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# MARINE ART NEWS

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

14<sup>TH</sup> ANNIVERSARY ISSUE  
COMPLIMENTARY



## What's Inside:

- Latest News from Today's Premier Marine Artists
- Latest Marine Art Sales and Prices
- Insights into the Art Market at Large
- Marine Art Exhibitions Across the Country
- Upcoming Auctions
- Book Reviews





Don Demers (b. 1956)

*Nantucket Afternoon, c. 1910*

Oil on Canvas 20" x 36" \$35,000



Don Demers (b. 1956)

*East River Traffic, New York Harbor, c. 1920*

Oil on Canvas 18" x 28" \$30,000

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



# News From the Artists

As always in the creative world of today's marine artists, there are a great number of exhibitions, events, and exciting projects happening all over the globe, and this current year is no exception. Here are a few highlights...

We'll begin with the **American Society of Marine Artists (ASMA)**. Now in its 38th year, boasting membership of over 500 artists from 40 states, it continues to evolve in its mission to "recognize, encourage, and promote marine art and maritime history," and to fulfill an educational role in the field. This year is shaping up as a busy one under the leadership of new President, **Colorado** sculptor **Kim Shaklee**, Managing Fellow **Lisa Egeli**, and Deputy Managing Fellow **Neal Hughes**. It includes the opening of their 17th National Exhibition at the **Muscarella Museum** at the **College of William and Mary** in **Williamsburg, Virginia** set to run from September 8 to November 11 when it will travel to the **Academy Art Museum** in **Easton Maryland**, then to **Quinlan Visual Art Center** in **Gainesville, Georgia**, then onto the **Minnesota Museum of Marine Art** in **Winona, Minnesota**, and finally **Mystic Seaport Museum** in **Mystic, Connecticut** October 17, 2017 to January 2018. The exhibit will showcase 100 works of art from the "Signature" members of the Society, displaying the vast range of subject matter and styles being employed by today's marine artists.

Of course, if you can't wait until September, you can visit the **Minnesota Museum of Marine Art** in **Winona** between now and July 24th where there will be a smaller, but equally diverse exhibition of marine art from the members of ASMA. On display will be 50 works of art by artists like **Ian Marshall** (New Hampshire), **Steve Lush** (Massachusetts), **David Bareford** (Connecticut), **Mary Erickson** (North Carolina), **Robert Akers** (Illinois), and **Guy Morrow** (Texas).

Whether or not you're able to visit this exhibition, the museum and its collection are worth a visit at any time of the year. Especially designed and built from scratch, this unique museum opened 10 years ago on the banks of the Mississippi River, with acquisitions ranging from the best contemporary marine artists, like **Christopher Blossom**, **Don Demers**, **Tim Thompson**, **Keith Reynolds**, **Louis Dodd**, **John Stobart**, and many others, to the marine-themed art by the world's greatest artists, including Hudson River Painters **Thomas Moran**, **Frederick Church**, Impressionists **Claude Monet**, **Vincent Van Gogh**, America's **Winslow Homer**, **Paul Gauguin**, and even

**Picasso**. Wow! Most recently they acquired the gigantic (17x21 feet), symbolic painting of "**Washington Crossing the Delaware**" by German-American artist **Emanuel Lutze**, painted in 1853 in the **West Wing** of the **White House**, where it had hung for many years. This would be considered the crown jewel in any American museum's collection of paintings. Another version, painted by the artist, is in the collection of the **Metropolitan Museum of Art**. You can find more about the **Minnesota Museum of Marine Art** and their fantastic collection, and ambitious exhibition schedule on their website at [mmam.org](http://mmam.org).

The museum was founded by two Minnesota collectors. **Mary Burrichter** and **Robert Kierlin**, whose private collection formed the basis of the museum. They will be presented with the first **American Society of Marine Artists Lifetime Achievement Award**



**Jim Griffiths (b. 1947) Fleeting Colors, British Tea Clipper Tailsing, 1866**  
Gouache 12 1/2" x 19" \$4,500

at the opening of the Society's 17th Annual Exhibition in Williamsburg in September 2016.

This opening event is more than simply an exhibition opening and presentation ceremony. This year the Society has made the **2016 National Marine Art Conference** a powerhouse gathering of top marine artists. The 3-day event includes artist **Neal Hughes** demonstrating plein air painting; **Len Tantilo**, who spent the last 15 years researching and recreating the Colonial Era in America (1607-1763), discussing his work; **Peter Trippi**, editor of "**Fine Art Connoisseur**" Magazine, leading a panel discussion on "Marine Art in America"; painters **C.W. Mundy**, **Len Mizerek**, **William Duffy**, and **Mike Killelea** discussing various technical aspects of painting; the world's leading sculptor of monumental wildlife, **Kent Ullberg**, discussing his fascinating career, along with **John Barber**, who will detail his 40+ years studying and painting the **Chesapeake Bay**. **Muscarella Museum** Director **Aaron H. De Groft** and

ASMA past President **Russ Kramer** will discuss the 17th National Exhibition itself; while **Sergio Roffo** and **Gerry Smith** will lead two workshops for artists to paint "en plein air" on the historic **Jamestown Settlement** waterfront; Society past President **Peter Egeli** and his daughter **Lisa** will discuss and illustrate what it is like to be a member of a three-generation family of artists. The weekend will culminate in a special dinner at **Colonial Williamsburg** with a keynote address given by **John Stobart**, the most influential marine artist of our time. For more information, visit [americansocietyofmarineartists.com](http://americansocietyofmarineartists.com)

In **Britain**, where the 90th birthday of Her Majesty **Queen Elizabeth II** is being celebrated, 2016 also marks the 50th anniversary of granting of the Royal Charter to the **Royal Society of Marine Artists (RSMA)**. This will be celebrated with an even larger than usual Annual Exhibition from September 28 to October 8, held at the **Mall Galleries** in **London**. This year, it will include an astonishing 400 works of art by today's leading British marine artists! More information can be found at [rsma-web.co.uk](http://rsma-web.co.uk).

We spoke with RSMA past President **Geoff Hunt** recently. Geoff is best known for his paintings for the covers of the American editions of the 21 Napoleonic Era (1799-1815) sea novels of **Patrick O'Brian**. In fact, Geoff continues to be sought after for his extensive knowledge of the British and French Navies during that time. He tells me that for the third year he and Naval historian **Brian Lavery**, author of 30 books including *Nelson's Navy* (1989), *Royal Tars: The Lower Deck of*

*the Royal Navy* (2010), and *Churchill Goes to War* (2007), were the guest lecturers on a Naval History cruise through the Western Mediterranean aboard the *Sea Cloud*. Geoff said that while the Naval History in general was the theme, there was so much interest in the Patrick O'Brian novels that he dusted off his presentation on the them and gave it to the crowd. These maritime-themed *Sea Cloud* cruises have all been organized by New York-based tour organizer **Annemarie Victory**, who specializes in organizing "one-of-a-kind luxury tours throughout the world." Visit [annemarievictory.com](http://annemarievictory.com) for more information. Lavery is no slouch in the Patrick O'Brian arena either. He was the advisor to director **Peter Weir** for the 2003 **Russell Crowe** movie "**Master and Commander: The Far Side of the World**" based on the novels and for the construction of the replica of **Captain James Cook's** exploring ship *HMS Endeavour*. Lavery and Geoff even worked together to produce a book *The Frigate Surprise: The*





**John Stobart (b. 1929)**

**Greenwich, Connecticut, A View of the Lower Landing in 1895**

Greenwich, Connecticut at the turn of the 19th century was a farming community supplying produce to the markets of New York. At that time all cargoes were shipped on coastal sloops from landings like this, up and down both sides of Long Island Sound. The principle crop originally was potatoes, though later on, after more land had been well cleared, the variety of crops shipped out of Cos Cob Landing widened to include hay and grain, poultry, butter, cattle, sheep and hogs. After the Civil War, apples were extensively raised in the area. Although the Mianus River still flows through the same spot today, this landing has become nearly invisible due to the four concrete pylons that support the I-95 highway overhead. However, Stobart's painting reminds us of a simpler time when communities were connected by their access to the sea. The artist was drawn to

**Oil on Canvas 22" x 34" \$350,000**

the scene by an old etching that included the unusually shaped grist mill with the odd doorway at the end of its roof. In his painting, the beauty of the golden morning light, still low in the sky, conveys Stobart's love of discovering and revealing often overlooked settings. Every object, regardless of its importance, is given careful attention. Like the sun's warmth, Stobart's enjoyment of recreating a world from such small relics of the past pervades every corner of the composition and brings this piece of Greenwich history to life to appreciate today. Although the artist has become internationally known for recreating ports and harbors of the world in the 19th century, this is the only painting he has ever made of Greenwich, Connecticut.





Russ Kramer (b.1960)

Malabar X Off Bermuda, 1930 (Detail also shown on cover)

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

This dramatic painting by the Past President of the American Society of Marine Artists will be included in the 17th National Exhibition of members of the Society which will be traveling to museums throughout America from 2016-2018 (See Exhibition pages for information).

Continued from page 3

**Design, Construction, and Career of Jack Aubrey's Favourite Command.**

Geoff tells me that he'll be having the first retrospective exhibition of paintings from his long career in March 2017 in London at a gallery on St. James Street. We'll keep you posted. When we spoke, he was hard at work on a painting of Nelson's flagship the HMS *Victory*, his 19th painting of *Victory*—a commission for a collector.

Down under, past President of the **Australian Society of Marine Artists, Robert Carter**, tells me that his new 210-page book *Paint Me a Ship*, detailing his fascinating career which led to him founding the Society in 1996, is just being published. In fact, part II of his book contains a history of the Society, and includes 40 illustrations by its members. The book will be officially released at the opening of their 20th Anniversary Exhibition scheduled to be held at the **Royal Art Society of NSW in Sydney** from October 14-30. (See our book page for details.) This year's exhibition will be officially opened by the ex-Governor of the **State of New South Wales, Marie Bashir**. (Visit [marineartistsaustralia.com.au](http://marineartistsaustralia.com.au))

2016 has also seen the announcement of the formation of a brand new Marine Art Society. Four years in the making is **PRIMA**, an acronym for **Pacific Rim Institute of Marine Artists**. Their mission is to "celebrate human diversity through the lens of fine art, with specific attention to artists living on or near the Pacific Rim,

the Pacific Ocean being our common thread." It is a 501(c)(3) organization and the brain child of two Seattle-based artists, **Bob Bryant** and **Austin Dwyer**. Says Bob, "Maritime artists of the Pacific Ocean, the largest ocean in the world, which covers half the earth, have been underrepresented." He and Austin used as their model the **American Society of Marine Artists**, but set things up slightly differently. While ASMA has "Regional Representatives," PRIMA has an Artist Representative in each country or state who is responsible for the artists in that country. They currently have representatives in six areas: in **United States, Louis Gadai**; in **Australia, Ian Hansen**; in **Hawaii, Suzie Anderson**; in **Canada, John Horton**; in **China, Steve Hu** and; in **New Zealand, A.D. Blake**. They are looking for representative artists in Pacific countries and locales like **Japan, Singapore, Alaska, Guam, Peru, Chile, Mexico, Marshall Islands, and American Samoa**. The **Kelton Foundation**, and the **COGAP, Coast Guard Art Program**, have also signed on as sponsors. We wish them all the best, and we'll continue to report on their activities.

**COGAP**, or the Coast Guard Art Program, now in its 35th year, is itself a fascinating program. It was founded by military artist **George Gray**, in partnership with the venerable Artist's Club, the **Salmagundi Club**, in New York City. In the program, artists are given direct access to all the Coast Guard activities on land and sea, to capture every aspect of the daily missions

of the 40,000 men and women on active duty. Recently, the Coast Guard artwork was included in exhibitions in diverse locations from the **U.S. Space Museum in California**, to the **Door County Maritime Museum in Sturgeon Bay, Wisconsin**, **Custom House Maritime Museum in Newburyport, Massachusetts**, the **Hull Lifesaving Museum in Hull, Massachusetts**, and the **Museum of Arts and Sciences in Daytona Beach, Florida**. This July 3-15 the **Salmagundi Club in New York City** will display the latest additions to the collection. If you are interested in this program, you can obtain information by contacting the Coast Guard Art Program Coordinator directly, Maryann Bader at [Maryann.Bader@uscg.mil](mailto:Maryann.Bader@uscg.mil) or 202-372-4643.

If you are in the Northwest between July 9 and September 24 of this year, you will want to visit the **23rd Annual Coos Art Museum's Maritime Exhibition in Coos Bay, Oregon**. This year it features over 85 works of art in conjunction with the **American Society of Marine Artists** and co-sponsored by **Oregon International Port of Coos Bay**, and a grant from the **Coquille Travel Community Fund**. **TripAdvisor** calls this 5560 sq. ft. museum a "converted post office from the Art Deco Era. Coos Art Museum is an unexpected treasure." Jurors for the exhibition will be West Coast artists **Jeffrey Hull** from **Oregon** and **Debra Huse** from **California**, and the field's most highly respected marine painter, **Don Demers**. Featured Artist in the exhibition will be **William A. Selden**. A number of awards



will be presented. In 2015 the Best of Show went to **Harold Johnson's** painting "Down to the Sea and Ship." Other award winners included **Austin Dwyer**, **Lina Tutwyler**, **Richard Boyer**, **Don McMichael**, and **Paul Mullally**. More information can be found at Coosart.org.

Each year the biggest exhibition of Marine Art takes place at the **Maritime Gallery** at the **Mystic Seaport Museum** in **Mystic, Connecticut**, and this coming year is no exception. The 37th Mystic International Exhibition will take place from October 1 - December 31. While hundreds of works from artists from all over the world in the fields of painting, drawing, sculpture, and scrimshaw are reviewed, only one hundred or so are chosen for display. The most prestigious awards in the field are presented. Last year's winners included: **Rudolph J. Schaefer Maritime Heritage Award** to **Patrick O'Brien**; **Maritime Gallery Yachting Award** to **Gary Gowans**; **Marine Environmental Wildlife Award** to sculptor **Robert Lagasse** for his sculpture "Sting Ray"; **Thomas Wells Award** to watercolorist **Jim Griffiths** for "Dangerous Weather"; **Museum Purchase Award** to **Jonathan McPhillips** for "View through the Boatworks"; **Rudolph J. Schaefer III Emerging Artist Award** to **Laura Cooper**; and the **Awards of Excellence** to **Donald Demers**, **Ronny Moortgat**, **Patrick O'Brien**, (yes, two awards!); **Leif Nilsson**, and **Kenichi Takahashi**. The two judges for 2015 exhibition were **Douglas Hyland**, now former Director, **The New Britain Museum of American Art** and **Abigail Starliper**, Christie's expert in **American Folk Art**. More

information on this year's show can be found at [galleries@mysticseaport.org](mailto:galleries@mysticseaport.org).

Speaking of new books, historic ship painter **Paul Garnett** stopped by recently and dropped off a copy of *Three Strands of an Unraveling Rope: A Small Taste of the History Surrounding the Mutiny on the Bounty*. It was written by **Kivi Wayne Greig** and recently published by **The Copy Press** in **Nelson, New Zealand**. This unconventional publication includes everything from reproductions of 18th century charts to recent satellite photographs of harbors as they appear today, all to tell the story the 1787 voyage of the **HMS Bounty** under the command of **William Bligh**. It also follows Bligh on his legendary voyage with 18 of his crew after the infamous "mutiny on the Bounty" on April 28, 1789, when they were set adrift off **Tonga** in a 23 ft. ship's boat with only enough food for one week. Amazingly, Bligh sailed that small boat for 47 days, eventually landing at the Dutch settlement in **Timor**. Greig calls this, "Possibly the greatest feat of seamanship and endurance ever recorded." He also tells of the fate of the mutineers led by **Fletcher Christian**, who settled on **Pitcairn Island**, a small uncharted island in the Pacific, and the Royal Navy's dispatching of the **HMS Pandora** to the South Seas in an effort to find them. Greig's book marries a lively and amusing narrative with an astonishing array of photographs, portraits, ship models, and memorabilia from historic to modern. Included are 27 paintings by **Paul Garnett** and paintings by two other New Zealand artists **Gordon Miller** and **Frank Allen**. But what makes Garnett's

paintings particularly interesting is that he was the ship's carpenter on the first replica of the **Bounty** built for the 1962 **MGM** movie "Mutiny on the Bounty", starring **Marlon Brando**. He has worked on the ship from the inside out, and knows it as well as anyone alive today. To research his paintings, he not only consulted with historians and scholars, but also with Bligh's own meticulously kept logbooks. When I asked Paul about his remarkable series of paintings, he said simply, "My purpose was to turn Bligh's words into paintings." See our book page for more details on this fascinating book.

Marine artists in America had a chance last year to study the replica of the tall ship **L'Herminette**, which visited the East Coast to commemorate the 1878 voyage that brought the 32-gun frigate, with the **Marquis de Lafayette** aboard, to **Boston** with the news that 5,500 French and five frigates were on their way to assist the colonists in their "American Revolution." Lafayette's arrival began an enduring friendship between the **United States** and **France** that continues today. While **L'Herminette** was in **Philadelphia** to take part in the Tall Ships Parade, artist **Neal Hughes** was invited to paint her, so he slapped a "Go Pro" camera on his head and went to work for a couple of days. He said he was a little overwhelmed by the number of people who kept stopping and talking to him while he was trying to paint, and he was photographed hundreds of times. In fact, he eventually ended up, through a representative of the **French Department of Tourism**, on the **L'Herminette Facebook** page. This is what



Christopher Blossom (b. 1956)

*Calm in the Atlantic*

Oil on Canvas 22" x 38" \$40,000

In this tour-de-force painting Blossom demonstrates why he is so highly regarded by his fellow marine artists. His ability to draw convincingly in perspective all the gear and crew aboard a 100-foot schooner on just 27" of flat canvas is astonishing. He then places the darkest parts of the painting in deep shadow right alongside the brightest colors of a magnificent sunset, creating a striking and unforgettable portrait of this quiet moment in the middle of the vast Atlantic Ocean.





**A.D. Blake (b. 1951)**  
*Ranger Leads the J-class  
 fleet off Marblehead, 1937*  
 Oil on Canvas 30" x 40" \$55,000

After winning the 1937 America's Cup, *Ranger* joined 4 other "J" Class yachts in the New York Yacht Club's cruise of 1937. The cruise finished at Marblehead where the 5 J-Class raced a series of 5 races between August 28th and September 2nd, 1937.

This stunning painting depicts the fleet racing downwind under spinnaker. *Ranger*, in the foreground, leads *Yankee*, *Endeavour II*, *Rainbow* and *Endeavour I*, further back in the middle background. *Ranger* won all five races and in fact, she was the most successful J-Class yacht in history winning 32 of the 34 J-Class races of the 1937 season.

he had to say about the overall experience that seems the most revealing to me: "All in all I really enjoyed myself. And once again, I've come to realize what an awesome job I have. Being a painter is a very special vocation, and at times like this I feel that I am extremely blessed to be able to do this to make a living." Painting outdoors with large numbers of people around is a far cry from sitting alone in your studio, and not everybody can thrive in those conditions. It's obvious that Neal is one who can and has.

Speaking of tall ships, artist **Peter Arguimbau** tells us he was commissioned to paint the nation's first tall ship built in America in the last 100 years, the *Oliver Hazard Perry*, as she will appear on her maiden voyage from her homeport of **Newport, Rhode Island to Portland, Maine** in the summer of 2016, in time for the Rose Festival Week which dates back to 1907. Visit [rosefestival.org](http://rosefestival.org) for details. This ship was named after Rhode Island native son **Commodore Oliver Hazard Perry** (1785-1819), who is known as the hero of the **Battle of Lake Erie** during the War of 1812. His famous battle flag read "Don't Give Up the Ship," and he wrote the classic message to **General William Henry Harrison**, which read in part, "We have met the enemy, and they are ours. . ." Spearheaded by Rhode Islanders **Retired Admiral Tom Weschler** and **Bart Dunbar**, owner of **Bowen's Wharf** in **Newport**, the *Oliver Hazard Perry* is designed to be a sailing school vessel, where all 49 people aboard (including 17 professional crew) are expected to work. In a sailing ship of this size, the rigging uses 7 miles of rope, there are 160 belaying pins, and 14,000 sq. ft. of sail! More information can be found at [ohpri.org](http://ohpri.org).

In the Pacific, **New Zealand** will be in the center of maritime news in the coming years, with 2020 marking the 250th Anniversary of

Captain Cook and his HMS *Endeavour* sailing into **Ship Cove, New Zealand**, January 15, 1770. The Cove, sheltered by Motuara Island, was **James Cook's** "go-to" place in New Zealand. Here he hoisted the Union Jack and named the inlet **Queen Charlotte's Sound**, taking formal possession of it and all the adjacent islands in the name of His Majesty **George III**. According to the local **Marlboro Museum**, "He then drank His Majesty's health with a bottle of wine, and then gave the empty bottle to a local chief, for which he was highly pleased." This celebration will be a huge event in New Zealand. On a recent visit from New Zealand artists **Alan and Marie Sanders**, we learned that Alan's portrait of Captain Cook is being used in the poster that has already been published to begin to attract interest in this major maritime event. To make plans to attend visit [mch.govt.nz](http://mch.govt.nz).

Of course, it's Anglo-American artist **John Stobart**, who's traveled the world at large and shown us through his paintings what famous ships and seaports looked like in the 19th century. Today, at the age of 86 he shows no signs of slowing down. You may have seen his newest edition of prints "New York, Towing Out from South Street, c.1863" in a full page, color advertisement by the **New York Times Store** in conjunction with the **J. Russell Jinishian Gallery**. Proceeds from the sale of these prints go to support the **Stobart Foundation**, which offers grants to young artists after their schooling and just at the beginning of their career when they need it the most. This print is of a brand new original painting of John's, which sold this winter as quickly as it was exhibited at the **Naples Art Fair in Naples, Florida**. The print image measures 14"x22" and is published in a limited edition of only 250, and is available unframed for \$495, and framed for \$895. It is only available through the New York Times

Store. To order, visit [nytimes.com/store/art/paintings-prints/john-stobart.html](http://nytimes.com/store/art/paintings-prints/john-stobart.html).

The popularity of John's paintings just never seems to wane. Last year he was feted at an exhibition back in his hometown of **Derby, England**, where he attended the **Derby College of Art**, and this year a similar retrospective exhibition was held at the **Lyme Academy of Art in Lyme, Connecticut** where his Foundation gives a \$1,000 scholarship annually. Remember that last year John's painting of the Aircraft Carrier *George H. W. Bush* (signed not only by John, but also by former President Bush) was sold for a cool \$1,000,000 in Cincinnati to benefit the **USO**—a tribute to the unique staying power of John's Art in the marketplace.

Of course, as we all already know, age is simply a "state of mind." We recently heard from **North Carolina** artist **Bob Dance**, well known for his rugged working boat paintings, particularly those of the Jonesport lobster boats. He attributes the unique clarity and finish of his paintings to the use of alkyd paint, a fast drying oil paint developed in the 1970s. The first painting he made with alkyd, of a North Carolina open working boat in a heavy sea, was recently reproduced in a two-page spread in *Soundings* Magazine, the premier East Coast boating magazine. He let me know it was also used on the cover of Irish folk singer **D.D. Max's** new CD called "Ricketty Ship." As Bob observed, "It's odd that this 45-year-old painting has become popular recently. At this rate, at my age of 81, I should be enjoying great success when I'm 126 years old!!!"

Bob is not the only painter to have his painting included in *Soundings* Magazine. In addition to their usual offerings of practical advice, updates on gear, and events related to modern day boating, for the past two years they have



# INTERESTING NEWS FROM THE *ART WORLD AT LARGE*

As always, the Art Market is a fascinating place full of passion, intrigue, and shenanigans, jaw-dropping prices, and criminal behavior you won't believe. Here are some of the highlights and issues that came to the fore in the last year.

A good way to take the temperature of the art world is to take a look at how the major auction houses are faring in the \$64 billion global art market. For the fiscal year 2015, the two major auction houses, **Sotheby's** and **Christie's** reported a slight decrease in sales from 2014, marking the first year for both auction houses to fail to show an increase in overall sales. Here are the numbers.

**Christie's**, a privately held company, owned by **François Pinault** and his **Groupe Artémis**, reported sales of \$7.4 billion for the year. Where Christie's has seen a contraction is in what the auction houses call "private sales." These are deals made outside the auction room, essentially dealer sales. Last year for Christie's these were down 43% at \$851.2 million.

**Sotheby's**, a publicly traded company, reported 2015 gross sales of \$6.72 billion, which included private sales of \$673 million, (up 8% from 2014). The 2016 first quarter results have just come in. Sotheby's announced a \$25.9 million loss—not unusual, they say, given the cycle of their big auction seasons: spring and fall. They have actually posted losses in 22 of the last 25 first quarters. Christie's has not announced their first quarter results as of this writing.

Both auction houses made some strategic moves in 2016. **Sotheby's** reduced its staff by 80 people, closed its regional offices in **Boston**, **Philadelphia**, and **Palm Beach**, and opened one in **Beverly Hills**. In 2015 they acquired a 25% ownership stake in the world's largest Car Auctioneer, **RM Auctions**, then spent \$85 million, a surprising amount to many, to acquire the private art advisory firm **Art Agency Partners (AAP)**. This move, according to President and Chief Executive **Tad Smith**, who took over the helm at Sotheby's in April 2015 after a career at **Cablevision** and one year as CEO of **Madison Square Garden**, "helps improve our leadership position at the high end of the fine-art market, bolstering our private sales capability. This brings new growth in opportunities and advisory services, and reinforces client first culture

in all we do." **AAP** was founded in March of 2014 by **Allan Schwartzman** and **Amy Capellazzo**, former Chairman of Post-War and Contemporary Development at Christie's. Will these moves pay off? That remains to be seen. As Mr. Schwartzman, a long-time private art advisor, has said, "I haven't been an employee since 1983." As Ms. Capellazzo accesses the situation, her feeling is, "Sotheby's is on the upswing, with their lowest behind."

You can actually log on to the year-end conference call held by CEO/President Tad Smith each year (usually in February) for shareholders and investors. He gives a small report, and then takes questions. You do it by calling 888-371-8897 if you're in the United States; or internationally by calling 970-315-0479; or on the Web at <http://investor.shareholder.com/bid/events.cfm>.



**Antonio Jacobsen (1850-1921) Steamer Amerique, 1874 (Signed Ir- Jacobsen 257 8th Ave NY)  
Oil on Canvas 22" x 36" \$15,500**

With so much at stake, there's obviously keen competition between the two auction houses not for just sales, but primarily for art to sell, the key to their business. How stiff is the competition and how does it impact the bottom line? Well, let's take a quick look "under the hood" at the competition that garnered the rights to sell the collection of former Sotheby's Chairman, **A. Alfred Taubman**, who died in April 2015 at the age of 91. He was the principal owner of Sotheby's for 22 years, and in 2001 spent 9 ½ months in prison convicted, along with Christie's CEO **Dede Brooks**, of price fixing. Yet in 2015, his massive collection was so sought after that his youngest son William was negotiating with both Christie's and Sotheby's at the same time. They each reportedly offering guarantees to the family of between \$350-450 million, meaning that regardless of how much the artwork in the collection sold for, the family would be "guaranteed" to receive at least that amount of money. These guarantees also usu-

ally come with a pledge to pay the consigner, in this case the family, a certain percentage of anything taken in over the guaranteed amount. The negotiations were so close that, according to the *Wall Street Journal*, the night before Mr. Taubman got on a plane to New York, he called Sotheby's CEO Smith and said, "I'm coming to New York tomorrow. When I land I need to know if I'm coming to York Avenue (the headquarters of Sotheby's) or 49th Street" (Christie's New York location). The next morning, Mr. Taubman reportedly received an email on the plane from Mr. Smith that said simply, "Come to York Avenue."

Ultimately, Sotheby's guaranteed the Taubman family a whopping \$515 million for the right to the entire collection. That, for Sotheby's, was quite a gamble. How did it pay off, you wonder? Well, the final auction, of three,

took place in January, and included Mr. Taubman's collection of Old Masters. That night over \$24 million was taken in. The total gross sales for Sotheby's for the Taubman Collection were \$462 million. A fairly serious overall shortfall. When the remaining unsold works from the various auctions have eventually been sold, Tad Smith has told shareholders that he expects the total loss to Sotheby's to amount to \$6,000,000. Such are the vicissitudes of guaranteed payouts to consignment.

How did all this affect Sotheby's

stock prices? Well, in 2016 **Stifel Nicolaus** analyst **David Schick** downgraded Sotheby's stock from "buy" to "hold." He says he worries that "auction houses will keep winnowing their fees to attract coveted consignments, a move that could erode profits."

However, there were some bright notes in 2015 overall. Nearly 60% of all the total dollar amount taken in at auction came from works that sold for over \$1,000,000 each, with 8% of works selling for over \$18 million each. As **Heinrich zu Hohenlohe**, Berlin art dealer, said, "There's plenty of money around at the very top of the market. The middle range is softer – if you can call \$10 million the middle range." In fact, in 2015 two paintings sold for over \$100 million each. A **Pablo Picasso** painting, "The Women of Algiers" 1955, sold for \$179.4 million. And in November, a work by 20th century Italian artist **Amedeo Modigliani**, "Nu Couché" 1917, sold for \$170.4 million to



a Chinese collector. A Pop Art work by **Roy Lichtenstein** entitled "Nurse" hammered in at a close of \$95.4 million.

The owner of the Modigliani painting, **Laura Rossi**, daughter of Italian collector **Gianni Mattioli**, was guaranteed \$100 million by Christie's who sold the painting. It is interesting to note that over the winter of 1918-19, not long after the picture was painted, Modigliani was so broke that he offered to sell the entire contents of his studio in **Paris** for \$300 to British writers **Osbert** and **Sacheverell Sitwell**, who reportedly couldn't raise the cash in time. How the world turns. . .

While many auctions of art and collectibles around the world include marine related items, there are really only a few auctions regularly dedicated to maritime art and artifacts. **Charles Miller** (Charles Miller, Ltd.), a former Christie's man, has run the only auction firm in the **UK** specializing in the sale of maritime and scientific art and collectibles, and has held marine auctions twice a year in **West Kensington** since 2008. Both **Sotheby's** and **Christie's** hold maritime auctions regularly in London, usually twice a year. In New York, **Bonhams** is the only auction house with annual marine auctions usually in June and January. **Northeast Auctions** in **Portsmouth, New Hampshire** holds its marine auctions in August, and **Boston Harbor Auctions** ([bostonharborauctions.com](http://bostonharborauctions.com)) run by the **Lannan** family holds theirs in the spring and fall. On **Cape Cod**, in **East Dennis, Eldred's**, a third generation family firm, has run marine auctions in March and July/September for many years. This year, they announced the opening of an office in **Mystic, Connecticut** where they will be evaluating and accepting items for consignment and sale in their facility on the Cape. Visit [eldreds.com](http://eldreds.com) for more information.

One area that auction houses and private dealers are jumping into with both feet these days are online sales—using a dizzying array of companies and formats to achieve these. There's too much information to fit here, so please visit our online version of **Marine Art News** "Art World at Large" article ([jrusselljini-shiangallery.com/marineartnews.htm](http://jrusselljini-shiangallery.com/marineartnews.htm)) to read an extensive rundown of the options available.

This past year has seen the curtain drawn back on the problems of fraud and dealer deceit in the art world like never before. The case that has garnered the biggest headlines in America has taken place in **New York City**, with even a segment on "60 Minutes," and it involves, in no particular order, the country's oldest art gallery, a prominent auction house, a Long Island art dealer, the **United States Marshal Service**, a Chinese artist working out of a garage in **Queens**, the former CEO of **Gucci**, a Spanish businessman and his art dealer brother, and abstract artists **Jackson Pollock**, **Mark Rothko**, **Willem De Kooning**, **Franz Kline** and **Robert Motherwell**, and millions, and millions of dollars.

The simple story, if there is a simple story here, is this: The **Knoedler Gallery** (which began as a branch of French dealers **Goupilinsie** in 1846, was sold to **Michel Knoedler** in 1857, and has operated continuously in Manhattan since then) was forced to close its doors in

2011 during an avalanche of lawsuits accusing the gallery of selling forged paintings for a profit to the tune of \$70 million. By 2015 there were ten individual lawsuits pending, brought against Knoedler and its former director by collectors, including **Domenico De Sole**, Chairman of the Board at **Sotheby's** and former **Gucci** CEO. His case was brought to trial in January 2016, and provides a good microcosm of the issues.

The back story is that between 1994 and 2009 a mysterious stash of 60 previously undiscovered paintings by leading Contemporary Abstract artists **Pollock**, **Rothko**, **De Kooning**, and others (each work worth in the millions of dollars) suddenly came to light and made their way to Knoedler Gallery through a private dealer on **Long Island**, one **Glafira Rosales**. They came from a mysterious Swiss collector who was referred to as only **Mr. X**, and whom Knoedler later called the "Secret Santa." Knoedler Gallery took them in as the real thing and sold them as such. By 2013, the Federal Prosecutors had discovered that these million dollar paintings were actually the work of Chinese artist **Pei-Shen Qian**, who had painted them in a converted garage in **Queens, New York**. Armed with this information in 2013, the **Feds** went into action against **Rosales**, who pleaded guilty of knowingly selling fake paintings to Knoedler for approximately \$26 million. In turn, Knoedler sold the **Rosales** paintings for \$69.7 million, putting \$32.7 million in their own pocket. The artist, **Qian**, speaking from China, to where he fled to avoid prosecution, said he was paid several thousand dollars for each painting.

As the Knoedler books were opened as the case progressed, experts calculated that it was the sale of fake paintings keeping the Knoedler Gallery afloat, and that between 2009 and 2011 without the income from the **Rosales** paintings, Knoedler ran annual deficits between \$1.5 million and \$2.3 million.

So how did this play out, for example, for **Mr. De Sole**? Well, a very public trial centered around the purchase by the **De Soles** of an abstract painting by **Mark Rothko** entitled "Untitled 1956" from Knoedler for \$8.3 mil-

## UPCOMING AUCTIONS

- |                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                           |                                                                                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>July 26-27</b><br/><b>600 Investment Quality Decoys</b><br/><b>Guyette &amp; Deeter</b><br/>Portsmouth, NH<br/>410-745-0485<br/><a href="http://Guyetteanddeeter.com">Guyetteanddeeter.com</a></p>                                               | <p><b>August 24, 25</b><br/><b>Annual Summer Fine Art Auction</b><br/>James D. Julia<br/>Fairfield, ME<br/>207-453-7125<br/><a href="http://jamesdjulia.com">jamesdjulia.com</a></p>                                                      | <p><b>Bonhams</b><br/>Edinburgh, Scotland<br/>44 (0)13 1225 2266</p>                                                                                                                 |
| <p><b>August 2</b><br/><b>California and Western Paintings and Sculpture</b><br/><b>Bonhams</b><br/>Los Angeles, CA<br/>323-850-7500<br/><a href="http://bonhams.com">bonhams.com</a></p>                                                              | <p><b>September 8</b><br/><b>19th Century European Paintings</b><br/><b>Christie's</b><br/>London, South Kensington<br/>44 (0)20 7930 6074</p>                                                                                            | <p><b>October 19</b><br/><b>The Sporting Sale</b><br/><b>Bonhams</b><br/>Edinburgh, Scotland</p>                                                                                     |
| <p><b>August 3</b><br/><b>Vintage Posters</b><br/><b>Swann</b><br/>New York<br/>212-254-4710<br/><a href="http://swannalleries.com">swannalleries.com</a></p>                                                                                          | <p><b>September 19</b><br/><b>Explorations and Travel</b><br/><b>Bonhams</b><br/>New York<br/>212-644-9001</p>                                                                                                                            | <p><b>October 19</b><br/><b>Travel, Science, Natural History</b><br/><b>Christie's</b><br/>London, South Kensington</p>                                                              |
| <p><b>August 6</b><br/><b>Americana, Fine Arts, Estate Jewelry, Marine</b><br/><b>Rafael Osana Auctions</b><br/>Nantucket, MA<br/>508-228-3942<br/><a href="http://rafaelosanaauctions.com">rafaelosanaauctions.com</a></p>                            | <p><b>September 19-23</b><br/><b>Americana Week</b><br/>(Chinese Export Art, American Furniture, Folk Art, Silver)<br/><b>Christie's</b><br/>Rockefeller Center<br/>212-636-6000<br/><a href="http://christies.com">christies.com</a></p> | <p><b>November 2</b><br/><b>19th Century European Paintings</b><br/><b>Bonhams</b><br/>New York</p>                                                                                  |
| <p><b>August 13, Sept. 3, Oct. 8, Dec. 3</b><br/><b>Nantucket Antiques</b><br/><b>Rafael Osana Auctions</b><br/>Nantucket, MA</p>                                                                                                                      | <p><b>September 21-22</b><br/><b>The Private Collection of President and Mrs. Ronald Reagan</b><br/>(Furniture, Art Books, Paintings, Drawings, Sculpture, Prints, Memorabilia)<br/><b>Christie's</b><br/>Rockefeller Center</p>          | <p><b>November 8</b><br/><b>Maritime and Scientific Models, Instruments and Fine Art</b><br/><b>Charles Miller, Ltd</b><br/>London</p>                                               |
| <p><b>August 14</b><br/><b>Americana Skinner</b><br/>Marlborough, MA<br/>617-350-5400<br/><a href="http://skinnerinc.com">skinnerinc.com</a></p>                                                                                                       | <p><b>September 24-25</b><br/><b>Nautical Antiques &amp; Maritime Art</b><br/>Boston Harbor Auctions<br/>Boston, MA<br/>617-451-2650<br/><a href="http://bostonharborauctions.com">bostonharborauctions.com</a></p>                       | <p><b>November 9-10</b><br/><b>Decoy Sale</b><br/><b>Guyette &amp; Deeter</b><br/>Easton, MD<br/>410-745-0485<br/><a href="http://guyetteanddeeter.com">guyetteanddeeter.com</a></p> |
| <p><b>August 18</b><br/><b>Contemporary and Post-War Art</b><br/>(Some marine related)<br/><b>Lyon &amp; Turnbull</b><br/>Edinburgh, Scotland<br/>0131 557 8844<br/><a href="http://auctions.lyonandturnbull.com">auctions.lyonandturnbull.com</a></p> | <p><b>September</b><br/><b>Maritime Art Eldred's</b><br/>East Dennis, MA<br/>508-385-3116<br/><a href="http://eldreds.com">eldreds.com</a></p>                                                                                            | <p><b>November 15</b><br/><b>(Bidding begins) Old Masters and 19th c. Art</b><br/>(Including Dutch Impressionist Art)<br/><b>Christie's</b><br/>Online</p>                           |
| <p><b>August 20-21</b><br/><b>American Furniture, Folk Art, Marine &amp; China Trade</b><br/><b>Northeast Auctions</b><br/>Portsmouth, NH<br/>603-433-8400<br/><a href="http://northeastauctions.com">northeastauctions.com</a></p>                    | <p><b>October 5</b><br/><b>The Marine Sale</b><br/><b>Bonham's</b><br/>London, Knightsbridge<br/>44 20 7393 3300</p>                                                                                                                      | <p><b>November 16</b><br/><b>Australian Art</b><br/><b>Christie's</b><br/>London, King St.</p>                                                                                       |
| <p><b>August 22-25</b><br/><b>Inuit Art</b><br/><b>Waddington</b><br/>Online<br/>877-504-5700</p>                                                                                                                                                      | <p><b>October 12</b><br/><b>Scottish Sale</b><br/>(Many maritime-themed paintings)</p>                                                                                                                                                    | <p><b>November 17-19</b><br/><b>Americana</b><br/>East Dennis, MA<br/>508-385-3116<br/><a href="http://eldreds.com">eldreds.com</a></p>                                              |
|                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                           | <p><b>November 22</b><br/><b>Scottish Art</b><br/>(19th and 20th century paintings, drawings, and watercolors, some with marine themes)<br/><b>Sotheby's</b><br/>London</p>          |
|                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                           | <p><b>February 1, 2017</b><br/><b>Travel and Exploration</b><br/><b>Bonhams</b><br/>London, Knightsbridge</p>                                                                        |

lion. Knoedler had purchased the painting from **Rosales** for \$950,000. At issue at the trial was whether Knoedler knowingly sold a fake painting. When **Mr. De Sole** was asked why he pur-

Continued on page 22



# RECENT SALES at AUCTION and ELSEWHERE

**\$179,365,000** Pablo Picasso "Les Femmes d'Alger" Version O 1955

**\$170,405,000** Amedeo Modigliani "Nu Couche" 1917-18 Oil

**\$47,514,000** Andy Warhol "Mao" 1972 silkscreen, ink, pencil 82"x57"

**\$45,500,000** Blue Moon of Josephine 12.03 carat diamond

**\$32,800,000** Andy Warhol first painting of a one-dollar bill

**\$2,200,000** Ringo Starr's Ludwig drum kit

**\$1,990,000** 1894-S Barber dime coin

**\$1,985,000** George Bellows (1882-1925) "The Dock" 1913 oil

**\$1,810,000** Winslow Homer "The Summer Cloud" 1881 oil

**\$1,805,000** Pair of French silver-mounted rifled flintlock pistols by Nicholas-Noel Boutet

**\$573,600** Sandy Kofax's 1955 Brooklyn Dodgers Jersey

**\$550,000** Samuel Anderson Robb "Baseball Player" wood-carving c.1840 50"h

**\$501,000** Mickey Mantle's 1952 Topps Rookie baseball card

**\$495,600** Childe Hassam (1859-1935) "Walking the Pier, Gloucester Harbor" 1895 Oil

**\$490,000** George Harrison's 1963 Mastersound electric guitar

**\$200,000** James Bard (1815-1897) "Schooner *Norma*" 1858 oil

**\$197,000** Charles Darwin Letter expressing lack of belief in God Nov. 23, 1880

**\$192,000** Ruddy Stoner tall cherry case clock c.1762

**\$191,200** "Maltese Falcon" movie poster 1941

**\$190,400** Edward Redfield (1896-1965) "Boothbay Gardens" oil



**Pablo Picasso** (1881-1973) *Les Femmes d'Alger, 1955*  
Oil on Canvas,  
Sold at Christie's for \$179,365,000

**\$30,335,698** Sunrise Ruby 25.59 carat ruby and diamond ring (world record)

**\$17,600,000** 1964 Ferrari 250 LM

**\$14,400,000** Lucas Cranach the Elder (1472-1553) "La Bocca della Verita" 43 4/3"x39 3/8"

**\$13,600,000** Thomas Moran (1837-1926) "Cattle Rock, Green River, Wyoming" 1907 oil 20"x30"

**\$13,200,000** 1953 Jaguar C-Type Works lightweight racing car

**\$7,150,000** Patek Philippe Reference 5016 A-010 white gold Wristwatch

**\$5,850,000** Martin Johnson Heade (1819-1904) "The Great Florida Sunset" 1887 oil 54"x96"

**\$5,178,000** Andrew Wyeth "Flood Plain" 1985 tempera

**\$4,197,000** Set of 4 Huanghuali carved wood armchairs c.1700

**\$3,456,789** Lunch with Warren Buffet

**\$3,260,000** Original "Laws of Baseball" 1857

**\$3,100,000** Gospels of Queen Theutberga illuminated manuscript c.825

**\$2,400,000** John Lennon's 1952 Gibson guitar

**\$2,350,000** Quarter Eagle \$2.50 gold coin 1808

**\$2,200,000** Handwritten Text of

**\$1,100,000** Tiffany oriental Poppy floor lamp 1910 77"h

**\$1,000,000** Charles Russell (1864-1926) "As Cochrane and Pard leaped into their saddles, Cochrane shot the Indian" watercolor 14"x17"

**\$1,000,000** Reward offered for return of Dorothy's Ruby Red Slippers from the "Wizard of Oz" stolen from Judy Garland Museum in 2005

**\$1,000,000** Ringo Starr's #1 "White Album"

**\$965,000** Gustave Le Gray (1820-84) "Boats in Port of La Harve"

**\$956,000** Mohammed Ali's gloves from Sonny Liston fight

**\$850,000** N.C. Wyeth (1882-1945) "The Boy Columbus on the Wharf at Genoa" 1917 Oil

**\$738,000** Winston Churchill's post World War II "Victory" pocket watch

**\$689,680** Alfred Bricher (1837-1908) "Calm Inlet (Bailey's Island, Maine)" oil 18"x29"

**\$658,000** Cassius Coolidge "Poker Game" (4 Dogs Playing Poker), 1894 oil

**\$650,000** One parking space at Beacon Hill Garage, Boston

**\$625,000** Mario Puzo *Godfather* type-writer, manuscript and screenplay archive

**\$483,000** Henry Remmey 7-gallon stoneware water cooler

**\$449,000** Matthew Brady's photo portrait chair c.1864

**\$437,000** King George II's armchair

**\$413,000** Golden Chalice from *Atocha* wreck 1622

**\$408,000** Samuel Loomis Chippendale shell carved Chest on Chest

**\$367,630** Margaret Thatcher's confidential dispatch briefcase

**\$365,000** Nazi Enigma M4 machine

**\$358,500** 1931 "Frankenstein" movie poster 6'h

**\$348,000** Marilyn Monroe's dress from "Somethings Got to Give" 1962

**\$310,000** Roberto Clemente's 1955 Rookie card

**\$303,000** William Bradford (1823-1892) "Boston Harbor" 1859 Oil

**\$300,210** Leica MP black paint camera

**\$264,500** Colonel Jim Corbett's W.J. Jeffrey and Co. double 450/400 caliber rifle

**\$258,000** Elvis Presley's 1976 Tour Bus

**\$256,000** Marlon Brando's Harley Davidson motorcycle

**\$237,300** Batman #1 comic book Spring 1940

**\$233,000** Edward Weston (1886-1958) "Shell", 1927 silver gelatin photograph

**\$228,800** 1968 Mercury Cougar XR-7 GTE four-speed

**\$221,000** Boston Bay Psalm Book, 1863

**\$213,500** Mills Roulette 25 cent slot machine c.1901

**\$212,500** Marilyn Monroe's grave marker

**\$210,000** Elmer Crowell (1862-1951) preening black duck wood-carving

**\$203,150** William "The Refrigerator" Perry's 1985 Super Bowl ring

**\$201,250** Colt Model 1875 Gatling gun

**\$179,250** Brooklyn Atlantics team 1860 baseball card

**\$166,750** West Troy, NY 4-gallon stoneware jug with cobalt elephant, pottery

**\$164,700** Musgo Indian Head metal gasoline sign

**\$162,500** James Gale Tyler (1855-1931) "New York Yacht Club Racing Boats in New York Harbor"

**\$153,400** William Trost Richards (1833-1905) "Coastal Cornwall View of Tintagel Castle" oil 1883

**\$152,362** William Aiken Walker (1838-1921) "The Cove at Ponce Park (Florida)" oil 6 1/2"x12 1/2"

**\$149,500** Gus Wilson oversize Mohegan Island-style carved wooden drake decoy 1890

**\$149,500** Holland and Holland four-bore double elephant rifle

**\$149,000** Sylvester Stallone black leather "Rocky" jacket

**\$146,256** Tiffany Studios Copper enamel fish nestled in seaweed box

**\$132,600** China Trade painting "Praya Grande at Macao" c.1860

**\$131,000** Tiffany leaded glass peony boarder floor lamp 1910

**\$125,475** Green Bay Packer Jerry Kramer's 1967 Super Bowl I ring

**\$121,875** Elvis Presley's Las Vegas penguin suit 1975

**\$120,000** Paul Revere "The Bloody Massacre Perpetrated in King Street Boston on March 5, 1770 by a Party of the 29th Regiment" engraving

**\$119,500** Muhammad Ali's 1975 "Thrill in Manila" white leather boxing shoes

**\$118,500** Fitz Henry Lane (1804-65) "Bark Mary" oil 19 1/2"x27"

**\$112,500** Jasper Francis Cropsey (1823-1900) "Early Morning" 1871 Oil 12"x20"

**\$111,150** Albert Bierstadt (1830-1902) "Cathedral Rocks, Yosemite Valley" oil 4"x6"



\$109,250	<u>Tucker's Naval Brigade</u> Northern Virginia Battle Flag from the Battle of Sailors Creek	\$47,500	<u>Muhammad Ali</u> signed boxing gloves	\$32,400	<u>Rocky and Rocky II</u> Pair of Shield-Back Federal side chairs	\$18,400	<u>Elmer Crowell</u> semi-palmated Plover with open beak wood carving
\$106,250	<u>Montague Dawson</u> (1895-1973) "The Flying Clipper <i>Sir Lancelot</i> " oil 24"x36"	\$47,300	<u>Cy Leonard's</u> "Happy Hazard" ventriloquist dummy	\$31,980	<u>Ralph Cahoon</u> (1910-82) "Hot Air Balloons, Mermaids and Whales" oil	\$18,075	<u>Snow White</u> life-size cutout cardboard display figure
\$106,250	<u>Ringo Starr's</u> blue stone pinky ring	\$47,150	<u>New England</u> 1932 Tavern sign	\$31,200	<u>John Haley Bellamy</u> (1836-1914) "Don't Give Up the Ship" carved eagle plaque 26"	\$17,450	<u>Elisha Taylor Baker</u> (1827-90) "Steam Yacht Stranger" 1889 oil
\$104,490	<u>Michael Jordan</u> signed Bulls home Jersey	\$46,125	<u>Folk Art</u> of "Capture of American Frigate <i>President</i> by British Frigates, War of 1812" over fireplace mantelpiece	\$27,781	<u>Signed Beatles</u> "It's a Hard Day's Night" album cover	\$16,250	<u>Geronimo's</u> deer hide pouch
\$103,400	<u>Shang Wheeler</u> pair of old squaw decoys 1925	\$45,000	<u>Cast Iron</u> Roller Skating mechanical bank c.1880	\$27,500	<u>Elvis Presley</u> "Can't Help Falling in Love" 1961 gold record	\$15,600	<u>Cunard Line</u> Liverpool to New York and Boston poster
\$100,000	<u>E. Simms Campbell</u> "A Nightclub Map of Harlem" 1932 pen and brush	\$45,000	<u>Cigar Store</u> carved wooden Indian chief 75"h	\$25,200	<u>Cast Iron</u> Packard eight-cylinder toy sedan	\$15,405	<u>Solon Badger</u> (1873-1919) "Four-masted Schooner Charles K. Schull" oil 27"x45"
\$96,000	<u>Bat Masterson's</u> Colt 45 Revolver 1882	\$43,700	<u>Chip-carved</u> Book shaped 19th c. game board	\$25,000	<u>Frederick John Mulhaupt</u> "Grey Day and Guinea Boats" 1924 oil	\$15,000	<u>Lady Gaga's</u> latex bodysuit
\$95,600	<u>Italian</u> "Casablanca" poster 1948	\$43,125	<u>Boston</u> Blackfront Cuban mahogany dressing table c.1745-1795	\$23,855	<u>Montague Dawson</u> (1890-1973) "Tall Ship <i>Port Jackson</i> " watercolor 17"x27"	\$15,000	<u>Wyeth Earp</u> signed document 1870
\$93,750	<u>Beatles</u> 1st recording contract	\$42,000	<u>Navajo</u> second phase Chief's blanket c. 1880	\$22,862	<u>Pilot Biscuit</u> from <i>Titanic</i> lifeboat 17"x24"	\$14,812	<u>Copper Pig 35"</u> Weathervane late 19th c.
\$89,625	<u>Babe Ruth</u> rookie card	\$40,388	<u>Georgia Tech</u> football from 222-0 win	\$22,020	<u>Keith Townsend</u> working scale steam radio controlled model of Steam Launch, 1985 plank on frame 47" l	\$14,760	<u>A.D. Williams</u> set of 6 swing handle Nantucket Lightship baskets
\$88,000	<u>Titanic</u> lunch menu	\$40,250	<u>Ira Hudson</u> swimming Canada goose decoy	\$21,250	<u>Oil Painting</u> by Frank Sinatra	\$14,680	<u>Silver wine cooler trophy</u> Morgan Cup won by schooner <i>Sachem</i> August 8, 1887
\$87,500	<u>Ernest Lawson</u> (1873-1939) "On the Hudson River Palisades" 1900 oil 15"x17 1/2"	\$40,000	<u>James E. Buttersworth</u> (1817-1894) "A Race Between <i>Mayflower</i> , <i>Volunteer</i> and <i>Thistle</i> Near Portland" oil 8 1/4"x12 1/2"	\$21,240	<u>Buddy L</u> pressed steel Toy Tugboat c.1928	\$14,400	<u>Joseph Stannard</u> (1797-1830) "Off Yarmouth" 1830 oil 12 1/4"x16 3/4"
\$85,500	<u>Shirley Temple's</u> 1st movie dress	\$39,550	<u>Batman</u> #2 comic book Summer 1940				<u>Att. to Nathaniel Sylvester Finney</u> (1815-79) scrimshaw walrus tusk with clip-
\$75,330	<u>Babe Ruth</u> 1921-31 bat	\$37,200	<u>Lynn Bogue Hunt</u> "Big Horn Rams" oil				
\$74,750	<u>Joe Lincoln</u> old squaw hen carved decoy	\$36,900	<u>William Gray Yorke</u> (1817-1892) "Bark <i>Monrovia</i> " oil				
\$72,000	<u>Cast Iron</u> mechanical bank "The Bread Winners" J.E. Stevens Co. 1886	\$36,650	<u>Ward Brothers</u> , Crisfield, Md., canvas back male and female wood carvings 1936				
\$68,750	<u>Montague Dawson</u> (1890-1973) "Clippership <i>Sir Lancelot</i> " oil 24"x36"	\$35,700	<u>Charles Schulz</u> (1922-2000) original 1958 Peanuts comic strip pen and ink				
\$67,200	<u>Fred Pansing</u> (1844-1912) "Fall River Line Steamer <i>Puritan</i> " oil	\$35,100	<u>John J. Audubon</u> "Fish Hawk" hand colored aquatint First Havell edition, 1930				
\$65,725	" <u>Wizard of Oz</u> " movie poster 1939	\$35,000	<u>Lock</u> of John Lennon's hair from 1966	\$20,655	<u>Greek</u> 500 B.C.E. bronze helmet		per ship and portraits of women 17 1/2" long
\$65,000	<u>Rembrandt van Rijn</u> Self-Portrait with a Cap and Scarf, bust etching, 1633	\$35,000	" <u>The Union is Dissolved</u> " Charleston, S.C. "Mercury Broadside," Dec. 20, 1860	\$20,000	<u>General Stonewall Jackson</u> letter	\$13,762	<u>Ship's Figurehead</u> from <i>Grace Salcombe</i> , 1860 painted wood 36" h
\$61,250	<u>One</u> 3.93 lb. Italian truffle	\$35,000	<u>Warren H. Harding and Calvin Coolidge</u> campaign pin 2 1/4"	\$20,000	JFK's back brace	\$13,200	<u>Judy Collins</u> 1898 Steinway piano Model A
\$60,000	<u>James E. Buttersworth</u> (1817-94) "America's Cup Race 1866, <i>Volunteer</i> vs. <i>Thistle</i> " oil 12"x18"	\$34,500	<u>Shang Wheeler</u> Duck Drake carving 12" long	\$19,200	<u>R. Lalique</u> Coty "Cyclamen" perfume bottle c.1920	\$13,145	<u>James Bond</u> "Thunderball" poster 1965
\$59,750	<u>N.Y. Yankee</u> 14" bobble head doll	\$32,500	<u>Rubber</u> handball used in	\$18,750	<u>Civil War</u> .44 caliber Henry repeating rifle		
\$57,120	<u>Baleen and Silver</u> inlaid knitting swift c. 1850						
\$56,160	<u>Masonic Order</u> glass flask c.1820-30						
\$51,750	<u>Theodore Roosevelt's</u> presentation saddle						
\$51,380	<u>Tim Thompson</u> "HMS <i>Victory</i> and <i>Agamemnon</i> Cruising in Company off the Coast" oil 22"x30"						
\$49,335	<u>Martin Luther King, Jr.</u> <i>Stride Toward Freedom</i> 1958 first edition						
\$48,000	<u>Bing Jupiter Gauge III</u> enameled toy train						



**James E. Buttersworth** (1817-1894) c. 1875 *Racing Off Sandy Hook* Oil on Canvas 26" x 40"  
Sold at Christie's for \$425,000



# RECENT SALES at AUCTION and ELSEWHERE

\$12,500	Rod McKuen's piano	"Gloucester Sky" oil	\$2,583	Fitz Henry Lane (1804-65) "New Bedford from the Fort Near Fairhaven" hand-col- ored lithograph	\$896	Pele's 2015 Brazil Team Jersey	
\$11,800	Buddy L pressed steel toy tugboat 27"	\$6,070	Jimi Hendrix "Experience" Washington, DC concert poster 1968	\$2,500	Michael Jackson's Signed Bed Pillow	\$720	Mahogany and brass ship's wheel 32" dia.
\$11,589	Norman Rockwell "Norman Rockwell Visits a Country Editor" 1946 Oil 33"x63"	\$6,000	Creek Chubb Musky Wigglefish fishing lure	\$2,250	A.L. Ripley pastoral water- color	\$690	12 Block of 24 cent Curtis biplane airmail stamps
\$11,250	Edward Moran (1829- 1901) "Passing Squall" oil 26"x36"	\$6,000	Military Cannon Bank Hubley Mfg. Lancaster, PA c.1915	\$2,250	Morris Rosenfeld (1885- 1958) "Flying Spinnaker" silver gelatin photograph 20"x16"	\$625	Dom Deluise's Pool Table
\$11,000	Titanic Turkish bath ticket	\$6,000	Signed Abraham Lincoln Carte de Visite photograph	\$2,200	WW II U.S. A-2 flight jacket	\$562.50	Brass Double T Sextant in box c. 1830 Troughton and Simms, London
\$10,800	Civil War Double Breasted Union officer's frock coat	\$5,505	Ship's Bell from HMS Mars, 1805	\$1,875	Reynolds Beal (1867-1951) "Mackerel Seining," 1937 watercolor 12"x16"	\$550	Childe Hassam 1910 Letter
\$10,625	Herreshoff Manufacturing Co. Bronze yacht winch c. 1900 15" h	\$5,138	William Lionel Wyllie (1851-1931) "The Pool of London" oil 28 1/4"x16 1/8"	\$1,840	Clark Voorhees carved kill- er whale 18"l	\$540	New York Harbor Navigational Chart 1875
\$9,720	Revolutionary War engraved powder horn 15"	\$4,500	Battleship Maine toy cast iron bank c.1898	\$1,725	"Whale Hunting in the Bering Sea" scrimshawed walrus tusk c.1890-1910 24"l	\$525	Christening Gavel for Ship Lady Hayter c. 1888
\$9,336	Doors 1967 concert poster Susquehanna University	\$3,840	Signed studio photograph portrait of Adolf Hitler	\$1,600	Pair of Beatles' Concert Tickets	\$500	Mercury Stick Barometer c. 1910 Negretti and Zambra, London 36"l
\$9,175	Charles Pears (1873-1958) "Southern Railway Paddle Steamers in Royal Navy Review" oil 32 3/4"x 50"	\$3,645	Late 19th Century painted Barber Pole 30" h	\$1,600	Burt Reynolds' 1952 Palm Beach High School Football Trophy	\$500	Sammy Davis Jr's Cowboy Boots
\$8,750	British Cutter Yacht water- line model 19th c. 30"x17"x29"	\$3,510	Jose Formoso Reyes Nantucket basket pocket- book with carved bone seagulls on top	\$1,560	Pair of Port Starboard Meteorite lanterns with Fresnel lens	\$475	Chelsea Bulkhead bronze clock c. 1965 7" dia.
\$8,750	Thomas Buttersworth (1768-1828) "The Fleet Making for Open Sea" oil 18"x24"	\$3,000	Club Handbook for the Royal St. Georges Golf Club	\$1,560	Eight-Day Chronometer in box Brockbank & Atkins, London 4" dia.	\$460	Alan Shepard Autographed NASA Moonwalk photo- graph
\$8,505	Silk Civil War sailor's shirt	\$3,000	Victoria 1861 builder's half model 63" l	\$1,500	Half Hull Model of small schooner late 19th c. 20"	\$448	Jerry Lee Lewis' Bible and Hymn Book
\$8,450	Montague Birrell Black White Star Line - Olympic and Titanic poster 1910	\$2,750	Pair of British Copper Running Lights, early 20th century	\$1,000		\$240	Four champagne bottles from wreck of RMS Republic 1909
\$8,257.50	Nicholas Pocock (1740- 1821) "Battle of Trafalgar" pen and ink wash 13"x21 3/4"					\$188	Pair of Eames Fiberglass Shell Side Chairs
\$8,257.50	Nicholas Pocock (1740- 1821) "Battle of Trafalgar" pen and ink wash 13"x21 3/4"					\$144	Five Color Peking Glass Snuff Box
\$8,257	Charles Brooking (1723- 1759) "A Vice Admiral of the Red's Flagship Running Before the Wind" oil 11 1/4"x16 1/2"						
\$8,257	Charles Edward Dixon (1872-1934) "Thames River) Opposite Somerset House" watercolor 19 1/2"x29 1/2"						
\$7,800	Peter Libbey carved wood- en eagle						
\$7,707	Jack Spurling (1871-1933) "HMS Sandwich Laying Her Mooring at Sunset" watercolor 14 5/16"x 20 1/16"						
\$7,150	Tomahawk peace pipe						
\$6,875	14 Strands of Thomas Jefferson's hair snipped at the time of his death						
\$6,600	Desco U.S. Navy Mark V diving helmet						
\$6,490	Emile Gruppe (1896-1978)						



Montague Dawson (1890-1973) *Packetship of the Enoch Train Line Running Before the Wind* Watercolor/Gouache 21" x 28" \$25,000



# Upcoming Marine Art Exhibitions and Events Around the Globe



**Marine Art at the Historic Ocean House Resort**  
September 6 -  
December 5, 2016

The 5th Annual Exhibition and Sale of over 30 Paintings by the World's Leading Marine Artists from the J. Russell Jinishian Gallery at the Historic Ocean House Resort, America's # 1 Resort Hotel (*Travel and Leisure*, 2014). Watch Hill, RI – 401-584-7000 – oceanhouse.com

**Ed Parker (b. 1946)**  
*Croquet Players out to Sea, Ocean House Resort, Watch Hill, Rhode Island, 1898*  
Oil on Panel 16" x 22" \$6,500

## AMERICAN IMPRESSIONIST: Child Hassam and the Isles of Shoals

More than 40 plein air oil paintings and watercolors from the late 1880s to 1912 inspired by the rocky islands in the Gulf of Maine.

**Peabody Essex Museum**  
Salem, MA  
978-745-9500 • pem.org  
July 16 – November 6

## AMERICAN SOCIETY OF MARINE ARTISTS, NORTH REGIONAL EXHIBITION

50 works of art by members of the Society from the Northern United States and Canada depicting the variety of today's marine art.

**Minnesota Museum of Marine Art**  
Winona, MN  
866-940-6626 • mmam.org  
Through July 24

## ANNUAL TRAIN SHOW

Steve Cryan's new, state-of-the-art exhibit of the miniature world of model trains.

**Connecticut River Museum**  
Essex, CT  
860-767-8269 • ctrivermuseum.org  
Mid November – Mid February 2017

## ANTIQUES AND CLASSIC BOAT RENDEZVOUS

On view and on parade are 40 classic vessels, including sailboats, cruisers, and runabouts displaying excellence in restoration.

**Mystic Seaport**  
Mystic, CT  
mysticseaport.org • 860-572-6322  
July 23-24

## ARTSHIP OLYMPIA

16 art installations by 16 artists aboard Cruiser Olympia representing each artist's interpretation of the vessel and its history.

**Independence Seaport Museum**  
Philadelphia, PA  
215-413-8655 • phillyseaport.org  
Through October 2

## BEACH LIGHT:

**Paintings by Eileen Dawn Skretch**  
Seaside paintings featuring subtle color and sharp contrasts by Salmagundi Club member Eileen Dawn Skretch.

**Southampton Historical Museum**  
Southampton, NY  
631-282-2494  
southamptonhistoricalmuseum.org  
Through October 22

## A BROAD REACH: 50 Years of Collection

Artwork, objects, watercraft, tools, ship models and artifacts preserving and capturing the rich history, traditions and culture of the Chesapeake Bay are on display in celebration of the Museum's 50 Year Anniversary.

**Chesapeake Bay Maritime Museum**  
St. Michaels, MD  
410-745-2916 • cbmm.org  
Through February 28, 2017

## CLOSE TO THE WIND: Our Maritime History

Through paintings, photographs, maps, charts, and instruments the nearly 400-year maritime history of Greenwich, CT is explored and brought to life.

**Greenwich Historical Society**  
Greenwich, CT  
203-869-6859 • greenwichhistory.org  
Through September 4

## COLD SPRING HARBOR WHALING MUSEUM

A fully equipped whale boat is the centerpiece of their permanent collection, accompanied by an extensive collection of scrimshaw, artwork, artifacts, whalebone, and whale teeth.

## Whaling Museum

Cold Spring Harbor, NY  
631-367-3418  
cswhalingmuseum.org  
Ongoing

## DEPARTURES: Nine New Paintings by Robert Claiborne Morris

Abstract and representational oil paintings portraying departures of vessels to distant places, as well as inward looking, imaginary departures.

**Ships of the Sea Maritime Museum**  
Savannah, GA  
912-232-1511 • shipsofthesea.org  
Through July 24

## THE FACE OF NELSON

A humanizing look at Admiral Horatio Nelson (1758-1805) is revealed via his 1798 life mask, accompanied by period paintings, and prints from the Naval War College Museum, the Navy Art Collection, U.S. Naval Academy Museum, and Anne S. K. Brown Military Collection at Brown University.

**Naval War College Museum**

Newport, RI  
401-841-4052 • usnwc  
Through September 30

Continued on next page





**Carl Evers (1907-2000)** *East River, New York, Showing the Con Edison Steam Plant and the Coca-Cola Plant, 1949* Watercolor 16" x 12" \$8,500

#### FIFTY YEARS OF MARITIME ART

Paintings by the museum founder, Hervey Garrett Smith, scrimshaw from Cold Spring Harbor Whaling Museum, and nautical handicrafts commemorate the 50th Anniversary of the Museum.

#### Long Island Maritime Museum

West Sayville, NY  
631-447-8679 • limaritime.org  
Through July 31

#### FIVE CENTURIES OF MARINE ART

72 marine paintings and 81 ship models from across the centuries by leading artists like Ludolf Backhuysen, Boudin, Thomas Hoyne, Willem van de Velde the Younger, John Stobart, Roy Cross, Charles Brooking, John Wilson Carmichael, and Montague Dawson.

#### Channel Islands Maritime Museum

Oxnard, CA  
805-984-6260 • cimmvc.org  
Ongoing

#### THE FOLK ART COLLECTION OF ELIE AND VIOLA NADELMAN

Over 200 objects dating from 1770, including paintings, ship models, sculpture, tapestry, and stoneware from the 15,000 item collection of American Folk Art of sculptor and Mrs. Elie Nadelman, are presented alongside significant sculptures by the collector to illustrate the nexus between Folk Art and modernism.

**New York Historical Society**  
New York, NY

212-873-3400 • nyhistory.org

Through August 21

#### Addison Gallery of American Art

Andover, MA  
978-749-4000  
andover.edu/museum/Addison  
Opens in September

#### FROM INSIDE THE COLLECTION

Art and artifacts from the museum's collection of Great Lakes shipwrecks.

#### Door County Maritime Museum

Sturgeon Bay, WI  
920-743-5958 • dcmm.org  
Through November 6

#### A GOOD SUMMER'S WORK:

##### J. Alden Weir, Connecticut Impressionist

Over 40 paintings of, or inspired by Connecticut by J. Alden Weir (1852-1919) and friends, John Singer Sargent, Childe Hassam, and Emil Carlsen.

#### The Lyman Allyn Art Museum

New London, CT  
Lymanallyn.org • 860-443-245  
Through September 11

#### THE IMPORTANCE OF PLACE:

##### A Sketchbook of Drawings by Stuart Davis

Drawings from sketchbooks of the working waterfront, upland moors, and neighborhoods of Gloucester, MA by an iconic 20th c. American artist.

#### Cape Ann Museum

Gloucester, MA  
978-283-0455 • capeannmuseum.org  
Ongoing

#### INAUGURAL EXHIBITION OF 2016 COAST GUARD ART COLLECTION

New paintings of the highest merit, depicting the U.S. Coast Guard in action, selected by jury to be exhibited and accepted into the USCG Permanent Collection.

#### Salmagundi Club

New York, NY  
212-255-7740 • usscg.mil/art  
July 3-15

#### INK AND WATER:

##### Sailors' Tattoos

19-21st century tattoo ephemera, equipment, designs and advertisements.

#### Minnesota Museum of Marine Art

Through December 14

#### INNER LIGHT:

##### The World of William Bradford

Oil paintings, watercolors, and sketchbooks offer a retrospective on the career of William Bradford (1823-1892), an influential Hudson River School artist, known for his paintings of ships and seascapes.

#### New Bedford Whaling Museum

New Bedford, MA  
508-997-0046 • whalingmuseum.org  
Through July 2017

#### MAINE: A CONTINUUM OF PLACE

Vintage photographs and postcards of coastal Maine from the Museum's Collection are juxtaposed with images of the same locations painted by 17 contemporary Maine artists.

#### Penobscot Marine Museum

Searsport, ME  
207-548-2529  
penobscotmarinemuseum.org  
Through October 16

#### MARINE ART OF TODAY AND YESTERDAY

35 paintings from yacht racing and naval battles to port scenes and coastal landscapes by leading marine artists, including J. E. Butterworth, Christopher Blossom, Roy Cross, Don Demers, Jim Griffiths, Antonio Jacobsen, Patrick O'Brien, Tim Thompson, and many others.

#### Union League Club

37th St and Park Avenue  
New York, NY  
203-259-8753  
jusselljinishiartgallery.com  
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 Griffiths, Ian Marshall, Victor Mays, John Mecray, Stanley Meltzoff, Leonard Mizerek, James Prosek, Keith Reynolds, Arthur Shilstone, John Stobart, Robert Weiss and others.

#### J. Russell Jinishiart Gallery

1899 Bronson Road  
203-259-8753  
jusselljinishiartgallery.com  
Ongoing

#### THE MINIATURE SHIPS OF WINNIFRIED & AUGUST F. CRABTREE

A remarkable miniature fleet of ship models ranging from a primitive raft to an exquisite Venetian galleon created by August Crabtree with the assistance of his wife.

#### Newport News, VA

751-596-2222 • marinersmuseum.org  
Ongoing

#### MODEL YACHT REGATTA

J Class and East Coast 12-Meter class race in waters off the North Dock.

#### Mystic Seaport Museum

August 5-7

#### 150 YEARS OF MARINE ART

Selections from the most extensive collection of 19th and 20th century European and American marine art in the Midwest, including Winslow Homer, James E. Buttersworth, Abraham Hulk, Alfred Bircher, Keith Reynolds, Tim Thompson, and others.

#### Minnesota Museum of Marine Art

Through November 3

#### OVER EAST, AN ARTIST'S

##### JOURNAL:

##### Paintings by Robert Beck of the Contemporary Maritime Community

Over 40 paintings of the artist's best work portraying the working life and landscape of Maine's coastal towns.

#### Maine Maritime Museum

Bath, ME  
207-443-1316  
mainemaritimemuseum.org  
September 17 – January 22, 2017

#### PAINTING 70 YEARS

Bert Wright and Trevor Chamberlain celebrate their long careers with an exhibition of oils and watercolors painted on location in the Americas, Far East, Middle East, Europe, London, and along the Thames.

#### Mall Galleries

London, ENGLAND  
020 7930 6844  
October 17-22

#### PHOTOGRAPHS OF THE SEA BY MICHAEL KAHN

Photographs of seascapes and magnificent sailboats by world renowned photographer Michael Kahn.

#### Maritime Gallery

Mystic Seaport  
July 23 – September 25

#### PLEIN AIR PAINTERS OF AMERICA: 30th Anniversary Exhibition and 100th National Parks Anniversary Exhibit

50 paintings by members of the Plein Air Painters of America including John Cosby, Gill Dellinger, Don Demers, and West Fraser.

#### Steamboat Art Museum

Steamboat Springs, CO  
970-870-1755  
steamboatartmuseum.org  
August 1 – September 30



### THE PLEIN AIR PAINTERS OF THE MARITIME GALLERY

An exhibition and sale of new works painted during the month of June on the grounds of the Maritime Gallery and along the Mystic River.

#### Maritime Gallery

Mystic Seaport  
Through September 25

### POSTERS OF WORLD WAR I

Artwork and illustrations portraying the war front, women's role in the war, new technologies, and American allies and enemies during World War I.

#### Art and Space Museum

Washington, DC  
202-633-1000 • airandspace.si.edu  
Opens April 2017

### RAVEN'S MANY GIFTS:

#### Native Art of the Northwest Coast

Native American art from the Pacific Northwest Coastal communities, created over the past 200 years, including ceremonial regalia, trade goods, and artwork.

#### Peabody Essex Museum

Salem, MA  
978-745-9500 • pem.org  
Through December 31, 2017

### RIVER PERSPECTIVES:

#### Paintings by Tom Maakestad and Don Schmidlapp

Paintings exploring the unique environment of the Mississippi River by two of Minnesota's plein air painters. The third Museum Exhibition in its Mississippi River Series.

#### Minnesota Museum of Marine Art

Through December 23

### ROYAL SOCIETY OF MARINE ARTISTS ANNUAL EXHIBITION

With over 400 works of art, this is the largest annual exhibition by some of the most distinguished marine artists working today in celebration of the Society's 50th Anniversary, with demonstrations during the first week by members of the Society.

#### Mall Galleries

London, ENGLAND  
020 7930 6844 • mallgalleries.org.uk  
September 28 – October 8

### SEA FAIRE

Arts and crafts fair celebrating Long Island's maritime heritage.

#### The Whaling Museum

Cold Spring Harbor, NY  
631-367-3418 • cswhalingmuseum.org  
October 2

### SELECTIONS FROM THE PERMANENT COLLECTION, Spring 2016

On view are paintings by Thomas Eakins, Winslow Homer, John Singer Sargent, John Sloan, John Sheeler, and Jackson Pollock are among the most well-known and best loved paintings in the Museum's collection.

#### Addison Gallery of American Art

Andover, MA  
Through July 31

### 17TH NATIONAL EXHIBITION OF THE AMERICAN SOCIETY OF MARINE ARTISTS

Juried exhibition with nearly 100 new works of art by members of the American Society of Marine Artists including John Atwater, Del-Bouree Bach, Jim Griffiths, Don McMichaels and others.

#### Muscarelle Museum

Williamsburg, VA

757-221-2700 • muscarelle.org

September 9 – November 11

#### Chesapeake Bay Maritime Museum

St. Michaels, MD

November 25 – January 25, 2017

#### Academy Art Museum

Easton, MD

410-822-2782 • academyart.edu

February 8, 2017 – April 1, 2017

#### Quinlan Visual Art Center

Gainesville, GA

770-536-2575 • quinlanartscenter.org

April 13, 2017 – June 3, 2017

#### Minnesota Museum of Marine Art

Winona, MN

June 26, 2017 – September 15, 2017

#### Mystic Seaport Museum

Mystic, CT

October 2, 2017 – January 20, 2017

### A SINGLE GOAL:

#### The Art of Trumpy Yacht Building

Wood boat building as an art form is explored through models, paintings, historic photographs, artifacts, and the drawings of John Trumpy, Sr., famous naval architect.

#### Chesapeake Bay Maritime Museum

August 6 – November 27

### SOUTH STREET SEAPORT MUSEUM

Paintings, drawings, scrimshaw, prints, photographs, navigational instruments, and historical objects are among the 30,000 objects of the museum's collection documenting New York City's rise and prominence as a world port.

#### South Street Seaport Museum

New York, NY

212-748-8600

southstreetseaportmuseum.org

Ongoing

### TATOO & SCRIMSHAW:

#### The Art of the Sailor

Nautical tattoo art, scrimshaw and other sailor art, and archival and contemporary photographs.

#### Santa Barbara Maritime Museum

Santa Barbara, CA

805-962-8404 • sbmm.org

October 31

### 37TH ANNUAL INTERNATIONAL MARINE ART EXHIBITION AND SALE

A juried show of paintings, drawings, sculpture, scrimshaw, and models by over 100 award-winning marine artists from around the world.

#### Maritime Gallery

Mystic Seaport

Mystic, CT

October 1 – December 3

### TRAILBLAZING: 100 Years of Our National Parks

Original art for postage stamps featuring America's national parks.

#### Postal Museum

Washington, DC

202-633-1000 • postalmuseum.si.edu

Through May 25, 2018

### 20TH ANNIVERSARY EXHIBITION

Paintings, drawings, and sculptures by the members of the Australian Society of Marine Artists in celebration of this milestone anniversary.

#### Royal Art Society

Sydney, AUSTRALIA

02 4757 2218

marineartistsaustralia.au

October 14-30

### 23RD ANNUAL MARITIME ART EXHIBITION

Juried exhibition of artwork by the finest marine artist working today, as well as a "Plein Air/Paint Out for marine artists, sponsored by the American Society of Marine Artists.

#### Coos Art Museum

Coos Bay, OR • 541-267-3901

Coosart.org

July 9 – September 24

### WASHED ASHORE: Art to Save the Sea

17 larger-than-life marine wildlife sculptures, from sea urchins to sharks, made of plastic debris from the ocean highlight the perilous conditions of the world's oceans.

#### National Zoo

Washington, DC

202-633-4888

si.edu/museums/national-zoo

Through September 5

### WE'VE GOT YOU COVERED:

#### Art from MotorBoating Magazine Covers 1914-1935

30 MotorBoating Magazine covers commemorate the fashionable motor boats of a bygone era, and honor the execution of fine artistry, which made them visually appealing and historically significant.

#### New Hampshire Boat Museum

Wolfboro, NH

603-569-4554 • nhbm.org

Through October 10



Tim Thompson (b. 1951) Astra, Yankee, Royal Yacht Victoria and Albert III, Endeavour I, and Westward Off the Needles, Isle of Wight Oil on Canvas 12" x 16" \$12,500



devoted a two-page spread in each issue to representing the magical beauty of being on the water through the eyes of leading contemporary artists, including **Christopher Blossom, Don Demers, Sergio Roffo, John Barber, Keith Reynolds, William Duffy, and Sally Fisher** among others. (soundingsonline.com)

Of interest to both marine art collectors and historians was this year's **28th Annual Scrimshaw Weekend** held in May at the **New Bedford Whaling Museum** in **New Bedford, Massachusetts**, sponsored by **Northeast Auctions, Antiques Digest, Arts and Antiques Weekly, and the New England Antiques Journal**. This event, the only event of its kind anywhere in the world each year, features a Nautical Antiques Show of scrimshaw, instruments, tools, books, ship models, paintings, prints, etc. by private dealers, and seminars and the presentation of papers by experts on subjects of interest to people in the field. The feature presentation in 2015 was entitled "Totem Poles Palaoa Moai Meet Mutt and Jeff, Scrimshaw in the Pacific Souvenir Trade, 1783-1940" by **Stewart M. Frank, PhD**, Director of the **Scrimshaw Forensic Laboratories** and Senior Curator Emeritus at the **New Bedford Whaling Museum**, and the

driving force behind the whole symposium.

But the subject on everyone's mind, and the topic of most interest this year, is the intense debate going on within the field of scrimshaw, the wildlife world, and legislatures in states and countries around the world on the potential ban of the sale of ivory to help stem the tremendous tide of worldwide ivory poaching. The current approach both in the U.S. and abroad is to apprehend the poachers, confiscate the ivory, and destroy it. In the U.S., that means stockpiling the ivory in a warehouse in **Colorado Springs, Colorado** and crushing it to dust (after taking one ton of it to **Times Square** in New York in 2015 and publicly destroying it there). Recently in **Nairobi**, the Kenyan government burned \$100 million worth of ivory (approximately 105 metric tons) from 7,000 elephants. The street value of just one kilogram of ivory is about \$1,000. It is mostly being sold in Asia, especially **China** where they use ivory to make everything from combs and trinkets to high class frames. As Kenyan President **Uhuru Kenyatta** put it, "No one, and I repeat, no one has any business in trading ivory, for this trade means death – the death of our elephants and the death of our national heritage." **Richard Leakey**, son of archeologist **Louis Leakey**,

and one of Kenya's leading conservationists says, "We shouldn't have to burn 105 tons of ivory and 100 and a half tons of rhino horn. It's a disgraceful shame this continues."

The real debate is taking place on a state by state and country by country basis, where legislation is being introduced to simply ban the sale of **all** ivory as a solution to the problem. Currently in the United States where the law is set by a combination of **U.S. Fish and Wildlife Service** regulations, Executive Orders, and **International Conservation Treaties**, it is essentially illegal to sell or import any African elephant ivory that cannot be proven to have been "harvested" before 1976. Asian elephant ivory must be at least 100 years old, and imported before 1982. Whale ivory must be at least 100 years old and/or have been registered with the **Feds** before 1973. Individuals who can prove that a piece of ivory, whale tooth, or elephant ivory has been in the family for a long time can sell it, but no ivory, except in special cases, can be traded or sold across state lines. However, these laws and regulations are complex and hazy. If you call the **Fish and Wildlife Service** in Washington five times, you'll get five slightly different answers.

The proposal to ban the sale of all ivory would





mean that, for an example, it would be illegal to sell an antique brooch that your grandmother had given you, a hair brush with an ivory handle, or even a piano with ivory keys. To many this seems like going way too far. Even the **National Rifle Association** has objected saying, any owners of antique guns have stocks that are inlaid with ivory. The **League of American Orchestras** is complaining because currently there is a ban on travel with musical instruments purchased after February 25, 2014 that contain any inlaid elephant ivory. For its part, the **Federal Fish and Wildlife Service** has proposed an amended rule that “Prohibits the interstate commerce in ivory with specific limits and exceptions for certain preexisting manufactured items, such as musical instruments, furniture pieces, and firearms that contain less than 200 grams of ivory.”

At issue is more than just one person wanting to carry a gun or an instrument. In **Japan**, **Yahoo** has been criticized for the large scale sale of ivory and ivory items online. In **Japan**, a 1989 treaty bans the sale of raw ivory or ivory products, but the **Environmental Investigation Agency** in **Washington, D.C.** says that more than 12 tons of ivory products were sold on **Yahoo Japan** between 2012 and 2014, many

using fake documents to legalize illegal ivory. The problem in **Japan** is that there is no registration requirement for elephant tusks, and the tusks are not marked in any way to document them. According to “Arts and Antiques Weekly,” over 1.1 million people have already endorsed an online petition to compel **Yahoo** **Japan** to stop its sale of ivory products.

Perhaps you all will remember the case of the **Ohio** dentist who became a worldwide pariah for shooting to death **Cecil the Lion** in **Africa**. In the State of **Connecticut** this led directly to bill SB227, now known as Cecil’s Law, which makes it a felony to own any object made of elephant ivory, punishable by two years in prison and a \$10,000 fine. In addition to paying homage to Cecil the Lion, Cecil’s Law is an acronym for **Conserving Ecosystems by Ceasing the Importation of Large Animal Trophies**, focusing on five African species, including elephants, rhinos and tigers. This law will apparently even sanction searches and seizures in people’s homes based on the probable cause that you own a piece of ivory. Hidden in there is an exception, where if you own ivory, and lived in **Connecticut** before the law was passed, you can go to the **Connecticut Commissioner of Energy and Environmental Protection**

and get a “Certificate of Possession,” which will allow you to keep the ivory, but would not allow you to sell it or trade it. Anyone who moves to **Connecticut** after the law was passed with ivory in their possession is simply out of luck.

Many state and federal versions of these laws were scheduled to go into effect in the summer of 2016. **New York** and **New Jersey** are debating their own ban, with caveats saying that “ivory that was taken before February 26, 1976 and is a fixed component of a larger manufactured item, and is not in its current form the primary source of total volume for each item”—the total volume of aggregate components less than 20%—it might be considered exempt. Then there’s **Cartie Chan**, Active Chairman of the **Department of Land and Natural Resources** in **Hawaii**, who said simply, “Whenever you start to exempt a particular item, for some reason it becomes a slippery slope. . .an outright ban is a lot more efficient.” In **Hawaii**, if they pass a ban, they say they won’t enforce it for two years. “So people will have two years to get rid of the jewelry they want before it becomes illegal,” says Representative **Ryan Yamane**, Chairman of the Committee.



## John Mecray: Poetry in Motion...

Since 1977 John Mecray has devoted his considerable talents to depicting the remarkable beauty of the classic yachts from the Golden Age of Yachting. Here is one of the artist’s most iconic paintings depicting the pure thrill and speed of big boat racing.

**John Mecray (b. 1937)**  
**America’s Cup 1934**  
**Winner J-Boat Rainbow**  
**Powering Ahead**  
**Acrylic on Canvas 21” x 49”**  
**\$135,000**





**Paul Garnett (b. 1951)**  
***A Rare Peace, The English Fleet***  
**by Moonlight, Portsmouth Harbor,**  
**1802**  
**Oil on Canvas 22" x 30"**  
**\$ 9,500**

After nearly 20 years of constant war the British and French signed a peace treaty in 1802, one that proved to be as fragile as Lord Horatio Nelson had earlier predicted.

This painting shows the British warships in Portsmouth Harbor at the Spithead Anchorage during this period of truce. The Artist reflects: "I thought that it would make an interesting subject to have these ships of war – England's 'wooden walls' – idle and somewhat out of their element. During such times the navy was partly in 'ordinary,' the men by and large not allowed even shore leave for fear that they would 'run' or desert. There is, to me, something almost haunting about an image of vessels, created to wage war, sitting idle and awaiting the orders that will send them to do what they were built to do – keep England free from enemies and invasion."

From left to right you can see a 24-gun frigate sailing out, probably on channel patrol, the flagship to her right, in the center a 36-gun frigate coming to anchor under short sail, and to the right and in the foreground, a 74-gun ship of the line. Also, the boats pass between the 74 and the flagship, whose cabin windows are aglow in the pale moonlight.

Even legislators are confused. The State of **Virginia** first passed a ban then rescinded it. **Connecticut** Representative **Mitch Bolinsky** has said, "This is bad legislation. The problem is not with antique ivory items, but with the poachers in Africa. That's where enforcement efforts should be directed." He points to a *Washington Post* article that says that 23 of the biggest ivory seizures between 2009 and 2011 proved that the route for illegal ivory is directly from **Africa** to **Southeast Asia**. And in fact, the U.S. Customs and Border Protection has not uncovered a significant shipment of illegal ivory coming into the United States since 2004. With California's ban set to take effect in June 2016, Bolinsky observes that they are budgeting \$1.7 million to enforce their version of a ban when "that money would be better spent going after the poachers." As of this writing, the bills to ban ivory sales outright beginning in 2016 in **Connecticut** and **Vermont** has fallen short in the legislature. We'll see what next year brings.

What's the marine industry perspective on whale ivory, and scrimshaw in particular, which would also be barred under a total ban? As aforementioned scrimshaw authority and historian **Stewart Frank** noted, "It's not as if whales were killed for ivory at any time, yesterday or today. Whales teeth and skeletal bone were strictly and exclusively byproducts of a commercial hunt long gone."

History and ship model fans had their own treat this past winter when the **37th Annual Ship Model Exhibition** was held at the **USS Constitution Museum**, sponsored by the **USS Constitution Model Shipwright Guild** where 50 models of all types and sizes were on display complimented by paintings by members of the **American Society of Marine Artists**. Members of the Guild were on hand

throughout the exhibition working on models, discussing their projects, and sharing tips and techniques of the trade. Of special interest was highly regarded ship modeler **Rob Napier**, known throughout the field as the former editor of the *Nautical Research Guild Journal*, the author of *Valkenisse, Retourschip of 1717* (Seawatch Books, 2008), who also refreshes and restores models for the **New York Yacht Club**, the **Forbes Collection**, the **Museum of Fine Arts, Boston**, the **Thomson Collection** at the **AGO** (Art Gallery of Ontario). He was on hand throughout the exhibition with one of his current projects, cleaning and restoring a late 19th century model of the **USS Constitution** which had been built by one of her crew members during that time. The **USS Constitution Model Shipwright Guild** is the largest ship model association on the East Coast, meeting the first Tuesday of every month at the **USS Constitution Museum**. More information on the Guild can be found at [uscm.org](http://uscm.org).

Builders and enthusiasts of model sailing yachts will also be interested in the **U.S. Vintage Model Yacht Group**, whose Web site features a written history and photographs of model yacht racing from its earliest days in the late 19th century right through to the present. Visit their Web site [usvmg.com](http://usvmg.com).

The **Scale Ship Modelers Association of North America** was founded in 1988. It encourages all types of model boat building from static to radio controlled models. Their site lists model member clubs from across the country, models made by individual members, and even offers an opportunity to purchase insurance for model club exhibitions. The Web site is [ssmana.org](http://ssmana.org).

If you are on the West Coast and interested in seeing ship models, you may want to pay a visit to the **Los Angeles Maritime Museum** in **San Pedro**, housed in a 1941 WPA build-

ing, the original base for the ferry service from **Los Angeles Harbor** to **Terminal Island**. This massive 75,000 sq. ft. facility features more than 700 ship models and changing exhibitions. Their big news is that renovations on their massive Navy Hall will be completed in time for the Labor Day Fleet Week in Los Angeles Harbor. The centerpiece of the renovation is the massive 11 ½ ft. model of the aircraft carrier **Nimitz**. The museum is also one of more than 2,000 museums across the country known as **Blue Star Museums**, which offer free admission to military personnel and their families in a collaborative program with the **National Endowment for the Arts** and the **Department of Defense**. You can a list of all these museums as [arts.gov/national/blue-star-museums](http://arts.gov/national/blue-star-museums).

For modern ship fans, there's a fascinating Web site [www.shipspotting.com](http://www.shipspotting.com) where you can see photographs of over one million commercial and pleasure vessels which you can track in real time, and get up-to-date industry shipping news, and even watch live videos of commercial traffic and harbors from around the world!

Past President of the American Society of Marine Artists **Russ Kramer**, continues his passion rendering the great yachts of the world in dramatic fashion (see page 5). Recently these have included paintings of *Tamerlane* 1906, *Malabar X* 1930, and *Finisterre* 1956 and the New York Yacht Club Herreshoff 40 Class from 1916. He said his ability to depict huge seas comes directly from his firsthand experiences in the Gulf Stream aboard **Harvey Howalt's** 40-meter sailing yacht *Islandia*, which Russ has helped sail each year from **Newport** to **Jamaica**, and on which he happily serves as "political foil, card partner, and ballast."

Another art collection only a selected few get to see is that which hangs on the walls of the **White House** in **Washington, D.C.** When a



new First Family moves in, the curator's office selects pieces to display—paintings and sculptures—in both the public and private spaces. But Presidents and their families of course have final say. **George W. Bush**, for example, displayed a cowboy painting by **W.H.D. Koerner** called “A Charge to Keep” in the Oval Office. (In fact, he liked the title so much he named his campaign memoir after it.) Among George Bush's other paintings were also naval paintings of marine artist **Tom Freeman** (1952-2015). The Obamas apparently have an interest in modern art. The Oval Office for example, includes two paintings by **Edward Hopper**; one from the **Whitney Museum of American Art**; and abstract paintings by **Mark Rothko** and **Robert Rauschenberg**. This is something new for the White House staff. **William Allman**, longtime curator of the collection, said, “There was a discussion about the President and First Lady liking more abstract art. Our collection (of 500 paintings) doesn't really have any of that.”

What's in store art-wise if **Hillary Clinton** is elected President? Well, as First Lady, her

preference was for paintings by **New Mexico** artist **Georgia O'Keefe**. Although I don't think we'll find that on the Democratic National Committee platform.

Of course, the big news out of Washington this year is, what else, a monetary one. It was announced by the **U.S. Treasury Department** that a picture of 19th century anti-slave activist **Harriet Tubman** would replace that of **Andrew Jackson** on the front of the \$20 bill in 2020. In **Britain**, at just the same time, the **Bank of England** announced that it is switching 8th century economist **Adam Smith's** portrait on its new £20 note to that of painting **J.M.W. Turner**, one of the greatest marine artists of all time. The new bill will feature a 1799 self-portrait of the artist; the quote, “Light is therefore Color”; and a small image of Turner's most famous naval painting “The Fighting *Temeraire*.” The new note will be introduced in 2020. Hey, maybe there's hope for one of our guys on the \$50 bill or the \$100 bill. It could happen. . . Wouldn't you like to say, “Give me 3 Demers,” meaning 3 100 dollar bills?

Speaking of **Don Demers**, he has kept up his usual peripatetic schedule this year. Running sold-out workshops from **Maui**, to **Boothbay, Maine**, **Venice, Florida**, and **Provence, France**, he tells me that after years of sold-out workshops, he's actually been rethinking his approach, and rededicating himself to teaching in a new way. He told me that he realized that the normal five-day workshop is not enough to try to impart the essence of a body of knowledge that it took him years to accumulate. “It's just like getting to know somebody. You don't get to know them in a few days. It takes time.” Now, instead of asking his students to come in, sit down, and walk away in a few days with a finished painting or two, he's calling his approach “Holding a visual conversation with the outside world.” He's having his students first spend time just observing nature. He says that if you want to paint trees, first observe the branches, how the tree grows, and sketch various aspects of the tree at different times of day, at different angles etc., slowly building a rapport with the subject until you've begun to understand it. Only then, he feels, are you ready

Continued on page 23



Geoff Hunt (b. 1948)

*HMS Surprise in the Adriatic*

Oil on Canvas 18" x 24" \$15,500

Readers of the epic Patrick O'Brian series of Napoleonic sea stories will recognize this handsome frigate *HMS Surprise* as Captain Jack Aubrey's favorite command. In the real Royal Navy the *HMS Surprise* began life as the French Corvete *Unite*, which was captured by the British in 1798 and gained notoriety for cutting out and re-capturing the *HMS Hermione*. Here the artist, who painted all of the cover paintings for the U.S. edition of the O'Brian series, shows the ship cruising the Adriatic in search of yet another enemy "prize" to capture.



# Noteworthy

## **American Impressionist: Child Hassam and the Isles of Shoals**

Edited by Austen Barron Bailly and John Coffey

Yale University Press

Hardcover ISBN: 9780300217315

124 p \$35

To order: [yalebooks.com/art](http://yalebooks.com/art)

This is a stunning exploration of Appledore, the largest island in the Isles of Shoals, a favorite subject for America's foremost impressionist painter in the late 19th early 20th century, Child Hassam (1859-1935).

## Painting the Southern Coast

THE ART OF WEST FRASER



With Introductory Essays by Jean Stern and Martha R. Severens

## **Asia in Amsterdam: The Culture of Luxury in the Golden Age**

Edited by Karina H. Corrigan, Jan van Campen, Femke Dieveks, with Janet C. Blyberry

Yale University Press

Hardcover ISBN: 9780300212877

356 p \$65 To order: [yalebooks.com/art](http://yalebooks.com/art)

A lavishly illustrated catalog discussing the array of luxury items brought back to the Netherlands from the Far East by Dutch maritime traders, and how these items contributed to the enhancement of Dutch society.

## **The Auctioneer: Adventures in the Art Trade**

Simon de Pury and William Stadiem  
St. Martins Press

Hardcover ISBN: 9781250059789

240 p \$17.75 To order: [amazon.com](http://amazon.com)

Former Chairman of Sotheby's Europe, co-founder of Phillips de Pury, Simon de Pury recounts, with abandon, his personal story and flashy career, while serving up a titillating glimpse into the frenetic world of artists, collectors, and dealers.

## **Contemporary American Marine Art: 17th National Exhibition of the American Society of Marine Artists**

American Society of Marine Artists

Len Tantillo (Designer)

Create Space

Paperback ISBN: 9781505904321

154 p \$29.95 To order: [americansocietyofmarineartists.com/or/amazon.com](http://americansocietyofmarineartists.com/or/amazon.com)

A full color exhibition catalog containing every work of art included in the 2016-2017 exhibition.

## **The Dealer is the Devil:**

### **An Insider's History of the Aboriginal Art Trade**

Adrian Newstead with Ruth Hessey

Brandt & Schlesinger

Kindle

ASIN: B00155HFEG

787 p \$26.99 To order:

[amazon.com](http://amazon.com)

Paperback

ISBN: 9781921556432

480 p \$45.95

To order:

[newsouthbooks.com.au](http://newsouthbooks.com.au)

At once a memoir, a history of the evolution of the art of the indigenous people of Australia, and a commentary on the politics of exploitation on a global scale, this fascinating book reads like a novel by an authority on the artists, their culture, the art form, and its history.

## **Frederic Church, The Art and Science of Detail**

Jennifer Raab

Yale University Press

Hardcover ISBN: 9780300208375

236p \$65

To order: [yalebooks.com/art](http://yalebooks.com/art)

This definitive book on the art of scrimshaw details, with dramatic photographs and intriguing captions, 700 intricately carved and crafted scrimshaw pieces from the world's greatest collection, New Bedford Whaling Museum Collection.

## **Forged:**

### **Why Fakes are the Great Art of Our Age**

Jonathan Keats

Oxford University Press

Hardcover ISBN: 9780199928354

208 p \$19.15

Kindle \$8.44

Audible \$17.95 To order: [amazon.com](http://amazon.com)  
Forgeries as high art? A lively, aca-

ademic discussion on forgery from ancient times to the present ensues with profiles of the most notorious forgers, including Lothar Malskat, alceo Dossena, Han van Meegeren (who was paid for his forgeries in counterfeit money by the Nazis), Eric Hebborn, Elmyr de Horg, and Tom Keating.

## **Gordon Bennett and the First Yacht Race Across the Atlantic**

Sam Jefferson

Adlard Coles

Hardcover ISBN: 9781472916730

288 p \$27

EBook \$18.99

To order: [bloomsbury.com](http://bloomsbury.com)

This highly entertaining book, accompanied by Currier & Ives photographs, recount the astonishing event in maritime history when three New York City playboy scions staked \$30,000/ea. on a race between their schooners, *Henrietta*, *Fleetwing* and *Vesta*, across the Atlantic during winter

## **A Hebridean Notebook**

Norman Ackroyd

Royal Academy Publication

Hardcover ISBN: 9781910350355

96 p \$26.95 To order: [abrams.com](http://abrams.com)

A book of plein-air watercolor sketches, printed on thick watercolor paper, of the coastlines of the islands of the Hebrides, with thoughts and comments on background and atmospheric conditions during their execution by this well-known British artist.

## **HMS Victory Pocket Manual, 1805**

### **Admiral Nelson's Flagship at Trafalgar**

Peter Goodwin

Conway

eBook ISBN: 9781847862832128

128 p \$11.99

To order: [bloomsbury.com](http://bloomsbury.com)

In pocketbook format, this book gives the full history of the Royal Navy's renown flagship during the Napoleonic Wars. It includes 50 line drawings and photographs, and answers questions such as: What types of wood were used in *Victory's* construction? What was the prize money? How many guns were fired from *Victory* at Trafalgar?

## **J Class**

Franco Pace

With text by Wiel Verlinden

Delius Klasing Verlag

Hardcover ISBN: 9783768837682

160 p \$129.99 To order: [amazon.com](http://amazon.com)

This beautiful, duo-language (English/German) coffee table book, complete with full-wrap photo box, is a celebra-

tion of the classic single-masted racing yacht, with a focus on *Endeavour*, *Hagnuman*, *Lionheart*, *Rainbow*, *Ranger*, *Shamrock V*, and *Velsheda* and the people who owned and raced them.

## **Life Streams: Alberto Rey's Cuban and American Art**

Edited by Lynette M.F. Bosch and Mark Denaci

SUNY Press

Softcover ISBN: 978438450568

267 p \$26.95

Kindle \$25.60 To order: [amazon.com](http://amazon.com)

For those familiar, or not, with his trout paintings, here is a series of essays by art historians and curators, accompanied by beautiful full color images of works by Alberto Rey, conveying the life, and the evolution of the work of this contemporary American artist and scholar.

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

Ab Hoving

Sea Watch Books

Hardcover

246 p \$68

To order: [seawatchbooks.com](http://seawatchbooks.com)

541-997-4439

The histories and stories behind 54 historic ship models from the vast collection of the Rijksmuseum Amsterdam, The Netherlands is brilliantly conveyed with over 350 color illustrations by the foremost ship historian and authority on ship model building and restoration in the world, Ab Hoving.

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

Len Tantillo

Create Space Independent Publisher

Paperback ISBN: 978148947449

82 p \$17.06 To order: [amazon.com](http://amazon.com)

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

## **Marshall Lyander Johnson: One Hundred Twenty Paintings**

Marshall Johnson

Philip Rees, Publisher

Hardcover ISBN: 9781495161537

128 p \$45

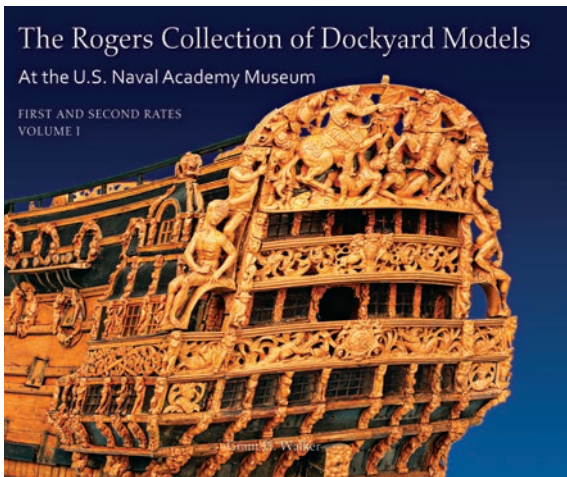
To order: 253-927-5932 /

[marshalljohnson.com](http://marshalljohnson.com)

Just art! Beautiful paintings depicting Puget Sound, San Juan Islands, tall ships, cityscapes and more in a dynamic style that combines impressionism and realism.



# New Books



## The Rogers Collection of Dockyard Models

At the U.S. Naval Academy Museum

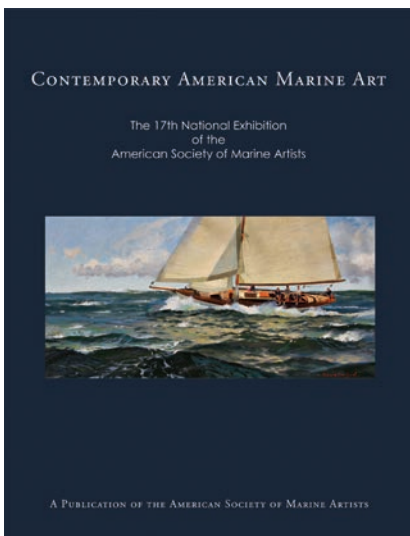
FIRST AND SECOND RATES  
VOLUME I

### Miller's Antiques Handbook & Price Guide 2016-2017

Judith Miller  
Mitchell Beasley, Publisher  
Hardcover ISBN: 9781784720292  
648 p \$29.10 To order: amazon.com  
The most trusted antique guide, with color photos, prices, tips, and descriptions of all 8000 items, including art, antiques, oriental porcelain, furniture and more.

### Modeling the Extreme Clipper Young America, 1853

**Volume I: Hull Construction**  
Edward Tosti  
Sea Watch Books  
Hardcover ISBN: 9780990404163  
267 p \$80 To order: 541-997-4439 / seawatchbooks.com  
Building the hull in 1:72 scale of this beautiful clipper ship from the Golden Age of Sail is the subject of this first volume. Included are hundreds of photos, plans, and a CD with all frame drawings.



CONTEMPORARY AMERICAN MARINE ART

The 17th National Exhibition  
of the  
American Society of Marine Artists



A PUBLICATION OF THE AMERICAN SOCIETY OF MARINE ARTISTS

### The National War of 1812-1815: Foundation of America's Maritime Might

Charles Raskob  
Robinson &  
William S.  
Dudley, Ph.D.  
American Society  
of Marine Artists  
Paperback  
ISBN:  
9780692370339  
162 p \$15.95  
To order: ama-  
zon.com

This exciting book, with over 100 full color paintings by members of ASMA, vividly tells the story of the formation of the U.S. Navy, Marine Corp and Revenue Cutter Services (U.S. Coast Guard) during the War of 1812.

### Over the Dunes

Michael Kahn  
Brilliant Press  
Hardcover ISBN: 9780989762755  
140 p \$85 To order: amazon.com  
An exquisite coffee table book depicting never-before-seen-in-print quad-tone photographs of breathtaking seascapes and sensational sailboats by Michael Kahn.

### Painting the Southern Coast: The Art of West Fraser

West Fraser  
University of South Carolina Press  
Hardcover ISBN: 9781611176940  
288 p \$54.25  
To order: 843-723-0073 / westfraser-studio.com  
Highlighting 260 works painted over the past 30 years, including sketches, studies, and finished paintings depicting the coastal Low Country stretching from Winyah Bay, SC to St. Augustine, FL, this book guarantees West Fraser a place in Southern Art History. Includes essays by Jean Stern, executive director of the Irvine Museum, and Martin R. Severens art historian and former curator of the Greenville County Museum of Art.

### The Rogers Collection of Dockyard Models: At the U.S. Naval Academy Museum, Vol. I, First and Second Rates

Grant H. Walker  
Sea Watch Books  
Hardcover ISBN: 9780990404170

242 p \$85 To order: 541-997-4439 / seawatchbooks.com  
Long awaited Retired U.S. Army Major, and USNAM Curator Grant H. Walker's beautiful book, boasting hundreds of high resolution, full color photographs, focuses on seven 90 or more gun models of historical significance, ranging from the 17th to the 19th centuries. The models are permanently on display at the U.S. Naval Academy Museum.

### The Royal Navy Fireship Comet of 1783

**A Monogram on the building of the model**  
David Antscherl  
Sea Watch Books, LLC  
Hardcover ISBN: 9789904041012  
160 p \$65 To order: 541-997-4439 / seawatchbooks.com  
This book recounts the brief history, and details the complete, unorthodox, construction of an ornately decorated 18th century fireship, built to set be ablaze, and comes with six sheets of plans with frames.

### 17th Century Dutch Merchant Ships: Text, Photos and Plans for the Ship Modeler

Ab Hoving  
Sea Watch Books  
Case bound  
152 p \$75 To order: 541-997-4439 / seawatchbooks.com  
The history, descriptions and plans of ten Dutch merchant ships of the 17th c. of varying sizes is detailed in this book by the preeminent Dutch maritime historian with full color photographs and a portfolio of 24 sheets of plans.

### Three Strands of an Unraveling Rope: A small taste of the history surrounding the mutiny on the Bounty

Wayne Greig  
Copy Press  
Softcover ISBN: 9780473352769  
114 p \$41.53 USD  
\$31.17 USD (Wholesale)  
\$31.17 USD (Postage)  
+ Packaging  
To order: wgreig@clear.net.nz / wayne@nelsoncollege.school.nz  
This is a well-researched, profusely illustrated and documented, humorous interpretation of the history of the short-lived British Royal Ship the *Bounty* and its enduring legacy, woven through the connections between Duncan Campbell (British profiteer), William Bligh (*Bounty's* Commander), and Fletcher Christian (chief mutineer).

### Through the Eyes of a Collector: The Scrimshaw Collection of Thomas Mittler

Nina Hellman  
Charlotte Mittler, Publisher  
Hardback ISBN: 9780578160337  
176 p \$75 To order: amazon.com  
Whale teeth, whalebone, corset ribs, pie crimpers, clothes pins, are among the treasure-trove of the world's best known scrimshaw pieces comprising the extraordinary collection of welding supply magnet Thomas Mittler. A must-have book, as much of the collection will soon be up for auction.

### Van de Velde & Son, Marine Painters: the firm of Willem Van de Velde the Elder and Willem Van de Velde the Younger, 1640-1707

Reemelt Daalder  
Translated by Michael Hoyle  
Leiden: Primavera Press  
Hardcover ISBN: 97890599971790  
224 p \$65 To order: Item # 139462: artbooks.com / 845-331-8519  
This long awaited publication by the senior conservator at the Scheepvaartmuseum in Amsterdam is a comprehensive overview of seminal Dutch marine artists Willem Van de Velde the Elder and his son, the Younger who laid the basis for marine art as we know it today. Working for admirals and Royalty in both Holland and England, the Van de Veldes' output of both drawings and oil paintings was prodigious and provides a unique documentation of the ships and Navies of the period. This volume builds on the only other study of the artists, a massive two volume set by Michael Robinson published in 1990.

### Wyeth: Andrew and Jamie in the Studio

Timothy J. Standring  
Yale University Press  
Hardcover ISBN: 978030021215  
224 p \$45  
To order: yalebooks.com/art  
Father and son artists Andrew Wyeth (1917-2009) and Jamie Wyeth (b. 1946) are among the most celebrated American realist painters of the 20th century. This groundbreaking publication takes a novel approach in exploring the Wyeth's working methods and processes. Author Timothy J. Standring also provides the reader with a rare personal glimpse into the artists' world by chronicling his visits to their studios in the Brandywine Valley and Midcoast Maine over the course of four years.





**Richard Loud (b. 1945)** *Racing to Windward, 1907, Aurora (K-19) and Winsome (K-29)* Oil on Canvas 24" x 40" \$38,000  
 These Herreshoff-designed K-Class yachts regularly raced against each other at regattas held by yacht clubs like Indian Harbor, Larchmont and Seawanhaka on Long Island Sound. Here Loud captures the timeless beauty of these large, elegant yachts making their way upwind in a stiff breeze.

Continued from page 9

chased the painting, he said, "I thought it was beautiful. "I had complete trust in Freedman (the gallery president at Knoedler). It never crossed my mind that these guys were in the business of selling fake art."

Knoedler and Freedman, for their part, denied they knowingly trafficked in forged goods. In fact, Freedman's defense said that she herself was duped into paying almost \$300,000 for a fake Jackson Pollock drip painting and hanging it in her apartment as a real Pollock, even though the artist's name was misspelled in the signature!

At the trial, it came out that scientific tests showed that the paintings were made with pigments that were not even available when the paintings were supposedly made—between 1949 and 1959. De Sole's lawyer, **Emily Raisbaum** wondered aloud at the mysterious surfacing of previously "unknown" paintings, and Rosales' willingness to sell them at far below market price didn't raise some red flags. She said, "Your common sense will tell you such a treasure trove of never-before-seen masterpieces by America's most famous artists was too good to be true."

So what happened? Well, the De Soles were seeking \$25 million in damages, but before the case could go the jury, it was settled out of court. In fact, six of the ten civil suits against Knoedler have been settled out of court. But that's not all that's related to this one incident. As we write, dealer Rosales' Spanish boyfriend, **José Carlos Bergantinos Diaz**, is on his way to stand trial in New York, and his younger brother **Jesus Angel Bergantinos Diaz**, an art dealer, is sitting in a Spanish prison awaiting extradition to the United States for fraud and money laundering for their part in the scheme to defraud collectors.

It's little known, except to a small circle, but down in the small central Texas city of **Pflugerville** is **Gaston and Sheehan Auction House**, a family owned business used by the **Federal Marshals Service** to sell many of the things it seizes in criminal cases. These have included jewelry, cars, wine, and antiques, but never, before 2015, had it included the stash of 236 works of art by luminaries like **Andy Warhol**, **Robert Motherwell**, etc. Where did these come from, you ask? Well, it turns out they had all been seized from the Long Island home of, yes, you guessed it, **Glafira Rosales** during a raid prior to her own trial. This begs the question, of course—could any of these have been fake? Well, according to **Lynzey Donahue**, spokesman for the United States Marshals Service (USMS), and, "During the appraisal by a Houston Art Appraiser no issues arose that indicated the need for a detailed authentication. If any artwork had been found to be counterfeit, the USMS would not have sold it, but would rather have destroyed it."

Curiously, given the notoriety of the case, the U.S. Marshals Service did not identify the paintings at auction as coming from Ms. Rosales' collection. They say they rarely make identifications like that. Except in the case of, say, **Bernie Madoff**, whose notoriety they thought would increase the value of his possessions (including his socks and slippers—really?). But **Bob Sheehan**, one of Gaston and Sheehan's principals and auctioneers observed that most of the 50 or so people who attended the painting auction—many of them knowledgeable dealers looking for a bargain to resell—knew where the artworks had come from. As Sheehan said, "The people who came down here from New York, they knew what it was." Some of the works of art still even actually had the mark from Knoedler & Company!

How did these works of art fare at Gastone and Sheehan compared to, say, the \$8.3 million De Sole paid for the supposed Rothko? Well, the highest price paid at this auction was \$325,100 for an oil by **Richard Pousette-dart**, and a grand total of approximately \$5 million was taken in in the auction. How does that get divided up? Well, after Gaston and Sheehan takes their commission, it is apparently up to a judge to decide how that will be dispersed. Rosales is free after posting a \$2.5million bond, and is now considered a cooperating witness. Her Nissan and Mercedes Benz automobiles were sold at a subsequent auction in **New Jersey**. You just can't make this stuff up.

Well, how tricky is it to know if a painting is authentic? Can't you just, for example, look back in a vintage catalogue of an artist's work, and if you see the painting illustrated, you'll know it's by that artist? Well, let's not forget the self-proclaimed forger, **Elmyr De Hory** (1906-76) (Okay, his real name – **Elemér Albert Hoffman**), who was said to have sold over a thousand forgeries to reputable galleries all over the world. His career was noted in Clifford Irving's famous book **Fake** (1969), **Orson Welles** documentary film "**F for Fake**" from 1974, the 2012 book by **Mark Forgy**, **The Forger's Apprentice: Life with the World's Most Notorious Artist**. Among his tricks apparently was to find old, rare catalogues of artists, like **Matisse** where the color photos of paintings were literally glued in onto a page. He'd simply remove the glued-on photo in the book and substitute it with a photograph of his painting, giving it instant "credibility."

Or take the case of the portrait of "The Bella Principessa," reportedly painted by **Leonardo da Vinci** in about 1496 to depict thirteen-year-old Bianca Forza, daughter of Da Vinci's

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to compose, edit and design it into a work of art reflecting how you “feel” about the subject.

He’s employing this unique approach in his Master’s Oil Painting Workshop, “The Ascending Landscape: How to Reach Your Next Level in Plein Air and Studio Painting,” to be held at the **Falmouth Art Center in Falmouth, Massachusetts** from September 19-21 this year. Don is asking prospective students to submit images and an essay about their interests, which he will review before selecting students for the workshop. (See [falmouthart.org](http://falmouthart.org).)

Don’s been selected to be one of 10 painters in an exhibition to benefit the **Island Conservancy on Catalina Island**, “Wildside Art Show and Sale,” to be held at the **Newport Yacht Club in Newport Beach, California** in October. The subject is the wildness of the 42,000 acres of land under the stewardship of the Catalina Island Conservancy. More information can be found at [catalinaconservancy.org](http://catalinaconservancy.org).

Other exhibitions where you have the chance to see the work of Don and marine artist **Christopher Blossom** each year include the **Masters of the American West Fine Art Exhibition and Sale** held at the **Autry Museum in Los Angeles** in February/March of each year, and **American Masters Exhibition** held in October each year at the newly refurb-

ished galleries in the **Salmagundi Club in New York City**, one of the leading Artist clubs in America since 1871. More information can be found at [theatry.org](http://theatry.org) and [americanmaster-sart.com](http://americanmaster-sart.com).

In our latest conversation with Chris Blossom, he had just returned from a five-day passage at sea helping his pal move a 47-foot Aerodyne Sloop (one of only three built) from **Fort Pierce, Florida to Essex, Connecticut**, or as Chris will tell the taxman, he spent five days doing “research.” Coming exhibitions of his work will include the 30th Anniversary of the **Plein Air Painters of America** for their exhibition at the **Steamboat Springs Art Museum in Steamboat Springs, Colorado**, celebrating, and the 100th Anniversary of the **National Park Service** from August 12 through October 15. More information can be found at [steamboatsartmuseum.org](http://steamboatsartmuseum.org).

Chris will also be participating for the 25th year in the largest art exhibition held west of the Mississippi. It’s the **Prix de West** held at the **National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma**. Chris, along with **John Stobart**, is one of the maritime artists who have been invited to exhibit each year. But not only has he been invited to exhibit, he’s won virtually every award there is to win, from the prestigious **Prix**

**de West Award**, to being voted by his fellow artists the most favorite artist in the Show numerous times. Last year was no exception. Chris’s painting received the award as the Best Oil Painting in the Exhibition and a 10”x12” oil sketch of a San Francisco wharf scene was purchased at a fundraising auction at the Awards dinner (annually attended by over 1,000 people) for a cool \$30,000 by **Jackson Hole, Wyoming** collectors **Foster and Lynn Friess**. They’re best known as early and substantial backers of **Rick Santorum’s** presidential run. Obviously they’re also fans of great art.

Down in **Charleston, South Carolina** fans of the beautiful Low Country landscape have been following the paintings of **West Fraser** for years. Growing up on **Hilton Head Island** as it was being developed by his father and uncle, the legendary **Charlie Fraser**, West has a relationship and feeling for the Low Country that very few artists can match. This year his paintings are being celebrated in a variety of ways. There’s an article in the June/July *Garden and Gun* Magazine where the writer accompanies him to the **Botany Bay Wildlife Management Area on Edisto Island** to watch him paint in the field. Of his approach observing the landscape West says to the writer, “I paint to learn, rather than learn to paint.”

His second coffee table size book *Painting the*

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Robert Salmon (1775-ca. 1845)

Merchantman Entering the River Clyde (Signed Ir - RS 1814)

Oil on Canvas 23 1/4” x 37 1/4” \$225,000





**Patrick O'Brien (b. 1960)**  
**USS Constitution vs. HMS Java, December 29, 1812**  
 Oil on Canvas 24" x 36" \$13,500

The USS *Constitution* was built in Boston, Massachusetts in 1797, one of the first of the original six frigates that made up the U.S. Navy. She carried 44 guns and a crew of more than 450. During the War of 1812, the *Constitution* won several important victories over the British, demonstrating that the new American Navy could stand up to the greatest sea power in the world. This painting depicts her second victory—over HMS *Java*, a frigate of 38 guns, 30 miles off the coast of Brazil on December 29, 1812. The *Constitution's* captain, Commodore William Bainbridge, maneuvered for position and opened fire from about a half a mile away. The two ships traded broadsides, and *Java* had the better of it at first, but after three and a half hours, the *Constitution's* overwhelming firepower and superior gunnery had reduced the *Java* to a hulk, her masts shot away and her Captain mortally wounded. *Java* was too badly damaged to be saved, so after taking the remaining British sailors as prisoners, and replacing his own shattered wheel with *Java's* wheel, (now on display in the King's Point Museum in New York), Commodore Bainbridge burned and sank the British ship. The *Constitution* returned to Boston, where there was great rejoicing over the victory. Bainbridge and the crew were awarded medals and prize money in recognition of their spectacular triumph over the Royal Navy.

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patron Ludovico Forza, on the eve of her marriage. Historian and Leonardo Da Vinci expert **Martin Kemp** believes this is so as he details in his 2010 book *La Bella Principessa: The Profile portrait of a Milanese Woman*.

But wait, not so fast. According to British forger **Shaun Greenhalg**, in his memoir *The Forger's Tale*, he describes his role in this painting. "I drew this picture in 1978 when I worked at the Co-op Supermarket. The sitter was based on a girl named Sally, who worked on the checkouts. Despite her humble position, she was a bossy little bugger, and very self-important." According to **Scotland Yard**, Greenhalg, along with his brothers and parents are known to have sold a large number of forgeries to museums, auction houses and private buyers. As the Yard describes them, they're possibly "the most diverse forgery team in the world, ever." In 2010 the **Victoria and Albert Museum** even included a number of Greenhalg forgeries in an exhibition. For its part, the **Metropolitan Police Services** Investigation says that for the "Bella Princepsa" Greenhalg used a document dating from 1589 as his canvas and painted the painting on the top of a Victorian school desk. But a French laboratory tested the chalk pigment, and said the artwork is at least 250 years old. So who do you believe? The cops? The experts? The scientists? Or the forger? Wow!

And then there's the fascinating case of **HSBC** and one of its major clients, Russian billionaire **Dimitry Rybolovlev**, Rybolovlev's wife's dentist's friend, a Bulgarian publisher, **Tania Rappo**, and Swiss art shipper **Yves Bouvier**, who has been accused of overcharging the Russian collector on the sale of art to the tune of \$1,000,000,000, and then laundering proceeds of the sales through Ms. Rappo.

It all started back in 1888 in **Geneva, Switzerland**, when a small storage area near the waterfront was set aside as a "freeport" where goods could be brought in, tax and duty free, temporarily on their way to their final

destination. It was a simple shipping depot, if you will. Over the years it grew to be very large. Its first tenant was the firm of **Natural Le Coultre**. Over a hundred years they shipped everything from fruit to machinery, and even food to the **Red Cross** for prisoners of war during World War I. This all changed in 1997 however, when Yves Bouvier at the age of 34 took over the firm from his father. Since then the firm has handled only works of art. It now occupies over 60,000 sq. ft. of storage space and has way over a million works of art in its care.

What else has changed? Well, it seems that very often items that now come into the "freeport" never actually leave. It's become sort of a tax free holding ground for objects of value, from cars, jewelry, artwork for the wealthy around the world. Young Bouvier for his part, early on saw the value in the artwork he was receiving, storing, and occasionally shipping, and began dabbling in buying and selling. In one deal buying a painting from **Peintres Hermes**, a Wildenstein gallery, for \$9.5 million and selling it two weeks later for \$11.3 million to **Mandarin Trading**, a Bahamas-based art fund. (He later sued the Wildensteins for fraud and overcharging.) But it turns out this was just small time dealing for him.

Enter now one **Dimitry Rybolovlev**, who moved to Geneva in 1995 after taking over **Uralkali**, a state-owned potash mining company at the age of 29. But even Swiss residency couldn't protect Rybolovlev from spending eleven months in custody in Russia, accused of ordering a contract killing of a rival businessman, for which he was ultimately cleared. But back in Geneva, Rybolovlev, who only spoke Russian, decided that he and his wife should purchase some art to fill the walls of their new mansion. Enter **Tania Rappo**, a friend of the wife of Elena Rybolovlev's dentist, who became a family friend and all-around confidant. Soon Rappo introduced Elena to Bouvier who agreed to pay Rappo a sort of "finder's fee" commis-

sion. What actually followed is under debate and is being adjudicated in the courts as we write. Essentially, the Russian oligarch turned over all responsibility for sourcing, negotiating, shipping, advising, etc. to Bouvier – different tasks, requiring different skills and knowledge usually performed on behalf of a major collector by a number of different specialists. For his part, Rybolovlev agreed to pay 2% of the price he paid for a painting to Bouvier. In one deal in 2004, for example, Bouvier brokered a **Picasso** painting, "Les Noces de Pierrette," from **William Aquavella** for Rybolovlev, who paid \$43.8 million. Bouvier's 2% fee would have been in the neighborhood of \$900,000. Not bad. But soon it became clear that something wasn't adding up. First Bouvier started an art fair in **Moscow**, then in 2008 spent \$100 million to build a gigantic "freeport" next to the **Singapore International Airport**, and in 2014 in **Luxemburg**, attracting top quality tenants like the auction house **Christie's**.

But funding for these massive, lush storage areas had others in the trade puzzled. Natural Le Coultre's profits had historically been known to be a few million dollars a year. As one rival said, according to *The New Yorker Magazine*, "Of course we wondered. We're not billionaires, and to build "freeports" you need to be a billionaire."

Well, it turns out that it was Rybolovlev's money funding all of this expansion. After getting divorced from his wife, and being forced to cash in his Uralkali stock for \$5 billion, he went on a buying spree between 2000 and 2008, buying 28 artworks from Bouvier. It doesn't necessarily sound like a lot, but it's the numbers that are astounding. He bought a **Modigliani** privately from New York hedge fund manager **Steve Cohen** for \$93.5 million; a rediscovered **Leonardo Da Vinci** for \$127.5 million; a **Gustav Klimt** (a piece that had been originally seized by the Nazis) for \$183 million. That would amount to a pretty good profit to Bouvier if he was just taking his 2% off the



top. But this is where this story takes its turn.

According to Rybolovlev's lawyer, Bouvier was not just brokering the paintings, but was agreeing to one price with the seller and a different price with Rybolovlev, reaping an additional profit unknown to Rybolovlev. How much? Well, reportedly he sold Rybolovlev a Picasso painting for \$25 million that he had purchased the day before for \$3.5 million, a cool \$21.5 million profit! But it took a casual conversation for things to really unravel. . .

This conversation took place on the island of **St. Barts** where, according to *The New Yorker*, New York art consultant **Sandy Heller**, Steve Cohen's art advisor, met Rybolovlev and the subject of the Modigliani painting (sold by Cohen and bought by the Russian) came up. Along the line it came out that Cohen had actually sold the painting to Bouvier for \$93.5 million and the Russian, thinking that Bouvier was negotiating on his best behalf, had actually bought from Bouvier (not Cohen) for \$118 million.

This opened a "Pandora's box," which today includes lawsuits against Bouvier by Rybolovlev, charging him with profiting for over one billion dollars! The **Monaco** police arrested both Bouvier and Rappo in February 2015, and the U.S. Justice Department opened an inquiry into money laundering and fraud charges against Bouvier and Rappo. Rappo's take in the whole operation has been estimated to be over \$100 million.

For his part, Bouvier, who now controls over 40 companies worldwide, is apparently unapologetic. As he told the *New Yorker*, "If I tricked him (Rybolovlev), I'm not only the best art dealer in the world, I'm also a genius. I'm

Einstein."

While the cases against Bouvier rattle on, (the ones in **Singapore** and **Hong Kong** have recently been dropped), Rybolovlev is also currently suing the police for a botched investigation. It will be interesting to see who prevails. Is this truly a case of *caveat emptor* in a market that is essentially unregulated? And from Bouvier, the final word on the deals that put a cool billion dollars in his pocket, "It's always a question of what I will earn on the deal."

Collectors in the United States looking to warehouse art, no longer have to look to Switzerland, but only to the small state of **Delaware**, where its own "freeport" area has recently been opened. Delaware is one of only five states without any sales or use tax, and its proximity to large auction houses in **Manhattan** make it an ideal place to ship and warehouse art with all the tax advantages and none of the hassles of shipping to the "freeports" in Europe. A number of companies are currently operating in Delaware, including **Atelier**, the **Philadelphia** art storage company, and **Manhattan**-based **Crozier Fine Arts** who has nearly 50,000 sq. ft. of warehouse in Delaware. The "freeport" also includes the largest international art shipper, **Delaware Freeport** started by Austrian émigré **Fritz Dietl** in 1991 with a fax machine and rented room at Kennedy Airport. For investors, these warehouses have exactly the same tax advantages as those overseas. A collector purchasing a work of art in New York, can have it shipped to Delaware and pay no sales tax. Once there, a work can be bought and sold in the storage space and have no tax or transaction fees. Dietl expects that by later this year he will have about \$100 million of artwork stored in his facility.

But it turns out, it may not just be the love of art that keeps billionaire collectors buying and selling art. According to some, like Senator **Ron Wyden** of **Oregon**, the tax provision known as "like-kind exchange," set up in the 1920s to help ease the burden for farmers who wanted to swap properties, has become a "tax avoidance" tool for high-end buyers and sellers of art. Wyden wants to see that come to an end.

Here's how it works. . . A collector/investor can actually delay, or even avoid paying the 28% capital gains tax on the sale of art and other collectibles by using the profits from one sale to make a purchase of a similar collectible. Sellers can actually sell a work, buy another with the proceeds, and hold the new purchase until they die, or lend it to a museum, and can avoid capital gains taxes altogether. Detractors have likened this to basically receiving a no interest loan from the government. As art adviser **Josh Baer** said, "You can defer millions of dollars of taxes if you're doing transactions over 25 years, each time buying something more expensive. Each time you don't pay the capital gains tax along the way, at the end of the day, you're way ahead."

There are some restrictions to qualify under this provision of the law, officially known as the "1031 Exchange": All purchases must be strictly for business, not for personal enjoyment. This is where "freeports" as storage areas come in for art purchased for investment. The purchase must be a "like-kind" item, although while not clearly defined, is generally understood to mean you can sell a painting to buy another painting, not to buy a sculpture. The exchange must be completed with the help of an independent intermediary or agents, and take place within 180 days.

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**Harry Heine (1928-2004)**  
**USCGC Mellon in the Puget Sound**  
Watercolor 20" x 28" \$4,800

The first ever National Coast Guard Museum, a state-of-the-art 70,000 square foot facility, is now under construction and scheduled to open in New London, Connecticut in 2020. It will showcase the 2,000 works of art done by the maritime artists who have participated in the Coast Guard Art Program started by artist George Gray in 1980. For more information, visit [coastguard-museum.org](http://coastguard-museum.org).



# Sporting Art News



Arthur Shilstone (b. 1922) *The Runner* Watercolor 18" x 25" \$8,800

2015 had some milestones in the sporting art arena. The first of mention is a sad note with the passing of sporting art legendary great **Al Barnes**. Al fought a long, hard, courageous battle with leukemia for many years and finally succumbed to the disease. While he will be missed by family, friends and admirers of his brilliant painting – most notably in the last decade as the premier Flats painter – his legacy will live on through his artwork and with those who were fortunate enough to have acquired one or more of his works during his career. Over his 50-year career, he was celebrated and featured in countless magazines and with a myriad of organizations that honored him along the way. As recently as last year, Al's work was prominently featured in *Anglers Journal Magazine*, in which he was profiled as one of the finest sporting artists of his time and the premier Flats painter in the market. In the past year, Al had been bestowed with many great honors in addition to his many previous awards, including having one of his Flats paintings accepted into the **American Museum Of Fly Fishing** Permanent Collection - a rare honor indeed – which puts him in company with many of Sporting Art's Legends. **The Harvey Weil Foundation of Corpus Christi, TX** (an organization supporting ongoing sportsman conservation efforts) presented Al with the distinguished *'Living Legend'* Award and Al was recognized for his 40+ years of constant and active conservation support for organizations such as **The Billfish Foundation, The Bonefish & Tarpon Trust, The International Game Fish Association, Coastal Conservation Association, Ducks Unlimited** and countless other smaller, regional organizations. We all hope that, wherever Al may be, he is busy chasing fish on some beautiful Flats setting somewhere and having great luck with this endeavor!

On a happier note, 2015 marked **Arthur Shilstone's** 93rd year and more than 70 years as a professional artist with the official release of the book:

**Arthur Shilstone – A Lifetime Of Drawing & Painting.** The book is a fascinating look at the distinguished career Shilstone has led as both a commercial illustrator and today's foremost Sporting Art watercolorist. The story starts with the earliest years of Shilstone having to endure the aftermath and hardships of the Great Depression, then goes on to chronicle his experience in WWII as part of **The Ghost Army** and The Korean Conflict as an illustrator during the Pacific Airlift and Evacuation. The story continues on to his illustration career, working for more than 36 national magazines, and countless companies throughout the world, and finally culminates with extensive coverage of his 35-year career in the Sporting Art field. The book has been very well received by art enthusiasts and collectors and admirers of Shilstone's work and has had some very good coverage in such publications as *Gray's Sporting Journal, Shooting Sportsman* and *Classic Angling*.

The book, written by Fred Polhemus, the Nation's foremost authority on Shilstone's work, is offered as a Trade Edition for \$44.95. Additionally, a few of the 100 limited-edition books are still available which include a signed & numbered book and signed, limited edition giclée at \$150

To order your copy of **Arthur Shilstone – A Lifetime Of Drawing & Painting**, contact the J. Russell Jinishian Gallery at [sportingartnews@gmail.com](mailto:sportingartnews@gmail.com), or call the gallery at (203) 259-8753.

**Mike Stidham** has launched 2016 with a series of new Flats paintings that are filling the void left by Al Barnes. Mike's brilliant renderings of the grand Flats seascapes are nothing short of breathtaking and collectors have been grabbing them as soon as they are off the easel. Mike is as proficient and skilled at painting subjects "above water" as he is painting fish in their natural environments sub-surface (in situ). With this recent series of paintings, Mike has been thrilled to approach "The Flats" from an angler's perspective. Mike is planning a trip to either Belize or the Bahamas in the coming months to gather more material for additional works. That's the kind of "work research" we would all enjoy! Mike has made several trips in the last year to **Jackson Hole WY**, fishing and studying the masters of painting and wildlife art – **Rungius, Aspevig and Christensen**, to name just a few. Mike has been greatly influenced by these landscape painters and others and they have all influenced how Mike approaches his execution. These external influences have allowed Mike to redefine and expand upon his techniques as a painter. Stidham's latest works have been featured at the **J. Russell Jinishian Gallery** and at the **Orvis Sandanona Sportsman's Palette Exhibition and Sale**. Along with fellow artists **Arthur Shilstone, Al Barnes and Stanley Meltzoff**, one of Mike's paintings was recently accepted into the **American Museum of Fly Fishing's** Permanent Collection and will be on display in a major exhibition on saltwater flyfishing slated for 2017, presented by the Museum, in several locations throughout the US.

**Stanley Meltzoff's** artwork continued to have a very busy 2015, with more events coming in 2016. The Meltzoff exhibition in Green Bay at the **Neville Public Museum** was met with great enthusiasm and was a resounding success. **The Sternberg Museum of Natural History** in **Hays, KS** will host an exhibition of his work that will be open to the public at the time of this printing. In the fall, this exhibition returns east to the **Museum Of The Earth at Cornell** in Ithaca, NY where it is expected to run for as long as six months. **The Bight Magazine** will feature an article on Stanley's work (including cover art) coming out in the Fall 2016 issue – Keep an eye out for it! Additionally, two more premium Meltzoff paintings will be included in the **Jackson Hole Art Auction** in September 2016, after the resounding success of his previous auction results in 2015 & 2014.

Additional strong exposure for Stanley's work comes through a recent joint venture in which **National Geographic Creative** announced its partnership with **Silverfish Press** in the **Stanley Meltzoff Fine Art Collection**. This collection

Sporting Art at

**ORVIS**  
**SANDANONA**  
SHOOTING GROUNDS

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

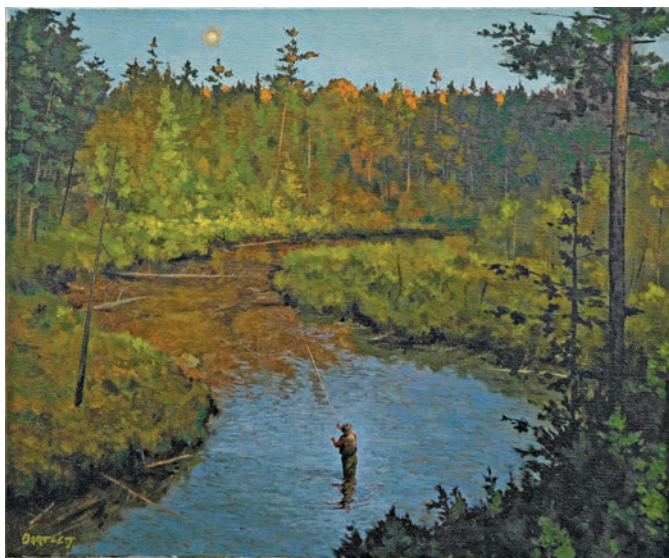


Roger Blum (b. 1950) *Morning Flight*  
Oil on Canvas 9" x 12" \$2,900



– an extensive cross section of Stanley’s entire portfolio – both in the fish-painting genre as well as his extensive illustration career – is now available to the public exclusively through **National Geographic Creative**. This joint venture, many years in the works, is now officially launched!

**Harley Bartlett** has been busy creating new works for many of his galleries and has been particularly busy with the **J. Russell Jinishian Gallery, Fairfield, CT** on a series of southern waters Flats paintings. Following a trip south Harley made this past year in search of Bones and Permits, Harley returned with a fresh data collected while down there and a host of ideas for a number of new works. Harley continues to provide the very finest in fresh-water fly fishing and upland game subjects but has also added many terrific new Flats paintings to his portfolio. And it looks like



**Harley Bartlett (b. 1959) *Brookie Pursuit***  
Oil on Canvas 20" x 24" \$5,750

he will be headed south again in the coming season, so stay tuned for what may arrive from Harley after this next trip!

**Mark Susinno's** work was featured in this year's **Virginia Fly Fishing & Wine Festival** this April in Doswell, VA followed by the **2016 Art & The Animal Show** at **The Canton Museum Of Art** in Canton OH, which runs through mid-July 2016. Simultaneously, Mark is exhibiting two paintings at the **America's Parks I Encore Exhibition** at the **Lightner Museum in St. Augustine, FL** – an exhibition that will run through the summer of 2016.

**Nick Mayer** never has a shortage of material on which to report and 2016 is proving to be as busy for Nick as any year in the past – in fact, probably more so! With the start of the year, Nick was bestowed the great honor of being recognized as the **2016 Artist of the Year by The Billfish Foundation** and a painting he specially created for The Foundation was



**Mike Stidham (b. 1954)**

***A Day On The Flats***

**Oil on Canvas 28" x 46" \$15,500**

## Upcoming Exhibitions and Events of Note

### THE ORVIS GAME FAIR AND COUNTRY SPORTING WEEKEND

Sandanona Shooting Grounds in Millbrook, New York, on September 17 & 18, 2016 between the hours of 9 a.m. and 5 p.m. **The Sportsman's Palette** exhibition will be on full display during the two-day event and will continue through the year, with 30 paintings on display from today's premier Sporting Artists.

**ORVIS SANDANONA SHOOTING GROUNDS**  
Millbrook, NY  
orvis.com/sandanona  
845-677-9701

**MOTT & CHACE - SOTHEBY'S INTERNATIONAL REALTY**  
Watch Hill, RI  
Sporting & Marine Art Exhibition -  
Through December 31, 2016  
mottandchace.com  
401-315-0808

### CONTEMPORARY SPORTING ART MASTERS

Featuring over 150 original paintings and sculptures by leading artists.  
**J. Russell Jinishian Gallery**  
Fairfield, CT  
203-259-8753  
jrusselljinishiangallery.com  
Ongoing

### AMERICAN MUSEUM OF FLY FISHING

*On Fly in the Salt: American Saltwater Fly Fishing from the Surf to the Flats.*  
This multifaceted traveling and online exhibition will showcase and chronicle the history of American saltwater fly fishing from its early European roots to its current popularity  
amff.com - 2017  
802-362-3300

featured on the **Cover of TBF's 30th Anniversary January issue of Billfish Magazine**. This award involved Nick creating the cover art that was then used to create a limited edition run of prints to commemorate their 30th Anniversary. The first 100 of the 350 print edition featured hand-painted remarks. This is a great honor indeed for Nick and will certainly give his work some very high-profile exposure.

Nick's artwork was also featured in the **Spring 2016 issue of Anglers Journal Magazine**.

His painting **'Moonlit Epitokes and Linesider'** is featured as a 2 page spread to accompany an article by fellow angler and friend John Jinishian on the "Magic Hatch" a wonderfully written story on the cinder worm hatch in Southern New England salt ponds.

At the time of this printing, Nick's work is also found prominently featured in the **July 2016 issue of Grays Sporting Journal – Cover #3**, with his moody work, **Snook & Deceiver**.

Nick is putting the finishing touches on his latest book, an adult coloring book called **Coastal Life** by **Fox Chapel Publishing**.

**Fred Polhemus**  
Sporting Art Specialist  
sportingartnews@gmail.com



*Southern Coast: The Art of West Fraser* was published by the **University of South Carolina Press** in June. See our book page for more information. His first book was *Charleston in My Time: The Paintings of West Fraser*, also published in 2001. How popular are West's paintings to collectors? Well, his sister Carolyn told me, "Everything he paints these days gets purchased virtually right off the easel." As if that weren't enough, he's scheduled for a one-man museum exhibition (his third) at **Gibbes Museum of Art** in Charleston, South Carolina from January 28 through May of 2017. More information can be found at gibbesmuseum.org

In **New York City**, a series of four whaling scenes painted by **J.M.W. Turner** (1775-1851) in 1845 will be united for the very first time at the **Metropolitan Museum of Art** from May 10 to August 7. Many believe that **Herman Melville's** American novel *Moby Dick*, published in 1851, may have been inspired by these Turner paintings which Melville would have seen during his visit to London in 1849. In addition to the four paintings, the exhibition will include a series of related watercolors, books, and prints displayed with side-sections of Melville's text, and even the whaling harpoon from the **South Street Seaport Museum**.

Turner was also the subject of a feature film recently, chronicling the last 25 years of his life, "Mr. Turner" is directed by **Mike Leigh**, and stars **Timothy Spall** as Turner. It received four nominations at the 87th **Academy Awards**. It is the story of Turner's life after the death of his father, when he developed a close relationship with his landlady, with whom he lived in Chelsea. He was known to his neighbors simply as "Captain." The director said, "I felt there was a scope for a film examining the tension between this very mortal, flawed individual and the epic work, the spiritual way he had distilling the world." It's a fascinating insight into the

mind and times of the greatest marine artist of the 19th century.

Another art world drama was produced by online entertainment provider *Crackle*. *The Art of More* premiered in November 2015. It's the story of one **Graham Connor (Christian Cooke)**, a former soldier in Iraq, and antiquities thief, who is on his way to becoming a player in the fictional Parke-Mason, a high class Manhattan auction house. The plot has him courting a billionaire real estate tycoon, played by **Dennis Quaid**, to secure his huge art collection for the auction house. A rival auction house representative, played by **Kate Bosworth**, is also vying for his collection. It should come as no surprise that this story includes manipulation and seduction—basically a behind-the-scenes look at the inside, often cutthroat, workings of the auction world. Reviews are mixed. Season One seemed to be a success. Season Two is being filmed in **Montreal** as we write.

Most of us have had the experience of taking a small photograph, painting, or poster into a frame shop to have the appropriate frame made that would show it off and complement it, realizing when it is all said and done, the cost of the frame well exceeded what is being framed! So then the question becomes, what's so important about a frame anyway? Well, some artists throughout history, like **Thomas Eakins** (1844-1916), **Childe Hassam** (1859-1935), impressionist **Camille Pissarro** (1830-1903), have felt that it was so important to the presentation of their work that they all designed their own frames. **John Singer Sargent** (1856-1925) and **Augustus Saint-Gaudans** (1848-1907) actually commissioned frames designed by leading architect **Stanford White**. Leave it to **James Whistler** (1834-1903) to take it one step further. He felt his frames were so integrated with the paintings and shouldn't be separate that he actually signed his frames rather than sign his

paintings! Of course, not all artists feel strongly about their frames. In fact, it really wasn't until the late 19th century that artists got involved in framing their work in any way. Today's frames can cost from hundreds of dollars for frames that are manufactured in a factory, to thousands of dollars for what are hand-carved, "finished corner" frames.

In **New York City**, **Eli Wilner & Company** has taken that specialty a step further by employing its skilled craftsman to replicate period frames for museums around the country. Their current project involved making a frame for a **Vincent van Gogh** painting from the late 1880s "Landscape Under a Stormy Sky." Wilner & Company has been commissioned to create an intricate, delicate frame that replicates the one on van Gogh's famous "Starry Night" in the **Museum of Modern Art**. The cost for this new frame? A cool \$48,000. Remember that next time, when you swallow hard at your next framing bill.

The Marine Art community took some heavy blows in the past year with some of its finest talents being called over the bar, including painters **Tom Freeman** (b. 1952); **Michael Keane** (b. 1948); **William Gilkerson** (b. 1936); **Victor Mays** (b. 1927); **Don Stoltenberg** (b. 1927); **Don Stone** (b. 1929); **Sculptors Wick Ahrens** (b. 1944); and **Kathy Spalding** (b. 1952); **Peter Stanford** (b. 1927) the founder of South Street Seaport, NYC. We will miss them.

That's all the news that fits here, but there's plenty more! Just visit our digital version at: [jrusselljinishiangallery.com/marineartnews.htm](http://jrusselljinishiangallery.com/marineartnews.htm) for more great stories.



### ABOUT THE PUBLISHER

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

*Connecticut Post* and a Contributing Editor of *Nautical World Magazine*, where his popular column on marine art appeared regularly. He sits on the advisory board of the **National Maritime Historical Society**, and is a member of the **New York Yacht Club**. He is the author of *Bound for Blue Water*, considered the definitive Guide to Contemporary Marine Art. He currently operates the **J. Russell Jinishian Gallery**, specializing in 19th, 20th, and 21st Century Marine and Sporting Art and continues to lecture nationally on marine art and collecting. He may be reached at 1899 Bronson Road, Fairfield, CT 06824. Phone: 203-259-8753 Fax: 203-259-8761, or e-mail: [rjinishian@optonline.net](mailto:rjinishian@optonline.net).



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Nicholas Berger (b. 1949)

*Quiet Reflection*  
New York Central Tug #24, Pier 4, Weehawken, New Jersey, 1968

Oil on Panel 22" x 42" \$14,500

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In the 2016 budget, the **Obama Administration** has proposed eliminating all the tax breaks for art and other collectibles, and to limit it in other areas like real estate. They estimate this will generate an additional of \$19.5 billion in revenue over the next ten years. Proponents of the exchanges, like **Suzanne Goldstein Baker**, former President of the **Federation of Exchange Accommodators**, say, "It stimulates activity for galleries and their commissions, and auction houses, and CPAs, and art shippers. You have a lot of people who are upstream and downstream who are ordinary working people." Other supporters say that it doesn't make any sense to eliminate exchanges for artworks, but not, for example, for real estate because these days sometimes a single work of art can be worth more than the building in which it is stored!

But even using a series of exchanges over time, upon a collector's death his heirs must pay estate tax. But savvy collectors have also found a way to address this issue too through something known as the "Revocable Trust." Mainly this has been used for real estate and other assets, but today collectors are now placing their artwork in the ownership of the Trust so that it is no longer legally a part of an estate, thus removing it from estate taxation. The way this works is that artwork is actually "gifted" to the trust, and appraised at that time for tax purposes. The amount of the appraised value that falls above the annual \$14,000 exemption from gift taxes is deducted from the owner's lifetime combined federal gift tax and estate tax exemption, which is currently \$5.45 million. The assumption of the benefit behind this is that by placing the art in trust and having it appraised at that time (instead of holding onto the art, and then having it appraised at the time when the owner dies, when it may well have appreciated) will result in a lower tax liability.

In this scenario the trust legally owns the art, and assumes responsibility and the cost for storage and care of it, while "sheltering" the appreciation of it. The estate can then essentially rent it back at a fair market rate to enjoy in people's houses or offices. The tricky question is, establishing fair market rent. This "renting" is done often with real estate where the fair market rate is easily understood. The area is much murkier when it comes to fair market rent for art. **Timothy Bresnahan**, Vice President of Planning and Advisory Services, **Northern Trust** says, "If a collector puts artwork in a trust and then leases it back for a dollar, that would be a clear violation of Trustee duties and responsibilities." His advice is for the trust to consult an art leasing firm to set the rental price. There are a number of these companies across the country, including Chicago Art Leasing, or New York-based Artemus. They are in the business of leasing artwork to corporations and individuals. Their monthly rates tend to range from 5-12% of the retail price of a work of art.

What if the heirs want to sell a work of art at some point? Well, they can't directly. The Trust has to do that. Most state laws allow artwork to remain in trust for approximately 21 years, although the benefactor may instruct that the Trust sell the artwork, and give the proceeds to the heirs sometime before that. In either case, capital gains taxes have to be paid on the artwork at the time it's sold, and the tax basis is generally considered to be the amount originally paid for the art by the donor. Best to consult with a lawyer to set this up to your best benefit.

But it's not only individual collectors who are being scrutinized for their tax status. Recently, the **Senate Finance Committee** has been taking a close look at a dozen small private museums started by individual collectors, and questioning their tax exempt status. Basically

they're exploring whether the benefit the public receives equates to the tax benefit the collector/museum receives. Under the microscope are places like the **Brant Foundation Art Study Center in Greenwich, Connecticut**, **Glenstone Museum in Potomac, Maryland**, and the new **Broad Art Museum in Los Angeles**. **Senator Orin Hatch** of Utah is leading the charge. As he said, "Tax exempt museums should focus on providing a public good and not the art of skirting around the tax code. Under the law, these organizations have a duty to promote the public interest, not those of well-off benefactors. Plain and simple."

What are the benefits to the private collectors who open museums? Well, they can deduct the full market value of the art they buy and donate it to the museum. They can also deduct the value of any cash and stocks they donate. Plus, they deduct the cost of insuring, warehousing and other expenses related to keeping the art. Hatch's inquiry is far reaching, from looking into the Brant Study Center, which is located adjacent to Brant's personal estate in Greenwich, Connecticut, and is open by appointment, and occasionally to the public, to examining **Eli Broad's** ambitious architectural landmark three story museum in downtown Los Angeles, which has been opened to the public since September 2015.

We would do well to remember that some of the country's most important museums were started by private collectors and their personal collections, including the **Frick Collection in New York**, **The Phillips and Hirshhorn Collections in Washington, D.C.**, and even the **National Gallery, in Washington, D.C.**, a gift to the nation from Pittsburgh collector and financier **Andrew Mellon** in 1937.

But who can forget the most famous art museum heist in American History? On March 18, 1990, at the **Isabella Stewart Gardner Museum** in





Sergio Roffo (b. 1959)

*Moored in the Mist*

Oil on Canvas 30" x 40" \$24,500

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**Boston, Massachusetts**, two men dressed in Boston police uniforms told security guards at the museum they were responding to a report of a disturbance. After being let into the museum, they handcuffed the two guards and put them into the basement, and proceeded to remove 13 works of art by artists like **Rembrandt, Edgar Degas, Manet, and Vermeer**, valued at some \$500 million. Though the artwork has never been recovered, the museum has offered a \$5,000,000 reward for its return. The **FBI** believes the thieves were part of a criminal organization operating in New England and the mid-Atlantic, who took the paintings to **Connecticut** and subsequently to **Philadelphia**. Their lead suspect is a 79-year-old professional criminal, **Robert V. Gentile**, a.k.a. **The Cook**, a made member of the Philadelphia Mob with a criminal record dating back to the 1950s. Seventh grade educated, Gentile's most recent appearance in court was January 2016, charged with selling a loaded .38 caliber revolver in what turned out to be a government sting to try to get him to tell what he knew about the art theft. The FBI first began to suspect him in May of 2013 after he was convicted on other federal charges—weapons possession and narcotics—and sentenced him to thirty months in prison. Although Mr. Gentile denied any knowledge of the heist, investigators actually dug up his property, searching it with “ground-penetrating” radar looking for clues. As a result, they found what appeared to be a pricelist for each of the paintings, and a copy of an article about the heist. They apparently even offered Gentile the \$5,000,000 reward if he told them the location of the artwork. Although he denied any knowledge, authorities said “he performed

poorly on a lie detector test.” They also say that Gentile discussed the theft with fellow inmates while in prison, and that he offered to negotiate the sale of two of the paintings for the FBI for \$500,000 after he was released from prison in 2014. As **John H. Durham, U.S. Asst. District Attorney** said, “There’s 99% certainty that Mr. Gentile was lying when he said he didn’t know anything about the Gardner Museum robbery before it happened, had never seen any of the Gardner paintings, and didn’t know where any of them were.”

In the latest twist, the FBI has released a grainy surveillance video taken the night before the heist, which apparently shows two men being buzzed into the museum, prompting an attorney in **Quincy, Massachusetts** to come forward saying that his client, “someone in the antique trade” who wished to remain anonymous because he was in fear for his life, recognized another man in the antique trade on that video.

Retired FBI agent **Tom Cassano**, who worked on the Gardner Case, recently gave his thoughts on it in a speech to the **Amesbury Rotary Club**. He observed that they knew the theft was not an “insurance job” because the museum had no insurance. Cassano and his team “tried every angle you could think of” to uncover the thieves. According to him, the best lead was “an IRA guy.” But that never panned out because, before they could get to him, he was shot and killed by his wife who, herself, died of a heroin overdose. So “if they stashed the paintings somewhere, who knows where they are?” So much for art as a genteel business.

How is this for a good story. One day, not to long ago, **Jesse Ronnebaum** was driv-

ing through **Oldenburg, Indiana** on his day off cleaning floors at the **Honda** plant in **Greensburg, Indiana**, when he saw a tag sale and he pulled over. Among the items in a pile of paintings on the porch was a painting of seven men playing pool. He liked it, but knew he didn’t want to pay the full asking price of \$1. So after a little negotiating, he walked away having paid 50 cents. He loved the painting, and it traveled with him to wherever he went. He even kept it when he burned everything that he couldn’t fit in his minivan. But it wasn’t until recently that he noticed the words **Pallete and Chisel Club 1910** were painted on the corner of the painting. He did a little research and found that the Club was founded in 1895, and was still in existence in **Chicago** today, and had counted some of the area’s best known artists amongst its members. He then reached out to several art dealers, who instantly made him offers for the painting for between \$500 and \$1,500. “That’s when I realized this might be worth something,” he said. He eventually turned to **Indianapolis** dealer **Curt Churchman**, who discovered that the painting was actually done by seven artists, one of whom was **Taos, New Mexico** artist **Victor Higgins** (1884-1949). When it was set to go to auction recently, Churchman said, “I think \$10,000 is realistic. I think a good day at auction could maybe bring \$25,000.” Ronnebaum said he would miss the painting but said, “Watch and see if I pass up a yard sale now!”

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# Lloyd McCaffery: Master of Miniatures



**Lloyd McCaffery (b. 1949) United States Brig of War Argus 1803 Scale: 1" = 16' 11" x 16" x 9" encased \$45,000 Basswood, Boxwood, Apple, Lancewood, Painted Basswood Sea with Laurel Burl Base (Portside View)**

*Argus* was a handsome brig built in 1803. She was 94' 9" in length with a 27' 4" beam, and 12' 8" depth of hold. Her original armament was 16 24-pound carronades and 2 long 12's. She was one of four vessels built to reinforce the squadrons in the Mediterranean who were combating the depredations of the Barbary powers. She was designed by Joseph Hartt, and built by Edmund Hartt in Charlestown, Massachusetts. She had a tall, narrow rig as befitted her service in the Mediterranean. She was captured by HBM Brig *Pelican* in the channel on August 14, 1813.

This exquisite model's hull is carved from solid basswood and planked over. The deck planking is made of crab apple wood, laid 'sprung in' that is, it is curved and tapered fore and aft. All deck fittings and accoutrements are individually fitted together including hatch gratings, the ship's wheel, and fiferails. The boats are shown nested, with the thwarts of the lower boat removed to lower the center of gravity. All guns are fitted and rigged with tackles. A large crew is placed at various points on the model, engaged in diverse tasks. The ship's cat is lounging on deck. The masts and yards are made of lancewood, and all tops and trestletrees are built up. The rigging is made of *Nichrome* wire. It is essential to use a strong wire like this to establish the catenary of the rigging, and show the lines under the influence of wind. This type of wire also gives proper set to the various flags and pennants.

The sails are the most important aspect of this model. McCaffery uses two approaches to get the effect of realistic sails. The first, for sails that are fully set with 'belly', he uses a Japanese hand-made paper called *masa*. He carves wood forms to the exact shape and size of the sail to be made. The paper is quickly soaked with water, and carefully pulled into shape over the form. When dry, it is then painted and sanded until smooth. Then he adds cloth lines, bolt ropes, reef points, and other details. The result looks convincingly like an actual sail. For jibs and staysails, the artist cuts the scallop shaped edge of the sail where it strains against the stay. Sails that are clewed up are carved from apple wood. This is a slow, exacting process, as there are no straight lines, even where the sail is fixed to the yard. The main topsail on this model is also made of wood. This is because of the complex sags and bulges where the sail is taken aback against the main mast and rigging.

The incredibly realistic sea is carved from basswood, then painted to show a small chop of waves. McCaffery has set the hull of the ship with some heel to leeward, with the bow rising up through the waves as she makes her way forward. The model is mounted on a custom-made laurel burl veneer base.



**United States Brig of War Argus (Starboardside View)**



# America's Leading Gallery of Marine & Sporting Art



Robert Dance (b. 1934)

*Pounding Home*

Alkyd on Panel 12" x 23" \$21,500

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