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- Latest Marine Art Sales and Prices
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Two Distinguished Artists Paint Historic Nantucket...

Being sold to benefit the Egan Maritime Institute in Nantucket, Massachusetts

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
A s always there are a great many exhi-
bitions, artistic projects and marine
goings-on across the country and
around the world to report—so let’s get right
to the news. …

The American Society of Marine Artists
(ASMA), following its mission “to recognize
and promote marine art and maritime history”
since 1978 is engaged in a number of interest-
ing exhibitions and programs involving hun-
dreds of artists, young and old, from coast to
coast. In recognition of the War of 1812 fought
largely at sea, on the oceans, rivers, and bays of
the American coast from 1812-1815, the
Society assembled a special exhibition of 25
paintings entitled 1812 Star Spangled Nation,
which traveled around the country in 2014,
beginning at the History Museum in Buffalo, New
York, then the Detroit Public Library in Detroit,
Michigan, Connecticut River Museum in Essex,
CT, at the Lake Champlain Maritime Museum in
Vergennes, Vermont, and finally in October at the
Star Spangled Flag House Museum in Baltimore,
Maryland. From the paintings in the exhibition view-
ers could learn about some of the most famous sea bat-
tles of the American Navy at the time.

If you didn’t make it to one of the exhibition venues,
you can log on to www.ourflagwasstillthere.
org or naval-warof-1812-illustrated.org and see the unique collaboration between the U.S.
Navy and ASMA who provided paintings to illustrate a video entitled “The Naval History of the
War of 1812 Illustrated,” written by ASMA Treasurer Charlie Robinson and narrated by
ASMA member, painter, and professional opera
singer Del-Bourree Bach. For the U.S. Navy, the
War of 1812 marked the beginning of its
prominence as the world’s greatest navy, and
for them this video reinforces the importance of the
Navy’s role in continuing to keep sea lanes open and the oceans free even today.

What’s significant for marine art, of course, is
that since the art form essentially began as a
way to document sea battles in the 17th cen-
tury, it makes sense that when the Navy wanted
to show people what battles at sea looked like in
1812 (since there were no iPhones around),
you had to call on the artistic imagination and
historical knowledge of marine artists to bring
these scenes to life. It was a fine collaboration.

Among the painters included were Robert
Sticker, Patrick O’Brien, Steven Lush, Peter
Egel, and Linda Norton.

From July 11 through September 26, 2015 the Society, in conjunction with the Port of Coos
Bay, Oregon, will sponsor the 22nd Annual
Maritime Exhibition at the Coos Art Museum.
The Coos exhibition attracts some of the top
marine artists from up and down the West
Coast. In 2013 John Stobart helped kick off
the exhibition with a presentation on his career. 2015’s featured artist will be Washington state
resident Frank Gaffney. (www.coosart.org)

Every year the “Fellows” of the Society get
together and review portfolio submissions of
artists for new members in the Society.
Recently four “Signature Members” were
elected: from Indiana, David Tutweller; from
California, Kathleen Dunphy; from Denver,
Sherri Farbaugh; and from Florida, Elaine
Hahn. This year the Fellows also selected
works of art by 102 artists that comprise the
16th National Exhibition of the American
Society of Marine Artists, which is an online
exhibition only. It can be viewed over the
course of this year on the Society Web site
across the Pond the Royal Society of Marine
Artists, founded just after the Second World
War, operates its own campaign to identify and
reward young artists in the field. Their annual
get together is held in conjunction each year
with their Annual Exhibition during the month
of October held at the Mall Galleries, just
down the street from Buckingham Palace.
(See our exhibition page for this year’s details)
We spent time recently visiting a few of the
Society’s members in England, including Mark
Myers, who is unusual for many reasons,
including the fact that he is a member of both
the Royal Society of Marine Artists (where he
is Past President), and the American Society of
Marine Artists. A native Californian, and sailor
aboard traditional sailing vessels under the
tutelage of master sailor and author Alan Villiers,
Mark “dropped the anchor” permanently in Devon, England
in 1971 when he met the love of his life. Since then
he’s become well known worldwide for his thoroughly
researched and beautiful oils and watercolor paintings of
tall ships, of which he has a working knowledge like very
few. In fact, he made over one hundred detailed draw-
ings that depict every aspect of sailing a tall ship for John
Harland’s book Seamanship in the Age of Sail, An account
of the ship handling of the sailing man-of-war 1600-
for any tall ship sailor. When Mark moved to
shore he did not give up time on the water. He
helped found Hartland Quay Museum on the
West Coast of England. Nearby is the Hartland
Quay Hotel where part of the original movie
version of Robert Louis Stevenson’s Treasure
Island was filmed. Today Mark is active in
Pilot Gig Racing whose World Championship
attracts hundreds of racers, all powered by oars
each year on the Scilly Islands off the coast of
Cornwall, England. He practices throughout
the year to stay in shape and hone his skills for
the big races.

One special project we learned about that Mark
had been involved in was creating paintings for
a book written by Alan Villiers, entitled
Joseph Conrad, Master Mariner. The famous
novelist was born Jozef Teodor Konrad Korzeniowski, orphaned at the age of 16 he
was sent to Marseille, France in 1874 to begin
a career on the sea. He spent twenty years at
sea before the publication of his first novel in
1895 Lifetime of Adventures at Sea. These were
the adventures that would become the basis of
Conrad’s most famous seafaring novels: Heart
off Darkness, The Shadow Line, An Outcast of
the Islands, and Typhoon. It turns out that Alan
Villiers thought so highly of Joseph Conrad
that in 1934 when he purchased his own tall
ship, the Danish school ship Georg Stage, he
renamed her The Joseph Conrad. He sailed

**News From the Artists**

Robert Sticker (1922-2011) *The Powder Monkey* Oil on Canvas 14” x 26” $14,000

According to Society president, Russ Kramer,
plans for a more traditional 17th annual exhi-
bition are in the works, but the logistics of
assembling over 100 paintings for the extended
period that the shows run is complicated and
time consuming, and takes several years of
preparation. We’ll keep you posted on develop-
ments. In the meantime, as an artist based
organization the important event for members is
to gather once year at their Annual Meeting
to discuss the issues that are important to artists
from techniques and mediums to business and
personal issues, along with getting a chance
to tour exhibitions together, etc. The 2015
meeting will be held October 15-18 in historic
Plymouth, Massachusetts.

In its effort to reach out to the next generation
of marine artists, the Society has announced the
third year of its National Young Marine Artist
Search. For this they accept submissions from
young artists from all around the country, and
announce the winners at their annual meeting.
It’s amazing to see the variety of work being
done by these aspiring marine artists. Last
year’s winners included a copper sculpture of
a fish, a painting of a young girl reading at the
beach, and another of a swimmer, and a paint-
ing of a destroyer. It’s a great way to encourage
young artists to enter the field.
Two weeks after *Ranger* had won the America’s Cup, the J Class fleet raced together on the New York Yacht Club Cruise of 1937. The painting depicts a race to Edgartown, not long after the start near Mattapoisett. *Ranger* (J5) on port tack has just crossed ahead of *Rainbow* (J4) and *Endeavour I* (J K4), *Yankee* (J US2), follows astern of *Ranger*. At the right hand background is *Endeavour II*, the unsuccessful challenger for the 1937 America’s Cup. Harold Vanderbilt is on the wheel of *Ranger*. Just behind him is his wife, Gertrude. Alongside is his assistant helmsman (skippered *Ranger* downwind) Olin Stephens. Crouching next to Olin Stephens is Zena R. Bliss, the navigator. Arthur Knapp, sail trimmer, is amongst the crew on the windward deck. Rod Stephens, rover (ready for any urgent job) and without a shirt on, is crouching on the leeward deck watching the set of the staysail and quadrilateral jib. *Ranger* pulled away from the other J Class on the beat to the Vineyard Sounds lightship, rounding over 8 minutes ahead of second placed *Endeavour II*. *Rainbow* pulled out from the race with backstay problems. *Ranger* won the race followed by *Endeavour II*, *Yankee* and *Endeavour I*. This oversized, magnificent painting by New Zealand’s Leading Marine Artist, makes us feel as if we are right on the course as a part of the spectator fleet.
Villiers is well known for his own sea classics, like The Set of the Sails, By Way of Cape Horn, Cruise of the Conrad, and others. It wasn’t until after he died in 1982 that his son Peter discovered that Villiers had nearly completed a manuscript on the merchant seaman career of Joseph Conrad. So in 2005 Peter undertook to complete the manuscript, which he published in 2006. To add to the great storyline, it turns out that Alan Villiers in 1975, in anticipation of the publishing of the book, had asked his protégé Mark Myers to make twelve paintings of ships that Joseph Conrad himself had sailed in to illustrate Villiers’ manuscript. As Mark himself says, these paintings in the book are, “Rip Van Winkle-like after a slumber of 31 years in the bedroom closet.” Great read with great paintings by Mark. (See our book page for more detail.)

There’s another fascinating small museum we discovered on the Northeast Coast of England. It houses the oldest lifesaving boat in the world, the Zetland. She was saving lives and in service long before the Battle of Trafalgar, October 31, 1805, and by the time the famed clipper ship Cutty Sark (herself now on permanent display as a part of the National Maritime Museum in Greenwich, England) was launched in 1869, the Zetland had saved over five hundred lives at sea. The Zetland is preserved and undergoing a full restoration. The museum also includes a painting to celebrate her history by Phillip Boville which shows her coming alongside the Jane Erskine in 1854. The painting was unveiled by the Marquis of Zetland whose direct ancestors ordered the building of the vessel in 1802. You can learn more about the museum and order prints of Boville’s painting at the museum Web site redcarlifeboat.org.uk.

At our next stop we saw Tim Thompson and his wife Sharon who, taking advantage of the freedom that the artistic lifestyle can provide, have moved to a farm on the Southwest Coast of England where Tim spends twelve hours in a day his studio producing the highly detailed and luminescent paintings you see on the pages of this magazine. In fact, we saw this painting (page 29) in process. These days as you read in our section News from the Art World at Large the fact that these paintings were seen being painted by the artist in his own studio authenticates them in a way that is becoming increasingly important.

In London we met up with Geoff Hunt, former President of the Royal Society of Marine Artists, and best known for his Napoleonic era series of paintings used for the covers of the American editions published by Norton of the Patrick O’Brian novels. Geoff has really become a recognized authority on Napoleonic era ships and sea battles, and is often invited to speak at conferences on those subjects. As a slight departure, however, last summer, he was invited by Mystic Seaport Museum to witness and document the re-launching of the world’s last wooden whaleship, the Charles W. Morgan, after nearly twenty years of restoration. What is most significant about this is that they did not just put her in the water as a static exhibit, but sailed her for two weeks up the New England coast—her 38th voyage (the other 37 taking her around the world in search of the mighty whale from 1841-1925). Very exciting; and what a unique opportunity, inspiration, and firsthand reference material for marine artists who paint traditional sailing vessels.

Geoff was the artist who painted for the American edition of the O’Brien novels. But it was another Englishman, Paul Wright, who painted the covers of the British edition, first published in 1969. In fact, Paul went on to paint many covers for Dudley Pope and Alexander Kent series of Napoleonic era novels. He tells us that he’s been contracted to use two of his paintings for new publications of Dudley Pope’s novels by a German publisher, unionsverlag.com.

Speaking of Mystic, they held their 35th Annual Mystic International Exhibition last Fall. The 36th is scheduled from September 21 to December 31 of this year. Each year, a

Continued from page 3

57,800 miles for two years around the world before selling her. And of course, she now survives as one of the centerpieces of the age under the care of the Mystic Seaport Museum in Mystic, Connecticut.

The Set of the Sails, Balclutha, San Francisco, 1889
Oil on Canvas 18 x 24 $15,000

David Thimgan (1955-2003)

David Thimgan was the primary contemporary chronicler of West Coast 19th and 20th Century Maritime History. Balclutha is a British-built steel ship of 1682 tons displacements built by Charles Cammel and Company at Glasgow, Scotland in 1886. While under the British flag, she made five voyages to San Francisco for grain: In 1887, 1888, 1896, and 1897. In 1889 she was transferred to Hawaiian Registry where she operated in the Pacific lumber trade between the Puget Sound and Australia. In fact, she was the last ship to fly the flag of the Hawaiian kingdom. In 1985 she was declared a National Historic Landmark. Today she can be visited at the San Francisco Maritime National Historic Park on Fisherman’s Wharf in San Francisco, California along with many other historic west coast vessels.

Continued from page 6
handful of the 200 or so works of art on display are singled out by distinguished jurors for a variety of awards. The Rudolph J. Schaefer Maritime Heritage Award went to **John Tayson** for “Steamer Dock 1920s”; the Emerging Artist Award to **Ronald Tinney**; the Stobart Foundation Award to **Jeff Weaver**; the Yachting Award to **David Bareford**, the Thomas Wells Award to **Richard Loud** for his depiction of the “Coastal Schooner Besste” in Vineyard Haven c.1900; Museum Purchase Award to **William Hansen** and the five Awards of Excellence went to: **Loretta Krapinsky**; **Ian Marshall**; **Victor Mays**; **Elizabeth Mumford**; and **Jan Pawlowski**. Congratulations to all! Artists who want to be considered for this year’s exhibition must submit entries by May 1st. Visit www.mysticseaport.org/gallery for a prospectus.

In addition to his duties as President of the American Society of Marine Artists, **Russ Kramer**’s been a busy painter. His projects have included making a painting for the cover of a book by **Mark Gabrielson** entitled *Deer Isles, Undefeated America’s Cup*. It’s a fascinating book which describes the recruitment of Deer Isle, Maine sailors to crew aboard both the 1895 and 1899 America’s Cup campaigns of the New York Yacht Club. Members of the Club actually traveled to Deer Isle in 1895 to interview over three hundred prospective crewmen. The characteristics they were looking for were “pluck, agility, presence of mind, and sobriety.” About thirty-five men finally made the cut, ranging in age from twenty to fifty. It’s a great story published by Penobscot Bay Press. Russ’ cover painting depicts the crucial moment from the 1895 Regatta between the New York Yacht Club’s Cup Defender, and the Royal Yacht Squadron’s challenger Valkyrie III. In the second race Valkyrie III fouled Defender, the leeward boat, just before the start. The race was run, and Valkyrie III won. However, she was subsequently disqualified. This incensed her owner **Lord Dunraven** so that when his proposal to “re-race” was rejected, he withdrew his boat completely, and the final and deciding race to determine the winner of the Cup was sailed by Defender with no opposition. I assume the Deer Isle boys did not adhere to the code of sobriety that night.

Russ also used his illustration skills to make paintings for the cover and the inside text of a fascinating book, *Riding the Wild Ocean, the Circumnavigation of Cape Cod in an 18 Foot Sloop, and Other Adventures* by **Paul S. Krantz, Jr.** published by Tate Publishing. It chronicles the author’s small boat voyages from New England to the Dry Tortugas.

Speaking of fascinating new books, **Len Tantillo**, who has spent the best part of his career researching and documenting early Dutch and English settlements from New York City up the Hudson River to Albany, has just written and published a new book entitled *Edge of New Nederland*, which chronicles the 17th century settling of the areas of New York, New Jersey, Delaware, Connecticut, and Pennsylvania by the Dutch in search of the fur trade. Len has done fascinating original research on the Dutch settlements, most notably New York City, and made more than fifty paintings depicting what the land, buildings, and what life was like during that period. His research is so extensive and accurate that in 2012 he was honored by the New Netherland Institute in New York City. In 2013 Len was treated like a king at an exhibition of his paintings at the Westfried Museum in Hoorn the Netherlands. Last summer his fascinating paintings were on exhibition at the Fenimore Art Museum in Cooperstown, New York alongside artwork by Winslow Homer. Pretty good company Len.

Anglo/American painter, **John Stobart**, now in his 84th year appears to be doing anything but slowing down. In fact, this year may have been one of his busiest years ever. The sheer enormity and complexity of his output is yet to be measured in real historic terms. Last year’s projects for John included a painting of the aircraft carrier USS *George H. W. Bush* to benefit the USO. It was consigned by the former President and sold at a gala dinner in Cincinnati, Ohio (which raises more money for the USO than anywhere else in the country) for a cool $1,000,000. Not bad John! John also had a fascinating collaboration with Cincinnati-based miniature room builder **Robert Off** of a tiny reproduction of a room in a maritime museum including miniature furniture, artifacts, rugs, pinnacles, produced four

![Image](http://example.com/image.jpg)

**Louis Dodd** (1943-2006)**

Engagement between USS Constellation and French Frigate L'Insurgent off Nevis and St.Kitts, February 9, 1799

Oil on Panel 24”x 36” $45,000

One of six frigates authorized to be built by the United States Congress in 1794. The USS Constellation became the first to defeat an enemy frigate in battle. By the time she was commissioned on June 26, 1798 the U.S. Congress had given the President the power to seize any French ships that threatened American shipping, in response to repeated French privateering. While not an official declaration of war this became known as the “Quasi War” with France. While sailing alone east of the Island of Nevis, Constellation’s captain Commodore Thomas Truxton spied an unidentified ship of war. It turned out to be the French Frigate *L’Insurgent*. After a brutal but brief 1 1/4 hour battle the French struck their colors and *L’Insurgent* was boarded and was brought in to St. Kitts where she was taken into the U.S. Navy. Today the Constellation has been preserved in Baltimore, Maryland near Fells Point where she was built in the Stoddard Shipyards.
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John is equally accomplished in studio painting
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Derek Jeeter’s New York
Yankees in a frame along with the print. It’s basically the
actual paint brushes he’s used over the years in
his studio, and these were offered to collectors
in a frame along with the print. It’s basically the
artistic equivalent of Derek Jeter’s New York
Yankees game worn jersey. (Notice a game
worn jersey on our sales pages warn by Lou
Gerhig recently sold for $ 717,000.) What art
collector wouldn’t want to own a paint brush,
for example, that was used by Rembrandt or
Michelangelo, or James Buttersworth?

John is equally accomplished in studio painting and
plein air painting. The November/December
2011 issue of “Wooden Boat Magazine” contained
a 12-page profile on John and his accomplishments. And the March 2013 issue of
“Plein Air” magazine explored his lifetime of
plein air painting in great detail, while the Plein
Air Painters of America Convention also
presented him with a “Lifetime Achievement Award” in Monterey, California. In the “Plein
Air” article John expresses his strong views
about art being based on the traditional skills of
drawing and painting. As John describes, “the
point of art is the same today as it was eons ago
when someone first made marks on the walls
and ceilings of caves. They were responding
to something in nature that inspired and nourished them. But the question that puzzles me
today is what happened between the time of
the caveman who drew hands and animals, the
Greeks who sculpted ideal human forms, the
Renaissance craftsmen who painted frescoes,
and the Damien Hirst’s with a shark in a tank
and call it art. Something obviously drove art
downhill.” To combat this, he’s devoted his
significant energies and personal resources
since 1989 to encourage and support young
artists in painting directly from their subjects,
when he established the Stobart Foundation
providing scholarships to young artists at the
conclusion of their education, when they most
need financial help to get started. In May of
2014 a large exhibition of John’s paintings was
accompanied by a special dinner at the newly
renovated (and the country’s oldest artist club) Salmagundi Club in New York City, where
John was presented with the Club’s Medal of Honor. The recipients of the award since it
was first awarded in 1938 have included Ogden Pleissner (1905-1983), Al Hirschfeld
(1903-2003), Ray Ellis (1921-2013), Thomas
Hoving (1931-2009) former director of the
Metropolitan Museum of Art. This was also
a celebration of the return of the Salmagundi Galleries to its historic and original glory
that resulted in it being cited for architectural
distinction by the Society of Architectural
Historians. Under the leadership of the very
active Chairman, Tim Newton, the Club
opened up an old second floor skylight that
had been closed for over fifty years, and made
the gallery’s lighting and display areas state of
the art. In the audience for John’s dinner were
some of the leading figures in the marine art
world including, Peter Trippie, the Editor of
Fine Art Connoisseur Magazine who led a
“fireside chat” with John the next day. John was
introduced by none other than fellow marine
artist Don Demers, who spoke of how John’s
paintings and career had helped inspire his own
distinguished career.

It’s fitting that Don was chosen to introduce
John at his special dinner. Don now in his
late fifties has (like John at the same age)
achieved the status as one of America’s Premier
Representational painters recognized for his
accomplishments, both in the studio, and in
plein air painting. In the past year his skills as
a teacher and ability to articulate his aesthetic
point of view has taken him to lead sold out
workshops from Cape Cod to Apalachicola, to
Laguna Beach and Boothbay, Maine. Along
with other top marine artists, Christopher
Blossom, Joseph McGurl, and West Fraser,
he exhibited his paintings at museums across
the country, including the Leigh Yawkey
Woodson Art Museum in Wausau, Wisconsin,
the Haggin Museum in Stockton, California,
the city of Lake Charles, Louisiana, the
Museum of the Southwest in Midland, Texas.
This skill as a painter and teacher was never
more evident than the recent demonstration
he gave as a part of the Plein Air Painters of
America exhibition, “Why Outdoors?” held at
the Salmagundi Club, where Don sat before
the easel in front of a rapt audience, and painted
a seascape from start to finish over the course
of an afternoon, discussing his thoughts about it,
his techniques, and processes. It’s not everyone
that can do this while having every brushstroke
scrutinized by a few hundred viewers. It takes
a lot of experience and a deep understanding
of the process, and trust in your own abilities
to do so. If you were unable to be among the two
hundred in the audience you can watch a video
of a similar demonstration on You-tube (The
Art of the Wave with Don Demers). If you’d
like to watch him create a more complicated
harbor scene you can visit streamlineartvideo.
com and view Don Demers: Mastering a
Nautical Scene. They are both well worth the
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As always, it’s been a fascinating period in the art market, with record prices being paid for art, issues of authenticity and fraud, and some real surprises, so let’s get right to the news. . . . The auction market is always a good place to take the temperature of the art world. The results in this recent period tell us that the patient is doing rather well. The privately owned auction house, Christie’s led the way worldwide in 2014, racking up $8.4 billion in sales, the most for any art auction house in history! It’s interesting how the revenue breaks down. 86 works of art sold at more than $10 million each, while online sales accounted for $35 million, up 35% from 2013. Just down the road at Sotheby’s they logged in $6.3 billion in total sales during the same period—18% over the previous year. “Contemporary” Art (i.e. Modern Art) accounted for the largest single share of sales; contributing almost $2 billion to each auction house.

At Christie’s Contemporary Art auction in November 2014 nearly $852.9 million worth of artwork was sold in less than three hours. I presume they took the rest of the night off. Wouldn’t you?

Despite this success, it was a real surprise to everyone when Christie’s CEO since 2010, Steven P. Murphy, an industry outsider as former president of EMI Music/Angel Records and Rodale Press, announced he was stepping down in December to be replaced by Patricia Barbizet, the chief executive of Artémis, the investment company owned by François Pinault, who is also the owner of Christie’s. At least it appears it was a surprise to almost everyone. Barbizet says she looks forward to leading “the global team into a new chapter of innovation and excellence.” While Christie’s currently does business in 21 countries around the world and Sotheby’s in 40 countries, both Christie’s and Sotheby’s see internet sales as a key to future growth, but have taken very different strategies to achieve success in this area. Christie’s has chosen to build its own platforms and infrastructure, and bring in industry experts on selling luxury goods online. Sotheby’s, on the other hand, has decided to simply partner with eBay, giving them instant access to eBay’s 150 million online buyers. Together, they propose to grow their “luxury items” sales category alone to $3 billion by 2020. We’ll see whose strategy pays off in the years ahead.

The up-and-coming auction house Heritage, based in Dallas, Texas, announced that its gross sales came in this year at $969 million, representing five straight years of growth. While $31.2 million came from the sale of comics and comic art (wow!), and $29.7 million from sport memorabilia (wow, wow!), their biggest category is in the rare coin market. There they brought in $334 million dollars, over 60% of all the coins sold at auction in 2014. (See our Recent Sales pages for some of the astonishing prices they’re getting.)

In fact, the 2014 Annual Report for the European Fine Art Foundation reported that the overall sale of art and antiques around the world rose in the last two years, totaling ±$65.9 billion annually, the highest level since 2007. Total Sales in the United States were estimated to be about $25 billion, up 25%, while China accounted for $15.9 billion. Good sales were not the only news for the auction houses. As drive for more profit continues, Sotheby’s (a publicly traded company) stock price has risen about 70% since 2008. Yet their revenue took

![Antonio Jacobsen (1850-1921) Ward Line Steamship Santiago 1887](image) Oil on Canvas 20” x 36” $25,000

The steamship Santiago was built by John Donaldson in Chester, Pennsylvania in 1879 for New York and Cuba Mail Company known as the Ward Line of New York, to run between New York’s Eastside Piers 15, 16 and 17, now the site of the South Street Seaport, the Port of Nassau, Havana, and the Mexican Gulf.

Between 1883 and 1887 Jacobsen painted six portraits of her, one of which resides in the Hull Museum in Hull, England, and another in the collection of the Mariner’s Museum, Newport News, Virginia. This was not unusual as Jacobsen often painted multiple portraits at the request of multiple shareholders or captains. This painting exhibits the classic Jacobsen sea, notable in most of the paintings dated prior to 1880 when he employed studio assistants to help paint in response to increased demand for her portraits. All totaled, lists estimated that he created over 5,000 ship portraits! Yet as the premier chronicler of ships of his day, his paintings are still in demand today.
a dive in 2008 and has not yet recovered. Their expenses in 2013 rose to $597 million from $394 million in 2009, part of an issue that led to a very ungentle fight. It began when hedge-fund Third Point LLC, led by well known activist investor Daniel S. Loeb, invested $56.7 million to acquire a 5.7% stake in Sotheby’s, making it one of Sotheby’s largest shareholders. This is not that unusual. Four of Sotheby’s top ten shareholders are also hedge-funds, and competitor Phillips Auction House was also taken over in 2008 by a Russian hedge-fund, Mercury Group. As a large shareholder at Sotheby’s, Loeb called out the Board and its executives for under-producing on the revenue side. He wanted to address that by aggressively pursuing three seats on the board and a larger stake in the company. Established in 1744, Sotheby’s was the first auction company on the New York Stock Exchange. As you can imagine, things got pretty heated over the course of a year with Loeb writing that he would wage “Holy Jihad to make sure all the Sotheby’s infidels were made to know that there’s only one true God.” With the other board members’ interest in the company totaling only 1% interest in the company, it was inevitable that they gave in to Loeb. A year in court and $10 million in legal fees later, Sotheby’s finally sold Loeb a 9.6% stake (ultimately as much as a 15% stake) in the company, and gave him three seats on the board. Now it’s a fifteen person board. Finally in November, 30-year Sotheby’s employee CEO William Ruprecht announced he was stepping down under the pressure, and the stock rose 7%. In March, industry outsider Tad Smith, a Madison Square Garden executive was tapped to be the new CEO.

A deeper look into what Loeb was airing about the company is also a deeper look into the auction business in general. For centuries, auction houses made their money by taking a percentage from the buyer—called a buyer’s percentage premium, cost you $10,500. If, however, the bidding exceeds the amount that the collector has essentially promised, he loses the right to purchase the work of art at the price level, the seller was still guaranteed a set amount of money. As you can imagine, sometimes the auction houses won and sometimes they lost. When this arrangement didn’t work, it left the auction houses exposed. This is the kind of activity that Loeb was criticizing at Sotheby’s. But it gets even more interesting than that.

Way at the high end, the auction houses have determined that there are only about 150 collectors around the world who have the wherewithal to purchase a painting for more than $20 million. Loeb himself has looked into this, apparently, and has said that these 150 collectors control about $16 trillion in assets. So what’s happening today is that not only are the auction houses offering their own guarantees to some sellers, but they’ve reached out to buyers and offered an arrangement where buyers can step up before the auction and guarantee to buy a work of art at a set price! The way this works is that during the auction if the bidding does not reach that price, the collector is still obligated to pay the price and take ownership of the work of art at the amount he promised. This is where it gets really good. If, however, the bidding exceeds the amount that the collector has essentially promised, he loses the right to purchase the work of art. However, he is presented with a percentage of the amount (usually 20%) of the final selling price which exceeded his bid. Sellers are also being offered what is called “enhanced hammer prices” (usually between 4-7% of the buyer’s premium of high end works). Wow, this is not your grandfather’s auction house! What kind of money are we talking about here? Just for the first quarter of 2014 Sotheby’s reported nearly $280 million in seller’s and buyer’s guarantees. Christie’s, which is privately held, confirmed to The New York Times they had about $400 million in guarantees.

What this means is that auction sales are being fueled by investment mentality that sees the opportunity for quick, fairly painless return. And, if you’re an art lover-investor, the only downside is that you end up owning a work of art. One who has commented on this is Philippe Segalot, a private dealer who was formerly with Christie’s, who said, “When I started twenty-five years ago collecting was romantic, but it’s not anymore. It’s become business. The guarantees are just part of the equation.”

Brett Grovy, worldwide chairman of the Important Post-War and Contemporary Art Division at Christie’s reported in the The New York Times, “The mindset and perspective of these people have changed. It used to be that...
### Recent Sales at Auction and Elsewhere

<table>
<thead>
<tr>
<th>Price</th>
<th>Item Description</th>
<th>Artist / Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>$300,000,000</td>
<td>Paul Gauguin “When Will You Marry?” Oil 1892</td>
<td></td>
</tr>
<tr>
<td>$142,000,000</td>
<td>Francis Bacon (1909-1992) “Three Studies of Lucien Freud” Oil triptych, 1976</td>
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<tr>
<td>$105,400,000</td>
<td>Andy Warhol “Silver Car Crash (Double Disaster)” silk screen and spray paint on canvas, 1963</td>
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<tr>
<td>$100,965,000</td>
<td>Alberto Giacometti “Charlot” painted bronze sculpture</td>
<td></td>
</tr>
<tr>
<td>$83,187,381</td>
<td>Whole Booke of Psalmes 28 ⅛”h</td>
<td>George Frideric Handel (1685-1759)</td>
</tr>
<tr>
<td>$41,505,000</td>
<td>J.M.W. Turner (1775-1851) “Rome from Mr. Avetree” oil 36”x49”</td>
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<tr>
<td>$38,000,000</td>
<td>1962 Ferrari 250 GTO Berlinetta</td>
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<tr>
<td>$33,800,000</td>
<td>Clark Sickle-Leaf carpet 17”h. 44” long</td>
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<tr>
<td>$32,645,000</td>
<td>9.75 Carat pear-shaped blue diamond</td>
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<tr>
<td>$29,650,095</td>
<td>1954 Mercedes Benz W196R Formula 1</td>
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<tr>
<td>$27,540,422</td>
<td>Vincent Van Gogh (1853-1890) “Mother and Child” 1885 oil 26”x20”</td>
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<td>$26,700,000</td>
<td>118.08 carat white diamond 15”x18”</td>
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<td>$24,000,000</td>
<td>Patek Philippe 1932 “World’s most complicated pocket watch”</td>
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<tr>
<td>$20,300,000</td>
<td>Andy Warhol Elizabeth Taylor portrait, oil</td>
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<tr>
<td>$15,285,000</td>
<td>Auguste Rodin (1840-1917) “The Thinker” 1906 bronze 28”h</td>
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<tr>
<td>$14,300,000</td>
<td>1964 Ferrari 250 LM</td>
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<tr>
<td>$14,200,000</td>
<td>Whole Booke of Psalms 1640, first book printed in the Americas</td>
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<tr>
<td>$13,605,000</td>
<td>Rothschild Prayerbook illuminated manuscript 1505-10</td>
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<td>$9,500,000</td>
<td>One Cent Magenta British Guiana postage stamp 1856</td>
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<tr>
<td>$7,893,000</td>
<td>George Bellows (1882-1925) “Evening Swell” 1911, oil 30”x38”</td>
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<tr>
<td>$5,625,000</td>
<td>Frederic Remington (1861-1909) “Cutting Out Pony Herds”, 1908 oil 27”x40”</td>
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<tr>
<td>$4,800,000</td>
<td>Block of 4 misprinted upside down “Jenny” 1918 24 cent postage stamps</td>
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<tr>
<td>$4,800,000</td>
<td>Imperial Chinese ceramic ducal winepot 5 1/4” h</td>
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<tr>
<td>$4,281,000</td>
<td>Norman Rockwell “A Scout is Loyal”, 1940 oil 39”x27”</td>
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<tr>
<td>$4,197,000</td>
<td>Pair of Tang Dynasty ceramic horses 30” long</td>
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<tr>
<td>$4,100,000</td>
<td>18th Century Chinese hand scroll</td>
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<tr>
<td>$4,000,000</td>
<td>Super Bowl XLVII 30 second TV ad</td>
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<tr>
<td>$3,413,000</td>
<td>58 Key Pianos used in movie “Casablanca”</td>
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<td>$3,290,000</td>
<td>1913 Liberty head nickel</td>
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<td>$3,290,000</td>
<td>“Grand Watermelon” US Treasury bill</td>
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<td>$3,077,000</td>
<td>Wizard of Oz original Cowardly Lion costume</td>
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<tr>
<td>$2,300,000</td>
<td>Napoleon’s black felt hat</td>
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<tr>
<td>$2,270,000</td>
<td>1962 Nobel Prize for Medicine for DNA scientists Crick, Watson and Wilkins</td>
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<tr>
<td>$2,035,000</td>
<td>Clark Gable’s 1955 Mercedes Benz 300 SL Gullwing</td>
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<tr>
<td>$2,000,000</td>
<td>Bob Dylan, “Like a Rolling Stone” handwritten lyrics, 1965</td>
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<tr>
<td>$1,997,500</td>
<td>1927-D $20 gold coin</td>
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<tr>
<td>$1,705,000</td>
<td>Frederick Remington (1861-1909) “The Story of Where the Sun Goes” oil 23”x36</td>
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<tr>
<td>$1,700,000</td>
<td>Diego Giacometti Glass topped console table, birch, doe, fawn</td>
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<tr>
<td>$1,685,000</td>
<td>Robert Indiana LOVE sculpture</td>
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<tr>
<td>$1,600,000</td>
<td>Violin played on the Titanic</td>
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</tr>
<tr>
<td>$1,565,000</td>
<td>Tiffany Western stained glass table lamp, 1905 26”h</td>
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<tr>
<td>$1,540,000</td>
<td>Dunsebring 1930 Model J convertible</td>
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<tr>
<td>$1,384,000</td>
<td>Fitz Henry Lane (1804-1865) ”Camden Mountains from the Graves” oil 1862</td>
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<tr>
<td>$1,205,000</td>
<td>Norman Rockwell “Girl Choosing Hat” 1931</td>
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<tr>
<td>$1,205,000</td>
<td>Set of 7 signed books from George Washington Library</td>
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<tr>
<td>$1,200,000</td>
<td>Babe Ruth’s 1918 contract</td>
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<tr>
<td>$1,130,000</td>
<td>Leica M3 chrome camera</td>
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<tr>
<td>$1,000,000</td>
<td>John Stebar “Aircraft Carrier George H.W. Bush” oil 24” x 36”</td>
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<tr>
<td>$965,000</td>
<td>Bob Dylan’s 1965 Newport Folk Festival electric guitar</td>
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<tr>
<td>$956,000</td>
<td>Shoeless Joe Jackson’s rookie season bat, 1911</td>
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<td>$921,000</td>
<td>James Earle Fraser (1876-1953) “End of the Trail”</td>
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<tr>
<td>$912,500</td>
<td>Roman bronze work 1918 36”h</td>
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<tr>
<td>$838,500</td>
<td>Muhammad Ali’s boxing gloves, 1964</td>
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</tr>
<tr>
<td>$768,000</td>
<td>Attr. to Young c.1840 pair of panoramic China Trade port paintings 35”x85” each</td>
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<tr>
<td>$767,000</td>
<td>Eider Drake decoy c. 1900 Maine Island, Maine</td>
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<tr>
<td>$767,000</td>
<td>Maine Eider Drake duck decoy c.1900</td>
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<tr>
<td>$717,000</td>
<td>Babe Ruth’s 1923 NY Yankees championship watch</td>
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<tr>
<td>$717,000</td>
<td>Lou Gehrig’s 1927-28 Yankee jersey</td>
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<tr>
<td>$705,000</td>
<td>Morton $10 coin 1849</td>
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<tr>
<td>$705,000</td>
<td>Silver one cent coin 1792</td>
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<tr>
<td>$682,220</td>
<td>Horten Smith 1934 Masters Tournament Green Jacket</td>
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<tr>
<td>$662,000</td>
<td>Frank Benson (1862-1951) “Marsher of Long Point” oil 1890</td>
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<tr>
<td>$657,000</td>
<td>Mike Eruzione’s 1980 Olympic hockey jersey and stick</td>
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<tr>
<td>$632,500</td>
<td>Bill Mazeroski’s 1960 World Series jersey</td>
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</tr>
<tr>
<td>$567,625</td>
<td>“Batman” #1 1966 comic book cover art</td>
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<tr>
<td>$545,000</td>
<td>Angel Adams (1902-1984) “Winter Sunrise Sierra from Lone Pine, LA” 1941 gelatin silver photograph</td>
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</tr>
<tr>
<td>$543,750</td>
<td>John Lennon’s Ferrari 330GT 2+2 coupe</td>
<td></td>
</tr>
</tbody>
</table>

**Paul Gauguin (1848-1903)**

*When Will You Marry? Oil, 1892*

Sold for $3,000,000,000

**Edward Weston** *2 Shells*, 1927 photograph

**Carlier Art Deco gold, black oxys, enamel and diamond clock 5”x3”*x2”

**Lon Chaney “After Midnight”* 1927 moveposter

**Armos Doolittle (1754-1832) Battles of Lexington and Concord* pair of engravings

**Babe Ruth 1914 rookie card**

**Pine pheasant pheasant wethernee c.1875 31”h**

**3 Words from “Lord of the Rings” movie**

**Tiffany Wisteria table lamp c.1905**

**Tiffany Wisteria table lamp c.1905**

**3,077,000**

**N.C.Wyeth (1882-1945) “I Had Seen An Apparition” oil 39”x36”**

**3,077,000**

**Amos Doolittle (1754-1832) Battles of Lexington and Concord* pair of engravings

**Babe Ruth 1914 rookie card**

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**N.C.Wyeth (1882-1945) “I Had Seen An Apparition” oil 39”x36”**

**3,077,000**

**Edward Weston *2 Shells*, 1927 photograph**
<table>
<thead>
<tr>
<th>Item Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vox Guitar played by John Lennon and George Harrison</td>
<td>$408,000</td>
</tr>
<tr>
<td>Civil War 5 gallon stone-ware butter churn</td>
<td>$402,500</td>
</tr>
<tr>
<td>James E. Buttersworth (1819-1894) “Flying Cloud” oil 20&quot;x30&quot;</td>
<td>$398,500</td>
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<tr>
<td>Race Track Tout tobacco-nist shop figure 6h</td>
<td>$390,000</td>
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<tr>
<td>Original Apple-1 computer 1976</td>
<td>$387,750</td>
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<tr>
<td>48 Star U.S. ensign flown of Normandy Beach June 6, 1944</td>
<td>$386,000</td>
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<tr>
<td>Japanese samurai helmet 18th c. 10” h</td>
<td>$377,000</td>
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<tr>
<td>YuanMing Dynasty celadon vase 12 1/2”</td>
<td>$374,500</td>
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<tr>
<td>Frank Benson (1862-1951) “Red Heads in Flight” c.1916 oil</td>
<td>$360,000</td>
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<tr>
<td>Babe Ruth/Lou Gehrig signed baseball (last sold in 2005 for $98,000)</td>
<td>$333,450</td>
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<tr>
<td>Carl Rungius (1869-1959) “Pack Horses on a Trail” 1920 oil</td>
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<tr>
<td>Bill Mazeroski’s 1960 World Series home run bat – bronzed</td>
<td>$310,700</td>
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<tr>
<td>Action Comic Book #1 (DC 1938)</td>
<td>$286,800</td>
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<tr>
<td>Mickey Mantle’s $11,150 signing bonus check</td>
<td>$272,550</td>
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<tr>
<td>Series Fantastique Jumeau girl doll c.1892</td>
<td>$276,000</td>
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<tr>
<td>Rutz Clovis Point prehistoric obsidian arrowhead, 9 3/4”</td>
<td>$277,300</td>
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<tr>
<td>E. Howard &amp; Co. No. 68 floor standing astronomical regulator clock</td>
<td>$270,000</td>
</tr>
<tr>
<td>Mickey Mantle Topps rookie card</td>
<td>$254,000</td>
</tr>
<tr>
<td>Philadelphia William and Mary walnut desk</td>
<td>$266,500</td>
</tr>
<tr>
<td>Mechanical Bank with coating child c.1900</td>
<td>$264,000</td>
</tr>
<tr>
<td>C.M. Russell (1864-1926) Horse Wrangler bronze c.1930 13’ h</td>
<td>$263,000</td>
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<tr>
<td>“The Attack” Thomas and George Woodhall glass cameo, 1896</td>
<td>$262,900</td>
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<tr>
<td>“Tales of Suspense” #39 comic book</td>
<td>$263,000</td>
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<tr>
<td>William Wendt (1862-1946) “Vibrant Coast – Dana Pt., CA” oil 24&quot;x36&quot;</td>
<td>$253,000</td>
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<td>Preacher in the Pulpit 1876 cast iron mechanical bank</td>
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<tr>
<td>3 Saints Russian Orthodox icon 1891 oil 12&quot;x10&quot;</td>
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<tr>
<td>Tiffany stained glass landscape window</td>
<td>$236,000</td>
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<tr>
<td>Sanford Gifford (1823-80)</td>
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<tr>
<td>“Mt. Washington” oil 12&quot;x72”</td>
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<tr>
<td>William Shatner’s “Star Trek” pilot laser rifle</td>
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<tr>
<td>Winchester model 1876 lever action pistol</td>
<td>$227,050</td>
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<tr>
<td>U.S. Model 1883 Colt Gatling gun</td>
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<tr>
<td>Needleworke Samper “Adam and Eve”, Boston 1744</td>
<td>$221,000</td>
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<tr>
<td>Robert Salmon (1775-1845) “Shipping off Birkenhead” oil, 24”x43 1/2”</td>
<td>$214,000</td>
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<tr>
<td>Eimer Crowell carved Plover</td>
<td>$212,500</td>
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<tr>
<td>Coca Cola 1900 wall calendar</td>
<td>$210,000</td>
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<tr>
<td>A.E. Crowell buff-fab-head drake woodcarving</td>
<td>$207,000</td>
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<tr>
<td>Jamie Medlin “the Triumphant Return of the J-Class to British Waters,” July 18-21, 2012 oil 30”x40”</td>
<td>$201,650</td>
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<tr>
<td>Sandy Koufax 1963 Season game jersey</td>
<td>$190,000</td>
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<tr>
<td>Letter written aboard the Titanic</td>
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<tr>
<td>Edward Burnett “Whaleship Pacific” 19th c. scrimshaw whale tooth</td>
<td>$174,000</td>
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<tr>
<td>Joseph Leyendecker (1874-1951) “Honeymoon” “Saturday Evening Post” July 17, 1926 cover art</td>
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<tr>
<td>Montague Dawson (1895-1973 H.R.H The Prince Phillip’s flying fifteen Coweslip Racing with Royal Yacht Britannia oil 18&quot;x42”</td>
<td>$181,229</td>
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<tr>
<td>Nicholas Sophianos woodcut map of Greece, 1544</td>
<td>$134,500</td>
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<tr>
<td>Les Paul 1960 Sunburst Gibson electric guitar</td>
<td>$126,000</td>
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<tr>
<td>Pair of John Haley Belamy carved eagles inscribed “War” and “Peace”</td>
<td>$125,000</td>
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<tr>
<td>Frederick Myrick Ship Frances scrimshaw whale-tooth c.1829 Packard</td>
<td>$123,000</td>
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<tr>
<td>Bernard Romans Map of the Seat of Civil War in America 1775</td>
<td>$114,000</td>
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<tr>
<td>Special 16 gauge shotgun</td>
<td>$114,000</td>
</tr>
<tr>
<td>Soneja Henrie’s 1941 Packard</td>
<td>$117,000</td>
</tr>
<tr>
<td>&quot;War&quot; and &quot;Peace&quot;</td>
<td>$107,500</td>
</tr>
<tr>
<td>Casablanca movie poster 81&quot;x81”</td>
<td>$106,250</td>
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<tr>
<td>James E. Buttersworth (1817-1894) “Schooner from the New York Yacht Club Racing in the Narrow” oil 12”x16”</td>
<td>$106,157</td>
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<tr>
<td>John Wilson Carmichael (1799-1868) “Rescue of William D’Oyly by the Isabella 1836” oil 17&quot;x24”</td>
<td>$106,157</td>
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<tr>
<td>Original Cover Art for &quot;Conan the Barbarian&quot; #4 comic book</td>
<td>$101,575</td>
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<tr>
<td>John Stobart (b. 1929) Freedom at Work, Aircraft Carrier USS George H.W. Bush Oil on Canvas 24&quot;x36&quot;, Sold for $1,000,000</td>
<td>$100,972</td>
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<tr>
<td>British Naval Officer woodcarving 7 tall</td>
<td>$100,000</td>
</tr>
<tr>
<td>“The Attacking Spirit” Thomas and George Woodhall glass cameo, 1896</td>
<td>$97,750</td>
</tr>
<tr>
<td>Stan Musial’s 2011 World Championship ring</td>
<td>$97,750</td>
</tr>
<tr>
<td>John Armstrong relief caned Kentucky long rifle</td>
<td>$97,750</td>
</tr>
<tr>
<td>Joseph Whiting Lincoln (1859-1938) Widgeon Drake decoy</td>
<td>$96,100</td>
</tr>
<tr>
<td>Granville Redmond “Rocky Point Laguna” oil</td>
<td>$93,750</td>
</tr>
<tr>
<td>Great Lakes pipe toma-hawk with brass/silver inlay</td>
<td>$93,000</td>
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<tr>
<td>German enciphering machine c.1942-44</td>
<td>$92,500</td>
</tr>
<tr>
<td>Curt Schilling bloody 2004 world series sock</td>
<td>$91,125</td>
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<tr>
<td>Tiffany Nasturtium stained glass chandelier</td>
<td>$89,125</td>
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<tr>
<td>“Swimming Mallard” drake decoy c.1870 9”x11”</td>
<td>$86,250</td>
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<tr>
<td>Roberto Clemente bat</td>
<td>$87,235</td>
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<tr>
<td>Original Cover Art for &quot;Conan the Barbarian&quot; #4 comic book</td>
<td>$89,125</td>
</tr>
<tr>
<td>Original Cover Art for &quot;Conan the Barbarian&quot; #4 comic book</td>
<td>$89,125</td>
</tr>
</tbody>
</table>
$88,000  Austrian Emperor A. Franz Joseph campaign tunic 1916

$87,500  Chippendale carved mahogany side chair 1765

$87,500  17th c. samurai daisho (sword)

$83,000  Maximilian breastplate armor 1510-20

$81,250  Chippendale carved mahogany pierc unpaid table c. 1770

$79,936  Charles Napier Henry (1841-1917) "Hauling in the Nets"

$79,200  Thomas Jefferson letter January 22, 1797

$78,880  Marklin Battleshop George Washington toy boat c. 1909 37" long

$78,005  Thomas Lury (1759-1839) "HMS Belladonna out of Torbay" oil 34"x55"

$78,000  17th c. Iranian Illuminated book 11"x7"

$77,675  Wayne Gretsky's 1991-92 hockey jersey

$74,750  J.E. Butterworth (1817-1894) "New York Yacht Club Race off Sandy Hook"

$74,500  Henry Livingston Indian War powder horn

$74,062  Montague Dawson (1890-1973) "Tall Ship Under Full Sail" oil 36"x24"

$72,000  Alfred Thompson Bricher (1837-1908) Coastal scene

$72,000  Montague Dawson (1890-1973) "Summer Skies: Six Metres in the Solent" oil

$71,700  Flash #117 1906 comic book cover art

$71,700  Ty Cobb letter to Stan Musial

$70,000  Joseph Heard (1799-1859) "Packet Ship Kataladin off Holyhead" oil 26"x36"

$69,000  Set of 4 shadow boxes of squirmills boxing c.1850

$69,000  Sonny Corleone's Godfather 1941 Lincoln

$68,500  Albert Einstein bible

$65,000  James M.Whistler (1834-1903) "Quiet Canal" etching 1879-80

$64,900  Milton Berle's personal joke file

$62,500  Haida tribe bird effigy ceremonial rattle 13" long

$60,000  Tiffany white and green art glass vase 6"h

$59,000  James Amess *Gunsnake* Colt 45

$57,300  Ralph CaGoon (1910-1982) "Brant Point" oil 25x19"

$56,400  Queen Anne walnut highboy c.1750

$56,050  Mickey & Minnie Mouse on motorcycle, toy Tipp & Co. 1930

$55,268  Neil Armstrong’s 1969 moon landing check list

$54,990  Pair of elephant tusks "73" tall

$53,820  *Journal of whaler Gotonda* 1838-9

$53,325  Centaur copper weather-vane

$53,125  Earthenware fish flasks, 1899-1822 4 1/2" long

$52,900  German WWII MG42 light machine gun

$52,500  Samuel Walters (1811-1882) "Packetship Memphis off the Skewies" oil 28"x41 1/2"

$52,500  William Bradford (1823-1892) "Fishing Boats and Icebergs"

$51,600  Artillery Target cast iron bank, 1877

$50,400  The Bund Shanghai c. 1880 China Trade

$50,000  1st Penobscot Exhibition 1779 hand drawn map

$50,000  Joseph Appleton 6 meter Lucy scale ship model 15" long

$48,875  George Boyd (1873-1941) goose decoy owned by Gen. George S. Patton

$45,000  Rolex 1966 14k wristwatch

$44,812  U.S. Model 24 pounder 8 inch cannon mortar

$44,160  Set of German armor 1515-30


$43,200  Anthony Thieme (1888-1954) "Dockside" oil 25"x30"

$43,125  1831-5 Dime PCGS M67 F+C

$43,010  Thomas Whitcombe (1752-1824) "A Royal Navy Third Rate Off Gibraltar" oil 28"x24"

$42,000  Reynolds Beal (1885-1951) "Ivy League" oil 18"x24""

$41,825  Le Dolce Vita Fellini movie poster 54"x70"

$41,400  Greek Corinthian bronze helmet 6th c.

$40,800  Elmer Crowell botwhite quail decoy

$40,625  Buffalo Bill Cody's six-shooter pistol

$40,625  Ian Fleming Moonraker first edition 1955

$40,250  A.E. Crowell black-bellied plover 1912

$39,000  John Haley Bellamy (1836-1914) carved eagle "Don't Give up the Ship"

$38,512  Indian Chief copper weather-vane c.1900

$38,350  Charles Schultz "Peanuts" comic April 25, 1976 origina

$37,500  Braid of Willie Nelson's hair

$37,486  Derek Jeter 2001 game used World Series bat

$37,200  Radicon Gang of Five remote control toy robots

$36,000  53rd Regiment Civil War flag

$36,000  Joe Duncan Gleason (1881-1954) "The Beautiful Bay of Avalon" oil

$36,000  Lal Sung "Clipper Agnes off Hong Kong" 1949

$35,850  King Kong original movie poster

$35,600  Lang landscape carved ivory tusk

$35,550  Steiff Titanic Mourning Bear one of only 78 made

$35,500  Roke porcelain and nickel barber's chair salesman's sample 15"

$35,000  Napoleonic POW bone model 94-gun ship HMS Boyne 31"x22"

$34,100  Wyrth Tire advertising sign 22"x18"

$33,750  Fender Telecaster guitar and amp, 1952/55

$33,000  Thomas Buttersworth (1768-1842) "Battle of Trafalgar" oil

$32,760  Ruben "kangaroo" high wheel bicycle 1885, April 14, 1912

$32,500  Charles Darwin "The Species" first edition 1859

$31,200  Mary Bloon Meelen (1819-1886) "Ship at Sail with Fishing Boat and Schooner" oil

$31,070  Michael Jordan's game worn Sneakers

$30,000  Edward Potthast (1857-1940) "First Contact with Indians 1872" oil

$29,325  Edward Potthast (1857-1940) "First Contact with Indians 1872" oil

$29,000  Joseph Appleton 6 meter Lucy scale ship model 15" long

$28,750  JFK's Savile Row blazer

$28,750  Mickey Mouse organ windup toy c.1930

$28,125  Elvis Presley sunglasses

$28,290  William Gay Yorke portrait of "American ship Westen Merritt of Liverpool" oil

$27,800  McFarlane (1818-1865) "SS Eliza Bonsall" oil 23"x36"

$27,500  Frank McCarthy "The Dirty Dozen" movie poster

$27,370  Jack Spurling (1870-1933) Australian clipper Torrens Under Full Sail oil 14"x20"

$26,450  High Wheel bike "The RAM Telegram" c. 1892

$26,250  Andrew Jackson letter 1824

$25,960  Boucher $2,500 locomotive and passenger train set

$25,830  Thomas Chambers (1808-1869) "New York Harbor" oil

$25,243  Thomas Lury (1759-1837) "The French 74 Hercule Surrendering to HMS Mars off Brest, 21st April 1798" oil on canvas

$24,600  American silver tankard c.1700

$24,150  Chinese Cattaca wine bottle

$23,750  Chopin's "The Road, Winter" lithograph, 1853

$24,000  Currier & Ives "The Road, Winter" lithograph, 1853

$24,000  Tobacco Tin with Empire State Building decoration

$23,750  Edward Moran (1829-1901) "Fishing Boat in a Stormy Sea" oil 30"x12"x48 1/4"

$23,750  Samuel Walters 1811-1885) "Packet Ship Andrew Foster Outbound from N.Y." oil 25"x43"

$23,500  HMS Warrior Napoleonic era Prisoner of War model, boxwood

$22,705  Colin Kaepernick's 2013 Green Bay Packers jersey

$22,425  Oscar Peterson perch wall plaque woodcarving

$21,250  Gustav Mahler letter

$21,035  Derek A.G. Gardner (1914-2007) "The Battle of Camperdown" poster

$20,400  1905 Coca Cola calendar

$20,400  Raffaele Corsini (1830-1880) "Bark Martha Clark, Capt. Austin Miller at Anchor in Constantinople, April 12, 1852" oil

$20,000  Thomas Bird (1779-1851)
**Shipping on the East coast of America** oil 18 1/8"x27 1/4"

$19,550
- 6-Gallon ceramic butter churn c.1825

$19,500
- Beatles “Please, Please Me” album

$18,750
- David Cassidy’s 1973 jumpsuit

$18,750
- Derek G.M. Gardner (1914-2007) “Clipper Thermopylae Battling the Elements” oil 24"x36"

$18,750
- Larry Hagman’s “JR” Dallas belt buckle

$18,750
- Suzanne Rognon Bernardi “Story of a Whale Hunt 1901-02”

$17,915
- Petrified dinosaur egg nest 75 million years old

$17,500
- Charles Dickens letter 1855

$17,500
- “Keep Calm and Carry On” poster 1939

$16,618
- 1962 Chrysler Imperial 15" toy car

$16,385
- 1842 Wurlitzer model 850 Peacock juke box

$15,000
- Maurice F. De Haas (1832-1895) “Sunrise hove to off the Coast” oil 24"x39"

$15,000
- Thomas Buttersworth (1768-1828) “Off the Isle of Wight” oil 20"x32"

$14,040
- Samuel Crawford Nantucket Basket, c.1850

$13,800
- Harold B. Simmons Maine carved eagle stern board c.1960

$13,750
- Ernest Hemingway For Whom the Bell Tolls first edition 1940

$13,440
- Durham Whiskey bottle embossed with steer 1876-82

$12,621
- Jack Sparling (1871-1933) “Square-rigged Australian Windjammer illawara Lying on her Mooring at Sunset"

$12,600
- Sun Valley skiing poster, 1940

$12,500
- Antonio Jacobson (1850-1921) “SS Manhasset at Sea, 1893" oil 22"x36"

$12,500
- Henry Scott (1911-2005) “Spindrift” (Clipper under full sail)" oil 40"x50"

$12,500
- Mary Queen of Scots letter 1882

$12,000
- Beatles’ tickets used for hit concert San Francisco, 1966

$12,000
- Emile Gruppe (1896-1978) “At the Dock, Gloucester, MA”

$11,750
- 13 Star American flag

$11,730
- American lage 19th c. female figurehead 57" h

$11,730
- Montague Dawson (1895-1973) U.S. clipper Lightning watercolor 22"x30"

$11,500
- Carved female ship figurehead c. 1880

$11,162
- Collection of criminal photographs from Old West Montana

$10,800
- Decorated Shaving Mug Greenpoint Food Service, 1924

$10,573
- Attr. To William Stubbs (1842-1906) "The Battle of Mobile Bay" oil

$10,350
- Warren Commission Report signed copy

$9,600
- Lifesavers two-sided advertising sign 10"x12"

$9,400
- Matthew Brady General Robert E. Lee and staff photograph

$9,000
- Model 71G Enterprise floor model hand coffee grinder 1848

$8,750
- Milton Burns (1853-1933)

$8,400
- Pair of Paul Revere silver spoons

$8,365
- Flashlight used on Apollo 12 mission

$7,800
- Large carved Meerschaum pipe with silver top

$7,700
- Michelin Man tin display sign

$7,475
- JFK’s signed high school photograph

$7,200
- Buffalo Bill’s show jacket

$6,900
- Double Sailor’s Valentine “A Present from Barbados” 19th c.

$6,518
- Blue Staffordshire 10" Murray St., New York soup bowl

$6,000
- Ian Fleming From Russia With Love 1st edition

$5,625
- Double Barbados 19th Sailor’s Valentine “Ever Thine” 8"x16"

$5,225
- Confederate Officer’s 1851 Navy revolver

$5,225
- PT-109 JFK signed 1st edition

$5,060
- California Gold Rush walking stick

$4,750
- Winchester Firearms “Cock of the Woods’ poster 1905

$4,200
- Civil War presentation sword

$4,200
- James Houston Steuben America’s Cup glass sculpture

$3,702
- Tin Taxi tobacco tip

$3,555
- Hubley cast iron friendship seaplane toy

$3,500
- Antonio de Simone (1805-1888) “Admiralty Schooner of the White Squadron in the Bay of Naples” oil

$3,450
- Early Production Colt 1851 Navy revolver

$3,330
- Ernest Hemingway The Old Man and the Sea signed first edition

$2,680
- Tomasso de Simone (1805-1888) Submarine Boat & Torpedo Company stock certificate 1889

$1,875
- American 19th c. billet head

$1,380
- Texaco gas pump with globe 54"

$1,367
- Half Hull Model of America’s Cup cutter Rainbow 1893 37"x12"

$990
- Civil War drum

$946
- American independence commemorative Liverpool creamware cider jug

$812.50
- Wooden Ship’s water bucket, British 19th c.

$625
- Larchmont Yacht Club silver trophy bowl

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James E. Buttersworth (1817-1894) Cornelina and Magic Rounding Buoy 8 1/2, 1874
Oil on Canvas 22 1/2" x 34 1/8," Sold for $341,000, Bonhams, New York
This powerful painting by Don Demers demonstrates why he is considered one of the leaders of today's generation of Marine Artists. It portrays two K Class sloops, *Aurora* and *Istalena* dueling on Long Island Sound in 1907. As the vessels beat to windward in a southwest breeze, *Aurora* to windward receives a nice lift that may help her make the mark first. Following along behind the 85 ft. sloops is the steam yacht *Agawa* that was launched in 1907 and owned by Charles Harkness of New York. There were only three K Class vessels built. They were *Aurora*, *Istalena*, and *Winsome*. They were all designed and built by Herreshoff. *Aurora* was owned by Cornelius Vanderbilt. *Istalena* was owned by George Pynchon and *Winsome*, by Harry Lippitt. They were a common sight seen racing on Long Island Sound during the first decade of the twentieth century.
ART PRIZE
Annual competition and exhibit of art from around the world spread over 3 sq. miles in downtown Grand Rapids, MI, where the public votes to choose one of two $200,000 grand prize winners.
Art Prize
Grand Rapids, MI
artprize.org
September 23 – October 11

BASCOVE/BRIDGES: Transporting the Metropolis
32 paintings and drawings celebrating New York City bridges by widely collected contemporary artist Anne Bascove.
Noble Maritime Collection
Staten Island, NY
718-447-6490 • noblemaritime.org
Through July 12

B is for BUTTERSWORTH, F is for FORGERY
35 paintings by James E. Buttersworth (1817-1894) from the museum’s collection, including 16 from the Rudolph & Janet Schaefer collection of maritime paintings, and one fake, encourages viewers to detect the forged from the real, and to shed light on the seriousness of this crime pervading the art world.
Canadian Society of Marine Artists
Picton, ON, CANADA
613-476-1177 • ultramarine.ca
May 2 – through the summer

CHINA OF THE MOST FASHIONABLE SORT: Chinese Export Porcelain in Colonial America
19th c. export porcelain ceramics from China with histories related to Virginia.
The Mariner’s Museum
Newport News, VA
800-581-7245 • marinersmuseum.org
Through April 26

CHINA TRADE TRAIL
Exotic goods and works of art collected by wealthy Boston area merchants and preserved in historic homes and sites around Boston document the history of trade with China and the Far East.
Beauport, Sleeper-McCann House
Gloucester, MA
978-283-0800 • historicnewengland.org/properties/homes/Beauport
Cushing House Museum and Garden
Newburyport, MA
978-462-2681 • newburyhist.org
Forbes House Museum
Milton, MA
617-696-1815 • forbeshousemuseum.org
Gibson House Museum
Boston, MA
617-267-6338 • thegibsonhouse.org
Gore Place
Walton, MA
781-994-2708 • goreplace.org
Ipwich Museum’s Heard House
Ipwich, MA
978-356-2811 • ipwichmuseum.org
Phillips House
Salem, MA
978-744-0440 • historicnewengland.org/properties/homes/Phillips-house
Salem Maritime National Historic Site
Salem, MA
978-740-1650 • nps.gov/sama
Shirley-Eutis House
Roxbury, MA
617-442-2275 • shirleyeutishouse.org

DIRECTOR’S CUT: Selections from the Maine Art Museum Trail
Major works of art from museums around Maine, including works and studio artifacts of Winslow Homer, Monhegan Island, Ogunquit Museum of American Art and artists.
Portland Museum of Art
Portland, ME
207-775-6148 • portlandmuseum.org
April 26

FRAGILE WATERS: Photography by Ansel Adams, Ernest H. Brooks II and Dorothy Kerper Monnelly
Maritime Museum of San Diego
San Diego, CA
619-234-9153 ext. 101
asdmaritime.org
March 15 through September, 2015

Upcoming Marine Art Exhibitions and Events Around the Globe

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19th c. export porcelain ceramics from China with histories related to Virginia.
The Mariner’s Museum
Newport News, VA
800-581-7245 • marinersmuseum.org
Through April 26

BOOTHBAY REGIONAL HISTORICAL SOCIETY
Paintings and ship models, nautical instruments, traps and gear as well as ancient artifacts bring to light the coastal history of the region.
Boothbay Regional Historical Society
Boothbay, ME
207-633-0820 • boothbayhistorical.org
Ongoing

CANADIAN SOCIETY OF MARINE ARTISTS
31st annual exhibition of maritime scenes by members of the CSMA, including Pat Burstall, John Horton, Peter Rindlishbacher, Ray Warren and others.
Canadian Society of Marine Artists
Picton, ON, CANADA
613-476-1177 • ultramarine.ca
May 2 – through the summer

CHINA TRADE TRAIL
Exotic goods and works of art collected by wealthy Boston area merchants and preserved in historic homes and sites around Boston document the history of trade with China and the Far East.
Beauport, Sleeper-McCann House
Gloucester, MA
978-283-0800 • historicnewengland.org/properties/homes/Beauport
Cushing House Museum and Garden
Newburyport, MA
978-462-2681 • newburyhist.org
Forbes House Museum
Milton, MA
617-696-1815 • forbeshousemuseum.org
Gibson House Museum
Boston, MA
617-267-6338 • thegibsonhouse.org
Gore Place
Walton, MA
781-994-2708 • goreplace.org
Ipwich Museum’s Heard House
Ipwich, MA
978-356-2811 • ipwichmuseum.org
Phillips House
Salem, MA
978-744-0440 • historicnewengland.org/properties/homes/Phillips-house
Salem Maritime National Historic Site
Salem, MA
978-740-1650 • nps.gov/sama
Shirley-Eutis House
Roxbury, MA
617-442-2275 • shirleyeutishouse.org

THE COAST & THE SEA: Marine and Maritime Art in America
Over 50 of the best marine paintings from 1750-1940, as well as scrimshaw and other maritime artifacts from the New York Historical Society collection document the formative years of United States of American and the vital role the sea had in the country’s development.
Portland Museum of Art
Portland, ME
207-775-6148 • portlandmuseum.org
April 26

The Mattatuck Museum
Waterbury, CT
203-753-0381
mattatuckmuseum.org
June 6 – September 13
The New York State Museum
Albany, NY
518-476-5877 • nysm.nysed.gov
October 24 – February 22, 2016

Director’s Cut: Selections from the Maine Art Museum Trail
Major works of art from museums around Maine, including works and studio artifacts of Winslow Homer, Monhegan Island, Ogunquit Museum of American Art and artists.
Portland Museum of Art
Portland, ME
207-775-6148 • portlandmuseum.org
April 26

Maritime Museum of San Diego
San Diego, CA
619-234-9153 ext. 101
asdmaritime.org
March 15 through September, 2015

Marine Art at the Ocean House
September 8 – December 17
4th 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

Continued on next page
FROM SHORE TO SHORE
Celebrating the opening of a brand new wing of the Suffolk County Historical Society’s museum, originally founded in 1886, over 50 original paintings ship models and artifacts related to the history of Long Island and Long Island Sound, curated in conjunction with the J. Russell Jinishian Gallery in Fairfield, CT. Artists include Peter Arguimbau, Nicholas Berger, Brec Morgan, Sergio Roffo, Christopher Blossom, and many more.
Suffolk County Historical Society
Riverhead, NY
631-727-2881 • suffolkcountyhistoricalsociety.org
April 19 – September 18 (Wed.-Sat. 10:00-4:30)

INGRAINED: The Art of the Shipcarver
Whimsical carved figureheads and ornaments, as well as the tools of Newcastle woodcaver Edbury Hatch.
Maine Maritime Museum
Bath, ME
207-443-1316
mainemaritimemuseum
Through July 6

INTENT TO DECEIVE: Fakes and Forgeries in the Art World
Masterpieces alongside fakes painted by the most notorious forgers of the 20th and 21st centuries, including Hans van Meegeren, Eric Hebborn, John Myatt, Mark Landis, and others.
Oklahoma City Museum
Oklahoma City, OK
405-236-3100 • okcmoa.com
February 13 – May 10
Reading Public Museum
Reading, PA
610-371-5850
readingpublicmuseum.org
June 6 – September 7

INTERNATIONAL MARITIME MUSEUM of HAMBURG
A remodeled 10-storey warehouse in the harbor of Hamburg German houses exhibitions covering 3000 years of mankind’s maritime history, replete with navigational instruments, sea charts, and a multitude of artifacts, paintings by well known marine artists, and ship models, including a Phoenician galley and a Roman trireme, to Viking dragon boats, and cog ships to the last of the windjammers with many models made of ivory, amber, silver and gold.
Internationales Maritimes Museum Hamburg
Hamburg, GERMANY
49(0)40-3009-2300 • immhh.de
Ongoing

JOHN STOBART: An Artistic Journey from Derby Across the Atlantic
25 Paintings from the artist’s earliest drawings at school to the masterpieces of marine art that have made him the most celebrated marine artist in the world today.
Derby Museum and Art Gallery
Derby, England
011-44-133 264 1920
derby-college.ac.uk
June 26 through September 6

MAKING THE BEST OF IT: The Spirit and Work Ethic of Maritime People
Photographs and artwork, including work by contemporary Maine artists, convey the spirit of Downeasters working on and near the water.
Maine Maritime Museum
Winnon, MN
507-474-6626 • mmam.org
Through April 26

MAKING WAVES: Works from the Permanent Collection
Over 40 historic and contemporary paintings, sculpture, folk art, print-making, and videos celebrate Nova Scotia’s connection to the sea and coastline.
Art Gallery of Nova Scotia
Halifax, NS, CANADA
902-424-5280
artgalleryofnovascotia.ca
Ongoing

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, James Griffiths, Ian Marshall, Victor Mays, John Mecray, Stanley Melzoff, Leonard Mizerek, James Prosek, Keith Reynolds, Arthur Shilstone, John Stobart, Robert Weiss and others.
J. Russell Jinishian Gallery
1899 Bronson Road
203-259-8753
jrusselljinishiangallery.com
Ongoing

MARINE ARTISTS IN WINTER
125 small winter-themed maritime paintings by 51 artists of the Maritime Gallery at Mystic Seaport, including David Barelord, Neal Hughes, Victor Mays, and others.
Maritime Art Gallery
Mystic Seaport Museum
Mystic, CT
888-973-2767 • mysticseaport.org
Through April 19
MARINE, HUDSON RIVER SCHOOL, IMPRESSIONIST AND MODERN ART

Minnesota Marine Art Museum
Winona, MN
507-474-6626 • mmam.org
Through December 31

MARINE PAINTINGS BY JOHN MECRAY
11 paintings by acclaimed yachting artist John Mecray from the collection of Reginald H. Fullerton, Jr. on public exhibition for the first time. Subjects range from the great yachts Westward, Stormy Weather, and Reliance to New York Harbor. Sponsored by Redwood Library and Athenaeum and IYRS School of Technology.

Redwood Library and Athenaeum
Newport, RI
401-847-0292 • redwoodlibrary.org
March 7 – October 18

MARITIME MUSEUM BACKSTAGE
Matanō, the oldest model ship in Western Europe, and the Burgerhout Panorama triptych, the largest maritime painting in the Netherlands, are the centerpieces of an exhibit of art and objects pursuing the themes of collecting, restoration, collection management and research.

Maritime Museum Rotterdam
Rotterdam, THE NETHERLANDS
31 90 10 413 2680 • maritiemmuseum.nl
New permanent exhibit

MODEL SHIP GALLERY & CARFERRY EXHIBIT
Scale models, half hulls, quarterboards, and dioramas trace the history of Great Lakes sailing ships and freighters.

Wisconsin Maritime Museum
Manitowoc, WI
920-684-0218 • wisconsinmaritime.org
Ongoing

MODERN MARINE MASTERS EXHIBITIONS
Original paintings, drawings, sculpture, scrimshaw and ship models by the finest national and international marine artists.

Maritime Art Gallery
Mystic Seaport Museum
May 17 – July 19

NELSON, NAVY & NATION: The Royal Navy and the British People, 1688-1815
Historic artworks, paintings, objects, and artifacts from the museum’s collection chronicle the life of Horatio Nelson (1758-1805), legendary British hero, and traces the history of the Royal Navy and its influence on everyday life in Britain.

National Maritime Museum
Greenwich, ENGLAND
44(0)20 8858 4422 • nmm.co.uk
New permanent gallery

OVER LIFE’S WATERS: The Coastal Art Collection of Charles and Irene Hamm

Charles and Irene Hamm Gallery
New Britain Museum of Art
860-229-0257 • nbmaa.org
Opens Fall 2015

OVER THERE: Posters from: World War I
50 posters commemorate the centennial of the outbreak of WWI used to encourage enlistment in the armed services, buy war bonds, conserve food, and support the Red Cross.

Museum of Fine Arts Boston
617-267-9300 • mfa.org
Through June 14

REFLECTIONS
2015 regional exhibition of recent works by members of the American Society of Marine Artists.

Gadsden Arts Center
Quincy, FL
850-875-4866 • gadsdenarts.org
Through June 20

ROYAL SOCIETY OF MARINE ARTISTS
Annual exhibition of recent works celebrating the sea by members of the RSMA.

Mall Galleries
London, ENGLAND
020 7930 6844 • mallgalleries.org.uk
October 14 – 25

SARGENT: Portraits of Artists and Friends
Over 100 unconventional portraits of friends and contemporaries by John Singer Sargent, exploring his relationship with Robert Louis Stevenson, Claude Monet, Auguste Rodin and others in Boston, London, Paris and Italy, and their influence on his art.

National Portrait Gallery
London, ENGLAND
44 020 7306 0055 • npg.org.uk
Through May 25

Don Demers (b. 1956)
On the Morning Tide, the Benjamin Packard in New York Harbor
Oil on Canvas 20" x 30" $36,000
SCULPTURE BY THE SEA, AARHUS
A juried show of three kilometers of sculptures of various shapes, sizes, materials, and themes, along the shore, in the water, and near the forest by artists from more than 20 countries.
AROS Aarthus Kunstmuseum
Tangkrogen, Aarhus, DENMARK
45 40 31 00 01 • sculpturebythesea.dk
June 15 – July 15

6:30AM, ROBERT WEINGARDEN
5 large-scale, luminous photographs of a single view overlooking Santa Monica Bay taken at 6:30am over the course of one year capture the ephemeral nature of light and condition.
Peabody Essex Museum
Salem, MA
978-745-9500 • pem.org
Through May 31

STRANDBEEST: The Dream Machines of Theo Jansen
The first major exhibition in the U.S. of “beach animals” (strandbeest), the legendary kinetic sculptures designed and constructed on the Dutch sea-coast.
Peabody Essex Museum
September 19 – January 3, 2016

TATTOOS AND SCRIMSHAW: The Art of the Sailor
Images of sailors’ body art, as well as sailors’ scrimshaw on whale tooth and whale bone depicting women, marine, and whaling scenes.
Maritime Museum of San Diego
San Diego, CA
Through 2015

36TH ANNUAL MYSTIC INTERNATIONAL EXHIBITION
Original paintings, drawings, sculpture, scrimshaw and ship models by the finest national and international marine artists.

- Maritime Art Gallery
  Mystic Seaport Museum
  Mystic, CT
  888-973-2767 • mysticseaport.org
  September 21 – December 31

THE THOMPSON COLLECTION OF SHIP MODELS
Over 130 historic ship models spanning 350 years including dockyard models made to scale for the British Royal Navy, and prisoner of war models from the Napoleonic Wars, to battleships and tugboats, tankers and ocean liners.

- Art Gallery of Ontario
  Toronto, Ontario, CANADA
  877-225-4246 spanning 350 years ago.net
  Ongoing

THE TRAVELER’S EYE: Scenes of Asia
Over 100 paintings, woodblock prints, scrolls, archaeological drawings, maps, and photographs bring to light over five centuries of trade voyages and tourist trips throughout Asia.

- Sackler Gallery
  Smithsonian Institute
  Washington, DC
  202-633-1000 • si.edu
  Through May 31

TREASURES OF SAILOR’S SNUG HARBOR
Paintings, ship models, and artifacts from the Sailor’s Snug Harbor Trust Collection on public view for the first time. Included are works by Antonio Jacobsen (1850-1921), James Stuart Blackton (1875-1941), Samuel Finley Morse Badger (1873-1919), John La Farge (1835-1910), as well as scenes and ship portraits from the Chinese and French schools.

- Noble Maritime Collection
  Staten Island, NY
  718-447-6490 • noblemaritime.org
  Through May 15

J.W. TURNER SET FREE
Over 60 important oil paintings and watercolors focus on J.W. Turner’s (1775-1851) later and most innovative years, 1835-1851.

- The J. Paul Getty Museum
  Los Angeles, CA
  310-440-7300 • getty.edu
  Through May 24

22ND ANNUAL MARITIME ART EXHIBITION
Juried exhibition of recent works by today’s finest maritime artists, with featured artist Frank Gaffney, American Society of Marine Artist member.

- Coos Art Museum
  Coos Bay, OR
  541-267-3901 • coosart.org
  July 11 – September 26

27TH ANNUAL SCRIMSHAW WEEKEND ANTIQUE SHOW AND SWAP
Organized by noted Scrimshaw Authority Stuart M. Frank. This annual weekend brings together scrimshaw collectors, authorities, enthusiasts, historians, and makes to discuss and review issues related to this ancient sailors’ art, includes a marine antique show and swap.

- New Bedford Whaling Museum
  New Bedford, MA
  508-997-0046 • whalingmuseum.org
  May 15, 16, 17

U.S. MERCHANT MARINE ACADEMY MUSEUM
Ship models, historic and modern maritime paintings, historic and modern navigational tools and historical artifacts.

- U.S. Merchant Marine Academy Museum
  Kings Point, NY
  516-726-6047 • usmma.edu/museum
  Ongoing

THE WAPPING GROUP OF ARTISTS
Over 100 plein air paintings of a variety of scenes along the Thames from Henley to the Thames Estuary, including London’s riverfront by 25 members of this long-established artists group.

- Minster Gallery
  Winchester, Hampshire, UK
  020 7930 6844 • mallgalleries.org.uk
  February 2016

WIND-SHIPS: Cargo Vessels in the Last Days of Sail
19th c. portraits of North American schooners, brigs, barques, and full-rigged ships in foreign ports.

- The Rooms Provincial Art Gallery
  St. John’s, NL, CANADA
  709-757-8040 • therooms.ca
  Ongoing

WOOD ENGRAVINGS of Winslow Homer
Arguably America’s greatest marine painter, Winslow Homer (1836-1910) was also a prolific Printmaker. This exhibition includes his nautical scenes, landscapes and civil war prints, complemented by Homer paintings from the museum’s collection.

- Minnesota Marine Art Museum
  Winona, MN
  (507) 474-6626 • mmam.org
  April 15 through August 7

THE WORLD OF SHIPS IN MINIATURE
An illustrated lecture on the process, technique and aesthetic of creating miniature ship models by Lloyd McCaffrey, foremost authority on miniature ship model building and wood carving.

- New Bedford Whaling Museum
  New Bedford, MA
  508-997-0046 • whalingmuseum.org
  May 7

WWII: A Local Artist’s Perspective
Watercolors of Normandy and Germany depicting the war experience of Henry Jay MacMillan (1908-1991), U.S. soldier, who served in the 62nd Engineer Topographic Company of the XIX Corps during World War II.

- Cape Fear Museum
  Wilmington, NC
  910-798-4370 • capefearmuseum.com
  Through April 25

Betsey Rice (b. 1947)

Sea Otter and Urchin in Kelp Bed
Stoneware 32” x 17” x 9” $5,000
Continued from page 7

His painting of a Maine lobsterboat “Skirting the Reef” was featured on the cover of the February 2015 Soundings magazine, inside also included paintings of Maine by Robert Dance, Loretta Krupinski, Ian Marshall, and Christopher Blossom. Look for a full length article on Don later this year in an upcoming issue of Plein Air Magazine. And if you’d like to hear Don talk about his artwork to other artists, catch his recent 40 minute radio interview on the program “Artists Helping Artists” available on Blogtalk Radio (www.blogtalkradio/artistshelpingartists)

What’s Chris Blossom been up to these days? Well, he’s just completed a fascinating commission of the capture of U-505, the only German submarine taken by the United States during World War II, and the first ship captured by the Navy since the War of 1812. She was taken on the surface on June 4, 1944 off West Africa in the Atlantic and towed into Bermuda where her crew was interned and her codebooks and enigma machines removed. In 1954 she was donated to the Museum of Science and Industry in Chicago along with fellow marine painter Christopher Blossom; the publication of two new limited edition giclée prints by Greenwich Workshop “Working Through the Fog” and “Nantucket Twilight” (for information visit www.greenwichworkshop.com); an offering of a limited edition giclée on canvas “Shipping off the Battery, New York” by the The New York Times Store (visit www.nytimes.com/Store).

Other projects of Don Demers have included participation in the “Masters of the American West” 2015 exhibition held at the Autry Museum in Los Angeles, California, along with fellow marine painter Christopher Blossom; the publication of two new limited edition giclée prints by Greenwich Workshop “Working Through the Fog” and “Nantucket Twilight” (for information visit www.greenwichworkshop.com); an offering of a limited edition giclée on canvas “Shipping off the Battery, New York” by the The New York Times Store (visit www.nytimes.com/Store).

price of admission. Well, there is no price of admission. But they’re well worth viewing.

In the late spring of 2014 Don held his first one man exhibition of his marine paintings in over five years at the J. Russell Jinishian Gallery in Fairfield, Connecticut. A door-busting crowd was on hand as the paintings were first dissected by Don for the audience via slides of them as he described why he placed a certain figure here or a highlight there to direct the viewer’s eye. This was followed by a true unveiling of the original paintings, which had been carefully covered in fabric until that moment, adding a little artistic drama and accompanied by spontaneous applause from the appreciative crowd. It was a wonderful evening and a true celebration of the most recent accomplishments by one of America’s leading artists working today in any category.

Other projects of Don Demers have included participation in the “Masters of the American West” 2015 exhibition held at the Autry Museum in Los Angeles, California, along with fellow marine painter Christopher Blossom; the publication of two new limited edition giclée prints by Greenwich Workshop “Working Through the Fog” and “Nantucket Twilight” (for information visit www.greenwichworkshop.com); an offering of a limited edition giclée on canvas “Shipping off the Battery, New York” by the The New York Times Store (visit www.nytimes.com/Store).

We recently attended another World Premier Exhibition. This one in Annapolis, Maryland at the U.S. Naval Academy Museum. “U.S. Navy Ships of War 1898-1991,” an exhibition of forty stunning watercolors/gouache paintings by Chicago-based artist Jim Griffiths depicting a history of the U.S. Navy and its vessels from the Spanish American War in 1898 to the First Gulf War in 1991. (For those wondering, gouache is a water-based medium akin to watercolor. The only difference is that watercolor is transparent. Gouache is opaque, more like a specialized poster paint. It’s used a lot by illustrators and artists doing extreme detailed work because they can go over and refine what they first laid down, which you can’t do with transparent watercolors.) Jim, a graduate of Amherst College and the Los Angeles College of Art, has been well known around the country for 35 years for his evocative paintings of clipper ships on the high seas in the manner of his artistic mentor Carl Evers.

But his secret passion has always been steel ships of the U.S. Navy, which for the past twenty years he has painted primarily for himself, and literally stored them unframed in a flat file in his studio. This exhibition changed all that. The U.S. Naval Academy Museum, which has undergone an extensive refit, primarily displays its permanent collection of naval paintings, artifacts and the world famous Rogers Ship Model Collection, the premier collection of...
Robert Dance (b. 1934)  
Winnipesaukee Morning, Lake Winnipesaukee, NH

and saw action in the First Gulf War; and the assault carrier which did two tours in Vietnam appeared in 1980; the SS Tripoli as she served on them.

admire along with the men and women who to life in vivid color to enjoy and appreciate and about the history of the Navy, and not brought only as photographs stuck in the pages of books. Without an artist like Jim, many of these ships would exist figures and distills into his paintings. Without an original 18th century ship models in the world. However, it recently built a small gallery for changing exhibitions lasting three months in duration. At the opening, Jim took a rapt audience through the gallery painting by painting, displaying his own encyclopedic knowledge of U.S. naval history. The exhibition began with the Great White Fleet, including the second Maine built in 1901 after the first Maine blew up in Havana Harbor to start the Spanish American War in February 1898, to the USS New Jersey on the eve of World War in 1916. There were a great many ships of World War II: amphibious assault ship Eldorado in camouflage, 1944; the air craft carrier USS Yorktown as she appeared in 1945; and a depiction of the Battle of Savo Bay, a night battle so ferocious and fierce that sailors referred to it as “a barroom brawl”; and the escort carrier USS Block Island on May 29, 1944 which, while tracking a U-boat in the Atlantic, was hit by three torpedoes and sunk—with Jim’s father aboard. As Jim told it, every year on the anniversary of the ship’s sinking, his father would sit quietly with a drink looking at the table before him on which he had placed an oil soaked dollar bill that had been in his pocket that day. What’s significant about the dates in Jim’s paintings is that he painted ships exactly as they were configured on a specific month, day and year of their career. Guns were constantly being changed, riggs changed, etc. All this information Jim captures and distills into his paintings. Without an artist like Jim, many of these ships would exist only as photographs stuck in the pages of books about the history of the Navy, and not brought to life in vivid color to enjoy and appreciate and admire along with the men and women who served on them.

The exhibition also included portraits of newer ships are including, USS America as she appeared in 1980; the SS Tripoli a helicopter assault carrier which did two tours in Vietnam and saw action in the First Gulf War; and the amphibious assault career USS Tarawa as she appeared in 1991; and a large painting which Jim calls “Instrument of Policy” depicting the nuclear aircraft career USS Harry S. Truman in 2004, nearly 1100 ft. long and a ¾ acre flight deck. Today it carries 6250 men and women and patrols the world. A symbol of U.S. naval might. While it’s true that most of Jim’s military paintings had not been seen, in 2000 he was commissioned by the U.S. Postal Service to create paintings for the booklet of stamps they published to celebrate the 100th anniversary of the U.S. Submarine Service. One of these paintings of a Gato Class submarine and a book of stamps is included in the exhibition.

Although it ended in June, it may reappear at a museum again. We will keep you posted. But it still can be viewed online in its entirety, complete with lengthy descriptions of each painting and ship at jusselljinishiangallery.com.

The City of Annapolis in conjunction with the U.S. Naval Academy has actually set up a few exhibitions and a ten stop walking tour throughout historic downtown Annapolis all related to the War of 1812 and the U.S. Navy (visit www. usnavalacademy.org). It begins in Mahan Hall where the U.S. Navy trophy flag collection is on view. The collection was begun by an Act of Congress in 1814, it now houses more than 600 American and captured foreign flags. The tour then takes you through town; past the HMS Macedonian monument, which includes a figurehead of Alexander the Great off the HMS Macedonian. (The Macedonian was defeated by the USS United States under the command of Stephen Decatur, Jr. on October 25, 1812, and was later commissioned into the U.S. Navy as the USS Macedon.) Past the U.S. Naval Academy museum, which in addition to its magnificent collection, houses the famous “Don’t Give Up the Ship” battle flag flown during the battle of Lake Erie, September 10, 1813 by Commodore Oliver Hazard Perry aboard the USS Niagara. On to what was formerly the Joseph Nicholson home in which the original manuscript for the “Star Spangled Banner” was housed for many years. Past the canon from the HMS Confluence from the battle of Lake Champlain September 11, 1814. Then to the Chase-Lloyd House, where Edward Lloyd’s youngest daughter married Francis Scott Key, author of the “Star Spangled Banner,” and who graduated from St. John’s College right down the street. Also on the street is a historic Maryland State House with many items relevant to historic Annapolis on display; and St. Ann’s Episcopal Church, where Key attended services. You can get information on the tour just up the street from City Dock, or down the street from Annapolis Yacht Club at the historic Annapolis Foundation (Annapolis.org).

You’ll also want to stop by the Annapolis Marine Art Gallery, which among its general maritime offerings is a retail source for limited edition prints by Chesapeake Bay boat painter, John Morton Barber whose newest edition print, “Moonrise Over Annapolis” is a nighttime view of downtown Annapolis from atop the Maryland end looking down Main Street toward the City Dock and Spa Creek in the distance. Visible in the scene are some of Annapolis’s recognizable landmarks: the dome of the State House, the Naval Academy Field House, St. Mary’s Church, and Chesapeake Bay Bridge. The print is available on paper, 12"x22" in an edition of 500 for $160; or a 14"x26" print on canvas in an edition of 50 for $675 at annapolismarineart.com.

Another East Coast stop for art lovers is the Brandywine River Museum of Art in Chaddsford, Pennsylvania where you’ll see panoramic views of the Brandywine River and
Richard Loud (b. 1945)

America’s Cup 1886, Galatea vs. Mayflower in New York Bay
Oil on Canvas 24” x 36” $32,000

countryside, permanent exhibitions featuring paintings by three generations of Wyeths, N.C., Andrew, and Jamie, as well as paintings by other well known illustrators of the late 19th and 20th centuries like Howard Pyle, Harvey Dunn, and Rockwell Kent. You can even take small bus tours from the museum to the studios of both N.C. and Andrew Wyeth now designated as National Historic Landmarks. For more information visit www.brandywine-museum.org.

Down in another historic seaport, Galveston, Texas, where the tall ship Elissa lives, they’re reorganizing the Texas Seaport Museum, in particular their exhibition of the Republic of Texas Navy celebrating their own Battle of Campeche. This battle took place in late April/early May of 1843 as a part of Texas’s fight to gain independence from Mexico. It was so historic that it is engraved on the cylinder of every Colt 1851 Naval revolver. The exhibition includes a cannon from Naval ship Brutus and a number of models of Texas Navy ships, and as of late last year a painting by Alan Soukup, “The Texas Navy flagship Sloop-of-War Austin commanded by Commodore Edwin Ward Moore, and the Mexican steam paddle warship Montezuma.” Museum Director Schaumberg reports that the painting brings the battle to life and “offers quality of movement and action not afforded by the ship models.” Information on the Texas seaport museum can be found at tsm-elissa.org.

Visitors to the maritime museum in Erie, Pennsylvania, home of the sailing replica of Perry’s flagship Niagara, can view a fascinating collection of carvings of U.S. Naval figureheads by master miniaturist Lloyd McCaffery formerly on display at the U.S. Naval Academy Museum. With 31 completed and 11 more planned, these remarkable, one to three inch high boxwood wood carvings are of some of the most famous and infamous U.S. Naval figureheads, from ships like the America (1749) right through to the 74-gun ship USS Alabama (1864), are among the 44 gun ships of the line. One figurehead with a fascinating story is that of Andrew Jackson for the USS Constitution. In 1834, during a refit, the full-scale, life-size figurehead carving of Jackson was carved and mounted on the ship. Because there was so much political ill-will against Jackson in Boston, before the ship could be launched Whig sympathizers broke into the shipyard and literally decapitated the figurehead. A new head was carved by another carver and placed on the figurehead. The whereabouts of the original head was not discovered until 2010, and its rediscovery in a box in upstate New York was covered by The New York Times and History Detectives television show.

Lloyd has carved the original Jackson figurehead with the replacement one, and a tiny one-inch version of the original head separated to show us what it looked like. Just the research needed to create these historic woodcarvings, most of which were destroyed long ago, took many years. Lloyd tells me that he would not carve a figurehead based only on speculation of what it looked like. He wants hard evidence, so he went to the original draughts of the ships, writings by the ship carvers, and even studied the style of the carvers, in particular one of the leading woodcarvers of the day, William Rush (1756-1833). This is an example of the unique ability of an artist to reach back into history and bring to life objects from hundreds of years ago for us to appreciate and admire today and into the future. Readers of the May 2014 issue of Wooden Boat Magazine will have seen a fine article on of Lloyd’s figurehead work.

Lloyd’s 2 ½ foot model of the lavishly decorated Royal Barge built for King George II’s second son Prince Frederick in 1731 is a good example of a combination of his ship modeling and carving skills. It was designed by William Kent, the eminent landscape architect and furniture designer in the early 18th century. Lloyd’s model was included in a special exhibition honoring Kent, William Kent-Designing Georgian Britain at The Bard Graduate Center Gallery in New York City in late 2013, then to the Victoria and Albert Museum in London. (See our book pages for details on the 700 page catalog.) Karen Rosenberg wrote in the The New York Times, “The exhibition should thrill Anglophiles as least as much as the return of Downton Abbey.” For Lloyd and for collectors of McCaffery’s works this is another validation of the museum quality nature of what he’s been producing for nearly forty years.

Out in Minnesota the Minnesota Marine Art Museum, built in 2006 from the ground up on the banks of the Mississippi River in Winona, continues to grow in stature. The backbone of the museum is the collection of Mary Burrichter and Robert Kieflin, which continues to grow and add to the museum’s offerings in six main areas: traditional Marine Art, Hudson River School and Luminism, Impressionism, Realism, and Modern/Contemporary art related to water. The astonishing variety of artists you’ll be able to see at the museum include James Buttersworth, Antoine Roux, and William Cooke, Robert Salmon, William...
Sergio Roffo (b. 1952)

The Boathouse

Aselt Adams, Prendergast have been private foundations like the development of museums, whether they are continued to be preserved and displayed for the most current exhibitions or visit nmam.org.

In America it has always been the case that private collectors and their collections have driven the development of museums, whether they have been private foundations like Isabella Stewart Gardner Museum in Boston, the Barnes Foundation in Philadelphia, or large national institutions like the National Gallery of Art supported by the Mellon family. Today collectors across the country have continued in that tradition in all areas of art, from Western and Wildlife to photography and ceramics. Thanks to places like the Minnesota Museum of Marine Art, our maritime heritage art and history are continuing to be preserved and displayed for people to appreciate and understand it.

Out west in Ventura, California the Channel Islands Maritime Museum, which started with the collection of Harry and Joyce Nelson, moved after twenty years to a new and expanded space right on the harbor in Oxnard, the entrance to the Channel Islands. In addition to a very impressive collection of early Dutch and German marine paintings, the museum also has a fine collection of contemporary marine artists including David Thigman, Tom Hoyne, John Stobart, and a collection of ship models by Ed Marple. In fact, they have Marple’s ship modeling studio completely intact. They’re still continuing to add to their collection; most recently a watercolor by American Society of Marine Artists member Louis Gadal, a sailor standing on the rail of a tall rigged ship looking wistfully out to sea. They have a variety of interesting programs and exhibitions throughout the year. More information can be found at cimmvc.org, or on our exhibition pages.

California is also home to sculptor Randy Puckett who for forty years with singleminded devotion has been researching and sculpting whales and marine mammals, from tabletop versions to the gigantic life-size breaching humpback bronze seen in front of the corporate offices of the Pacific Life Corporation in Newport Beach, California. Recently Randy traveled to Maui, Hawaii to participate in the Whale Tales a symposium on whale research global-wide, and a fundraiser for whale research in Hawaii. Speakers were a National Geographic photographer Flip Nicklun, sperm whale expert Dr. Harold Whitehead, and Linblad’s expedition photographer Ralph Lee Hopkins. Randy had several whale sculptures on display, including his first new piece in four years entitled “Joy” a pair of humpback whales celebrating life in that beautiful blue patina that Randy’s work has become so well known for, in a limited edition of 350 for $2,250. At the symposium Randy made it available for half that price providing that purchasers wrote a check for the other half as a donation to the Whale Trust, Maui. Another example of a marine artist really passionate about the subject of his work.

On the big island of Hawaii, scrimshander turned oil painter, Bob Weiss continued to develop his reputation throughout the islands. He had a one-man exhibition of 52 paintings at the Wallowa Arts and Cultural Center in Hilo, Hawaii. Subject matter included the flora and fauna, the landscapes and seascapes, the birds, and even the industrial and old plantation buildings in Hawaii. So it seems that Bob is off and flying on his new career.

If you find yourself in Hawaii at the Kauai Mini Golf and Botanical Gardens you will come across signs throughout the Botanical Gardens used to educate visitors on Hawaiian island evolution and culture. On one of them you’ll see a reproduction of Cooper Hart’s watercolor “Captain Cook Arriving at Kealakekua Bay, Hawaii in 1778,” showing Cook arriving near the harbor with native craft coming out to great him. Another case of an artist bringing to life a significant moment in the history of maritime culture.

Speaking of the recreating of the maritime history of the Pacific, how’s this for an adventure? Anthony (A.D.) Blake and his wife Fiona recently sailed an 80 foot catamaran to Tonga. In the course of the cruise they visited Robert Louis Stevenson’s house in Apia, Samoa, where Stevenson lived for the last six years.

Continued on page 27

Sergio Roffo (b. 1952)
The Boathouse
Oil on Canvas 18” x 30” $12,500

Featured in “From Shore to Shore” Exhibition at Suffolk County Historical Society, Riverhead, NY. (See our Exhibition pages for details.)
American Eagle: The Bold Art & Brash Life of John Haley Bellamy
James Craig
Portsmouth Marine Society Press
Hardcover ISBN: 9780915819423
224 p $45
To order: enfielddistribution.net
Bringing together widely researched documents, police records, material evidence, and 232 full color illustrations, historian James A. Craig entertains with an absorbing biography of the audacious life of John Haley Bellamy, woodcarver extraordinaire of such masterpieces as the “Lancaster Eagle” that graces the entryway to the Mariner’s Museum in Newport News, VA.

The Art Glass of Louis Comfort Tiffany
Paul Doros
Vendome Press
Hardcover ISBN: 9780865653047
224 p $47.19
To order: amazon.com
Iridescent art glass with ingrained color, known as Favrile glass, designed and produced by Louis C. Tiffany between 1890s and 1920s is the focus of this exquisitely illustrated volume, considered to be the definitive book on Tiffany’s highly collectible glass objects.

Bones, Ivory, and Horn: Identifying Natural Materials
Michael Locke
Schiffer Publishing Co.
Hardcover ISBN: 9780764343070
320 p $45
To order: schifferbooks.com
This is a comprehensive guide to identifying, valuating, and appreciating the craftmanship, and materials of rare objects made of natural materials collected, found in flea markets and tag sales, or on display in museums.

Cloud of Sail: Maritime Paintings by J. Steven Dews
J. Steven Dews
Swan Hill Press
Hardcover ISBN: 978-1840372656
184 p $34.95
To order: swanhillpress.com
The paintings of one of the world’s most famous maritime painters, J. Steven Dews, come vividly to life in this book depicting ships and boats under sail in historic milieus.

A Dream of Tall Ships
Peter & Norma Stanford
Sea History Press
Hardcover ISBN: 9780930248178
596 p $34.95
To order: seahistory.org / 914-737-7878
A rich and lively account of how two New Yorkers, who had a dream of a maritime museum along lower Manhattan’s waterfront, mobilized the support of Wall-Streeters, blue collar workers, seamen, firemen, police and teachers, young and old, and rich and poor to create the South Street Seaport Museum. With an introduction by John Stobart.

The Edge of New Netherland
L.F. Tamtilo
Create Space Independent Publisher
Paperback ISBN: 9781461060956
106 p $20.25
To order: amazon.com
The history of the Dutch and Swedish settlements of the 17th century and the emergence of a new nation, richly illustrated with full color images of original historical paintings by artist/historian Len Tamtilo.

The Coast & The Sea: Marine and Maritime Art in America: At the New York Historical Society
Linda S. Ferber
Philadelphia Museum of Art
Hardcover ISBN: 9781907804311
104 p $29.95
To order: giles ltd.com
612-746-2600
An exhibition catalog presenting a thematic arrangement of over 50 of the best American marine paintings and marine related objects held by the New York Historical Society, ranging from 1750-1940 by Thomas Birch (1779-1851), John Frederick Kensett (1826-1872), Winslow Homer (1836-1910) and many others.

Conservation Framing
Annabelle Ruston
Fine Art Guild
Paperback
128 p $21
To order: fineart.co.uk
44 20 7381 6616
A comprehensive guide to framing paintings, prints, documents and more at museum and conservation standards, covering a full range of materials and techniques.

How To Read Oceanic Art
Eric Kjellgren
Yale University Press
Paperback ISBN: 9780300294292
596 p $13.46
Kindle ISBN: 10: 1490364285 $5.75
227 p To order: amazon.com
An absorbing fictional account of real events, namely nine merchant ships and one Royal Navy frigate wrecked on a reef off Grand Cayman Island and the adventure that unfolds, narrated by a fictional character Edward Ballantyne. Cover art by Paul Garnett.

Fire in the Sea: Bioluminescence and Henry Compton’s Art of the Deep
David A. McKee
Texas A&M University Press
Hardcover ISBN: 9781623490317
184 p $27.40
To order: amazon.com
Watercolor paintings and far-flung tales of exotic luminescent creatures found in the depths of the Gulf of Mexico painted with artistic license by marine biologist Henry Compton are the central topic of this volume.

Forged: Why Fakes are the Great Art of Our Age
Jonathan Keats
Oxford University Press
Hardcover ISBN: 9780199928354
208 p $15.29
Audible $17.95
To order: amazon.com
Forgery as high art? A lively, academic discussion on forgery from ancient times to the present ensues with profiles of the most notorious forgers, including Lothar Malskat, alceo Dossena, Han van Meergeren (who was paid for his forgeries in counterfeit money by the Nazis), Eric Hebborn, Elmyr de Horg, and Tom Keating.

Gun Bay
William White
Sea Fiction Press
Paperback ISBN: 9781490364285
$13.46
Kindle ISBN: 10: 1490364285 $5.75
227 p To order: amazon.com
An absorbing fictional account of real events, namely nine merchant ships and one Royal Navy frigate wrecked on a reef off Grand Cayman Island and the adventure that unfolds, narrated by a fictional character Edward Ballantyne. Cover art by Paul Garnett.

Ingenious Contrivances,
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The Edge of New Netherland
L.F. Tamtilo
Create Space Independent Publisher
Paperback ISBN: 9781461060956
106 p $20.25
To order: amazon.com
The history of the Dutch and Swedish settlements of the 17th century and the emergence of a new nation, richly illustrated with full color images of original historical paintings by artist/historian Len Tamtilo.

Eternal Summer: The Art of Edward Henry Potthast
Julie Aronson, Cynthia Annmuis, Anne Buening
D. Giles
Hardcover ISBN: 9781907804064
240 p $40.90
To order: amazon.com
A beautifully illustrated volume with descriptive analysis covering the full extent of the career of American Impressionist painter Edward Henry Potthast’s (1857-1927), including his famous beach scenes and stunning landscapes.

How To Read Oceanic Art
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Kindle ISBN: 10: 1490364285 $5.75
227 p To order: amazon.com
An absorbing fictional account of real events, namely nine merchant ships and one Royal Navy frigate wrecked on a reef off Grand Cayman Island and the adventure that unfolds, narrated by a fictional character Edward Ballantyne. Cover art by Paul Garnett.
Curiously Carved: Scrimshaw in the New Bedford Whaling Museum
Stuart Frank
David R. Godine
Hardcover ISBN: 9781567924527
400 p $65 To order: godine.com

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.

John Whorf Rediscovered
Amy Whorf McGuiggan
AFA Publishing
Hardcover
128 p $79.95
To order: afa-publishing.com

A life full of optimism reflected in the atmospheric paintings of Provincetown watercolorist John Whorf (1903-1959) is revived through texts, essays and over 70 paintings, half never before seen, in this wonderful tribute to the artistic journey of an internationally acclaimed artist, written by his granddaughter.

Joseph Conrad Master Mariner
Peter Villiers
Illustrated by Mark Myers, RSMA
Sheridan House
Paperback ISBN: 9781574092448
272 p $19.95 To order: amazon.com

The adventurous and action-packed twenty year career of Captain Jozef Konrad Korzeniowski, master commercial sailor who later became Joseph Conrad, master novelist, is retold with vigor by renowned waterman Alan Villiers and his son Peter. The volume also details merchant service in the late 19th century, the economics of sail, and steam competition, and is beautifully illustrated with 12 full color paintings of Conrad’s ships by Mark Myers, RSMA.

Kovel’s Antiques and Collectibles Price Guide 2015: America’s Bestselling Antiques Annual
Kim Kovel and Terry Kovel
Black Dog & Leventhal Publishers
Paperback ISBN: 9781579129774
652 p $21.38 To order: amazon.com

74th edition, with 35,000 listed items, covering all American and International items including furniture, porcelain, sports memorabilia, dolls, jewelry, Depression glass.

The Last Battle of the Atlantic

The Sinking of the U-853
Capt. Bill Palmer
Thunderfish Charters
Hardcover ISBN: 9780615734217
164 p $30 To order: thunderfish-charters.com / 203-269-0619

In this illustrated tome, ocean wreck diver and boat captain Bill Palmer recounts the story and history behind the battle that led to the sinking of German U Boat U-853 in the waters off Block Island, RI on the day World War II ended.

Maine’s Museum Art, Oddities & Artifacts
Janet Mendelson
Countryman Press
Paperback ISBN: 9780881509151
240 p $18.95 To order: wwnorton.com

A guide to the world-class and obscure museums of Maine, offering rich collections of fine art, folk art, and a diverse array of crafts and objects that reflect the history, people, occupations, and pastimes of Maine, including maritime history, natural history, and architecture.

The Many Aspects of Ship Modeling
Don Dressel
Sea Watch Books
Paperback
128 p $32
To order: seawatchbooks.com

The art and craft of ship modeling today is on display in this volume of 191 full color models from the 2011 Ship Modelers Association Conference, with subjects ranging from the 16th c. to the 21st, made in scales ranging from miniature on up, in a variety of materials, and utilizing a variety of building techniques, including scratch built, modified from kits, and kit built.

Marine Paintings by John Mecray
Don Johnson
Forward Gary Johnson
Redwood Library & Athenaeum
44 p To order: 401-847-0292

Marine Sublime: Frederic Edwin Church’s Landscapes of Mount Desert and Mount Katahdin (The Olana Collection)
John Wilmerding
Cornell University Press
Hardcover ISBN: 9780801451034
80 p $19.13 To order: amazon.com

All the paintings, sketches, and cartoons of rocky islands, coastal scenes, and wilderesses of Maine, painted and collected over the lifetime of Hudson River School artist Frederic Church (1826-1900), come together in this single volume.

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

This hardcover volume presents the stories behind 54 historic ship models from the vast collection of the Rijksmuseum Amsterdam, The Netherlands, 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: 9781499474499
82 p $17.06
To order: amazon.com

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

Monet and the Seine: Impressions of a River
Helga Kessler Aurisch and Tanya Paul
Yale University Press
Paperback ISBN: 9780300207835
176 p $40
To order: yalepress.yale.edu/yupbooks

Available: August 12
With 50 lyrically beautiful paintings of the Seine from La Havre to Paris, including the extraordinary series, “Morning on the Seine,” this exhibition catalog celebrates the famed river and the artistic virtuosity of its champion, Claude Monet (1840-1926).

The Naiad Frigate (38) 1797 Vols. I & II
Ed Tosti
Sea Watch Books
Hardcover
Vol. I 248 p $75 / Vol. II 326 p $80
To order: seawatchbooks.org

41-997-4439
The second ship in the “Frigates of the Royal Navy” series, Vol. I instructs, in complete detail, building a plank on frame model with the use of CAD (computer-aided design). Copiously illustrated Vol. II completes the model covering interior building, including decks, cabins, stern and head details. Both volumes include CDs with drawings, templates, and patterns.

The 100-Gun Ship Victory
John McKay
Naval Institute Press
Paperback ISBN: 9781591146477
120 p $36.95
To order: usni.org

Victory, the flagship of Horatio Nelson at Trafalgar, the successful 100-gun ship, part of the “Anatomy of the Ship” series, is now available in paperback, with 300 hundred drawings, fully descriptive keys, illustrating every aspect of this First Rate ship.

Prisoner of War – Bone Ship Models: Treasures from the age of the Napoleonic Wars
Manfred Stein
Koehler
Hardcover ISBN: 9783872212052
376 p $172.50
To order: koehler-books.de (click on Neuersehungen (new releases))

Writing in English, Manfred Stein, Oceanographer turned Prisoner of War bone ship model maker, has penned a beautifully illustrated book on the bone ship model collection of the International Maritime Museum, Hamburg, Germany, with in depth detail of the origins of Prisoner of War ship modeling, and a history of the wars during which the models were built.
Noteworthy New Books

The Royal Navy Fireship Comet of 1783
David Atnschel
Sea Watch Books
Hardcover ISBN: 97899040341012
160 p $65
To order: seawatchbooks.com
541-997-4439
A continuation in the series The Fully Framed Model, the HMS Swan Class Sloops of 1767-1780, this builder’s guide tells the story of a late 18th century, ornament Royal Navy vessel built expressly to be set afire, and also includes 6 sheets of builder’s plans.

The Sailing Frigate: A History in Ship Models
Robert Gardiner
U.S. Naval Institute Press
Hardcover ISBN: 9781848321601
128 p $47.95
To order: usni.org
Hardcover ISBN: 9781848321601
U.S. Naval Institute Press
Robert Gardiner
A History in Ship Models
The Sailing Frigate: A History in Ship Models
John Bowen Ed.
Conway Publishing Co.
Hardcover ISBN: 9781844861606
208 p $67
To order: conwaypublishing.com
The newly researched 4th edition, is fully illustrated with photographs, prints, archival plans and artwork, focusing on scratch-built ship model building, restoration, history and marine art. It is the last issue to be edited by John Bowen.

Scantlings of Royal Navy Ships, 1719-1805
Allan Yedlinsky
Sea Watch Books
Wiro bound
ISBN: 9780983753292
271 p $45
To order: seawatchbooks.com
A research tool compiled by the author and builder of the Euryalus series, covering the full dimensions, framing, structural support, furniture, and other elements of every class of British ship built in the 18th and early 19th centuries.

Scratch Building the Yacht Ulysses
Gilbert Mardle
Sea Watch Books
Wiro bound
96 p $40
To order: seawatchbooks.com
541-997-4439
A companion book to The Statenjacht Ulysses, this book details the construction of the exterior and interior of a model of the State Yacht Ulysses based on the original 1746 plans, and enhances the plans by Cor Emke in The Statenjacht Ulysses.

17th Century Dutch Merchant Ships
Ab Havin and Cor Emke
Sea Watch Books
Hardcover ISBN: 9780990404118
152 p $75
To order: seawatchbooks.com / 541-997-4439
Master ship modelers and historian Ab Havin and noted ship architect Cor Emke document the history and detailed building plans of ten Royal Dutch merchant ships and boats accompanied by a 24-sheet plan portfolio in 1/4 and 1/8 scale.

Shipwright 2013: The International Annual of Maritime History & Ship Modeling
John Bowen Ed.
Hardcover ISBN: 9781844861606
208 p $67
To order: conwaypublishing.com
The newly researched 4th edition, is fully illustrated with photographs, prints, archival plans and artwork, focusing on scratch-built ship model building, restoration, history and marine art. It is the last issue to be edited by John Bowen.

Sorolla and America
Blanca Pons Sorolla and Mark A Roglán
Ediciones el Vida America
Hardcover ISBN: 9786078310012
340 p $47.13
To order: amazon.com
With 210 full color and 90 black and white plates this beautiful exhibition catalog examines Joaquín Sorolla y Bastida’s fascination with and popularity in America, and his relationships with his American patrons and colleagues, including John Singer Sargent and William Merritt Chase.

The Sporting Life of Frank W. Benson
Faith Andrews BedFord
David R. Godine
Hardcover ISBN: 9781567921113
272 p $300
To order: godine.com
An abundant and beautifully illustrated volume, including architecture, interior design, elaborate gardens, and exquisite furniture by one of the most significant figures in the history of American art, specifically.

The U.S. Navy Pictorial History of the War of 1812
Don Philpot
Rowan & Littlefield Publishers
Hardback ISBN: 9781442219077 $49.95
168 p
To order: rowan.com
A refreshing historical narrative, with over 130 color and black and white illustrations of historic naval battles of the War of 1812 by artists on board ship, official works commissioned by the Navy, or by naval officers, offers a unique perspective on America’s Second War of Independence.

Standing in the Sun: A Life of J.M.W. Turner
Anthony Bailey
Tate Books
Paperback ISBN: 9781849761925
504 p $27.95
To order: abramsbooks.com
Written with panache by Turner scholar Anthony Bailey, this newly reprinted, acclaimed biography delves into the character and mysterious life, as well as the body of work, of Britain’s greatest landscape painter and most enduring artist, J.M.W. Turner (1775-1851).

Tales of an Art Dealer: The History of Vose Galleries Boston
Robert C. Vose, Jr.
Capitol Offset Company
Hardcover 368 p $55
To order: talesofanartdealer.com
This engaging, beautifully composed and illustrated memoir relates the ups and downs of the oldest family-owned gallery in America, the art world in general, how deals were and are made, and the significance of this family-owned business in the art world at large, and to the New Britain American Museum of Art, specifically.

Turner & the Sea
Christine Riding and Richard Johns
Thames & Hudson
Hardcover ISBN: 9780500239056
288 p $42.45
To order: amazon.com
A stunning catalog to an exhibition that is the first to explore J.M.W. Turner’s lifelong preoccupation with the sea, and places the artist in the context of the traditional marine painters Willem van de Velde the Younger and Claude-Joseph Vernet, as well as a discussion of the rivalry between Turner and his contemporaries, namely John Constable, Richard Parks Bonington, and others.

Weatherbeaten: Winslow Homer and Maine
Thomas A. Denenberg, Editor
Yale University Press
Hardcover ISBN: 9780300196184
703 p $68.91
To order: amazon.com
An abundant and beautifully illustrated book examining the complete body of work, including architecture, interior design, elaborate gardens, and exquisite furniture by one of the most significant figures in the history of architecture and design, William Kent (1685-1748) designer for British aristocracy.

Wild 75 Freshwater Tropical Fish of the World
Flick Ford
Forward by Mo Devlin
Greenwich Workshop Press
Hardcover ISBN: 978086713574
176 p $29.95
To order: greenwichworkshop.com
200-243-4246
Brilliant watercolor portraits of 75 wild freshwater species from South America, Africa, Asia, and Australia by naturalist fish painter Flick Ford, with descriptive text, anecdotes, and directions on how to create natural habitats for the sustainability of each species.

Wildlife: Designing Georgian Britain
Susan Weber
Yale University Press
Hardcover ISBN: 9780300184426
184 p $25.32
To order: amazon.com
An examination of Homer’s masterpieces inspired by Prouts Neck, Maine and the full range of his marine paintings, as well as a discussion of his legacy which has been the inspiration of modern American painters.

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collectors rarely plotted the value of their art the same way they do their homes or stock portfolios. But more and more people are looking at their collections in the same terms as their other assets. Art has become an international commodity because the values are so high, and so are the returns.”

What’s the real math here? Well, for example, a painting by British painter Francis Bacon (1909-1992) “Three Studies for a Portrait of John Edwards,” painted in 1984, recently sold at Christie’s for $80.8 million. The owner, Pierre Chin, a Taiwanese billionaire, had privately bought it in 2004 for $15 million. It had previously sold at auction in 2001 for $4.4 million. When it sold at Christie’s it had a guaranteed buyer at $80 million.

This might be called a “win-win.” But not to an investor like Loeb who wrote in a public letter to Sotheby’s Chief Executive William Loeb at Sotheby’s. “It’s been Sotheby’s who’s most aggressively competed on margin, often by rebating all the seller’s commission and in certain instances much of the buyer’s premium to consignor’s of contested works.” This system has Loeb pushing his own agenda at Sotheby’s. We’ll keep you posted.

One of the concerns in this area is what happens if a seller who’s guaranteed a certain price, and is also guaranteed to receive a percentage of anything in excess of that (the enhanced hammer price), can then either (himself or through a third party) simply bid’s his price up above the guarantee? This means that there’s room for a lot of manipulation in the market at auction.

As Michael Moses, whose company Beautiful Asset Advisors tracks the art market and helped set up the Moses Index, says, “The price is not the price because the guarantor has bought it and gotten a discount and there’s no longer any transparency in the market.”

Just who are these people who are driving the prices of art so high, helping to create this financial art “other world”? Well, according to Moses and his Mei Moses Art Index, “There are over 2,000 billionaires worldwide. If they are putting together an art collection for 10-15% of their assets, they can invest at least $600 million in art. If they’re buying at Sotheby’s for their collection, they’ll reach for over $100 million. That’s not unusual given their relative wealth.” Why such high prices for Post-War and Contemporary Art, like Pollock and Warhol? Well listen to David Kusin, former Metropolitan Museum of Art curator, now running Kusin & Company in Dallas, a consulting firm specializing in the economics of the art market. “Hedge-fund managers aren’t interested in 19th century American. People who buy American paintings are solid, rational people with lots of money and good taste. They’re not buying as an investment. Contemporary Art is so popular with a set of very rich, newly rich collectors they can hang anything they want in Manhattan co-ops or in Aspen, and nobody can say that’s ugly because Contemporary Art has not been subjected to sustained critical appraisal. No markers of good or bad taste have been laid down. It’s a safe place to park your money. And if you leave the price tag dangling from the frame, so much the better.”

What else can you do with paintings worth $50 million or $100 million? Well, if you’re Steven A. Cohen, owner of SAC Capital Advisors who agreed to pay fines of $1.8 billion to settle an insider trading case, you can sell some of your Contemporary Art collection (He made $88 million at one auction, and buy a Picasso from casino owner Stephen Winn for $155 million. Just another day at the office.

Or if you’re Mark Dreier, a Manhattan lawyer, who prosecutors call the “Houdini of Impersonation and False Documents” (now serving twenty years in Federal prison), you used artwork as security for hundreds of millions of dollars of fake promissory notes to hedge funds.

All this exchange of money and assets has raised some regulatory issues, particularly in New York where annual art sales are estimated to be about $8 billion a year. The last time any changes were made to any regulations regarding auctions or galleries was two decades ago. Many people are raising a call for more regulation for what has been a very opaque industry.

James R. Hedges IV, New York collector and financier said, “The art world feels like the private equity market of the 80s and the hedge funds of the 90s. It’s got practically no oversight or regulation.” What does he mean by that? Well, there’s a forty-two year old law overseeing or regulation.” What does he mean by that? Well, there’s a forty-two year old law
of his life until his death at the age of 40. His books, *The Wrecker* and *The Ebbtide* were written there. This most beautiful house is now a museum. Tony tells me that he has made a painting of the house, and plans to make a companion painting of Stevenson departing San Francisco aboard a schooner on his way to Samoa as a Literary/Maritime set. Down under Tony himself sails a 59 foot gaffed rigged cutter *Thelma*, built in 1897, and he’s also the Past Chairman of the New Zealand Classic Yacht Association. Of course he is best known for his painterly and dramatic depictions of yachts of yesteryear. Big boat sailor, trained engineer, he really has a multilevel understanding of the complexities of the relationships between wind and sea, and boat rigging and sail. Art lovers will know this because his painting of the *Herreshoff Manufacturing Company* was chosen to be on the cover of *Herreshof of Bristol*, and members of the New York Yacht Club will know his painting of the club’s first Regatta, as it was selected to be made into a print to celebrate the 150th anniversary of the Yacht Club. 2016 will find him with a one-man exhibition at the J. Russell Jinishian Gallery in Fairfield, Connecticut. Check our website for details www.jrusselljinishiangallery.com.

Speaking of big boats, Dimetrious Athas tells us that he attended the annual Labor Day Parade of Sail in Gloucester, Massachusetts holds each year. Dimetrious was a guest aboard the 35 foot Speedwell built in 1921, which led the parade, complete with bagpipers on board. The traditional sailing vessels taking part in the parade and the subsequent race for the Esperanto Cup, were American Eagle who won the race, The Spirit of Massachusetts, Summer Wind, Liberty Clipper, Bald Eagle, Estrela, schooner Adventure. Dimetrious has been documenting gatherings of documenting schooners like this for many years in his crisp, almost photographic style. Among the vessels anchored in the harbor that day was the Bounty replica which went to the bottom during Hurricane Sandy, killing her popular captain and several members of the crew, including the great-granddaughter of Fletcher Christian who lead the mutineers back in 1789.

For the past twenty years, one of the original carpenters aboard that replica, Paul Garnett has been researching and painting the moments from HMS Bounty’s 1789 circumnavigation based on the scrupulous log kept by Captain William Bligh, including his incredible 3,100 mile voyage in a small open boat to find safe landing on the island of Timor. Bligh eventually made his way to England where the Navy dispatched the Pandora to search for the mutineers, several of whom had stayed in Tahiti and had not sailed to the safety of the uncharted Pitcairn Island with Fletcher Christian. The men were captured and placed in a cage on Pandora’s deck which became known as “Pandora’s Box.” Pandora, herself, was wrecked on a reef off the coast of Australia. The mutineers were freed from the box only by the efforts of the sympathetic crewmen, not under orders of the captain who’d have just as soon let them drown.

New Bedford, Massachusetts was one of the ports that the fully restored wooden whaleship Charles W. Morgan stopped this summer on her historic two week cruise. New Bedford Whaling Museum commissioned Arthur Moniz to paint the Morgan as she appeared in New Bedford accompanied by the schooner

Continued from page 19

Patrick O'Brien (b. 1960)

USS Constitution vs. HMS Cyane and HMS Levant

Oil on Canvas 24” x 36” $12,500

On the hunt for British warships in the Atlantic Ocean near Madeira, the USS Constitution encountered the British sloops-of-war Cyane and Levant on February 20, 1815. Although the War of 1812 had been officially over for a few days, neither side had yet learned of the treaty. The combined broadside gunnery of the two British vessels was about equal to Constitution’s, but the American cannons had a longer range than the British cannonades. The battle began as the sun was going down. After about five hours of furious gunfire and careful maneuvering, Constitution had captured the British vessels, marking the last naval battle of the War of 1812. O’Brien’s action-packed painting depicts the opening salvos of the battle. Constitution and Levant trade broadsides, while Cyane in the background attempts to sail into action.
to get the action in the room going, begins by pretending to spot bids when he's really just pointing at the light fixtures. It turns out it's perfectly legal.—As long as the auctioneer stops faking it just before the item's reserve price is met! To date, no changes have been made to the law and not everyone believes that regulation will do the trick. Listen to Jonathan Brown, professor at NYU’s Institute of Fine Arts says, “Is there any reason to believe that regulating will be any more effective than regulating the financial market has been. Many of the players are identical.”

What also happens when works of art become so highly valued? Questions of authenticity, forgery, and theft become important, and some of the stories and goings on are truly astonishing.

Take for example the case of David J. Crespo, owner of Brandon Art Gallery in Madison, Connecticut until the government accused him of selling Marc Chagall “lithographs” that he had simply cut out of a book as “original” hand signed stone lithographs by Chagall. How did they catch him? Well, over the course of two years an undercover FBI agent met with Crespo to arrange to purchase what was being sold as an “original” lithograph. Then they executed a search warrant for his gallery where they found packages of reproductions and practiced fake Chagall signatures. Crespo plead guilty to one count of the twelve count indictment. You can’t make this stuff up.

How about Vilma Bautista, former aide to Imelda Marcos. In the mid-1980s, four Impressionist paintings, among them a Claude Monet, disappeared from Mrs. Marcos’ Upper East Side townhouse. It turns out that Bautista had taken them and kept them for twenty-five years, until 2009 when she was running short of cash and sold one of them, Monet’s Water Lilies, to a hedge fund manager in Switzerland for $32 million. Although Bautista apparently admits selling the paintings, she never sent any money to Mrs. Marcos, or reported the sale on her own income tax statements. One of the prosecutors, Ted Starishevsky said in his closing argument, “There’s an avalanche of evidence against this defendant.” One of Bautista’s lawyers said she was acting as an “agent” for Mrs. Marcos. And in fact, there is really a question about who owns the four paintings, the Philippine government or the Marcos family. They were also never reported stolen by Mrs. Marcos. Wow!

Here’s one. Kevin Sutherland, a pastor in Florida, was convicted of knowingly selling forged paintings by popular modern artist Damien Hirst that had been purchased from one Byron Grace, a California lawyer who turned out to really be named Vincent Lopreto, who himself had previously been convicted of art fraud. Grace/Lopreto agreed to testify against Sutherland in exchange for a lighter sentence in his own case. Help me Jesus!

This issue is not just confined to the U.S. In China, a painting attributed to Qi Baishi created in 1946 recently sold for an astounding $65.4 million. But the artwork was never delivered, and the bidder never paid when doubts emerged as to its authenticity. How hot is the Chinese market? Well, in the last few years five
of the top selling artists' highest prices paid at auction in the world were Chinese artists. These are artists that virtually no one in the West has
ever heard of. The Chinese Association of
Auctioneers found that half of the sales of artwork in China never got completed because the
buyer failed to pay what was owed. As
Zhang Yanua, chairwoman of the Association
says, “It has something to do with the general
environment in China. As you know, China
is still trying to build the rule of law in this
country.” What makes it difficult is that by law
in China auction houses in China are relieved
of any responsibility of a work of art that turns
out to be fake. With Christie’s becoming the
first international auction house to be given
a license in 2013 to operate independently
in China, and Sotheby’s partnering with the
Chinese auction house Beijing GeHua Art
Company in 2012, means their getting closer
scrutiny as to the issues of authenticity.
Collecting art is so popular in China that
there are more than 20 programs on Chinese
Television offering “Tips on Collecting.” The
Chinese even have their own term for owners
or investors who drive the price of a particular
artist up at auction to protect their own inter-
est. They call it “stir frying.” As for Qi Baishi,
Arnold Chang, who was head of the Chinese
classical painting division at Sotheby’s for ten
years, is quoted as saying, “There’s no doubt that there
are far more works ascribed to Qi Baishi in the
market than he could have possibly painted,
even in an assembly line of assistants—which
he supposedly had.” According to Kou Qin,
director of the auction house China Guardian
regarding the fakes and non-payment by bid-
ers, “Lack of honor is a problem faced by
the whole of Chinese society.”
So how do you authenticate a work of art?
Well, you can collect living artists. That’s fairly
easy. If you want to know if they created it,
you can simply ask them. You can collect the
work of artists who are no longer alive; you
check the provenance—the history of who’s
owned the artwork, and when. And/or you go
to an expert, a scholar in the field. Yet, it turns
out that even that also involves honor, or lack
of it. Recently the president of the Modigliani
Institute (named for the Italian painter Amedeo
Modigliani, 1884-1920) was taken to court
and charged with knowingly authenticating
fake work. With Modigliani paintings selling
in the millions of dollars, there’s a lot at stake
here. In fact, so much that a French scholar
working on a survey of Modigliani’s work,
which would by inference authenticate real
Modiglianis and dismiss fake ones, gave up
a part of his project after receiving anonymous
death threats. It’s gotten so bad with the Keith
Haring Foundation that nine collectors are
suing because ninety paintings supposedly by
Haring were declared counterfeit without close
inspection or due diligence in any transparent
way, costing those collectors some $40 million
in potential profit.
How’s this story? Martha Fuqua bought a
painting in a West Virginia flea market in late
2007 for $7.00 and stuck it in a plastic trash
bag. It was an oil painting on a napkin that said
Renoir. In 2012 she decided to sell it at auc-
tion. It was expected to bring about $75,000.
The auction was postponed after the Baltimore
Museum of Art stepped forward and said the
painting had been stolen from them in 1951,
and the insurer, The Fireman’s Fund, had paid
the Museum $2,500 on their claim. It turned
out to be a small painting called “On the Shore
of the Seine,” painted by Renoir in 1879 at a
French riverside restaurant—right on the spot—for his mistress. Fuqua denied having any idea
the painting might be a Renoir. “As I’m not an
art historian, appraiser, collector, or dealer, I
lack the expertise to identify the Renoir paint-
ing’s authenticity.” However, it turns out that
Fuqua’s eighty year old mother was an artist
who specialized in reproducing paintings from
Renoir and other French Impressionists. And
Fuqua’s brother told a newspaper that “the
painting had been in the family for 50 or 60
years. All I know is that my sister did not just
buy it at a flea market.” Today he claims
he never said that, and that it “must have been
someone else using his name.” This is being
pursued in the courts.
What about if you’re a really good forger of,
say, Renoir paintings? You’d get caught for
selling these paintings to a criminal art ring in
2007 and spend three years in jail. You’d come
out, what are you going to do for a living?
Well, if your name is Guy Ribes you get a call
from French director Gilles Bourdos who is
doing a film about the life of Renior, and needs
some paintings by Renoir to show in the film.
Renoir paintings are intellectual property and
copyrighted images, and can’t be just shown
in another art form without permission and some
arrangements with artist’s estates. For example,
the film on the life of Picasso, Surviving
Picasso, in 1996, starring Anthony Hopkins,
wasn’t permitted to use images of paintings or
even quote anything that Picasso had painted
or said or wrote. So what went on in Director
Bourdos’s mind? “We’re not hiring Ribes to
make fake paintings,” he said. But he did. He
put Ribes in a studio to create “Renoir” paint-
ings and had him supervise the actor Michel
Bouquet, who played Renoir, to mimic Renoir
painting at his easel. Close ups of the hands
painting “Renoirs” were really Ribes’s. Ribes
is now collaborating on a book about his life
with French writer Jean-Baptiste Pérotié, who
said, “The same thing that led to his conviction
is what he is being paid legally to do.”
Of course, the big art movie in the last year was
The Monuments Men based on a book by Robert
Edsel and Bret Witter, starring an all star cast:
George Clooney, Matt Damon, Bill Murray,
John Goodman, and Cate Blanchett, among
others. It’s about a group of scholars who, in
real life known as the Monuments Fine Arts
Program, were sent to Europe to find and
save important pieces of art before they could
be destroyed by Hitler. It’s a fascinating true
story of historians who become soldiers and
help uncover the Western world’s greatest art
treasures. Over 16,000 works of art which
had been looted by Hitler and stashed in loca-
tions, including one abandoned mine. As real
Monument man, Frank Stokes, then Curator of
Harvard University’s Fogg Museum, said to

Keith Reynolds (b. 1929)
Lobstahs!
Acrylic on Canvas 20” x 54” $10,500
President Roosevelt about the importance of the program. “What are we fighting for if not to save culture?” The Monument Program was little known before this movie. Incredibly, these art curators were also responsible for locating and uncovering the largest secret stash of Nazi gold, which eventually led to the bankruptcy of the Nazi regime!

Of course, it wasn’t just the Nazi regime that has taken other people’s artwork from individuals and museums. Just last year, the son of Hildebrand Gurlitt, an art dealer who was known to have worked with the Nazis, was discovered to have had 1,300 works of art in his Munich apartment. Hildebrand Gurlitt, who died in 1956, was among a handful of art dealers who was actually commissioned by the Nazis to “cleanse” museums and private collections of “degenerate art.” Those were works by great Impressionist masters. It’s complicated. There are many people who are still alive who can remember and prove original ownership of the artwork. But under German civil law restitution claims can be filed up to thirty years of a theft. The statute of limitations on any items that had been seized by the Nazis would have expired in the mid-1970s. Worldwide governments, including the United States, are pushing Germany to return artworks, despite the law, to the rightful owners.

Of course, taking art from museums is not always a basis of morality. Take the case of Romanian Radu Dogaru, a member of a gang that stole seven paintings from the Kunsthall museum in Rotterdam in 2012. Paintings included a Picasso, Monet, a Matisse, and Paul Gauguin, each worth millions of dollars. Dogaru and his boys were suspected by the cops, but just before the sting operation to expose them, the undercover cop posing as a buyer was snuffed out by Dogaru and the paintings, which he had claimed to have in his possession, suddenly mysteriously disappeared. Dogaru told the court that he thought he was stealing fakes. He then blamed it all on the museum, saying that security was very lax. Lax it may have been, for it took Dogaru and his cohorts all of a minute and a half to walk off with the paintings. The first thing they did after stealing the paintings was to drive into Brussels and meet with a mobster known as “George the Thief” to whom they tried, unsuccessfully, to sell the paintings. Then they ended up stuffing the art into some pillowcases and driving them to Romania where they hid them in a suitcase at Dogaru’s mother’s sister’s house. His mother says that she had burned the paintings with small stuff used to heat the house. Then she said they were “taken away” by a “mysterious man.” No one knows the fate of the paintings. Yet, upon searching Mrs. Dogaru’s stove ashes room, officials discovered that a painting recently sold for $1,000,000. The 25 year-old, who received a 1914 painting by Corot, Degas, and a few sculptures.

In the States, a new business has seen collectors use artwork as collateral for loans, real estate purchases and other things. The advantages to this are that loans can usually be closed in less than thirty days, you can retain ownership, and even have your artwork continue to hang in your house. Most lenders will lend up to 50% of the appraised value of the artwork. As Suzanne Gyorgy, Global Head of Citibank’s Art Advisor Finance Group said, “There’s definitely been a surge of people using art as collateral for loans.”

One guy who may want to take advantage of this is Jeffery Gonano of the Family Fire Sprinkler business in Pennsylvania. He purchased a raffle ticket for $138 on the National Association of the Safeguard of Tyre UNESCO Heritage site. 50,000 tickets were sold, and as the winner Gonano received a 1914 painting by Pablo Picasso, “Man in the Opera Hat” worth $1,000,000. The 25 year-old, who received a call from the organizers in Paris saying he had won, said of the call, “I didn’t believe it. I’m going to try to keep it. . .but I probably wouldn’t keep it in my house.”

With an Andy Warhol painting recently selling for over $100 million, you may want to know who is the next Warhol in the market? Well, it turns out none other than Norman Rockwell. In fact, Rockwell was Warhol’s favorite artist. Rockwell himself was excited in 1952 to sell his painting “Town Meeting” to the Metropolitan Museum of Art for $100. In December 2013 one of Rockwell’s paintings, “Saying Grace,” sold at Sotheby’s for $46 million. Today, collectors of Rockwell’s paintings include movie moguls Steven Spielberg and George Lucas, calling Rockwell “a great storyteller.” Elizabeth Goldberg, head of American Art at Sotheby’s, said, “In some ways Norman Rockwell is to American painting what Warhol is to Contemporary Art. You walk in a room, you know immediately who the artist is. They’re images that people connect with instantly.” Laurie Norton Moffatt, Director of the Norman Rockwell Museum in Stockbridge, Massachusetts for the last 28 years put it another way. In the The New York Times she said, “We were at odds with the rest of the art world, but I think we’re in a new era now. The ideals of his work are timeless and they resonate deeply. There’s a quality of great art throughout the centuries.”

Some great news for Rockwell fans is that after two years of cataloging and digitizing some 20,000 black and white photographs from Rockwell’s personal archive are available to be viewed online at www.nrm.org under “View the Collections.” These include many reference photos Rockwell used for his enduring portraits of people, including him working alongside subjects like John Wayne, Ann Margaret, and U.S. presidents Dwight D. Eisenhower, and John F. Kennedy.

More news for Rockwell fans is that movie director Lucas has announced plans to build the Lucas Museum of Narrative Art in Chicago in 2018 to house his collection. How large is his collection? Well, David Ferry, public relations director for the Museum says, “If we only used his (Lucas’s) art we could rotate an exhibit every six months for nine years and never repeat a piece of art.” Wow! While the museum will include film and animation in addition to paintings, its theme will be the art of storytelling—something at which Rockwell’s art excelled. Lucas’s collection includes many iconic Rockwell paintings housed at his Skywalker Ranch. In fact, Lucas cites Rockwell’s Saturday Evening Post covers as inspiration of the themes of his earliest stories. You can now view Lucas’s and Spielberg’s Rockwell collection on line at americanart.si.edu/exhibitions/online/ellingstories.

The sale of Rockwell’s painting “Saving Grace” for over $46 million last year has put his artwork in a whole new price category, right alongside Monet, Van Gogh, and Warhol.

That’s all the news for this issue!
Al Barnes was recently featured in Anglers Journal Magazine, in which he is profiled as the finest Flats painter in the market and universally recognized as the leader in this genre of Sporting Art. In the past year, Al has been bestowed with many great honors in addition to his many previous awards. Al has just recently had 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. Additionally, The Harvey Weil Foundation of Corpus Christi, TX (an organization supporting ongoing sportsman conservation efforts) presented Al with the distinguished ‘Living Legend’ Award. 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.

Stanley Meltzoff’s artwork traveled widely in 2014, with more events coming in 2015 & 2016. 2014 events started in March at the Museum of Florida History in Tallahassee, Florida - an exhibition on the history of sport fishing and the impact - both culturally and economically – it has had on the great state. Noted author and angling historian Mike Rivkin was on hand for the opening to give a presentation about Florida big game fishing, its history and impact on the state and also present on Meltzoff’s work. Just a week later (March 20-23), Meltzoff’s work was featured at the 29th Annual Palm Beach International Boat Show - THE boat show of boat shows in Florida. The Bell Museum at the University of Minnesota will host a Meltzoff exhibition in this coming summer, followed immediately after in the fall at the Coastal Discovery Museum on Hilton Head Island, SC. 2016 continues with a busy schedule with a spring exhibition at The Neville Museum in Milwaukee, WI, then moving immediately to The Museum Of The Earth in Ithaca, NY, starting in May, through October 2016.

With all of these recent exhibitions featuring Stanley’s work, paintings have started to emerge more so in the market place and make themselves available for the collecting public. Some have been in private collections for decades, only now becoming available for purchase. Case and point is a recent sale through Heritage Auctions, in which one of Stanley’s Sci-Fi Illustration works from 1954 – cover artwork for a book titled I Am Legend by Richard Matheson fetched a price of $37,500 – a significant strike price for illustration work! And two sporting works were included in the September 2014 Jackson Hole Art Auction in WY, with an upland game scene recognizing a strike price of $42,000 and a Blue Marlin work featured in Sports Illustrated fetching well over $52,000.

Nick Mayer continues to be one of the busiest artists in the industry. One of Nick’s prints of an Atlantic Salmon raised $2,200 at this year’s annual Atlantic Salmon Federation Dinner & Auction in New York City. Nick’s work was also featured in the 2015 gala Save The Bay exhibition in Providence, RI, an event that raises money for the ongoing maintenance and preservation of Narragansett Bay, one of the richest and most diverse bodies of water on the East Coast. This year Nautica Inc. has licensed 12 of Mayer’s vividly detailed watercolor illustrations of fish. The theme of the tees and swimwear line is “The Fish of Fiji”. At the time of this writing, 6 tee-shirt designs have been created by Nautica, each incorporating Nick’s images of fish. The shirts will be sold domestically in Macy’s, Lord & Taylor, Belk and other large and small US retailers. Distribution will also span across the globe including China, Mexico, Australia, Korea, Russia, and South America. Sooner or later, we will all be proudly wearing Nick Mayer artwork!
Mike Stidham spent this past year visiting many of his favorite fishing locations, both fishing and painting. Mike spent time in 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. After all, to use Mike’s words, “underwater landscapes are landscapes nonetheless, just with different rules as it pertains to light and motion.” These external influences have allowed Mike to redefine 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 fly fishing slated for 2015 - 2016, presented by the Museum, in several locations throughout the US.

Roger Blum spent last summer exploring the northern woods of Maine and the hallowed waters of the Farmington River in Connecticut to gather reference material and inspiration for several future works and commissions. Many of the works as a result of this trip were featured in the 2014 Timberdoodle Club art exhibition in Temple, NH. Roger makes a concerted effort to travel the country — to get away from the confines of his studio - in search of material that he feels will be the foundations of great works. Roger feels it is good for him to visit and explore a broad cross-section of the US to gather reference material and experience these places firsthand, in order to get a real sense of the location. It is then that much easier to convey the mood, atmosphere and setting in a particular work.

Mark Susinno’s work will be featured in a prestigious exhibit this fall — The Western Visions: Wild 100 Show & Sale at the National Museum Of Wildlife Art in Jackson Hole, WY, which will open September 18, 2015. Additionally, Mark’s painting — ‘Beset On All Sides’ — featuring Chinook Salmon, Rainbow Trout, Dolly Varden Trout and Arctic Grayling — won the prestigious Marilyn Newmark Award For Realistic Painting in the 2014 Art & The Animal Show, the annual juried show of The Society Of Animal Artists in Parker, CO. The painting will be included in a traveling exhibition to numerous museums in the US during 2015. This past year, Mark’s work was also featured at The Bennington Center For The Arts in Bennington, VT and the American Wildlife Art exhibition at the Allentown Art Museum in Allentown, PA. Mark’s works here were part of the same show in which several of Meltzoff’s works were exhibited.

Fred Polhemus
Sporting Art Specialist
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Arthur Shilstone

A Lifetime Of Drawing & Painting

Just released, the only comprehensive book on the 70-year career of today’s premier sporting art watercolorist. Well-known to readers of Grays Sporting Journal, Sports Afield, Outdoor Life, Sporting Classics and Virginia Sportsman, his illustrations have been featured in Life magazine, Smithsonian, National Geographic, Gourmet, Sports Illustrated, and many other publications.

Written by Fred Polhemus, the nation’s foremost authority on Shilstone’s work, with forward by William Sisson, Editor-in-Chief, Angler’s Journal magazine, this book traces the artist’s fascinating career from the shores of D-Day to an internationally acclaimed artist.

Order your copy today by calling 802-598-8301, or email sportingartnews@gmail.com. Artist/Author signed and personalized copies available at no extra charge.

William Sisson, Editor-In-Chief of Anglers Journal Magazine, describes Shilstone’s work: “Arthur Shilstone is a master at turning a seemingly ordinary scene into something remarkable and creating a rich and varied sense of place.”

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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.

Marine Art News designed by Alane Gianetti | Books & Events edited by Peach Pair
Ernestina and a Cape Verdean whaleboat with the distinctive Whaling Museum dome and New Bedford State Pier in the background. The painting was auctioned off to benefit the Museum.

The New Bedford Whaling Museum also houses one of the most fascinating works of marine art ever. It’s a painting 8 ½ feet high and an astonishing 1,275 feet long! Entitled “Whaling Voyage ‘Round the World.” It was painted in 1845 by Benjamin Russell and Caleb Purrington. Russell had spent three years at sea aboard the whaling ship Kutusoff in all the oceans of the world, sketching everything he saw. Upon returning to New Bedford he hired Purrington, a house painter, to help him paint this huge work, which was mounted on vertical rollers and literally unrolled slowly before viewers—the first moving picture, if you will—so they could relive the voyage. Russell and Purrington traveled with their panoramic show to theaters around the country before viewers—the first moving picture, if you will—so they could relive the voyage.

The painting was auctioned off to benefit the Museum.

The 26th Annual Scrimshaw Weekend and Whaling Symposium was also held at the New Bedford Whaling Museum in May. Organized by the Museum’s senior curator Stuart M. Frank, author of Ingenious Contrivances, (see our book page for details). The three-day event kicked off with a Nautical Antiques Show held in the museum’s spacious lobby. Friday evening featured a presentation on the scrimshaw collection in the Peabody Essex Museum by James Vaccorino. On Saturday scrimshaw historian Paul Vardeaman presented his case for assigning the scrimshaw previously attributed to 19th century Nantucket whaleman Edward Burdett (one recently sold for $198,000) to an unidentified British scrimshander known as the Britannia Engraver. Stuart Frank then gave a scholarly lecture on Burdett, followed by dealer Andrew Jacobson’s recap of the market for antique scrimshaw at auction over the last year, and a presentation by contemporary Australian scrimshander Gary Tonkin. Visit whalingmuseum.org for event info.

The Executive Order’s solution to accomplish this, however, is to simply ban all trade of all ivory, period. This would certainly negatively impact legitimate collectors of legitimate antique scrimshaw, not to mention scrimshanders. In fact, one dealer, Andrew Jacobson has founded a new association called the Antique Scrimshaw Collectors Association (ASCA). He said, “Our primary objective is to retain the current regulations that allow the legal trade of antique scrimshaw and objects of cultural importance. We fully support the suppression of illegal trade in protected species.” Everyone in the business seems to agree. The auction house Christie’s says, “In selling historic cultural objects that incorporate ivory we are careful to abide all the global and local laws. Design to protect elephants our specialists carry out stringent due diligence in the provenance of all such objects. . . .” Sotheby’s says, “Sotheby’s depletes the illegal slaughter of endangered wildlife and is proud of the company’s past and ongoing support of elephants under conservation charities.”

Currently there are three major agreements and laws that guide the trafficking of ivory. The Convention on International Trade and Endangered Species of Wild Fauna and Flora, or CITES, is an agreement signed by more than 170 countries in 1990. The Endangered Species Act, which supposedly exempts antique ivory items, (those more than 100 years old), and the African Elephant Conservation Act, passed in 1989, overseen by the U.S. Fish and Wildlife Department, although each is enforced differently in individual states. In fact, New York State, Connecticut, and Florida are in the process of passing its own version of an ivory ban. What are we talking about here in terms of overall quantity of illegal ivory? Well, in 2011 (the latest year that CITES had data available)it is estimated that 25,000 African elephants were killed for their ivory. And with a 60% shrinking of the African elephant population from 322,000 in 2002 to about 100,000 in 2011, this represents a significant percentage. Ivory is seized by the U.S. government (sometimes as it’s being imported, sometimes as it’s being sold), and then stashed in a warehouse in Commerce City, Colorado, where in November of 2013 six tons of not just raw ivory, but including decorative fine art ivory carvings were ground to dust. Then the dust itself was returned to the warehouse. Sounds like the government at work to me. A small group of protesters outside the warehouse included none other than Sex and the City star, actress Kristen Davis, an International Fund for Animal Welfare Ambassador, and Kristin Bauer van Straten, actress in the True Blood vampire television series.

Of course, all the poaching is being driven by money. A kilo of raw elephant ivory can bring $3,000 in countries where any cash goes an awful long way. Will destroying six tons of ivory effectively lessen the trade? One school of thought says don’t destroy it; put it back in the market and drive the price so low that there won’t be any incentive for poaching.

For those wishing to purchase or sell scrimshaw, what are the laws currently? To contact...
officials at U.S. Fish and Wildlife means getting a slightly different interpretation each time. But in essence, no whale ivory after the enactment of the Endangered Species Act in 1973, can be legally bought or sold, except those registered by certain dealers with the Federal Government. In 1973 each piece registered and affixed with a number at the passage of that law. Today, no whale ivory can be sold in accordance with state laws. Period. If a whale washes up on the coast of Nantucket or the coast of California, dead, its ivory can’t be touched. A certified research facility like the Monterey Aquarium or the Mystic Aquarium in Mystic, Connecticut must be called and the carcass disposed of, usually buried. This is also true of dead elephants. Their ivory can’t be touched. Of course, as noted scrimshaw expert Stuart Frank noted, “It’s not as if whales were killed for ivory” or “Marlin Zay era, yesterday or today. Whale teeth and skeletal bone were strictly, and exclusively byproducts of a commercial hunt long gone. While the circumstances surrounding antique scrimshaw are indeed very different from those developments in animals which are still being slaughtered for the ivory and horn which are generally endangered as a result.” This will all be sorted out in time. If the Executive Order goes through the trade of all ivory, even your great grandmother’s bracelet that has been in the family for almost 200 years, or a piano with ivory keys will be completely banned. That doesn’t seem a particularly sensible solution to the problem.

One museum that has a huge collection of ivory objects is the Peabody Essex Museum in Salem, Massachusetts. It combines the collection of the Peabody Museum established in 1799 and the 1821 Essex Institute. It boasts, among other things, a huge collection of Asian art, maritime art, American art, Oceanic and African art – totaling some 1.8 million pieces! As well as twenty-two buildings and a complete Qing Dynasty Chinese merchant’s house which was literally flown from China to Salem and reassembled. From June to September 2014 they hosted a comprehensive exhibition on the work of J.M.W. Turner (1775-1851), in particular his fascination with the sea. Arguably England’s greatest artist, the largest collection of Turner’s work is held at the Tate Gallery in London. Turner was so infatuated with the sea, he dressed like a sailor, and his neighbors actually called him “that mad Marlin Zay era.” A new film biography was released on Turner this year at the Cannes Film Festival, directed by Mike Leigh and starring Timothy Spall in a stellar performance.

The Peabody Essex is currently undergoing a massive building project to display even more of their collections than they currently are able to. Now considered to be one of the top Art museums in the entire United States, under the leadership of Dan L. Monroe since 1993, they have been turning the traditional model of how cultural institutions are funded on its head. Most museums rely on three main sources of financial support: 1) income they earn from admissions; 2) retail income from their store and restaurants, etc.; and 3) endowment income; and annual contributions, which supply the largest part of the income. Annual attendance at the Peabody Essex is about 250,000 people, 65% of whom in the past came from out of town. Recently the museum decided to try to attract 65% of its visitors and support- ers from the local community, and to build its Endowment to $630 million so that the bulk of its funding in the future will come from it and not from admissions or donations which tend to become more difficult in lean economic times.

How important is a successful museum to the city or town in which it exists? Well, in 2013 the Metropolitan Museum of Art released a study it had commissioned on its impact on the New York economy. It estimates that visitors to the museum spent some $401 million just during the major spring and summer seasons. It’s interesting to note that 48% came from overseas, 31% came from states outside the tri-state area, but a strong 21% came from the tri-state area of New York, Connecticut, and New Jersey. Its benefit to the City and State of New York from visitors was $40.1 million, according to the museum’s study. That’s not chicken feed. But of course, you could only buy one Van Gogh painting with that amount. So it is all relative.

How does a museum that is starting up fund itself and acquire artwork for its collection? Well, if you’re Alice Walton, the child of Walmart founder Sam Walton, you take some of your $5 billion and build the Crystal Bridges Museum of American Art in Bentonville, Arkansas and fill it with artwork that you own. When you’re looking for new artwork, you send the museum’s President and a curator on the road for a year with a Sam’s Club card in one hand and GPS in the other, to literally visit the studios of 1,000 artists in all 50 states, a score the artists using an Olympic type scoring system, with points being awarded for artistic “engagement,” “virtuosity,” and “appeal” of the artwork.

How is the museum doing, you ask? Well, it’s drawn more than a million visitors since it opened in 2011. It’s made Bentonville—population 38,000 (smaller than the weekly attendance at the Museum of Modern Art in New York)—a worldwide destination.

Don Bacigalupi, the museum’s president, said of his extraordinary journey, “You see a lot of work that starts to look the same, a lot of artists who have a career locally but aren’t going to be able to make the jump. And then every once in a while you find an artist who blows you away, who you just can’t believe, and it makes all the miles worth it.” For him, excitement came in Las Vegas from an artist who mixed Latino street culture with art historical references, “Think Henry Moore meets a piañata,” he said.

Another historic waterfront, known as the gambling Mecca, Atlantic City, New Jersey as it appeared in the 1930s was painted by Florida artist, Jim Flood. His depiction shows the 180 foot schooner yacht Atlantic (which set the Transatlantic speed record in 1905 with famous racing skipper Charlie Barr at the helm—a record which wasn’t broken until 1980). Sailing past unusual and ornate buildings of the time, including the Madison Hotel, Brighton Hotel, known for its famous Brighton Punch, the Claridge Hotel built in 1930, and still the tallest hotel in town; the Marlborough-Blenheim Hotel, a huge scale hotel built of reinforced concrete under the supervision of Thomas Edison, Bossart’s Dennis Hotel, still in existence, and the Shelburne Hotel and the Warner Theater. Has made prints of this image available which can be found at jamesfafood.com. Jim tells me he was also commissioned by a Chinese naval architect to do a painting for the HMS Repulse, the last battle cruiser, a World War I vintage ship, which also saw action in World War II. It appears there was a large Chinese contingent on board the Repulse during World War II. Jim’s also been commissioned to make a model of the HMS Repulse to accompany the painting.

If you happen to visit the brand new resort Over Yonder Key in the Bahamas, you’ll also get a chance to see a large section of Jim’s colorfull paintings which they purchased in the form of 25 oversized giclee prints on canvas to decorate their main villa. Visit at overyonderkey.com.

Ever wonder how artists do it? Well, one Tim Jenison, a video hardware/software production inventor in Texas, wondered this about Johannes Vermeer, the great 17th century Dutch artist. His paintings so captivated Jenison that he couldn’t believe that any human could have created the perfect, surreal light in Vermeer’s paintings. Jenison never painted a day in his life, but he spent the next several years figuring out Vermeer’s technique so he could recreate Vermeer’s painting “The Music Lesson.” He figured that some kind of optical assistance was used by Vermeer. It’s long thought by many that the artist used a “camera obscura” to project an image of an actual scene onto a wall or canvas. Jenison thought okay, but that would not account for Vermeer’s ability to capture the light the way that he did. One day (with a bath), Jenison realized that if he put a mirror at a certain angle above the canvas he could reflect a scene in a way that allowed him to capture all of its detail. So what did he do to paint the “Music Lesson”? Well, he took 213 days to build an exact replica of the room – furniture, windows, etc. – in Vermeer’s painting, and another 130 days to make the painting. He found that being Vermeer was very tedious. In fact, he said he might have simply given up if there wasn’t a film crew there recording every breath. He said “It was so getting old. It was kind of a full time job.” Hey, and you thought artists had it easy. Did you say film crew? Yes I did. This whole wacky quest was made into a feature movie, Tim’s Vermeer was released by Sony Pictures and made under the direction of the well known magicians Penn and Teller. It’s a fascinating story of an artistic obsession and of one of the great technical passions of all time. Another testament to how powerful an affect a work of art can have on a person. We were contacted recently by Patrick Frost, a fan of the work of maritime artist Carl Evers (1907-2000) who asked whether he could produce a limited edition of 25 “art guitars” with an image of one of Carl’s paintings on it. Picture Eric Clapton in concert wailing on a Carl Evers guitar. You can’t make this stuff up. Other interesting naval projects are in the works, including Fighting Warships of World War II, a collaboration between Paul Kennedy, a Yale University renowned scholar of British sea power and, Ian Marshall, past president of the American Society of Marine Artists and illustrator of four books on naval history.
James E. Buttersworth (1817-1894)
American 3-Decker off Belem Castle
Oil on Canvas  12" x 16"  $75,000

This is one of a remarkable pair of paintings (Also see back cover) that have come down through the family directly from the personal collection of Rudolph J. Schaefer Jr., author of *J. E. Buttersworth, 19th Century Marine Painter* (originally published in 1975; revised and updated in 2009, Mystic Seaport), and noted worldwide authority on the paintings of J. E. Buttersworth.

Fighting Warships of World War II combines Kennedy’s narrative with 60 watercolor paintings by Ian to be published sometime in 2016 to be accompanied by an exhibition of Ian’s paintings. We will keep you posted.

From Larry Gotch in Newport, Rhode Island we learned of a fascinating trove of military art. 16,000 works of art owned by the US Army, created by everyone from Norman Rockwell to Hitler, are currently housed in a warehouse in Fairfax County, Virginia. The Army Historical Foundation is attempting to raise $175 million to build the National Museum of the U.S. Army in Fort Belvoir, Virginia to open in 2018. Being that the Los Angeles Clippers just traded hands for $2 billion, an art loving patriot might be able to kick in the $40 million the Foundation is lacking to make this museum a reality.

Talk about missions, watercolorist Marc Castelli has taken it as his mission to educate people about and advocate for personal lives of the Chesapeake Bay’s watermen with his art and photography. Not only does he paint the watermen in action, but he’s out with them several days a week throughout the year. In fact, his painting of power dredging in a blizzard was chosen as the 2014 poster for the Watermen’s Caucus. He spread his artist wings even further across the Bay with the replica of the Colonial schooner *Sultana*, built in Chestertown, Maryland. He chronicled the building in 1400 pen and ink drawings from beginning to end. These will be displayed in the halls of the new *Sultana* Organization building. He’s also crewed nearly twenty-four years aboard Chesapeake Bay log canoe *Jade D*, built in 1931 for ancestors of John C. North who is writing a book on these Bay Log canoes and has asked Marc to be the project’s art and photo editor. It will be the first book written on these fascinating boats since M.V. Brewington’s *Chesapeake Bay Log Canoes and Bug Eyes*, published in 1937. Marc is also an automobile buff, having painted the winners of the Concours d’Elegance in St. Michael’s, Maryland for the last seven years. He also recently traveled to Texas for a Ferrari event.
In this dramatic painting, the great Herreshoff Schooner Westward is shown with all canvas set, casting a huge shadow from her backlit sails as she leads King George V's Britannia on the downwind leg of a race in the Solent in 1925. Launched in 1910 in Bristol, Rhode Island, the American built Westward was much admired by the huge crowds that followed yacht racing in the years before the outbreak of WWI - and the end of the golden era of yachting alive today. Charlie Barr at the helm, winning 174 races over four decades. Since 1979 artist John Mecray has devoted himself to the study and portrayal of the great yachts that were built and raced in the early part of the 20th century. No painter has done more to keep this golden era of yachting alive today. His contributions have also included helping found the Museum of Yachting and the IYRS School of Technology and Trades in Newport, Rhode Island where the restoration of America’s oldest yacht Coronet is currently underway. It is no wonder that his stunning paintings are avidly collected by top yachtsmen around the world like Ted Turner and Gary Jobson.
J. Russell Jinishian Gallery, Inc.

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Specializing in 19th, 20th, and 21st Century Marine and Sporting Art Since 1997
Accepting artwork on consignment from collectors throughout the year.

HOURS: Tuesday - Saturday 11-5 p.m. and by appointment
We invite you to stop by and visit the gallery located just 1 hour from NYC just off I-95 at Exit 21.

James E. Buttersworth (1817-1894)  Sappho Leading Dauntless Around the Mark  Oil on Canvas 12" x 16"  $160,000

Visit our website to view current artwork by the world’s leading artists : www.jrusselljinishiangallery.com