

CONTEMPORARY AMERICAN MARINE ART

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



A PUBLICATION OF THE AMERICAN SOCIETY OF MARINE ARTISTS

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



Jennifer Holmes



John Barber

For more information visit the ASMA website:

www.americansocietyofmarineartists.com

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Published by the American Society of Marine Artists

Designed and Edited by Len Tantillo

Printed in the USA

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Cover painting: "A Spanking Breeze on a Starboard Tack," by David Bareford

ISBN - 13: 978-1534729292

ISBN - 10: 1534472921

CONTEMPORARY AMERICAN MARINE ART

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



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Museums and Exhibition Dates:

Muscarella Museum of Art at the College of William & Mary
Williamsburg, Virginia • September 9 - December 2, 2016

Chesapeake Bay Maritime Museum, St. Michaels, Maryland and the Academy Art
Museum, Easton, Maryland co-hosting the exhibition • December 5 - April 1, 2017

Quinlan Visual Arts Center, Gainesville, Georgia • April 13 - June 3, 2017

Minnesota Marine Art Museum, Winona, Minnesota • June 26 - September 23, 2017

Mystic Seaport, Mystic, Connecticut • October 14 - January 26, 2018



Darrell Davis

THE AMERICAN SOCIETY OF MARINE ARTISTS

The American Society of Marine Artists (ASMA) has been around for nearly forty years. When it was founded in 1978, the original handful of artists had no idea that it would continually grow to its present level of five hundred and twenty members. They did however, imbue the organization with a philosophical identity dedicated to artistic excellence in the field of marine art. They felt that if their high standards could be maintained, this ancient genre would rise to new levels of prominence and prestige in the art world.

The bar was set quite high. Could these lofty goals be met as the organization grew? Seventeen National Exhibitions later the results are quite clear. That vision of long ago is obviously alive and well and clearly expressed in the pages of this catalog. Our fundamental commitment to excellence has been unwavering.

As the President of the American Society of Marine Artists, I am honored to share the diversity that this organization represents. There are artists from all walks of life; each with a distinctive, special story to share. Through the mysteries of art, we are joined.

Selecting the artwork for National Exhibitions is no easy task. It takes a collaborative effort from the Society's Fellows. With great care and thoughtful consideration, they select the "best of the best," insuring that the highest ASMA standards are once again represented. After such an effort I am confident that the quality of each piece will instill in all viewers, including those less familiar with marine art, an enlightened appreciation of the genre and all of its many facets.

With a sincere belief in the mission of the Society, I am completely humbled to be able to work with some of the greatest artistic talents in this nation.

Kim Shaklee
Fellow and President, ASMA
Brighton, Colorado



Don Demers

INTRODUCTION

By J. Russell Jinishian

When 16th century Dutch artist Hendrik Cornelisz Vroom first sat down at his easel to depict the Royal Navy's defeat of the Spanish Armada in 1588, little did he know that some 400 years later and 3,000 miles away, an organization called the American Society of Marine Artists would be celebrating its 38th anniversary with its 17th Annual Exhibition! In fact, the Marine Art genre Vroom originated experienced its infancy in the Netherlands in the 17th century -- its adolescence in 18th century England, and its maturity in 19th century America. Today, in the 21st century, there are literally thousands of artists around the globe who have chosen to devote their considerable talents to depicting all aspects of life in, on, and around the water, with vibrant Marine Art Societies operating throughout Europe, the Americas, and Down Under. Just this year we even saw the birth of PRIMA, designed to bring together marine artists working around the Pacific Rim.

Just what's so special about this Marine Art anyway? On the surface it seems pretty straight forward – start with a boat, add water, sky and maybe some people and sprinkle in a few birds, and voila – you're done! But while within that formula the options are infinite, just the exacting demands of convincingly rendering the complex curves and structural intricacies of man-made objects traveling on a mutable liquid subject to the effects of light and wind is enough to deter most artists. Mix in the necessity of conveying the narrative and emotional components of each particular situation, and the challenges Marine Art pose become as formidable as any in all of art.

Of course, one of the defining characteristics of Marine Art is that it does not deviate very far from its traditions. In fact, there is a reassuring steadiness to it that is often welcome in today's fluctuating world. This is both a blessing and a burden for an artist whose task it becomes to remain faithful to its precepts yet adopt them to his or her own vision while reflecting taste and sensibilities of the time. And what a time this is for this enduring art form!

The myriad variety of artwork within this Exhibition reflects both the highest levels of skill and astonishing number of styles, subject matter and media being employed by today's dedicated Marine Artists. In fact, it's safe to say that Contemporary Marine Art offers modern viewers the largest, deepest and most diverse pool of Marine Art to appreciate and enjoy than any other time in human history. To the amazing artists who have produced these beautiful works of art, we say simply "thank you," as for the rest of us, let's just enjoy...

J. Russell Jinishian
J. Russell Jinishian Gallery, Inc.
Fairfield, Connecticut

Editors Note:

Russell Jinishian has dedicated his long and distinguished career to the advancement of American marine art and the promotion of the artists who create it. Many of us have found his encouragement and interest to be the fuel needed to energize our passionate pursuit of that time-honored artistic tradition.



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Seascapes

The genre of marine painting encompasses a wide range of subject matter as this exhibition of the American Society of Marine Artists so clearly expresses. For the general public, however, the prototypical marine painting is the seascape. Crashing waves, intricate rock formations, and rivulets of backwash streaming across saturated sand evoke a primordial sense of awe. Capturing the essence of that experience convincingly is one of the greatest challenges a marine artist can undertake.

MICHAEL KARAS



Churning Surf, 27 x 36 inches, Oil

I love watching the sea. The waves, which seem to originate from the horizon, build larger and larger. Ultimately, the water crests and topples over producing a wall of onrushing surf. Over my lifetime as an artist, thousands of hours have been spent mesmerized by the sea's eternal rhythm. In this painting, the churning surf is depicted an instant before erupting in an explosion of foam against the unyielding granite shore. Then the whole scene repeats again and again.

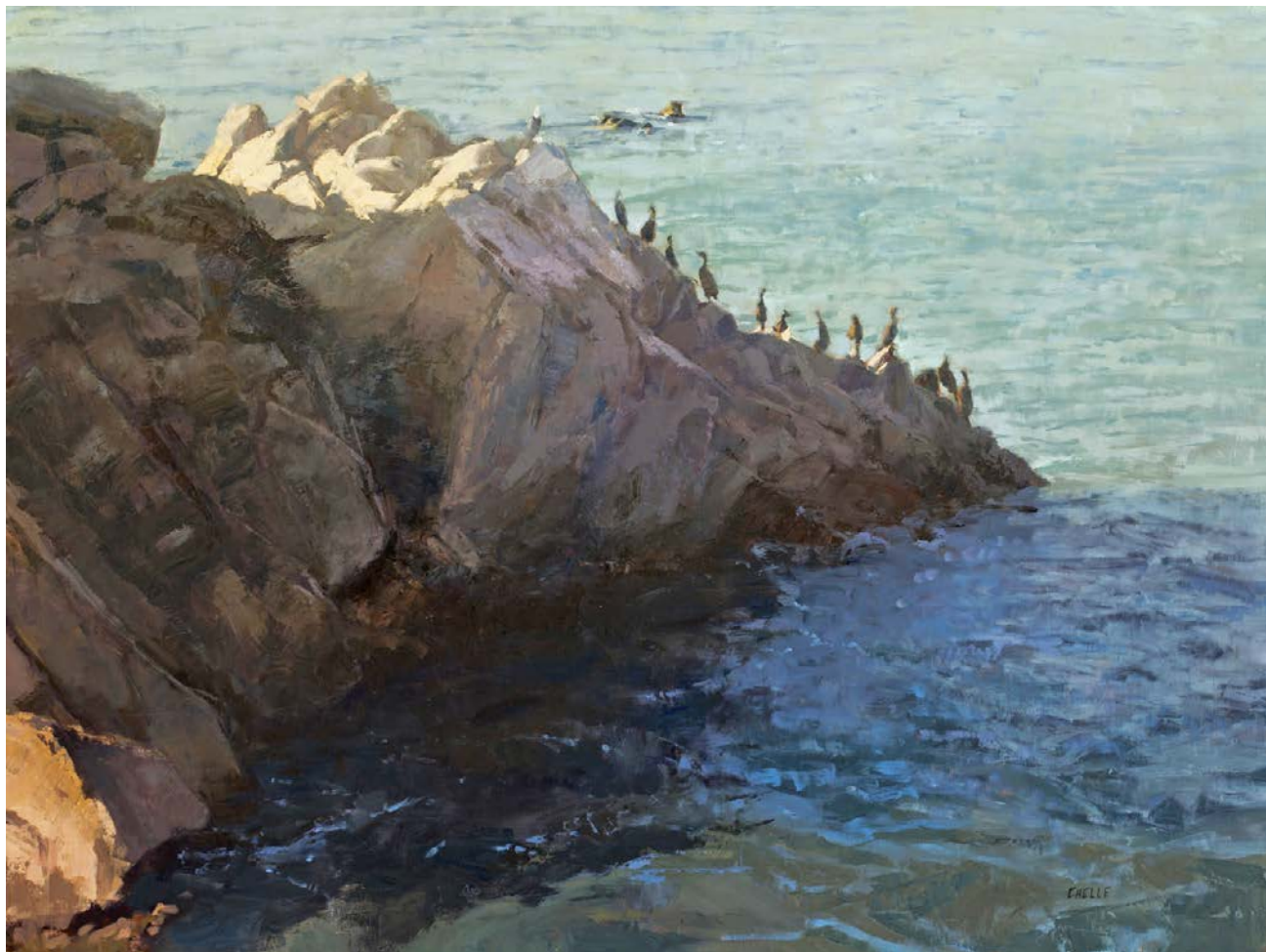
JEANNE ROSIER SMITH



Before the Fall, 15 x 30 inches, Pastel

A seascape in pastel depends upon paradox: motion in stillness, power and delicacy, splash and spray in a dry medium. “Before the Fall” captures my favorite moment, when a wave crests, light passing through illuminating water and spray. The contrast in darks and lights conveys the weight, force and power of the water about to sweep up the delicate foam and rush forward, flattened and frothy, for the next onslaught.

MICHELLE JUNG



Silent Watchers, 36 x 48 inches, Oil

For years, I have found great inspiration in the energy of the water, rocks and wildlife in the Santa Cruz, CA, area where I have a home and studio. “Silent Watchers” is a typical scene along the shore. The Brandt’s cormorant is a marine bird often found roosting in large groups along the cliffs. They will dive and swim to depths of 50 feet or more while hunting fish.

JERRY WEISS



Schoodic Point, 22 x 40 inches, Oil

The sea at Schoodic Point is at the beautiful and less-visited northeastern end of Acadia National Park. Much taken by Schoodic's variations of pink granite, I painted this on site one sunny summer afternoon.

ROBERT HAGBERG



Conjunction, 15 x 30 inches, Oil

In 2003, I was invited to do a number of art shows in several of the coastal towns of Maine. It was my first time on Mt. Desert Island and I fell in love with Acadia National Park. I have since spent countless hours wondering along the rocks, watching the interaction between the granite coastline and the rolling ocean waves. It is mesmerizing. I am drawn into the rhythm of the surf and the patterns of the rocks. It is the interplay of the solid and the fluid, the still and the motion that energizes me. It is the influence that each exerts on the other that I endeavor to capture. I hope you can hear the ocean pounding and feel the mist in the breeze.

TOM NIELSEN



Atlantic Dawn, 15 x 30 inches, Oil

This is a view of Oak Island beach which is just South of Cape Fear, North Carolina. Here the sandy shore actually faces south so that the summer sun rises over the dunes to the northeast. A pre-dawn shower can be seen slowly moving out to sea. This part of the Atlantic Coast is known for unpredictable weather and dangerous shoals accounting for untold treasure lying on the ocean floor not far from this location.

ANTHONY DAVIS



Reverence, 10 x 16 inches, Pastel

The crashing of waves on a beach leaves an indelible mark on those who love the sea, and more so with those who paint it. Studying all its intricacies and conveying its ever moving character has become a lifelong pursuit, all the while leaving me feeling nothing but reverence.

Ruo Li



A Quiet Time, 10 x 20 inches, Oil

The sea, from a direct observation, is probably the most protean object in the world. Sometimes it is like a beast; other times it is like a flower. At one moment it is restless, in another moment it is very gentle and quiet. While the sea can be as transparent as naked, it can also be as profound as a poem. Being a seascape artist, I am trying to show as many aspects of the sea as I can. It is not easy. But the more I observe the sea, the more I understand and love it, and the better I can describe it with my brush.

CHARLES RASKOB ROBINSON



Oncoming Weather, 20 x 40 inches, Oil

A strong, sustained wind from the north, over the Gulf of Mexico brings oncoming weather to the west coast of Florida.

SUSIE ANDERSON



Halona Sun and Shade, 11 x 14 inches, Oil

Intimate Halona Cove on Oahu is one of my favorite places to find inspiration as a plein air artist. The water is so clear and beautiful and the rock forms are interestingly abstract! One must climb down treacherous rocks to arrive at a painting spot, but it's always worth the journey.

KAREN BLACKWOOD



Tempest, 12 x 24 inches, Oil

A storm off the coast of Massachusetts inspired me to capture the essence of that power and beauty.

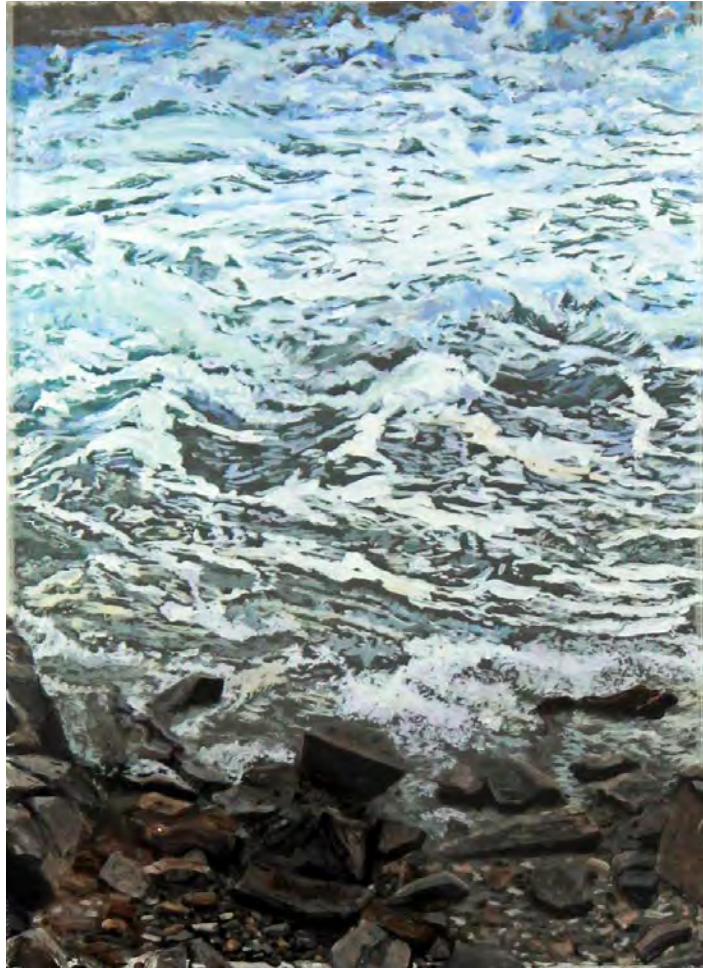
NELLA LUSH



Sea Mist, 24 x 20 inches, Oil, cold wax, marble dust and pumice

It was the end of last February when the temperature spiked to a record high and over the frigid water this beautiful mist developed. It was eerie, but also exciting, to see the power and energy of nature. It inspired me to create this painting.

JESSICA HURLEY SCOTT



Heading Out, 7 x 5 x 2 inches

Acrylic on multiple layers of acrylic panels

The piece is comprised of three individually painted panels of acrylic framed in custom routed acrylic. The painting is done on the reverse of the glass and spaced $\frac{1}{4}$ " between each layer creating a dioramic effect and translucency through the layers. Space, light, and permanence are important themes.

CHRISTINE DIEHLMANN



On the Rocks - Monterey, 18 x 24 inches, Oil

Water moves swiftly to crash over the rocks on the shore of Monterey in Monterey, California. This beautiful spot was once the hub of sardine fishing in California. Unfortunately, the fishermen over-fished the sardines into extinction. Today, the remnants of the old canneries are now shops.

CAROL RAYBIN



Christmas Cove - Monhegan Island, 9 x 12 inches, Oil

This painting of Christmas Cove on Monhegan Island, Maine, was done on site, a situation which limits the size, as everything has to be carried. Also, the light is constant for no more than three hours. If several sessions are needed to finish a painting, I revisit the spot during the same weather conditions on different days. The changing light and colors of Maine provide ever intriguing artistic problems and possibilities.

Maritime History

Contemporary artists have, throughout time, undertaken the daunting task of depicting historical events. Marine artists are no different. Using their considerable talent, many of the artists of ASMA are today creating works that depict the illustrious history of the United States. The artwork that follows is an example of the resultant achievements of hard work, artistic skill, and dedication to the fine art of historical marine painting.

RICHARD MOORE



USS John Paul Jones (DD932), 27 x 36 inches, Watercolor

The destroyer *USS John Paul Jones* of post WWII design, sixth ship to bear the name, and subject of this painting, was commissioned in 1956. I served as the Communications Officer aboard that ship. The painting is a reminder to me of a lifelong friendship. I shared a stateroom with Peter Maytham, who was for many years Treasurer of ASMA. One rank junior to me at the time, I assigned him to the less desirable top bunk, from which he retaliated by stepping on my face from time to time on his way up or down.

CHRISTOPHER BLOSSOM



*His Majesty's Sloop "Discovery" and the Armed Tender "Chatham" approaching
Cape Flattery, April 16, 1792, 22 x 34 inches, Oil*

Vancouver's voyage in 1791, was a continuation of the exploration and mapping expeditions of James Cook, in furtherance of Great Britain's territorial claims in the Pacific Northwest. After almost three years surveying, Vancouver departed the coast having charted the North American west coast from present day Oregon to Alaska, countered Spanish influence in the Pacific, and disproving the Northwest Passage theory.

DONALD DEMERS



Skirting the Reef, 18 x 24 inches, Oil

This painting portrays a Maine lobsterman heading off to haul his gear, meaning to take his traps up with bad weather pending. The title refers to the boat's close proximity to the breaking sea, implying the local knowledge and confidence that these fishermen possess. They maneuver their vessels in conditions and in waters that only a very experienced seaman could handle. I've said that watching a lobsterman drive a lobster boat is like watching a cowboy ride a horse.

DAVID BAREFORD



A Spanking Breeze on a Starboard Tack, 24 x 40 inches, Oil

In 2001, I was in England gathering reference at the celebration of the 150th Anniversary of the America's Cup race around the Isle of Wight. In the week running up to the actual race, we spent each day watching the many races for all the different classes of vessels present. The weather was a delight, the sailing outstanding, and the company first rate. A never-to-be forgotten adventure. This is one of the many boats enjoying a fine day on the water.

RUSS KRAMER



"Malabar X" off Bermuda, 1930, 18 x 24 inches, Oil

Malabar X, built in 1930, is the culmination of the evolution of John Alden's schooners. He kept *Malabar X* until 1933, and her record is replete with fine showings in top races. These include a class win over 27 competitors and a fleet second in the 1930 Bermuda Race, and second in a class of 21 boats in the 1931 Cape May Race. Indeed, the "Ten's" early years were the pinnacle of Alden's designing and ocean racing career. The top three boats in Class A in the 1930 Bermuda Race were all Alden designs while the top four in the 1932 fleet were Alden schooners. The "Ten" was the end of the Malabar schooner line, for the next three boats of that name were Yawl-or Ketch-rigged. She is still cruising today.

JANE TUKARSKI



Airing Sails, 7"H x 5"W x 8"L, Scrimshaw - Mammoth Tusk

Dock scene showing the 'old ladies' of the whaling fleet home at last--at the end of an important era in American sea history. The mammoth tusk is unique with its rough outer bark and challenging curved surface.

LEN TANTILLO



The Brig "Desire", 20 x 30 inches, Oil

"The Annals of Hudson, Volume I," is a handwritten account of the ships that landed at Hudson, New York's waterfront in the late 18th century. One of the many brigs carrying French cargoes to that port bore the unusual and exotic name, *Desire*. Voyages to Brazil, the West Indies, Cape François, and Port au Prince, are noted between August of 1785 and November of 1787. These would have been undertaken mostly to supply Hudson's enormous distillery with sugar and muscovado. *Desire* is also known to have served as a whale ship in 1786, sailing into Icelandic waters and returning to its homeport with barrels of whale oil.

ROBERT C. SEMLER



Winter Departure, 22 x 28 inches, Oil

Launched in July 1938, Cunard's second *Mauretania* (affectionately known as the "Maury") had a loyal following in her own right. *Mauretania* sailed regularly between New York, Southampton, LeHavre, and Cobh in all weather. Shown here, she is about to get an assist from tugs of the Moran Towing Company.

IAN MARSHALL



Shipping at the Port of Kilindini, Mombasa, 1953, 14 x 21 inches, Watercolor

The principal port of East Africa lies on Mombasa Island. This is not an offshore island, but is situated in an inlet of the Indian Ocean where fresh water discharging into the sea has created a navigable channel through the coral. The modern port of Kilindini, on the south side of the island, contains a long row of deepwater berths. They are constantly filled with shipping. Prominent in this view is the British India Line steamer *SS Kampala*, being assisted by a tug belonging to the East African Railways & Harbours administration.

CHARLES W. MUNDY

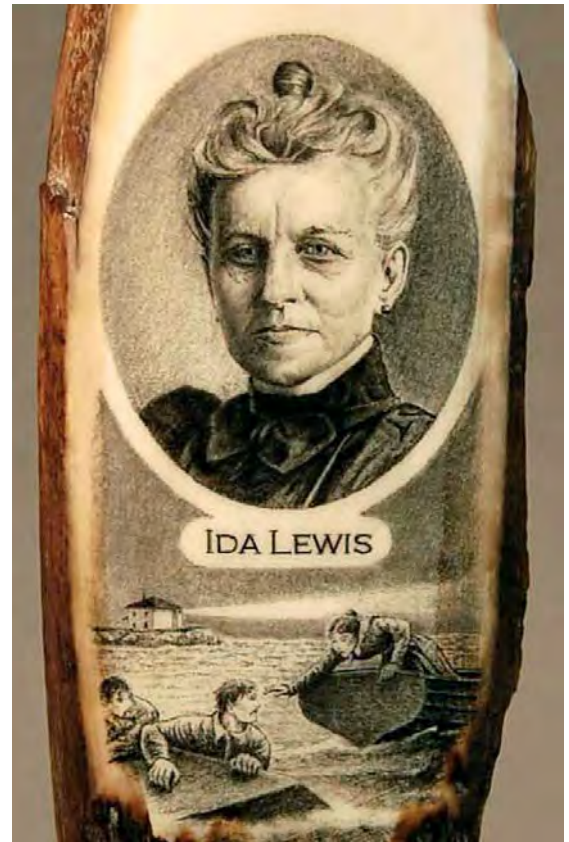


The "Angelique," 16 x 20 inches, Oil

Ah! Plein air painting in the working man's harbor - some of my most precious moments in outdoor painting.

The old double-masted schooners and wooden boats indigenous to France, Spain, the Netherlands, and the coastal United States have always been a huge draw for me. The old crafts have such a unique personality and are a great "centrality of focus" for my marine paintings.

DAVID W. SMITH



Ida Lewis, 1842-1911, 9"H x 3.5"W x 3.5"L, Scrimshaw - 10 to 15,000 year old fossilized Walrus artifact

One of the richest and most beloved figures in Narragansett Bay history, Ida Lewis was the keeper of the Lime Rock Lighthouse at the southern end of Newport's inner harbor. She became known as "The Bravest Woman in America," while saving as many as 18 lives from the perils of the sea.

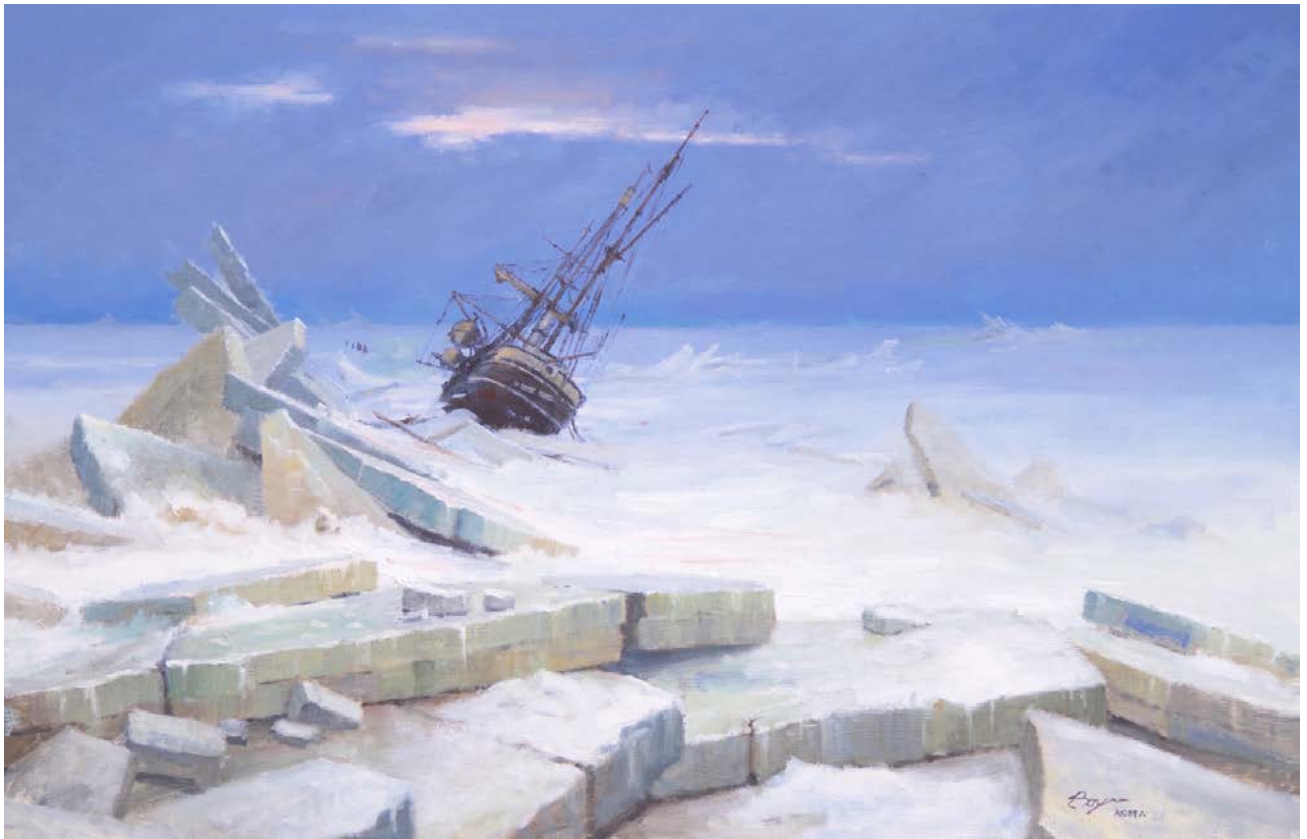
LEONARD MIZEREK



Hauling the Catch, 24 x 36 inches, Oil

A favorite theme of mine, the historic Gloucester fleet, allows me an opportunity to explore a subject where I find a great deal of interest and historic material. Patterns of sails on open water against a broken sky affords a means to define my subject in an expressive manner. A depiction of tranquil reflections adds to a state of calm.

RICHARD BOYER



Final Days of the "Endurance," 22 x 34 inches, Oil

This is the final days of the *Endurance*, a tribute to Ernest Shackleton's courage and perseverance against all odds.

JIM GRIFFITHS



Down the China Sea, 12 x 19 inches, Gouache

The painting depicts the British tea clipper *Thermopylae* running before the wind as she heads down the China Sea in early July, 1871. The afternoon sun sparkles off the water as the ship passes several Chinese ocean-going junks. The *Thermopylae* was designed by Bernard Weymouth and built in 1868. Her tea passages to and from the Far East were legendary and record-setting.

DON MAITZ



Sinbad to Windward, 20 x 16 inches, Oil

During the Age of Sail, being upwind added a tactical advantage. Sea rovers employed this approach to perform blitzes upon merchant vessels, to fire as much small caliber shot as they could muster as they sailed past.

ARTHUR MONIZ



Mending the Nets, 8 x 17 inches, Graphite and Watercolor

My style of painting is a combination of graphite drawing with transparent watercolor washes over highly detailed renderings, creating images that are soft and subtle, yet resonating remarkable details and textures. This painting is of an old Dragger with fisherman mending the nets in heavy seas.

JAMES D. IAMS



The "Pocahontas" Steamboat, 18 x 30 inches, Watercolor

The *Pocahontas* was built in Wilmington, Delaware, in 1893. At that time, she was considered the “Cadillac of Steamboats.” Her appointments were designed to meet the luxury passengers required for day trips on the James River from Norfolk to Richmond, Virginia. In this painting, *Pocahontas* is seen leaving Norfolk at 7:00 a.m. for the trip to Richmond.

Harbor Scenes

Whether painting in a studio or on site, artists have long been fascinated by the patterns of reflected light and atmospheric energy existing uniquely in and around harbors. Colors, hard and sharp or soft and harmonious, become an integral part of the composition. When all the elements are masterfully combined by a skillful artist the overlooked beauty in an environment often taken for granted is majestically revealed.

JOHN STOBART



Pool of London from Billingsgate Market Wharf, 30 x 40 inches, Oil

In this composition, painted in 1952, looking up the Thames from the wharf at the Billingsgate Fish Market, the Lower Pool of London below Tower Bridge shows a mix of busy commerce and dereliction in the aftermath of World War II. A towboat with barge plows downstream, and a pair of tugs maneuvers a large white freighter as other vessels unload along the wharves. The rusty red of the dockland unloading cranes is echoed in the red details on some of the ships and in the highlighted tops of cargo barges in the river, as well as in the war-damaged barrier along this quiet stretch of water.

JOHN BARBER



Town Creek Harbor, 8 x 14 inches, Oil

I found these boats in the fall of 2015, in Lancaster County, Virginia, just off the Rappahannock River. They are traditionally built wooden deadrise vessels rigged for oyster dredging.

DALY SMITH



Lunchtime at the Marina, 24 x 24 inches, Oil

This scene grabbed my attention because it has three important elements which I look for in all of my paintings. First, there are strong value contrasts, which keep the scene from being boring. Secondly, the abstract pattern of the boats and dock provide a strong lead in and moves the eye through the scene. Finally the figures, partially hidden by the shadows of the covered deck, provide a focal point.

BILL FARNSWORTH



Collioure Boats, 18 x 24 inches, Oil

This was a studio painting based on my trip to the little seaside village of Collioure in Southern France. Immediately upon entering, you are met with the blue Mediterranean Sea, in contrast to the warm colors of the little fleet of fishing boats. In the foreground of this painting were some cool shadows with dappled light drawing your eye to the sunlight warm tones and eventually to the fisherman. This work is a reminder to me of a wonderful time my wife and I spent in France.

PAUL MULLALLY



South Lake Union, 14 x 24 inches, Oil

The Wooden Boat Center on the south shore of Seattle's Lake Union is a wonderful resource for the city and surrounding region. It is dedicated to the craft of building wooden boats, maritime history, and seamanship. Lake Union is a thriving community with a patchwork of commercial and residential usages, and surrounded by two of Seattle's seven hills. There is a thriving houseboat community, including the houseboat made famous in the movie "Sleepless in Seattle."

JOHN ATWATER



Sachem's Head, 5 x 9 inches, Oil

Sachem's Head harbor is located in Guilford, Connecticut. The painting is oil on panel and was painted en plein air. This painting is one of a series of three plein air pieces, depicting the same location, at different times of the day, under different weather and lighting conditions.

ROBERT MACPHERSON



Victoria B.C., 16 x 20 inches, Oil

The painting was inspired by a visit to Victoria, British Columbia. My wife and I loved the area, and I was drawn to a colorful show of boats in the harbor. The boats appeared as a tapestry of bright colors, dazzling sunlight, blue shadows and compound curves - tailor-made for a painting rendered in a loose, impressionistic style.

JOHN BRADEN



Crab, 11 x 18 inches, Watercolor

A crab boat in Newport, Oregon, harbor with the Newport Bridge in the background. Oregon is famous for crab and her coastal bridges.

LOUIS STEPHEN GADAL



Reflected Genius, 27 x 35 inches, Watercolor

On my deployment with the U. S. Coast Guard, I accompanied them on their mission to protect a pod of killer whales. We had docked in Friday Harbor for shore time. In debarking I saw this wonderful white ship against the dark background of the island hillside. I loved the image of the boat and especially her name, *Genius*, and the reflections it cast into the dark water surrounding it.

NAM SOON KIM



USS Holder and USS Menges in New York Navy Yard Dry Dock in 1945, 22 x 30 inches, Oil

Ex *USS Holder* DE-401 and *USS Menges* DE-320 in drydock at New York Navy Yard on May 3rd, 1944. *U-371* fired an acoustic torpedo which killed 31 crewmen. Although seriously damaged, *Menges* remained afloat. The destroyer escorts *USS Joseph E. Campbell* DE 70 and *USS Pride* DE 323.

STEVEN LUSH



Arrival in Ballast, 14 x 21 inches, Watercolor

This tramp freighter has just been lashed to the hip of a tug while the two make their way to the loading dock. The freighter has her ballast tanks filled with seawater to compensate somewhat for her lack of cargo. Thus, she rides high in the water with the resultant visible prop wash.

VICKY LAWSON



Misty Morning, 14 x 20 inches, Watercolor

On a San Pedro morning, summer camp children worked on this boat. By limiting my palette, I aimed for clean and crisp, as shipshape as the children's efforts.

LOIS SALMON TOOLE



Meeting at the Dock, 21 x 28 inches, Watercolor

I can't help but think of these boats as organic beings, maybe a family, telling a story. We have the old, wise, experienced, slightly tired father figure workboat (I named him *Daddy-O*) calling together the rambunctious youngsters for a lesson, instruction, words of caution, whatever. It was fun to contemplate because, of course, the movement would be brief. The movement of water would soon change the configuration of rowboats and alter the mood.

JOHN GERSTER



"Bill of Rights" in Nantucket Harbor, 24 x 36 inches, Oil

Schooner *Bill of Rights* moored in Nantucket Harbor. Afternoon light with a “smokey southwester” atmosphere.

PAUL BEEBE



Morning Light, Edgartown, 12 x 24 inches, Oil

This painting was conceived from a 9 x12 inch plein air painting I did in Edgartown, on Martha's Vineyard. I was drawn to the scene by the glowing morning light, which was illuminating the harbor. Later, using my sketch as reference, I decided to do a larger finished painting. For the final painting I settled on a more horizontal composition which helped convey the overall feeling of light that attracted me to the scene originally.

JOHN TAYSON



The "Jenny Lee" at Dock, 18 x 24 inches, Oil

The *Jenny Lee* is a painting of a white ship at a busy dock in summer. It is one of my favorite subjects about boating. The subject and place don't really exist, I just used it to try an idea I had for painting. I had the idea of putting all the colors and values from each area of the painting into all of the areas of the painting. For example, putting black in the sky. The purpose is to create a unity throughout the canvas so that all the values and colors belong with the rest of the painting.

BRENT JENSEN



Storm Clouds over Camden, Maine, 20 x 24 inches, Oil

The sun attempted to shine through the storm clouds as they rolled in as depicted in this oil painting from Camden, Maine. One ship recently returning from its voyage was drying its sails.

HODGES SOILEAU



Getting an Early Start, 12 x 16 inches, Oil

A Maine lobster man getting an early start to check his lobster traps. My interest in this seaworthy vessel is, first and foremost, because of the way it looks in the water....and, also the experience we had aboard this great little boat!

MICHAEL MAZER



Dinghy Reflections, Mattapoissett, 16 x 20 inches, Watercolor

Mattapoissett was named by Native Indians to mean Land of Rest. It directly faces Buzzards Bay, offering many maritime painting sites. On a quiet evening as the sun slowly descends toward the horizon, brilliant reflections are seen coming from the front-lit dinghy and stone wall. One tries to capture the essence and freshness of the scene with the first paint washes avoiding alterations.

WILLIAM McKEOWN



Coming In, 14 x 20 inches, Watercolor

The area of East Point in the Florida Panhandle is a rich area for artist subjects. This tired oysterman is coming in with his daily harvest. It is seldom as good as this one.

J. ROBERT BURNELL



Coming About, 18 x 24 inches, Acrylic

I live on the southern end of the Chesapeake Bay in Virginia, where I have been creating paintings of work boats for over 50 years. I never tire of this subject! Most of my paintings are based on photographs that I have taken while sailing on the Bay. I chose to paint the Skipjack *Sigsbee* working the oyster beds in 1979.

ANNE BRODIE HILL



Docking the "Westerdam," 11 x 14 inches, Acrylic

While on the Holland America cruise ship the *Westerdam* coming in to Costa Maya, Mexico, dock hands were seen pulling in the lines of the great ship as she came alongside the enormous bumper and cement pier. This bird's-eye view from the deck of the ship was a good place to observe the action.

DAVEN ANDERSON



Mackerel Sky, 18 x 25 inches, Watercolor

A scene showing the unloading of a Panamex vessel at *MP 180* on the lower Mississippi at twilight.

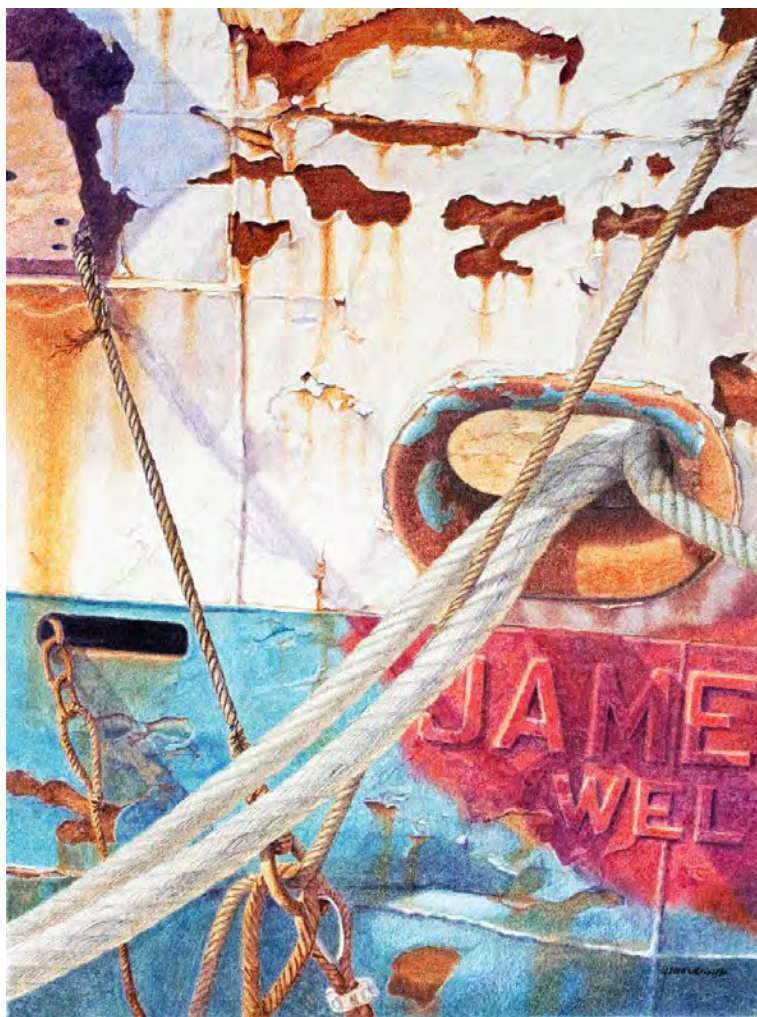
LINÉ TUTWILER



Reflections, 16 x 12 inches, Oil

This painting depicts what was seen from the alleyway of The House of Seven Gables, while walking along in Salem, Massachusetts, one day. The puddle with the reflections was so intriguing, as the schooner in the background silently sailed in Salem Harbor, heading out to sea.

JOHN URSILLO



The Trawler "James Cook" of Wellington, NZ
24 x 18 inches, Colored Pencil

The references for this colored pencil painting were taken quayside in Wellington Harbor, New Zealand, during a visit in 2004. She was in the early stages of being demolished for scrap.

Aquatic Life

The creatures that inhabit the marine environment are spectacularly diverse. They include the magnificent and the terrifying, the common and the unique, the ubiquitous and the rare. How artists represent them reflects our fascination with their almost infinite variety of form and texture and their staggering ability to live where we cannot. It takes exceptional talent to convey the simple beauty of these coinhabitants of our aqueous planet.

HIU LAI CHONG



Swimming Break, 8 x 16 inches, Oil

I was painting a turtle sunbathing on a beach in Hawaii one morning. It left for a bit to cool off in the water and returned later. It was amazing to observe this ocean creature move so slowly on the land, but be such an amazing swimmer!

JANET TARJAN ERL



Long Billed Curlew, 16 x 12 inches, Oil

I witnessed this curlew and hundreds of other shorebirds migrating north along the Pacific coast. I wanted to depict the magnificence of these birds.

KIM SHAKLEE



Alcatraz, 21"H x 14"W x 18"L, Bronze – Edition of 20

In the quiet time before evening, pelicans love to preen their feathers while basking in the sun. *Alcatraz* (Portuguese for pelican) subtly captures the fluidity of the bird's long stunningly curved neck, echoed by curvaceous arcs of the various feather groups; each delicately intertwined with the next. While fluffing their plumage, pelicans ceremoniously display their tail feathers like a fan. By composing these gestures together, it creates an interpretation that is realistic yet artistically reminiscent in style from that of the art deco period. Clean, rounded lines in repetitive forms are accentuated by using a harmonious patina, comprised of variegated hues of gold and copper.

AMANDA LOVETT



Foul Play, 12 x 36 inches, Oil

I was captivated by the ruggedness of the pylons and the delicacy of the seagulls. I kept a simple color harmony, staying predominantly cool, working in minimal complimentary warms to add energy. The simple background, soft outer edges, and crisscrossing angles all gently lead the viewer's eye around the composition. I literally wanted to paint the air under their wings as they brought you in for a landing.

KENT ULLBERG



Laid Back II, 18"H x 11"W x 20"L, Bronze, Edition of 30

I have always had an affection and deep respect for river and sea otters alike. My knowledge of otters stems from research I did while working for the National Museum in Stockholm, Sweden. I observed wild otters, studied, and documented their breeding and basic life cycles. They are glorious creatures and their streamlined bodies are playful, and their personalities loan themselves naturally to compositions such as “Laid Back II”.

CAROL SHAHBAZ



Lotus and Koi, 14 x 21 inches, Watercolor

I have an extensive collection of reference drawings that I have drawn over the years of lotus, water lilies, and different types of koi. I use my individual sketches to create new compositions that I then paint in the color palette of my choice. In other words, I just have fun!

LISA EGELI



Ghosts, 24 x 36 inches, Oil

The waters of Chesapeake Bay reflect a wintry sky and the visiting tundra swans seem to radiate their warmth through the grayness. I see this scene often, and it always stirs a sense of wonder in me.

DANA R. MALCOLM



Abandoned, 24 x 18 inches, Oil

The painting “Abandoned” tells a story of the ocean’s love affair with the beach. Furrows and tracks are left behind by the tide’s most recent ebb and flow and are momentarily ingrained in the surface of the sand while stones and shells lie abandoned.

SHERI FARABAUGH



Green Lips, 9 x 12 inches, Oil

Dinner as art. I found these mussels at a local Asian market, and after preparing them, noticed the incredible patterns and colors. They were stunning. I thought the roughness of the wooden stool would complement them nicely.

SCOTT PENEGAR



Hammerhead, 10"H x 7"W x 12"L, Onyx

After spending two weeks passing by a 112 pound block of onyx in my studio every day, the rock and I finally had a connection and the inspiration for this hammerhead shark was born. I envisioned the graceful movement and ultimate variance of color that I would be able to capture with the shape and look of the stone. Creating this sense of movement and weightlessness with a stone sculpture is always rewarding.

DEL-BOURREE BACH



Tidal Treasure, 21 x 24 inches, Acrylic

The sea and the life in and around it are my inspiration, and lately I am most inspired and challenged to just paint the water itself. I love to paint THROUGH the water, concentrating on one treasure lying in the shallows, the sunlight on the bottom and just a slight breeze brushing the surface.

ROBERT TANDECKI



A Steller Symphony, 9.5 x 10.5 inches, Watercolor

I wanted to capture a typical overcast and cool day at the entrance of Glacier Bay, Alaska. Steller sea lions take sanctuary on small rocky islands where they can get a little rest and relaxation.

DON McMICHAEL



And He Rises, 15 x 30 inches, Oil

After sighting the blows of a giant white sperm whale, the boats were launched to give chase. Upon arriving at his last location, all was quiet. The whale had sounded. Time passed...and then the surface of the sea stirred, and he rose! The whalers were caught off guard and out of position.

LARRY CANNON



Malibu Lagoon, 16 x 20 inches, Watercolor

Malibu Lagoon is an estuary of Malibu Creek at the Pacific Ocean. It draws many winged wildlife, but none so interesting as the snowy egrets who patiently forage by remaining perfectly still, and then striking their prey with great speed and precision, leaving behind only widening ripples.

DARRELL DAVIS



La Paire d'Amour, 25"H x 16"W x 10"L, Bronze

“La Paire d’Amour” is simply a composition attempting to portray the mood of spring when life is renewed between loving pairs.

JEFF BIRCHILL



Treasures Under the Surf, 29"H x 44"W x 12"L, Marble

Marine Ray with Sand Dollars - At low tide along the South Carolina coast, these creatures can be seen resting, swimming and gliding along beds of sand dollars and empty conch shells. With only a depth of three inches, the best solution for this sculpture was to have this gentle creature rising from the sandy sea floor.

MATTHEW HILLIER



Storm on the Bay, 30 x 30 inches, Oil

This is looking at a summer storm through my mother's large window on the beach in England. All the shapes on the beach became diffused in the rain. I loved the abstract quality of the scene. It was fun to paint. To finish the painting, I had to recreate this in my studio in the States using my son with a hosepipe on my studio window!

ED PARKER



Moby Duck, 9 x 12 inches, Acrylic and Mixed Media

There is a long nautical history of the tall tale, of sea serpents, mermaids and monsters of the deep, of the seaman's exaggerated yarn with a whimsical sense of humor. So I guess I have followed that tradition with this painting and perhaps extended it into the area of whimsical parody. It's just for fun. It's a painting I had to get out of my system, and who knows what may be out there in the unexplored regions of the briny deep.

DEBRA HUSE



Hawaiian Cowboy, 24 x 30 inches, Oil

"Hawaiian Cowboy" was inspired both from the book "Two Years Before the Mast," and a trip by the artist to learn of the Hawaiian cowboys or "Paniolos", ship and cattle history. With the arrival of Western ships, cattle found their way to the Hawaiian Islands, spawning a rich tradition of cowboy and ranch culture. The cowboy would swim cattle to and from ships. Horses and cows are great swimmers!

Along the Coast

The endless variation of coastal scenery provides a constant and enduring inspiration to all marine artists regardless of the conditions, be they soaring cliffs above angry seas or gently sloping hillsides meandering down to still waters. The subtle changing colors of a late afternoon sky momentarily cast intricate patterns of refracted light through water and illuminate its surroundings with an almost mystical aura. That fleeting moment of majestic beauty skillfully captured by a talented artist allows all of us to revisit the moment long after its short span of existence.

JAMES MAGNER



Between the Dunes, 11 x 14 inches, Oil

"Between the Dunes" was painted in Chatham, Cape Cod, Massachusetts. I was attracted to the soft shadows on the dunes and the inviting pathway with distant views of Oyster Pond.

NEAL HUGHES



Island Fog, 14 x 28 inches, Oil

This painting depicts a schooner that was moored off of Warren Island State Park , Maine, with Spruce Island in the background. Warren Island is located on Penobscot Bay near Lincolnville, Maine. I was camping there and when I awoke, the island was completely surrounded by fog.

LORETTA KRUPINSKI



Red Buoy at Ebbtide, 18x 22 inches, Oil

Buoys are used in Maine for lobster fishing and each buoy is attached to a lobster trap that is resting on the bottom. Each lobsterman chooses his own color combination, as hauling someone else's trap is strictly forbidden. This red buoy is hand made from wood. In today's technology they are factory made in plastic coated foam. Here in Maine, beachcombers believe a striped rock will bring you good luck. Due to a variety of geological activities many of the rocks (some very large) can be found holding back the power of the sea in Maine.

VAL SANDELL



Sundown, 12 x 16 inches, Oil

Painting sunsets effectively is challenging, and requires frequent observation and practice from life. I liked the abstract quality of the vantage point the silhouetted catamaran provided.

SERGIO ROFFO



Sublime Beauty, Point Lobos Reserve, California, 24 x 36 inches, Oil

This lovely reserve is located just south of Carmel, California, on US Route 1. I was commissioned by someone who saw my work in one of my galleries, so I went out there to do some studies. The views were breathtaking. Although this piece was not the commission, I thought that this particular view was just “Sublime Beauty.”

MARY ERICKSON



Fog Horn and Queen Anne's Lace, 20 x 24 inches, Oil on Panel

Fellow painter, Daniel Ambrose, and I set up on the rocks at Marshall Point one very foggy Maine morning. At times, all you could see was the ground in front of you as the mist wafted thick and thin. The lighthouse would appear as a ghostly image only to disappear again. The air was moist with mystery, the sound of the fog horn a steady tone as the surf cast its rhythmic music against the rocks.

Earlier, I had spent a couple of rainy days at the Farnsworth Museum, studying the works of one of my art heroes, Andrew Wyeth. I noted how, even though tonal, there was always a spot of color, often of blue. That morning, as I stepped back from my almost finished study, pleased with the tonal feeling I had captured, a voice spoke in my head: "What about the blue?" I shivered, then noticed the blue flowers among the Queen Anne's lace, and put them in the painting. Although he died in 2009 Wyeth's presence is still felt among the rocks and waves of that Maine peninsula, perhaps drifting in on the fog.

JEFFREY SABOL



Stonington, 20 x 30 inches, Acrylic

I wanted to have the viewer appreciate the vastness of one of the northernmost working harbors of the Maine coast and recognize the wildness and solitude it represents. As the full moon rises and the fog rolls in, the features of the landscape and nearby shoreline are beginning to disappear. You can see the moonbeams laying a soft reflective glow over the rocky coast.

WILLIAM P. DUFFY



Jetty and Catboats, 12 x 16 inches, Oil

Throughout my career I have often returned to Brewster, Massachusetts, in Cape Cod, the place where I began painting coastal landscapes. It was there, back in the early eighties, that I saw my first catboat beached on the flats at low tide. I was attracted to its shape and, in particular, its reflection in the tidal pool at dawn, and made a painting based on that experience. This painting, “Jetty and Catboats,” and so many others followed that experience.

WILLIAM DAVIS



Sunset's Silent Sigh, 10 x 16 inches, Oil

Painting sunsets is one of my most enjoyable parts of painting. Each one comes out so different. I often keep the subject simple and serene - a reflecting bird in flight and a couple of late day fishermen on the breakwater. To me, the painting is all about the sky and its impact of light and color on the water. I prefer the subjects almost in silhouette. It increases the contrast, making the setting sun really stand out in a sky full of deep color. This view is taken from my childhood days of fishing until dusk on the Hyannis Port Breakwater. We had to find our way back to shore in the dark. But it was worth the show of colors while enjoying a fun filled pastime of fishing.

PETER EGELI



Scapa Flow, 8 x 16 inches, Oil

My wife and I made a trip to the Orkney Islands to search her families' roots. The countryside was ruggedly beautiful and I made several small sketches. I based this painting from an unfinished one that I had started of Scapa Flow. Not too far from the site of this painting, the German High Seas Fleet was interned by the British Navy, as required by the terms of the Armistice, which ended World War I. It was here that the German fleet was scuttled by their crews. The consequences reverberated for many years.

JERRY F. SMITH



Rock Harbor Marsh, 24 x 30 inches, Oil

I recently spent some time in Eastham, Massachusetts on Cape Cod. One of my favorite painting spots was a wide expanse of beach and marsh near Rock Harbor. Late afternoons and evenings provided interesting patterns of tide pools and shore grass bathed in glorious light. Rock Harbor Marsh was done from my sketches upon my return to Indiana.

ANN MOHNKERN



Morning Mist, 16 x 20 inches, Oil

An outcrop of granite flecked with mica and garnets, hugged by dense bayberry bushes, and crowned with towering fir trees. An ocean mist thickens the atmosphere as it rises to meet the warmth of the morning sun. This is my island.

LARRY MOORE



Burton's Point, 14 x 11 inches, Oil

Named after my good friend John Burton who first took me to this spot many years ago where, subsequently, we have painted many times. I relish this magical place in Point Lobos, California, as much as I relish my friendship with Mr. Burton.

DEBRA REID JENKINS



Summer Haze, 30 x 30 inches, Oil

Shallow waters present the challenge of portraying both the top surface, with its reflected light, and what you see through it underneath. Grasses, foam, and highlights add interest and movement through the image as well. What initially seems simple, is actually very complex, and it's that very quality that makes painting water a wonderful and challenging experience.

RICHARD LOUD



Sunlit Dunes, 16 x 20 inches, Oil

The location is Westport, Massachusetts. A beautiful location with large dunes on the shores of Buzzard's Bay. I like the contrast between the sunlit dunes and glistening ocean. The children are dressed in period of 1890s summer outfits. It is a time and place I would have loved to experience.

TERRY MILLER



To the Open Sea, 14 x 6 inches, Graphite on Bristol board

“To the Open Sea” was derived from time spent along the coast of Maine several years ago. I was taken with the diverse textures and structure of the rocky shoreline and decided to focus on the linear quality of this particular location to draw the viewer into the work toward the bird subjects.

MICK McANDREWS



Pemaquid Point Light, 15 x 22 inches, Watercolor

This famous lighthouse along the coast of Maine is bathed in late afternoon light. "Pemaquid Point Light" captures the essence of a summer day along the coast of Maine.

JOAN COLT HOOPER



Fishing for Conch, 20 x 26 inches, Oil

In this painting there is a 'conch fork' leaning on the rail. The fork was used when a Bahamian fisherman threw an anchor overboard and then pulled the conch up from the bottom with the fork. The fisherman is leaning on a 'pry' (long pole) to balance his dinghy.

RONALD LENT



Breezing up at Ten Pound Light, 21 x 28 inches, Watercolor

At the entrance to Gloucester Harbor, there is a small light house on Ten Pound Island. The day was breezy, with sailboats everywhere. My interpretation of the subject matter was a double nod toward Winslow Homer.

DIANE MANNION



Water People, 24 x 18 inches, Oil

Water People is one of a series of my paintings exploring the mysterious tension that's created between the figurative and maritime setting. Whether the painting is simply another day-at-the-beach, or carries deeper meaning can be left up to the viewer. In *Water People*, a mother and child face the restless sea together on the edge of a future filled with rough challenges and the high tides of brilliant promise!

ALANA KNUFF



Children's Beach, Nantucket, 24 x 30 inches, Oil

Early one August morning, while painting on Nantucket, I came across this little beach called Children's Beach. It is a calm cove ideal for mooring small sailboats. The sandy beach gradually leads into a roped swimming area, just right for children. The warmth of the sun and laughter of the children told me this was something I wanted to paint. The light values and warm hues speak of a sunny summer day.

HAROLD JOHNSON



The Shi Shi Beach, 11 x 14 inches, Oil

The painting “Shi Shi Beach” is a painting of the rugged Olympic Pacific Ocean Beach. It is located at the northern tip of the Washington Coast near Point of the Arches, located on the Makah Indian Reservation. It is accessible by hiking and parts of this area can only be reached at low tide. It is one of the most scenic coastal areas for painting, with a mile of sea stacks and tide pools, wildlife and bald eagles. It was a great painting destination for myself and a fellow artist.

KATHLEEN DUNPHY



First Light from the East, 12 x 16 inches, Oil

In an era where we have become increasingly detached from nature and spend more time in front of a device than out of doors, I believe there is a collective need to reconnect with the natural world. My hope is that my paintings heighten the viewers' awareness of the beauty that surrounds us and strengthens their appreciation for the complex and manifold creatures who share our world.

LAURENCE JOHNSTON



Morning Light, Marshall Point, 20 x 16 inches, Oil

The Marshall Point Lighthouse is located in Port Clyde, Maine, a well-known destination for generations of artists. An unfinished, on-location sketch of this scene prompted me to readdress it as a studio piece, working from the original sketch and reference photos.

KAROL WYCKOFF



Lighthouse Solitude, 22 x 28 inches, Watercolor

When I visited my dear grammar school friend in Maine, he asked if I would like to go for a sail in his boat. "Of course," I replied and immediately ran for my sketch pad, paints and camera! My finished painting, of Bass Harbor Light, was the end result of lots of studies on this beautiful August day.

PRISCILLA COOTE



Down by Sayles, 18 x 24 inches, Oil

An old-time Nantucket family hangs onto the scrap of marshland beach they have owned for over a hundred years, stubbornly resisting the onslaught of development around them. I capture the scenes there while I still can, reminders of the way things used to be.

JENNIFER HOLMES



Choptank River Lighthouse, 8 x 8 inches, Oil

This painting was done on site. This is a replica of the original lighthouse right down to the light keepers craft. It was built in the Choptank River near Easton, Maryland, and is a historic replica.

LISA HARRIGAN



The Finish, Post Race, 24 x 36 inches, Oil

One last Watch Hill 15 finishes in Little Narragansett Bay while the rest of the boats begin to tidy as they return to their moorings. The boat was first designed in 1922, by Nathaniel Herreshoff. In 1969, they were reproduced in fiberglass in Watch Hill. There are twenty-four of them presently in Watch Hill and one on the Chesapeake Bay.

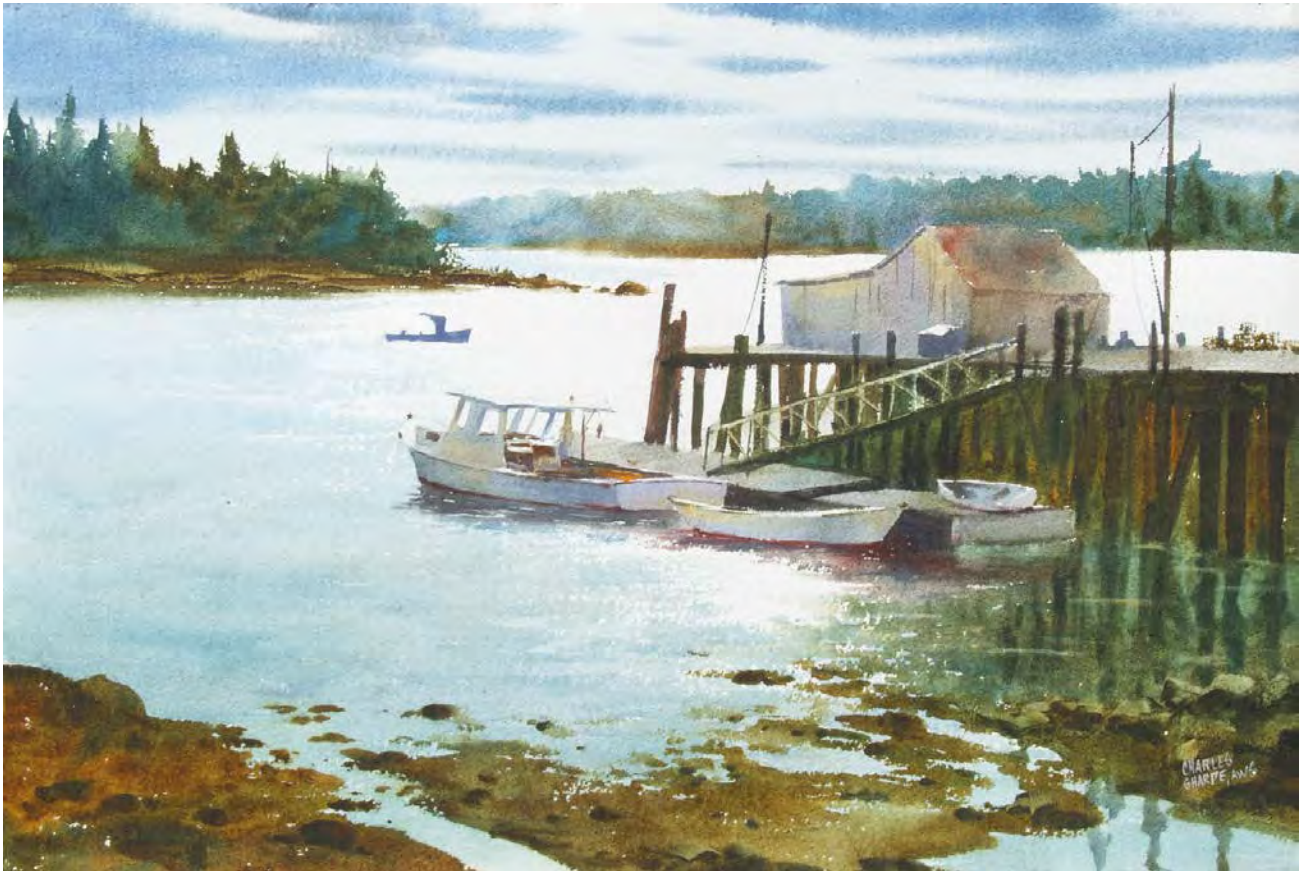
JAMES WOLFORD



"Spartan" Heeling, 18 x 24 inches, Oil

This painting depicts the ship *Spartan* in an extreme heel, which is exciting to experience. The nontraditional composition of *"Spartan" Heeling* can almost seem like a detail. I chose this contemporary view because activity was concentrated on the back half of the ship. This subject is inspired by the annual Opera House Cup held annually off Nantucket Island. Older wooden ships are especially beautiful, much like custom handmade furniture.

F. CHARLES SHARPE



Port Clyde Dock, 15 x 22 inches, Watercolor

A lobster pound and boat in the picturesque town of Port Clyde, Maine. At the end of the season, the weather is much cooler and the tourists are gone.

ROLAND E. STEVENS III



Bottoms Up, 20 x 30 inches, Watercolor

“Bottoms Up” was a plein air Maine lobster boat watercolor which was quickly sketched and washes applied in those areas of moving tides. Boat position was important and low tide stuff blocked out, then background dock and islands painted to create the overall composition. I was painting on Great Spruce Head Island in Penobscot Bay one summer with ten other artists and my friend, Tom, the caretaker who set out lobster traps every day.

SARAH HULL



Elevation No. 5, Altitude Series, 36 x 36 inches, Oil

In this series I am exploring landscapes from an elevated view. This painting was started en plein air on a rigorous hiking trip in Costa Brava, Spain. I was captivated by the feeling of flying above the world. As we climbed out of the cliffside trees and rocks, a very different world emerged.

GUY MORROW



Feeding the Crabs, 12 x 16 inches, Acrylic

My granddaughter went fishing one early morning with live shrimp and a cork. She caught several redfish and speckled trout. Afterwards we took the fish home and cooked them. We saved the fish scraps to take back to the bay to feed the crabs. Once she dropped the scraps into the water the hidden crabs began to come out from under the rocks to feed. Soon skirmishes and tug of wars broke out between the crabs.

Waterways

The genre of marine art is evolving to include a much broader interpretation of what constitutes true maritime subjects. Traditional thinking has given way to an appreciation of the depiction of a greater variety of waterways regardless of their size or location. The emotional connection to the movement of water and its seemingly endless moods is what compels artists to capture it and engrosses viewers with a fascination and appreciation for the resultant work.

PAULA HOLTZCLAW



Study for Adagio, 16 x 20 inches, Oil

I gather much of my inspiration from the salt marshes along the natural areas of our Eastern shore. As the sun set on this early evening, the air was very quiet and still. The only sounds were those of a passing heron or egret, and the chiming in of insects along the mud flats. As the water rippled slowly through the grasses, it brought to mind the slow movement of an evening's *Adagio*.

KARIN SNOOTS



Breakaway, 4 x 10 inches, Acrylic

The ever-changing mystic mood of this little prong served as my inspiration. I feel very blessed to live within such a close proximity to this special place. It's forever luring me in; stirring my imagination with a childlike wonder for all the enchanting secrets hidden among the roots.

MORTEN SOLBERG



Bayport, 16 x 20 inches, Acrylic

While living in Florida, my wife and I discovered some wonderful out-of-the-way places that became favorite subjects for my work. This piece is of one such place on the Gulf called Bayport. We would watch the sunset and dine at the local seafood restaurant. The view and the memories are special.

DEBRA NADELHOFFER



Swamp Grasses, 16 x 20 inches, Oil

Winter marsh in South Carolina is full of color. Swamp trees of gray are filled with moss swaying in the breeze while water reflects the blue sky and brackish water turning to a deep blue black. Grasses of light straw color and green algae stand out against the neutrals in the trees.

MORGAN SAMUEL PRICE



Egrets in Paradise, 24 x 30 inches, Oil

This hand dug inlet was created in the early 1800's. It is off of the Indian River, and was the original location for the sculling team of the University of Florida. The Great White Egrets were active the entire day, flying in and out of the inlet. As the growing shadow progressed, the drama increased.

MICHAEL KILLELEA



Bayeux, 11 x 15 inches, Watercolor

The French city of Bayeux, a medieval gem on the Normandy coast, rests peacefully today in spite of a bloody history spanning a thousand years.

CATHY BOYER



Maiden Through the Ages, 9 x 12 inches, Oil

Plein air study of the famous bridge, Ponte Vecchio, during the summer.

MARY PETTIS



Fog Lifting Over Gooseberry Falls, 30 x 20 inches, Oil

Gooseberry Falls on the North Shore of Lake Superior is a sight to behold, particularly after heavy rains. One cannot witness a morning like this...fog lifting into the breaking sun... without wondering who else stood in awe on these very rocks. At different times, the Cree, the Dakota, and the Ojibwe lived here. As early as 1670, the Gooseberry River appeared on explorer maps. Shared human experiences have a way of transcending time.

ROBERT STEELE



Colorado River I, 12 x 9 inches, Oil

“Colorado River I” was painted from life during a river trip in May, 2013. During this nine day camping trip, I painted fifteen small paintings from which I later developed several larger studio paintings. This painting exists, however, only in this plein air form and as such has been a valuable reminder for me of the difficulties and pleasures of working in the cold, the wet, and the sand of this wonderful place.

STEVE ROGERS



Low Tide, 16 x 24 inches, Acrylic

I love the overworked, hard bitten workboats of the Chesapeake and try to portray them as they were. I never cease to be amazed by the beauty of their line whether it is a skipjack, a buyboat or a simple skiff.

*It is not the going out of port, but the coming
in, that determines the success of a voyage.*

Henry Ward Beecher



The Museums

*In grateful appreciation for your support of the
American Society of Marine Artists and
Contemporary American Marine Art*



Christopher Blossom

MUSCARELLE MUSEUM OF ART

The Muscarelle Museum of Art houses the art collection of The College of William & Mary in Williamsburg, Virginia, one of two American universities that date back to the seventeenth century. After its foundation by Royal Charter in 1693, William & Mary became the alma mater of the Founding Fathers from Virginia. The Marshall-Wythe School of Law was founded in 1779, when Thomas Jefferson, then governor of Virginia, invited his law professor George Wythe to train lawyers who would help the new nation successfully complete its remarkable experiment in self-government. The College of William & Mary is today a nationally ranked liberal arts research university.

The Muscarelle Museum of Art attracts national and international recognition for its exhibitions and publications. In 2015, the exhibition *Leonardo da Vinci and the Idea of Beauty* opened to record crowds and was the largest gathering of Leonardo's works for exhibition in the United States in more than a decade.

Today, the Muscarelle Museum of Art collection numbers over 5,000 works. Of particular note are Colonial American and English seventeenth and eighteenth century portraits; a survey collection of original prints and drawings from the fifteenth through the twenty-first centuries, including Japanese prints and a major collection of German Expressionist works by Hans Grohs; and the Jean Outland Chrysler collection of American modern works interpreted in oils, drawings, watercolors, and sculpture. Recent acquisitions include European master works by such artists as Agnolo Bronzino, Luca Giordano, Guido Reni, Luca Forte, Annibale Carracci among others.

With the proliferation of maritime history of the region, Williamsburg is a wonderful destination for the American Society of Marine Artist's 17th National Exhibition. The wide variety of media and styles will appeal to a vast audience. We are delighted to be a host for this triennial exhibition, this year in conjunction with the first ever National Marine Art Conference (NMAC).

Aaron H. De Groft, Ph.D.
Director & President



THE MINNESOTA MARINE ART MUSEUM

The Minnesota Marine Art Museum (MMAM) features an art collection of historical significance uncommon to America's mid-sized museums, and an ambitious roster of temporary exhibitions and programs relating to "great art inspired by water." Perched on the banks of the Upper Mississippi River and surrounded by eight acres of native species gardens, the Minnesota Marine Art Museum first opened its doors in 2006, with three galleries. The building was purposely designed and built to store, protect, and exhibit art. In 2009, the first of three expansions saw the addition of the Shirley and Will Oberton Education Room and a new 2,500 square foot gallery which houses 20th century American art, including marine works by Thomas Birch, Robert Salmon, Fitz Henry Lane, James Buttersworth, William Bradford, John Stobart, Winslow Homer and many more. In 2013, the Stephen and Barbara Family Foundation funded a new 2,000 square foot gallery to exhibit the museum's growing European art collection that has marine themed works by John Constable, J.M.W. Turner, Claude Monet, Vincent van Gogh, Paul Gauguin, Paul Cézanne, Edgar Degas, Henri Matisse, Pablo Picasso and more. The Museum's largest expansion was made possible in 2014, by Richard and Jane Manoogian and includes a 3,600 square foot gallery featuring an extraordinary collection of water themed works by 19th century Hudson River School and other American artists.

In 2016, two of the Museum's collecting partners, Bob Kierlin and Mary Burrichter, were honored with the first ASMA Lifetime Achievement Award given in recognition of their outstanding contributions to the preservation and conservancy of maritime art, while selflessly creating public awareness, and/or promotion of the marine art genre for future generations.

Nicole Chamberlain-Dupree, Executive Director
Jonathan Swanson, Curator



THE QUINLAN VISUAL ARTS CENTER

The Quinlan Visual Arts Center is North Georgia's premier arts organization. Located in the charming and Historic Green Street District of Downtown Gainesville, the Quinlan has served the Northeast Georgia community for nearly seven decades. Founded in 1946, by artists for artists, the Quinlan was initially a sketch club evolving into a well-respected regional arts organization known for a commitment to working artists, exceptional visual arts programming, and educational opportunities for the entire family.

In keeping with its mission, "Bringing visual arts to life, and to the life of the community" the Quinlan carefully balances the roles of exhibiting fine art with providing art education opportunities. The center hosts up to 20 major solo and group exhibitions each year. It is home to a museum-quality gift shop featuring the work of local artists and artisans, and provides advanced workshops with nationally and internationally acclaimed artists, classes in all media and all skill levels, as well as private lessons, parties and summer art camps for children. The Quinlan also partners with other area non-profit organizations to provide needs-based, community-focused outreach to children, teens and seniors who can benefit from fine art programs.

At the Quinlan, we strive to make a valuable, far-reaching impact on the quality of life through the visual arts. The center hosts up to 20 major solo and group exhibitions each year. With an unwavering commitment to artistic excellence, the Quinlan is honored to be among the exceptional institutions hosting the 17th National Exhibition of the American Society of Marine Artists, and we welcome to Gainesville the outstanding caliber of artists whose work is featured.

Amanda K. McClure, Executive Director



THE CHESAPEAKE BAY MARITIME MUSEUM

The Chesapeake Bay Maritime Museum is dedicated to preserving and exploring the history, environment, and people of the Chesapeake Bay. It was founded in 1965, on Navy Point in St. Michaels, a Talbot County riverfront village on Maryland's Eastern Shore. CBMM's waterfront campus was once the site of a busy complex of seafood packing houses, docks, and workboats.

Over the past 50 years, CBMM has grown from one historic building with a handful of artifacts to an 18-acre campus consisting of 18 buildings, and over 60,000 objects in its collection. Ten exhibition buildings trace the social, cultural, and economic history of the Chesapeake Bay through the age of sail and the steamboat era to the advent of the gasoline and diesel-powered engines. CBMM's Howard I. Chapelle research library holds more than 10,000 volumes. CBMM's collection of Chesapeake Bay watercraft is the largest in existence numbering about 85 boats.

We view education as a key responsibility. Children, and adults, have the opportunity to explore and connect to the Bay's environment and culture. From learning to pick crabs from a professional crab picker in our Chesapeake's Best Crab Cakes program; or holding a wriggling blenny on an ecology cruise on our 1920 buyboat *Winnie Estelle*; in our exhibition *Oystering on the Chesapeake*, crawling through the belly of a skipjack that once plied the waters of the Bay; in our working Boatyard—the only graduate level apprentice program in the country—handling tools of the trade, feeling the grain of wood, and watching as shipwrights demonstrate wooden boatbuilding techniques, before trying it themselves; at Waterman's Wharf, sorting the inhabitants of oyster reefs, bringing the subject of environmental science to life—our mission is to provide experiences that inspire wonder, curiosity, and a lifelong passion for the Chesapeake.

Chesapeake Bay Maritime Museum is honored to serve as the Maryland venue for the American Society of Marine Artists' 17th National Exhibition.

Kristen L. Greenaway, President
Pete Leshner, Chief Curator



ACADEMY ART MUSEUM

The mission of the Academy Art Museum is to provide the knowledge, practice, and appreciation of the arts and to enhance cultural life on the Eastern Shore by making available to everyone the Museum's expanding collection, exhibitions, and broad spectrum of arts programs. The Museum was founded in 1958, as a place dedicated to the knowledge, practice and appreciation of the arts. In 2005, the Museum added a new Performing Arts Auditorium.

Today, the Museum has become the cultural hub of the Eastern Shore for art, music, and educational programming. The Museum is accredited by the American Alliance of Museums, a distinction bestowed on fewer than 5% of U.S. museums for their commitment to excellence, accountability, and high professional standards. The Museum's permanent collection is especially strong in works on paper by modern American and European masters. The Museum holds drawings, photographs, and prints by artists such as James Whistler, Robert Rauschenberg, and Martin Puryear, to name a few.

The Museum enjoys close professional relationships with the National Gallery of Art, the Baltimore Museum of Art and the Walters Art Museum. These relationships have allowed the Museum to present exceptional exhibitions, including Peter Paul Rubens, James Turrell, Bill Viola, Robert Rauschenberg and Mark Rothko. The Museum has expanded its role beyond the traditional museum to ensure all citizens the opportunity to fully participate in a broad spectrum of exceptional cultural offerings. We welcome over 50,000 visitors and participants annually to experience national and regional exhibitions, concerts, lectures, educational programs, and visual and performing arts classes for adults and children. Additionally, the Museum collaborates with various regional non-profit organizations to host events in the annual Waterfowl Festival, Plein Air Competition and Arts Festival, Chesapeake Film Festival, and Chesapeake Chamber Music Festival, and other community and cultural events. This year we are particularly pleased and honored to host the 17th National Exhibition of the American Society of Marine Artists. This will be the first time in ASMA history a National has been co-hosted and we are pleased to have this unprecedented role with the Chesapeake Bay Maritime Museum in St. Michaels.

Dennis J. McFadden, Director
Anke Van Wagenberg, Ph.D., Senior Curator



MYSTIC SEAPORT

Mystic Seaport –*The Museum of America and the Sea* is the nation's leading resource for maritime research and education, located on the banks of the Mystic River in Mystic, Connecticut. This historic site has long been a center for maritime activity, with shipbuilding emerging as the area's dominant industry by post-Revolutionary times. By the mid-19th century, shipyards and boatyards lined both shores of the six-mile river. In 1929, three Mystic residents founded the Marine Historical Association in an effort to preserve and interpret the maritime material culture and historical memory of the region and nation. The founders sought to create "a live, dynamic education force," presenting our past maritime greatness to the public in order that the "achievements of the past would become an inspirational force for the future."

Today, the Museum's facilities include: a representative 19th-century New England coastal village of historic structure; more than 500 historic watercraft, including four National Historic Landmark vessels; a working preservation shipyard; formal exhibition galleries; and a planetarium. The 41,000-square-foot Collections Research Center for state-of-the-art collections care and access houses a 75,000-volume research library, more than one million photographs, 1.5 million feet of film and video, one million manuscript pieces, ships plans, marine paintings, and many other maritime objects.

The mission of Mystic Seaport is to inspire an enduring connection to the American maritime experience. The Museum's strategic plan specifies "knowledge, authenticity, inspiration, stewardship, and community" as the Museum's core values. These core values are made visible through collaborative efforts such as the one with ASMA and the other host venues, bringing contemporary maritime art to a broader audience with the 17th National Exhibition. Mystic Seaport is proud to host this traveling exhibit alongside other arts-related offerings, including: works for sale at the prestigious Maritime Gallery at Mystic Seaport by ASMA and non-ASMA artists; monographs and exhibit catalogs from its distinguished publishing program; and popular art-related camps and daily activities for young visitors.

Stephen C. White, President

Elysa Engelman, Ph.D., Director of Exhibits





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