

# CONTEMPORARY AMERICAN MARINE ART

The 18th National Exhibition of the  
**American Society of Marine Artists**



Russ Kramer

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**American Society of Marine Artists**

a publication of the  
American Society of Marine Artists



For more information visit the ASMA website:  
[www.americansocietyofmarineartists.com](http://www.americansocietyofmarineartists.com)

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# The American Society of Marine Artists

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St. Michaels, Maryland  
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GulfQuest Maritime Museum  
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Burroughs-Chapin Museum of Art  
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Minnesota Marine Art Museum  
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Richard Loud

# THE AMERICAN SOCIETY of MARINE ARTISTS

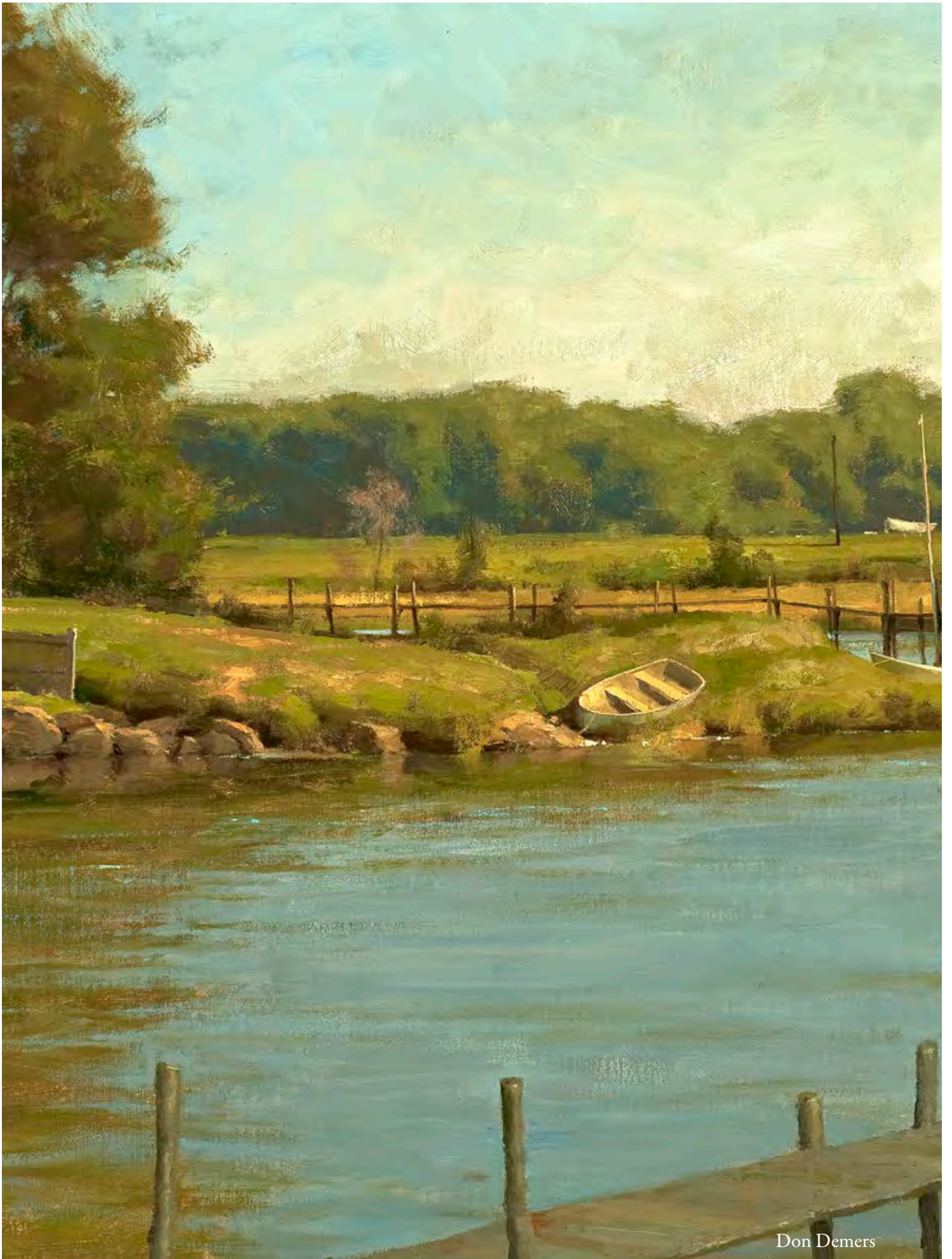
**O**n behalf of the American Society of Marine Artists, I'm proud to present our 18th National Exhibition. The work shown here represents the exceptional art being created by members of an organization dedicated to marine art. Over our more than forty-year history, we have worked to keep marine art strong and visible, and this exhibition demonstrates our success.

We have nearly 500 members, most all are artists, and many are professional artists. The Society is made up of painters, sculptors, scrimshanders and print-makers, all drawing inspiration from a relationship with the water. That inspiration comes from a wide range of locations and experiences that include waters both navigable and discreet and activities both carefully researched from history and observed directly from life.

The founders of American Society of Marine Artists were mostly painters of tall ships and other vessels that ply the high seas. While maritime history is still at the core of our mission, today's members also capture life under the sea, along the shorelines, and even in ponds, streams and boathouses. The work contained in this catalog and exhibition truly does represent the finest in contemporary marine art.

Our gratitude goes to the artists, the museums, the collectors and volunteers who support us, and the viewing public who will turn out to view this wonderful presentation.

Lisa Egeli  
President and Fellow  
American Society of Marine Artists



Don Demers



# INTRODUCTION

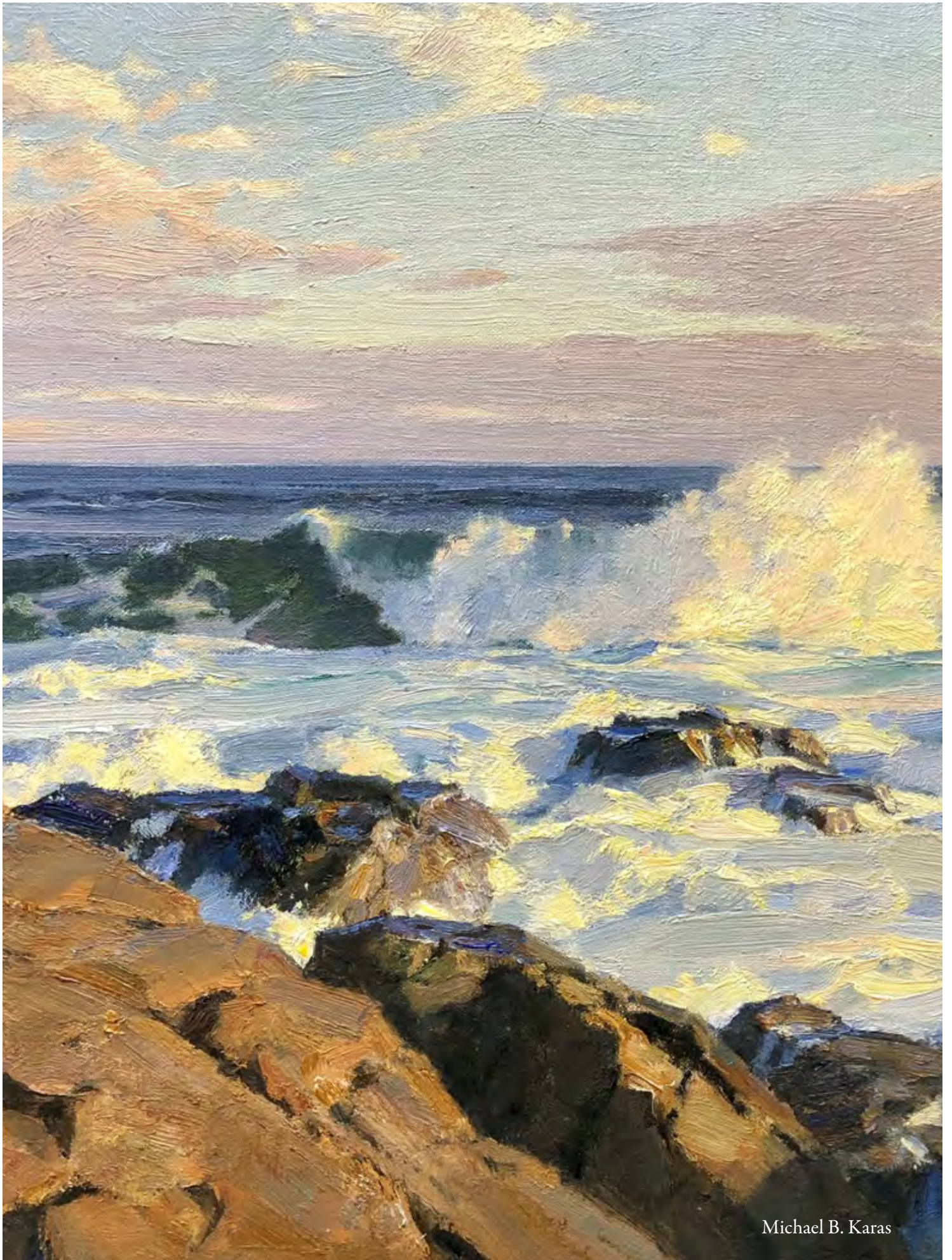
When Peter Stanford was president of the National Maritime Historical Society (1963-2000) he and his wife Norma, the vice president, with her astute artistic eye, helped found the American Society of Marine Artists (ASMA), along with Charles Robinson, John Stobart, Oz Brett, and Charlie Lundgren, among others. It was to be an organization dedicated to public education, setting standards, and offering opportunity to aspiring artists. The idea was to promote maritime art, support the novice artist, and inspire one another through comradery and shared experience and techniques, and to discover those maritime artists and their art unknown outside their local communities. The organization's first annual exhibition was held at the US Customhouse Exhibition Gallery in the World Trade Center in the fall of 1978. Today, the organization is over 500 artists strong. When Kim Shaklee took on the mantle of ASMA and invited NMHS to again play an active role with ASMA, we were delighted. We have long been grateful to ASMA for sharing many of their depictions of scenes from maritime history in the pages of *Sea History*, both as feature articles on marine art and to complement history articles discussing some of the action and scenes that paintings and drawings can so vividly interpret.

As Lisa Egeli, current ASMA president so aptly explains, "Maritime art expresses where we've been and where we are. Whether it's an imagined recreation of a battle on the high seas, a plein air painting of a busy harbor, or a sculpture of marine life below the surface, artists speak to why we care about the sea and always have."

Marine art is important for the pure joy of its beauty, but it can also play an important role as a portal into history. The depiction of foreign ports, the danger of a storm at sea or a battle between naval warships, as well as the drama of the natural landscape or seascape—all these are part of marine art and entice even those with no connection with sailing or the sea. Marine art allows us to visualize scenes and, in some cases, past events, and it transports us somewhere words cannot take us.

How wonderful yet humbling it is to be in the company of the artists of this prestigious yet inclusive organization. As you look through these pages, you will discover the spirit and life force these artists bring forth in every painting, sculpture, and drawing. And history—our seafaring past from centuries ago to our recent events is brought back to life.

Burchenal Green, President  
National Maritime Historical Society



Michael B. Karas

# TABLE OF CONTENTS

Letter from the President of ASMA .....	7
Introduction .....	9
The Artwork .....	12
The Museums .....	124
Museum Contact Information .....	129
Members of ASMA Participating in the Exhibition....	130

## Richard Allison



*Buckeye State Battlewagon*  
18" x 24" — oil on linen

The first ship built at the Brooklyn Navy Yard, the 74-gun ship of the line OHIO was the only U.S. naval vessel of her type designed by a civilian contractor. Launched in 1820, she was not placed in commission until seventeen years later as a money-saving scheme for a cash-strapped country. When the ship finally joined the fleet, she was considered by far the finest "liner" in the American Navy.

# Joann Ballinger



*Island Path*  
6" x 8" — pastel

This is a plein air piece I did on Block Island, Rhode Island. It was a beautiful day with wonderful light, the sounds of the water and fall colors.

## Lana Ballot



*Summer Sparkles*  
12" x 20" — pastel

The ocean is never the same. I am fascinated with its different moods. In “Summer Sparkles,” I wanted to capture the joy and excitement I always feel looking at the waves on a sunny summer day. Pure brilliant colors of pastel are perfect for showing the beauty and textures of the ocean.

# Poppy Balser



*Under the Curtain of Night*  
11" x 14" — watercolor on panel

“Under the Curtain of Night” was painted at night on location at the marina in Digby, NS, Canada. I enjoy painting on the docks at night. In my experience, the dark obscures the busy background of wharf and town. It creates a sense of mystery where, in daytime, all is laid bare to see. At night the water is more likely to be calm which allows for smooth reflections in the water.

One challenge of painting at night by the water is increased humidity in the air. The wet sea air slows the drying of watercolors on the paper. This gives me some creative opportunities as well, as the paint remains workable wet-in-wet for a longer period of time.

## David Bareford



*Railriders*  
12" x 24" — oil

There's nothing more fun than pushing a boat to go as fast as it can. Here's a group who are doing just that. In order to counterbalance the acute heel of the hull, they're hanging as far out on the opposite rail as they dare go. The setting here is just off Great Captain's Island in Long Island Sound in Greenwich, Connecticut.



## Serena Bates



*Dreamer*

10" x 7" x 14" — limestone

This piece was hand carved from a single block of Indiana limestone. It depicts a soulful mermaid in a deep slumber. She's probably dreaming of her adventures under water through mysterious peaks and valleys, racing with dolphins and riding the waves.

# Paul Beebe



*Evening's Glow*  
10" x 20" — oil

This painting was created from a field study painted near Parson's Beach in Maine.

# David Belling



*Low Tide*  
19" x 13" — watercolor

Net fishing boat in channel on Pine Island, Florida.

## Renee Bemis



*Live Free*  
30" x 14" x 11" — bronze

A sense of wonder and awe wash over you like a wave when you see hundreds of dolphins frolicking in the water. My sculpture depicts three playful dolphins, riding a wave and living free.

# Luc Bernay



*Gentoo Penguins at Twilight in Melchior Bay, Antarctica*  
16" x 20" — oil

Depiction of a group of Gentoo penguins at Melchior Bay, Antarctica, at sunset. The painting was inspired by a photograph taken during our expedition to the white continent, in February 2018. The group is composed of an adult penguin looking after two youngsters, who are rarely left alone. Indeed they are easy prey for predatory birds, such as the southern skua, seen in the background.

This painting illustrates a feeling of contemplation of the light, which shapes and grows everything. Through the eyes of the penguins, gazing at the sun, as through the eyes of the visitor, light reveals to us the true nature of the elements, their texture, temperature, softness, their essence.

## Brad Betts



*Return of the Fleet*  
9" x 12" — oil

In the early days, ports and harbors around the world would celebrate the day the fishing fleet would return home. After months at sea and against all odds, fishermen would battle Mother Nature to bring back the much-needed harvest. The people of the town, young and old, would gather at the edge of the sea to watch the parade of schooners glide to the docks to unload their shimmering prize. Surely, the air would be filled with fear and anticipation, as eyes searched the passengers on deck for the familiar faces of loved ones. Soon after, the markets would once again overflow with the bounty of a fresh catch.

# Holly Bird



*KATHLEEN*

15" x 17" — etching

On a sparkling day in light air, "*KATHLEEN*" is a portrayal of a beautiful Caledonia Yawl on Lake Tarpon, Florida sailed by her builders, the Paynes.

## Karen Blackwood



*Storm at Sea*  
10" x 16" — oil

Living near the coast, I am able to study the sea in all its many moods and I am amazed by how something so beautiful also has the power to clear anything in its path. I find myself hypnotized by coastal storms, awe struck by the energy and continuous movement. I have a great love for the sea and I have a healthy fear for its enormous power.



# Christopher Blossom



*Medium Clipper BLACK HAWK at Dawn*  
22" x 36" — oil on linen

The cold and dampness of the night slowly dissipates as the approaching dawn races up behind the clipper BLACK HAWK. Built at New York in 1857, and owned there as well until she was sold in 1880 to German interests in Bremen. While under the U.S. flag, she traded almost exclusively between San Francisco, New York and Liverpool, and established a record for herself as a fast ship with an average of 124 days for her 20 passages to San Francisco.

In May of 1888 she departed Bremen for Baltimore. While in tow, BLACK HAWK suffered damage in a collision with a barge but was able to be repaired and proceed to sea. There is however no further mention of her in shipping records.

## Richard Boyer



*Through the Dunes*  
20" x 30" — oil on linen

Walking through dune grass one is reminded just how sharp the tips of the grass can be. I thought it would make a fun painting watching this mother and her two girls slowly working their way through the sharp growth to get to the beach.

## Roger Dale Brown



*After Hours*  
24" x 24" — oil

This painting is a scene I saw at Shem Creek in Mount Pleasant, South Carolina. What first drew me to this scene was the end of the day soft tones of gold and blues in the sky and water. The bright lights in the rigging, guiding the workers through a repair, created another layer of interest for me.

# Michael Budden



*A Dramatic Ending*  
12" x 16" — oil

I was fortunate to be on the beach when storm clouds were clearing at the end of the day and the sun came out and made the scene come alive.

## Mitch Caster



*Salt Air*  
24" x 16" — oil

I was excited to paint this piece using a simple color scheme. I loved this backlit pelican resting on an old salt-encrusted light in Florida, and the almost humorous proportions of the magnificent bird.

# Hiu Lai Chong



*Early Risers*  
8" x 16" — oil

It was a misty morning at Tilghman Island on the Eastern Shore of Maryland, just after sunrise. I viewed a heron and several sea birds having breakfast during this peaceful moment.

# Sally Cole



*Breaking Wave, Mid-Coast, Maine*  
12" x 24" — oil on linen

This painting started with a small plein air study. The contrast between the opaque rock formation and the light passing through the breaking wave were what compelled me to create this painting.

## James Consor



*Windward Mark, Larchmont, NY*  
23" x 29" — oil

This painting came from one of my experiences while serving on the Race Committee alongside the sailing vessels as they rounded the Mark during an exhilarating race on Long Island Sound.



# Laura Cooper



*VOLYA at Rest*  
12" x 16" — oil on linen

This peaceful painting focuses on a working vessel safely moored after a hard day's work with two fishermen quietly putting everything away. Loosely translated, volya means freedom in Russian.

## Priscilla Coote



*Beached*  
18" x 24" — oil

This beach in Downeast Maine held one of those special summer days, when the water is clear and the sun smiles down upon you. What I felt most was an overwhelming joy from the warmth and brightness, the colors that glowed from the rocks and sand, and the contrasts of dark and light, of hot sun and cool water. It all went into this painting so you can feel it, too.

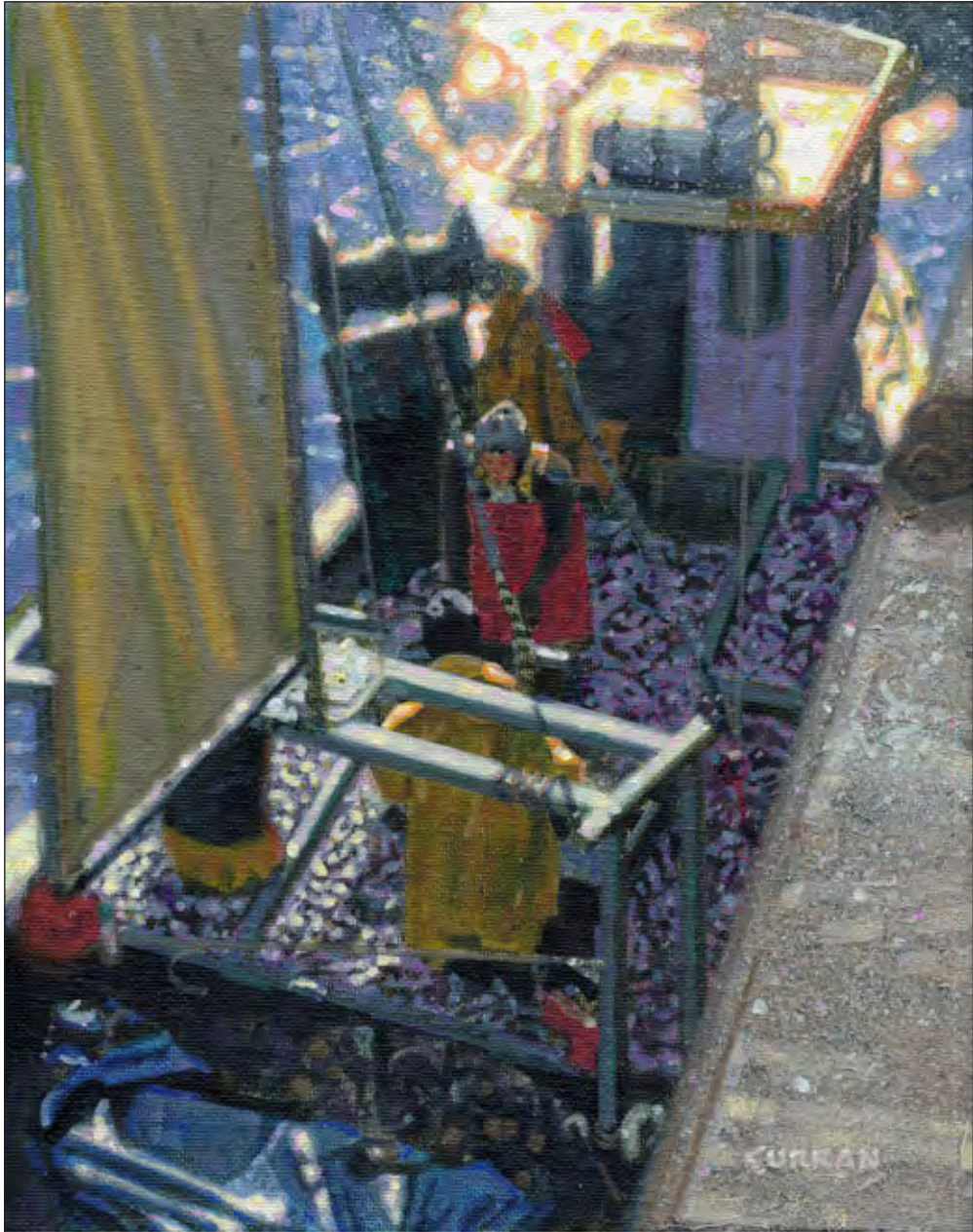
# Fred Craig



*Sparrows Point Anchorage Morning*  
22" x 28" — oil

The morning sun has risen and the vessel that has crossed great oceans is now anchored just outside the dockyards awaiting a berth and the discharge and loading of cargo.

## Donald Curran



*The Day's Bounty*  
10" x 8" — oil

Another successful day's work for these fishermen while they haul in their catch. I loved the light and shadows in this scene. I feel the image itself has a lot of interest for the eye to see.

## Matthew Cutter



*Sunrise at the Jetty*  
20" x 20" — oil

*Sunrise at the Jetty* is a depiction of early morning light quickly ascending over a distant horizon. The painting has a juxtaposition of warm and cool tones, and it's anchored by a strong diagonal element to the composition. One of my favorite aspects of painting the ocean is that rhythms and patterns can look similar, but there's so much nuance. It is different every time I go back. Ultimately, I hope I've given the viewer a sense that subtly and strength can coexist in harmony. I believe Nature teaches us that when we are careful observers.

## Mark Daly



*Harbor Lights*  
24" x 36" — oil on linen

*Harbor Lights* attempts to capture a strong sense of light, atmosphere, and mood. It was painted from a view from Atlantic Avenue looking towards Camden Harbor, Maine. The ketch, ANGELIQUE, a favorite motif of the artist, is included in the painting. There is another personal connection in the painting...the artist's studio is among the harbor side parameter of lights in the background.

# Anthony Davis



*On Solid Ground*  
8" x 12" — pastel

On a trip to Maine some years ago, viewing the same location on two successive days gave me dramatically different scenes: one sunny and warm, the other foggy and damp. Initially, I preferred painting the sun-drenched view, but as I studied the scenes further, it was the mysterious mood of the fog that ultimately drew me in.

## Darrell Davis



*Nightwatch*  
19" x 5" x 6.25" — bronze

*Nightwatch* came about from observing a Blue Heron set up shop in the tall grass of our pond every evening stealthfully plotting his feathered malfeasance as light turned to darkness.



## William R. Davis



*Drifting in Light Wind*  
24" x 36" — oil on panel

This painting depicts a small two-masted schooner very typical of the vessels found along the Cape Cod shores where I grew up. They were frequent carriers of passengers, freight, coal or lumber to the local village's small wharfs, which were in rather shallow water. Not very fast but they were the delivery trucks of their day. Return trips back, they were often loaded with salted fish or salt hay. This view could be anywhere on Nantucket Sound.

## Don Demers



*The Old Essex*  
18" x 24" — oil on mounted linen

The Essex River in Essex, Massachusetts is the setting for this quiet, nostalgic and contemplative painting. The storied Essex River was the birth place of many legendary Gloucester fishing Schooners where they were built and launched from the yards of A.D.Story, Harold Burnham and the like. What was once a vibrant commercial shipbuilding center frenzied with the sounds and smells of wood, oakum, tar and such is now a serene and gentle backwater. As I painted the picture, I ruminated over the area's previous character and role in maritime history.

## SaraJane Doberstein



*Day Drifter*  
12" x 24" — oil

*Day Drifter* came about on a perfectly calm afternoon on St. Simons Island, Georgia, between some tidal pools. My Murex shell lay perfectly among some driftwood in the swash line, surrounded by the sunlight reflecting off the water.

## Fred Doloresco



*JOY, Fish Town*  
30" x 24" — oil

This painting is a depiction of the working fishermen of Leland, MI where the commercial fishing heritage survives today. Smokehouses and drying fishing nets line the docks where the fishermen unload the day's catch. Though some of the fish shanties have been converted to tourist shops, they sit amidst the working buildings still dedicated to the fishing industry in the Michigan State Historic Site.

# William Duffy



*Quiet Entry*  
8" x 12" — oil on linen panel

My painting, *Quiet Entry*, is an idealized view of a cutter soundlessly entering safe harbor bathed in the late afternoon light of autumn in New England where the mood is the subject.

# Austin Dwyer



*The Fate of the ENDURANCE*  
18" x 24" — oil

The ENDURANCE was a Barquentine with 3 masts and a 350-hp. steam engine. Sir Ernest Shackleton, whose quest was to circumnavigate the Antarctic, commanded her. The ship was beset by ice and sank in the Weddell Sea. After being trapped on Elephant Island for almost two years the men were finally rescued.

# Lisa Egeli



*Good Things Come*  
18" x 36" — oil

Pelicans fly in their undulating rhythm over a shore-breaking wave at sunrise. This is based on plein air studies from many mornings, painting with my toes in the sand.

## Peter Egeli



*Mont Saint-Michel*  
9" x 12" — oil

We were touring the Brittany coast of France on a rain soaked and foggy day in early October and found this mysteriously beautiful but obfuscated view of the ancient monastery. It had to be a subject for painting, even on a small scale.



# Joyful Enriquez



*The Perfect Cover*  
22" x 28" — oil

*The Perfect Cover* revisits my very first experience with the water and marine wildlife. As a young girl my grandfather would often take me fishing, searching the water's depths for a prize-winning catch. Sometimes I would catch glimpses of bass swimming underneath a forest of lily pads and imagine what it must be like to see the underwater world from their perspective. By utilizing a combination of expressive palette knife and brushwork, I endeavor to capture the unique essence of color, light and movement beneath the surface.

## Mary Erickson



*Beach Light*  
16" x 20" — oil on linen

The first time I stood barefoot in the sand painting, and watched the sunrise turn the waves pink, its beauty stunned me and put tears in my eyes. I was hooked. Caspersen Beach is a four-mile stretch of sand, rocks and palm trees along the turquoise waters of the Gulf of Mexico in Venice, Florida. Left in its natural state, with no condos, high rises or buildings, it is one of Florida's treasures.

# Sheri Farabaugh



*Lotus Leaves*

14" x 16" — oil on hardboard

I was captivated by the graceful leaves on this lotus plant and the beautifully abstracted reflections in the water below. At the time I took the photo, the plant displayed a complete cycle of life (buds, flowers, and seed head). As most of the pigments I used are transparent, it takes several layers of glaze to achieve the darker values. Multiple layers also help to add depth and richness to the reflections

## Bill Farnsworth



*Diamond Girls*  
16" x 20" — oil

This scene is a view from the Monhegan Ferry coming into New Harbor. A wonderful view in every direction.

# Nicolas Fox



*Time Trials, 1870*  
18" x 24" — oil on panel

This painting shows 1851 Cup winner AMERICA with its old rigging participating in time trials against MAGIC, which ended up representing the New York Yacht Club in the 1870 America's Cup. For the races, AMERICA was refitted with a foretopsail, changing her aspect considerably.

## Paul Garnett



*Bottom of the World: MIRNY & VOSTOK, 1820*  
16" x 24" — oil

Described by historian Hugh Robert Mill as “One of the greatest Antarctic expeditions on record, a voyage well worthy of being placed beside that of Cook,” two Russian corvettes, the 600 ton VOSTOK and the 530 ton MIRNY were dispatched to the Antarctic continent and arrived there on January 28, 1820. Both ships were copper bottomed and well strengthened for work in the ice and spent the voyage circumnavigating the entire continent, the first ships to do so. During this voyage they sailed into many inlets and spent much time surveying the coast, as can be seen here in this painting. The VOSTOK Expedition was under the command of Captain Fabian Gottlieb von Bellingshusen. In 751 days, the vessels sailed 49,723 miles. Both ships reached home in Kronshtadt on July 24, 1821.

# Claiborne Gregory



*Bald Head Island*  
24" x 36" — oil

Moonlight and the beacon of "Old Baldy" guide a coastal trading schooner into the Cape Fear River, passing Bald Head Island to starboard. Built in 1817, the lighthouse is the oldest in North Carolina. It was decommissioned from active service in 1903, which would place my scene somewhere in the late 1800's. This view was painted from the beach at Oak Island.

# Jim Griffiths



*Battleship Grey*  
11.5" x 20" — gouache

The painting depicts the battleships USS IOWA (BB-4) and the USS MASSACHUSETTS (BB-2) at anchor in 1911. The earlier paint scheme of white hull and buff upper works has been replaced with an overall coat of grey, which is better camouflage, but less aesthetic.



# Christopher Groves



*After Hours*  
20" x 20" — oil

The best time to find a painting is when you are not looking. Something ignites your senses and you can't really put your finger on what that is, until you begin to explore further. Usually that journey beyond the visual comes with paint. *After Hours* originated from the 'feeling' of the day. That time when the colors are calming and warm, edges and detail are close to gone, and there is peacefulness to the end of the workday stress. This location is one of hi-commerce during the early morning and throughout the day, then as light falls, nature takes over from the man-made, and silence begins to wash thru you as the day closes. I wanted to try and capture the beauty of this difference. Hints of the day are slightly given in the shadows, as the information takes its place in the lights of the evening sky and reflective waters.

## Micaiah Hardison



*BLACK PEARL*  
24" x 36" — oil on linen

This painting was inspired by a scene one late summer day at Two Harbors on Catalina Island, one of the eight Islands which make up the Californian Channel Islands archipelago off the coast of Southern California. The BLACK PEARL is a well used and many times repaired dinghy that has been our main transportation when mooring in the harbor.

## Carolyn Hesse-Low



*Moonrise and Low Tide*  
11" x 14" — oil

A full moon began to rise on San Diego's Mission Bay, accompanied by a low tide. What intrigued me were the dots of colored light on the distant shore. They were structures reflecting the light of the setting sun and creating their own reflections on the receding waters.

# Randall Higdon



*Cooling Waters*  
11.5" x 23" — watercolor and casein

Within Tahquamenon Falls State Park in Michigan there are multiple cascading falls that allows one to experience a great deal of rushing water. As you can imagine, when up close to this amount of falling water and spray, you can feel a drop in air temperature, hence the title.

# Matthew Hillier



*Enduring Love*  
30" x 30" — oil

I was brought up in a beach house on the South Coast of England. This is the view of the beach in a storm as seen through a rain-covered window. I noticed an older couple walking on the beach together in the rain. I was touched upon viewing their companionship. The title also refers to the deep love I will always have for this stretch of West Sussex beach called Elmer Sands. It is one of a series of paintings looking through rainy windows at the distorted world.

## Kathleen Hudson



*Coastal Patterns, Garrapata State Park*  
24" x 24" — oil on linen

The clarity of the light reflected on the California coastline drew me to this scene. I wandered through Garrapata State Park on a bright, frigid morning that broke local cold temperature records, and found this spot after painting a couple of quick studies and taking reference photos. I like to find a painting subject that captures the essence of a place—here, the light dancing on the water's surface tells the main story, but that story is amplified by the shapes of the rock cliffs and complemented by the contrasting textures and colors of the hillside flora. I painted the water from a video to evoke the constant, rhythmic movement of the waves. This is a typical practice for me in seascape painting because water is such a dynamic subject and handling of it demands that an artist use their tools primarily brushwork in this instance—to create a feeling of motion.

# Neal Hughes



*Red Boat, Essex*

14" x 18" — oil on linen

This painting was done on location in Essex, MA at the Burnham Boat Building Company yard. It was completed during the Cape Ann Plein Air Festival and Competition. Essex is the birthplace of approximately 4,000 schooners. The owner of the boat building Company, Harold Burnham, is the 28th Burnham to operate a shipyard in Essex since 1819.

## Sara Hull



*Elevation No. 13, Altitude Series*  
24" x 24" — oil

My intent with this series is to evoke a sense of isolation one might experience in a crowd. I am interested in exploring the juxtaposition of isolation and loneliness co-existing within a relaxed, leisurely recreational space.



# Pamela Ingwers



*A Rainy Day in Hoi An, Vietnam*  
12" x 16" — oil

Hoi An is a beautiful fishing village in Vietnam, just a few miles from China Beach. While standing on a footbridge in the rain, I was inspired to paint this scene reflecting a time of peace and beauty.

## Joseph Jackson III



*Close Encounter*  
30" x 36" — oil on panel

This painting stems from a personal experience free diving off of Half Moon Bay, California.

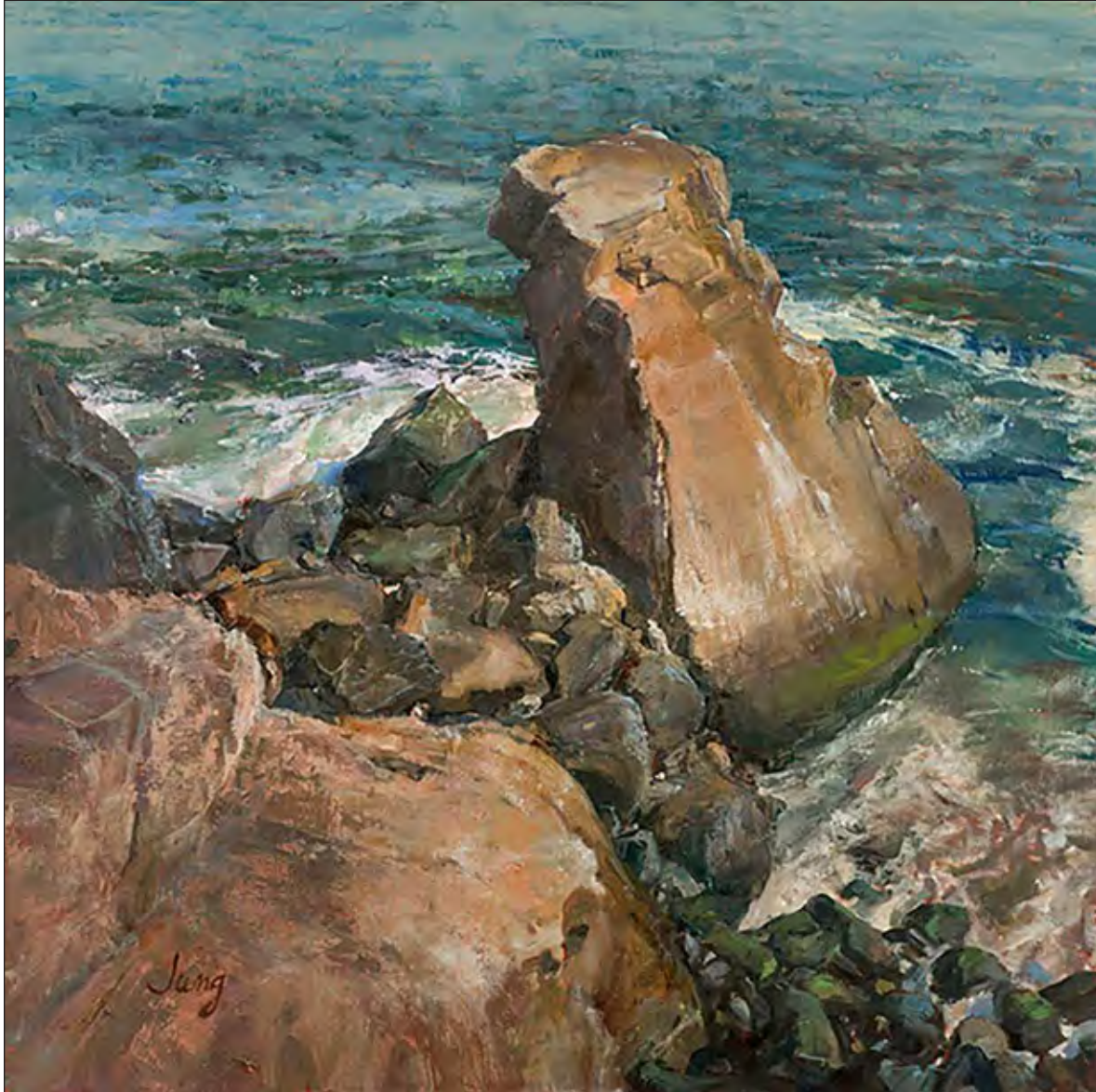
## Susan Jositas



*Sittin' Pretty*  
8" x 10" — oil

A catboat sits offshore beckoning to be sailed beyond Ten Pound Island where the water glistens in the late afternoon sun. Begun as a plein air painting on Homer's Beach in the Rocky Neck area of Gloucester, Massachusetts, *Sittin' Pretty* was finished in the studio.

## Michelle Jung



*By the Sea*  
30" x 30" — oil

This is a painting of a sandstone cliff off the coast of Northern California that is in the process of collapsing under the battering winter tides. Utilizing classical painting techniques and honoring the long tradition of recording our natural world, I find inspiration from landscapes in flux. My focus is documenting the “ideal” form in nature undisturbed by human interaction.

## Michael B. Karas



*Breaking Surf*  
16" x 20" — oil

The sea has always held a special place in my soul. In this painting I was captivated by the warm afternoon light, raking across the breaking surf and rocky shore. The patterns in the turbulent sea foam washing over and around the rocks create a contrast of ever changing warm and cool colors.

## Alana Knuff



*Barche a Remi - Isola di Capri*  
16" x 20" — oil on linen

While walking along Marina Grande on Capri, I found inspiration for this piece. As I gazed at the shore, I mused on why the rowboats sat abandoned. From this location, tourists were ferried to the Blue Grotto. Though I acknowledge time is a limited commodity, should not time be savored? The abandoned rowboats indicate a preference by travelers today for super-fast motorboats rather than yesterday's romantic rowboats. This painting is more than rowboats ashore.

# Russ Kramer



*WEATHERLY, 1962*  
22" x 36" — oil on linen

Bus Mosbacher helms WEATHERLY in a successful defense of the America's Cup against the first Australian challenger, GRETEL. When asked the most important factor in determining a winner among closely matched 12-meters, Mosbacher replied "the crew comes first."

## Loretta Krupinski



*A New Beginning, Provincetown Theater, Cape Cod, MA, circa 1916*  
19" x 27" — oil

Historically speaking Provincetown has been an artist's colony and birthplace of modern American theater. The first local theater was this converted building on the wharf, spearheaded by the play writer Eugene O'Neill. Many years later a new theater opened in 2004. Catboats in the distance, a dory, the wharf, and sand dunes define a moment of Cape Cod serenity.



# Greg LaRock



*Restoration Conversation*  
15" x 30" — oil

*Restoration Conversation* was painted at the Chesapeake Bay Maritime Museum in St. Michaels, MD. This depicts the 1912 river tug DELAWARE in the process of restoration with the recent addition of the Floating Fleet workshop structure on the right. I loved the light and shadow play in this scene and thought it made for a nice composition. This was painted en plein air over several days.

## James Lawless



*MENEMSHA - 251*  
14" x 18" — oil on linen

From her trails of rust to the decaying gunwale, one can sense the stories that have traveled the decks of this tired and proud trawler. MENEMSHA at the edges of the day is bathed in the complimentary glow of phthalo blue and burnt sienna, cast from the low angle of the sun.

# Ronald Lent



*On the Rocks*

14" x 21" — transparent watercolor

I came upon this well-worn boat hauled up in the most unlikely of places. The wooden bracing frames spoke of someone's desire to repair this lady that to my eye still retained an elegant shape. I loved the blue. I hope she is restored.

# Calvin Liang



*Red Tall Ship*  
18" x 24" — oil

I watched the tall ship sailing along the San Diego bay. The scene was really visually inspiring with light, color, and reflections. I loved capturing the feeling of the moment.

# Richard Loud



*Schooner Yacht MERLIN, Winner of the Puritan Cup 1890, Marblehead, MA*  
14" x 25" — oil on linen

MERLIN is a schooner yacht shown racing MAYFLOWER and CONSTELLATION for the Puritan Cup in 1890. The Puritan Cup was a regatta put on by the Eastern Yacht Club in Marblehead, MA. MERLIN was the winner in 1890.

## Steven Lush



*An Early Dispatch*  
15" x 22" — watercolor

I have always had a fascination with old tugs, especially old steamers. Their worn and dented sides and overall grunge have an appeal to me that is really indescribable. Depicted here is one such vessel setting out from her berth into a waterway and into calm with questionable weather weighing down from above. A lone figure near the end of the quay seems to be the only audience witnessing her melancholic departure.

## Robert MacPherson



*Charon Cleans Up*  
9" x 12" — oil

The painting was inspired by a scene I saw in Italy of a man cleaning out his rowboat on the bank of Lake Maggiore. He seemed to be kind of grumpy, and I was reminded of the Greek mythological figure of Charon, the boatman of the underworld, who ferries the souls of the damned across the River Styx to Hades

# James Magner



*Flood Tide*  
15" x 30" — oil

The shores of Cape Cod face a constant battering from coastal storms. *Flood Tide* depicts the oily black of an angry sea with the sun breaking through, signaling the storm clearing. I was focused on capturing the power of the ocean's swells as they crashed on the shore of South Beach in Chatham, Massachusetts.



## Don Maitz



*Captain Flint*  
20" x 16" — oil on linen

Captain Flint appears in Robert Louis Stevenson's famed book, *Treasure Island*, as both the notorious pirate and as his, and later Long John Silver's, parrot, as they shared the same name. While the pirate Captain Flint did not appear in the story, his influence and captured treasure was the book's driving force. I imagined him as a dark character that one would not cross lightly, contrasting him with the bright parrot, which was known in the book to bellow, "pieces of eight". I placed a silver piece-of-eight in Flint's hand as an offering and the source of the parrot's call. The title refers to both the Pirate Flint and Parrot Flint.

## Jane McGraw



*Hoisting the Nets*  
24" x 30" — oil

In the 1900's, fish in the Jones Beach Inlet were caught in pound traps; nets rigged to offshore poles. Pictured are fisherman at work shortly before the Hurricane of 1944, which destroyed all the nets, thereby, ending this mode of fishing.

# William McKeown



*The Turnaround*  
14" x 22" — watercolor

This tired oysterman is coming in at East Point, Florida, with not much to show for his labor. The bridge to St. George Island is shown in the background. Unfortunately, Hurricane Michael destroyed much of East Point in 2018.

## Terry Miller



*The Long Way Home*  
14" x 6" — graphite

A recent visit to the Pacific Northwest gave an opportunity to gather reference material in and around Seattle. This work grew out of some of that source material.

# Leonard Mizerek



*Before Sunset*  
12" x 16" — oil on linen panel

Seeing schooners under full sail in open water is exciting and compelling. I was particularly drawn to portraying the majesty of this rendezvous at sea and playing with the arrangement of shapes that boats provide.

Schooners remain one of my favorite subjects to return to. I never tire of their graceful beauty at sea. I chose the effects of light before sunset as it strikes the sails and reflects in the water to heighten the dramatic effect and create mood and atmosphere. The overall colors are mostly complements of each other, bringing harmony to the painting. The open sky gave me an opportunity to create patterns of light and shadow which reflect throughout the piece.

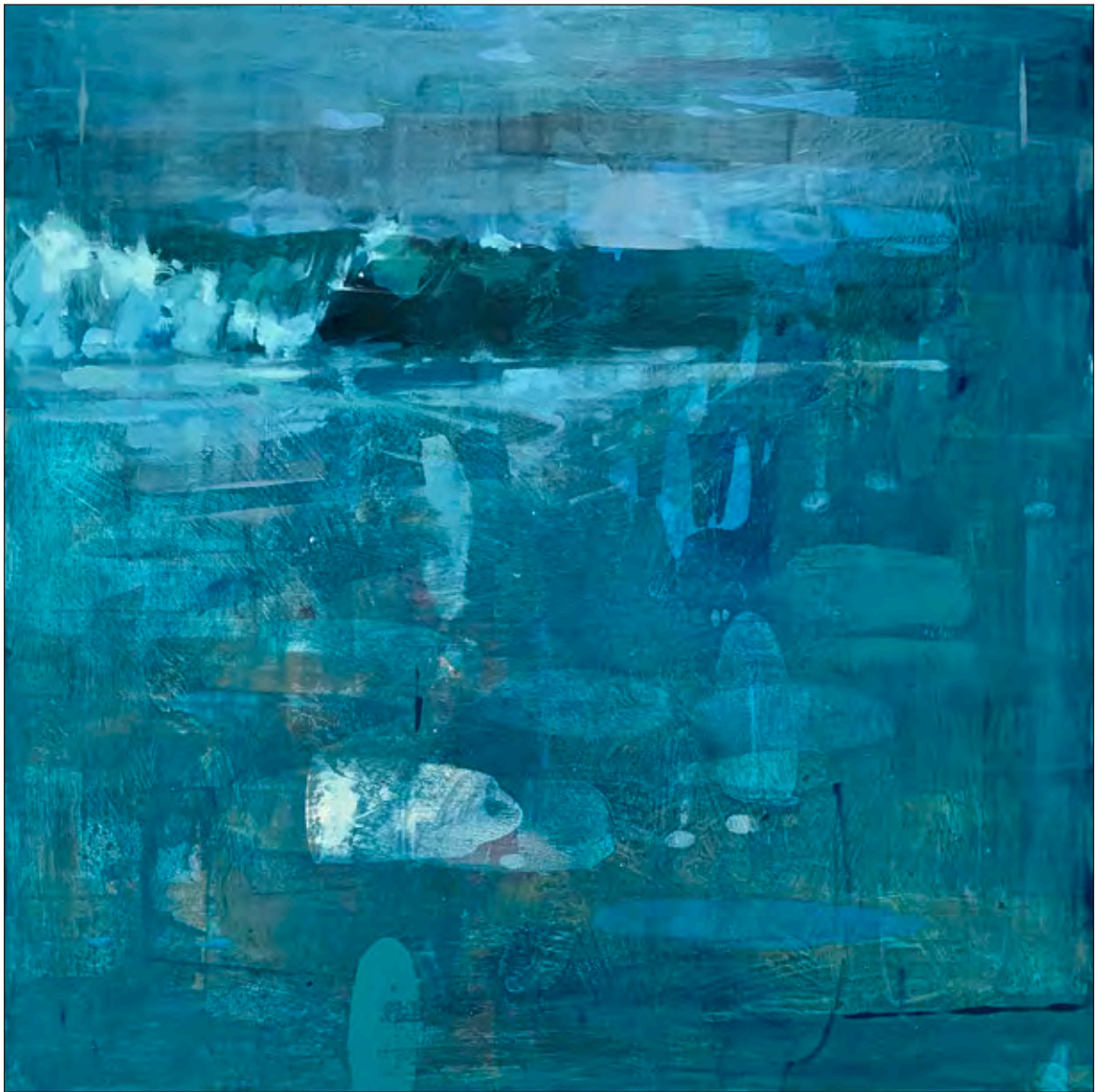
## Ann Mohnkern



*Still*  
12" x 16" — oil

This painting is my expression of the unimaginable length of time during which the ocean and these rocks have simply coexisted in one place. I combined two very different techniques to convey the opposing physical properties of land, sea and sky, unifying them by using a limited color palette. For the ledges, I laid on thick textured paint with palette knives to capture the roughly eroded yet solid surfaces of granite. For the ocean and clouds, I used thin, transparent glazes to evoke their calm, almost heavy, liquid presence.

## Larry Moore



*Deep Blue*  
24" x 24" — oil on wood

One of the immense joys as a surfer of 50 years is experiencing the vantage point given to those who paddle into, through and around breaking waves. This series of memory paintings attempts to capture the movement, form and transparency of breaking water.

## Brechin Morgan



*Union Island Fishing Boats*  
18" x 24" — acrylic

*Union Island Fishing Boats*, with its vibrant colors and sense of movement, shows Clifton Harbor at Union Island in the Grenadines. I stopped at this island jewel on my way home just before closing the circle at Nevis.

The connection to the sea is vital in these island communities. Fishing vessels and skiffs, ferries and charter yachts fill the sun-drenched harbor, which is flooded with the strong tropical light, color and heat of the Caribbean.



# Paul Mullally



*Mevagissey, Cornwall Coast*  
11" x 14" — oil on linen

Mevagissey is a fantastic working harbour and second largest fishing port in Cornwall. It has been a managed port since 1774 and is surrounded by a quaint town with winding narrow streets.

## Charles W. Mundy



*Jonah and the Sea of Uproar*  
16" x 16" — oil on linen

This painting was created from my imagination, regarding the Biblical story of Jonah. My purpose was to put the viewer in a compromising situation.

# Debra Nadelhoffer



*Beach Driftwood*  
16" x 20" — oil

This painting was inspired by a morning walk on the beach when the tide was out. Pools of water reflecting sky and trees were left in the foreground, creating interesting pathways in the wet sand. Contrasts between the dark greens of the trees and bleached driftwood lined the horizon, drawing the eye up and through the scene.

## Victoria Nelson



*Monhegan Shore*  
8" x 10" — oil

My life-long love of the sea has brought me to the shore of Monhegan Island for twenty-five summers. Inspired to create *Monhegan Shore*, I worked quickly, with large brushes and palette knives to capture the fascinating motion of water and foam swirling and splashing upon the rocks.

# Donna Nyzio



*Orange Hat*  
14" x 16" — oil on clayboard

Work is done, leaving our man with the orange hat to enjoy the sunset. Solitude instead of the usual chaos and clutter, combine like a jewel. By combining abstract shapes, subtle light, texture, with bits of strong realism, I painted the chaos of a working dock as simple and peaceful.

## Mary Louise O'Sullivan



*PALOMA*  
24" x 36" — oil

This battered little rowboat has one endearing quality – its name. Otherwise, it is a monochromatic, small workhorse, ferrying the day's catch back and forth. It obviously meant something more to its owner to give it such an affectionate name.

## Ed Parker



*Confronted by the Kraken*

16" x 16" — mixed media on old board

On an early morning in 1846, in the uncharted waters of the South Pacific, sailors on the whaling ship GOOD FORTUNE heard strange eerie sounds coming from underneath the ship, something similar to, but not quite like that of a whale. Emerging from the dark ocean depths, large tentacles suddenly thrashed about the ship, reaching up on the deck and around the masts. Perhaps it was the "good fortune" of the ship's name, perhaps just fate, but the brave crew of Yankee whaler men managed to fight off the foul beastie's grasp and the monster sank back down into the briny deep before the ship could be pulled down to a watery grave. Perhaps this story is true, perhaps just another sailor's tall tale, but it makes one wonder what is truly out beyond the breakers, and what lurks down below the waves.

## Scott Penegar



*Game Day*  
15" x 7" x 7" — bronze

The dolphin fish was the first offshore fish I ever caught. The beauty and energy of the fish overwhelmed me and helped me to decide to be a marine artist.



# Robert Perkowski



*Two Coats*

14" x 18" — watercolor on 300# Arches C.P.

I painted this boat once before in a winter scene. A few years later in summer, I noticed the old boat was still in the same spot and wearing a second coat. Seeing this in a new light, I was compelled to paint this old boat once again. It's a portrait of old New England and the sea.

## Mary Pettis



*Largo with Expression (St. Croix River in Winter)*  
28" x 48" — oil on linen

The St. Croix National Scenic Riverway forms much of the border between Minnesota and Wisconsin. There is an inherent tempo in the passing of winter on the St. Croix River. The unhurried pace of the melting ice echoes the dignity and tonal weight of the season. This time of year rewards those who approach it with introspection and solemnity. This painting is designed to unfold itself to the viewer at a slow pace, revealing shimmering violets and yellow-greens embedded in the gray tones.

# Charles Raskob Robinson



*Right of Way at High Speed: 19th Century Stern Steerers in a 2014 Regatta on the Hudson River*  
21" x 32" — oil on linen panel

Iceboats – basically a sail mounted on three runners – became the darlings of the rich and daring in the late 19th Century in the Hudson Valley of New York when they sped past crack express trains that ran along the Hudson. They were the fastest things on Earth. Here two well maintained 19th Century “stern steerers” race in a 2014 Regatta on the Hudson and press the limits of “right of way” rules. The aerodynamics of sailing a basically frictionless vessel enables it to go faster than the prevailing wind, making for greater wind pressure on the sail and thus even greater speed. Modern high tech iceboats have reached over 70 mph with only a modest wind. There are dangers: the wind-chill factor require “Michelin Man” garb; flying ice shards necessitate space helmets; control decreases with speed as the runners have less traction on the ice and there are no effective brakes. Found throughout the Northern Hemisphere, the biggest threat to the sport is global warming and increasing legal liability.

## Sergio Roffo



*The Boathouse*  
18" x 30" — oil

I was invited to paint in New Hampshire with some artist friends to be part of a group show. We had some time to paint so I went down to the shoreline of Lake Winnepesaukee and the light on this boathouse was perfect. Lake Winnepesaukee is the largest lake in the state of New Hampshire, located in the Lakes Region. It is approximately 21 miles long and from 1 to 9 miles wide, covering 69 square miles —71 square miles when Paugus Bay is included—with a maximum depth of 180 feet. The center area of the lake is called The Broads.

## Judy Saltzman



*Salty Sisters*  
30" x 30" — watercolor

This painting was inspired by my personal passion for sailing and being the Director of a Youth Sailing Program. I wanted the viewer to "feel the wind and taste the salt" while capturing the action of racing.

## Morgan Samuel Price



*Drama of the Sea*  
30" x 40" — oil

Inspired by an evening walk along the beach, this painting depicts where I was raised. I took numerous images of the waves as they crashed. The painting was drafted in my mind long before it was expressed and morphed its way to completion. The painting went through many renditions before it exhibited that sensation of the ocean rushing to shore. I particularly wanted to create the sensation of the ocean pushing toward me. Painting the ocean is demanding. It expands your skills as an artist, to create emotion.

# Val Sandell



*Hoisting the Flag*  
16" x 20" — oil on linen

Preparations for regattas can start early. As the sun was just coming up, a ray of light touched the lower tip of the US flag when the captain began hoisting it. He said he "loved to fly it from the mizzen gaff."

## Robert C. Semler



*Breaching the Atlantic Surf*  
8" x 16" — oil on linen

The U. S. Lifesaving Service was the forerunner of the United States Coast Guard. These men braved the elements and the dangerous surf to rescue those wrecked at sea or near the shore. A tough and dangerous profession in the early days of manpower, pitting man against the angry sea, gave me the creative input needed to paint this piece.



## Kim Shaklee



*Ascent — Blue Crab*  
14.5" x 9" x 12" — bronze - edition of 30

This piece was truly a challenge to design. The Blue Crab has ten appendages, making it difficult to overcome a mass of confusion from its legs and claws. They are often portrayed resting on a sandy beach, creek bottom, or on some rocks. By incorporating the Crab's natural environment with sea grass, this composition provides the sensation of a Crab gracefully ascending through the water.

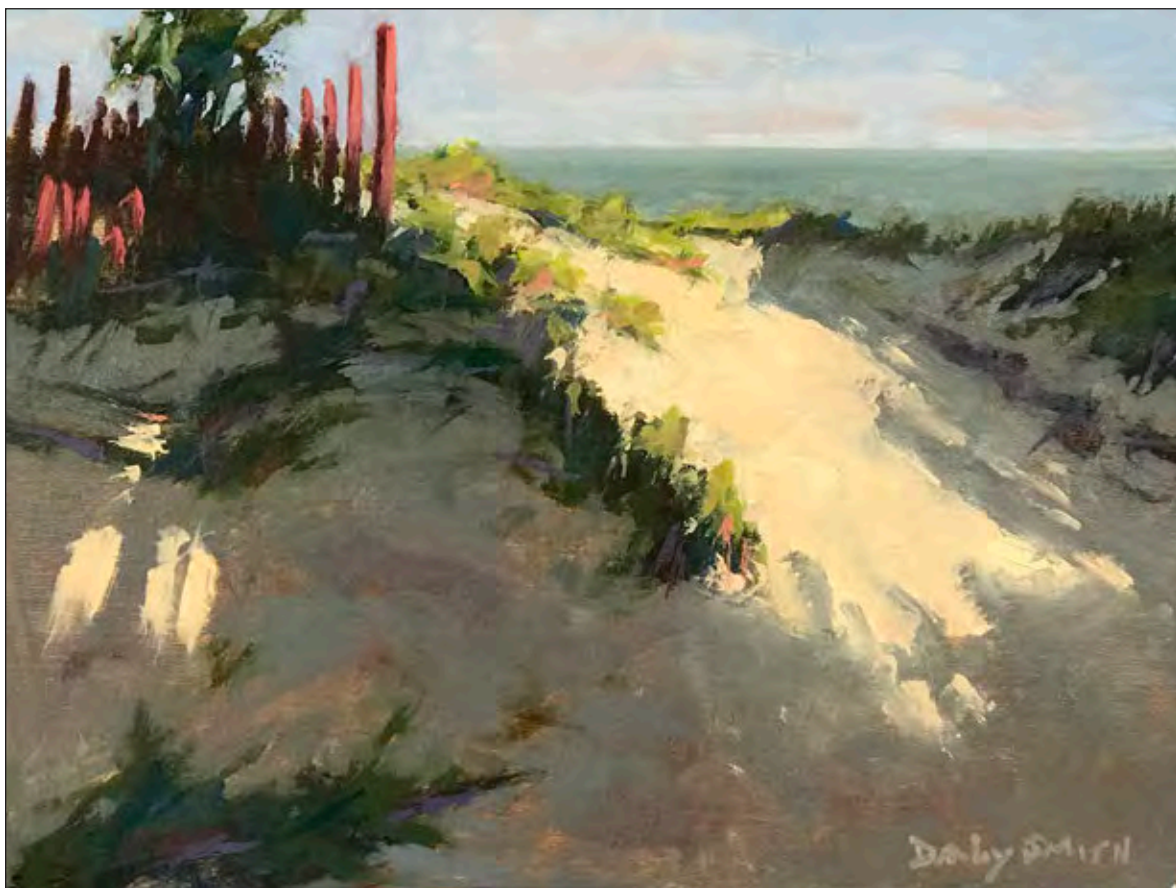
## Mark Shasha



*Pure Michigan*  
14" x 18" — oil

The soft dune grasses provide the perfect frame for the late day sparkling waters of Lake Michigan in this oil painting, done en plein air at the Sleeping Bear Dunes National Lakeshore.

# Daly Smith



*Break of Day*  
12" x 16" — oil on linen

This scene was at a beach that I had painted many times before, just never at dawn. The early light filtered through the trees, lit up the sand and red fence in a way that begged to be painted. The composition was effortless as nature had already done most of the work

## David W. Smith



*COLUMBIA and SHAMROCK II*  
4.5" x 3" x 2" — scrimshaw

I have always been in awe of the sheer grace and beauty of the America's Cup J-Class Yachts. I spent my childhood just down the road from the Herreshoff Manufacturing Company in Bristol, Rhode Island where several of the magnificent boats were designed and built. To me, they are true works of art.

## Jeanne Rosier Smith



*Fire and Ice*  
18" x 24" — pastel

As the title suggests, this painting is a study in contrasts. The light passing through the waves in the early morning creates one of the most beautiful and dynamic effects in nature.

## Jerry F. Smith



*Eastham Marshes*  
18" x 24" — oil

On a trip to Cape Cod, my wife and I spent a week at Eastham, Massachusetts. Surrounded by marshes and water, I was particularly drawn to the interplay and shapes created by sea grass, water, and the detritus left behind by the flow of tides.

## Hodges Soileau



*Restoration*  
12" x 16" — oil

This vessel was in dry dock in Rockland, Maine for repairs. I remember standing next to a smelly trash container while painting. Tolerating the odor was worth the capture to me!

## Luke Steadman



*Her Brother's Boat*  
30" x 24" — oil

As an artist, I strive to reveal the tranquil moments underlying the routine of daily life. Art is the means by which I attempt to awake others to this natural beauty. My paintings are meant to be uplifting and a pleasure for the viewer to enjoy.



# Ken Stetz



*Surf Patrol*  
18" x 24" — oil

I have on many occasions watched lifeguards on Long Beach Island, New Jersey launch their lifeboats from the beach into rough surf. They fight their way to get beyond the last line of breakers and then patrol up and down the beaches parallel to the shoreline.

## John Stobart



*South Street, New York, 1875*  
18" x 24" — oil

This painting is one of over a dozen paintings John Stobart has done over the years of Manhattan's South Street, a bustling scene of the great days of sail in America's busiest port. Ships, crowding up in the street, created an archway of bowsprits under which the busy horse-drawn commerce went about its business.

## Nancy Tankersley



*Salmon for Supper*  
22" x 28" — oil

A young waterman tends to the local gulls as he is finishing his clean-up of his Noyo Harbor boat. The strong clear light and the movement of the gulls attracted me as they eyed their dinner.

## Len Tantillo



*Staten Island Ferry, 1685*  
8" x 10" — oil on canvas panel

The Staten Island Ferry is perhaps the most well known of all ferries operating in the waters of the USA. Thousands of people per week use it for work and play, traversing New York's outer harbor from Manhattan to Staten Island. Few people, however, are aware that in a time long ago New York was a Dutch city called New Amsterdam. From 1609 until 1664 Dutch flagged vessels moved people and goods throughout colonial North America.

The painting depicts a typical "veerschip" of that time. This was a purpose-built vessel which was used exclusively to transport passengers from landing to landing over relatively short stretches of water. Dutch ferries of this type were rigged with a single mast, jib, and spritsail. Using archeological data from the Netherlands I was able to accurately recreate the veerschip. I placed the viewer dockside on Staten Island with passengers boarding for Manhattan. The skyline of 17th century New York can be seen in the background.

## John Tayson



*Schooner Rounding a Breakwater*  
16" x 12" — oil on panel

A schooner is rounding a breakwater to enter the port at Le Havre, France during the annual Tall Ship Regatta.

## Jane Tukarski



*American Passage*  
9.5" x 6" x 4" — scrimshaw — mammoth tusk with teak and ebony

Lady Liberty, Mother of Exiles—she has been a symbol of freedom and hope for generations since 1886. Representing our best selves, and intentions as Americans, she is depicted here welcoming the USS EAGLE coming into New York Harbor.

## Kent Ullberg



*Merry Time Romance*

19.5" x 9" x 5" — bronze on marble - edition of 20

Seahorses often pair for life and every morning the couple greets each other in intricate rhythmic, pair-bonding dances. At breeding time the females then place their eggs in the male's belly-pouch and the father carries the embryos through gestation until he gives birth to sometimes hundreds of babies. In Texas I encountered them along the shore in the Sargassum seaweed or by oil rigs.

## Paula Waterman



*Armed*  
18" x 24" — watercolor

This watercolor depicts a favorite subject of mine, one of the various wading species I see when wandering the water's edge. As a committed bird artist, I find their activities endlessly interesting as they forage for small fish, frogs, and other prey. Snowy egrets were nearly wiped out early in the past century due to the fashion for bird feathers as embellishment for women's hats, but thanks to strong enforcement of subsequent legal protections for these and other bird species, we can now enjoy watching them showing off their finery themselves.



# Marilyn Wear



*Following the Convicts*  
16" x 20" — watercolor on Arches paper

I encountered this green sea turtle following a school of Convict Tangs on a recent trip to the Kona Coast on the Big Island of Hawaii. I love to snorkel and always carry my underwater camera with me to capture great moments like this.

## Gary Young



*On the Ways*  
18" x 14" — oil on linen

This oil painting was created from the docks of Rockport, Maine. As the fog was lifting, we see the effect of atmosphere on everything it touches. I first thought when seeing this, here is a painting.



## JAMESTOWN SETTLEMENT Jamestown, Virginia



Jamestown Settlement, a living-history museum of 17th-century Virginia, explores the world of America's first permanent English colony and the convergence of Powhatan Indian, English and west central African cultures through engaging films, immersive gallery exhibits and hands-on living-history experiences.

Jamestown Settlement, which opened in 1957, is administered by the Jamestown-Yorktown Foundation, an educational agency of the Commonwealth of Virginia accredited by the American Alliance of Museums. Jamestown Settlement has served as a national stage during America's 400th Anniversary in 2007 and the 2019 Commemoration, American Evolution.

Stories of real people and events are vividly recounted through film and in exhibition galleries, recently enhanced with new historical research, immersive design and innovative technology to connect visitors with an expanded storyline of 17th-century Virginia. Exhibition galleries, spanning 30,000 square feet, feature an expanded collection of rare artifacts, dynamic displays, interactives and 4-D theater, where the account of Bacon's Rebellion in 1676 comes alive with state-of-the-art special effects.

Presenting one of the most varied collections of objects relating to 1600s Virginia, gallery exhibits feature an expanded collection of more than 500 period objects from Virginia, Europe and Africa – some on display for the first time – including portraits, documents, furnishings, toys, ceremonial and decorative objects, apparel, tools, weapons and military accouterments, and archaeological items.

Outdoors, visitors can explore re-creations of Powhatan Indian village and 1610-14 English fort and board re-creations of the three ships – SUSAN CONSTANT, GODSPEED and DISCOVERY – that brought the colonists to Jamestown in 1607. Costumed historical interpreters bring to life the story of the Virginia colony through hands-on demonstrations and activities of daily life.

Jamestown Settlement's ships, designated as "the official fleet of the Commonwealth," are full-size, square-rigged vessels moored at the ships' pier that serve as floating classrooms for visitors and students alike to learn about the 1607 voyage to Virginia, piloting and navigation and shipboard life. One of the three ships periodically sails to other ports as an ambassador for community and educational programs.

Jamestown Settlement is honored to serve as the opening venue for the American Society of Marine Artists' 18th National Exhibition.

Christy S. Coleman, Executive Director  
Luke Pecoraro, Director of Curatorial Services

## CHESAPEAKE BAY MARITIME MUSEUM St. Michaels, Maryland



Established in 1965, the Chesapeake Bay Maritime Museum is a non-profit educational organization dedicated to preserving and exploring the history, environment, and culture of the entire Chesapeake Bay region, and making this resource available to all. Every aspect of fulfilling this mission is driven by CBMM's values of relevancy, authenticity, and stewardship, along with a commitment to providing engaging guest experiences and transformative educational programming, all while serving as a vital community partner.

Serving more than 75,000 guests each year, CBMM's campus includes a floating fleet of historic boats, 12 exhibition buildings, and changing special exhibitions, all set in a park-like waterfront setting along the Miles River and St. Michaels' harbor.

CBMM is a fully accredited member of the American Alliance of Museums, offering interactive exhibitions, tours and scenic boat rides, demonstrations, boat rides on the Miles River, hands-on education programs for children and adults, and annual festivals that celebrate the Chesapeake Bay culture, boats, seafood, history, and people.

CBMM's collection of historic Chesapeake Bay watercraft—maintained by shipwrights and their apprentices in our Working Shipyard—is the largest in existence. The small boat collection includes crabbing skiffs, workboats, and log canoes.

Chesapeake Bay Maritime Museum is honored to serve as the Maryland venue for the American Society of Marine Artists' 18th National Exhibition.

Kristen L. Greenaway, President  
Pete Leshner, Chief Curator

## GULFQUEST NATIONAL MARITIME MUSEUM OF THE GULF OF MEXICO Mobile, Alabama



The GulfQuest National Maritime Museum of the Gulf of Mexico opened to the public in 2015. Our mission is to inspire people of all ages and backgrounds to understand and appreciate the Gulf Coast's rich maritime heritage, from prehistory into the future. Even the structure of the museum reflects this purpose; it is designed to resemble a container ship docked in the Mobile River. GulfQuest is intimately connected to our local geography and has one of the area's best views of the working Port of Mobile. From our highest deck, visitors can gaze out over the mouth of Mobile River and observe the ebb and flow of marine life, along with the hum of the critical industries that bring the world to the Gulf of Mexico.

GulfQuest is eclectic and interdisciplinary, with content that addresses history, engineering, geography, archaeology, and more. We have 90 exhibits, most of which are hands-on and interactive. Visitors can "take the helm" of a Coast Guard cutter in our boat simulator, or make decisions as part of a FEMA hurricane response team in Extreme Storms. At guest-favorite Ocean Planet, presenters discuss and manipulate real-time earth science data such as wildfires and ocean currents. Other exhibits encourage visitors to experiment with knot-tying, balancing cargo, and night-time navigation. We also have a "kids-only" space dedicated to our tiniest seafarers, complete with model crabs, nets, and nautical costumes.

Because education is of paramount importance to GulfQuest, we have two state-of-the-art classrooms and offer a variety of PreK -12 programs designed to complement our exhibits. Our lessons align with state standards for science, mathematics, social studies, and language arts for all of the Gulf Coast states (Alabama, Florida, and Mississippi). We also provide unique adult education opportunities through a series of entertaining evening programs. Our most recent event was a panel discussion about the critical role that oysters play in the Gulf's economy and ecosystems. Guest speakers included an oyster farmer, a restaurateur, a researcher, and an environmentalist.

We are honored to host the 18th National Exhibition of the American Society of Marine Artists. We believe this partnership will prove essential in attracting a broader audience to GulfQuest.

Mary Elizabeth Harper, Executive Director  
Alana Frost, Curator of Education

## FRANKLIN G. BURROUGHS-SIMEON B. CHAPIN ART MUSEUM Myrtle Beach, South Carolina



The Franklin G. Burroughs-Simeon B. Chapin Art Museum has stood as a beacon of culture for thousands of visitors from throughout our state, country and world since opening its doors in 1997.

Just steps away from the beach, the Art Museum nestles beneath live oaks while serenely overlooking the Atlantic Ocean. Housed in a vintage beach cottage that once was a vacation home for the families of two Carolina textile magnates, the Art Museum is a nonprofit institution and has proudly been admission free since 2003.

Our galleries house exhibitions of regional, national and international appeal that change frequently and offer a constant array of evocative, thoughtful artwork, often accompanied by enhancing, dynamic programming.

Education programs at the Art Museum encourage and support artistic creativity, help preserve our diverse cultural heritage and make visual arts more widely available throughout our widespread community. At the Art Museum, you can engage with artists, musicians, authors, historians, dancers, photographers, storytellers, teachers, travelers from near and far, neighbors, friends and family—as we all come together to explore exciting avenues that will provide learning experiences inspired and enhanced by the visual arts.

*Awesome Museum! Every time we visit Myrtle Beach, we make it a point to visit this museum. We are continually surprised by the excellent quality of the exhibitions that they provide for our enjoyment.*

– Maggi713, Baltimore, Maryland (TripAdvisor)

*Art lovers – this is not to be missed. A wonderful experience! I come here every time I visit the area. This museum is a mini-treasure. They have new exhibits all the time... It must be seen to be appreciated. Who would have guessed? World-class art in a “beach community.”*

– Makeupyourmind, New England USA (TripAdvisor)

Patricia Goodwin, Executive Director

## THE MINNESOTA MARINE ART MUSEUM Winona, Minnesota



The Minnesota Marine Art Museum (MMAM) features an art collection of historical significance uncommon to America's mid-sized museums. The Museum offers an ambitious roster of programs and temporary exhibitions that engage visitors in meaningful visual art experiences through education and exhibitions that explore relating the ongoing and historic human relationship with water.

Perched on the banks of the Upper Mississippi River and surrounded by 8 acres of native prairie 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 great art inspired by water. In 2009, the first of three expansions saw the addition of the Shirley and Will Oberton Education Room and a new 2500 square foot gallery which houses 20th century American art, including marine works by John James Audubon, 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 2000 square foot gallery to exhibit the museum's growing European art collection that has marine themed works by John Constable, Thomas Gainsborough, J.W.M. 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 3600 square foot gallery featuring an extraordinary collection of water themed works by 19th century Hudson River school and other American artists. Included are works by Thomas Cole, Frederic Church, Asher B. Durand, John Frederick Kensett, Alfred Thompson Bricher, Worthington Whittredge, Martin Johnson Heade and more. In 2015, the museum secured a long-term loan of Emmanuel Leutze's small version of "Washington Crossing the Delaware" (1851) and this iconic American painting has quickly become a favorite of visitors from around the world. 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.

With strong art collections, diverse and frequently changing regional, national, and international exhibitions and educational programs, the museum continues to grow, providing our visitors, members, and community quality exhibitions and programming. The Museum exhibits 8-10 curated and traveling exhibitions each year. Our partnership with ASMA continues with this two-gallery 18th National Exhibition of the American Society of Marine Artists. This exhibition proudly features some of the best contemporary marine artists producing some of their finest work.

Learn more at [mmam.org](http://mmam.org)

Jon Swanson  
Curator of Collections and Exhibitions



## MUSEUM CONTACT INFORMATION



JAMESTOWN SETTLEMENT  
2110 Jamestown Road  
Williamsburg, VA 23185  
(757) 253-4838



CHESAPEAKE BAY MARITIME MUSEUM  
213 N. Talbot Street  
St. Michaels, MD 21663  
(410) 745-2916



GULFQUEST MARITIME MUSEUM  
155 S. Water St.  
Mobile, AL 36602  
(251) 436-8901



BURROUGHS-CHAPIN MUSEUM OF ART  
3100 S. Ocean Blvd.  
Myrtle Beach, SC 29577  
(843) 238-2510



MINNESOTA MARINE ART MUSEUM  
800 Riverview Dr.  
Winona, MN 55987  
(507) 474-6626

## Members of ASMA Participating in the Exhibition

### FELLOWS

David Bareford  
Christopher Blossom  
Roger Dale Brown  
William R. Davis  
Don Demers  
William P. Duffy  
Lisa Egeli  
Sheri Farabaugh  
Bill Farnsworth  
Neal Hughes  
Michael B. Karas  
Russ Kramer  
Loretta Krupinski  
Richard Loud  
Leonard Mizerek  
Paul Mullally  
Charles Warren Mundy  
Charles Raskob Robinson  
Sergio Roffo  
Kim Shaklee  
Len Tantillo  
Kent Ullberg

### FELLOWS EMERITUS

Peter Egeli  
John Stobart

### SIGNATURE MEMBERS

Joann Ballinger  
Poppy Balsler  
Serena Bates  
Paul Beebe  
Renee Bemis  
Luc Bernay  
Brad Betts  
Holly Bird  
Karen Blackwood  
Richard Boyer  
Michael Budden  
Mitch Caster  
Hiu Lai Chong  
Sally Cole  
James Consor  
Laura Cooper  
Priscilla Coote  
Fred Craig  
Donald Curran  
Matthew Cutter  
Mark Daly  
Anthony Davis  
Darrell Davis  
SaraJane Doberstein  
Austin Dwyer  
Mary Erickson  
Nicolas Fox  
Paul Garnett  
Claiborne Gregory  
Jim Griffiths  
Christopher Groves  
Micaiah Hardison  
Carolyn Hesse-Low  
Randall Higdon  
Matthew Hillier  
Kathleen Hudson  
Sarah Hull  
Joseph Jackson III  
Michelle Jung  
Alana Knuff  
Greg LaRock  
James Lawless  
Ronald Lent  
Calvin Liang  
Steven Lush

James Magner  
Don Maitz  
William McKeown  
Terry Miller  
Ann Mohnkern  
Larry Moore  
Brechin Morgan  
Debra Nadelhoffer  
Donna Nyzio  
Mary Louise O'Sullivan  
Ed Parker  
Scott Penegar  
Robert Perkowski  
Mary Pettis  
Judy Saltzman  
Morgan Samuel Price  
Val Sandell  
Robert Semler (d. 2020)  
Mark Shasha  
Daly Smith  
David W. Smith  
Jeanne Rosier Smith  
Jerry F. Smith  
Hodges Soileau  
Luke Steadman  
Nancy Tankersley  
John Tayson  
Jane Tukarski  
Paula Waterman  
Marilyn Wear  
Gary Young

### MEMBERS

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Lana Ballot  
David Belling  
Fred Doloresco  
Joyful Enriquez  
Pamela Ingwers  
Susan Jositas  
Robert MacPherson  
Jane McGraw  
Victoria Nelson  
Ken Stetz



Robert Perkowski