

RESTING ON THE RIVER

DON DEMERS

“I painted this very early one September morning in Massachusetts,” says Don Demers. “The Bluefish River, a tidal river that runs through the middle of town, was filled with catboats. These popular little boats sail well in tidal waters because of their shallow draft. The early raking light showed them off beautifully against the cooler greens of a late summer morning. The quiet, gentle way the boats sat on the mud and the combination of warm and cool colors captured my attention and made me want to paint.”

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AUTUMN IN LITTLE RIVER

DON DEMERS

Every autumn, Don Demers and a group of his friends (including artist Chris Blossom) meet in East Boothbay, Maine, to enjoy the tranquility of the coastal town. “The clean and low light is distinct from summer light,” says Demers. “It’s great for painting.” Standing on the banks of an offshoot of the Damariscotta River, the artist painted this tranquil New England scene.

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RETURNING THE PILOT, 1900

DON DEMERS

The year is 1900. The steamship *Virginian* sets sail from Boston Harbor for Liverpool, England. On board for the launch is a pilot, who will aid the steamship captain in navigating through the waters around Massachusetts. Once the ship has left the coastline, the pilot returns to shore via a small boat. Don Demers depicts this moment with care and passion in his newest painting, *Returning the Pilot, 1900*.

What impressed Demers most was the routine nature of what seems like an epic moment. Rowing across the ocean from an enormous steamship “was an everyday job for these guys. Something like this could happen to someone like us once and we’d talk about it for the rest of our lives. These men did this every week.” This compelling human narrative from one of the most collectible marine artists working today, combines a dramatic seascape with working men at sea to create this historical scene.

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limited to 50 s/n. 32" w x 24" h. \$825 unframed

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END OF DAY ONE—THE GREAT TRANSATLANTIC RACE, 1866

DON DEMERS

Trans-ocean racing is still a relatively new sport, but was simply unheard of in the 19th century. A lively dinner discussion at New York's Union Club in October, 1866 resulted in the first Trans Atlantic Challenge. The contenders: Pierre Lorillards's *Vesta*, George and Franklin Osgood's *Fleetwing* and New York Herald founder's son, James Gordon Bennett Jr.'s *Henrietta*—all two-masted schooners. It was a winner-take-all—\$30,000 plus bragging rights, On the morning of December 16, the starting gun was sounded and the vessels weighed anchor in the New York Narrows. Next stop Cowes, England. Demers' extraordinary painting depicts the end of the first day, the vessels having logged nearly 300 miles and still in sight of each other. On Decemer 26 *Henrietta* was first, followed by *Fleetwing* and finally *Vesta*.

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THE WINDSWEPT COAST

DON DEMERS

“Ocean Point, the setting of *The Windswept Coast*, is the primary reason that I am a marine artist,” says Don Demers. “As a boy this is where I spent my summers and was introduced to nautical subjects and their lore. I built ship models in my grandfather’s workshop and my grandmother would sew their sails for them at night while my grandfather and I played cribbage. All of this led to a life-long love of the sea and everything around it.

The scene in *The Windswept Coast* shows Boothbay Harbor peninsula as it appears today, but I painted it with 19th century schooners (from Maine’s famous Nickerson Fleet) heading off to the fishing banks near Canada. What fascinates me is how little the coast changes, its timelessness intrigues me, allowing me to envision what the coast must have looked like a hundred years ago when these majestic vessels were a common sight.”

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BETWEEN THE SUN AND THE MOON

DON DEMERS

“I have always been fascinated by dusk, with the changing color of the light,” says artist Don Demers. “While the sun performs its swan song with an elaborate display of reds, oranges and yellows, the night is beginning its serenade of blues and greens. It’s a quiet time of the day, but the peacefulness is often contrasted by a full spectrum of exciting colors. These conditions are often best observed along the coast, and a sailing vessel drifting homeward on the last breath of the day’s breeze can witness the sun’s final color as well as the rising moon.”

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Framed: \$ _____

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BY THE OLD BOAT HOUSE

DON DEMERS

By the Old Boat House marked Don's premiere release with Greenwich. This breathtaking vision captures the true spirit of the artist's extraordinary talent. As fresh breezes from a perfect day on the water fade away, these day sailors drift toward the protection and comfort of their secluded cove.

Fine Art Giclée Canvas:
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NANTUCKET MORNING

DON DEMERS

The upper reaches of greater Nantucket Harbor are dotted with quiet and intimate places where beautiful stretches of pastoral land spill into the water. Polpis Harbor is one of these places. "I came upon this inlet one lovely summer morning," said the artist. "The early morning island breeze was beginning to lift, gently tugging at the small sailboats on their moorings. The serenity of this place wrapped around me like a blanket and has stayed with me to this day."

Fine Art Giclée Canvas:

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