most

recent project is entitled, "Hands Across the Oceans," which, under the auspices of the **United Nations Environmental Program's International Children's Conference** in Stavanger, Norway, inspired a series of 54 murals totaling over than 24,000 ft. painted by over 3,000 students from 110 countries. The murals all came together recently on display on the **National Mall** in Washington, DC to commemorate the opening of the **Sant Ocean Hall** at the **Smithsonian Museum of Natural History**. That's almost five miles of mural. I don't think that even John Stobart's new stretcher bars would reach that far!

What does a Chief Executive of the United States do to relax? Well, the current Chief Executive likes to shoot hoops, which apparently he's pretty good at; and play golf, which apparently he's not very good at. The current exhibit at the **South Street Seaport Museum** in lower **Manhattan** focuses on another Chief Executive, **Franklin Delano Roosevelt**, whose ancestors included ship builders, whalers and sea captains. The exhibition

includes 75 prints, paintings, scrimshaw, navy documents and other related artifacts from Roosevelt's personal collection, including 30 ship models. "**Treasures of a President: FDR and the Sea**" is on display through the end of 2009. Apparently the importance of FDR's connection to his collection in maritime history cannot be overstated. **Cynthia M. Koch**, director of the **Franklin D. Roosevelt Presidential Library and Museum** said that "he worked on his collection daily throughout his life." In fact, one of the photographs in the show shows FDR in 1930, then governor of New York, actually restoring a ship model. Ms. Koch goes on to say the collection, "Gave him the opportunity to be released from his day to day activities and immerse himself on another plane. This became even more true after he was stricken with polio in 1921." **Robert F. Cross**, the authority on Roosevelt's naval history, observed, "After 1921 being at the helm of a sailboat was really the only circumstance for which FDR's disability was irrelevant." It's a fascinating exhibition; one well worth a visit. (See our exhibition page for more detail.)

Ship modeling, of course, is a particularly challenging discipline, demanding the highest levels of craftsmanship, historical research, patience, and the ability to visualize in three dimensions. It's not unusual for a ship modeler to spend hundreds or even thousands of hours on a model, knowing that there will never be a true monetary return. Dedicated modelers had a chance to get together at the **27th Annual Northeast Ship Modeler's Conference** in New London, Connecticut, sponsored by the **Constitution Ship Model Guild** to discuss and review the problems and pleasures of ship modeling. In fact, there are ship modeling clubs and societies in almost every city in the United States and abroad, whose members meet on a regular basis to share ideas, tips, techniques, etc. For ship model owners these societies are also a good source to find someone to restore ship models that may be in your collection or in the family. Here are some web sites for societies in the

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Chris Blossom

San Francisco Pilot Schooner AMERICA

Oil 20" x 30" \$25,000

The Pilot Schooner *AMERICA* was originally designed and built by Mathew Turner for a San Francisco syndicate to be the first West Coast candidate to defend the America's Cup! Unfortunately, the British challenged to race for the 1888 Cup with *THISTLE*, a big cutter and not the usual schooner so the New York Yacht Club had *VOLUNTEER* built in Boston to defend. When the racing syndicate funding fell through, *AMERICA* ended up being sold to the SF Bar Pilots and for years was legendary as the fastest "hot rod" on the West Coast. The schooner carried pilot sail #11 on a huge 100 foot-tall pole spar, a one-piece stick with no top-mast doublings (an easily missed Turner trademark that Chris took note of and got right), except when racing, at which time she was

recognized by her alter ego, sail # "00" (suggesting 'double ought' buckshot). She ended up as an island trader in Tahiti.*

Behind *AMERICA*, is a Steam Schooner on which lumber was stacked, filling the area from the bow to the pilot house, and because the pilot house was so narrow lumber was also stacked on either side of it and aft of it. So a side view of the vessel showed stacks of lumber with only the pipe of the pilot house chimney visible!

*According to records from the Mathew Turner Foundation, Courtesy of Marcus De Chevrioux

Northeast: www.shipcraftguild.org; www.ctshipmodels.org; www.capeanshipmodelersguild.org; www.constitution-modelshipwrights.org; <http://phillyship-model.com>; and www.njshipmodelsociety.org. In the Mid-Atlantic: <http://members.cox.net/wsms>. In the Midwest: www.michiganmodelboats.com; <http://dead-eyes.ssmna.org>. In the West: www.ship-modelers-assn.org; <http://rkymtntshipwrights.org>. In Canada: www.metromarine.org; www.geocities.com/sjmarinemodelers/MAIN.html. In Spain: www.xarxabcn.net/rcnautic. In Australia: www.canberramodelshipwrights.org.au.

Serious ship modelers from all across the country, professionals and amateurs will gather from October 6-11 at the Walden Millennium Hotel in **Buffalo, New York** for the Annual Conference of the **Nautical Research Guild**, whose motto is "Advancing ship modeling through research." Their web site is www.thenrg.org. It is an amazing treasure trove of details and information and reference material. In addition to models on display and speakers, highlights of the conference will be a visit to the Collection of 150 ship models dating from 1680 to the mid-1940s on display at the **Art Gallery of Ontario, Canada** collected by **Ken Thomson**. These include builder's models, dockyard models, POW models of ivory and wood, modern warships, merchant vessels and utility vessels and more. They are housed in a brand new spectacular wing specially designed by internationally known architect **Frank Gehry**, a **Toronto** native. **Rob Napier**, former editor of *Nautical Research Guild Journal* and ship modeler extraordinaire recently lived in Toronto on and off for several months, specifically to do conservation work on some of the models in the Thomson collection. He reports that the collection is simply "spectacular." Rob has recently decided to put his own 40 years of ship modeling experience to work for the **Museum of Fine Arts, Boston** by documenting in every detail the restoration of a Dutch East India Company model built of *Valkenisse* in 1717. Rob had the model in his studio for ten years while he studied it. The actual restoration work took him a year and a half. The idea was to return it to the museum completely restored along with a log documenting the process of every aspect of overhauling the model. He took over 400 photographs of his process. His approach was so thorough and complete that **SeaWatch Books**, owned by **Bob Friedman**, decided to publish Rob's journal as a book. This really is the first book that takes one specific and literally takes it apart and puts it back together. Rob says that it is also "one of the first American books to deal with the modern model building Western tradition." (See our book page for more details.)

SeaWatch Books has been busy recently having also just published *Waterline Dioramas: A Modeler's Art Form* by **Justin Camarata**. In 232 pages master modeler Camarata takes you through the planning, placement, rigging, and presentation of waterline dioramas (models that depict vessels in the water and are thus built from the waterline up and pose added challenge to the modeler by creating the illusion of a vessel and water looking believable). It also features full color photographs and discussions of work by **Donald McNarry**, **William Hitchcock**, **Eric Rothenberg**, **Lloyd McCaffery**, **Phillip Reed** and Justin himself. (See our book page for more details.)

Master miniature ship modeler and carver, **Lloyd McCaffery** informs us that he's been invited to exhibit his incredible 14 inch model of the *Britannia* (see our *Marine Art Quarterly* Fall/Winter 2007 issue) at the **San Diego Maritime Museum** as a part of their Miniature Ship Model Exhibit from Labor Day to Memorial Day 2010. The *Britannia* was a 100-gun first rate ship designed and built by **Phineas Pett** in 1682 at the request of the King for the British Navy.

The model is built of pear wood, holly and boxwood, and has onboard **King Charles II** and nineteen other figures. It took Lloyd two full years to build the model, which he did peg for peg, plank for plank just like the original ship was built. It is for sale for a price \$250,000, which, when you do the math (considering that the model is the work arguably by one of the finest miniaturists of our time), it's actually a relative bargain. Take a look at our Sales at Auction pages to see the astonishing prices that everything from baseball cards to wristwatches are bringing today. More on the model and photographs of it can be seen at www.jrus-selljinishiangallery.com.

Like all world class practitioners in every discipline, Lloyd has developed his own personal philosophy about model building, and had to innovate designs for many new tools and techniques to achieve results no one had ever seen before. His book, *Ships in Miniature* (Conway Maritime Press, 1988) is already in its second printing, and is a classic in the field. He continues to share his technical innovations. Articles by Lloyd on miniature carving (he prefers the tight grain woods like boxwood) are appearing in two prestigious British publications this fall "Model Shipwright's Annual" and "Wood Carving" magazine.

While modelers like Lloyd concentrate on building one jewel-like model at a time, painter, tug aficionado, and railroadman, **Steve Cryan**, tells us that when a fellow railroad buff marveled at Steve's large complex model train layout on display at the **Connecticut River Museum** in **Essex, Connecticut**. He then asked Steve to build a custom train layout of some 2500 ft. in his mansion in **Bridgehampton, Long Island**. Steve's been working there for months, and says he still has a hard time finding his way around the place. Now just how large is this "house"? Well, let's put it this way: it has its own bowling alley. Steve tells us that **Madonna** was stopping by to look at it for possible purchase. Price tag: \$47 million. This includes, of course, Steve's train layout, which is complete with cameras mounted in every engine, wired to flat screens around the house so that the running of trains can be broadcast into any room, including, we suppose, the bowling alley. What's Steve charging for the layout? Well, he won't say, but it's rumored that before Steve spent months designing and building it, the house was priced at a mere \$40 million. That's just a rumor, of course.

Russ Kramer is another painter who it turns out is also thinking in another dimension. In addition to his dramatic, up close paintings of classic yachts and yachtsmen, like the one of *Cara Mia* in this issue, Russ has now turned his talents to yacht design, and has drawn up plans for the "Russ Kramer 55 footer Gentlemen's Fast Motor Yacht," which combines classic lines with contemporary flare. Naval architect **Bob Perry Yacht Designs** in **Seattle, Washington** is doing the schematics on the computer. When the boat is brought to market it will be built by the famous **Lyman-Morse** yard in **Thomaston, Maine**. You can view it on the "Yachting" magazine web site (www.yachtingmagazine.com). Having painted enough classic yachts, Russ felt he had enough of a feel of what he found appealing to move two dimensions into three dimensions. Pretty exciting! In addition to yacht design, he's been busy on his painting career. This winter he spoke to an enthusiastic audience about his background in newspapers and his approach to creating paintings at the **Stonington Harbor Yacht Club** in **Stonington, Connecticut**. This fall he will be giving a similar presentation at the **St. Petersburg Yacht Club** in **Florida**. And as one of the leading members of the American Society of Marine Artists, he's helping to organize a regional exhibition at the new **Tampa Bay History Center** there. Russ is also illustrating the sequel to the bestseller *Nick of*

Time by well-known author **Ted Bell**. This one, entitled *Revolutionary Spy*, will be published by **St. Martin's Press** later this year.

Another artist moving around a lot this year is **Len Mizerek**. He had two successful shows this winter. One at the **JM Stringer Gallery** in **Bernardsville, New Jersey**, and the other at the **Shaw Gallery** in **Naples, Florida**. He did manage to find the time to squeeze some painting in on the island of **St. Barts** (tough duty). Len Mizerek was also the subject of an article in *American Art Collector* magazine in January. He then participated in a three-man exhibition at the **Maritime Art Gallery** at **Mystic Seaport** this Spring along with **Sergio Roffo** and **Jeff Weaver**. He spent a foggy three days in June out on a chase boat in **Boothbay Harbor, Maine** photographing the annual Windjammer's Parade. The schooners he was following closely included the *Harvey Gamage*, *American Heritage*, *Nathaniel Bowditch* and *Lewis B. French*. He was also pleasantly surprised to find one of his paintings of **Cape Porpoise, Maine** on the cover the *Maine Tourist News* out of **Kennebunkport**, hundreds of thousands of which are distributed each summer, and actually also included a picture of him painting in preparation for their Kennebunkport plein air event. He also participated with **Jim Magnor**, **Al Barker**, **David Bareford**, **Bill Hanson**, **Del Bourree-Bach**, and **Bob Norieka** painting on the grounds of **Mystic Seaport Museum**. Next stop for Len was the Charlotte Inn on **Martha's Vineyard** (www.charlotteinn.net), where he was invited by the owner **Gery Conover** to spend a few days as his guest while Len made paintings of the Inn for its gallery. Then yet another juried plein air event on the eastern shore of Maryland in **Easton, Maryland**, along with **Mike Budden** and **Lisa Egli** painter and daughter of past president of the American Society of Marine Artists, **Peter Egli**. This is one busy artiste.

We spent some time in **Easton** and **St. Michaels, Maryland** during the run of the **American Society of Marine Artists'** exhibition. The **Chesapeake Bay Maritime Museum** in **St. Michaels** is now under the stewardship of **Stuart Parnes**, who asked us to speak on marine art at the **Easton Museum**. They are really enthusiastic about their art in Easton, which many have known as the home of the **Wild Fowl Festival** for years and years. In the audience at our talk was **Hubert Wright IV**, Naval Academy graduate, and **Cambridge, Maryland** native, whose father was a legendary figure on the eastern shore, was the first man to fly the mail in on a regular basis.

We had the pleasure of staying with longtime pal, and marine art enthusiast **Sidney Porter**. (He probably has the largest collection of **Victor Mays** paintings in the country.) Sidney is the internationally known nuclear physicist who was called in to assess the damage after the **Three Mile Island** meltdown. He threw a nice cocktail party and introduced us to the neighbors, among them the museum's Chairman **Robert Perkins** who negotiated the first \$1.5 billion bailout of the auto industry for **Lee Iacocca** and **Chrysler** in 1979. Sid's other neighbors included **Don Rumsfeld** and **Dick Cheney** which, as he pointed out, means no pesky aircraft flying overhead.

Wherever Len goes he always brings his easel and is fearless in setting it up and painting despite the weather, the crowds or the noise. Being a resident of New York City he is not always standing on a beach painting. He told us that recently he set up his easel in **Greenwich Village** across from the **Café Noir**. He was deep in concentration in his painting when he noticed that the police had arrived and were cordoning off the area with yellow tape. But he said, oh heck, and he kept on painting until he was informed that there was

Continued on page 22

JOHN STOBART

While these paintings, from the artist's first exhibition at the Kennedy Galleries in New York City in 1968, have just come into the marketplace from a private collection, sixty-seven paintings representing the artist's work from 1949 – 2009, that have similarly been out of the public view, will be included in 2010 in "The Grand Era of America's Age of Sail," the first-ever retrospective of the modern era's most celebrated marine artist. January 22-February 28, 2010, The Society of the Four Arts in Palm Beach, Florida; March 28-June 13, 2010, Butler Institute of American Art in Youngstown, Ohio.



John Stobart

The DAVID CROCKETT Sailing from the East River 1888

Oil 28" x 40" \$325,000



John Stobart

Liverpool Packetship, DREADNOUGHT

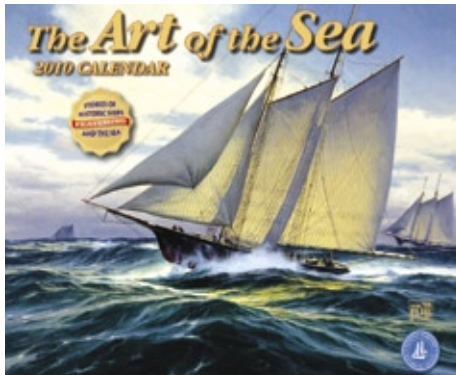
Oil 28" x 40" \$325,000

NOTEWORTHY

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With proceeds benefiting the National Maritime Historical society. Containing twelve paintings by leading artists including Dimetrious Ahtas, A.D. Blake, Donald Demers, Jim Griffiths, Paul Garnett, Russ Kramer, John Stobart, Tim Thompson.



Caddell Dry Dock :

100 Years Harborside

Eric Urban Hardcover \$40
Photographs by Michael Falco
Noble Maritime Collection
115 pp. ISBN : 9780962301735
To order : noblemaritime.org or
718-447-6490

A stylish tribute to the century-long history of one of the last remaining shipyards in New York Harbor, with stunning historic and contemporary photographs.

Call of the Coast :

Art Colonies of New England

Thomas Deneberg, Amy Kurtz Lansing
Yale University Press Softcover \$29.95
128 pp ISBN : 9780300151626
To order : yale.edu/yup

This beautifully illustrated exhibition catalogue details the formation and inspiration derived from artist colonies that sprang up in the late 19th and early 20th-century in Cos Cob and Old Lyme, Connecticut and Ogunquit and Monhegan, Maine.

Classic Yachts

Francois Chevalier
Gilles Martin-Raget, photographer
Foreword by Gary Jobson
Abbeville Press Hardcover \$75
207 pp. ISBN : 9780789209955
To order : amazon.com

The story of famous classic sailing yachts restored within the last ten years is carefully detailed and illustrated with architectural diagrams and fine art photographs. Yachts featured include, *Bona Fide*, *Cambria*, *Lulworth*, *Moonbeam*, *Shamrock*, *Tuiga*, and more.

Contemporary American Marine Art

American Society of Marine Artists 30th Anniversary Exhibition Catalogue
107 pp. Paperback \$19.95

To order :
americansocietyofmarineartists.com
100 full-color images of the best paintings, sculpture and scrimshaw form ASMA's 30th anniversary traveling exhibition.

Cruisers and La Guerre de Course

Ian Marshall

Mystic Seaport

Hardcover \$60

248 pp

To order : 800-331-2665 or
mysticseaport.org

52 original paintings and 30 pencil drawings, by the current president of the American Society of Marine Artists, with accompanying text together with diagrams and maps illustrate the

development of the smaller class of ships built between the American Civil War (1861-1865) and World War I, not for battle, but to hunt and destroy enemy merchant ships and supply lines.

Dirk Verdoorn:

Contemporary Marine Artist Peintre Officiel de la Marine

112 pp. Hardcover \$59

To order: kanadai@aol.com
or joe@thegalleryatkonakai.com

101 striking reproductions of the ultra realism art of Dutch painter Dirk Verdoorn, with commentary by the artist and art critics. (In English)

The Double Escape:

Being an Account by an Unknown Author of the Schooner Fox During the War of 1812

David Hodgdon, Editor and Illustrator
Laureate Press
Hardcover with slipcase \$650
To order: davidhodgdon.com

In an edition of only 65, this beautifully crafted collector's volume, with 14 masterly line drawings, recounts, with some liberty, the capture and recapture and escapades of the Salem schooner *Fox* and its crew by the British Navy during the War of 1812.

Dutch New York:

The Roots of Hudson Valley Culture

Roger Panetta Hardcover \$59.95

Preface by Russell Shorto

Hudson River Museum

450 pp. ISBN: 97888232230396

To order: barnesandnoble.com
Through lavish illustrations and 13 essays, this exhibition catalog traces the Dutch influence on the Hudson River Valley.

Elected Artists of the

Lyme Art Association

Lyme Art Association Hardcover \$26.20

To order: 860-434-7802

This first publication of its artists in its 100 year history, features over 50 elected Association artists and their art, including Del-Bourree Bach, Lou Bonamarte, Charles Gruppe, William G. Hanson, Robert Noreika, Yves Parent, Joel Zakow and others.

Fish

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Flick Ford

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Featuring 77 never before published watercolors of the great fish of North America by one of the nation's premier fish painters with accompanying text by a well-known sportfisherman and fishing writer.

The Frigate Surprise:

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

Brian Lavery and Geoff Hunt

VW Norton Hardcover \$39.95

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To order: wwnorton.com

The real and fictional history of the HMS *Surprise*, including its design, construction, and service, is recounted with an abundance of maps, artifacts and line drawings, as well as 35 new original paintings by Geoff Hunt, cover artist for the Patrick O'Brian series.

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Bob Webb

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22 real sea shanties sung by the "King of the Shanty," Bob Webb and accompanied by "Stormalong John," a Liverpool shanty-group, "Shanty Jack," a sailor from Hull, with shipboard instrumentation:

accordions, harmonicas, banjos and bones.

Harvard Art

Museum Handbook

Stephen Wolohojian Paperback \$24.95

Harvard University Press

288 pp. ISBN: 9781891771507

To order: Harvard.edu/catalog

A survey of the most significant works of art in the collection of the largest university art museum in the United States, with descrip-

tions and color photographs of each work.

Hearts of Steel

Paul Wright

Halsgrove Publishing Hardcover \$24.76

144 pp. ISBN: 9781906690052

To order: amazon.co.uk / halsgrovepublishing.co.uk

Military history, military vehicles, ships and shipping are the subjects the 60 illustration in this book by Royal Society of Marine Artists member Paul Wright whose works are included in the collection of the Sheik of Abu Dhabi.

J.E. Buttersworth:

19th Century Marine Painter

Rudolph J. Schaefer Hardcover \$150

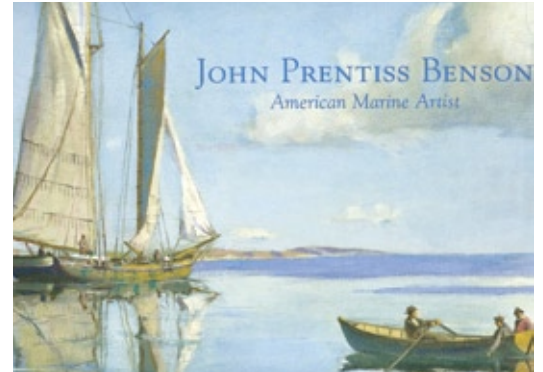
Mystic Seaport Museum

300 pp.

To order: 800-331-2665 /

mysticseaport.org

A revised and expanded edition of Rudolph Schaefer's comprehensive book, with the advice of Janet Schaefer, the new volume will include the details of Buttersworth's life, full-color reproductions of more than 150 works, and a listing of 1,500 known Buttersworth paintings.



John Prentiss Benson:

American Marine Painter

Introduction by Margaret M. Betts

Baker Marine Publications Hardcover \$65

136 pp. ISBN: 978098217108

To order: johnbenson.org

A beautiful book that pays tribute to John Benson's (1865-1947) vision, skill, versatility, energy and artistry.

John Singer Sargent

Venetian Figures and Landscapes, 1893-1913

Complete Paintings: Volume VI

Richard Ormond and Elaine Kilmurray

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NEW BOOKS

141 oil paintings of Venice painted over the fifteen years are document thoroughly and brilliantly reproduced.

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Catherine M. Enns
Abrams Hardcover \$40
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To order: abramsbooks.com

A richly illustrated book with 204 full-color plates, traces the travels of 26 artists who created over 100,000 paintings of the semi-tropical seacoast of Florida from 1950 through the Civil Rights Movement.

A Line in the Water

Norman Ackroyd and Douglas Dunn
Royal Academy Publications
Hardcover \$120

160 pp. ISBN: 1903973686
To order: abramsbooks.com

This lavish book spotlights the coastline of Britain in a collaboration between the words of an award-winning poet and novelist and the aquatints of one of Britain's foremost artists and printmakers.

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

Loretta Krupinski
Down East Books Hardcover \$29.95
128 pp. ISBN: 978089272490

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

Mariquita 1911

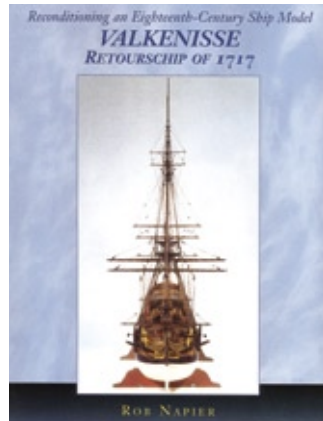
Andrew Cully
Yachting Heritage
Clothbound/encased \$354.50
235 pp

To order: yachtingheritage.com
A limited edition of 400 copies in English, this collector's volume documents the history of this elegant cutter class from William Fife III's concept to the present, beautifully illustrated with photographs and paintings by Montague Dawson, Martin Mackrill and others.

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Rob Napier
SeaWatch Books Hardcover \$68
237 pp. ISBN: 9780982057902

To order: 541-997-4439 / seawatchbooks.com
A fully illustrated, meticulous documentation of the reconstruction of the stunning scale model of the Dutch East India Company "retourschip" *Valkenisse* built in 1717.



Rocky Neck Art Colony: 1850-1950

Judith A. Curtis Hardcover \$34.95
Rocky Neck Art Colony Inc.
196 pp.

To order: amazon.com
A brilliantly illustrated volume recounts the history, accomplishments and legacy of the oldest working artist colony in the U.S., with over 130 reproductions of artwork by luminaries in American art, such as Fitz Henry Lane, Winslow Homer, Child Hassam and John Sloan to name a few.

The Royal Society of Marine Artists Exhibits 1946-2008:

A Dictionary of Artists and their Works in the Annual Exhibits of the Royal Society of Marine Artists.

Charles Baile de Laperriere, Editor
Hilmarton Manor Press Clothbound \$100
600 pp. ISBN: 9780904722437

To order: hilmartonpress.co.uk/
44(0) 1249 760208

An updated listing of all artists, and their works, who have exhibited at the annual exhibition of the Royal Society of Marine Artists.

Sargent and the Sea

Edited by Sarah Cash and Richard Ormond
Yale University Press Hardcover \$50
ISBN: 9780300143607

192 pp.
To order: yale.edu/yup
An exhibition catalogue about ships and the sea as seen through the eyes of an extraordinary ex-patriot American painter, John Singer Sargent.

The Sherlock Holmes Illustrated Cyclopaedia of Nautical Knowledge

Captain Walter W. Jaffee
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Hardcover \$39.95 Softcover \$24.95
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with illustrations in one volume, including the size of a saltwater crocodile, when a ship is called a ship, and when it is called a bark, the duties of a captain, a steward, etc.

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Stanley Meltzoff and Mike Rivkin
Foreward by Ernst H. Gombrich
Siverfish Press Hardcover \$89
190 pp.

To order: 203-259-8753 / rjinshian@optonline.net
Stanley Meltzoff had a remarkable and celebrated career as an artist, illustrator, war correspondent, and diver. This book, narrated by award winning author and fisherman, Mike Rivkin, pays tribute to his preeminent career as a fish painter with 200 brilliant plates of his most impressive works.

Thomas Chambers American Marine and Landscape Painter, 1808-1869

Kathleen A. Foster
Yale University Press
Hardcover
160 pp. ISBN: 0300014105X

To order: yale.edu/yup
This exhibition catalogue reassesses the dramatic marine and landscape paintings by English born American folk art painter, Thomas Chambers.

Tight Lines Ten Years of the Angler's Journal

Illustrated by James Prosek
Edited by Joseph Furia, Wyatt Golding, et al.

Preface by James Prosek and Joseph Furia Softcover \$18
Yale University Press
264 pp

ISBN: 9780300151404
To order: yale.edu/yup
A anthology of 48 essays, stories, poems and reminiscences about fish and fishing by well-known and unknown writers, beautifully illustrated with original watercolors by James Prosek.

Turner & the Masters

Edited by David Solkin
Abrams Hardcover \$55
240 pp. ISBN: 1854378651

To order: abramsbooks.com
An exhibition catalogue with 100 striking reproductions of major works by J.M.W. Turner and the masters he strove to emulate and rival, including works by Rembrandt, the Van de Veldes, Caneletto and Constable.

Warman's Antiques & Collectible 2010 Price Guide

Mark F. Moran

Krause Publication
Softcover
800 pp. ISBN: 0896898075
To order: krausebooks.com
The 43rd edition includes "Future of the Market" report; new categories, including fine art; and an instructional DVD on how to detect fakes and forgeries.

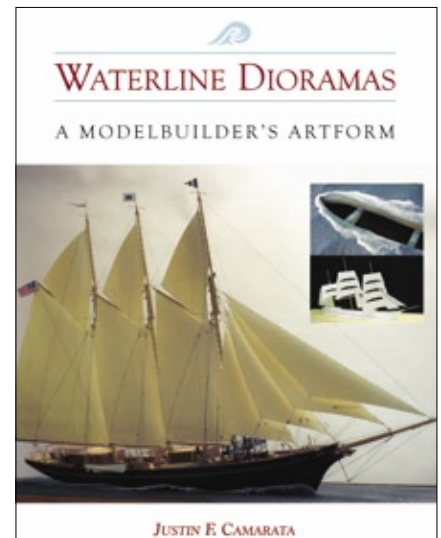
Waterline Dioramas A Modelbuilder's Artform

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

William Merritt Chase Landscapes in Oil

Ronald G. Pisano
Completed by Carolyn K. Lane
Yale University Press Hardcover \$165
192 pp. ISBN: 9780300110203

To order: yale.edu/yup
A presentation of all the park scenes, landscapes and seascapes in oil by this American impressionist.



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R. Michael Wall
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65 pp.

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An exhibition catalogue beautifully documenting in photographs the extraordinary collection of miniature ship models expertly and skillfully crafted by Lloyd McCaffrey and Donald McNarry.



Tim Thompson

America's Cup, 1937 Trials, RAINBOW (J4) and RANGER (J5) Powering Downwind

Oil 30" x 40" \$65,000

In the era of the great J-Boats, the J-Boat *RANGER* was considered perhaps the greatest of all. Designed jointly by Olin Stephens and W. Starling Burgess, she was built by the Bath Iron Works in Maine (she was the first cup defender in over 40 years not to be built by the Herreshoff Manufacturing Company in Bristol, Rhode Island). With a 165 foot mast she was a formidable presence on the waters. Still, in order to defend the 1937 America's Cup against Thomas Sopwith's *ENDEAVOUR II*, she had to engage in a sail-off with *YANKEE* and two previous cup winners, *RAINBOW* and *ENTRPRISE*. The results weren't even close, she was 13 - 0 against her rivals and went on to retain the cup decisively in 4 races. Here Thompson has shown in all her majesty on a downwind run against *RAINBOW*.

Continued from page 18

a bomb. Where was it? He asked. In the trash can right next to him! Needless to say the painting of the Café Noir had to be finished in his studio. Apparently he set some kind of speed record in taking down his easel and packing it up.

It turns out that Len Mizerek is not the only artist eligible for hazardous duty pay. **Bob Semler** reports that he was asked to document the Coast Guard's National Strike Force training. So he spent a week in the National Response Tunnel, which is an abandoned West Virginia turnpike tunnel. It is used as a training center for all types of anti-terrorist, hazmat, drug enforcement, disaster training for the FBI, military and police. It can be set afire, smoked, flooded, or whatever. It has a mock subway station, cars, semi trucks, trailers, crashed vehicles, etc. Bob spent a week in the tunnel documenting the various exercises, and has already produced his first painting of the hazmat exercise operated by the Coast Guard. As he said, "Most folks don't think of the Coast Guard if there's not water involved."

Bob's painting, "Lady in Waiting" documenting the

liner *United States* was prominently on display in a PBS television interview with **Colin Beitch**, President of the Norwegian Cruise Lines who now owns *United States*. Unfortunately, that and two dollars won't even buy Bob a grandé mochachino these days, but it's a feather in his cap!

Another artist "making waves" this year is **Yves Parent**. He started off by sailing across the Atlantic from France to Barbados aboard a 43 ft. boat sloop with a friend. He then spent the next four months sailing between St. Vincent, the Grenadines, Martinique, Nevis, and St. Martin. Late spring found him as the organizer of the Plein Air Invitational held in Marblehead, MA, sponsored by the Arnould Gallery. Among the artist invited were **David Bareford, Patricia Warfield, Russ Kramer, Jim Magner** and **Bob Norieka**. This was the third year of the event. Artists painted for several days and then held an exhibition of the paintings at the Arnould Gallery. It's become one of Marblehead's social events of the spring, and there was standing room only again this year. Aside from being a historic and physically beautiful town, artists keep returning every year because they are treated so well.

We heard recently from **Bob Averill**, who has been engaged in a documentary project of his own, working closely with the two divers, **Jim Kennard** and **Dan Scoville** who discovered the wreck HMS *Ontario* of 1780 completely intact on the bottom of Lake Ontario last June. Bob was able, through his knowledge of ships, to help interpret the video tape of the wreck for the divers. He also created two paintings, one of which will become the cover of *Lady of the Lake* by **Brit Smith**, a history of the ship soon to be reprinted.

Maine artist **Loretta Krupinski's** three year-long project documenting mid-coast Maine's working waterfront based on black and white photographs from 1850 to 1940 is culminating in a newly published book *Looking Astern, an Artist's View of Maine's Historic Waterfront* by **Downeast Publishing**. The book features 40 of Loretta's paintings, and descriptions of all the aspects of a life dependent on the sea from fishing to shipping building, the granite and limestone commerce of the coast, lumbering, steamboats, fish packing and processing, and every other facet of maritime commerce. These paintings will also be on display through October at **Penobscot Maritime Museum** in

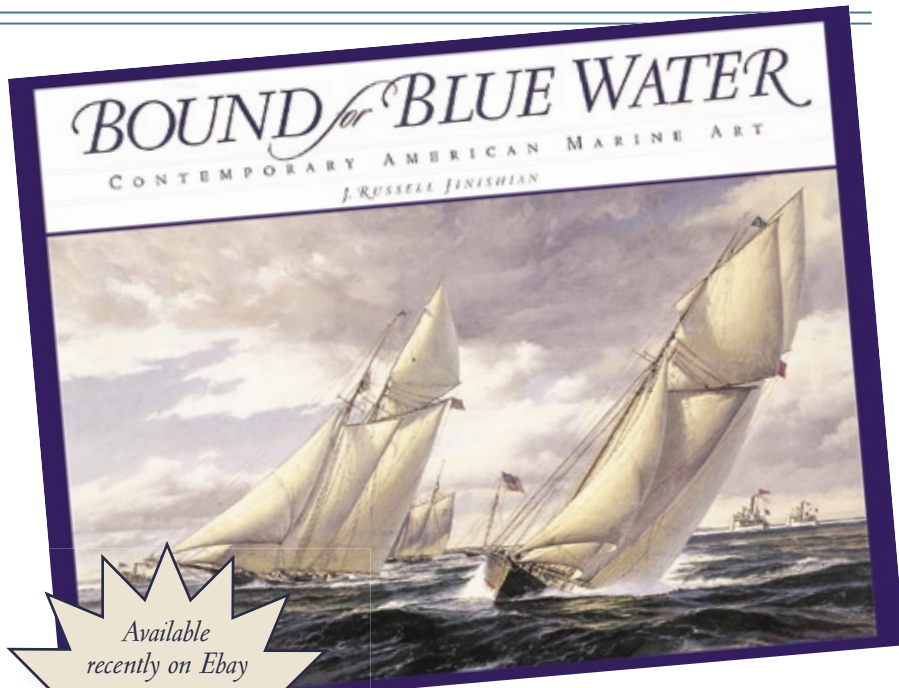
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BOUND *for* BLUE WATER

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Includes a biographical index to the artists. Individually boxed.
The Greenwich Workshop Press. ISBN 0-86713-088-1

Praise For "Bound for Blue Water"

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

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

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

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



Joseph Wilhelm (1923-2004) *J.A. BISSO II* Oil 7" x 12" \$1,000

The *J.A. BISSO II* is shown passing Canal Street in New Orleans out of sight to the left is the famous Vieux Carre or French Quarter, of New Orleans. The Mississippi River has a big curve here which gives New Orleans the name "Crescent City." The tree-lined shore is Algiers, Louisiana; the buff building is the courthouse and the Canal Street Ferry *WESTSIDE* is at her dock loading for the return trip. The orange docks are on the east side of the river. The *J.A. BISSO II* is owned by E.N. Bisso of New Orleans, I have painted most of their tugs for the company, time is late 1960's.



Robert Weiss
Scrimshaw on fossil
Mastodon Ivory

Arctic Trio
7" h
\$4,500

Continued from page 22

Searsport, Maine with an exhibition planned in 2010 at the **Maine Maritime Museum**, in **Bath**. Loretta will also be speaking on her project to the members of the **Christmas Cove Improvement Association** on August 20th.

Of course the hunt for whales in the oceans of the world is probably the most storied fishery. These days, with the exception of the Japanese, whales are not hunted but tracked and observed for their phenomenal natural beauty and what they can tell us about the natural world. Sculptor **Randy Puckett** has spent nearly his entire career studying and recreating every species of whale, in bronze from desk top pieces to monumental life-size sculptures. In recent years he has been devoting more and more of time and work towards conservation causes, so that when he announced the release of two new pieces earlier this year proceeds were earmarked specifically for research institutions. He's also worked closely for a number of organizations, including the **Chicago Zoological Society**, and the **Whale Trust** at whaletrust.org, which each year sponsors "Whale Quest" – a huge exhibition of whaling related art at **Kapalua, Hawaii**. And he told me recently that one of the things they discovered was that each year the humpback whales have a different song that they sing as they migrate up and down the coast of California. Even more remarkable is that, although the song is different each year, every one of the whales is singing exactly the same song! Or as Randy says, "It's like they're listening to the same radio station." Scientists think it's probably some kind of a mating ritual, having to do with marking their territory, but they don't really know.

Another artist who has been carving whales for the last 30 years is **Wick Ahrens**, or as he calls himself, "**Moby Wick**." His whale "plaques" are literally half models of whales of about 15 different species and sold in galleries and stores all across the country, along with his large full three dimensional carvings. He is already planning to have his work benefit whaling causes even after he's gone. Wick has made an arrangement with the **Nantucket Whaling Museum**, who have agreed to accept his life's work upon his death for a permanent display and education. But don't look for these on display any time soon. As Wick says, "Hey, I'm in no hurry."

Hawaii was also the site of the **3rd Annual Plein Air Painters of Hawaii** exhibition held at the **Wailoa Center in Hilo, Hawaii**. I guess if you are going to be forced to paint outdoors, Hawaii is probably not bad place to do it. Among exhibiting artists this year, is recent Hawaii transplant, and one of the world's leading scrimshanders **Robert Weiss**. Bob's gone back to serious painting since moving to Hawaii. He seems to be doing very well. His painting, "This Old House, Laupahoe Point" was awarded the best in the show for small works this year. Who said old scrimshanders just fade away...?

One event Bob missed, of course, was the **20th Annual Scrimshaw Weekend** held at the **New Bedford Whaling Museum in New Bedford, Massachusetts**. Curator at the Whaling Museum and Director of the Scrimshaw Forensic Laboratory, **Dr. Stuart Frank** kicked off the conference with a "scrimshaw 101 lecture." **Ray Egan** delivered a keynote address, entitled "Discipline in Collecting: What I've Learned over 40 Years," which examined a variety of topics, from the history of Scrimshaw, to the detection of fakes and forgeries, to current market trends. Nantucket maritime dealer **Nina Hellman**, also spoke on the Scrimshaw Collection at the **South Street Seaport Museum**. More information on this year's conference and the next one can be found at www.whalingmuseum.org.

Missing at this year's conference was scrimshaw scholar

Paul Madden who passed away last fall. As an adviser of the **Nantucket Historical Association** for 30 years he was a trusted scholar and dealer for collectors at museums all over the world. This year's scrimshaw weekend was dedicated to his memory and as **Stuart Frank** himself said, "Madden was a titan and tremendous influence in the world of scrimshaw and marine antiques."

Bob Webber tells us he has finished three portraits of classic yachts for his great American yacht classic series. One of the 86 ton motor yacht *Cara Mia*; another 50 ft. commuter yacht *Dolphin*, built in 1929 and still owned by the same family; and still another of the 1937 **Purdy Boat Company** commuter yacht *Aphrodite*, a fixture and perennial winner in many classic boat shows. Bob's stated mission is simple. "To accurately and artistically portray today's survivors for future devotees of vintage boats to admire and enjoy for generations to come." Bob is a fixture at the **Palm Beach Boat Show** and the **Wooden Boat Show** at Mystic Seaport. To receive Bob's newsletter email him at robertwebber11@yahoo.com.

Of course painters aren't the only ones documenting what they see these days. Top photographers have turned to maritime subjects for inspiration. In **Anacortes, Washington**, **Michael Berman** exhibited his stunning photographs at the Anchor Art Space. The title of the exhibition "Between Sky and Sea: Transatlantic Passage" tells it all. More information can be had at www.anchorartspace.org.

In **Wilmington, North Carolina** **Michael Kahn's** silver gelatin toned, sepia colored photographs of vintage yacht racing today were exhibited in June. Michael found himself back in **St. Tropez, France** for the second year to photograph the **Voiles de Saint Tropez Regatta** and for a one-man show of his photographs at the **Galerie Aalders**. Summer finds him again chasing classic yacht races along the New England coast, like the **Opera House Cup Race** off Nantucket and the **Eggemoggin Reach Race** along the coast of Maine.

Some of the earliest photographs of life at sea "before the mast" were taken by Australian sailor, photographer, and author, **Alan Villiers** at the beginning part of the 20th century. They are a remarkable record of the drama of life aboard ship at that time. Many were used to illustrate his classic books in the field: *By Way of Cape Horn*; *Vanished Fleets*, and *Last of the Wind Ships*. A large collection of rare hand-colored photographs of Villiers have recently come into the market and can be found at jrusselljinishingallery.com.

Here's a nice story about a well-known marine artist and a reporter whose faith in mankind was restored by that artist's exhibition. It turns out that **Daryl Perch**, reporter for the **Hartford Courant** newspaper, was visiting the **Mystic Connecticut Outdoor Art Festival** and she came across the artwork of **Robert Blazek**, who has been exhibiting at the Art Festival for 36 years. Ms. Perch fell in love with Bob's print "Time and Tide" and they fell into discussion. She knew she had to have it, particularly after Bob explained to her that his motto was "practice, practice, practice," and that the painting had taken him 210 hours to complete. She was astonished upon discovering that she didn't have enough money to pay for it. Bob wrapped it up, handed it to her and said simply, "Send me a check." She felt so moved by the transaction she wrote an article about it for the paper in which she said, "Mr. Blazek said he takes a chance on his customers because he can see the appreciation for his work in their eyes. Art is the connection that fuels his

faith in them. After more than 4,000 transactions over the years, he said he's been stiffed just once." Now that's uplifting.

This past winter we participated for the 10th year at the meeting of the **Connecticut Maritime Association** three-day get together exhibitors from all over the world in the maritime industry, and seminars on subjects of concern to ship owners. We sponsor an exhibition of the artwork of artists like **Peter Arguimbau**, **Carl Evers**, **Gerald Levey**, **Ian Marshall**, **Richard Moore**, **William Ryan** and others to benefit the **North American Ministry Association**.

While there we picked up a copy of *Sea Trade Today*, and there to our surprise on the cover was Florida artist **James Flood** putting the final touches on an extensive repair of scale model of the *Queen Mary II* for **Aker Shipyards**, now known as **SPX Europe**. Jim was also hired by them to repair a huge model of the MCS *Fantasia* one of the "wedding cake" cruise ships now sailing the oceans of the world. In addition to being a talented modeler, Jim's interest in naval history caught the eye of Australian **Kevin Denlay**, a member of the **Explorer's Club of New York**, and one of the explorers who discovered the wrecks of the HMS *Exeter* and MS *Encounter* in 2007 after a five year search. Denlay commissioned Jim to make a painting of the *Exeter* fighting her last battle on March 1, 1942 in the **Java Sea** at the **Battle of Bawean Island**. Jim shows her running at full speed, firing guns with shells bursting all around her, with the destroyer escorts in the distance. Another of Jim's newest paintings features HMS *Duke of York*, a King George V class dreadnought battleship built in the late 1930s. Jim shows her at sea off the north cape of Norway searching for the battle cruiser *Scharnhorst*. More information on Jim's work can be found at www.paintingsofships.com.

Here's some art news from the high seas – the 228 ft. yacht *Seafair* fitted out solely to display art, is back on the circuit. This year their fall stops will include **Greenwich, Connecticut** from October 8-12, followed by **Washington, DC** from October 22-26. Visits aboard to view the artwork and antiques displayed by 50 galleries from the United States and Europe are by prearranged invitation. It's easy to get one, just visit www.expoships.com to set it up.

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



Randy Puckett
Edition of 350

Play Time- Bottlenose Dolphins
Bronze 17"H x 16"W x 9"D \$2,750



A. D. Blake

A Great Victory: AMERICA finishes first off the Castle, Cowes, Isle of Wight, August 22nd, 1851

At 8.37 p.m. the celebrated schooner *AMERICA* crosses the finish line to win The Hundred Pound Cup, later known as The America's Cup, to the sound of cannon fire from the Cowes Castle, which became the permanent home of the Royal Yacht Squadron in 1855. The tide has turned against *AMERICA* as shown by the tide ripples around the finish mark/barrel. The small white cutter, "Wildfire" (unusual for the time as most were black), on the right hand side, taking down its mainsail, is also 'tide bound', although there is wind in

the mainsail, She was an unofficial starter in the race (not allowed because of moveable ballast) and actually finished ahead of *AMERICA*.

AMERICA has booms holding out both jib and foresail and a preventer rope holding her main boom out. Her extreme aft mast rake would otherwise cause all sails to fall into the centre line during the light running conditions. Conditions are cloudy, but a shaft of sunlight, from the setting sun, lights up

the *AMERICA* and some of the shoreline.

A huge spectator fleet accompanied the racing yachts around the Isle of Wight and some can be seen surrounding *AMERICA*. A paddle steamer, on the left hand side of the painting, is reversing to allow *AMERICA* sufficient room to pass. The foreshore, surrounding the Castle, is also crowded with spectators, who have come to see the finish and also enjoy the fireworks scheduled for 9pm.

Oil 36" x 48" \$75,000



Paul Garnett

VICTORY and AGAMEMNON, Gibraltar, 1793

18" x 36" Oil \$9,500

In the summer of 1793, Horatio Nelson in his 64-Gun Ship, *AGAMEMNON* received orders from the Admiralty to rendezvous' with Lord Hood in his flagship *VICTORY* off Gibraltar. There, the squadron was to gather in preparation to sail into the Mediterranean to meet the French off Toulon.

This painting shows the fleet and many support vessels getting underway in the early morning light. Fog is burning off at the base of Gibraltar; *VICTORY* is to the left flying Hood's red flag from her foremast as Nelson, in *AGAMEMNON* passes preparing to get into position to consult with Lord Hood. Hood was Admiral of the Red Squadron and all of the ships are flying red ensigns, pennants etc. This was also a period when the Royal Navy had not yet adopted the practice of painting black stripes between the gun decks and cannon forts, giving the ships a "checkerboard" look. This would not be put into practice for another 4 years, so ships here are seen with their sides painted in oil with the lower "bends" near the waterline being black. *VICTORY* also still has her ornate bow and carved trail boards. This was not changed until the "Great Rebuild" prior to Nelson commanding her at Trafalgar in October, 1805.



Paul Garnett

North Atlantic Gale, U.S.S. CONSTITUTION, 1812

Oil 20" x 30" \$7,500

In the year 1812, the U.S. Frigate *CONSTITUTION* was sent across the Atlantic to rendezvous' with the squadron in the Mediterranean. It was a storied passage that time and time again tested the stoutly built frigate to her limits.

In this painting, the ship is shown as she tried to battle her way out of a North Atlantic gale. The sea is confused and storm wracked, and the sky is streaked with interwoven bolts of lightning. The *CONSTITUTION* is seen with her t'gallant masts let down through the top mast crosstrees and under shortened topsails and a fore topmast staysail. The ship's boats are lashed firmly to their davits and the hammocks can be clearly seen stowed in their netting along the rails. Details of the ship's appearance at this time in her career were taken from the "Anatomy of a Ship Series: The Frigate *U.S.S. CONSTITUTION*," as well as "A Most Fortunate Ship" by the former *CONSTITUTION* Commander Tyrone Martin.

THEN ARTIST SALES NOW

Christopher Blossom

Sold for
\$6,500
in 1989



THE HENRY B. HYDE

Oil 20"x30"



Revenue Cutter JOSEPH LANE off Fort Point, San Francisco

Oil 22"x38"

Sold for
\$37,000
in 2009

John Stobart

Sold for
\$90,000
in 1985



Boston, Long Wharf by Moonlight, 1865

Oil 28" x 44"



New York, East River Arrival c. 1884 by Moonlight, c. 1870"

Oil 28"x42"

Sold for
\$450,000
in 2008

Don Demers

Sold for
\$4,000
in 1987



Reprieve

Oil 24" x 36"



ENDEAVOUR Chasing RAINBOW America's Cup, 1934

Oil 36"x48"

Sold for
\$55,000
in 2008

Tim Thompson

Sold for
\$18,500
in 1992



Harriet and the Royal Yacht Squadron off St. Peter Port

Oil 24"x36"



Departure from Sandy Hook c. 1780

Oil 26"x48"

Sold for
\$75,000
in 2005

Continued from page 13

TUGBOATS NIGHT & DAY

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

The Noble Maritime Collection

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

TURNER EXHIBITS

Turner to Cezanne: Masterworks from Davies Collection, National Museum of Wales

Explores the influence of JMW Turner's marine paintings on French Impressionists.

Oklahoma City Museum of Art

Oklahoma City, OK
okcmoa.com
405-236-3100
Through September 20

Turner and the Masters

This major international exhibit draws comparisons between Turner's greatest works and those of Canaletto, Rembrandt, the van de Veldes, Constable and Bonington and others.

Tate Britain

London, ENGLAND
Tate.org.uk
44 20 7887-8888

USNA ART COLLECTION

More than 1200 paintings and sculptures of naval ships, battles and portraits by renown artists, including Gilbert Stuart, Robert Salmon, N.C. Wyeth, Jean Antoine Houdon and others.

U.S. Naval Academy Museum

Annapolis, MD
navy.mil
410-293-2108
Ongoing

VIEW FROM THE TERRACE:

The Paintings of Charles Hopkinson (1869-1962)

40 paintings inspired by the over-looking view of the ocean from Sharkmouth in Manchester-by-the-Sea, MA.

Cape Ann Museum

Gloucester, MA
capeannmuseum.org
508-997-0046
978-283-0455
Through October 11

THE VIKINGS:

Master mariners, Traders, Colonists and Artisans

Artifacts from archaeological findings reveal the life, society, arts and crafts, and shipbuilding genius of the Vikings.

The Maritime Museum of

British Columbia
Victoria, British Columbia, CANADA
mmbc.bc.ca
250-385-4222
Through September 20

WHISTLER'S BRIDGE:

Battersea Bridge in the Art of James McNeill Whistler

65 paintings, prints, drawings, water-colors and photographs from 1860s to 1870s reveal Whistler's development in technique and approach to composition and subject matter.

Addison Gallery of American Art

Andover, MA
Addisongallery.org • 978-749-4015
Opens in 2010

Dulwich Picture Gallery

London, ENGLAND
Dulwichpicturegallery.org.uk
44-020-8693 5254
Opens in 2010

WILDING FROM THE DEEP

An Exhibition of Undersea Photography

Black and white and color photographs of sea creatures of the Channel Islands by Claudia Fahrenkemper, Richard Salas and Ernie H. Brooks II.

Wilding Art Museum

Los Olivos, CA
wildingmuseum.org
805-688-1082
Through September 13

WILLIAM H. COMBS MINIATURE MODEL COLLECTION

20 miniature ship models by two preeminent marine miniaturists, Lloyd McCaffery and Donald McNarry.

Acquideck Mill Building

International Yacht

Restoration School

Newport, RI
iysr.org
401-848-5777
2009 Exhibit

WONDROUS COLD

Images of Antarctica by documentary photographer Joan Myers.

The Burke Museum

of Natural History

& Culture

Seattle, WA
washington.edu
206-543-5590
October 3 – November 29

WORKING WATERFRONT,

Photographic Portraits

Recent photographs by Phillip Mello of workers in all the various trades and professions involved in supplying seafood to market.

New Bedford

Whaling Museum

New Bedford, MA
Opened in May

YACHT AMERICA

Fitz Henry Lane's 1851 painting "Yacht America" from Three Views" is the highlight of an exhibition which also includes a large-scale model of America by Erik Ronnberg.

Cape Ann Museum

Gloucester, MA
capeannmuseum.org
Through October 31

Gallery talk by Erik Ronnberg

September 5 at 10:30 am



Randy Puckett *The Dance- Humpback Whales*
Edition of 350 Bronze 21"H x 9"W x 9"D \$2,350



ABOUT THE PUBLISHER

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

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

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Tim Thompson

The Gallant Cromer Crew to the Rescue

Oil 36"x 48" \$90,000

The coast of Britain and the waters of the North Atlantic pose every kind of challenge to mariners there is— rocky shore, nearly freezing water and treacherous currents— where even the largest vessels and most experienced sailors can easily find themselves in mortal danger. Since 1824 the all-volunteer crews of the Royal National Lifeboat Institution (RNLI) have risked their own lives to save the lives of people in peril, launching themselves from shore into the teeth of some of the most horrendous seas. They still perform some 5,000 rescues a year— saving 1,500 lives in the process. Artist Tim Thompson has studied the history of the RNLI in great detail. His paintings of 26 of the most daring rescues were published in 1992 as "Gold Medal Rescues," with text by Edwin Wake-Walker. Laced with tragedy and triumph, they capture the indomitable human spirit and courage in the face of frightening scenes of mayhem and destruction. According to the artist, The Cromer Crew from Norfolk, East Anglia was a particularly storied and successful boat whose repeated heroism helped establish the RNLI's reputation throughout the country. In this dramatic moonlit painting, Thompson shows the crew valiantly making its way in heavy seas towards another stranded ship.

Continued from page 9

RECENT SALES at AUCTION and ELSEWHERE

\$22,800	<u>George Washington</u> letter	\$15,600	<u>Three Bottles</u> La Tache Domaine de la Romanee Conti 1985	\$10,453	<u>Charles Lindbergh's</u> 1954 Air Force ID	\$6,240	<u>Frank W. Benson</u> "Marsh Gunner" etching
\$22,800	Set of 20 Fleer Three Stooges trading cards	\$15,488	<u>Al Capone</u> photo signed to his mother	\$10,350	<u>Onionskin</u> swirl marble 2 1/8" diameter	\$5,328	<u>Billie Holliday</u> signed photo
\$22,500	<u>Thomas Buttersworth</u> (1768-1842) "Royal Navy Armed Cutter <i>Entreprenate</i> Runs into Cadiz" oil 18"x26"	\$14,850	<u>Vampire</u> killing kit c.1806	\$10,150	<u>James Dean</u> personal check	\$5,225	<u>Toy</u> Blakeslee Neptune live steam launch w/box
\$21,330	Copper pig weathervane	\$14,400	<u>Frank W. Benson</u> "Old Tom" etching	\$9,460	<u>Lighthouse Bank</u> c.1890 cast iron	\$5,175	<u>Double</u> 19 th -century octagonal sailor's valentine
\$21,330	<u>Powder Horn</u> dated August 30, 1757	\$14,340	<u>Maltese Falcon</u> movie poster	\$9,360	<u>Pilot</u> house eagle	\$5,040	<u>Ernest Hemingway</u> <i>Old Man and the Sea</i> , 1952 signed First Edition
\$20,145	<u>Frank Vining Smith</u> (1879-1967) "Across the Western Ocean" oil 34"x40"	\$13,200	<u>John Lennon</u> signed check	\$9,200	<u>Civil War</u> surgeon's kit and Steamer <i>Virginia</i> logbook	\$4,560	<u>William C. Harris</u> "Fishes of North America" 40 chromolithograph set
\$18,800	<u>Feed the Kitty</u> cast iron bank c.1920	\$12,980	<u>Beatles</u> life-size wax figures	\$9,200	<u>S.F.M. Badger</u> "Ship <i>Frances M.</i> " 1901 oil	\$4,312	<u>Spanish American War</u> flag
\$18,400	<u>Uncle Sam</u> doorstop, cast iron	\$12,950	Set of 5 R. Folger Nantucket Baskets	\$8,400	<u>Houdini</u> leg irons	\$4,200	<u>Doris Duke</u> 14k gold bookmark
\$16,675	<u>Lester Stevens</u> "Rockport Harbor" 1922 oil	\$12,870	<u>Winchester Rival</u> 10 gage empty shell box	\$8,295	<u>Frank Vining Smith</u> (1879-1967) "End of Day" oil 28"x36", 1929	\$3,844	<u>John Wayne</u> signed photo
\$16,100	<u>Coca Cola</u> 12" advertising tray, 1908	\$12,650	<u>Charles Paul Gruppe</u> (1860-1940) "Fishing Boats Gloucester Harbor"	\$8,190	<u>New York Yankees</u> 1940 ushers' uniforms	\$3,494	<u>Alfred Hitchcock</u> profile sketch
\$16,100	<u>Planters Peanut</u> advertising sign 1930	\$11,500	<u>Buddy L</u> toy tugboat	\$7,730	<u>Martha Washington's</u> gold snuff box	\$2,242	<u>Wooden</u> dentist molar trade sign
		\$11,258	<u>Elmer Crowell</u> sporting art sketchbook	\$7,223	<u>Bruce Lee</u> <i>Green Hornet</i> letter	\$1,680	<u>Heath Ledger's</u> <i>Brokeback Mountain</i> director's chair
		\$10,797	<u>Winchester Rival</u> 10 gauge Christmas shell box	\$6,302	<u>J.F. Kennedy</u> 1962 birthday party ticket	\$1,499	Pair of seats from original Yankee Stadium
						\$79.99	<u>Freeze Dried Grass</u> from Yankee Stadium

Sporting Art News



Stanley Meltzoff *Louisiana Crayfish & Boys* Oil 24" x 24" \$24,000

The first comprehensive book on the life and work of celebrated artist Stanley Meltzoff has finally gone to print. *Stanley Meltzoff - Picture Maker* was nearly done when Meltzoff passed away in 2006 and the project was put aside. However, angler and award-winning author Mike Rivkin has now brought the work to fruition with his own lively narrative alongside Stanley's most memorable paintings, and the artist's own discussion of his life in art. A deluxe limited edition is scheduled for release in the fall and will include an original poster and vintage catalogue.

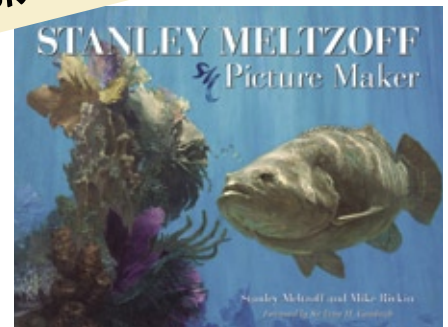
Advanced collectors of game fish art will have no trouble recalling Meltzoff's breathtaking pictures. He was the first artist to paint all the major game species in their natural underwater settings, and no one before or since has come close to surpassing his technique. Born in Brooklyn in 1917, Stanley received a classical education in the arts before joining *The Stars and Stripes* newspaper in Italy as a war correspondent. After five years in Europe, he returned to teaching at prestigious Pratt Institute in New York and later became one of the premier commercial artists in the country. Meltzoff pictures have graced the covers of *Field and Stream*, *Saturday Evening Post*, *Scientific American*, *The Atlantic* and many other publications. His work also adorned pulp and science fiction book covers, annual reports, major international ad campaigns, and

the iconic 1976 AT&T bicentennial phone book of which more than 176 million were distributed.

In 1960, Stanley completed a groundbreaking series on striped bass for *Sports Illustrated* that served to establish an entirely new genre with himself firmly at the apex. As a pioneering SCUBA diver, he had dove every ocean and spent thousands of hours observing his subjects. During a hugely productive four-decade career, Meltzoff renderings of billfish, tuna, tarpon, and many other species came to define the category for countless enthusiasts and earned the awestruck admiration of his peers. Frequently decorated by the American Society of Illustrators and other groups, his death at age 89 stilled a brush that may never be equalled.

Stanley Meltzoff - Picture Maker (190 Pages) is available through J. Russell Jinishian Gallery at a pre-publication price of \$89. Contact us to order now at sportingartnews@gmail.com

Long-Awaited Stanley Meltzoff Book Goes to Press!



Stanley Meltzoff *Three White Marlin & Needlefish* Oil 21 1/2 x 32" \$36,500

Fins & Feathers – An Evening With The Nation's
Leading Sporting Artists and their artwork –

An Exhibition and Sale to Benefit
The American Museum Of Fly Fishing



When: **Saturday, October 3, 2009, 5-7 PM**
Where: **J. Russell Jinishian Gallery in Fairfield, Connecticut**

Featured Artists: **Al Barnes, Robert Blazek, Roger Blum, Peter Bowe, Keith Cardnell, Flick Ford, Glen Hacker, Eldridge Hardie, Simon Haycraft, Richard Dana Kuchta, Robert Lagasse, Nick Mayer, David Mellor, Stanley Meltzoff, James Prosek, Don Ray, Arthur Shilstone, Mike Stidham and Kent Ullberg,**

Featured Guest: **Catherine Comar, Executive Director of The American Museum Of Fly Fishing.**
Learn more about the tremendous resources of the Museum.

The J. Russell Jinishian Gallery recognizes the Museum as one of the great resources helping to preserve the rich heritage of Fly Fishing and is pleased to share the proceeds of all sales for the evening with the Museum for their ongoing efforts in Fly Fishing preservation & education.

There is no charge for the event, but space is limited, so please contact Fred Polhemus at sportingartnews@gmail.com to RSVP and for additional information. Come spend an evening with fellow anglers, learn more about the art and the museum and help make this a great event!

To learn more about the broad selection of Sporting Art we represent from the finest contemporary Sporting Artists, contact

Fred Polhemus at
sportingartnews@gmail.com

19th, 20th and 21st Century Marine Art



Don Demers

On the way to Victory- Schooner NINA in the New York Yacht Club Transatlantic Race 1928

Oil 20" x 30" \$35,000

The W. Starling Burgess-designed *NINA* showcases Burgess' unique concept of a Marconi-rigged schooner powered by specialized staysails designed to be flown between the masts to add speed both on the wind and off it. The 59' *NINA* lived up to her design. She's shown in this glorious painting on her way to winning the New York Yacht Club's Transatlantic Race in 1928. She went on to be the first American boat to win the storied Fasnet Race and, under the ownership of Commodore DeCoursey Fales, became a perennial winner on the Long Island Sound and New England Racing Circuit. In 1962 she became the first schooner in thirty years to win the Bermuda Race. (Adapted from "The New York Yacht Club: A History, 1844-2008," by John Rousmaniere)

Visit Our Exhibitions in New York City:

MARINE ART OF TODAY AND YESTERDAY

October 5 – 31, 2009

Over 50 Paintings by Leading Marine Artists including: A.D. Blake, Willard Bond, Christopher Blossom, Don Demers, Louis Dodd, William R. Davis, Jim Griffiths, Michael Keane, Joseph McGurl, John Mecray, Leonard Mizerek, William G. Muller, John Stobart, Tim Thompson and more.

An Evening with Don Demers

Meet the artist and view his newest plein air paintings:
Thursday, Oct. 22 - 5:30 – 7:30 p.m.

CRUISERS & "LA GUERRE DE COURSE"

November 2 – 28, 2009

35 Original Watercolor Paintings depicting the smaller class of naval ships that were built and operated between the American Civil War and World War I, from the book, *Cruisers and "La Guerre De Course"* by **Ian Marshall**, President, American Society of Marine Artists, and author of *British Capital Ships, Armoured Ships, Ironclads and Paddlers, Passage East*, and *Flying Boats-The J-Class Yachts of Aviation*.

Both Exhibitions to be held at the

UNION LEAGUE CLUB Park Avenue and 37th Street, New York, New York Hours: Daily (Business Attire Required)

Visit our website to view current artwork by over 60 of the world's leading marine artists : www.jrusselljinishiangallery.com



J. Russell Jinishian Gallery, Inc.

1657 POST ROAD, FAIRFIELD, CT 06824

(203) 259-8753

2159 RT. 129 SOUTH BRISTOL, ME

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

The Nations Leading Gallery Specializing in 19th, 20th, and 21st Century Marine and Sporting Art from America and Europe.

Accepting artwork on consignment from collectors throughout the year.

We invite you to stop by and visit the gallery located just 1 hour from NYC just off I-95 at Exit 21.
HOURS: Tuesday - Saturday 10-5 p.m. and by appointment. E-mail: rjinishian@optonline.net