

MARINE ART QUARTERLY™

Special Double Issue

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



Bill Muller *The French Liner ILE DE FRANCE Arriving in New York Following Her Trans-Atlantic Crossing from La Havre, 1955 with the Lackawanna Railroad Ferry Boat ELMIRA Departing from Her Hoboken Slip* Oil 22" x 30" \$25,000

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|---------------------|------------------|-------------------|---------------------|--------------------|-------------------|
| Wick Ahrens | Keith Cardnell | James Flood | Michael Keane | Stanley Meltzoff | Marek Sarba |
| Dimetrious Athas | Marc Castelli | Flick Ford | Loretta Krupinski | Leonard Mizerek | Arthur Shilstone |
| Christopher Atkins | Scott Chambers | Paul Garnett | Richard Dana Kuchta | William G. Muller | Kathy Spalding |
| John Atwater | Terry Culpan | William Gilkerson | Robert LaGasse | Rob Napier | Robert Sticker |
| Anthony Blake | Steve Cryan | James Griffiths | Gerald Levey | William Oakley Jr. | John Stobart |
| Robert Blazek | R.B. Dance | Robert Grimson | Patrick Livingstone | Russ Kramer | David Thimgan |
| Christopher Blossom | William R. Davis | Glen Hacker | Ian Marshall | Roberto Osti | Tim Thompson |
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| Bernd Braatz | Willem Eerland | Geoff Hunt | Joseph McGurl | James Prosek | Patricia Warfield |
| Al Bross | Carl Evers | James Iams | John Mecray | Randy Puckett | Robert Weiss |
| James Buttersworth | William Ewen | Antonio Jacobsen | Jerry Melton | Keith Reynolds | Bert Wright |



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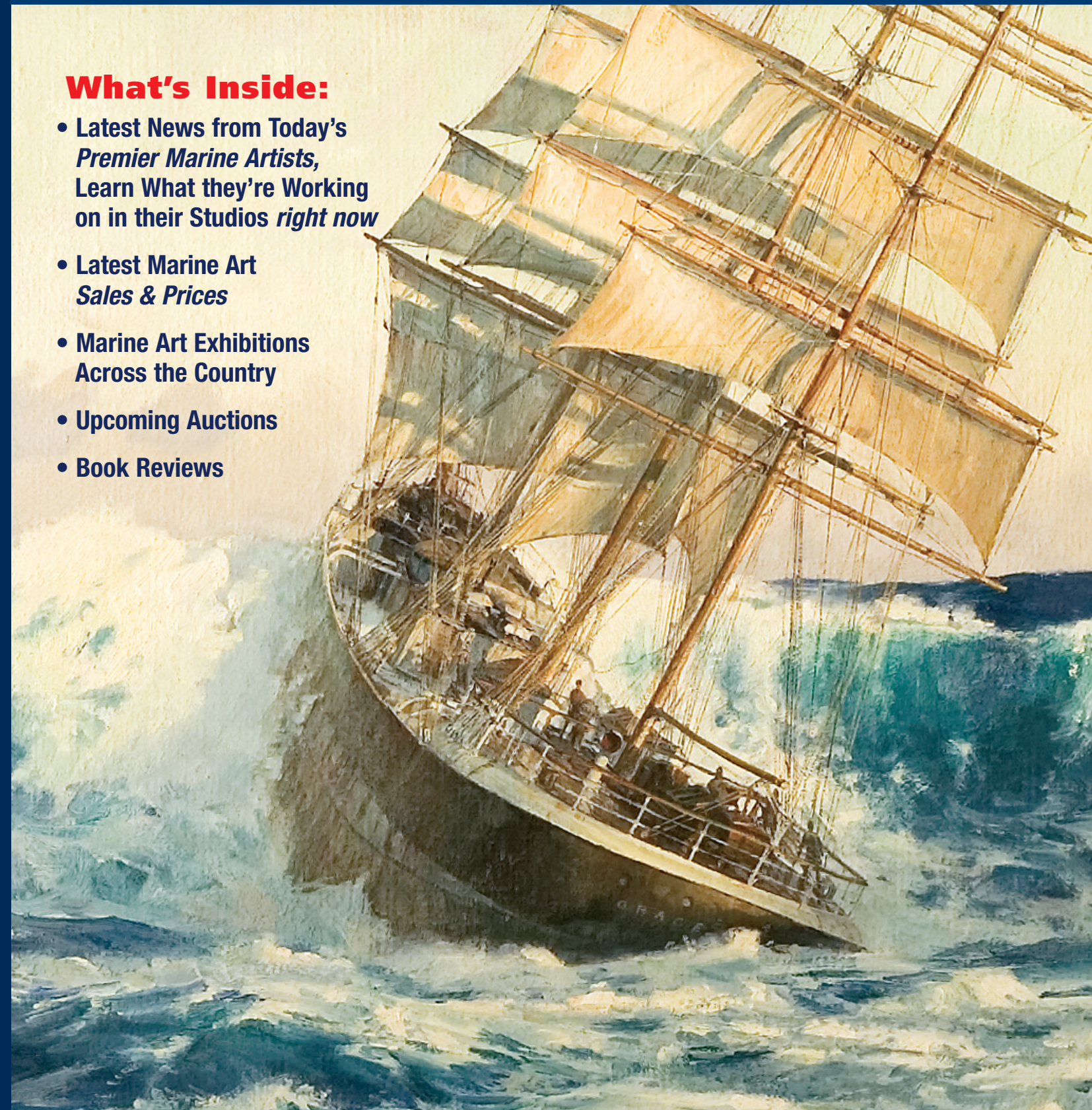
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What's Inside:

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



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



Jim Griffiths *Running Her Easting Down, Tea Clipper SPINDRIFT Rounds the Cape of Good Hope c. 1868* Watercolor 12½" x 19" \$4,000



Dimetrious Athas *Match Play, Sandbagger BEAR Takes the Lead* Oil 18" x 24" \$13,500

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News From the Artists

As always, there's been a tremendous amount of creative activity in the marine art world in the last two quarters, involving a wide range of exhibitions, events and projects from coast to coast and around the world. So let's get right to the news.

We'll begin with the **American Society of Marine Artists (ASMA)**, who, under the leadership of its new president **Ian Marshall**, has initiated an ambitious new slate of activities, including the Society's first ever **Great Lakes Regional Exhibition** this summer from June 14 – August 5 at the **Krasl Art Center** on Lake Michigan at **St. Joseph, Michigan**, organized by **Carol Shahbaz** and underwritten by **Chemical Bank**. The artwork was selected by Society Fellows **Len Mizerek** and **Len Tantillo**. More information can be found at krasl.org or by calling 269-980-0271.

From July 14 to September 22, the **Coos Art Museum** in **Coos Bay, Oregon** will feature many of the Society's members in their Annual Maritime Art Exhibition, where the "featured artist" is ASMA member **Dutch Mostert**, Dutch born resident of Coos Bay whose watercolors of Northwest working fishing vessels and tugs are well-known throughout the country. More information can be found at coosart.org or by calling 541-267-3901. The ASMA Society's annual meeting of members will be held in **Santa Barbara, California** from November 1-5.

Next May ASMA will open its 14th National Exhibition at the **Chase Center on the Riverfront** in **Wilmington, Delaware**, which will run through the 4th of July, and then move to the **Chesapeake Bay Maritime Museum**, in **St. Michaels, Maryland** where it opens on July 25. That fine maritime museum is now under the direction of **Stuart Parnes**, former director of the **Connecticut River Museum** in **Essex Connecticut**, and Exhibitions Director for many years at the **Mystic Seaport Museum**.

Ian also tells me that the Society is in discussion with the **Mystic Seaport Museum** to hold a major retrospective exhibition to commemorate the Society's 30th anniversary, which will occur next year in 2008. He's also been talking with **Geoff Hunt**, President of the **Royal Society of Marine Artists** about perhaps holding a joint exhibition. One venue they're discussing is the **Royal Society of Arts** in **London**, which had as one of its original members **Benjamin Franklin**, and where today former U.S. Senator **George Mitchell** from **Maine** serves on the Board of Trustees. This is no arbitrary choice since the **Royal Society of Arts** lists as one of its dedicated purposes "the promotion of marine art." What a great opportunity for fans of contemporary marine art on both sides of the pond if it comes to pass.

Earlier this summer the fellows of the Society got together and reviewed hundreds of slides from artists all over the country who were applying for membership. They are a tough group of judges,

and our congratulations goes out to the new artist members: **Tom Bluemlein**, **Ralph Bush**, **Austin Dwyer**, **Gary Gowans**, **Paula B. Holtzclaw**, **Frederick Kubits**, **Joe McGurl**, **Kathryn McMahon**, **Linda Norton**, **Bill Sonstrom** and **Julie Sutherland**. The Society also elevated four existing members to the "Fellow" status. They are painters **John Barber**, **William R. Davis**, and **Russ Kramer**; and well-known scrimshander **Robert Weiss**.

In addition to his new duties as president of the Society, Ian has been keeping busy creatively, from making his second trip to the tiny east African island of **Lamu** to painting the ancient



Richard Moore *Fletcher Class Destroyer USS SAUFLEY c. 1950* Watercolor 20" x 29" \$5,200

Arab dhows and other watercraft of the region, to supervising the color proofing of his fifth book *Cruisers and La Guerre de Course*, which contains fifty original watercolor paintings and accompanying text written by Ian. (It should be just coming off the press as you read these words. See elsewhere in this issue for more information.) Along the way he's completed a number of private commissions, including one for the son of the commander of submarine **USS Pomfret**, which shows her leaving **Midway Island** accompanied by two Avenger aircraft. Ian was also the featured speaker at the **Marine Masters Exhibition** this spring at the **Mystic Seaport Museum Gallery**. And August 16 will find him speaking on his work at the **Claremont Hotel** in **Southwest Harbor, Maine**.

This summer and fall ASMA has continued to pursue its commitment to marine art education by sponsoring four workshops—two in conjunction with the **Maine College of Art** in **Portland, Maine**, where in June **Sergio Roffo** led a highly successful two-day workshop; and on October 20-21 when **Don Demers** will lead a two-day class. More information can be found at meca.edu.

At the home of the **American Impressionist movement** in **Old Lyme, Connecticut**, the **Lyme Academy College of Fine Arts** hosted the ASMA sponsored workshop in June with **William P. Duffy** and coming up September 29 – 30 with

Len Tantillo. More information on those can be found at lymeacademy.edu. Prices for the workshops range from \$250-335. They certainly provide excellent opportunity for aspiring marine artists to learn directly from some of the top artists working today. While each artist has his area of particular emphasis in his class, issues addressed will include everything from a discussion of which brushes and knives and easels and paints to use, and how to mix colors, to the basic principles of composition and perspective, some will explore the use of **plein air sketches**, and visual memory and even (as in **Len Tantillo's** workshop) modern computer techniques of digital modeling and how they can be used by artists.

But even though Len is technologically savvy, and has been able to adapt it to artistic ends, as he said to me recently, "Technology itself doesn't make good art." You still need to take all the elements and put them together in a meaningful way to create a visually pleasing and compelling painting.

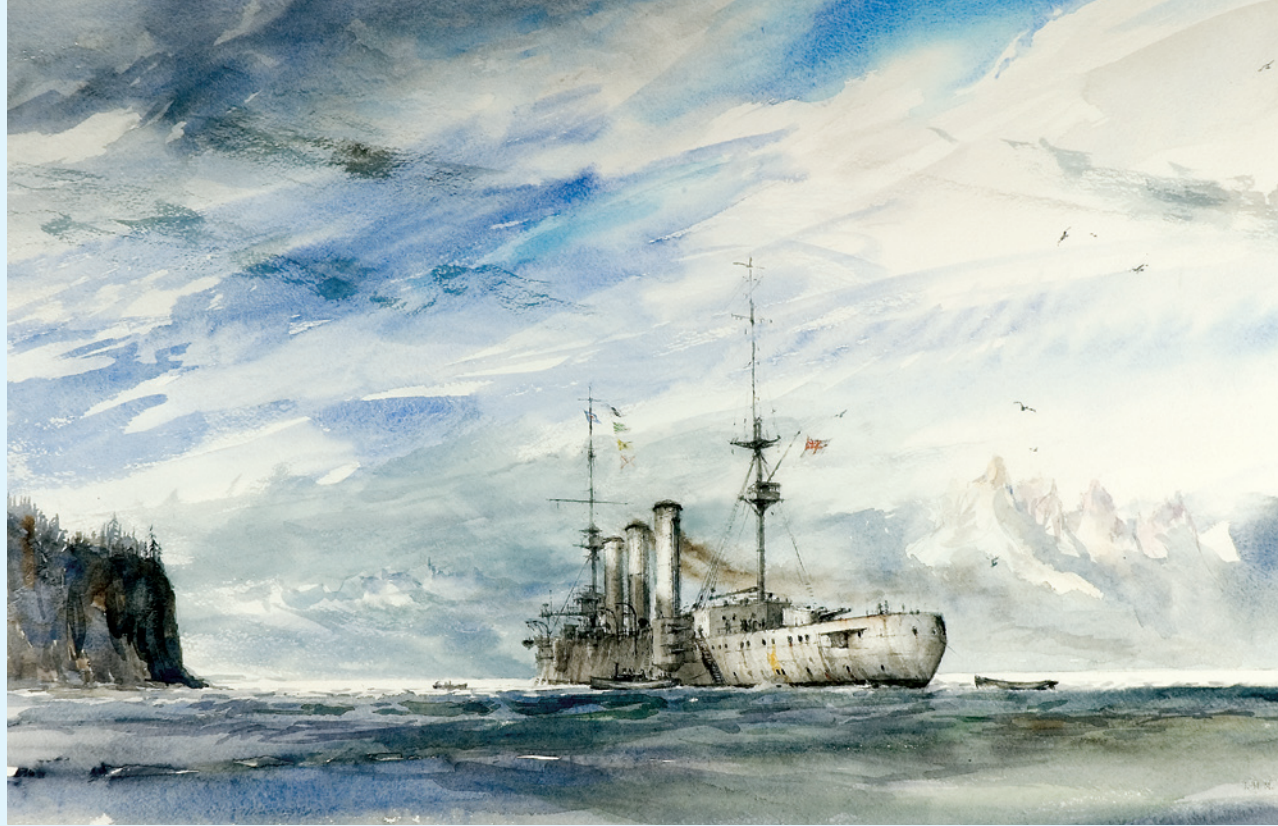
Just across the border and slightly to the east in **Picton, Ontario** is the 1897, 6,000 sq. ft. **Customs House**, which serves as the home of the **Canadian Society of Marine Artists.**, founded by artists **Harry Heine**, **John Horton**, **Ray Warren**, **Ozzie Shenk** and **Bo Hermanson**. Today, the Society is by invitation only. **Betty-Ann Anderson**, Executive Secretary and Treasurer and Chairman **Paul Adamthwaite** tells me they're looking to broaden their membership by adding three-dimensional

work and miniature artists, and are using their large space to hold regular exhibitions. For more information you may reach them at ultramarine.ca.

It's a known fact that our own **Library of Congress** is the largest library in the world, containing some 128 million publications in 460 languages, occupying over 500 miles of shelves. At the core of the Library of Congress is **Thomas Jefferson's** personal collection of 6,000 volumes which he offered to the nation after the original Library was destroyed when **Washington, D.C.** was burned by the **British** during the **War of 1812**.

Today they receive nearly 20,000 new items each day to review for acceptance into the collection. ASMA Fellow **Charlie Raskob Robinson**, with the help of **Judith Prowse Roach**, head of local history and genealogy at the library, and the wife of ASMA artist member **Captain John Charles Roach** USN Retired (well-known for his work as an onsite combat artist from Vietnam to the Gulf War) recently convinced the Library, which usually does not accept association journals, to include now all back and future issues of ASMA's own publication for future generations of artists and scholars.

Across the pond, the **Royal Society of Marine Artists (RSMA)** president, **Geoff Hunt** reports that they're getting ready for their annual exhibition to be held from Oct. 17-28 at the **Mall**



Ian Marshall HMS KENT, Last Hope Inlet, Queen Adelaide Archipelago, Chile, 1915 Watercolor 20" x 28" \$4,200

Eight weeks after the Battle of the Falklands (December 8, 1914) the sole surviving German ship, *Dresden*, was still dodging pursuing British cruisers. She took refuge in the extensive maze of islands, lochs, and peninsulas which comprise the Chilean archipelago, much of it as yet uncharted.

In the absence of observation by means of aircraft, ship had to feel its way up narrow fjords, wary of hidden rocks, constantly anticipating the possibility of an ambush. In particularly tight situations *Kent's* 56-foot steam picket boat was armed with torpedoes and sent ahead.

Following a vain search of Last Hope Inlet, within sight of the astonishing, spiky peaks of the Torres del Paine at the southern extremity of the Andes, *Kent* picked up faint radio signals. The German cruiser was heading for a rendezvous with a collier in the Juan Fernandez Islands, 1,100 miles out in the Pacific. *Kent* gave chase, straining every sinew to achieve the utmost speed. Within three days she closed in, and there she brought *Dresden's* career to an end on March 14. One of 52 paintings, from Ian Marshall's newest book *Cruisers and La Guerre de Course*. (On book page)

Continued from page 3

Galleries in London. They are particularly excited about the new prize sponsored by the **Worshipful Company of Shipwrights** and supported by the **National Maritime Museum and Sea Vision UK** for young artists aged 16-25. Young artists must submit their work personally to the Mall Galleries on the 14th and 15th of September to be reviewed by the selection committee. Information on their annual exhibit and the submission opportunities can be found at rsmaweb.co.uk, or mallgalleries.org.uk.

How important is encouragement like this to a young artist? Well first of all, you can ask any artist, actor, musician, etc. when he or she decided to pursue their profession, and they will almost always give the same answer—that they knew right from the earliest age what they wanted to do. While artists go through a lot of soul searching during their careers in a profession that offers very little occupational or financial security at any stage, they usually don't have to spend well into their young adulthood, like most people do, trying to figure out "what they want to do." But most artists will tell you that encouragement as a young artist was very important in giving them the confidence to pursue their careers.

To this point, I received an email recently from professional artist **Jack Dickerson** who reflected on his encouragement from well-known illustrator and marine artist **Fred Freeman** (1906 - 1988). "Fred Freeman, without my knowing at the time, was the one person who ended up having the most

influence on my life...when I was six or seven I started going up to his studio in a small barn across a huge field...he gave me my own table, brushes, paint and whatever else I wanted, and we were content working side by side, the master and the kid. I remember some of the paintings and illustrations he was working on, in fact I modeled for the 'Ranger' image as she was preparing to give a broadside volley to an incoming warship." Jack went on to graduate from the **Rhode School of Design**, became a professional graphic designer and now paints full time. It's a pretty ringing endorsement of the effect mentoring can have on a young artist.

Speaking of masters in the marine field, we lament the passing of one of the great marine painters of our time, **Derek G. M. Gardner** (1914-2007), who although he won an artistic prize as a school boy, went on to follow his father's footsteps and become an engineer, and then to join the British Navy aboard the destroyer *Brooke* during its landings in French North Africa. After landing the troops ashore the *Brooke* had taken so much enemy fire that she sank on her passage to **Gibraltar** and her survivors were rescued by the destroyer *Zetland*. The fight left Derek deaf in one ear, and during his colonial service of the chief regional engineer in western **Kenya** in the 50's a tick bite rendered him completely deaf. He then retired from the service in 1963 to **Dorset** where he proceeded over nearly the next 50 years to turn his avocation

into a profession and become regarded as one of the premier painters of the British Navy during the Napoleonic era. Working in both watercolor and oil, his deft touch and historical accuracy garnered him an international following. He was still actively creating paintings at the age of 90 during the 2005 celebration of the bicentenary of the **Battle of Trafalgar**.

Another long-time **RSMA** member, **Grenville Collingham** who passed over the bar earlier this year, was a member of the **Wapping Group** who paint together monthly along the Thames. He was also the first to go on a "seagoing artist tour" for the Society, for which he traveled some 150,000 miles aboard 19 merchant ships. Both fine men will be missed.

As Geoff Hunt remarked, "While artistically these two men were quite different, they both had considerable seagoing, deep sea experience. Something that used to be quite common among our membership, but which is now far less evident." While seagoing experience alone (like Len Tantillo's view of technology) does not guarantee good paintings, there's no doubt that hours spent in the open ocean observing the sea will help an artist add an authentic feel to paintings.

Geoff, himself, has been extremely busy, from painting the covers of the **Julien Stockwin** Napoleonic era novels, and the 450 year-old *Mary Rose* for the **Mary Rose Trust**, to attend-

ing the commissioning ceremony of the **U.S. Navy's** latest attack submarine the *USS Hawaii*, and painting the **British Navy's** new type-45 destroyers. Geoff's also working on a new series entitled "Speed under Sail" that will be produced as limited edition prints in the UK by **Art Marine** (artmarine.co.uk/speedundersail). The first print, "The *HMS Fantome* in Pursuit of the Slaver, 30 April 1841," celebrates the heroic role of the British Navy in the suppression of the slave trade during Britain's year-long celebration of the 200th anniversary of the Abolition of the Slave Trade in the British Empire.

Another interesting art project related to this year-long commemoration involves the replica of the slave schooner *Amistad* built at **Mystic Seaport** for the **Steven Spielberg** movie, which detailed the historic events of 1839 to 1841 where the Africans aboard revolted, seized control of the ship, and sailed to U.S. waters off **Long Island** where they were captured and taken to trial. Represented by former President **John Quincy Adams**, they were ultimately acquitted and released to return to **Sierra Leone**. This June the *Amistad* replica departed its homeport of **New Haven, Connecticut** on a year-long worldwide tour which will take it to **Nova Scotia, England, Lisbon, Sierra Leone, Senegal, Cabo Verde, Puerto Rico**, up the East Coast. "*Amistad America*" is actively seeking artists in each of its ports of call to paint the vessel during its visit. The artwork then will be gathered together for a major exhibition and sale to benefit the *Amistad* upon its return to **New Haven**. For more information on the *Amistad's* **Atlantic Freedom Tour** and its ports of call visit amistadamerica.org. Artists interested in more details of the artistic possibilities can contact *Amistad America's* marketing arm **Morgan Marketing and Communications** 203-255-4686.

Another seafaring art opportunity of quite a different sort will present itself to residents of Florida and the East Coast beginning this fall as the **Luiz de Basto** designed 220 ft. motor yacht *Seafair* stops at ports of call **St. Petersburg, Florida, Palm Beach, Jacksonville, Wilmington, North Carolina, Washington, D.C., New York, Greenwich, Connecticut, Newport, Rhode Island** among others. On board will be artwork from 28 galleries representing a real cross section of subjects and styles. Each port visit will last for five days, and is open to visitors by invitation only. You can find more information on their schedule and how to request an invitation on their Web site expoships.com.

Late singer **James Brown**, was known as the "hardest working man in show business" for the number of concert dates he had each year. Well, **Len Mizerek** must be the James Brown of the art business. He produced enough paintings to fill three one-man shows this winter and spring, one at the Admiralty Gallery in **Vero Beach**, another in the Shaw Gallery in **Naples, Florida**, and then shortly thereafter the Stringer Gallery in **New Jersey**, selling more than 20 paintings at each gallery, ranging in price from \$1,200 to \$16,000, and in subject from **New England and St. Barths to New York City and the Brittany coast of France**. While some artists take years to put together a one-man exhibition, Len is a painting force as well as an active board member of the American Society of Marine Artists, owner of **Mizerek Advertising**, based in **New York City** (where, in fact, he produces our own Marine Art Quarterly). Sandwiched between these events he's also finding the time to: paint with the **New England plein air group in Marblehead, Massachusetts** organized by **Yves Parent** and the **Arnould Gallery**—and attended by some 20 artists, including **Al Barker, Sergio Roffo, Doug**

Smith—participate in a similar event at **Mystic Seaport, and Kensington-Stobart Gallery in Salem, Massachusetts**, and attend a museum show in **Dinan, France**, where he was Artist in Residence in the summer of 2006. James Brown's got nothing on you, Len!

Speaking of France, we were in **Paris** recently where we visited the **Musée de la Marine** on the **Trocadero**, whose collection of ship models rivals any museum in the world. It is France's national maritime museum and, as many may remember, was in danger of closing several years ago, but there was such an uproar that it is still there for all to enjoy.

The long-time director of the Museum, now retired, was **Admiral Francois Bellec**, who is a marine artist himself, and was the President of the **French Society of Marine Artists** whose painters are designated "official marine painters" under the auspices of the Department of Defense. Admiral Bellec's book on the 20th and 21st century of the *Peintre Officiel de la Marine* is the definitive one. And the range of these maritime painters who painted maritime scenes from all around the world is astonishing. (See our book page for more details.)

The **Musée de la Marine** is also the home of **Napoleon's** Imperial Barge, which was built in 21 days for him to use for one day as he inspected the troops in **Antwerp** in 1811. It is a magnificent vessel, decorated with gold carvings of mythological figure as befits the Emperor of the Western world. Several years ago, arguably the world's finest miniature model maker, **Lloyd McCaffrey** built an incredible scale model of her. In order to ensure its accuracy he flew to France, spent two months with measuring tape and notebook in hand, recording all of her lines and intricate carvings. The result is an exact replica of the vessel both inside and

Continued on page 16



John Barber Seen Better Days - The skipjack SUSAN MAY on Deal Island, Maryland Oil 8" x 15" \$7,500

INTERESTING NEWS FROM THE ART WORLD AT LARGE

As always the art world is a dynamic marketplace, with all sorts of fascinating goings on throughout the year. Some of these have a direct impact on collectors of marine art, while others offer insight into various aspects of collecting in the art world at large. This most recent period has seen some interesting developments in the areas of determining authenticity, ownership, copyright, and even the rights of collectors to sell certain items. So let's get right to the news. One way to take a quick read of the health of the art market is to take a look at the auction houses. Judging by their recent results, it's certainly been a very healthy period indeed. At Christie's, for example, during two weeks in the month of May, they took in over \$760 million, which included \$71.7 million for a single work of art, "Green Car Crash" by Andy Warhol. There's somebody out there spending some "serious" money on art. In fact, there were over 100 works of art selling for over \$1,000,000 a piece, and 17 works of art sold for over \$5 million each. Interestingly, Christie's estimates that 47% of the buyers were American, 19% European, 18% Asian and 16% collectors from other parts of the world.

Sotheby's had equally successful results with its spring sales. They report that an abstract painting by Mark Rothko, "White Center" from the collection of David Rockefeller, reached a record \$73 million. In fact, the market has been so hot across the board, and the competition so fierce between the auction houses, that recent filings for the Securities and Exchange Commission (SEC) revealed that Sotheby's has guaranteed sellers over \$300 million for objects to be sold this spring and summer. Estimates are that Christie's has guaranteed about an equal amount. How does that work? you ask. Well, according to the New York Times in the case of the Rothko painting, for example, which Mr. Rockefeller purchased in 1960 for less than \$10,000, it's reported that Sotheby's guaranteed Rockefeller \$46 million, plus a share of the buyer's premium regardless of the final

selling price. That's a pretty good return, even by Rockefeller standards. Sales results were so strong that David Norman, Sotheby's director for Impressionist and Modern Art said, "People still expect the market to keep rising." Like every other market "it has to do with confidence," Norman remarked. "If they (collectors) were in fear of a market decline, we would have seen a rush to sell this spring. That didn't happen." Quite the contrary, obviously.

In a related interesting twist, the fantastic results of these New York sales are helping to drive the summer sales in London as collectors look to the weakness of the dollar and the health of the art market. Christie's reports that nearly half of its consignments in London are coming from collectors in the States, which Mark Porter, President of Christie's said, "used to be other way around." The London houses would export their major consignments to houses in the States. But these sales have significantly changed that. As Seynne Westphal, Chairman of Contemporary Art for Sotheby's in Europe says, "American clients love to get a lot of dollars for the pound." There's also a new community of international collectors who have London as their base, and they feel comfortable buying there.

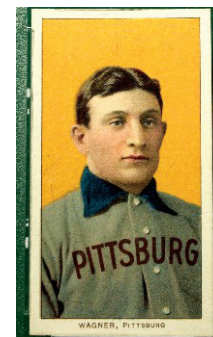
Both Sotheby's and Christie's recently reported their 2006 year end results; Sotheby's total revenues being \$3.75 billion, a 36% increase over 2005 and the largest total in their 263 year history. Total sales in various categories saw some huge increases. In Impressionist and Modern Art gross sales increased 80% to \$932 million; Contemporary Art up 61% to \$647 million; Russian paintings up 80%; sales in Asia up 29%. Overall, 20 works of art sold for over \$10 million, including Picasso's "Dora Maar du Chat" for \$95.3 million. Sotheby's this spring launched its online service my Sotheby's on sothebys.com, offering collectors around the globe access around the clock to information on specific works of art and online bidding. Users are able to obtain condition reports

online, take a video tour of the sale, and participate actually in a sale through real time streaming videos. You can even customize a "wish list," and have objects in their area of interest tracked and presented to you. As we reported in our last issue, Christie's launched a similar service, *Christies Live* last fall. They have already seen a dramatic bump almost instantly in its sales, particularly to younger collectors who felt at ease transacting business via the Internet.

Christie's had a pretty good year itself in 2006 with total sales of \$4.67 billion. This amounts to 36% increase over 2005, and includes the results of 600 auctions held in 16 sales rooms located around the world, and private sales, that is direct sales that take place outside the auction room, totaling more than \$256 million. "Private sales" is an area that auction houses have always engaged in, but in recent years have come to regard as reliable new source of substantial income. Christie's reports that they sold over 525 works of art for over \$1,000,000 each during the year. In addition to the traditional sales room venues, they're investing heavily in the emerging markets opening sales rooms in Dubai, Mumbai and Beijing, where their first sale with Chinese auction house partner Forever realized \$6.6 million. Their single highest sale of art was for Austrian artist Gustav Klimt, a portrait of Adele Bloch-Bauer sold for \$87.9 million.

So if you are an auction house that has just realized your greatest profits ever, mostly through commissions on art sales, what's the first thing you do early in the year? You guessed it. Raise your buyer's premium. Which auction house did that?, you might ask. Well try this answer—how about all of them? We'll get into details in a moment, but does this sound familiar? In fact, even after all the litigation, jail time, and hundreds of millions of dollars in settlements related to collusion among leading auction houses over just such premiums, in 2003, now, as Yogi Berra said, "It's déjà vu all over again." Sotheby's announcing first that it was raising its buyer's premium from 20% on the first \$200,000 to now 20% of the hammer price for the first \$500,000, and 12% on the rest. Not surprisingly, Christie's followed suit, announcing shortly thereafter exactly the same buyer's premium structure. And of course, effective April 1st, Bonhams announced it was hopping on the bandwagon. Amazing! Good news though, for buyers of automobiles and wines at auction. You'll still pay 10% and 18.5% (in the U.K. 12.5% on wine).

As many will remember, part of the class action suit settled in 2003 by Sotheby's and Christie's involved awarding certificates to collectors representing the reimbursement for certain consignment charges named in the suit. (If a consigner was owed under \$500 they actually received a check, but over that they received a certificate.) These certificates were reused like cash for purchases at the auction houses. They are due to expire May 14, 2008 at 5:00pm, when they essentially become worthless. There is actually a way to redeem these certificates for cash. You can visit auctionsettlement.com/faqs.pdf or call 877-498-8863 for more information.



Honus Wagner
1909 Tobacco Card
sold for \$2,300,000

corporation. And second place was none other than Andy Warhol.

Last year in the marine art world the best selling artists would have to include Fitz Henry (aka Hugh) Lane (1804-1865) whose paintings when they trade hands value over \$1,000,000; James Edward Buttersworth (1817-1894) large paintings are selling up to \$500,000; and Montague Dawson (1895-1973) regularly trading at \$200,000 and up.

In fact, this January's Marine Art Sale at Christie's in New York brought in \$3.7 million. Maritime Department head Marie Kotsonis says that the "auction realized the highest sale total ever" in their ten years of marine sales in America. (See our sales results pages for actual individual sales.)

If you're buying at auction, it's useful to know some of the terminology that auction houses use that give you a hint describing how they view the authenticity of a particular work of art. For example, if the title of the work of art is given, followed by the artist's name, it means that the auction house believes that the work of art was done by that artist. It still may or may not be signed. So you have to look closely at the listing to ascertain whether the work of art bears a signature. If it says "attributed to" the artist, it means it's from the same period and in the same style of the artist, but not specifically known to be by him or her. If it says "school of" the artist, it means from the time period, and probably done by a pupil or follower. If it says "circle of" the artist, it just means from the same period and of a similar style. And "manner of" "follower of" or "after the artist" means that it's very similar to his work (and in fact may even be a copy), but done at a later time period. All these designa-

tions, of course, affect what you might want to pay for a work of art. At a close reading of any auction catalogue you will notice that the auction houses don't "guarantee" any of this to be true. Anyway, in the end it is always "caveat emptor." There are a couple of Web sites where you can learn more about auction terminology. Try: auction-andappraise.com. or auctioneers.org.

There are always new sources of information coming out for collectors. The latest one has been released by Washington, D.C. antique show promoter Bob James as a monthly series of "Podcasts" or digital recordings. They're available through the Internet to be downloaded on a personal audio player such as an mp3 or and iPod. James' aim is to offer collectors information from specialists in various areas. For example, recently folk art expert Bev Norwood was featured. These can be accessed through armacostantiquesshos.com and through itunes at apple.com/itunes.

Art and science are converging a lot these days, particularly regarding new materials used by artists beginning in the 20th century, that present their own problems in terms of preservation and restoration. Hey, sooner or later almost everything, including us, needs some kind of preservation and restoration. In Los Angeles there's a high tech laboratory where

scientists are spending their time under the auspices of the Getty Conservation Institute, Tate Museum in London and the National Gallery in Washington, D.C. focusing on their project they call "Modern Paints". Contemporary art is made up of every kind of paint from oil, water-based and synthetic to house and boat paint, and every kind of object and organic material. The Getty Conservation Institute has spent millions of dollars building up a database of every kind of pigment, solvent, chemical binder, etc., looking for better ways to care for works of art. The Getty is even studying paint used on graffiti that was defaced—is that an oxymoron? To do so, they're using all sorts of specialized equipment devices. A microfado meter trains an intense beam of light 800 times stronger than the sun at high noon on a cloudless day onto a small area of a painting to see what kind of fading takes place—an atlas CI 4000 zeon weather-o-meter pepello simulates

UPCOMING AUCTIONS

July 25 Maritime Christie's Rockefeller Center, NY 212-636-2000 christies.com	September 11 Marine Paintings Bonhams New Bond St., London 44(0)20-7447-7447 bonhams.com	October 31 Sporting Memorabilia Bonhams Chester, UK 44(0)-244-313-936
August Inuit Art Heffel Online Auction heffel.com	September 26 The Alps to Everest with the Polar Sale Christies King St., London 44(0)20-7838-9060 christies.com	November 1 Marine Sale Sotheby's Bond Street, London 44 20-7293-5000 sothebys.com
August 2 Americana & Paintings Eldreds East Dennis, MA 508-385-3116 eldreds.com	September 26-27 Exploration & Travel Christies King St., London	November 5 The Channel Island Sale Bonhams Jersey, UK 44(0)-1534-722441
August 3-5 Americana Northeast Auctions Manchester, NH 603-433-8400 northeastauctions.com	October 17 Fishing & Angling Bonhams Honiton, UK 44(0)-1404-41872 bonhams.com	November 14 Maritime Models Christies Rockefeller Center, NY 212-707-5949 christies.com
August 8 Cape Cod Contemporary Paintings Eldreds East Dennis, MA	October 25 American & European Paintings Shannon's Greenwich, CT 203-877-1711 shannonauction.com	November 23 Weapons & Historical Souvenirs Tajan Drouot Paris, France 33-1-53-30-30-26 tajan.com
August 18-19 Marine & China Trade Northeast Auctions Portsmouth, NH 603-433-8400	October 31 Maritime Christies King St., London	November 28 Science & Marine Bonhams Knightsbridge, London 44(0)20-7393-3900
September 10-26 November 19 - December 5 Authentic Antique Maps & Atlases Old World Auctions Online Auction oldworldauctions.com	January 20, 2008 Maritime Christie's Rockefeller Center, NY 212-636-2000	



James Edward Buttersworth
Oil 22 1/4" x 34 1/4"

DAUNTLESS Leading COLUMBIA at the Lightship with MADELINE Following
sold for \$712,000 at Christie's, New York May 24, 2007



19th century Napoleonic French Prisoner of War Boxwood and Ebony
Model - 120 Gun First-rate ship-of-the-line L'OCEAN 17" x 20"
Sold for \$285,120 at Christie's, South Kensington May 16, 2007

RECENT SALES at AUCTION and ELSEWHERE

\$36,976,000	Paul Cezanne "Nature Morte with Fruits and Geraniums"	\$480,250	Acoma Embroidered Blanket	\$205,354	Ottoman Circular Gilt Copper Shield	\$96,000	Robert Salmon "Two-masted Square-rigged Ship <i>Hellen</i> " Oil 28" x 45"	\$46,800	James Potters Horseman's Saber c.1775-83	\$26,555	Babe Ruth Signed Handprint	\$15,600	Sayer and Bennett Authentic Plan of the Western part of Long Island, London, 1776	\$7,299	Walt Disney Signed Letter
\$26,896,000	Edward Hopper (1882-1967) "Hotel Window" 1955 Oil 40" x 55"	\$478,600	Pennsylvania Ladder Back Armchair, 1750	\$201,250	John Jacob Astor American Fur Company Silver Indian Peace Medal, 1832-42	\$95,040	Lord Howes' Command Flag from Battle of Glorious First of June, 1794	\$48,000	Stanley Meltzoff "Tarpon At Carvel Rock" Oil 32"x48"	\$26,136	Nicholas Pocock (1740-1821) "Capture of French Frigate <i>Tamise</i> by HMS <i>Santa Margarita</i> " Oil 22" x 33"	\$15,444	Scrimshaw Whales Tooth	\$7,150	Civil War Surgeon's Kit
\$25,800,000	Rembrandt van Rijn "Saint James the Greater" 1661 Oil 36" x 29"	\$460,000	Maj. Gen. Zachary Taylor Gold Presentation Medal, 1848	\$200,674	U.S. Post Office Key Chain and Keys from RMS <i>Titanic</i>	\$92,000	Paul McCartney's Handwritten Lyrics "Maxwell's Silver Hammer"	\$47,800	John Steinbeck <i>Grapes of Wrath</i> First Edition, 1939	\$25,875	Old Ebbets Field Turnstile	\$15,400	Half Hull Model Frank Pendleton, 1876 79"	\$7,000	William Duffy "Alerions at Anchor" Oil 16" x 26"
\$9,300,000	Ferrari 330 TRI/LM 1962 TESTA Rossa	\$450,000	Norman Rockwell Fishing Study for Wait and Bond Cigar Co. Billboard 16"x36"	\$193,000	Coin Operated Automaton Headless Magician Toy	\$92,000	Tiffany Latticework Lamp Base	\$42,000	Sigmund Freud Letter	\$25,760	Dr. Wonsen's Indian Root Bitters Glass Bottle	\$15,000	William G. Muller "New York Harbor" Oil 15" x 25"	\$6,600	Silver Souvenir Spoon from RMS <i>Titanic</i>
\$6,176,000	Edward Hicks "Peaceable Kingdom", 1849 Oil	\$422,280	George Armstrong Custer Collection of Photographs and letters	\$192,000	Queen Anne Caved Side Chair c.1750	\$90,000	Paul Revere, Jr. Silver Tankard, 1766	\$41,825	George Washington Letter	\$24,000	Sea Chart of the New Jersey Coast, Amsterdam, 1666	\$14,950	Double-sided Coca Cola hanging Sign, 1935	\$6,325	Annie Oakley Letter and Photograph
\$6,400,000	Napoleon's Sword	\$419,500	65 Million Year-old Dinosaur Nest with Eggs	\$187,000	Gibson Girl 5-cent Slot Machine	\$89,100	F. Stetzenmeyer 6-gallon Crock with Fox 15"	\$38,400	Frederick John Mulhaupt (1871-1938) "Harbor Life" Oil	\$23,705	Harper Lee <i>To Kill a Mockingbird</i> Signed	\$14,340	Christopher Reeves Superman II Costume	\$6,178	Chair from Queen Elizabeth Smoking Lounge
\$5,480,000	Copper Indian Chief Weathervane att. to J.L. Mott Iron Works c. 1900 62"	\$390,000	Morton Schamberg "God" Cast Iron Plumbing Trap, 1918 Gelatin silver Photograph	\$180,000	Book of Mormon First Edition 1830	\$88,125	Carved Polychrome 19 th c. Eagle Plaque 22" x 50"	\$38,331	Thomas Jefferson's Survey Map	\$22,600	Naval Presentation Sword, 1858	\$14,000	Steff Teddy Bear c.1905	\$5,800	Charles Edward Dixon (1872-1934) "Ocean Liner <i>Majestic</i> " Oil 41" x 71"
\$5,000,000	1913 Liberty Head Nickel	\$385,000	North Indian Mughal Animal and Palmette 11' Carpet	\$175,824	Robert Dodd (1748-1815) "The Greenland Whale Fishery", 1783 Oil 26"x15"	\$86,250	Garden's Civil War Photographic Sketchbook, 1865-66 6" x 8"	\$37,950	New England Glass Works 7" Eagle Vase	\$21,850	John Whorf "U.S.S. <i>Constitution</i> in Boston Harbor" Watercolor 21" x 29"	\$13,200	Herman Melville <i>Moby Dick</i> First Edition Second Printing Signed by Capt. Thomas Melville	\$5,750	J & G Stevens Cast Iron Range Miniature Salesman's Sample
\$3,712,000	Hans Baldung Grien Head of Man Black Chalk Drawing	\$379,000	Colt Paterson Belt Model No.3 Revolver with Accessories	\$168,000	Jimi Hendrix Fender Stratocaster, 1968	\$86,250	John Wayne's Stetson Hat	\$48,240	Eric Clapton's Guitar	\$21,510	John Steinbeck First Novel <i>Cup of Gold, Life of Henry Morgan Buccaneer</i> , 1929	\$12,798	Jimi Hendrix Letter	\$5,600	Napoleon French POW Bone and Baleen Model of Frigate <i>L'Aigle</i> 35"
\$3,288,000	Chippendale Carved Mahogany Desk/Bookcase 41"	\$337,250	Native American Acoma Polychrome Storage Jar	\$161,000	Guy Rose "The Gondolier"	\$86,250	Remington Model 1890 Presentation Pistol	\$38,016	French POW Ivory Model 4 th rate 50-gun Frigate <i>Leopard</i> 29"	\$21,384	Lord Nelson's Funeral Flag Fragment	\$12,000	Buddy L., Jr. Steel Toy Baggage Trunk c.1930	\$5,520	Late 19th c. 8-day Chronometer
\$3,179,136	Ivan Arvazovskii (1817-1900) "View of Constantinople" Oil	\$313,000	William Bowman Hudsonian Curlew Carved Decoy	\$161,000	James E. Buttersworth "Sloops <i>Christine</i> and <i>Zola</i> Race in New York Harbor" Oil 14" x 20"	\$86,250	Atlas of the Russian Empire (1784-1788)	\$37,950	Edward Moran (1829-1901) "Sailing Vessels in New York Harbor Oil 10 1/8" x 17"	\$21,275	Civil War Union Slouch Hat	\$11,880	Kaiser Wilhelm II's Personal Standard 1888-1918	\$5,525	Lou Gehrig Signed Photograph
\$2,350,000	Honus Wagner T206 Baseball Card	\$310,700	Mouton Rothschild 1945 Jeroboam	\$160,000	Leaping Horse through Hoop Weathervane	\$82,750	Antonio Jacobsen "Steamer <i>Mount Hope</i> , 1902" Oil 22" x 36"	\$37,400	Fishing Lure The Chautaugua	\$19,800	Charles Brooking (1723-1759) "Men o War off the Isle of Wight" Oil 11 1/2" x 15"	\$11,660	Set of 4 Resting Nantucket Baskets	\$5,148	W.J. Higgins Sketchbook of Battle of Trafalgar Painting
\$2,256,000	Andy Warhol "Mao" Silkscreen Print	\$291,000	Elmer Crowell Feeding Plover Carved Decoy	\$150,000	American Pipe Tomahawk c.1770	\$78,000	Mauritz F.H. DeHass (1832-1895) "Sunset on the Coast" Oil	\$36,800	Emile Gruppe (1896-1978) "Rockport Harbor" Oil	\$19,550	Antonio Jacobsen "Transitional Steamer <i>Iroquois</i> "	\$11,515	General J.E.B. Stuart West Point Ring, 1854	\$5,148	Thurman Munson Signed Photograph
\$2,032,000	N.C. Wyeth (1882-1945) "Stand and Deliver" Pirate Scene Oil 36" x 30"	\$287,800	Czar Nicholas II Parker Shotgun	\$144,000	Comanche Warshield	\$77,675	Elvis Presley's Acoustic Guitar	\$33,600	Antonio Jacobsen "Tug <i>Pocamore</i> , 1907" Oil 32"x60"	\$19,120	Harry James' Trumpet	\$10,700	Bernie Parent Philadelphia Flyer's Home Jersey, 1976-79	\$5,118	Builder's Half Model of SS <i>Asimina</i> 93"
\$1,864,000	Oval Cut 21.21 Carat Diamond Ring	\$286,800	Black Cat Bela Lagosi Movie Poster	\$130,000	English Creamware Teapot	\$77,000	Ernest Hemingway <i>The Son Also Rises</i> 1936	\$33,600	Federick Tudgay (1841-1921) "England's Glory" Oil 28"x48"	\$19,008	Builder's Model SS <i>Llongwen</i> 58"	\$10,692	Armchair from HMS <i>Temeraire</i> Timber	\$5,040	Builder's Half Model of SS <i>Asimina</i> 93"
\$1,725,000	Indian Eagle 1920-S Coin	\$285,725	Constantinos Volanakis (1837-1907) "Casting the Nets" Oil 17 3/8" x 28"	\$123,552	John Thomas Seves (1759-1825) "English Frigate in the Bay of Naples" Oil 32" x 48"	\$75,000	John Stobart "Dawn's Early Light, Charleston, SC" Oil 16" x 20"	\$33,350	Ralph Cahoon (1910-92) "Heritage Plantaion of Sandwiche Miles" Oil 20"x22"	\$19,008	Samuel Walters (1811-1882) "Barque <i>Vere</i> in Heavy Seas" Oil 28" x 44"	\$10,637	Napoleonic Carabineer Officer's Sword	\$4,783	10 ft. Section of Busch Stadium Foul Pole
\$1,600,000	Normal Rockwell "Lincoln the Railsplitter" Oil	\$276,000	Tyrannosaurus Bataar Dinosaur Skull	\$120,780	Civil War Flag 64 th New York Volunteers	\$72,800	Halloween Girl Cast Iron Doorstop	\$33,350	Full Model of Cargo Ship SS <i>Plawsworth</i> , 1917 62"	\$18,741	Winston Churchill Letter	\$10,577	Ian Fleming <i>You Only Live Twice</i> 1 st Edition	\$4,634	First Issue <i>Playboy</i> Magazine Signed Hugh Hefner
\$1,310,000	6'h Gilt Bronze Cut Crystal Chandelier, 1812	\$269,500	James E. Buttersworth " <i>Atalanta</i> Rounding Buoy 8" Oil 12" x 18"	\$118,800	Life Preserver Worn by <i>Titanic</i> Survivor	\$71,700	James Naismith First Basketball Game Descriptions	\$32,472	Confederate Leech and Rigdon Field Officer's Sword	\$18,740	Mickey Mantle Rookie Card	\$10,453	Bert Lahr "Cowardly Liar" Photograph	\$4,560	The Shipbuilder The Journal of the Shipbuilding Marine Engineering and Allied Industries, 1906-62
\$1,248,000	Ammi Phillips Folk art "Portrait of a Young Girl and Her Cat" c.1830	\$262,000	Bark Edinburg Figurehead, 1883	\$117,680	Pair of Chelsea Ceramic Salt and Pepper Shakers c.1745	\$70,200	Engraved Powder Horn, 1772	\$31,600	Treaty of Versailles Inkwell, 1919	\$18,216	Charles Edward Dixon (1872-1934) "RMS <i>Titanic</i> Clearing Docksides at Southampton, April 10, 1912" Watercolor 6" x 9"	\$10,453	Che Guevara Signed Photograph	\$4,500	Egyptian Mummy Hand
\$1,100,000	Egyptian Sarcophagus with Male Mummy	\$258,000	Nathan Cobb, Jr. Carved Curlew Decoy	\$117,600	Steel Fire Grate, 1780 4'w	\$70,200	Tiffany Desk Lamp with American Indian Pattern	\$30,511	Boston City Guards Snare Drum 1824	\$17,820	Set of British Admiralty Grog Measuring Cups	\$10,453	Dentzel 5' Carousel Horse	\$4,229	Woodrow Wilson Cane
\$956,000	Gen. J.E.B. Stuart Confederate Battle Flag	\$251,000	Montague Dawson (1895-1973) "The Golden Fleece" Oil	\$116,000	Abraham Lincoln Letter July 17, 1863	\$67,850	Tiffany Desk Lamp with American Indian Pattern	\$29,250	Santa Riding Reindeer 24" Toy	\$17,050	Philbrook & Paine Fly Fishing Reel	\$10,413	Captain James Cook <i>A Voyage to the Pacific Ocean</i> , 1784	\$4,050	Johnny Unitas' Football Helmet
\$628,000	Cooperstown Cow Copper and Zinc Weathervane 61"	\$247,000	Black Beauty 1957 Gibson Les Paul Left-handed Guitar	\$115,000	James E. Buttersworth "Yacht Race in New York Harbor" Oil 7" x 13"	\$65,725	Windsor Comb Back Armchair	\$29,120	W.G. Yorke (1817-1898) " <i>Atalanta</i> Passing Governor's Island" Oil 24" x 34"	\$17,820	Set of British Admiralty Grog Measuring Cups	\$10,350	Carl W. Peters "View of Gloucester Harbor" Oil	\$4,039	18th c. 2" Single Drawer Telescope, J. Ramsden, London
\$602,000	Pair English George III Console Tables	\$240,000	Adalbert Cuvellier "Along the Scarpe River" Photograph	\$115,000	James E. Buttersworth "Yacht Race in New York Harbor" Oil 7" x 13"	\$65,725	Windsor Comb Back Armchair	\$29,120	Santa Riding Reindeer 24" Toy	\$17,000	Len Tantillo "View of Casteel Island" Oil 20" x 30"	\$10,350	Teddy Roosevelt Campaign Button	\$4,027	Claude Monet Letter
\$590,800	Patek Philippe Self-winding Commemorative Chronometer 1997	\$240,000	Gus Wilson Cedar Elder Carved Decoy c.1880	\$108,000	Northwest Indian Wooden mask 11 1/4"	\$61,465	Steff Hot Water Bottle Teddy Bear	\$28,800	W.G. Yorke (1817-1898) " <i>Atalanta</i> Passing Governor's Island" Oil 24" x 34"	\$16,836	Sir Arthur Conan Doyle Letter	\$9,800	Pair of Iroquois Beaded Moccasins	\$3,844	Bill Clinton Signed Baseball
\$585,000	Philadelphia William and Mary Dressing Table c.1720	\$234,000	Wilhelm Schimmel 14" Carved Eagle	\$102,000-	John James Audubon "Snowy Heron or White Egret" Engraver R. Havell, 1835	\$60,000	Guy Wiggins "Easterly Winds, Gloucester" Oil	\$28,512	John Wilson Carmichael (1799-1868) "Announcing their Departure from the Anchorage" Oil 24" x 36"	\$16,730	Emile Gruppe "Drying Sails, Rockport" Oil	\$9,190	Bull Durham Tin Lithograph Advertising Sign	\$3,829	Charles Dickens Letter
\$576,000	Michelangelo Letter	\$230,500	William Prince "A New Plan of the Great Town of Boston" 1769	\$101,200	Giant Haskell Minnow Fish Lure Carving, 1859	\$60,000	John Gould Toucans Lithograph	\$28,260	Walt Disney's 1966 Passport	\$16,659	Marilyn Monroe Signed Photograph	\$9,000	William R. Davis "Schooner Yacht on Vineyard Sound" Oil 9" x 16"	\$3,168	Henry Redmore (1820-1887) "Shipping on the Estuary at Dusk" Oil 20" x 31"
\$553,600	Folk Art Carved Canadian Goose Decoy 30"	\$230,000	Main & Winchester 1883 California Saddle	\$101,200	Lakota Sioux Beaded Hide Tobacco Bag c.1885	\$57,360	19th century Parcheesi Board	\$27,738	Marilyn Monroe Early Photograph c.1940	\$16,456	Set of 98 Miniature Tools with 5"h Lawn Mower	\$8,833	Babe Ruth, Lou Gehrig Signed Photograph	\$2,851	Binnacle Compass 56"h
\$517,500	Federal Reserve 185A \$500 Note	\$230,000	James E. Buttersworth "Racing Yacht <i>Halcyon</i> " Oil 12" x 18"	\$99,000	Thomas Whitcombe (1760-1824) "Battle of the Nile with <i>L'Orient</i> on Fire" Oil 30" x 40"	\$55,000	A.D. Blake "U.S. Naval Academy Cruise Leaving Newport"	\$27,600	Brown Trout Wooden Spearing Decoy 6"	\$16,354	Ronald Reagan Letter	\$8,035	Gentleman's Magazine Collection 1731-1809	\$1,400	Madonna's <i>inal</i> Bustier
\$516,000	Frederick R. Head Landscape Ceramic Vase 11 1/4"	\$228,000	Painted Lift Top Blanket Chest 24" h	\$97,750	Armin Carl Hansen (1886-1957) Night Scene of Harbor Oil 18" x 22"	\$53,820	Stoneware Jug with Female Figure, 19 th c.	\$27,600	Ship <i>Percival</i> Sailors Woolie 16" x 29"	\$16,000	Leonard Mizerek "Sunset on the Seine, Paris" Oil 36" x 48"	\$7,760	Napoleonic French POW Bone Model of 90-gun Ship of the Line 32"	\$1,380	Brass Calvary Bugle, 1812

Upcoming Marine Art Exhibitions and Events Around the Globe

ANDREW WYETH AT 90
The Farnsworth Art Museum
 Rockland, ME • 207-596-6457
 farnsworthmuseum.org
Through October 28

ANTARCTIC VIEWS BY HURLEY AND PONTING
 Shackleton's *Endurance* expedition (1914-1917) and Scott's *Terra Nova* expedition (1910-1911) are brilliantly documented in the photographs by Frank Hurley and Herbert Ponting.
Parkes Shire Library
 Parkes, NSW, AUSTRALIA
 Parkes.nsw.gov.au/library.html
Through August 26
Hervey Bay Regional Gallery
 Pialba, Qld., AUSTRALIA
 Herveybayregionalgallery.org.au
September 3 – November 12
Gladstone Regional Art Gallery & Museum
 Gladstone, Qld., AUSTRALIA
 Gladstone-online.com.au
December 8 – February 26, 2008

ARCHIPELAGO: Portraits of Life in the Northwestern Hawaiian Islands
 60 fine-art photographs of the plants and animals inhabiting the northwestern Hawaiian islands by NOAA photographers David Litschwager and Susan Middle.
The Mariner's Museum
 Newport News, VA • 800-581-7245
Opened 2007

ART OF THE NATION
 200 significant oil paintings by internationally recognized artists establish Britain's maritime identity.
Queens House
 National Maritime Museum
 Greenwich, ENGLAND
 44 (0) 30-8858-4422 • nmm.ac.uk
Through September 2

ARTS OF AFRICA AND OCEANIA
 Highlights from the **Musee Barbier-Mueller**
 150 ancient art and artifacts from Africa and Oceania
Barbier-Mueller Museum
 Geneva, SWITZERLAND
 barbier-mueller.ch
Through September 30

BAYSHOTS
 Photographs by Darrall Slater of historic ships and San Diego Bay watercraft.
Star of India
Maritime Museum of San Diego
 San Diego, CA • 619-234-9153
 sdmaritime.com
Through September

BRITISH PAINTING AND SCRIMSHAW
 Paintings, prints, illustrated journals

and scrimshaw depict the triumphs and failure of British whaling.
New Bedford Whaling Museum
 New Bedford, MA • 508-997-0018
 whalingmuseum.org
Ongoing

CHRISTOPHER PRATT
 50 large-scale paintings of boats, seascapes, landscapes and figures.
Musée National des Beaux-arts du Québec
 Québec City, PQ, Canada
 418-643-2150 • mnba.qc.ca
Through August 26

COLLECTING THE WORLD
 Diverse objects acquired over centuries by collectors on expeditions to the Near East, New Guinea, Newfoundland, Queensland, the New Hebrides, the Balkans, Tibet, Egypt and Nigeria.
Marischal Museum
 Aberdeen, SCOTLAND
 01224-274301
 abdn.ac.uk/marischal_museum
Through September 8

CURRACH FOLK
 Photographs depicting how the sea impacts the lives of the inhabitants of the Irish islands of Aran and Blasket.
Australian National Maritime Museum
 Sydney, AUSTRALIA
 61-02-9298-377 • anmm.gov.au
Through September 30

DEPARTURE INTO THE MODERN ERA
 Artwork, photographs, artifacts and documents explore the emergence of Hamburg, Germany as a major trade, navigation and emigration port after the great fire of 1842.
Hamburg Museum
 Hamburg, GERMANY

49-(0)-40-428132-2380
 hamburgmuseum.de
New permanent exhibition

DISTANT LANDS OF PALM AND SPICE
 150 objects, including artwork, cargo and souvenirs, explore the history of Maine's international trade.
Maine Maritime Museum
 Bath, ME
 207-443-1316 • bathmaine.com
Ongoing

THE EDGE: Where California Culture, Critters and Environment Collide
 Art, artifacts and natural specimen demonstrate California's preoccupation with water, the environment and suburbia.
Oakland Museum of California
 Oakland, CA • 510-238-2200
 museumca.org
Through October 7

EDWARD HOPPER
 60 oil paintings, 25 watercolors and 14 prints portraying rural and urban American life during the early to mid 20th century.
Museum of Fine Arts
 Boston, MA • 617-267-9300
 mfa.org
Through August 19
National Gallery of Art
 Washington, DC • 202-737-4215
 nga.gov
September 16 – January 21, 2008
The Art Institute of Chicago
 Chicago, IL • artic.edu/aic
February 16, 2008 – May 11

THE 8TH MARITIME HERITAGE CONFERENCE
 Discussions and events focused on maritime and naval history, maritime trade and communications, marine sanctuaries, marine art, shipbuilding,

lighthouses, etc. with keynote speakers Ian W. Toll, author of *Six Frigates: An Epoch History of the Founding of the U.S. Navy*; and Alex Roland, author of *Underwater Warfare in the Age of Sail* and *The Way of the Ship*.
San Diego Maritime Museum
 San Diego, CA
 sdmaritime.org • 619-234-9153
October 9 – 12

ENCOMPASSING THE GLOBE: Portugal and the World in the 16th and 17th Centuries.
 300 paintings, sculptures, objects of art, maps, books and manuscripts from Africa, China, India, Southeast Asia, Japan and Brazil reveal the rich legacy of the Portuguese commercial empire.
Arthur M. Sackler Gallery National Museum of African Art Smithsonian Institute
 Washington, D.C.
 4880-4880-4880 • asia.si.edu
Through September 16

EUGENE BOUDIN AT THE NATIONAL GALLERY
 40 paintings and works on paper of Normandy resorts and the rural coast of Brittany from the Paul Mellon Collection.
National Gallery of Art
 Washington, DC • 202-737-4215
 nga.gov
Through August 15
Virginia Museum of Fine Arts
 Richmond, VA • 804-340-1400
 vmfa.museum
November 14 – January 27, 2008

EVOCATIONS, PASSAGE, ATMOSPHERES
Paintings from the Sakip Museum, Istanbul
 38 seascapes and paintings of daily



Robert B. Dance

Daybreak Downeast

Alkyd 10" x 22" \$7,000

life of late 19th-early 20th century Bosphorus.
Museu Colouste Gulbenkian
 Lisbon, PORTUGAL
 21-782300 • museu.gulbenkian.pt
Through August 26

FABULOUS JOURNEYS and FARAWAY PLACES: Travels on Paper, 1450-1700
 75 works on paper from the 15th to early 18th centuries survey the evolution of European travel from religious pilgrimages, to trade to exploration.
The National Gallery of Art
 Washington, D.C.
 202-737-4215 • nga.gov
Through September 16

FAKES AND FORGERIES: The Art of Deception
 60 Western paintings, works on paper, sculpture and decorative arts, some very famous and all known to be imposters, explore the subjects of authentication, conservation and connoisseurship.
Bruce Museum
 Greenwich, CT • 203-869-0376
 brucemuseum.com
Through September 9

FATHER AND SON
 Rare paintings, photographs and writings by John "Wichita" Bill Noble (1874-1934) and John A. Noble (1913-1983).
Noble Maritime Museum
 Staten Island, NY • 718-447-6490
 noblemaritime.org
Through October 1

FEATURED ARTIST EXHIBITION and MARITIME MINATURES BY MARITIME MASTERS
The Maritime Gallery at Mystic Seaport
 Mystic, CT • 860-572-5388
 mysticseaport.org/gallery
November 18 – December 31

FISH & SHIPS
 Masterworks by Harold Harvey, Henry Scott Tuke, Walter Langley, Sir Frank Brangwyn and photographs by Vince Bevan examine the Cornish fishing industry.
Falmouth Art Gallery
 Falmouth, Cornwall, UK
 44(0)-1236-313863
 falmouthgallery.com
December 1 – Spring 2008

FROM THE HEART Plein-Air Painters of America
 120 works of art by members and guests of Plein-air Painters of America.
The Haggin Museum
 Stockton, CA • 209-940-6300
 hagginmuseum.org
September 2 – October 7

14TH ANNUAL MARITIME EXHIBIT
 A juried exhibition of works by members of the American Society of Marine Artists with featured artist Dutch Mostert.
Coos Art Museum
 Coos Bay, OR • 541-267-3901
 coosart.org
July 14 – September 22

FULL STEAM AHEAD: Robert Fulton and the Age of Steamboats
 Paintings, prints, photographs, period clothing and artifacts celebrate the 200th anniversary of commercial steam service founder Robert Fulton's first voyage on a steamboat.
Albany Institute of History and Art
 Albany, NY
 albanyinstitute.org • 518-463-4478
Through December

HOCKNEY ON TURNER WATERCOLOURS
 Contemporary British artist David Hockney selects and comments on 150 sublime watercolors by

JMW Turner.
Tate Britain
 London, ENGLAND
 Tate.org.uk
Through February 3, 2008

ICEBERGS: Richard Carter and Margaret Pezalla-Granlund
 Paintings and drawings by Richard Carter and Margaret Pezalla-Granlund's sculptures assess the textures and attitudes of icebergs.
Santa Monica Museum of Art
 Santa Monica, CA • 310-586-6488
 smmoa.org
Through August 1

JAMES PROSEK
 A series of watercolors of true-to-life birds and fish suspended in abstract environments by the author of *Fly-Fishing the 41st: Around the World on the 41st Parallel* and *Trout of the World*.
The Aldrich Contemporary Art Museum
 Ridgefield, CT
 aldrichart.org • 203-438-4519
September 16 – June 8, 2008

JELLYFISH – Nature Inspires Art
 Examining jellyfish through art, science and natural history.
Australian National Maritime Museum
 Sydney, AUSTRALIA
 anmm.gov.au
August 8 – February 17, 2008

JOHN JAMES AUDUBON: The Prints
 Original lithographic prints of bird illustrations.
Shelburne Museum
 Shelburne, VT • 802-985-3346
 shelburnemuseum.org

J.M.W. TURNER
 70 oil paintings and 70 works on

paper, including seascapes, landscapes, and historical events, comprise the largest most complete retrospective of James Mallord William Turner's (1775-1851) work ever presented in the U.S.
National Gallery of Art
 Washington, DC • 202-737-4215
 nga.gov
October 1 – January 6, 2008
Dallas Museum of Art
 Dallas, TX • 214-922-1200
 dallasmuseumofart.org
February 10, 2008 – May 18
The Metropolitan Museum of Art
 New York, NY • 212-535-7710
 metmuseum.org
June 24, 2008 - September 21

JOURNEYS: Mapping the Earth and Mind in Chinese Art
 70 works of art dating from the 11th to 21st century explore journeys on land, sea and those imagined.
Metropolitan Museum Art
 New York, NY • metmuseum.org
Through August 26

KINDRED SPIRIT: Asher B. Durand and the American Landscape
 A retrospective of Asher Durand's (1796-1886) 60 year career as a landscape painter, portraitist, engraver and his "Studies from Nature" series of plein air paintings.
Smithsonian American Art Museum
 Washington, DC
 si.edu • 202-633-7970
September 14 – January 6, 2008
San Diego Museum of Art
 San Diego, CA
 sdmart.org

LIFE IN A COLD PLACE: Arctic Art from the Albrecht Collection
 Sculpture, paintings and prints depicting the Inuit life in Greenland,



Richard Dana Kuchta

The Last Round

Scale Diorama 15" x 16" x 8" \$10,000

Canada, Alaska and Siberia.
Heard Museum
 Phoenix, AZ • 623-252-8848
heard.org
Through July

LUMINST HORIZONS
The Art and Collection of James A. Suydam
 Newport, Rhode Island landscape paintings by an early American master, James A. Suydam (1819-1865) and his contemporaries and friends, John F. Kensett, Sanford R. Gifford and Worthington Whittredge.
The Hyde Collection
 Glen Falls, NY
hydecollection.org • 518-792-1761
Through September 16
Telfair Museum of Art
 Savannah, GA
telfair.org • 912-790-8800
October 9 – January 6, 2008

MAPPING THE PACIFIC COAST: From Coronado to Lewis and Clark
 Rare maps dating from 1540 to 1802 are as much art as they are compendiums.
Columbia River Maritime Museum
 Astoria, OR
crmm.org • 503-325-2323
Through September

MARINE AND FISHING ART
 By the leading artists from America, Europe and New Zealand. Paintings, sculpture, ship models and scrimshaw by Anthony Blake, Christopher Blossom, Don Demers, Flick Ford, James Girffiths, Ian Marshall, Victor Mays, John Mecray, Stanley Meltzoff, Leonard Mizerek, James Prosek, Keith Reynolds, Arthur Shilstone, John Stobart, Robert Weiss and others.
J. Russell Jinishian Gallery
 1657 Post Road, Fairfield, CT
 203-259-8753
jrusselljinishiangallery.com
Ongoing

MARINE ART OF YESTERDAY AND TODAY
Union League Club
 New York, NY • 203-259-8753
jrusselljinishiangallery.com
November 3 - 30

MARITIME HISTORY
 Ship models, caravels and nautical instruments recount the Portuguese and Chinese maritime history from the 15th to the 17th centuries.
Macao Maritime Museum
 Macao, (CHINA) • 853-285-95481
museummaritimo.gov.mo
Ongoing

MARITIME MUSEUM ART GALLERY
 Exhibition of artwork and models of local as well as international artists.
Maritime Museum of Ushuaia
 Terra del Fuego, ARGENTINA
Museomaritimo.com
 02901-437-481
Ongoing

THE MARITIME MUSEUM OF THE ATLANTIC
 The history of Nova Scotia is revealed through artwork, artifacts, models and flotsam found off the Nova Scotia coast.
 Halifax, Nova Scotia, CANADA
museum.gov.ns.ca/mma
 902-424-7490
Ongoing

MATERIAL JOURNEYS: Collecting African and Oceanic Art, 1945-2000
Selections from the Genevieve McMillan Collection
 Over 100 sculptures, models, textiles, musical instruments, etc.
Museum of Fine Arts
 Boston, MA
 617-267-9300 • mfa.org
Through September 2



Steve Cryan *Ontario & Western Steam Tug ONTARIO c.1900* Watercolor 20"x28" \$4,000
 The Tug *Ontario* measured over 150 ft. and was manned by a crew of 12. She was a familiar sight on Long Island Sound during her regular runs between the Hudson River, New York and Boston, towing huge schooner barges of coal. This painting represents a new development in artist's materials. Watercolor painting created on canvas, varnished and framed without the need for glass.

A MIRROR OF NATURE: Nordic Landscape Painting, 1840-1910
 Over 100 masterworks by Edvard Munch and other Scandinavian artists reveal a distinct Nordic identity.
The Minneapolis Institute of Art
 Minneapolis, MN
 2787-2787 • artsmia.org
Through September 2
The Statens Museum for Kunst
 Copenhagen, DENMARK
 8394-8394 • smk.dk
October 6 – January 20, 2008

MUDLARKING
 29 sublime watercolors of working, sailing, and traveling on the Chesapeake Bay by Marc Castelli.
Nauticus
 National Maritime Center
 Norfolk, VA • 757-664-1000
Nauticus.org
Through December 31

MYTHIC CREATURES: Dragons, Unicorns & Mermaids
 Sculptures, paintings, textiles, masks,

helmets and other objects, as well as fossils and specimens pursue the myth and uncover the realities of extraordinary land and sea creatures.
American Museum of Natural History
 New York, NY
 212-769-5100 • amnh.org
Through January 2008

NATURE AND THE AMERICAN VISION: The Hudson River School at the New York Historical Society
 Over 100 well-known paintings by Thomas Cole, Asher B. Durand, John F. Kensett, Jasper F. Cropsey and Albert Bierstadt.
New York Historical Society
 New York, NY • 212-485-9233
nyhistory.org
Through January 13, 2008

Arcadian landscapes and more by this 17th century Dutch painter.
Kunsthau Zurich
 Zurich, SWITZERLAND
 41(0)-44-2538484
 late 19th-early 20th century
kunsthau.ch
Through August 19

19TH CENTURY AMERICAN MARINE ART—the Luminists
 Water, atmosphere and light are exalted in the marine paintings of William Bradford, John Kensett, William Bircher, James Buttersworth, Fitz Henry Lane, Albert Bierstadt and others.
Minnesota Marine Museum
 Winona, MN • 507-474-6626
minnesotamarineart.org
Opening July 28

NORTH BY NORTHEAST Five Centuries of New England Maps
 50 historic maps reflecting the cultural preferences and biases of their makers, as well as globes, compasses, an orrery that illustrates the earth and moon orbits, and much more.
Historic Deerfield
 Deerfield, MA • 413-775-7214
historic-deerfield.org
Through August 12

OLD IRONSIDES IN WAR AND PEACE
 Artwork, photographs, artifacts and documents, chronicle the 207 year history of the USS *Constitution*.
U.S.S. Constitution Museum
 Boston, MA • 617-242-1812
ussconstitutionmuseum.org
Ongoing

PAINTERS IN PARADISE The Bermuda Masterworks Collection
 Paintings inspired by the light and colors of Bermuda and the Caribbean by 18th, 19th and 20th century masters from the United States, Canada, Great Britain and France including, Winslow Homer, Marsden Hartley, Georgia O'Keefe, the first Turner Prize winner Vivien John and others.
Art Gallery of Nova Scotia
 Halifax, NS, CANADA
 902-424-7542
Through September 9

PICTURING PORTLAND: A Century of Change
 The Angell Collection of 19th and 20th century glass plate negatives side by side with contemporary photographs, taken from the same vantage point, document the changes in the Portland harbor and waterfront over the last century.
Portland Harbor Museum
 South Portland, ME • 207-799-6337
portlandharbormuseum.org
Through November 25

PIRATES OF THE PACIFIC
 The exploits of Chinese pirates and

William Dampier, a notorious outlaw, are uncovered through artifacts and pictures.
Maritime Museum of San Diego
 San Diego, CA
 619-234-9153 • sdmaritime.org
Through October

ROYAL SOCIETY OF MARINE ARTISTS Annual Exhibition
Mall Galleries
 London, ENGLAND
mallgalleries.org.uk
October 16 - 27

RULE BRITANNIA
Art Royalty & Power in the Age of Jamestown
 16th and 17th century seascapes, from the maritime collection of Queen Elizabeth II, as well as portraits to commemorate the 400th anniversary of the settlement of Jamestown.
Virginia Museum of Fine Arts
 Richmond, VA • 804-340-1400
vmfa.museum
Through August 12

SAILORS' DELIGHT
Otto Dix, Watercolors & Gouaches
 100 provocative major works by anti-war artist Otto Dix (1891-1969), master of the Neue Sachlichkeit movement in Germany.
Bucerius Kunst Forum
 Hamburg, GERMANY
 49(0)40/36-09-96-0
buceriuskunstforum.de
Through September 9

SALTWATER YIRKALA BARK PAINTINGS OF SEA COUNTRY
 Bark paintings by the Yolngu people tell of their migration across the salt-water country.
Australian National Maritime Museum
 Sydney, AUSTRALIA
Through October 1

SAMUEL COLT: ARMS, ART AND INVENTION
 The life of Samuel Colt is investigated through 170 firearms, paintings, sculptures, photographs, prints and medals.
Durham Western Heritage Museum
 Omaha, NE
 402-444-5071 • dwhm.org
Through August 12

SAMUEL McINTIRE: Carving an American Style
 200 objects, including sculptures, ship ornaments and carvings, architectural drawings and furniture by the architect of Salem, MA in honor of his 250th birthday.
Peabody Essex Museum
 Salem, MA • 866-745-1876 • pem.org
October 13 – February 24, 2008

SEA TO SHINING SEA: A Reflection of America
 A traveling exhibition of recent and related works by the leading American Realist and Impressionist painters,



Salman Rashidi

Upset!-Whaleship Charles W. Morgan

Scrimshaw on Fossil Walrus Ivory 7 1/4" x 3 1/2" \$5,000

including Chris Blossom, Don Demers, Gil Dellinger, Joe McGurl and 36 others inspired by the breadth and depth of America—its people, its cities, its land and its coastlines.
Cape Cod Museum of Art
 Dennis, MA
ccmoa.org • 508-385-4477
Through July 15

THESEAS,SCHOONERS&FISHERMAN: THOMAS HOYNE'S PAINTINGS OF THE NORTH ATLANTIC
 Comprehensive exhibition includes the dramatic paintings, models and drawings by Thomas Hoyne (1926-1989), the quintessential maritime artist.
The Maritime Gallery at Mystic Seaport
 Mystic, CT
mysticseaport.org
Opened May 26

SHIPS OF THE SEA MARITIME MUSEUM
 A collection of paintings, ship models, and maritime antiques
Ships of the Sea Maritime Museum
 Savannah, GA • 912-232-1511
shipofthesea.org
Ongoing

SKETCHED AT SEA
 Marine sketchbooks and drawings by artists, mariners and travelers, depicting their experience and inspiration at sea.
Peabody Essex Museum
 Salem, MA • 866-745-1876
pem.org
Through January 6, 2008

STORY OF TEXAS NAVY 1836-1845
 As told through the paintings of Robert Moak and related ship models and artifacts.
Opens September 1
Working Tall Ship Elissa
Ongoing
Texas Seaport Museum
 Pier 21 No. 8
 Galveston, TX • 409-763-1877
tsm-elissa.org

10TH NATIONAL EXHIBITION
 Australian Society of Marine Artists annual exhibition.
Queensland Maritime Museum
 Brisbane, AUSTRALIA
maritimemuseum.com.au

October 6 – December 31
THROUGH THE PHOTOGRAPHER'S LENS: Penobscot Bay and Beyond
 Photographs of Red Boutilier, Benjamin Mendlowitz and others take a look at the past and present of Penobscot Bay.
Penobscot Marine Museum
 Searsport, ME • 207-548-2529
penobscotmarinemuseum.org
Opened May 2007

TITANIC
The Artifact Exhibition
 Sponsored by the RMS *Titanic* Inc., this exhibit features 275 recovered artifacts displayed in authentically recreated corridors, cabins and cafes.
The Royal British Columbia Museum
 Victoria, BC, CANADA
 888-447-7977
royalbcmuseum.bc.ca
Through October 14

TRANSLATLANTIC SLAVERY Against Human Dignity
 The world's first international maritime museum of art (some newly commissioned) objects, artifacts, maps and records focusing on the legacy of the transatlantic slave trade which opens in commemoration of the abolition of the slave trade in Britain.
International Slavery Museum
 Merseyside Maritime Museum
 Liverpool, ENGLAND
 01514784499
liverpoolmuseums.org.uk/maritime
Opens August 23

28TH ANNUAL INTERNATIONAL MARINE ART EXHIBITION
 A juried exhibition of renowned and up and coming masters of marine art from around the world.
The Maritime Gallery at Mystic Seaport
 Mystic, CT • 860-572-5388
mysticseaport.org/gallery
September 29 – November 13

THE UNKNOWN MONET: Pastels and Drawings

significant body of Claude Monet's (1840-1926) pastels, finished drawings, sketchbooks, some never before seen, alongside examples of his oil paintings examine his creative process.
Clark Art Institute
 Williamstown, MA • 413-458-2303
clarkart.edu
Through September 16

VIVIDLY TRUE TO NATURE: Harrison Bird Brown (1831-1915)
 40 paintings depicting maritime and rural scenes from the Atlantic to the Mediterranean, the Alps to the White Mountains.
Portland Museum of Art
 Portland, ME • 207-775-6148
portlandmuseum.org
Through September 9

WATERCOLOR BLUES
 Through seascapes and landscapes the beauty and versatility of the color blue is explored.
Museum of Fine Arts
 Springfield, MA • 800-625-7738
springfieldmuseums.org
Through October 21

WESTERN AUSTRALIA MARITIME MUSEUM
 The first maritime museum of the Indian Ocean with exhibits highlighting the history of Indian Ocean fish and fishing techniques, shipwrecks, trade, naval defense and more.
 Fremantle, WA, AUSTRALIA
 61-8-9431-8444
museum.wa.gov.au/maritime
Recently opened

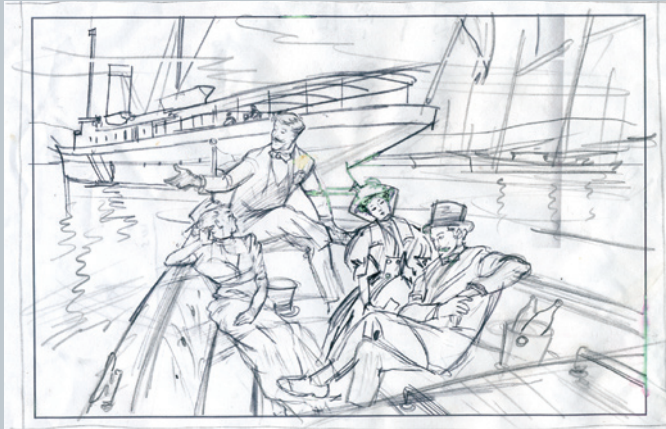
WORLD PORT NEW YORK
 A broad spectrum survey of the impact of New York's seaport on the city, the region and the country. The largest exhibition ever mounted by the museum.
Schermerhorn Row South Street Seaport Museum
 New York, NY
southstreetseaportmuseum.org
Opened Spring 2007

WE ARE ALWAYS INTERESTED IN HEARING ABOUT MARINE ART NEWS & EVENTS FROM YOU
 Submit your information to:
 e-mail: rjinishian@optonline.net
 Marine Art Quarterly
 1657 Post Road
 Fairfield, CT 06824

"The Yachting Party"

by Russ Kramer

Inspired by the society paintings of French artist James Tissot (1836-1902), Kramer employed both traditional and technological methods as he developed this compelling composition.



1. Sketched out in pencil his concept



2. Purchased model of J.P. Morgan's steam yacht *Corsair* on eBay and photographed it at dusk.



3. Made a study of the motor yacht on his computer in Photoshop



4. Posed and photographed live models in period costumes



5. Redrew the figures



6. Combined elements together on the computer and "painted" over to arrive at the final color scheme.



Russ Kramer

The Yachting Party

Oil 30" x 43" \$35,000

In the early 1900s, Newport Harbor was a favored destination for wealthy yachtsmen, just as it is today. Magnificent motor Rhode Island vessels and sailing yachts of every description would crowd together, many hosting lavish parties. Here, guests with a coveted invitation to the 'social event of the season' arrive by launch. Russ Kramer writes:

"I am captivated by the majestic motor yachts of this era, grand and magnificent in scale and luxury. Imagine what it might have been like back then, spending the summer months in Newport, feted aboard these floating palaces with a different gala each weekend."



John Stobart

Pittsburgh, The Monongahela Wharf in 1883

Oil 20" x 30" \$325,000

out. A real masterpiece of the ship modeler's art, it measures 30" and is for sale for \$150,000. The barge eventually ended up in the hands of his nephew **Charles Louis Napoleon Bonaparte**, who after a series of adventures, including capsizing in the English Channel, being sentenced to life imprisonment, and escaping by posing as peasant - finally claimed the throne and declared himself **Emperor Napoleon III** in 1852.

Aside from commanding Napoleon's barge, Napoleon III presided over one France's most interesting artistic periods, when academic painting was giving way to a new freer form of picture making, and the burgeoning careers of artists like **Edouard Manet**, **Eugene Delacroix**, **Edgar Degas**, **Claude Monet**, **Paul Cezanne**, **Camille Corot** and others. Under Napoleon III the state agency of the **Ministry of the Imperial House and the Fine Arts** ran the official artist community, from its headquarters in the **Louvre**. It was responsible for the training of young artists, organizing public exhibitions, and overseeing commissions for churches and public buildings. Perhaps the single most important task was to operate the annual Salon Exhibitions each year, run annually since 1673 normally at the Salon Carré (the square room) in the Louvre. Under the new ministry the exhibition was moved in 1855 to the **Palais de la Champs Elysees**, which, when it wasn't showing paintings, held agricultural trade fairs and shows.

But the Salon was a big deal in Paris, both for artists and the public. It ran for six weeks, beginning the first week in May, and featured thousands of works of art, selected by a committee of salon members. In an age when galleries and private

dealers were few and far between, the salon was a way for artists to sell paintings and to get known by the public. Admission during the week was 1 franc (the minimum wage was 3-4 francs a day). Sunday was a free admission day—a practice still observed by many museums around the world. On these days, it's said that over 50,000 people would visit the Salon. In fact, in some years it's reported that over a million people visited the salon during its six week period, or some 23,000 people a day. An astonishing number! In the art world, I guess you would refer to those as the good old days. By contrast, a blockbuster show at the **Metropolitan Museum of Art** today might draw 6-7,000 people a day. (Tickets available, of course, only through Ticketron)

As a result, successful artists of the time were highly regarded members of society, and financially quite well-to-do. Ole Claude Monet didn't tend his famous gigantic water lily garden himself. He employed ten gardeners full time to keep the grounds of his estate, **Giverny**, north of Paris, in pristine condition.

One of the most fascinating and successful artists of the mid-19th century was academic painter **Ernest Meissonier** (1815-1891). Little known today, he was regarded as the dominant French painter of the period. **Alexander Dumas** of *The Three Musketeers* fame called him "the painter of France." Eugene Delacroix referred to him as the "incontestable master of our epoch." At the Salon exhibitions special policemen were needed just to control the spectators in front of his paintings, which rarely exceeded 16"x20" in size. His mansion outside of **Paris** along the Seine boasted

a huge studio, a greenhouse, an English garden, a photographic workshop, ponds and meadows, which led down to the Seine where his yachts were moored, so he could travel by water, of course, the twelve miles to his Paris apartment. His house even had a central heating system. He specialized in paintings of 17th and 18th century life, and his work commanded tremendous prices for the day. Napoleon III himself purchased a painting for 25,000 francs to present to the King of England.

But Meissonier was not a dandy. His personal crest bore the motto *omni labor* (everything by work). His determination to be accurate in every detail of his paintings really had no bounds. Meissonier was inspired by many of Napoleon's triumphs as were many French academic artists. Until the Impressionists, Napoleon was the proper subject for paintings just as religious subjects were during the Renaissance. In 1860 Meissonier was commissioned to paint Napoleon's last days as Emperor for an amazing 85,000 francs. He chose as his subject Napoleon's retreat across France in the early months of 1814, which resulted in the emperor's abdication and ultimate exile on Alba. Much like many marine artists today, Meissonier made many preparatory sketches for the painting, researching every aspect of Napoleon's life, interviewing his personal valet and survivors of the campaign, just as marine artists today might consult ship's logs or sailors. But Meissonier went one step further. He made a complete model of the scene out of wax, with Napoleon and all of his generals 6-8 inches high, creating in essence a small diorama of the entire drama. Because the event took place in winter he needed snow. Handfuls of sugar did the trick, interspaced with pinches of salt for "sparkle"

until, that is, the local bees discovered it. This sounds much like **John Stobart's** story of one of his first outdoor paintings made in a field of cows when he was as a student. When he wasn't looking one of the cows just licked the painting off the canvas! The hazards of painting outdoors, of course! Who knew that Stobarts were "good enough to eat." Hey, that's a new promotional twist even John hasn't thought of it!

Our Meissonier was not satisfied with even that. He determined to make a spectacular full scale recreation of the scene, casting himself as Napoleon, (he, was only 5 ft. 5 in. tall like Napoleon). So he waited until winter when he hired models, brought in wagon-guns, horses and dogs to completely recreate the retreat in the courtyard outside his studio. Wow! He stood outside painting in the snow, or sketching atop Napoleon's horse, where it is reported his feet literally froze into the stirrups. Three years later he still wasn't done with this 17"x30" painting, but along the way he may have actually been the very first artist to paint *en plein air* with regularity before the Impressionists began. He reportedly said, "Outdoor light, I was the first to paint it!" For him it was largely for the purpose of studying the real effects of light while for landscape artists of the period, like **Camille Corot** it was how he found his subject matter. One of Meissonier's students, **Charles Francois Daubigny** actually had a floating studio on which he painted along the Seine and other rivers. Some of this was facilitated by the creation in 1834 of transportable metal tubes for artist's paints, which were previously stored in cumbersome pig bladders.

It's interesting that even being a male artist model in the earliest days was considered a respectable occupation. Top models were employees of the **Royal Academy** and actually lived in the Louvre, and received pensions when they retired. Although by the mid-19th century this was no longer the case.

Now mostly forgotten in the wake of the great Impressionist movement, Meissonier actually sounds a lot like an historical artist today using a similar methodology, whether it's **Tom Hoyne**, commissioning ship models and posing them in the sand, and then interviewing the last Gloucester schooner fishermen to make sure all of his details are right, or **Don Demers**, going into his closet of period of marine gear to outfit his friends and family and pose them for the figures in his paintings. In order to "set it right" involves the same painstaking work and observation as it did for artists a century ago.

When in Paris a fascinating trip for art fans is to visit a number of artist's studios that have been preserved. From the **Studio Delacroix** (1798 - 1863), now a national museum on the Rue de Furstenberg on the Left Bank, which also boasts the **Aux Armes de Furstenberg**, a shop of terrific nautical art, models and antique artifacts in two rooms, to, around the corner on the Rue des L'Echaude, the **Librarie Voyages et Marine** run by **Michele Polak**, which contains many antiquarian maritime books.

Another studio worth a visit, if for nothing else, the sheer grandeur of it, (the top two floors are enormous grand salons) is that of symbolist painter **Gustave Moreau** (1826-1898). His house on the Rue de la Rochefoucauld holds 1,100 oil paintings and drawings by him. Of course, the most famous studio is that of the sculptor **Auguste**

Rodin known around the world for his sculpture "The Kiss." Both his large studio and grounds are covered with his sculptures, and well worth a visit. Also open to the public is the studio of a lesser known sculptor and one of Rodin's pupils, and assistants **Emil Antoine Bourdelle** on the Rue Antoine Bourdelle.

While in Paris this spring, we visited an exhibition at the **Petit Palais** featuring the work of American artist **John Singer Sargent** and his Spanish contemporary, **Joaquin Sorolla** (1863 - 1923). It was a fascinating exhibition counterpoising Sargent's refined elegance against Sorolla's giant canvases, 8 or 10 ft. long, many of them of marine subject matter, largely painted "plein air" in the vivid and vibrant colors of southern Spain. It's really as if Sorolla had dipped his brush into the blazing Iberian sun and laid it down on the canvas. Truly remarkable! His work has recently come to the attention of many painters in America who are simply amazed at his courage and virtuosity. If you can't make it to Paris for the exhibition, a fantastic mural of Spanish life painted by Sorolla is on permanent display at the **Hispanic Society of America** in New York City, which also has a large collection of his paintings. Visit hispanicsociety.org or call 212-926-2234 for more information.

Also in Paris we ran into enthusiastic marine art collector **Tim Newton**, who was there with his family visiting galleries, and of course, eating well. (Thanks for the dinner Tim.) In addition to being a collector, Tim has become an active board member at the venerable artist's club, the **Salmagundi Club** in New York City. They are planning a large scale exhibition of some of the top American artists in all genres for May 2-3, 2008. (Visit americannmasters.com for information.)

We were also fortunate to meet up with French painter **Yves Parent**, who although now lives in the States, returns to France each year to visit family and friends. Yves is an example of true sailor/marine artist. He has sailed his 30 ft. sloop back and forth across the Atlantic five times—sometimes alone, sometimes in company of others, as well as participating in many ocean races. Today he sails and sketches in harbors from **Martinique** to **Martha's Vineyard**. He follows in the footsteps of his hero, French painter **Marin Marie** (1901-1987), who he considers the finest French maritime painter in a tradition that stretches back to the founding of the **Academie des Marine** in 1752. Many people don't know that Yves, in addition to being a successful marine artist, also has a French law degree. He led us to the restaurant, **Chez René** on Blvd. St. Germaine, where his father used to take him when he was a law student some 40 years ago. He says in his view it serves some of the finest traditional French cooking in Paris. You'll get no argument from us. After dinner we repaired with Yves to fellow artist **Mark Berthier's** studio. Mark is widely considered to be the most successful marine artist today in France, sought after by collectors and yacht owners for commissions of their individual boats. He's so highly regarded that just his sketchbooks are regularly published each year, and sold out almost instantly. He's been creating his wonderfully detailed and impeccable watercolors in the same two-story studio for over 40 years.

Another interesting food stop in Paris for art fans is **La Palette**, right down the street from **Ecole Des Beaux Artes** on the Left Bank. High above the bar you can see the actual palettes of many art-

ists who have frequented it over the centuries.

As **Yogi Berra** would say, sometimes you have to go a long way to learn about something around the corner and vice versa. In this case, all the way to **Key Largo, Florida** to the gallery at the **Kona Kai Resort** run by **Joe Harris**, who introduced us to the paintings of **Dirk Verdome**, one of today's Official marine painters of France. He recently turned his artistic talents to scenes of tugs and freighters in and around the city of **Miami**, where this past February, in conjunction with the **Miami River Commission**, his paintings were exhibited to rave reviews. Like Vincent Van Gogh, Verdome is a Dutchman residing in France. Unlike Van Gogh, who could barely sell a painting while he was alive, Dirk's paintings are selling readily in the \$15,000-20,000 range.

Working harbors and vintage shipping from the 1960s and 70s, from **San Francisco Bay** to **Hampton Roads, Virginia** to **New York Bay** are the subjects of the watercolors of retired U.S. Navy submarine commander and Brooklyn native **Gerry Levey**. They were the focus of a special fundraising exhibition and sale at the annual meeting of members of the **Connecticut Maritime Association** this winter. This meeting is the largest gathering of international ship owners, brokers, ports and related industries held in the country, featuring a large trade show and three days of symposiums on issues critical to the global shipping industry. Twenty-five of Gerry's paintings were offered in the silent auction format, with the proceeds used to benefit the **North American Maritime Ministry Association**. And what a successful event it was. It's not easy to pass muster with the guys who own or sailed aboard actual ships you're painting as an artist, but Gerry's work passed with flying colors and helped to raise a lot of money for a good cause.

Catalina Island off the coast of California was the site of another fundraiser sponsored by the **Society for the Advancement of Plein Air Painting**. Under the leadership of collector **Roy Rose**, nephew of 19th century artist **Guy Rose**, a contemporary and friend of **Claude Monet**. Their aim is to build a permanent museum of painting on Catalina, and to that end, this year they invited seven artists from around the country to Catalina to paint for a week. Marine artist **Don Demers** was one of the artists selected for this honor. Others were **John Budicin**, **John Cosby**, **Joe Paquet**, **Brian Stewart**, **Glen Hartman**, and **Joan Maron Lareuex**. The event culminated with a silent auction held in the courtyard of the Country Club on Catalina, attended by some 80 collectors from across the country, and professionals like **Jean Stern**, curator of the **Joan Irvine Museum for California Impressionist Art**. Don said it was a wonderful evening, music, enchantment, and real enthusiasm for the artists' work.

Don was fortunate in that he was able to make his camp in the house of marine art enthusiast and Catalina native, **David Renton**, whose grandfather ran the **Catalina Island Corporation** for the island's owner **William Wrigley**, and literally designed and built all the major buildings on the island. The foundation has already started plans for next year's event. More information on this event, and next year's plans can be found by calling 310-510-1552.

Catalina Island is also known as one of the centers of West Coast sportfishing. **The Catalina Island Tuna Club** being one of the oldest and most vener-

able fishing clubs in America. It's most prominent member was, of course, **Zane Grey** who lived and fished on Catalina for many years. His house is now a bed and breakfast at one of the highest points in town, and the Club continues on under the presidency of **Mike Rivkin**. You may recognize **Deutsche Optik**, the mail order business that Mike put together and ran for many years. It's still a real guy's catalogue of first class military surplus, artifacts, memorabilia working tools, and binoculars, etc. from all over the world. The Web site is deutscheoptik.com.

Mike sold that business a few years ago and embarked on what's become his "second career." Always an avid fisherman, he realized that no one had ever chronicled the fascinating history of the governing body of world-wide sportfishing, **The International Game Fishing Association** or **IGFA**, founded in 1939, whose massive headquarters and museum in **Dania, Florida** just north of **Hollywood** are well worth a visit. So he set out to write, *The History of the IGFA* which traces all the important figures and catches of the organization, which sanctifies all world records and helps to promote and preserve ethics of the sport. All proceeds of the book go to support the IGFA itself. (For more information visit igfa.org. To order call 954-924-4310.)

We were happy to have Mike on hand at the exhibition at the **J. Russell Jinishian Gallery** in **Fairfield, Connecticut** this winter for an exhibition of **Fish and Fishing Art** by the leading sporting artists, including **Stanley Meltzoff**, **Flick Ford**, **Nick Mayer**, **James Prosek**, **Arthur Shilstone**, **Kent Ullberg**, **Robert Lagasse** among others. Mike gave a great slide presentation covering the history of the IGFA, using many of incredible vintage photographs collected in his book. What is the largest black marlin ever caught? It measured over 12 ft. long, weighed 1,025 lbs., caught in 1952 by **Alfred Glassell** off **Cabo Blanco, Peru**. You can actually see it mounted at the IGFA headquarters. Mike's newest book, *Angling and War* has just been released (see our book page for information on both books).

Fishing fans on the West Coast will be treated to an exhibition of paintings and sculpture by the same first rate group of sporting artists during the last weekend of August in conjunction with the Annual President's Dinner of the **Catalina Tuna Club** and the **Newport Harbor Nautical Museum** which seeks to raise funds to build a brand new world class facility for its outstanding maritime collection right on the water in an area now known as the "fun zone." New director **David Muller** is also looking for artists to document the Bi-annual **Transpac** race from **Long Beach** to **Honolulu** which features this year a fleet of 80 boats. More information on the museum and its efforts can be found at nhnm.org.

Of course, the big yachting action this spring and summer was in **Valencia, Spain**. In addition to yachts from all over the world, many artists were on hand to document the action. From down under in **New Zealand**, **Tony Blake** and his wife **Fiona** made the long trip so that Tony, a fine racer himself, could be on hand to capture the racing on small 9"x12" canvasses on site, to be made later into large finished paintings. He reports he has two large paintings on the easel right now: one of the schooner **Fortuna** with other schooners of the **Eastern Yacht Club** fleet sailing into **Nantucket Harbor** in the mid 1890s, and the other of a **Larchmont Yacht Club** racing scene featuring

schooners **Sachem Alert and Alcatea**. In Tony's case, his firsthand experience racing in combination with his on the spot sketches have allowed him to create yachting paintings with a real sense of realism and drama that sailors respond to. He's found a ready global audience in the price range of \$35,000 – \$65,000.

You can read all about the New Zealand perspective on the Cup and other yacht races through *A Brush with Sail*, an occasional newsletter of New Zealand marine artist **Jim Boland**. Jim knows every yacht builder and yacht designer down under. You can find his newsletter at auldmug.com. Jim's paintings can be seen at **Skipjack Nautical Wares and Marine Gallery** in old town **Portsmouth, Virginia** – skipjacknauticalwares.com.

Also in **Valencia** this year was **Chesapeake Bay** based artist **Marc Castelli**. This marks the fifth cup that he has been asked by various syndicates or corporations like **S.A.I.C.** to document. This year the Spanish team **Desafio Espangna 07** commissioned him to create a painting for them. Marc prefers to use his camera to document the event, then go back into the studio to create his original artwork. Over the past five cups he's also built a tremendous archive of reference photographs.

Paintings of Marc's favorite subject, the working watermen of the Chesapeake and the still racing classic log canoes of the eastern shore are currently on exhibition on the **National Maritime Center** in **Norfolk, Virginia** under the title "Mudlarking." For more information see nauticus.org.

Marc's moving in some pretty fast company these days. In addition to the America's Cup yachts, two of his watercolors in June were exhibited at the **Peninsula Fine Arts Center** in **Newport News, Virginia**, alongside previous watercolor masters like **Winslow Homer** and **John Singer Sargent**. His exhibition of 50 paintings at the **Carla Massoni Gallery** in **Chestertown, Maryland** in May nearly sold out. As Marc said, "I can now afford another year's tuition for two daughters at Cornell and my mortgage payments." That, as **Martha Stewart** would say, is a good thing.

One of Marc's drawings of the shallop built to retrace **John Smith's** exploration of the Chesapeake Bay is actually being razor etched onto granite to be installed on the **Woodrow Wilson Bridge** that spans the Bay between **Virginia** and **Maryland**. Many of Marc's pen and ink drawings for the **John Smith** project were reproduced in the Spring issue of *Sea History* magazine. Marc also reports that his work has been included in the newly designated **Chesapeake Room** in the world famous **Occidental** restaurant in the **Willard Hotel** in **Washington, D.C.** Marc tells us that it was in the lobby of the **Willard Hotel** that President **Ulysses S. Grant** often conducted official business leading to the development of the term "lobbying" as we call it today. Marc is currently at work on a two person exhibition at the **Chesapeake Bay Maritime Museum** in **St. Michaels, Maryland** to be held in 2008, displaying his work alongside of that of

Louis Feuchter, well-known Chesapeake Bay artist from 1930 too 1950s.

Perhaps the best known chronicler over the last 30 years of the Chesapeake Bay is artist **John Barber**. John's successful career is another testament to the difference encouragement to a young artist can make. He grew up in **Danville, Virginia**, a textile mill town, where it was assumed that he would go to work in the mills after high school. But his high school art teacher recognized his talent and helped him apply for a scholarship from the Museum of Fine Arts, and he began a career that's taken him all the way from **Danville** to the **White House**, where he covered, as they say in Washington, "both sides of the isle," presenting a painting commissioned by the **National Geographic Society** to President **Ronald Reagan** and, 15 years later, one to **First Lady Hillary Rodham Clinton** on behalf of the **State of Virginia**. In addition to creating 500 paintings, mostly of the Bay (but also



This detailed pencil drawing was made the exact size of the final painting and transferred to the watercolor paper.

of Europe and the Caribbean) John started a successful limited edition print business, supplying 120 retail dealers and producing nearly 80,000 prints of his paintings over the years. He recently discussed his career and working methods in an interview with **Charles Raskob Robinson** in the **ASMA's** own newsletter. And he's got an interesting perspective and encouraging message. As he said, "I never got any formal training in fine arts and painting, yet this is what I've spent my life doing. I never got any training in business, yet I spent much of my career creating a successful business. My work seems to be in the offices of just about every bank, and doctor and attorney in the Bay area, not to mention...thousands of home owners." Through the sale of his prints and paintings which range from \$300 to \$50,000, he has also helped raise money for many good causes like the **Nature Conservancy**, the **Chesapeake Bay Foundation** and the **Calvert Marine Museum**.

In **Charlie's** interview, John reveals that he only uses four colors to create the full range in his paintings. They are: cadmium red light, hansa yellow light, ultra marine blue and titanium white, and occasionally adding alizarin. In his studio he prefers working under the constancy of fluorescent light.

While each artist has a unique way of handling paint, everything starts with the preparation of the canvas. In the old days, painters first "sized" the canvas with hot rabbit skin glue, and then applied layers of white lead paint to get a surface on which to paint. Today, many artists choose to use an acrylic "gesso" primer which both sizes and



Carl Evers (1907-2000)

Monterey Fishing Boats Off the Golden Gate

Watercolor 17¼" x 25¼" \$16,200 / includes drawing

Carl Evers created this rich watercolor using sketches that he made on location in San Francisco in 1947

primes the canvas at the same time, and doesn't give you lead poisoning. And even more artists today buy pre-primed artist canvas, largely in the interest of saving time and getting right onto the painting. But like everything else, if you're foundation isn't the way you want it, then the final result won't be either. It turns out that John learned how to prepare his canvases to his liking from his buddy **John Stobart**. As John relates, he went up and saw Stobart's first show at the **Kennedy Gallery** and was intrigued with how rich the finished surfaces of his paintings were. So he called him up, and Stobart very kindly shared his process, which reflects **John Stobart's** own inventiveness and perhaps also testament to most artists' precarious financial condition. He stretches an already primed canvas, then sands it to rough it up, then applies the gesso, which, while it's wet, he then smooths out with the edge of a credit card! After it dries, he repeats the process until all evidence of the tooth of the canvas is gone, then sands it, then applies a final coat with a stiff brush, which enlivens the surface and gives the final surfaces as **John Barber** says, "character and dimension." It could be that necessity was the mother of invention, for who knows in the early days, **John Stobart**, like many artists, might have just been tapped out on his credit card and said, "What the heck, this thing must be good for something." And all this work takes place **before** any drop of paint is put on.

Commercial fishing has been a subject of fascination for artists for centuries, but recently in **Charleston, South Carolina** painter **West**

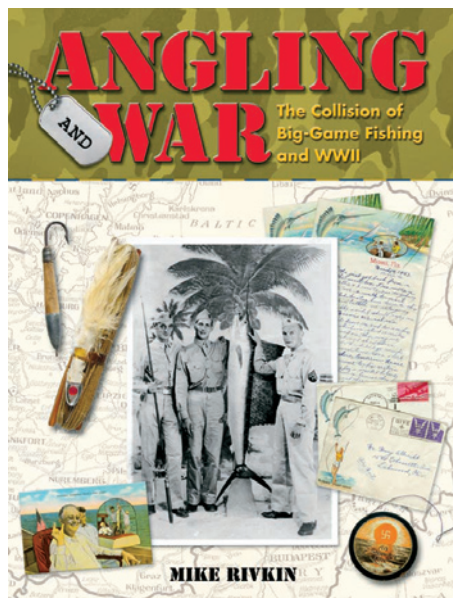
Fraser held his first exhibition designed to document remaining vessels and fishermen of the Southeast coastal fishing industry. He equates the American fisherman to the American bald eagle—as an endangered species in need of "national awareness and protection." A South Carolina native who grew up in **Hilton Head** before it was developed, West is in a unique position to paint the lower country fisheries. He even went so far as to donate 5% of his sales from his exhibition entitled "Support American Fisherman" to the **South Carolina Seafood Alliance**. His paintings can be seen at fraserfoxfinearts.com.

Visitors to the **Mystic Seaport Museum** in **Mystic, Connecticut** this year will have the same opportunity that visitors to the **Independence Seaport Museum** in **Philadelphia** and the **Ventura County Maritime Museum** in **Ventura, California** have had over the last year and a half, and that is to view firsthand the works of artist **Thomas Hoyne** (1923-1989) who dedicating the last ten years of his life to documenting the Gloucester fishing fleet under sail at the turn-of-the-century. Installed in the **Schaefer Gallery** in the Museum are original paintings and prints of Tom's work alongside the first class models of Gloucester fishing schooners that he commissioned modeler **Eric A.R. Ronnberg** to build so that he could ensure the accuracy of his paintings. Among contemporary marine painters, Tom Hoyne would have to rank right up there along with watercolorist **Carl Evers** (1907-2000) as artists whose work was a powerful influence on a whole

generation of marine artists.

Ship model expert **R. Michael Wall** who for nearly thirty years has operated the **American Marine Model Gallery** in **Salem, Massachusetts**, just down the street from the **Peabody Essex Museum**, is offering an interesting collection of fishing models by both **Erik A.R. Ronnberg, Sr.** (1909-1989) and **Jr.** from the **Roy R. Wheeler, Jr. Collection**. These are eight small models that Erik Ronnberg Sr. was originally asked to build for a proposed museum on **Cape Ann in Gloucester, Massachusetts** documenting the history of the local fleet. They range in subject matter from the **Benjamin W. Latham**, a grand banks schooner, to seining schooners, Yarmouth Pinkies, Downeaster draggers and trawlers. There are solid hull models ranging size from 12" to 27" and in price from \$500 - \$5,200. This is a rare opportunity to acquire these modelers' work. For more information visit shipmodel.com.

Michael is also the guy who, while running the ship model department at the **Maritime Gallery** at **Mystic Seaport** in the late 1970s and early 1980s, developed the first classification system for ship models that rates models by their type of construction and material. For example, a Class D kit model is rated differently than a Class A scratch built model. Materials are rated by permanency. The result is an invaluable guideline for both collectors and model builders to help determine what they might own or might be considering to build. Copies of *Ship Model Classification Guidelines*, which is still widely used today, are available by



Angling and War: The Collision of Big-Game Fishing and WW II
Mike Rivkin Hardcover \$60
Silverfish Press
260 pp.

To order: silverfishpress.com

A spirited discussion of the impact World War II had on the newly discovered sport of big-game fishing, and big-game's impact on the war effort; rich in anecdotes and previously unpublished photographs and illustrations from around the world.

Art of the Sea Calendar 2008 \$13.95

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or rjinishian@optonline.net

With proceeds benefiting the National Maritime Historical Society. Containing twelve paintings by leading artists A.D. Blake, Christopher Blossom, Steve Cryan, William R. Davis, Don Demers, Louis Dodd, Paul Garnett, Jim Griffiths, Victor Mays, John Stobart and Tim Thompson.

Big-Game Fishing Headquarters: A History of the IGFA

Mike Rivkin Hardcover \$50
IGFA Press
230 pp.

To order: 954-924-4310 / ccarey@igfa.org

The events, people, locales, and fish that contributed to the remarkable history of the International Game Fish Association. (Proceeds to benefit IGFA)

The Care and Handling of Art Objects: Practices in the Metropolitan Museum of Art: Revised Edition

Marjorie Shelley, et. al. Softcover \$16
Yale University Press
112 pp. ISBN #: 9780300123975

To order: yalepress.yale.edu

A practical guide for the care, handling, transport, and storage of paintings, drawings, prints, rare books, photographs, sculptures, etc, and addresses environmental issues, including light, temperature and humidity.

Carnets de Voyages des Peintres de la Marine
(Notebooks of the Journeys of Marine Artists)

Francois Bellec Hardcover \$44.70
Editions Ouest-France
128 pp. ISBN #: 2-7377-30874

To order: edilarge.fr

An amazing visual testament to the official marine painters of France who, as members of the Navy, serve as roaming journalists, witnessing exploration and cultures in foreign and distant lands, and documenting history with skill and beauty. (In French)

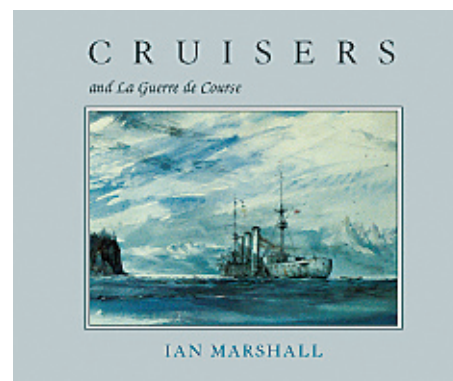
Charts of War:

The Naval Charts and Maps That Have Informed and Illustrated War at Sea

John Blake Hardcover \$60
Conway Maritime Press
144 pp. ISBN #: 1844860310

To order: amazon.co.uk

Drawing from the collections of the National Maritime Museum, the Royal Geographic Society and The Admiralty Library in the UK, and the Library of Congress and South Street Seaport in the US, the role charts play in the planning, prevention, conducting and recording of war on water from the earliest days of civilization to the 20th century is fully investigated, with peripheral discussions of naval painters, piracy, privateering and subterfuge.



Cruisers and La Guerre de Course

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Ian Marshall Hardcover \$60.00
248 pp. ISBN 978-0930511-20-4

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Fifth two paintings by Mr. Marshall with accompanying text together with thirty pencil sketches, diagrams and maps, illustrating 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.

Fish

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Greenwich Workshop
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Great British Watercolors From the Paul Mellon Collection at the Yale Center for British Art

Matthews Hargraves Hardcover \$45
Introduction by Scott Wilcox
Yale University Press
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To order: yalepress.yale.edu

An exhibition catalog of 88 of the finest 18th - 19th century watercolors from Paul Mellon's collection of 50,000 works on paper by J.M.W. Turner, Thomas Gainsborough, William Blake and others.

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Anthony R. Westbridge Softcover \$22.95
Westbridge Publications
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To order: 604-736-1014

An invaluable pocket-guide revealing the secrets to getting the best price for your paintings at auction.

Maritime Maverick:

The Collection of William I. Koch

Edited by Alan Granby and Janice Hyland

With text by Ben Simon, Bob Fisher, Patrick Robinson and R.L. Wilson

David R. Godine, Publisher
278 pp. Hardcover \$150

To order: 800-344-4771 / godine.com

An exquisite volume celebrating the rare and equally superb collection of maritime art and artifacts that betrays the broad, personal aesthetic of William I. Koch. Included are color reproductions of paintings by Fitz Henry Lane, Buttersworth, Dawson, Homer, Thomas Luny, Claude Monet, scrimshaw, models of every America's Cup winner and challenger, figureheads, barometers and clocks and much more.

Museum of the Missing:

A History of Art Theft

Simon Houpt Hardcover \$24.95
Sterling Publishing
192 pp. ISBN: 1-4027-2829-8

To order: sterlingpublishing.com

Rife with illustrations of heisted masterpieces, this book investigates why art theft is such a big business despite the difficulties of pulling them off, the impact of these crimes on culture and society, and the campaign to stop them.

On Site with Maurice Haycock

Artist of the Arctic

Maurice Haydock Hardcover \$39.95
Edgar Kent Publishers
112 pp. ISBN #: 978-0-88866-655-1

To order: service@edgarkent.ca or www.haycock.ca
Arctic paintings and drawings as well as historical notes and anecdotes, of the Canadian tundra and ice by an artist who spent much time there.

The Oxford Encyclopedia of Maritime History

Editor-in-Chief, John B. Hattendorf

Oxford University Press

Hardcover \$450

2,912 pp. 4 Volumes

ISBN #: 9780195130751

To order: 800-840-0335

Covered here is the full spectrum of maritime goings-on from ancient Egypt and China to the present day, including maritime history, exploration, naval architecture, maritime law, marine art, oceanography, shipping, yachting, etc. from the nations leading naval historian and author.

Paul Mellon's Legacy:

A Passion for British Art

John Baskett, Jules David Prown, Duncan

Robinson, Brian Allen and William Reese Yale University Press

Hardcover \$65

348 pp. ISBN #: 9780300117462

To order: yalepress.yale.edu

A bountiful exhibition catalog celebrating the centennial of the birth of Paul Mellon (1907-1999), the founder of the Yale Center for British Arts, includes 148 of the finest and most important paintings, watercolors, prints, sculptures, rare books, and manuscripts in Yale's British arts collection.



Sargent's Venice

Warren Adelson, et al. Hardcover \$65
Yale University Press
224 pp. ISBN:

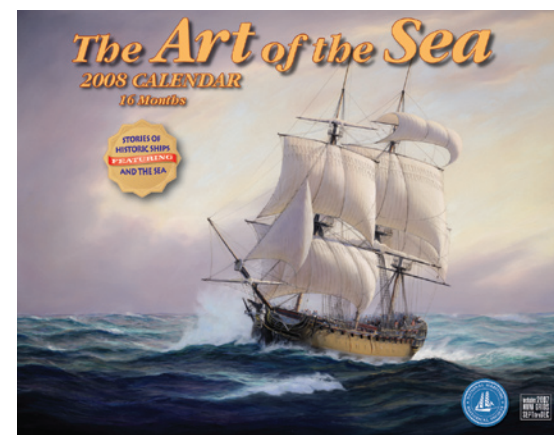
To order: 800-405-1619 or yalepress.yale.edu

Illustrated with inspired paintings, sketches and photographs, this volume situates the reader in the enchantment of Venice as John Singer Sargent experienced it.

The Secret Lives of Frames:

One Hundred Years of Art and Artistry

Debra Davis Hardcover \$50
Photographs by Gerardo Somoza



Filipacchi Publishing

256 pp.

To order: hfmbok.com

An elegant book, celebrating the 100th anniversary of the Julius Lowry Frame and Restoring Company, boasts more than 100 pages of pictures of the Lowry Collection of period and antique frames, and explores techniques of craftsmanship and how to determine the right frame for a picture.

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The Fleet for the 21st Century

Thad Koza Hardcover \$39.95

Tide-Mark Press Softcover \$24.95

231 pp. ISBN#: 13978-1-59490-236-9

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The fourth edition is a feast of vivid photographs of brigs, barks, schooners, ketches, trawlers and cutters existing today, and includes a comprehensive listing of the world's great maritime museums.

Treasures of the Musée

National de la Marine

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ISBN: 2-7118-5096X Softcover \$36.50

To order: musee-marine.fr

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The Turner Book

Sam Smiles Softcover \$29.95

Tate Publishing / Harry N. Abrams

224 pp. ISBN: 978-1-185437-572-8

To order: hnabooks.com

With 100 full-color illustrations, this book delves into the personality of J.M.W. Turner (1775-1851), analyzing the nature that permitted him the confidence to create such bold paintings in abundance.

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365 Days

Jeffrey L. Rotman Hardcover \$29.95

Harry N. Abrams

744 pp. ISBN #: 978-0-8109-9311-2

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Rica and the Palau Islands.

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James A. Ganz and Richard Kendall

Yale University Press Hardcover \$65

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And outstanding volume of essentially unknown works by Claude Monet (1840-1926) of pencil sketches of his paintings, pastels, black chalk drawings and richly illustrated sketchbooks, a great many of which are marine related.

VASA I

The Archeology of a Swedish Warship of 1628

Carl Olof Cederlund Hardcover \$80

Edited by Fred Hocker

The National Maritime Museum of Sweden

491 pp.

To order: 845-268-5845 or pier.bks@ic.u.se

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Warman's Duck Decoys:

Identification and Price Guide

Russell E. Lewis Softcover \$24.99

Krause Publications

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To order: 800-258-0929 or krausebooks.com

A comprehensive illustrated review of the history, identification, classification, care and value of decoys, a glossary of terms, listings of carvers and manufactures by region, and duck and game calls.



Wooden Ships & Iron Men:

The Maritime Art of Thomas Hoyne

Reese Palley and Marilyn Arnold Palley

Quantuck Lane Hardcover \$59.95

224 pp. ISBN: 1-593-72013-0

To Order: Amazon.com

This first ever volume on Hoyne's work discusses his life and his technique as well as the challenges of fishing in the treacherous Gloucester waters; illustrated with over 100 beautiful reproductions of his paintings of fishing schooners and the perils of the sea.

Continued from page 19
contacting Michael.

Speaking of Carl Evers, his entire estate of paintings and working drawings is now coming out of storage. Some will be sold at Christie's in their July 25 auction this summer. There are watercolors and working drawings available for the first time from all stages of Carl's distinguished career, from his earliest anatomy drawings at the Slade School of Art in London to drawings for the Scania Jeep Corporation, the Susquehanna Power Mill, the Philadelphia Electric Company, and every liner and tug company to *Reader's Digest* covers and illustrations. Many will have seen his work at the Mariner's Museum in Newport News, Virginia and Naval Air Museum in Pensacola, Florida, or through 50,000 prints of his work published over the years by the Greenwich Workshop and the Naval Institute Press. Original Evers' are priced from \$200 to \$28,000. To view them visit jrusselljinishiangallery.com.

As an old joke goes, I have good news and bad news in the model world. The good news is the May 16th sale at Christie's, South Kensington in London the world record price was achieved with the sale of the early 19th century Napoleonic prisoner of war boxwood and ebony model of a 120-gun first rate ship of the line L'OCEAN, (17"x20"), which sold for \$285,120. These "prisoner of war" models as they are referred to, were made by both French and British prisoners of war during the Napoleonic wars of the 19th century as both a way to pass the time in jail (in those days there were no TVs or law degrees to be earned by prisoners), and as a way for prisoners to make money to pay for, among

other things, the food that they ate. And in England the prisons were opened periodically for members of the public to come and buy the prisoners' creations so they could earn enough to pay for their keep. For sailors, it was natural that they built what they knew best, using whatever materials they could find; often bone, or wood. The resulting models are some of the finest and most accurate models of ships of the period. These prisoner of war models ranging in size from miniature to often 30" or more, bring between \$10,000 and \$60,000.

What's the bad news, you ask? That is, despite this record sale, Christie's has determined that there is no longer enough interest in London to support separate sales of nautical instruments and ship models. So they will be closing that department, continuing to concentrate on the more lucrative maritime painting sales and folding the artifacts into more general sales. Although, I suspect, that one fallout would be that many of these items will now be appearing in Christie's twice annual New York marine sales. Good news for American buyers! And even better news for European buyers at the current exchange rates!

While many painters make simple models to aid them in the accuracy of their work, it comes as no surprise that some of them actually are first rate modelers as well as painters. One such artist is Florida based James Flood, who for years has been concentrating on both liners and ships of the steel navy. He's gotten to know these vessels, both inside and out. So that when the Oklahoma Centennial Commission wanted to commemorate the battleship USS *Oklahoma* and the 429

crewmembers who died when she was sunk in less than 20 minutes in Pearl Harbor, December 7, 1941, they commissioned Jim to create a six-foot model of it to be placed permanently at the Wall of Honor Veterans Memorial in Washington Park Mall in Bartlesville, Oklahoma. The Wall of Honor contains nearly 3,000 names of Oklahoma veterans along with photographs and memorabilia. It took Jim eleven months to make this incredibly detailed model, for which he received \$50,000. But for him, that's not what it was all about. As he said, "Any ship, especially the *Oklahoma* has a soul. The last year has been one of the happiest of my life, to create this great battleship. I felt her soul coming alive under my fingers."

Hundreds of area residents and six *Oklahoma* veterans were on hand for the unveiling of the model, which took place on May 2, coinciding with the 91st anniversary of the ship's christening in 1916. The *Oklahoman* newspaper reported that many at the ceremony cried when the Bartlesville High School choir sang patriotic songs. The day's featured speaker was Paul Goodyear who survived the attack on the *Oklahoma*, literally clinging to the hull of the ship as she turned over. Referring to his 429 shipmates who died, while looking at Jim's model, he said, "I want you to listen deep down inside your heart, and I think you'll hear 429 thank yous." That's a pretty nice tribute, Jim. The Commission's next step will be, with the help of the Oklahoma legislature, to build a permanent memorial to the USS *Oklahoma* in Pearl Harbor, which would resemble a ship and be made up of 429 seven-foot tall granite and marble columns, each

Continued on page 24



Don Demers

J Boats ENTERPRISE and WEETAMOE, 1930

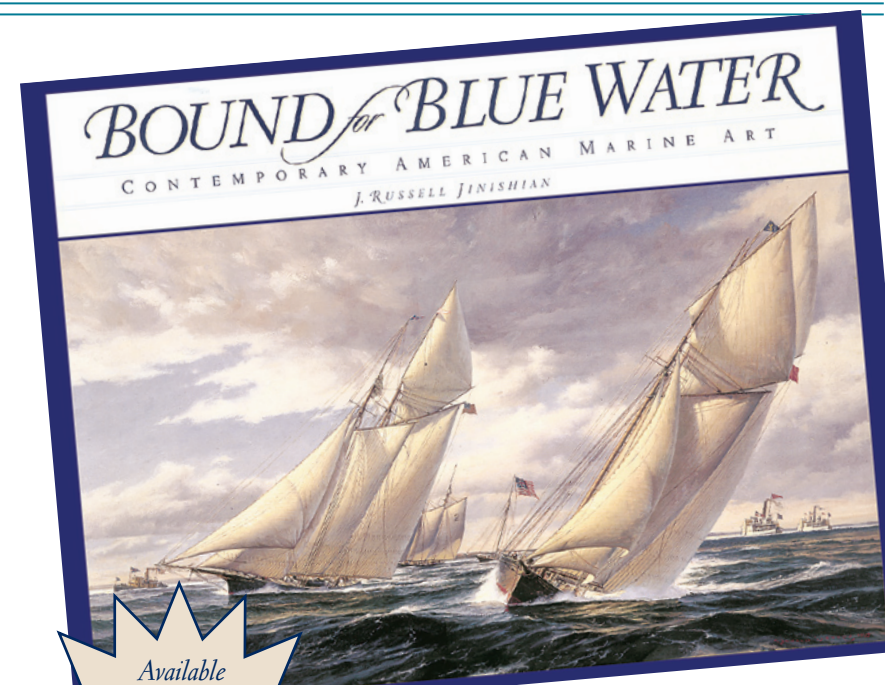
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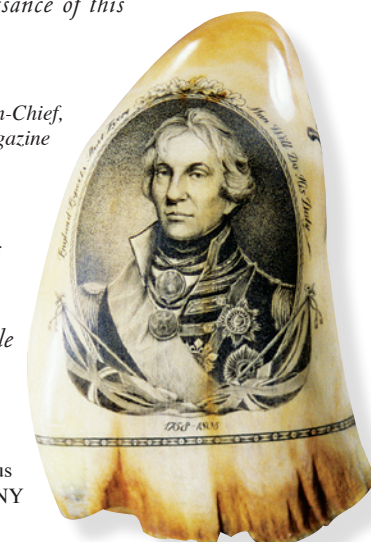
Stephen Doherty, Editor-in-Chief,
American Artist Magazine

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



Gerald Levey American Export Liner SS LAGUARDIA Watercolor 10" x 14" \$900
Passing Nantucket Lightship c. 1948



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

with one of the crewmember's name engraved upon it.

We sadly note also the passing of **William Hitchcock** and his son, who were some of few truly professional model builders—by that I mean, making their living making ship models—in the country today. Like all professionals in any field, Hitchcock had developed a number of his own techniques that allowed him to produce first class models quickly, and efficiently, often with the assistance of his son.

Ship modeling is a craft like any other that's kept alive by information handed down from one generation to the next. Where as at one time a man and his son, or grandson might retire after dinner to work on constructing pieces of a ship model together, these days with the advent of electronics and television the traditions of this kind of hand-craft are getting harder and harder to sustain.

One painter who learned early of the value of ship models, particularly as they relate to painting, is **William G. Muller**, who began his career as a pilot on the last of the Hudson River Dayliners, then went to work for a New York model firm. Bill's job was to restore travel agency models of liners all across the City. On the way, some forty years later, he's become widely regarded the preeminent artist/historian of waters in and around New York City, and the vessels that patrolled the American coastline.

The **National Maritime Historical Society** has just released a limited edition print of Bill's painting "Nightdocking, East River, New York 1895." It shows a square rigged ship *Allerton* being nudged along South Street Pier by a steam tug with the **Brooklyn Bridge** in the background all bathed in a cool moonlight. The print's been released in a limited edition of 700. The image size is 20 ¼"x28" and sells for \$175 each. Proceeds go to benefit the **National Maritime Historical Society**. To order call 800-221-6647 ext. 0; or seahistory.org.

Steamboat buffs will want to know that the **Steamships Historical Society of America** has opened its Photo Bank to the public in **East Providence, Rhode Island**. It's an extensive archive of photographs of engine-powered vessels. They can be reached at photobank@sshsa, or sshsa.org.

There's also an interesting exhibition taking place this summer in **Germantown, New York** entitled "Bob's Folly, Inventing America's First Steamboat." It focuses on steamboat *Claremont's* inventor **Robert Fulton's** life as an artist as well as an inventor. It's being held at the Claremont Visitor's Center. It will feature a two-day festival on August 18 and 19, celebrating the 200th anniversary of the *Claremont's* maiden voyage from New York City to Albany. More information can be had by calling 518-537-4240, friendsofclermont.org.

The **National Maritime Historical Society** has also released two small 8"x10" image size (matted to 11"x14") limited edition giclée prints by **Paul Garnett**. "The Passage to Africa" depicts HMAV *Bounty*, of *Mutiny on the Bounty* fame, in the open ocean on May 17, 1788 running before the wind; while "Cruising Ground to Starboard Side" is a bow- on view of the USS *Constitution* August 1798. Each print is selling for \$60 plus \$10 shipping charge.

The **Greenwich Workshop** has just announced a release of a new miniature 8"x10" giclée on canvas entitled "Autumn, Little River" by **Don**

Demers. An edition of only 75, it sells for \$195. To order visit greenwichworkshopgallery.com or call 800-243-4246. Don's been a busy guy this year. In addition to his trip to Catalina, he's traveled to **Puerta Vallarta, Mexico** and conducted sold out workshops in **Chatham, Massachusetts** and **Boothbay, Maine**, in addition to the previously mentioned October workshop at the **Portland Museum**.

Don's paintings are currently being exhibited with the **Plein Air Painters of America** exhibition at the **Haggin Museum in Stockton, California**. He's also joined artists from across the country, including marine artists **William R. Davis, Christopher Blossom, Joseph McGurl, Gil Dellinger** at an exhibition this summer titled "Sea to Shining Sea" at the **Cape Museum of Fine Arts in Dennis, Massachusetts on Cape Cod**. This is a very active museum. Their summer exhibits also include photographs by **Gale Levin**, the world's acknowledged authority on painter and Cape resident **Edward Hopper**. She is the author of his official biography, and curator of the Hopper collection at the **Whitney Museum of American Art**. The exhibition consists of Levin's photographs of houses and sites Hopper painted on Cape Cod. Ms Levin will be giving a talk on Hopper entitled "Artist and the Man" Saturday, July 28.

August 23-24 the museum will host the **Cape Cod Museum National Art Conference**, which includes two days of panel discussions by leading contemporary artists, marine artists **William R. Davis** and **Joseph McGurl** among them, along with others like, **Robert Douglas Hunter, Carmen Cicero** and artists **Lawrence Jeffrey Brown** and **Al Kochka**. Moderators for the panel will be **M. Stephen Doherty**, editor and chief *American Artist* and *Watercolor* magazine's, **Joshua Rose** editor of *American Art Collector* magazine, and **Peter Trippi**, editor of *Fine Art Connoisseur* magazine.

The museum has year-round exhibitions and new educational opportunities in a recently dedicated wing funded primarily by the **Weny Charitable Trust** and administered by **Roger Ludwig**. It also contains a memorial garden to his late wife, Beverly, who was a leading supporter of the arts on the Cape. More information on any of the above events can be found at their Web site ccmoa.org, or by calling 508-385-4477. If you're on the Cape anytime throughout the year, this is a museum worth a visit.

Don Demers has also been working on a number of commissions, including one of the 1930's J boats *Weetamoe* and *Enterprise* (see it illustrated elsewhere in this volume), and a classic 1920s tuna tournament fishing scene. He's also deep in preparation for a one-man exhibition of paintings to be held in May 2008 at the **J. Russell Jinishian Gallery in Fairfield, Connecticut**. This fall we will see the completion of the second in his series of enormous paintings measuring well over five feet, depicting the great Transatlantic Race of 1866, *Henrietta, Fleetwing* and *Vesta*. Don's been working on this painting for well over a year. Look for it in our next issue.

Speaking of yachting paintings, we had a nice lunch the other day with **Russ Kramer**, who has, in the last couple of years, turned his tremendous talents to marine subjects, in particular classic yachting, and already turned more than a few heads. These aren't just your classic paintings of good looking yachts at sea. He composes his paintings with tremendous feeling for drama, so

that you feel you're right in the middle of things. His most recent paintings have been inspired by French artist **James Tissot** (1836-1902), reflecting an age before **LL Bean** and leisure clothing when a yachtsman went to sea fully dressed in Victorian finery. Readers of *Yachting* magazine will have seen the reproduction of his painting "Heavy Weather Start" in the June issue, while *Wooden Boat* magazine thought so highly of his paintings, they reproduced six of them with accompanying descriptions by Russ in their May/June 2007 issue. **Mystic Seaport Museum** has just released "Heavy Weather Start" as one of its newest limited edition giclées. On canvas, measuring 38"x60" in an edition of 25 for \$3,600. On paper, 19"x30" in and edition of 50 for \$600. To order visit mysticseaport.org, or call 800-248-1066. His original paintings are nearly selling as fast as he makes them. They're now commanding \$35,000 and up from a group of collectors that have really never seen anything like them.

As Russ related to me at lunch, he's another artist who knew exactly what he wanted to do from childhood. In fact, he was so skilled he sort of took his talent for granted. It wasn't until he was hanging out at the mall one day with his pals, when he came across a book in the bookstore, *The Maritime Paintings of Carl Evers*. He was so taken with Carl's work that he, shall we say, "borrowed" the book (statute of limitations has long since run out), took it home and that night decided he wanted to become a marine artist. At the age of 16, he did a marine painting in the style of Carl Evers, which sold in a local exhibition for \$400. Not bad for a 16 year old kid. Shortly thereafter, his father, a Madison Avenue advertising executive, then freelancing, received a call from one of his clients looking for someone to illustrate a scientific book. He mentioned Russ's talent, Russ applied for and got the job, making \$600 for his scientific illustrations. Being of practical mind, he thought, "Hmm. Looks like I can make more money as an illustrator." Thus began a 20 plus year career in the field of illustration working for advertising agencies, large corporations like **Disney**, and eventually full-time for the **Knight Ridder** newspaper syndicate. He started out as a staff artist on a local Florida newspaper where he might be assigned to do three or four drawings of newsworthy events or people a day. There he honed his skills to be able to produce the kind of dramatic and compelling imagery on a very timely basis that's used to sell newspapers. Twenty years later found him wearing a suit and tie and living in **Wichita, Kansas**, overseeing the entire graphic remaking of a major Kansas newspaper, when he thought, "Gee, it's time to get back to what I really like doing." So he began one marine painting, put it aside as his work interfered and, as he said, "Four years later, finally finished it." That's the one that sold instantly for \$5,000 and, he simply hasn't looked back since. He's definitely an artist worth watching.

Perhaps one of the best known American yachting painters is **Frederick Schiller Cozzens** (1846-1928). We were invited this winter to give a tour to members of the **New York Yacht Club** of the Club's own Cozzens' painting and print collection at the Club Headquarters on 43rd Street in New York. Many people don't know that Cozzens was actually a trained engineer. He studied at the **Rensselaer Polytechnic Institute** and moved to New York. He actually first listed himself as a "piano designer." Soon he became a full-time artist, and then really a full-time maritime artist, residing on **Staten Island** for most of his life, painting the



Paul Garnett

Awaiting Sailing Orders HMAV BOUNTY at Spithead Anchorage, November 1787

Oil 17½" x 26½" \$5,500

On the 15th of October, William Bligh received orders from the Admiralty to move the *Bounty* to Spithead. Adverse weather and choppy seas prevented him, from carrying out these orders and consequently the ship and her crew did not arrive at their destination until November 4th, 1787.

Bligh waited another two and a half weeks before his final orders came to him on November 27th. This was frustrating for Bligh, who stood with his ship and crew, watching other naval craft leaving the anchorage in perfectly good weather as *Bounty* waited on the tardiness of the Admiralty in getting him his orders. When the orders finally arrived, the bad weather had returned and *Bounty* did not get away until December 23rd when the weather finally broke to the joy of all hands and the ship sailed out beyond Lands End.

This painting shows the *Bounty* newly painted, masted, at anchor and taking on last minute supplies as the boats ply between shore and the various vessels in the anchorage. It is mid-November at Spithead, sheets of rain come and go and the air is cold and biting.

What little sun is trying to break though will soon give way to more gale winds and sleeting rain. All of this is vividly described in Bligh's Log as he managed to steal away for a last minute meeting with his wife, Betsy, and their daughters.

The ship's appearance was arrived at solely through John McKay's excellent book "The Armed Transport *Bounty*" which describes the ship as having masts natural, hull planking blue with black wales and yellow for the trim including "planksheer, rails, stanchions, taffrail and headrails." Bligh notes in his log that *Bounty* wore a figurehead of "a pretty woman in riding habit, well carved."

This canvas is part of a large series of paintings by Mr. Garnett that will be published as *The Art of the Bounty - Mutiny and drama on the High Seas* to illustrate the history of His Majesty's Armed Transport *Bounty* from the time of her purchase by the Admiralty in 1787 for the 'Breadfruit Voyage' to the South Seas up until the court-martial in Great Britain in 1792.

activity in New York Harbor for newspapers and private collectors. He's best known to yachtsmen around the country for 27 chromolithographs of American yachts and Americas Cup races released in conjunction with Lt. L.D. Kelly's book *American Yachts, Their Clubs and Races* published in 1884. But it turns out, Cozzens was a very practical workman-like painter, who released not only those yachting chromolithographs, but also naval prints in many varieties, often the same prints repackaged under a different name, in an effort to make money.

His routine was to paint from Monday to Friday, almost always in watercolors, and roll his paintings up on Saturday, take the ferry into Manhattan, sell the paintings, and come back on Saturday night ready to go for the rest of the week. Aside from his artwork, he was personally very elusive. There are only three known photographs of him. He gave only one interview to the **New York Times** on June 13, 1926; and he left no correspondence, no journals. So the only thing we know about him is through his paintings or remarks of other people of the day. **Nathaniel Herreshoff** considered him to be "the most accurate portrait painter of individual yachts." In his time, his paintings sold for several hundred dollars a piece. Today, depending on their condition, size, and subject matter, they range from \$1,500 and \$7,500.

We also had the opportunity to speak on marine art as a part of the lecture series sponsored by the **International Yacht Restoration School (IYRS)** in **Newport, Rhode Island**. We spoke on the working lofting shop floor to an enthusiastic crowd. Leading painter and IYRS co-founder **John Mecray** was among the audience. We visited John the next day in his studio where he was busy working on a painting of the 1977 Americas Cup winner, 12 meter *Courageous* commissioned by her skipper **Ted Turner**.

John reports that under the leadership of new director **Terry Nathan** IYRS has reached an agreement with the **Museum of Yachting**, long established in **Fort Adams in Newport**, to merge their two institutions and to have a permanent display space for the museum right on Thames Street in the old mill building, that IYRS will be restoring over the next two years. John, who was also one of the original founders of the Museum of Yachting remarked, "There's not a school or university worth its salt that is not associated in some way with a museum." So this just rounds out the activities of the Yacht Restoration School. To learn more visit iyr.org.

We visited John the next day in his studio where he was busy working on a painting of the 1977 Americas Cup winner, 12 meter *Courageous* commissioned by her skipper **Ted Turner**, to be

unveiled at the 30th reunion of the *Courageous* crew to be held in Newport this summer. John's research for this painting has been extensive. In addition to his firsthand knowledge, he had occasion to sail aboard her during a few pre-race runs, and to observe the actual races aboard *Courageous'* tender. John also went so far as to obtain the **Coast Guard Operations Order** for the races, which he said, "Is an amazing document, giving the position of every vessel throughout the regatta." The view he chose is one that he said, "is a true artist's view in that no photographer could ever have gotten it." You're looking at *Courageous* and under her spinnaker at *Australia II*, off *Courageous'* weather stern. John checked with *Courageous* tactician **Gary Jobson** to confirm that the boats were actually positioned that way during the race. In fact, John also has included the extensive spectator fleet. He said, "I've never painted so many small boats in my life." Included among them is Naval Destroyer 883, the *Newman K. Perry*, a looming presence, which John debated whether to include it right until the end. John again checked with Gary, who it turns out was stationed aboard her when he was in the U.S. Navy, and he assured John that even while he was sailing aboard *Courageous* he spoke with the destroyer's captain on the V.H.F. You can't get much more firsthand than that. Check mecray.com to watch the painting in progress.



Michael Keane *The Last Trap* Oil 15" x 30" \$55,000

Here's a little unknown *Courageous* fact: one of the masts used aboard her has now found a home in the front yard of *Courageous* supporter and South Carolina native **Sonny Hankel**, where it serves of Sonny's personal flagpole. Now that's payback!

John's work as both an artist and activist in yachting preservation and education is being honored this fall by the **National Maritime Historical Society** at their annual awards dinner at the New York Yacht Club, where John will receive the Society's Distinguished Service award alongside long-time Society President and one of the founders of **South Street Seaport Museum**, **Peter Stanford**, who will receive the David O'Neill Sheet Anchor Award. The dinner will take place on October 25 at the New York Yacht Club. For information on attending it can be found by calling NMHS at 800-221-6647.

John Stobart is another leading marine artist who has dedicated his time to education, in this case helping support young artists in their development. In fact, he's set up the **Stobart Foundation** specifically for this purpose. It gives grants each year to young artists, and sponsors several scholarships at the **Old Lyme Academy of Art**. The Foundation's latest project takes place in conjunction with a wet paint event held by the **New England Plein Air Group** in **Salem, Massachusetts** on the weekend of July 21. The Foundation is sponsoring four artists to act as day-long mentors for young artists. They will work all day with the young artists. The four professional artists are **David Curtis**, **Michael Graves**, **Bill Duffy** and **Christopher Magadini**. For a young artist it can't get much better than to work alongside a highly regarded professional.

This last fall, **The Cape Cod Museum of Fine Arts** had approximately 20 Cape Cod artists doing the same thing, each devoting 40 hours helping one young artist, followed by an exhibition of the students' paintings (and one from each of the mentors) at the Museum. Marine artist **William Davis** graciously gave his time and his studio to one young artist.

John's business manager, **Sandra Heaphy** oversees the management of John's two galleries. One recently opened in **Charleston, South Carolina**, and one in the **Hawthorne Hotel**, the **Stobart Kensington Gallery** in **Salem**. Sandy said they recently opened a new space under the Foundation, the **Washington Square Studio** in a carriage house on the grounds of the **Peabody Essex Museum** where they will be sponsoring workshops and other educational activities for aspiring artists.

They've also just released two brand new small prints: one "**Savannah**, Madison Square in the Fall," measuring 12"x16"; and the other "**Martha's Vineyard**, Hart Haven," 12"x18". Each selling for \$200 with all the proceeds to go directly to the Stobart Foundation. These are available by calling 978-921-0761.

Sandy reports that they're now in the early stages of working with the **Independent Film Association of Massachusetts** which wants to make a documentary on John and his career. Many fans will remember that in the mid 1970s filmmaker **Ken Mayer** made a series of films under the "**Artists of America**" banner, one of which was a feature on John's work at that time.

And how's this for the perks of fame? The **U.S. Post Office** just produced a private run of Stobart stamps, which feature John's painting. They are actual 41 cent postage stamps. You can't buy them at the Post Office, but if you get a letter from John, check the stamp before you throw out the envelope. That's a real collector's item right there. If you're in Maine this summer you can meet John at the **Art of the Sea Gallery** in **Thomaston, Maine** at a special reception on July 19.

What's he working on now? Well, a gigantic 5'x6' painting of whaling in the Arctic near the **Bering Strait**. It's a project he's wanted to work on for many years, and if you've followed his career from the beginning, you'd know that he has painted several whaling subjects early on in his career. But this will be his largest and most ambitious painting to date. The price tag? Well, we'll wait and see.

Speaking of whaling, California sculptor **Randy Puckett** told us that **Whale Quest Kapalua**, the exhibition of whaling art held this winter at the Ritz Carlton Hotel on **Maui**, raised \$60,000 for whale research in Hawaii, specifically for the **Whale Trust** and the **Hawaii Whale Research Foundation** and the **Center for Whale Studies**. Randy said it was a fantastic event. They've already got the dates for next year's event: February 15-17, 2008. Put that on your calendar.

Randy's just released his newest sculpture titled the "**Breach**" which celebrates his very first sighting of a humpback breaching thirty years ago off Big Sur. It's 13 1/2" w in bronze in an edition of 350 on a revolving walnut base for \$1,500, \$1,875 for one of 35 of the artist's proofs. Randy offered it as a pre-release prior to June 1, where it could be purchased for \$600 providing the purchaser made a contribution of \$600 or more to the **Whale Trust**. That generous offer resulted in raising over \$30,000 for the Trust. To order the "**Breach**" call 203-259-8753. More information is available on the Whale Trust and related organizations at whale-trust.org or hwrf.org or centerforwhalestudies.org.

Cliff Wassmann is an artist who has concentrated not on the whales of the Antarctic, but on the actual environment itself. He first traveled there in 1998, on a photography expedition, where as an artist he was fascinated by the abstract shapes of the ice floes. He began first painting from his own photographs, but as he said, "You have to be in nature to paint nature. There's no way you can work from photographs. Photography is a machine to duplicate reality. Painting is so much more than that. But painting I can manipulate the colors and soften the line to create an illusion of depth better than a photograph." Well said Cliff. He's in the process of working with the **International Polar Year**, which is dedicating this year and the next to studying the polar regions ecosystems; an interesting case of art enhancing science and vice versa.

Ed Parker is another artist who is using his work to help raise money for a good cause. He has painted the **Cuckold Light** at the entry of **Boothbay**



Christopher Blossom *Full Rigged Ship GRACE HARWAR, Evening, Roaring Forties* Oil 24" x 44" Dated 1983 \$48,500
Chris Blossom is well-known for his paintings of working vessels like the *Grace Harwar* whose 1929 voyage the legendary captain **Alan Villiers** described in *National Geographic Magazine* as follows: "One of us was killed, a second went out of his mind, a third went overboard, we were short of food and the ship 'leaked.'"



Christopher Blossom *Schooner MONITOR Returning to Gloucester Past Eastern Point in the Late Afternoon* Oil 22" x 36" Recent Commission

York Historical Society when she found a photograph of “Washington Crossing the Delaware” in what she realized was its original frame, not the one its displayed in at the Met today. The original frame was a gigantic, 3,000 lb., elaborate carved affair topped at the middle of the painting by a 12 ft. wide carved American eagle with a banner including the words of **George Washington’s** eulogy spoken by **Henry Lee**. “First in war, first in peace and first in the hearts of his countrymen.” The discovery Barratt said, “took my breath away.” **Eli Wilner**, a well known Manhattan antique frame dealer, was approached. His response was the frame could be replicated. He actually digitized it and was able to use the Brady photograph to establish details within an 1/8 of an inch. Pretty remarkable! More than 12,500 square sheets of gold leaf will be needed to gild the frame. And estimates of the cost to replicate this frame are in the \$500,000 area. It’s so large that the doors in the museum aren’t big enough to accommodate it so it will be built right in the museum gallery. Just remember that the next time you take something to your local framer and think that it could be a little expensive to have a custom frame made. If you really want to save money on frames, you can visit the **American Folk Art Museum** in New York City, where they are offering “inflatable” frames for \$11, or check out cardboard-frames.com where two “gold” frames cost \$59.

Of course, once you’ve spent \$11 on your frame, you want to make certain that your work of art cannot be stolen from you. Many find that security alarms or even Labradors will do the trick. But it turns out, many museums are still not very sophisticated in protecting their collections, particularly smaller and lesser endowed museums. A professor at **Cooper Union** in New York, **Scott Richter**, has developed a system that he says should revolutionize galleries and museums security. He says, “A lot of galleries still use marbles behind the paintings. If you lift the frame, the marbles drop to the floor.” Richter’s created a small bulb-size alarm inspired by the iPod called the “Art Guard” that screws into the wall so that the painting is hung right on it. If the art is moved or removed, the alarm goes off. One of the issues during the course of its manufacture was to make it strong enough to hold up heavy works of art. Richter said, “When they send me a picture of it

holding up a car battery. That seemed good enough.” A pack of ten alarms cost \$399. More information can be gathered at artguard.net. So far Richter reports one of his big customers has been the new **Hyatt Regency Hotel** in the Ukraine.

We’ve had our own experience with the security system at the **National Gallery of Art** in **Washington, D.C.** some thirty years ago. A college summer found us working as a uniformed guard in the Gallery. One of the greatest jobs ever for an art student, spending day after day alone in a gallery full of **Rembrandts**. The security system at the time in our nation’s top museum, while it wasn’t quite marbles, was pretty close. Every guard was given two galleries to guard, and a whistle. The concept was, if you saw anything untoward happening, you’d step in the long cavernous hallway, blow your whistle, the guard two galleries down would hear it (provided he wasn’t dozing), step out blow his whistle, and the next one step out...and finally reach the captain sitting in the control room reading *Sport’s Illustrated* or some other publication, and he would flip a switch and automatically lock all the doors of the museum. We sincerely hope they’ve progressed since then.

Marine instrument collectors take heart however, the Federal law that took effect in 2006 banning the sale of certain products that contain mercury, including marine barometers for example, has been overturned in the State of **Maine**, at least where, as Portland antique dealer **Kim Washam** says, “those artifacts are part of our history.”

After a long hearing before the National Resources Committee of the Maine Legislature a bill sponsored by Representative **Wesley Richardson** was passed allowing mercury barometer sales to begin again in Maine in mid July 2007. At the hearing, a representative of the DEP reminded the committee of the toxicity of mercury and that if a barometer breaks and mercury is released “open the windows, turn down the heat and call the DEP.”

Remember the **Fernwood Art Investments**, one of the 15 or so investment hedge funds which came into existence in the last few years? Well, **Maine Antiques Digest** reports that their founder **Bruce Taub** has been charged with embezzling \$8 million and using the fund’s assets as “a vehicle for Taub to

propel himself into the rarefied social circles of the art world.” We’ll see how this suit plays out. Like the **Geneva** based **ArtVest**, the Dutch **ABN AMRO** private bankers, and the **Fine Art Fund** in **London**, many of these funds pointed to a study by **New York University** economist **Michael Moses** and **Jianing Mei** which tracked art returns at auction relative to **Standard and Poor’s 500 Index**. Their conclusion in a nutshell was that art performed just about as well as the stock market with certain areas outperforming it over time. But very few funds have been able to make it work. Of the four mentioned here, only **Fine Art Fund** is still a going concern.

Moses, who currently operates an advisory service for art investors with Mei, **Beautiful Art Asset Advisors**, says about the attributes of investing in art, “There’s the beauty of the object itself and the joy of the acquisition process. I think that what we may be seeing is not less interest in diversifying one’s portfolio...but rather individuals...want to do it on their own. They don’t need a manager...that causes an art fund to have a lot of headwinds to sail into.” Very nautically put. More in the next issue...



Randy Puckett
Bronze
13½" x 8" x 7"
The Breach
edition of 350
\$1,500



Keith Reynolds *Aegean Morning* Acrylic 26" x 46" **\$22,000**

Harbor, Maine in a distinctive, sophisticated folk-art style for the **Cockold Council**. Sales of the actual painting and limited edition giclée print of the painting, printed by **Hunter Editions**, will go towards restoring the light, rebuilding its original Victorian keeper’s cottage and operating it as an educational center. For more information visit cuckoldlight.org.

The **Archipelago Fine Arts**, part of the **Island Institute** in **Rockland, Maine**, was the site of an exhibition from March to June of the paintings of **Loretta Krupinski** entitled “Reflecting the Past, paintings of the 19th century working waterfronts.” It contained a series of paintings Loretta has made from historic photographs of the vessels and fisherman of the 19th century along the Maine coast. Loretta says that she’ll be traveling to **Vinalhaven** to research the granite industry there. And then to **Boothbay**—where she discovered there were once 13 sardine canneries operating at one time—looking for new subject matter.

You don’t get much more “working” than a 400 ft. ocean going barge. One was launched into the **Willamette River** in **Portland, Oregon** this winter heading towards the **Gulf of Mexico** to be employed in the service of off shore rigs by **Crowley Marine** in **Houston, Texas**. **Clan MacCalay** gave her a rousing Scottish bagpipe send off along with artist, **Michael Gibbons**, who was on hand to present his painting of the barge to the president of **Crowley Marine**. This painting was the 40th commission in **Gibbons’** industrial series documenting the working waterfront over the last ten years. More of his work can be seen at tottliebgallery.com.

Chris Blossom is well-known for his paintings of the working vessels like the *Grace Harwar*, which graces the cover of this issue. Chris has had a busy period himself. For the 3rd year he received the **Robert Loughheed Award**, from his fellow artists at the **Prix de West** exhibition at the **Cowboy Hall of Fame** in **Oklahoma City**, probably the


largest gathering of artists in the West where the opening dinner is attended by over 1,000 people. Chris will also be traveling to Utah this summer to take part in the exhibition held in the studio of well-known western painter **Maynard Dixon** (1875-1946). Chris’ work will also be seen in the **Plein Air Painters of America** exhibition at the **Haggin Museum** in **Stockton, California** and at the **Gene Autry Museum** in **Los Angeles**. Obviously these are not traditional maritime venues, but the strength of Chris’s painting is such that he’s developed a real following, even beyond the maritime scene. In fact, the *Art of the West* magazine is doing an extensive article on him in their September/October issue, which will feature his paintings from the last ten years, filling in the gap from their last feature on him which took place November/December 1998, just before Chris set sail for his year-long cruise to the **Bahamas**. This summer will also find him doing what he calls “research,” delivering a 43 ft. Saga from **Virginia to Connecticut**, and hopefully cruising aboard his own Alden sloop *Arcadia* once he finishes his project of awlgripping the entire deck. You knew those 4 inch brushes would come in handy some day, Chris!

The nation’s largest fine art print publisher, the **Greenwich Workshop (GWS)**, announced the release of two new giclée prints on canvas by Chris, a miniature 13”x10” of the clippership “*Witch of the Wave*, at Sunset”, edition of 75 for \$235 each, and a large 18”x24” of the “*Pilot Schooner Grace S, Becalmed of Alcatraz*”, in an edition of 75 for \$595. These are available by calling 800-243-4260.

GWS has also announced that it will hold a major exhibition of miniature works by artists from all across the country, on Thanksgiving weekend at its own gallery in **Fairfield, Connecticut**. They’re giving away prize money totaling \$20,000 in a variety of categories. In a few short months they’ve already received over 600 entries from which 200 will be selected. For information on the show and how to enter, visit greenwichworkshopgallery.com.

Cape Cod has been a thriving artistic community since the early 1900s, with many distinguished artists and writers calling it their summer home. So when an artist is honored there, that’s a significant acknowledgement. This year **Sergio Roffo** has been named the guest artist of the 42nd Annual **TD Banknorth Pops by the Sea** Concert by the **Arts Foundation of Cape Cod**. He was commissioned to create a commemorative painting to be made into limited edition lithographs that will be available at the concert on the **Hyannis Village green**, Sunday August 5, featuring the **Boston Pops Orchestra** and Conductor **Keith Lockhart**. More information can be found at artsfoundation.org.

Some artists find great inspiration through their travels. Over the years **Keith Reynolds** has created scenes from all over Europe, both coasts of the United States and the Caribbean. We caught him recently heading out the door for **Helsinki, the Baltics** and **Russia** just back from his 14th annual series of exhibitions in **Japan**. He called this year’s trip one of his best. He said he had five exhibitions in nine days in **Tokyo, Hayama, Osaka, Nishinomya**, where he exhibited his original paintings and new pen and ink drawings, and introduced a new serigraph “*Tranquility 2*,” a scene based on his research in **New Harbor, Maine**. For many years Keith has been working with a Japanese master printer **Watanaba**. The print sold well at \$3,500, while his paintings ranging, depending on size from \$12,000 to \$35,000, were also a great hit. In fact, he had an exhibition at an interesting museum, the **Huis Ten Bosh Museum** in **Sasabo**, a sizable group of western style ornate buildings built by the Dutch as a part of their worldwide trading empire in the 18th century.

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



ABOUT THE PUBLISHER

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

Post and a Contributing Editor of *Nautical World Magazine*, where his popular column on marine art appeared regularly. He has served as a juror for many exhibitions, including three times for the Arts for the Parks Exhibition, sponsored by the National Parks Service. He is the author of *Bound for Blue Water*, considered the definitive Guide to Contemporary Marine Art. He currently operates the J. Russell Jinishian Gallery, specializing in 19th, 20th, and 21st Century Marine and 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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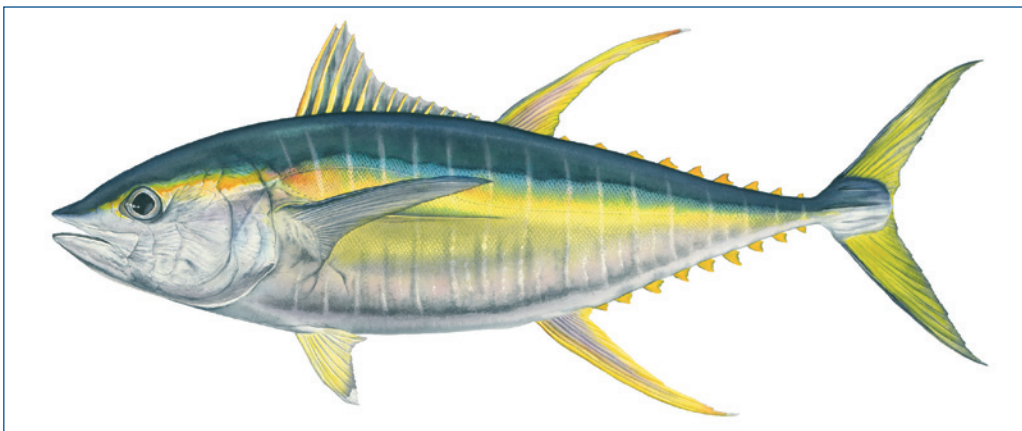
Sporting Art News



Left - Stanley Meltzoff
(1917 - 2006)
Black Marlin, Two Dogtooth Tuna, Shark & Needlefish
Oil 42" x 48"
\$54,000

Below Left - Flick Ford
Yellowfin Tuna
Watercolor 31"
\$8500

Below - Kent Ullberg
Silver King
Stainless Steel
13½" \$2100
33" \$11000



2006 was marked as a mile-stone year in the fishing art world with the passing of **Stanley Meltzoff**, an artist who was the first and preeminent fish painter and who invented the genre of painting fish in their natural habitat in a way never before seen. Launching his diving career in 1922, he first started painting fish underwater in 1965 as a series for *Sports Illustrated* and *National Geographic*, and went on to paint virtually every

salt water game fish from around the globe.

Stanley's widow, **Diane Pogrnt**, is working tirelessly with **Robert Weiner** (Publisher of acclaimed **Stephen King** novels) to put the finishing touches on the book, *Illusions of a Fish Painter*, a book that was designed and written by Stanley himself. The book celebrates his magnificent life, featuring not only his fish paintings but also an

entire retrospective of his distinguished career in illustration and fine art. The J. Russell Jinishian Gallery is proud to represent the entire estate of Stanley's fish paintings. His collection will be on display at several events this summer, both on the East and West Coasts.

Flick Ford's recent paintings from the newly-released book *FISH, 77 Great Fish of North America*, (Greenwich Workshop



2006) co-written by **Dean Travis Clarke**, form the most significant, recent compilation of taxonomic paintings of fish species throughout North America, both fresh and salt water, and took Mr. Ford several years of traveling, fishing and painting to complete. Flick has been very busy executing commission paintings from anglers across the country. Sporting enthusiasts realize this is a great opportunity for one of the finest fishing artists to create a permanent record of his or her 'Trophy Catch'.

2006 was marked as a mile **Arthur Shilstone** paintings are featured in the award-winning *Flashes in the River*, written by **Ed Gray**, legendary sportsman and founder of *Gray's Sporting Journal*. Mr. Shilstone is also well known for his regular work for *Smithsonian Magazine* and *Sports Illustrated*, and his assignments have included the coverage of eight shuttle missions for **NASA** and the famous Sam Shepherd trial for *Life Magazine*.

Well-known fisherman/artist/author James Prosek, author of *Trout: An Illustrated History, Trout of the World, Fly-Fishing the 41st Around the World on the 41st Parallel, The Complete Angler: A Connecticut Yankee Follows in the Footsteps of Walton*, and



Arthur Shilstone *Holding in the Rough Water* Watercolor 17" x 25" \$6300

Early Love and Brook Trout, one of the most celebrated young angling artists in the country today, has been busy promoting his most recent book, *The Day My Mother Left* (Simon & Schuster, 2007), which has been gathering great reviews. When James

isn't busy traveling from city to city promoting his book, he still finds time to fish and paint in various locations all over the globe. He recently formed the **World Trout Fund** with **Patagonia** Founder and CEO **Yvon Chirard**.

Upcoming Sporting Art Exhibitions

A SPORTSMAN'S PERSPECTIVE

Union League Club
Over 50 new works by today's leading Sporting Artists, including Atkins, Blazek, Cardnell, Ford, Kuchta, LaGasse, Mayer, Meltzoff, Prosek, Shilstone, Stidham, Ullberg and others.
37th Street & Park Avenue
New York, New York
(Gentlemen must wear business attire on weekdays)
July 1 - August 15, 9am-9pm, Daily

ART OF ANGLING

A collaboration between the J. Russell Jinishian Gallery and the Newport Harbor Nautical Museum, featuring the Angling Art of Stanley Meltzoff, Flick Ford, Kent Ullberg and many others. The event will host several different angling clubs and associations in the greater Los Angeles area, and will be the first time these fine works of Sporting Art will be available for preview and purchase on the West Coast to benefit the museum.
Newport Harbor Nautical Museum
Newport Beach, CA • nhnm.org • 949-675-8915
August 9 - September 9

JAMES PROSEK

A series of watercolors of true-to-life birds and fish by the author of *Fly-Fishing the 41st: Around the World on the 41st Parallel* and *Trout of the World*. The Aldrich Contemporary Art Museum Ridgefield, CT
aldrichart.org • 203-438-4519
September 16 - June 8, 2008

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



James Prosek *Spawning Colorado River Cutthroat Trout, Frypan River, Colorado* Watercolor 14" \$4000