

The Marine Art Series

The Parkville Frame Gallery is pleased to offer: **The Marine Art Series**. This series features a collection of reproductions of marine-theme paintings created by some of the most respected marine art painters in the world. These images, can be purchased either pre-framed in our gallery, or we can order these, and many other images, in a variety of sizes, and frame them to your specifications.



Calm Seas (1884)
Ivan Aivazovsky

Date painted: 1884

How originally painted: Oil

Size: Data not available

Where on display: Unknown

The Artist: Ivan Konstantinovich Aivazovsky (1817--1900) was ethnically an Armenian; he was born in the city of Feodosiya, which was then a part of the Russian Empire. He showed extraordinary artistic potential from an early age. Aivazovsky is by far most well-known for painting magnificent seascapes, and is considered to be among the best in this category. Fully half of all his life works, which were numerous, depict ocean scenes with ships, magnificent sunsets, cloudscapes, ships and waves. His talent earned him a huge amount of work from the Russian Navy. Aivazovsky's paintings are noted for their magnificent use of light against waves and sea foam (see *The Ninth Wave*), which still cause art critics to marvel at his keen eye, his skills, and his temporal insights. Aivazovsky was easily the most prolific European painter of high caliber in Europe. He was elected to no less than five prestigious Art Academies, including those in St. Petersburg, Rome, Florence and Amsterdam.

The Art: *Calm Seas* (1884)



The Battle of Trafalgar (1836)
Clarkson Frederick Stanfield
Private Collection

Date painted: 1836

How originally painted: Oil

Size: Unknown

Where on display: Private collection

The Artist: **Clarkson Frederick Stanfield** (1793 – 1867) was a prominent English marine artist, often inaccurately credited as William Clarkson Stanfield. In addition to his oil paintings, Stanfield produced many watercolors, the best of which have the spontaneity of watercolors by Richard Bonington, an English Romantic landscape painter who he much admired. He also furnished illustrations for several books, notably *Stanfield's Coast Scenery* (1836) and *Poor Jack* (1840). Stanfield also contributed illustrations to Charles Dickens's Christmas books and designed sets for his amateur theatricals.

The Art: ***The Battle of Trafalgar*** is considered Stanfield's finest work. The painting depicts the confrontation between the British Royal Navy and the fleets of France and Spain on the 21st of October, 1805 at Cape Trafalgar off the South Western coast of Spain, south of Cadiz. The ultimate aim in this battle was to lock ships together and capture the enemy by boarding. Savage hand-to-hand fighting took place at Trafalgar on several ships. The crew of the French ship *Redoubtable*, living up to the name of their ship, boarded *Victory* but were annihilated in the brutal struggle on *Victory's* top deck. However, a musket shot hit Admiral Nelson, knocking him to the deck and breaking his back. The admiral was carried below to the midshipmen's berth, where he constantly asked after the progress of the battle. Eventually Hardy was able to tell him before he died that the Fleet had taken fifteen of the enemy's ships. Nelson knew he had won.



Raftsmen Playing Cards (1847)

George Caleb Bingham

St. Louis Art Museum

Date painted: 1847

How originally painted: Oil on canvas

Size: 28 x 38 inches

Where on display: St. Louis Art Museum

The Artist: **George Caleb Bingham** (American, 1811—1879) was an American artist whose paintings of American life in the frontier lands along the Missouri River exemplify the Luminist style. Left to languish in obscurity, Bingham's work was rediscovered in the 1930s. By the time of his bicentennial in 2011, he was considered one of the greatest American painters of the 19th century.

George Bingham was a self-taught artist. His sole childhood exposure to the field was as a nine-year-old boy, when famed American portraitist Chester Harding visited Franklin looking for business, having recently sketched Daniel Boone in Warren County, Missouri. George assisted Harding during his brief stay, an experience that left a powerful impression.

The Art: ***Raftsmen Playing Cards*** is an idealized scene of river life in Missouri during the 1840s. It depicts a quiet moment of leisure among six raftsmen aboard a simple raft. While most of the men are preoccupied with the card game, one man gently glides the boat along the calm, mirrored surface of the water, while another seems absorbed in thought. Always attentive to detail, Bingham emphasizes this casual atmosphere by depicting two of the men barefoot, with a pair of discarded shoes visible at right, and the charred remains of the previous night's fire in the foreground. The artist even invites the viewer to participate in this intimate occasion by placing the viewer at the foot of the raft.



Hailing the Ferry (1888)
Daniel Ridgeway Knight
Pennsylvania Academy of Fine Arts

Date painted: 1888

How originally painted: Oil on canvas

Size: 64 x 83 inches

Where on display: Pennsylvania Academy of Fine Arts

The Artist: Daniel Ridgeway Knight (American, 1839--1924) Born in Philadelphia and educated at the Pennsylvania Academy, Daniel Ridgeway Knight joined the wave of young American artists who flocked to Paris in the late nineteenth century in search of advanced instruction. He studied with Charles Gleyre in the early 1860s, and Jean Louis Ernest Meissonier in the 1870s, from whom he obtained the crisp precision and highly finished handling that characterize "Hailing the Ferry."

The Art: *Hailing the Ferry* Knight carefully arranged the scene of this painting according to traditional compositional principles, the realism of the costumes and the landscape testify to close study of the physical world. The atmospheric handling also evokes the feeling of being in a natural setting. As urbanization changed traditional ways of living, paintings of rural life were popular in late nineteenth-century France and America. Although based on conventional principles of art-making, Knight's depictions of French peasant life share common ground with the 1880s explorations of rural Brittany by Paul Gauguin and the Nabi artists. Academic craftsmanship and truth-to-nature are both on display to great effect in this painting. Purchased by John H. Converse soon after its 1888 exhibition in Philadelphia, "Hailing the Ferry" was widely reproduced as a popular print and textile design.



The Blue Boat (1892)
Winslow Homer
Museum of Fine Arts Boston

Date painted: 1892

How originally painted: Watercolor over graphite pencil on paper

Size: 15 x 21 inches

Where on display: Museum of Fine Arts Boston

The Artist: **Winslow Homer** (date) is one of the best known painters of American scenes of outdoor life. Many of his paintings have a marine theme. He also frequently painted children at leisure. See his well-known painting: *Breezing-Up* (1873). Beginning in 1870 Homer often visited the Adirondack region of upstate New York to fish. He made many of his finest and most moving paintings there, in oil and particularly in watercolor.

The Art: *The Blue Boat* is a work by Winslow Homer done in his favorite medium of watercolor, measuring about 15.1 by 21.5 inches. It is an outdoor scene depicting two men fishing from a small blue canoe. It is a work that is alive with color and motion, and the artist's perspective of a viewer some distance away allows for the addition of rich detail for the sky, the water, and the land. This watercolor was completed in 1892. It is thus a later product of Homer's long career in naturalism, done after he had earned a reputation as one of the great American painters.