Painting on board the Titanic Memorial Cruise

Artist Jim Flood spends 6 days painting the Titanic during this historical once in a lifetime cruise. Page 24

Naval War of 1812 Illustrated Debuts July 4th
Please See Page 14 for Details

September 27th through September 30th
2012 ASMA AGM
Hilton Garden Inn
Groton, Connecticut

Please see page 22 for the complete details of our exciting Mystic, Connecticut AGM.

Visit our Web Site at: www.americansocietyofmarineartists.com
Russ Kramer

Included in this month’s issue of the ASMA News and Journal you will find a loose-page questionnaire titled, “Talent and Skills Needed.” This is truer now for ASMA than it has ever been.

We currently have over 520 Members across the country (and a handful more outside the US) and despite a feeble economy, have been in a modest mode of growth over the past several years. I think this is testament to not only the allure so many of us hold for painting the sea, or sculpting it’s inhabitants, but also for the obvious and expanding benefits of membership in our Society. This includes the receipt of a full-color quarterly magazine, a monthly e-newsletter, annual, well-attended gatherings to learn and socialize, Regional and National exhibitions to showcase your work, annual portfolio reviews, and the list goes on. New initiatives like the War of 1812 Project in conjunction with the Navy raise the Society’s profile and national importance, and our esteem among the humanities institutions. Running this operation is a small business -- non-profit though it may be, it requires a considerable amount of time and energy to tackle all the responsibilities of administration, and that still falls into a too-small number of loyal hands.

So, we seek your help. Please ask yourself if you have any of the skills we are looking for, and whether you value your membership and the mission of the Society enough to consider joining your hands to the rudder. We are blessed to have a full spectrum of artists in our group, and not at all surprised that many of you (like me) made your living doing something else before turning to art full-time, and posess wider skills, or more likely, that you are still using those other skills and create marine art when you can. Or, you have retired from business life and have the luxury of time on your hands and are looking to keep busy with a worthy cause. Perhaps you once practiced law, for instance, and between painting trips can occasionally advise the Society on related issues. Or you are a graphic designer with publication experience who can help put out the Journal every quarter. You get the idea. And you should know volunteering for the Society is not drudgery -- you will be joining a team of terrific, smart, dedicated folks who enjoy our stewardship of this important institution and are looking forward to its continued effectiveness and prosperity.

* * *

There’s a treat (among many) for attendees of this year’s Annual General Weekend in Mystic, CT, September 27-30. We have arranged a ‘behind-the-scenes’ tour of the rarely-seen collections housed at Mystic Seaport. The collection includes American maritime art, ephemera, nautical instruments, ship models, scrimshaw, industrial fishing gear, furniture, whaling implements, and a myriad tools from the various maritime trades. In addition, there are significant examples of nautical folk art, nautical trophies, textiles, marine engines, ships figureheads and twentieth century maritime electronic innovations. An overview of all the weekend’s activities are in this issue. Separately, through the mail, you will receive the ‘sign-up sheet’ to reserve your place in the Annual Weekend and make meal choices. Don’t delay in sending it back -- we are already filling up and looking forward to the best Weekend yet!

Mystic, CT
**ASMA NEWS**

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**ON THE COVER**

"**TITANIC - THE LAST SUNSET**"

24” x 42”  
Acrylic on Canvas  
by James Flood

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**ASMA JOURNAL**

**7. Notes From Brush Hill**  
Charles Raskob Robinson  
featuring Edward Alfred Minoff

**14. War of 1812 Illustrated**

**16. Fellows Corner**  
featuring Joseph McGurl

**18. War of 1812 Project**

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**‘BRINGING HER HOME’** - Louis Stephen Gadal

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**Plein Air Sketch, “BOAT SHAPES”, 9”x12”**  
Oil on panel by Joe McGurl

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OK, gang, this is the last issue you will receive before our next AGM. We have all the information needed for you to make any last minute plans to attend, and the special events that will be available. Please check out pages 22 and 23 for all of the details. Mystic, CT is one beautiful place in the Fall, and our Committee has worked hard to show you all a good time.

Elsewhere you will read about the loss of ASMA’s dear friend and long time member, Fellow Emeritus Willard Bond. Willard passed away on May 19, 2012, and this man will be missed big time. He made it a point to attend almost (if not all) of our AGM’s. You could always count on Willard for a good time, many “interesting” stories, and a wealth of information on his art. Rest in Peace, friend. Willard is now “Finished With Engines”.

We started a two-part article on member Jim Flood’s exciting Titanic Memorial Cruise in April. You will find this not only a great story about the voyage, but you will learn how 6 days of dedicated and professional work can turn out a great painting while on the cruise itself.

Inserted in this issue is an extra sheet. It is a questionnaire regarding the prospective talents of you, our members. As you all know, ASMA is made up of volunteers, and for so many years, the same handful. We are aging!!!! And there is so much to be done now with the digital age and our progressing into the future. We need help in all areas of expertise. Please read it carefully and fill it out and return it to us. Remember, this is YOUR Society. Without your help and support, ASMA would not exist. We are doing exciting things now so let’s keep it that way.

Charlie Robinson has continued to exhaust himself with the War of 1812 project. There is again, in this issue, a lot of updated material on this Herculean project. “The Naval War of 1812 Illustrated” officially started up on July 4th, so by the time you read this it will be up and running. A lot of ASMA art is being used. Check out “The Naval War of 1812 Illustrated” on page 14 and www.ourflagwasstillthere.org, online.

I thought it very interesting that for the first time, instead of a photo of Charlie’s featured artist in “Notes From Brush Hill”, we are using an excellent self portrait, painted by the subject, Edward Minoff. In the area of marine art, landscapes, still life and portrait and figure work, Edward excels in all.

So, enjoy your summer and we’ll see you again in the Fall. By the way, if anyone wishes to stop by and visit us here on the Suncoast of Florida to cool down, we can offer a respite of the heat up north. Imagine.... coming to Florida to cool down during the Summer season.
It is commonly agreed upon by both art connoisseurs and our ASMA membership that Willard Bond “painted the wind”. His marvelous paintings of racing boats under sail are full of life and motion. His unconventional use of color excites the eyes and stimulates the senses.

Willard was one of those rare artists who could immerse himself in all the lessons learned at Parsons School of Design and then create a completely different semi-abstract art style of his own. His work is exciting and in a class by itself. Of all of the artists in ASMA whose work that I love, Willard’s style is the one to which I feel the closest.

One of his last projects was raising funds for Hospice through the Haggin Museum in nearby Stockton from January 15th to Saturday, February 23, 2013. A panel of two Signature Members of ASMA and Bob Dykes and Alan Ryall lost no time and have now secured an invitational exhibition at the Knowlton Gallery in Lodi, California which will run at the same time as our National Exhibition at the Haggin Museum in nearby Stockton from January 15th to Saturday, February 23, 2013. A panel of two Signature Members of ASMA and Robin Knowlton, owner of the gallery will jury the submissions. This is not an ASMA exhibition and is not governed by ASMA rules.

I don’t think I can improve upon the call to ASMA West artists: It is commonly agreed upon by both art connoisseurs and our ASMA membership that Willard Bond “painted the wind”. His marvelous paintings of racing boats under sail are full of life and motion. His unconventional use of color excites the eyes and stimulates the senses.

Willard was one of those rare artists who could immerse himself in all the lessons learned at Parsons School of Design and then create a completely different semi-abstract art style of his own. His work is exciting and in a class by itself. Of all of the artists in ASMA whose work that I love, Willard’s style is the one to which I feel the closest. Willard was one of those rare artists who could immerse himself in all the lessons learned at Parsons School of Design and then create a completely different semi-abstract art style of his own. His work is exciting and in a class by itself. Of all of the artists in ASMA whose work that I love, Willard’s style is the one to which I feel the closest.

Congratulations to Signature Member Louis Stephen Gadal for winning this year’s COGAP George Gray Award for his painting ”Bringing Her Home”. This piece was completed from his last deployment in Puget Sound where he spent six days on the 87-foot Coast Guard Cutter Swordfish. Their assignment was to look out for the Killer Whales and to make sure the people in their pleasure boats would not be causing them problems. The small boat was dropped out of the stern of the cutter and to return they had to get up enough speed to drive the small boat up into the cutters ramp. After they catch it they would winch it in place. This painting is taken from that action.

Member George Rothery had three paintings in the special issue of American Artist magazine titled “The Complete Painters Handbook” that was published in April. Shown is one of them, ”The Dory Trawler”. He also got word that he will be in another art magazine titled ”Professional Practices” due out in July. It will focus on building and maintaining a career as an artist.

Member Ron Harrison (ronharrisonart.com) took two top prizes at the Greater Lynn Arts show in May with his watercolor ”Severn River Sortie” depicting U.S. Naval Academy midshipmen at sea. A COGAP artist, Ron maintains a studio in Salem, MA.

Member John Bowen will be publishing a book on his tour in Viet Nam, as an illustrator, with 40 drawings in it to help tell the story. In addition, he is the artist in residence at Vizcaya mansion, in Miami, FL. It’s beautiful and full of history, and John is proud to be a part of...

It will then travel to the Museum of the Southwest, Midland, Texas and will open on September 4, 2012 and run through December 7, 2012.

2012 AGM

This year’s annual weekend will be held in and around Mystic and New London CT, one of the most historic and attractive shoreline areas in New England. Home of Mystic Seaport, The Museum of the America and the Sea, as well as Mystic Aquarium, the United States Submarine Museum close by in Groton, and the New London waterfront (home port of the USCG Barque EAGLE and the Coast Guard Academy), this weekend is shaping up to be full of opportunities for fun and inspiration! See page 22 for complete details.

By-Laws Revision

Proposed Changes to ASMA’s By-Laws

Mike Killelea, ASMA Secretary, July 2012

At this year’s annual meeting in September, the membership will be asked to vote on two proposed changes in ASMA’s by-laws. Those changes are presented here for your review.

FIRST: The number of members in the Board of Directors will be reduced to a minimum of 9 and a maximum of 13 Board members. Previously the number of Board Members had been from a minimum of 13 to a maximum of 19 members.

SECOND: A section dealing with censure and/or removal will be added to ARTICLE VIII, Duties and Powers of the Board of Directors.

Section 4: Any Officer, Director, Regional Representative or Member may be removed from their position or from the Society by affirmative vote of a majority of the current Members on the Board of Directors for failure to participate, non-performance of duties, unethical behavior or other good cause deemed sufficient by the Board of Directors.

Call for 1812 Artwork

America has begun to celebrate 200 years of cooperation born in blood and gunpowder. It was a tough birth and much of the process has been detailed in the web video ASMA is producing with the Navy that features the artwork of museums and ASMA members. It’s quite a story about an obscure war that gave the US and Canada a good deal of the personal sense of identity and purpose that has helped us become what we are today.

That web construction has been so successful, in part because of the organization skills of Charlie Robinson, but also because of the generous response from members in offering the use of their art.

However there are additional opportunities to display members art featuring the War of 1812. During the three year course of the 1812 bicentennial, there will be an exhibition of members work on the subject in at least two museums, although ASMA is also in discussions with additional venues. The Buffalo and Erie County Historical Society and the Lake Champlain Maritime Museum have requested specific times in 2013 to host this exhibition. Half of all the war casualties were suffered on the Niagara Frontier, and so their interest is more than casual.

If you currently have, or are working on art on the subject of the War of 1812, please contact Mike Killelea with details art@killeleart.com. This is clearly a specialized subject and any time your work spends in a museum would certainly add to its value.

Congratulations!

Our New Signature Members

- Nella Lush
- Dana Malcolm
- Tom Nielsen
- Morgan Samuel-Price
- John Tayson

Our New Fellows

- Lisa Egeli
- Richard Loud
Notes From Brush Hill

by Charles Raskob Robinson
Brush Hill Studios, Washington, CT

This marks the beginning of the eighteenth year for this column. For most of that time it has focused on what Society members have to teach us by their life example, professional techniques and approaches to art. This interesting subject matter and its thorough presentation and documentation in these articles have prompted the Smithsonian, the Library of Congress, the T. J. Watson Research Library at the Metropolitan Museum of Art in New York, and many other institutions to collect them for the public and posterity. In order to enhance the reading experience, matters related to the story appear as footnotes (designated numerically) at the bottom of the page while references and credits appear as endnotes (designated alphabetically) at the close of the article.

In the last issue we met Signature Member Patrick Lyons O’Brien who over the last couple of years has been painting every major naval battle of the War of 1812. As we go into the first of three years commemorating the Bicentennial of that war (1812 – 1815), it is not surprising this has earned him a great deal of recognition, including – as reported elsewhere in this issue - his receiving the Distinguished Service Award from the National Maritime Historical Society in April. In this issue we meet Edward Minoff who became a Signature Member of the Society last year. “Ted,” the name he goes by, left a career in animation for fine art when Jacob Collins (who as an ASMA Signature Member was written up here sometime back) introduced him to the Academic Tradition in his atelier. Ted’s success in this new field is a story in itself but the reader would be particularly interested in how he took his technique as an animator and applied it to fine art. It is an approach that is sufficiently different to prompt one to review one’s own approach through this different perspective – not to change what one does but just to look at what one does through a different lens to better understand the strengths and weaknesses of one’s own technique.

Edward Alfred Minoff
Signature Member,
Brooklyn, NY
WEB SITE: www.edwardminoff.com
A RECORD PASSAGE ONCE HE CHARTED THE RIGHT COURSE

“Ted” Minoff has an impressive performance record: Fifteen years ago he began his formal training as a fine artist. About ten years ago he began his career as a painter. He has had solo exhibitions in prestigious galleries on both coasts in seven of the last nine years. During this same period, he showed his work in over thirty other exhibitions across the country and has written articles for or has been written about in close to two-dozen publications. Ten years after his first lesson in fine art, he became an Instructor at the Grand Central Academy in New York City and later a Professor, Adjunct, teaching...
art at Columbia University. He is a Co-Founder of the Hudson River Fellowship, a relatively new movement of American art, modeled after the artistic, social and spiritual values of the Nineteenth Century Hudson River School painters and designed to give much needed direction to a new generation of painters by bringing back the skills and spirit of those pre-Impressionist landscape artists. How did this happen? Is it talent or technique or constant thinking and analysis? Probably all of these but with a large dose of hard work and the luck to be in the right place at the right time that enabled him to reset his course in the right direction.

Life before the Search Engine

Ted Minoff will tell you right up front that he is a “New York boy” and there can be no dispute about this. His father’s family name was anglicized in Ellis Island fashion when they first arrived from Russia in the Nineteenth Century and his mother’s family is from Sicily. His father, Bruce, provided protection to trucking yards in Brooklyn and Queens and took advantage of a relative who was an agent for the New York talent and literary agency, William Morris Endeavor Entertainment LLC, to meet young, attractive and accomplished actresses. One was Alva Celauro. (She was named after Thomas Alva Edison because her father, interested in science, thought highly of this American inventor.) They married, had a daughter, Melissa, and on April 5, 1972 a son arrived. “For a long time they called me ‘Baby Boy’ but they eventually gave me the names of two English Kings, Edward and Alfred.” Ted got further rooted in the melting pot of New York history and culture by attending the Ethical Culture Fieldston School in the Riverdale section of the Bronx. Begun in 1878 by Felix Adler, who was the founder of the New York Society for Ethical Culture and a firm believer in education for all, regardless of class, gender, or race, the K through 12 school emphasized moral education, psychological development, and, importantly for Ted, the integration of arts and crafts with challenging academics.

Throughout Ted’s elementary and high school education he engaged with visual arts. While at Fieldston, he also attended the then 110-year-old bastion of American art, the Arts Students League from 1986 to 1989. “Since I was but 14 and not old enough to be allowed in life drawing classes (nude models), I was relegated to sculpture classes where I banged away at limestone. I also attended the National Academy of Design.” This, another New York City beacon in American art, was founded in 1825 by Samuel F. B. Morse, Asher B. Durand, Thomas Cole and others and there Ted met the outspoken Academic Tradition artist Jacob Collins who a decade later would play such a pivotal role in Ted’s life.” Ted graduated from Fieldston in 1990 and continued on at Vassar, the highly rated liberal arts college in Poughkeepsie, New York. But after two years he wanted to pursue animation in film which was not a strong major at the college so he transferred to New York University Tisch School of the Arts in New York City where he majored in Film and Television and graduated with honors in 1995.

“When I was twelve my mother took me to Europe. I remember vividly seeing my first sculpture by Michelangelo (1475 – 1564) and other classical art. I wanted to create such myself but did not know how. ‘Art’ taught in school was no help. You have to remember, this was in the era before search engines – you couldn’t just type in ‘How can I paint in the Classical Tradition?’ and have the world open up in front of you. No, I grew up believing that it was impossible to be a self-supporting artist who pursued realism in the Academic Tradition – it was simply not an option. So I went into film where I could earn a living by creating art to animate film - thus, the Tisch School and, following graduation, my first jobs in animation.”

Ted started at the top working in character design in New York with the already legendary Ralph Bakshi who nearly two decades before produced 20th Century Fox’s first animated film, the Wizards - a post-apocalyptic science fiction adult film that was the antithesis of the Disney cartoons of an earlier era. That was followed by work with MTV, also in New York City, where he was exposed to a wide array of animation projects in a “goof ball, free-wielding environment where you rode bicycles in the office.” All of this prepared him to join with two colleagues (Messrs. Adams and Pair) in AMPnyc, a partnership that did animated commercials and pitched ideas for TV series through a process that took an idea and evolved it step by step until either the series was launched or the idea was abandoned. Ted did not know it at the time – and had not realized it until this interview – but he was learning techniques – an analytical process – that would become his hallmark approach in a new world he was about to enter, fine art painting.

Fate, an Old Fashion Search Engine, Changes Minoff’s Life

Although it would have taken less than five minutes ten years later, Ted’s pre-Internet search engine took about ten years to come up with the answer back in the 1980’s and 1990’s for that is about the amount of time between when he first met Jacob Collins and when Collins had set up an atelier and was offering classes in the top floor of his brownstone in Brooklyn. Just after Ted launched his AMPnyc partnership, he started taking classes three times a week with Collins. And then, when Collins moved to his Water Street...
Atelier in Brooklyn, he followed. But the more he learned, the more he knew he would have to devote all of his time to fine art. In 1999 he did just that and studied with Collins for a full year. In order to get a different perspective on what he was doing, he went back to Italy and signed up for a year at the Florence Academy of Art. Daniel Graves founded the institution nine years before with the goal to provide qualified artists with the highest level of instruction in classical drawing and painting disciplines of the Old Masters. “I have always loved Renaissance art so the combination of the Academy and spending a year in Florence was ideal.”

When he returned to New York City in 2001, he picked up on activities at the Water Street Atelier but also began the ambitious exhibition program cited earlier, which included his first solo exhibition with the John Pence Gallery in San Francisco in 2002. But another first occurred in 2002 for Ted: At a party in New York he met Noa Meyer and they locked in conversation until three that morning. It was pretty clear to both that something was happening – but not overnight for it took them five years before they married in 2007. Noa had actually attended Vassar but she and Ted had never met since she was a freshman the very year Ted had left for the NYU Tisch School of Art.

When they married on March 31 in Washington, D.C – where Noa is from - she was working for a non-profit in New York City having previously spent years with U.S. AID all over the world. This experience was perfect when, a year after they married, the Wall Street investment firm/bank, Goldman Sachs, went looking for someone to head up a new in-house initiative called 10,000 Women. In the world of economic development it has long been recognized that the most successful way to develop small businesses is to support women entrepreneurs so Goldman, one of the leading international financial firms, set about to do just that: educate 10,000 women who run medium and small businesses around the globe. Very cleverly, the firm partners with business schools and universities like Harvard, Columbia, the University of Pennsylvania’s Wharton School, etc. that are involved in offering business education overseas as well as their foreign counterparts – a total of over seventy institutions and they, in turn, recruit and enroll qualified women in these business programs in forty–two countries. As the result of the success of Noa’s program, Goldman has launched a new one here in the United States based on the same principles, 10,000 Small Businesses. All of this involves a good deal of travel so Ted and Noa have had to structure their lives to pursue their careers while at the same time raising a family that now consists of two boys, Repin (three and a half years old), and his new brother, Rafael (three and a half months old). Not surprisingly, both bear the names of famous painters – the Ukrainian-born leader of the Russian Realist School, Ilya Yefimovich Repin (1844 – 1930) and Raphael (Raffaello Sanzio da Urbino) 1482 - 1520, the Italian painter and architect of the High Renaissance.

Minoff, Acting as His Own Search Engine, Finds the Answers

Although Ted is accomplished in and actually teaches cast drawing, figure painting, still life, landscapes and portraits – and gets a kick out of doing trompe l’oeil exhibitions with other artists, his true love is the sea. “I’m a New Yorker. We have water all around us and I grew up spending a good deal of time in a beach place my family has on Fire Island where I would spend days on the Atlantic beaches. We still have and use it.” This 32-mile long, narrow barrier island off the south coast of Long Island is known for its peace and solitude. It is accessible only by boat or ferry; most of the land on the island is protected; only emergency vehicles are allowed and there are no paved roads; and many delight in a very basic life style when there. Knowing this about Ted, one can appreciate the rich, moody solitude and peace one sees in his coastal paintings. It is another world.

“As part of my art education and training, I have copied a lot of the masters in museums in Europe and here – the Prado, the Louvre and others over there and the Met and the Hispanic Society of America here in New York. I developed a particular appreciation of the rich, painterly style of Joaquin Sorolla y Bastida (1863 – 1923) found in the impressive collection of his work at the Hispanic Society Museum¹. But when I took the lessons I learned from studying his style and tried to apply them when painting the ocean, it was a failure. I couldn’t figure out how to paint water – especially water in motion as along the beach. I really only started as a marine artist in 2004 or 2005.

Then I went to the National Academy to see a brilliant exhibition they mounted of the work of William Trost Richards (1833 – 1905). It was a real revelation for I could see he had studied the structure and behavior of waves at

²STORMY” • 32” X 48” • Oil

Notes From Brush Hill

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¹ www.americansocietyofmarineartists.com
Notes From Brush Hill

length. And I began to understand I had to do the same.” Richards, like many of his Hudson River contemporaries, had painted throughout the Northeast but he rejected romanticized renditions of nature. He focused with keen observation and analysis on the form of a thing – be it a leaf or a wave. As a full member of the very prestigious National Academy of Design he had been trained to be a disciplined observer of nature. He exhibited frequently at the Academy as well as at the Met and the Brooklyn Museum and fortunately for Ted, he devoted the latter part of his professional life to marine painting.

“I realized that Richards had spent a good deal of time picking apart wave structure in order to understand how it works. So I decided I also had to first master the structure mechanics – had to dissect the anatomy of the waves - so I put away my paints, took my pencil and sketchbook to the beach and patiently studied a given aspect – the same aspect, wave after wave, making notes of the moments of that aspect in the sketchbook all the while. And then on to another aspect, over and over.” He felt much better as his understanding of the underlying structure of waves grew. But he also recognized that this was a very complicated puzzle and wave structure was but one facet. Among others were composition and color and finding meaning in color. “I realized that unless I could break it all down into different components, it was unlikely that I would master it.”

Analytical and Procedural Disciplines of the Animation Artist Brought to Marine Painting

Although Ted says he never made the association consciously, nonetheless what he appears to have done subconsciously was to bring up analytical techniques he employed in a similarly complicated art creation process: animation. There he would begin with an idea worth developing – wherever it may have come from – and then develop a script and a storyboard to illustrate it. “This means getting a sense of what it would look like – a feel for the evolution of the story and doing a couple of different frames from each scene – entering and then exiting the scene. If it still offers promise, you then lay it out creating more scenes, adding more information and adding more continuity. Finally, you get down to the tedious work: creating frame after frame until done. This is an analytical process, constantly focusing on the basics before investing in refinements, working on one understandable facet at a time in what is an enormously complicated undertaking. It is all clear enough once you do it but understanding the underlying analytical process makes it so.”

“As to painting waves on the beach,” Ted explains, “there is much similarity in the process: Start with an idea. Invest time in seeing if the idea can be developed successfully and this often means doing ‘tons and tons’ of small pencil sketches in notebooks. Many of these sketches are observations on this or that aspect of the subject matter while others might have a germ of a conceptual idea in them – to be revisited for possibilities. Observation and more observation, pencil sketches and then color sketches and, importantly, a fundamental understanding of the sea – they constitute necessary input for composing and constructing a painting in the studio.

You can see the difference between going into your studio armed with all of this based on direct experience verses relying on a photograph. That frozen fraction of a second of visual information in a photograph cannot compete – simply cannot compete – with all that the brain absorbs through the eyes, ears and nose while observing the pounding surf. Is it any wonder why it cannot portray the human experience with the ocean? Sometimes there might be artists who technically render a breaking wave better by using a photograph but they inevitably fail to capture what interests me – the human aspect of experiencing it. You can see I view cameras as a liability, not an asset; it is far better to study, draw, plein

Footnotes

1 This jewel of Hispanic art and culture is underappreciated in large part because of its location on the upper West Side of Manhattan – at the Audubon Terrace between 155th and 156th Streets and Broadway. Founded in 1904 by Archer Milton Huntington (1870 – 1955) – whose Fifth Avenue mansion is the home of the National Academy of Design where Ted Minoff studied – the Beaux Arts building opened its doors in 1908 and began to exhibit works of the Spanish painter Joaquin Sorolla y Bastida (1863 – 1923). In 1926 Huntington inaugurated a gallery whose walls were fully covered with large, vibrant and colorful Sorolla paintings. (Huntington and his second wife, the sculptor Anna Hyatt, founded the Brookgreen Gardens sculpture center in South Carolina (where ASAM sculptors have exhibited) and the Mariners Museum in Newport News, VA, one of the largest marine museums in the world and former host to an ASMA National Exhibition.)

2 Albert Henry Munsell (1858 – 1918) was an artist and professor who in the early 20th Century became a leader in the field of colorimetry. This is the science of and the technology used to quantify and describe physically human color perception. Professor Munsell was the first to break color into independent dimensions of separate hues (colors), values (lightness/darkness) and chroma (color purity). He did this by creating a three dimensional presentation of the three elements wherein a vertical axis represented value (ranked from 0 to 10) and the horizontal axis represented chroma (ranked from 0 to 12).

Simple enough, but he then introduced a series of concentric circle spectrums at each horizontal level – going from, say, blue thru blue-green, green, green-yellow, yellow and on thru the spectrum until you come back to blue. The result was thousands of colors of varying hues, values and chromas which could then be identified by the number of their three dimensional location. The “Munsell Chips” represented these addresses, so to speak: For instance, Blue-Green (hue half way between blue and green) 6 (chroma – halfway between pure color and no color) at Value 3 (3 on a scale of 10, so on the dark side). Or, more to the point: BG 6 at 3. Interestingly, this system was picked up by the Agriculture Department of the U.S. Government for visual scientific soil identification where the subtleties in human perception in the field were very challenging. But it has also become an effective tool for artists – as demonstrated here by Minoff.
Notes From Brush Hill

air paint and experience the real thing in person to get the information you need.” And he is fortunate to be able to do this from his house on Fire Island. “I get up at four in the morning when we are out there in the summer and go the beach and draw and oil sketch until nine in the morning. Over the years, I have studied every kind of weather – from calm waters of offshore winds, to heavy surf to hurricanes. I am fortunate to have such variety so accessible.”

“With the idea in mind, you set out to develop it in the studio – again with more sketches – and eventually you have the equivalent of a storyboard – the bones of a painting that relates what you want it to say to the viewer. If I were to undertake this composition task at the same time I addressed the complicated color aspects, I would be overwhelmed, so I focus on one at a time. When it comes to color, I usually have some idea about the value and hues to be used to convey the meaning of the message but I bring out the many thumbnail oil sketches I have done in the past to help the analytical process along. With the composition and chosen hues (color), values (lightness and darkness) and chromas (purity of hue or color) now more clearly in mind, I do the first of several small sketches on toned paper using graphite and gouache to help develop a strong sense of light. Then on to small painted panels (6” x 8”); these help the evolution process until one appears that has exciting possibilities. That leads to a larger oil study – say 12” x 16” – to see how details might be best handled and to confirm the choices of hues, values and chromas.

At this point I am taking very careful notes as to how I mixed the paints I am using so I can replicate them later. I also often use Munsell Chips first to help find a desired hue/value/chroma combination and then, once found, to document it. Since perceived color is so affected by the color field it is located in, one can lose a lot of time trying to mix up a color that appears to work on your palette but takes on a different perceived color when put among other colors in the painting. Or vice versa. By recording the paint recipe and matching Muncell Chip, I am confident that I can replicate the paint. Since it takes time to mix the desired colors, when I am ready to paint the final (large) painting, I mix up large quantities of the desired colors and store them in plastic wrap used in the kitchen. (I had been freezing these but abandoned that approach when I became concerned what freezing might be doing to the longevity of the paints.)”

All of this deliberative thought and care in developing the palette for a given painting has a wonderful upside when it comes to actually executing the work. “Since I know what color is to go where and how they will interact with each other, I can concentrate on paint application. This is an important aspect in rendering down the job into its many facets that can be traced back to his days as an animation artist.

His paintings of the ocean are purposefully large – wide – because, like the 19th Century masters, he seeks to envelop the viewers in the experience – so they feel they are there – can hear the surf and smell the salt air. “Again, I am not just interested in the technical rendering of a scene but also in creating a human experience for the viewer and size, in this case, helps.” In addition to Richards, I find inspiration in capturing the human experience with the sea in Winslow Homer’s (1836 - 1910) coastal paintings of Maine and in the early works by J.M.W. Turner (1754 - 1851) that portray direct
human involvement with the sea – in storms, shipwrecks, heavy seas, massive ships-of-the-line, etc. I find it curious that the more I study his early works, the greater appreciation I have for his later works – near abstract fields of light that I had not related to before.

Observations by and about Minoff, the Artist

But Ted does not have to go back in time to find inspiration from other painters. “I painted in Italy – in Tuscany – with (ASMA Fellow) Joe McGurl. He is a huge inspiration for me. He is so talented that it is humbling to paint with him.” Another ASMA Fellow, Don Demers, gave a demo at the Salmagundi Club earlier this year and Ted attended and found him “charming, gifted and generous.”

While Ted offers kind words about his fellow ASMA artists, two of the leading gallery owners who have represented him speak with glowing praise about him. John Pence who has been a beacon of the Academic Tradition on the West Coast for decades and who has represented Ted Minoff from the beginning of his painting career, said from his John Pence Gallery in San Francisco, “Representing Ted Minoff has been an exhilarating experience. What impresses me most is his diligence and dedication to studying water: combining wetness, movement, weight and the appearance of glassiness in the curling waves. His paintings evoke the experience of water rather than portraying a moment frozen in time. His is a rare talent that arises from a studious point of view.” And from the East Coast with galleries in Greenwich, CT and Nantucket Island, MA, Ron Cavalier, owner of the Cavalier Galleries comments, “Edward Minoff is one of the most extraordinary painters of our time. When it comes to capturing the breaking wave and rolling surf he has no equal. Artists of this level of talent are very rare and Cavalier Galleries, Inc. is honored to represent his work.”

Ulterior Motives?

Lest the reader think Ted has a one-track fascination for ocean waves, he does not. Not only is he interested in other art subject matter, as seen here, and has a fascinating if exhausting (two young boys) home life, but he loves wine, good food and cooking. Perhaps it is that Sicilian blood from his mother but whatever the source, he is serious enough about this to have asked to be taken on as a kitchen extern for a period of time at the Maialino Restaurant in the Gramercy Park Hotel in Manhattan. This is no light weight undertaking for this new Roman-style trattoria from award winning Danny Meyer’s Union Square Hospitality Group and its Executive Chef Nick Anderer is one of the hottest restaurants in New York City and the 2011 winner of the internationally respected Zagat Survey’s Best New Restaurant in New York Award. With a twinkle in his eye, Ted says, “Yes, they did win it and I helped them over the top.” But he did acknowledge that there may be some truth in the rumor he took the position because Maialino’s is notorious for its months-long waiting list for dinner reservations and he wanted to take his wife, Noa, there for her birthday. And then he wanted to celebrate his – he just turned forty. Clearly, he is a high-grade performer at whatever he undertakes and it will be interesting to see what happens over the next forty years.
ASMA LOSES A LEGEND

WILLARD BOND
1926 - 2012

Willard Bond - Artist, visionary, modernist; died peacefully at 86, on May 19, 2012. He became a successful artist in oils, watercolor and ceramic murals, in a 66-year career. An Abstract Expressionist in the 1950s-60s, he is one of the best known contemporary Marine Art painters of today, noted for his dynamic images of ocean racing and credited with “painting the wind.” Shown in museums and galleries all over the U.S., in numerous books and journals on art and on sailing, and a Fellow Emeritus with the American Society of Marine Artists. He supported the National Hospice Regatta Alliance for 20 years by giving his iconic images of racing sailboats for their use, and later serving as a spokesperson.

Born June 7, 1926 in the Pacific Northwest, he attended the Navy School of Music before assignment on the U.S.S. Montpelier. He helped evacuate Allied prisoners of war in Japan and visited Hiroshima October 1945 to see the devastation of the atom bomb, which affected him profoundly. He then attended the Chicago Art Institute, graduated from Pratt Institute of Art in New York in 1949, and furthered his art studies at the Art Students’ League in New York. He also worked as an actor, lighting and set designer and builder for Off-Broadway plays, TV and independent films. He lived in New York City and the Catskill Mountains. Survived by daughter Gretchen Bond de Limur (Charles), grandchildren Alexandra and André de Limur, of Calistoga, CA; niece Robin Bond, nephews Bruce and David Bond, two great-nieces, of WA; and his life partner Lois Bond of Brooklyn, NY.

The Exhibition Schedule is:

Cornell Museum of Art and American Culture
Delray Beach, Florida
www.oldschool.org

Mobile Museum of Art
Mobile, Alabama
January 20, 2012 – April 8, 2012
www.mobilemuseumofart.com

Art Museum of Southeast Texas
Beaumont, Texas
April 21 – June 17, 2012
www.amset.org

Art Museum of South Texas
Corpus Christi, TX
June 30 – August 25, 2012
www.stia.org

Museum of the Southwest
Midland, Texas
September 4 – December 7, 2012
www.museumsw.org

The Haggin Museum
Stockton, CA
December 20, 2012 – March 3, 2013
www.hagginmuseum.org

Coos Art Museum
Coos Bay, OR
March 22 – May 18, 2013 www.coosart.org

Minnesota Marine Art Museum
Winona, MN
June 4 – July 28, 2013 www.minnesotamarineart.org
Video production has begun for ASMA’s Naval War of 1812 Illustrated and the first of the six parts, the Introduction, is scheduled to go live on the U.S. Navy’s 1812 Bicentennial web site, www.ourflagwasstillthere.org on or before July Fourth. Over the last year and half there has been a good deal of preparatory work to get to this point – and much still remains to be done before it is completed in coming months. It began two years ago when two members of the faculty of the History Department of Temple University in Philadelphia (Christopher Golding and Joshua Wolf) wrote the narrative for the production and a member of the ASMA team (Charles Raskob Robinson) added to this and then edited the entire work prior to its review by a U.S. Navy Historian in the Naval History and Heritage Command in Washington, D.C. (Christine F. Hughes). Then in March of this year another member of the ASMA team (Del-Bourree Bach) began the long and demanding process of recording the narrative in the professional sound studio of Trod Nossel in Wallingford, CT under the guidance of its engineer and sound editor (Justin A. Watson).

With periodic urging by ASMA President (Russ Kramer) and articles in the ASMA News and Journal (Bob Semler), ASMA members began contributing images to illustrate the 1812 narrative well over a year ago. Other members of the ASMA 1812 team (Mimi Merton, Ann Mohnkern and Mike Killelea) put a great deal of time into preparing illustrative maps and collecting, organizing, filing and then getting legal consent and credit information to use art from ASMA members. They also located other images needed to illustrate the narrative found in the permanent collections of museums in the U.S., Canada and the U.K. Their efforts will continue until the last part, the Epilogue, is completed.

A commissioned composer (Dana Robinson, brother of Charlie) wrote music for the production based on melodies of thirty original songs and marches popular in the 1812. This was then orchestrated and performed by musicians in Delaware (where Dana lives) and Connecticut where a harpist (Eugene A. Pinover) has given the music its signature hallmark. It was also recorded in the Trod Nossel Sound Studios under the direction of its engineer (Justin A. Watson). Once the music was added to the voice track, special sound effects were then “redubbed” onto it by the ASMA team in the sound studio.

Last summer the U. S. Navy learned about this ASMA 1812 effort. The Naval History and Heritage Command in Washington, D.C. (Captain Chris Christopher) offered to host whatever the ASMA team was creating on a new 1812 Bicentennial web site that it was creating and that was launched at the beginning of this year (www.ourflagwasstillthere.org). That led to the very fortuitous introduction to TechApplications.com, the California firm that the Navy had hired to create the web site, and its principal (Theo Mayer) who, after watching what the ASMA team was doing over a period of months and seeing what it aspired to create, offered to produce the video gratis. Although many have contributed significantly and generously to this project in time and effort, without his extraordinary generosity this ASMA project would not be possible. The Society is indebted to Theo Mayer.

In June the ASMA team sent Theo Mayer a portion of the finished sound track along with the images that would be used to illustrate it and a choreography showing how the images meshed with the sound track. A week later he produced a “string” (or draft) of what the video would look and sound like. This he shared with the ASMA team and, based on resulting discussion, improvements were suggested and implemented. This team “iteration process” is key to developing a quality product and will continue throughout
the production. During the third week of June, the final revised inputs for the Introduction were sent to Theo so he could have this, the first of six parts, ready by the Fourth of July. (Although the War was declared on June 18, 1812, very few know this whereas many more are aware 2012 is the Bicentennial year so July Fourth, 2012 was selected as a debut date.)

Fortunately, the six parts fall into a natural chronology and can be presented sequentially: The thirteen-minute Introduction which is more like a preview trailer promoting the other five parts; the Prologue to War that explains how the root cause of the War was found in the French Revolution over two decades before War was declared; War on Blue Water that documents the main naval activity in the Atlantic in 1812 and 1813 before the British blockaded American ports; the War on the Lakes in 1813 and 1814; the War on Brown Water that recounts engagements in the bays, estuaries, rivers that occurred mostly at the end of the War; and, finally the Epilogue that traces the history of American maritime armed forces from the end of the War in 1815 to 2012. Each of these will be posted on the Bicentennial Web Site as they are completed. All ASMA members will be alerted as they come on stream.

This 1812 project has already paid a very significant dividend to ASMA – even before it debuts. Three leading artists who are known internationally for their work about the 1812 era joined the Society as the result of our having launched this effort: Patrick Lyons O’Brien from Baltimore; Peter Rindlisbacher, Ph.D., formerly from Canada now living in Texas; and Geoff Hunt, a Member and Past President of the Royal Society of Marine Artists from Wimbledon, England. They bring very considerable credentials to the Society and their memberships will help broaden our international standing and reputation.

The War of 1812 Illustrated

This fabulous exhibition of Pirate and Fantasy art by Signature Member Don Maitz is on display through October 28, 2012, at the Cornell Museum of Art and American Culture, Delray Beach, Florida. Two floors are devoted to Don’s paintings. You may recall that the Cornell was the opening museum for our 15th National Exhibition. If you’re in the area, check it out!
The Fellow Corner

Insights and Inspirations from ASMA’s top artists

There is a veracity to Fellow Joe McGurl’s paintings that is unmistakable. This, we learn, is achieved solely through keen observation and decades-long understanding of what he sees and feels; that is, scenes that no camera lens can capture. A great lesson for all of us that the use of photography to assist our paintings can inhibit our creativity, and muddle the artist’s journey.

– Russ Kramer
ASMA President

REALISM AND PHOTOGRAPHY

That looks just like a photograph! Many representational artists hear this “compliment” every now and then. Just what is the relationship between art and photography? Are we striving to make our paintings look more photographic, less photographic, or are photographs completely irrelevant? Do we copy photographs, refer to them to varying degrees, or omit them completely? There is no doubt that the camera and the paint brush are rivals for superiority in the creation of two-dimensional images.

Most contemporary painters use photos to some degree. Does this matter? It depends upon whom you ask. For some painters, it is critically important whether or not to use photos. Though the paintings may possess some superficial similarities, in reality, the artists are creating very different kinds of art with different methods and objectives.

As artists, we are all somewhat egotistical. We believe that the way we are working is the ideal way to reach our goals. This makes sense as you would be foolish to be working in a certain manner but know there is a better method to employ. It is also beneficial that artists disagree with each other about style, methods, and results. If we all agreed with each other, art would look the same, and it would be a very boring art world indeed. I say this because I am writing from the position of an artist who does not use photos, and it is important to realize that I am not applying my personal values to artists who do use them. My premise is that although there are reasons for using photography, there are also great benefits reaped by artists who, for practical and philosophical reasons, completely abstain from using photographs to inform their art work.

As art is such an individual endeavor, it is impossible for an artist to speak from an impersonal viewpoint. I ask your indulgence to speak personally and trust that there are some universal truths which may be useful to illustrate the opinion I am putting forth.

By using only observation, memory, and imagination, I am creating art that has only one filter: me. Even using photos in a minimal way would incorporate a foreign element into my art; it is an unnatural intrusion. There is something of a purity and also a challenge in sitting in a field with only my paints and my wits trying to record the entire experience. I once read about mountaineer Walter Bonatti lamenting the use of drills that strategically placed holes in rocks to aid in climbing. He was opposed to this technique because he was inspired by the traditions of classical mountaineering and by his deliberately chosen limited technical means. For Bonatti, the journey and the manner in which it was accomplished were more important than the act of reaching the summit. I, too, am inspired by traditional and rather limited technical means. Using a photograph would, for me, place too much emphasis on the end product rather than the journey. The tradition of transferring a three-dimensional world into two dimensions by careful observation and drawing is an important part of my art making, and photography would dilute the connection to these traditions that I value so highly.

There is also another component to painting from life that I have been thinking about and find quite fascinating. Einstein showed us that time and space are interwoven. We are constantly moving at light speed, 670,000,000 MPH, through time and/or space. When we stand still, all of our movement is through time. If we move faster through space, we now start to move slower through time. If we use all our motion traveling through space at light speed, we can completely stop time. Now it gets interesting because the artist can...
stop time without travelling through space at all. Let's use a plein air artist for example. He can remain in one spot and make a record of that experience, in effect, stopping time for a couple of hours and compressing events that occurred into the picture he paints. This differs from photography because the image a camera records is reflected by the length of the exposure. A long exposure is reflected in the image produced as in traffic at night where the taillights look like red ribbons. A short exposure can only capture an instant such as a wave about to break. But the artist has stopped time for himself personally and recorded in one view what has occurred for the duration of his painting session. He has, in a way, defied the laws of physics.

Staying with physics, there is another way in which painting from life is different from painting from a photograph. If an artist paints from life, he is painting a subject that exists in time and space with all its distortions and also is composed of sub-atomic particles engaged in a frenzy of activity. This distortion is so subtle at these slow speeds and the particle activity is so minute, it is not noticeable superficially. However, if our subject were not responding to these laws of physics, our universe would cease to exist as we know it. I believe that these subtle features are in many ways reflected in the artwork produced when working from life. The painting will look different from a work which was derived from a static photograph that does not respond to the same movements through time and space. If you compare artwork completed before the advent of photography with that completed after, you can see this difference.

More obviously, the difference between painting from life and from photography is that the camera can see things that the eye cannot and vice versa. An example is paintings ofrippled water. I often see water painted in great detail with photographic accuracy. This type of rendering is impossible to paint by eye. This is because the artist has chosen a split-second photographic depiction of water to work from. But it is impossible for the eye to see the entire water surface at once. We see detail with the fovea centralis which is located at the rear of the eyeball and allows our eye to focus sharply. However, it is only able to focus on a very small spot. We cannot focus on the entire scene simultaneously, and because ripples are formed by the interaction of adjacent ripples, we cannot record them the way a photograph can “capture” them. Portraying water with photographic precision is impossible without the camera and these types of paintings did not exist before photography. There are many other instances where the art produced via photographs is impossible to paint by eye. My interest is in how the human mind and eye interpret existence, and I do not want it influenced by a device. The emotional content is more important for me than a photographically accurate depiction. Winslow Homer is an example. His waves don't look photographically real, yet the emotional content is more real than a photographic depiction. He was able to interpret the power in a way that doesn’t look real, but feels real. For me, the emotional connection to the subject is most important and ultimately the thing that matters most in a work of art.

Artists who do not use photography are sometimes confronted with a subject that is difficult or impossible to paint without using a photo. We are often asked “wouldn’t you use a photo so you can paint that?” It is important to realize that not everything needs to be painted. There are some things that are not expressed well in paint. I remember seeing a marble sculpture of a figure consumed by fire. How does one sculpt a fleeting and elusive element such as fire from marble? It just doesn’t seem to work. Often we witness a beautiful sunset and are without our paints. That’s ok; we don’t have to paint it. We can accept that and enjoy it for the moment that it lasts.

There is also the question of just what is realism. The definition of realist art has changed since its origins in the 19th century where it was applied to scenes depicting everyday life, rather than from mythology, history, or monarchial portraits. Presently, there is no logical way to define realism except to say that it looks like something identifiable. This means that artists as diverse as Hockney, Estes, and Wyeth are considered by some to be realists. There seems a need to more accurately define just what realism is. The American Heritage Dictionary defines real as “being or occurring in fact or actuality: having a verifiable existence.” As a photograph of a tree is not a real tree, can a painting created from something that is not real be called realism? This gives us a lot to think about. Maybe we need someone to come up with more “isms.” I guess that's a subject for another day.

Joe McGurl is a Fellow of the Society. He lives and paints in Cataumet, Maine.
entangled in the death struggle between maintain its neutrality and not become Constitution and federal government, to – for the United States, under its new difficult – and in the end impossible experienced and which made it very most severe fighting the world had ever known – a force for global good in powerful maritime force the world has hammering into the nuclei of what would be two centuries later the most powerful maritime force the world has ever known – a force for global good in keeping international sea lanes open free and the global economy functioning.

The War of 1812 taught Americans the hard way the importance of having and maintaining strong maritime forces. When the War was over they demonstrated they had learned their lesson by increasing naval expenditures to build a fleet of capital ships – the only time in American history this ever happened.

WHAT WAS IT ALL ABOUT?

In order to understand why the War of 1812 happened, one has to go back over twenty years before the War to find its root cause: A revolution in France that plunged Europe into two decades of the most severe fighting the world had ever experienced and which made it very difficult – and in the end impossible – for the United States, under its new Constitution and federal government, to maintain its neutrality and not become entangled in the death struggle between Britain and France and their allies. In the eyes of the protagonists, trading with one camp made even a neutral an enemy of the other. This led America to war first with the French and then the British.

But during these prologue years leading up to the War of 1812, the Barbary states along the North African coast posed another very real threat to American maritime interests in the Mediterranean. This, in fact, led the newly created Congress to authorize the construction of a number of remarkable frigates that were first used against the French in the Quasi-War of 1798 – 1800 and then in the First Barbary War 1801 – 1805. These naval conflicts with the French and the Barbary states provided the newly created Navy, Marines and Revenue Cutter Service – the predecessor to the Coast Guard - with invaluable experience going into the War of 1812 with Great Britain.

But continued refusal by the British to honor American right to free trade as a neutral and its aggressive campaign to “impress” thousands of American sailors into the Royal Navy to address its severe manpower shortages plus the perception by some Americans on the frontier that the British were actively supporting Native Americans in their resistance to American westward expansion led to war in June, 1812.

WHO ARE THE REAL WINNERS?

The Naval War of 1812 Illustrated follows the conflict into its three principal theaters: First, the oceans of Blue Water; second, the Great Lakes and waters along the northern border of the United States; and, third, the Brown Waters of American coastal bays, estuaries, rivers and sounds.

THE WAR ON BLUE WATER

In the opening months of the War it is clear that the U.S. Navy bested the Royal Navy on Blue Water. The Royal Navy had centuries of naval experience and rarely – very rarely – lost a one-on-one naval engagement of ships of equal rating. Therefore is it not evident that America was the “winner” when, in such engagements, it captured or sunk five British warships in a row? And was it not all the more remarkable performance when a navy of no more than a couple dozen ships delivered such blows to one with a fleet of over six hundred? But what happened when the Napoleonic Wars ended in early 1814 and the British could show their true strength by redeploying men and ships to deal with these troublesome Americans? How effective was their blockade of American ports? Were some American ships able to run it? Who were the “winners” and “losers” in those situations?

WAR ON THE LAKES

The second theater of the War was along the northern border of the United States – naturally defined by a necklace of lakes connected by a string of rivers. Were not the British in North America (the Canadians) the winners early on when they not only stopped an American invading army but also captured it - on American soil? This resulted in part from the fact the British controlled the Great Lakes. The first “arms race” in the history of the young Republic occurred there as Americans sought to take naval control along that border. Who “won” that arms race on Lake Ontario or was it just a draw and more a “battle of the carpenters” than a naval contest?

On Lake Erie, in spite of the seesaw activity of the respective armies across the border, was it not, in the end, the American naval victory on Lake Erie that determined the outcome? Or was it the Battle of Plattsburg on Lake Champlain when the American Navy defeated the Royal Navy and thereby prevented a massive British army, battle hardened in the Napoleonic Wars, from invading the United States straight down the Hudson Valley? As the thousands of British retreated back to Montreal, is there any doubt who was the winner?
But, in the end, weren’t the Canadians - whom the Americans outnumbered ten to one - the real winners for they successfully defended their lands from Yankee aggression? Who were the biggest “losers?” Were they not the Native Americans whose federation and alliances disintegrated when their great leader Tecumseh was killed in battle and when the British no longer could nor wanted to arm them with guns and ammunition and thus they could no longer effectively stop the westward expansion by American settlers into their lands?

THE WAR ON BROWN WATER

The War on Brown Water examines three areas of activity – the coast of Maine, Long Island Sound and the Chesapeake Bay - before turning to the last major event of the War, the Battle of New Orleans. Is there any doubt that the British clearly “won” control over the whole eastern half of the Maine coastline and kept it until the War was over? Did the Americans even try to recover it? Although in Long Island Sound the British bombarded towns, burned fleets, captured ships and successfully blockaded shipping for the balance of the War, did they “win?” Or did the scrappy local Americans who prevented the British from establishing a base of operations like they did in Maine and in the Chesapeake Bay?

By the summer of 1814, the British were moving significant military resources from Europe to finish off the Americans who were already greatly weakened by the economic impact of the ever-tightening British blockade. Americans in the Chesapeake Bay took a real beating. This was a much more ugly form of warfare – one the British insisted they learned earlier from the Americans when they burned whole towns and drove residents out into the dead of winter empty-handed along the northern border. After a summer of capturing ships and burning, bombarding, and blockading towns in the Bay, the British took Washington and burned the public buildings. Was this not a British “victory?”

On the other hand, the Americans successfully defended Baltimore and the British retreated from the Bay within days of failing to subdue Fort McHenry that protected Baltimore. In spite of all of the pain and suffering, who was left in control? A clear victory, no? And if that was not, how can anyone argue that the next and final major battle in New Orleans was not only a victory for the Americans but one of the most humiliating defeats for the British who had put into the battle troops who had defeated Napoleon and the armies of Europe?

Yet, when the dust settled, was not the biggest victory for the Americans the Peace Treaty of Ghent? Through brilliant negotiation and a great deal of good fortune and luck, the Americans amazingly were left with what they had when the War began. Months before the War ended, the Americans had nearly gone bankrupt as the result of the British blockade and economic paralysis.

Nonetheless, after the War, Americans came to think they had indeed won the war. This was largely because of the singular victories by the American Navy, Marines and Revenue Cutters early in the war and the naval victories on the Lakes coupled with the lopsided – and very colorfully “American” victory in New Orleans. There General Andrew Jackson had hammered together a fighting force of pirates, freed slaves, Native Americans, Cajuns, riflemen from the hills of Tennessee and Kentucky, local militia and men from the U. S. Army and U. S. Navy and took on the world’s most formidable military force. And won. And the sudden economic turnaround after the War - leading to the “Era of Good Feeling” – helped every one to think what they wanted to think about what had just happened.

In the perspective of time – of two centuries later – the clear “winner” in the War of 1812 is the world today. What grew out of the tri-party War was an ever-strengthening alliance of the same three parties: The United States, the Dominion of Canada and the United Kingdom. Over the intervening two centuries, especially during the Twentieth Century and early Twenty-first, this alliance has been at the core of international forces that have fought wars to defend freedom and democracy and keep the sea lanes free and open to international commerce of all nations – a fundamentally important fact when 70% of the globe is covered by water, 80% of its people live near the water and 90% of its commerce travels on water.

To find the answers to these and other questions about this important chapter in American and Canadian history view the four parts of The Naval War of 1812 Illustrated as they become available on this web site. This is a production of the American Society of Marine Artists, the nation’s leading professional, educational, not-for-profit marine art organization in conjunction with other leading national and international institutions, museums and historical societies. Part one, The Prologue to War, will appear here soon and be followed by War on Blue Water, War on the Lakes and War on Brown Water.
Hurray for summer time fresh veggies like “real” tomatoes, cucumbers, and sweet corn! I hope you all are enjoying boating time at the lakes and seashores in your region, staying cool and getting in lots of plein air and studio painting time.

Fellow West Fraser, had a very informative article in the April/May issue of PleinAir Magazine written by Stephen Doherty, editor. The self portraits of West painting in his studio and plein air painting are very inspirational. I especially liked the way he would start a painting “en plein air” and then finish it in the studio - the magazine listed these images “plein air and studio.”

ASMA North
Steve Lush, ASMA North Regional Representative, is in the planning stages for an ASMA North Regional Show for 2013 at the Kenosha Public Museum in Wisconsin. Details will be posted on the ASMA web site.

ASMA East
The 2012 Coast Guard Art Collection Exhibit of 21 works went on view at the Salmagundi Club, New York, June 7-15. ASMA Signature Member Louis Stephen Gadal received the 2012 George Gray Award of Artistic Excellence. Other ASMA artists selected for this exhibit were Frank Gaffney, George Rothery and Steve Lush. The exhibit will be on display for 8 weeks at the Federal Hall National Memorial in New York across from the N.Y. Stock Exchange. Please email me if you want more information about COGAP - one of the ways that a marine artist can give back to the brave men who serve our country.

Quoting this email, Don said “Besides being exposed to truly talented artists and their work, many I have admired for years, I have been included in exhibitions I normally would not have had access without the expertise and dedication of this group’s experienced membership, hard working officers and regional directors…..the museum (Cornell) decided upon an exhibit of my art on the day of the opening reception!… I am very grateful and am proud to be counted among this Society.”

Please see the ASMA Region South Prospectus in this issue. Please be working on some fantastic art for this exhibit in 2013 in Gainesville, GA at the Quinlan Visual Arts Center, 45 miles north of Atlanta, GA and on the shores of beautiful Lake Sidney Lanier.

John Bowen, Plantation, FL has a great newsletter through a Constant Contact account - a great and inexpensive way to keep in touch with your patrons. He will also publish a novel this summer about his work as an Air Force illustrator.

George Rothery, Knoxville, TN was featured in the American Artist publication “The Complete Painters Handbook.”

Debra Nadelhoffer has been selected as an Artist In Residency at the Acadia National Park in September 2012.

ASMA West
Alan Ryall and Bob Dykes are facilitating a show and sale of paintings by ASMA West artists at the Knowlton Gallery in Lodi, CA in 2013. Please see Christine Diehlmann’s column for more details.

Mary Ann Bader, COGAP Coordinator, has informed us that the Ventura Maritime Museum will not be able to host the Coast Guard collection exhibit of 46 paintings (mentioned in the Spring issue of ASMA News & Journal). The museum’s renovation is going slower than anticipated. But there will be a show of COGAP art at the Coos Museum in Oregon, August-September, 2013. The new name for the Ventura Maritime Museum will be Channel Islands Maritime Museum.

New ASMA member Clyde Kirkpatrick has volunteered to report on the Coos Art Museum 19th exhibition opening in July and hopes to participate in the Plein Air Paint Out. I would love to hear from more ASMA members who want to report on ASMA exhibits and send in photos of the events!

If you want to paint and see some awesome sailboats, the America’s Cup is coming back to America - one of the events will be in Newport, RI in June/July, 2012. The Louis Vuitton Cup will be in July 2013 in San Francisco to determine the foreign challenger, and the Finals between the American Defender and the challenger will also be in San Francisco in 2013. Please see Americascup.com for dates and locations. BoatUS magazine June/July 2012 has a great article with more details. Seeing photos of these magnificent boats remind me of our dear friend, Willard Bond, who we will all miss, especially his paintings of sail boats - he painted the wind!

ASMA South
The Don Maitz “Pirates & Treasures” Exhibition at the Cornell Museum, Delray Beach, FL, continues until October 28, 2012. The Cornell is promoting this exhibit with a “Summer of Discovery.” Please see oldschool.org for more details. Don Maitz sent a very nice e-mail thanking ASMA, as he feels that his being included in the 15th ASMA National Exhibition directly lead to his being selected for a future show at the Cornell.
Anne Brodie Hill, ASMA Regional Chairperson, is also the Community Outreach Chairperson for the Georgia Watercolor Society. As part of the Fifth Annual Georgia Watercolor Society’s High School Seniors Scholarship Award Show April 1-14, 2012, she decided to select artwork that displayed a marine theme and sponsor these students with a one year student membership to ASMA.

Anne began this quest by informing the public high school art teachers in the counties surrounding the Atlanta area last November 2011, that if any of their students submitted marine theme artwork, they would be considered for this benefit. To her surprise, 7 student’s works, out of 47 works total submitted, were sent in for consideration and qualified for YMAS consideration.

The marine theme works were all hung together on one of the walls in the Limelight Gallery on March 31, 2012, at Binders Art Supplies and Frames in Atlanta (www.bindersart.com). The seven images (from photos taken by ABH) were then sent to several ASMA Signature Members and Fellow Russ Kramer, who unanimously chose “Float,” by Kimberly Wang, to win the YMAS award ribbon (see photo). Five of the seven students attended the reception on April 14 at Binders, and all were very excited about their ASMA student membership. Anne also gave each of the seven students a special award certificate, one of her small “Brilliant” signed prints, and a copy of the 2001 ASMA National Show catalog. Anne hopes to keep in contact with these seven students, who all are going on to pursue their art studies in college.

The YMAS program was initiated by Lisa Goodwin, Austin Dwyer, Hui Lai Chong, Dick Elam, and Lisa Egeli, ASMA East Representative, as part of the 15th ASMA National Exhibition. The first YMAS competition was at the first venue - Cornell Museum in Delray Beach, FL. (see ASMA News and Journal Fall issue 2011). Five student’s work were selected at this exhibit, and each of these students received ASMA student memberships.

**Float** by Kimberly Wang
**Calm & Quiet** by Danielle Sharief
**Calypso** by Kaitlin Cook
**The Marine Year of 2040** by Pasquale Giovanni
**Mindless** by Destinee Roach

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**Young Marine Artist Search**

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Schedule and Program Information

Remember you can choose all or only some of the activities ‘a la carte’ from the schedule of events. Payment for the activities, dinners and selection of your meal choices will be collected via an upcoming ‘sign-up’ form you will receive shortly through the mail. Please fill out the options form completely, and return them to be received no later than Friday, August 31 along with payment to: ASMA, PO Box 247, Smithfield, VA 23430.

This year’s annual weekend will be held in and around Mystic and New London CT, one of the most historic and attractive shoreline areas in New England. Home to Mystic Seaport, The Museum of America and the Sea, as well as the Mystic Aquarium, the United States Submarine Museum, and the New London waterfront (home port of the USCG Barque EAGLE and the Coast Guard Academy), this weekend is shaping up to be full of opportunities for fun and inspiration!

Where To Stay:

We have arranged a group ASMA Annual Weekend rate at the beautiful and nearly-new Hilton Garden Inn, centrally located in Groton, CT. The rate for any or all nights Thursday, September 27 through Sunday, September 30 is $129. There are a limited number of rooms available two nights before and two nights following the AGM dates, at the same $129 rate for those of you who would like to make this into a longer stay.

There is a choice of 2 Queens or 1 King per room. Double Queen rooms are limited, so keep in mind if you need this type of room, please book early. All rooms include a microwave, mini refrigerator and free Internet.

Reservations for the hotel are to be made by each individual member. To reserve your room online, go to: www.mysticgroton.hgi.com. Select the dates desired then type in: ASMA (Group code) in the group/convention code box. This will give you the access to our group rate and room type availability. Guests may also call 1-877-782-9444, or the hotel directly 860-445-6800 to reserve a room.

At check in, guests will be given the option to receive breakfast at a reduced rate of $6.95 per person, per day.

We encourage everyone to stay at our ‘host’ hotel, where we can mingle casually before and after the planned daily activities; however, should you wish to make your own lodging arrangements there are numerous hotels in the area to fit any budget. Keep in mind late September is a very busy time in the area so DO NOT WAIT TO MAKE YOUR RESERVATIONS at our host hotel or others.

How To Get to Mystic/Groton

If you’re flying in, TF Green Airport in Providence, RI is the closest to Mystic/Groton (about 45 minutes) and served by a number of leading airlines including USAir, Southwest and Continental, as well as by all the major rental car agencies.

You can also fly in to Bradley International serving Hartford/Springfield, which is about 1 hr. and 20 minutes from Mystic.

By car, Mystic is about halfway between New York City and Boston off Interstate 90, in the far Southeast corner of Connecticut.

Mystic is served daily by Amtrak, as is nearby New London more frequently. From TF Green Airport you can take a shuttle train into Providence and transfer to Amtrak if you would like to arrive by train. Taxis are available for the short ride from the New London train station to our host hotel in Groton.

THURSDAY SCHEDULE

The ASMA Annual Weekend traditionally begins on Friday morning with meetings of the Board of Directors and Fellows. However, as in past years, we expect a fair number of attendees to arrive Thursday afternoon and have planned a special treat for those who wish to dine and socialize that evening.

Note: All times listed are tentative, and could change slightly due to final scheduling needs.

7:00pm: Early Arrival Dinner at World Famous Abbott’s Lobster in the Rough, Noank

Outdoor picnic-style dining at a Mystic area landmark featuring views of Fisher’s Island Sound and pleasure vessel traffic at the mouth of the Mystic River. Steamed shellfish and lobsters a specialty. Choose 1-1/2 lb. Lobster or Roasted Half-Chicken dinner; includes corn on the cob & chips, New England Clam Chowder, Steamed Clams and Mussels appetizer, lemonade or tea, and carrot cake and coffee dessert. Other soft drinks and local Cottrell beer and wine will be provided as well. Transportation by Member’s shared cars.
FRIDAY SCHEDULE

All of the day’s activities will be held at Mystic Seaport, The Museum of America and the Sea, a historic recreation of the 19th century shipbuilding town, which includes fascinating exhibits of seafaring, whaling, ship building, rowing, art and models and a magnificent collection of in-water historic vessels including the Gloucester schooner L. A. DINTON, the schooner yacht BRILLIANT, the Steamer SABINO and explorable while undergoing a fascinating restoration, the whalship CHARLES W. MORGAN. For more information on Mystic Seaport go to www.mysticseaport.org.

Note: Attendees will be admitted to the Seaport grounds free of charge after tours of the Collections, whether or not you take the guided tour. Additionally, Mystic Seaport is offering a three-day unlimited pass to the Museum for the price of one daily admission ($24) should you wish to return Saturday and/or Sunday, and $5 off Annual Memberships which would entitle you to discounts in the bookstore and gift shop as well as yearly free admission.

1:00 to 3:00pm: ‘Behind the Scenes’ guided tours of Mystic Seaport’s rarely seen and expansive collections building, including treasures of marine painting, models, scrimshaw, documents and all manner of maritime ephemera.

3:30pm: Half-hour guided cruise of Mystic River aboard the SABINO. America’s only surviving steam-powered passenger vessel.

4:15pm: Fellow Don Demer’s painting demo on the grounds of the Seaport.

6:00pm: Cash-bar cocktails at the Maritime Gallery at Mystic Seaport, where attendees can peruse the 33rd Annual Mystic International Marine Art Exhibition, followed by:

7:00pm: Dinner ‘al fresco’ at the Boathouse on the grounds of the Seaport. Plated dinner of your choice of Herb Roasted Breast of Chicken with Oyster & Crimini Mushroom Sauté & Crispy Sage or Baked Mystic Market Crab Cakes with Chipotle Aioli or Grilled Portobello Stack with Seasonal Vegetables, Fresh Mozzarella and Tomato Coulis. Inludes appetizers, salad and dessert.

8:30pm: After-dinner Member’s Slide Show presented by ASMA President Russ Kramer.

SUNDAY SCHEDULE

10:00am: Special group-rate admission to the Mystic Aquarium, the Northeast’s premier aquarium and home to Dr. Robert Ballard’s Institute for Exploration. On exhibit in September is Ballard’s and former Walt Disney Imagineer Tim Delaney’s, “Titanic – 12,450 Feet Below” which brings the Titanic’s timeless history to life. Captivating imagery, breathtaking recreations, emotional soundscapes, hands-on activities and thrilling entertainment transport you to the historic moment of the sinking and ocean-bottom resting place.

12:00pm: Box lunch and roundtable discussion or group plein air painting activity to be determined.

Transportation:

Group transportation via motorcoach will be provided for a fee for those who do not wish to drive themselves to the Seaport on Friday and to dinner on Saturday.

We look forward to seeing you in Mystic Country in September!

Thanks,
The 2012 AGM Committee:
Russ Kramer
Kim Shaklee
Peter Maytham
**An Artist Paints the Titanic**

Fred. Olsen Cruise Lines was proud to be the cruise line chosen by Miles Morgan Travel for its transatlantic Titanic Memorial Cruise in April 2012, to honour the memory of the ill-fated liner.

The cruise line’s Balmoral carried 1,309 guests – many of whom donned detailed period costumes – from Southampton to New York, departing on 8th April 2012, on the voyage that the R.M.S. Titanic was destined never to complete. Guests from 28 different countries joined together on this special commemorative cruise to pay their respects: some were relatives of those who died, or survived, and were following in their family’s footsteps; others were just fascinated by the story of this tragic event, a century ago.

Thousands of residents lined the quayside and streets to welcome the ship in Cobh, Ireland, and a special Memorial Service was hosted on Balmoral over the site where the R.M.S. Titanic sank. Guests also visited Halifax, Canada, where so many of the victims of the disaster were finally laid to rest.

The Titanic Memorial Cruise continued from New York to Southampton on the return leg, arriving back in the UK on 29th April 2012. Courtesy Fred. Olsen Cruise Lines.

**Editor’s note:**

In this issue we begin a Two-Part article on Member Jim Flood’s memorable once in a lifetime event, accompanied by his lovely wife Tina. In Jim and Tina’s words, this fascinating “working trip” story should be of interest to both artists and historians. If you think it was easy... read on! Sounds like a great script for a movie...

**Jim:**

In 2011, being aware that the next year, 2012, would be the 100th anniversary of the Titanic tragedy, I began to think about some painting that might be significant and yet different for the anniversary. I didn’t know if I would have time to do it. An artist’s life, as you know, is a mad toboggan of ups and downs. However, in September, we had a nice commission which was quite lucrative, so I began the painting. I had been thinking along the lines of a What-If painting; the original concept would portray the graceful liner coming up the Hudson, with the historic early towers of 1912 Manhattan, as a background. This actually became What-If #2, and was a commission which actually came about as a result of a suggestion from a client who had purchased several paintings of mine in the past. He suggested to me that I paint Titanic actually being docked in her pier 59 berth at the Chelsea Piers in Manhattan, with hundreds of carriages and thousands of people in the foreground, so this is the painting I actually started in September 2011. The work took three months and a lot of research went into it. I even purchased a book on Warren and Whitmore, famous beaux art architects who had designed the Chelsea Piers. I finished the work early in December and debuted the painting at a Christmas party at Mr. Black’s house, at a gathering which included several people in the maritime industry. One of the guests was a senior captain for RCCL who was scheduled to be a lecturer in April of 2012 on a Titanic Memorial Cruise which would include such luminaries lecturing, such as noted maritime author, Bill Miller. The cruise would involve two ships, MS Azamara Journey, proceeding from New York to Halifax, and thence to the site of the sinking for a memorial service, and then back to New York. The other ship, MS Balmoral, which would depart Southampton England, 100 years to the day, and retrace the route of the former voyage, but omitting hopefully, the tragic result, but substituting a very moving memorial service at the site of the sinking. Captain Wright was very much taken with my work, so he undertook to see if it would be possible for me to travel on board Azamara in order to wear period apparel (which I do as a standard) and to paint a painting in the Atrium of the ship for the entertainment and edification of the passengers. The authors of the cruise, Miles Morgan Travel, apparently had been looking for an artist in fact to do this very thing, and they were delighted with my work and with the idea, and so we seemed all set to go. However, Miles Morgan, as a courtesy, informed one of the lecturers who was also a well known maritime artist, who would be making a presentation and not painting, that I might be traveling along. But he objected strenuously to the idea of my being there for reasons unknown. The opinion was that I was not in his contract, so that was that. Torpedoed.

**Tina:**

It was late November 2011 and our friend Jay invited us out on his annual boat trip with some friends. It was at this party that we met and became friends with Capt. Bill Wright and his wife Kiki. At Jay’s request James had brought with him his latest painting, RMS Titanic Arriving at Chelsea Piers, 17 April 1912. Everyone was fascinated with the painting that displayed the ship and pier in all their glory as well as a huge flock of onlookers including carriages, horses, and some high style 1912 fashions. In further discourse we learned that Capt. Wright would be lecturing on board Azamara
Journey for her Titanic Memorial Cruise in the coming year, and couldn’t help but ask, James having been on lecture tours before, if Capt. Wright could put in a good word with management of the cruise as to perhaps having James board on the tour with him, perhaps execute a painting of Titanic during the voyage – maybe it could be auctioned off near the end of the voyage, with a percentage of the proceeds going to the voyages’ chosen charity...

Thus it began.

The first choice was to tour on Journey, as she sailed out of NY Harbor and we would be in good company with two friends on the lecture tour. After the incident with the other maritime artist, Harbor and we would be in good company with two friends on maybe it could be auctioned off near the end of the voyage, with a painting of Titanic during the voyage – the cruise as to perhaps having James on board the tour with Capt. Wright running the forefront, followed by recommendations from Commodore Ron Warwick and Bill Miller.

This time it was disaster that put everything on hold. Costa Concordia had capsized with tragic results that overshadowed everything and anything to do with shipping. Bill Wright was now heavily involved in traveling back and forth to meetings and had far more important issues to attend to. A long silence followed concerning the memorial voyage and James thought for sure he would not be asked.

That was, until he received a call two weeks before the Balmoral was to sail. Could he manage? Yes of course, no problem...

But there were problems: Finding a replacement house sitter (there had been an initial arrangement) was top on our list. Get all bills paid in advance – the usual items that come along with a near month long travel, including rush ordering my passport renewal (we win no awards for forethought). Then came rush ordering parts, some US, some UK. Updating clothing was essential as part of the tour was to dress in period style. Not a great problem, as James has dressed that way most of his life, but a bit of a challenge for me.

Two sets of paints were required: one to ship to our friend David in Kent, one to travel with us by air. A bit tricky, since James paints with custom colors that he has developed over the decades. No color ever runs out that he doesn’t replenish it and make sure that the sample of dried paint on top mates with the wet paint inside. Add that to running a business – we were living in a three-ring circus.

At long last all was set up and we were headed to the Miami airport, constantly checking money – ticket – passports; are they still on hand? But we had no idea how much entertainment was in store for us at the airport. At great time and labor we had managed to ship the two large canvas reproductions that were to go on the ship as part of Jim’s presentation. That alone was an accomplishment as our hosts were unaware that the looming Easter holiday was making quick shipping nearly impossible. However, we still had easel, paints and painting supplies, stretched canvas, a stack of art paper digital reproductions to sell or hand out on the ship, and costume, which included two hats. Fortunately, one was on Jim’s head. The other we were to watch in horror as it was pulled out by TSA for examination. As they began to attempt to put it back into the luggage it was apparent to us that it would be damaged. James was livid, leaning over the dividers, waving his arms and crying out, "stop – stop – just give me the hat. Don’t try and put it back". Three supervisor’s later we had the hat, but nowhere to place it but my head. It went down over my ears. Combined with the safe-for-travel comfy clown sized shoes I looked like an attempted Charlie Chaplin remake. Our success in no way helped with TSA’s attitude as they plunged their way into our luggage; opening paints, attempting to spray the water bottle, and examining liquids under a microscope. In all they appeared very much like a pack of monkeys on the rampage.

Flight to London – uneventful and downright relaxing as we had chosen two seats in the very back and so were to ourselves. Sure - we were close to the bathrooms, but it was a night flight and there was little activity. Each seat had a personal screen and movies and such available as well as global satellite. Once we were bored traveling about the globe, James chose a Margaret Thatcher movie, and I, a secret Harry Potter reader, decided to watch the movie which I found quite disappointing as it was very much like all other current movies that I have totally lost interest in. Sleep was impossible.

We arrived at Heathrow on time – but got held up in Customs as only I had one of those insta-pass type passports. It was a long line and by the time we made it out to our luggage and met up with David, he had already been waiting for some time. What a sight we must have been – the two of us loaded up with more luggage than three could carry. Happy hellos and then we then broke up the luggage as best we could between us and headed out to the train. Oh dear - long lines and we would never be able to get the luggage on. David, a frequent traveler, said that he had never seen Heathrow so crowded. The three of us ended up taking a more expensive, but easier to-get-on-with-our-luggage train. Then on to Victoria station via a cab with a driver who was an expert on tessellation and miraculously managed to get the three of us and our boxed entourage into the cab. From Victoria Station we managed to get the train to Herne Bay. The devil of it all was this one arrangement of two suitcases on a cart that kept coming apart at all the wrong times. We arrived at Herne Bay bruised and exhausted. Many hurrahs for David – whom without which we would probably still be wandering around London.

At long last – home at our Herne Bay Post for rest and rehab only to be immediately assaulted by messages and phone calls. The canvas DR’s were trapped at customs due to the absence of a clearance number that no one apparently knew needed to be on there in order to get the package through to the ship yard. Many – many calls later that was resolved. Then there was the message from UPS at the front door. We had missed – by 15 minutes –

Continued on Page 26
delivery of 200 heavy weight envelopes that had been ordered. After many more phone calls, it became apparent that our only option, with a holiday coming up, was to take a detour on our passage to Portsmouth and pick them up at a UPS distribution center outside of London.

On to Portsmouth – we divided up the luggage – James and some luggage went by train, while David and I managed to get the rest into his (David’s) car. We picked up the box of envelopes outside of London – the box was much larger and heavier than we expected, but we managed to find a place for it. The trip to Portsmouth was uneventful except that goldenrod was in full bloom and so teary-eyed most of the way and into the next day. Interestingly enough, we made it to the hotel in Portsmouth within 15 minutes of each other.

Lovely hotel – an ancient building by US standards, but beautifully refurbished by a fine couple from Australia, everyone quite friendly. James visited the Portsmouth Maritime Museum while David and I walked around Portsmouth, got lost, and found our way back, met up with James and headed back to the hotel. The rooms were great as was the service, but the halls narrow, the stairs steep, and our rooms high up. We had intended to go to Duke of Buckingham for dinner– our favorite place when in Portsmouth, but it had closed its dining section, so we had dinner at the hotel. Unfortunately, the food was traditional British awful, but the ale made up for it. Tired again, but not wanting to break a tradition, James and I went to Lord Pembroke’s Pub (longtime owned by the Bretts - one of Jim’s family names) where we were served free drinks while James played the piano and sang – then off to sleep in our hotel. Breakfast was surprisingly excellent – then to get the car out of the garage, packed up, and once more – James by train, David and I by car, luggage split. On to Southampton, the final leg of our UK journey.

Southampton Port. Now it begins. Passengers are lined up to travel upstairs for boarding. The line moves slowly, in part due to a gauntlet of photographers surrounding the base of the elevator and journalists at the top. Upstairs teams of historians were running about with their lot in history to display. Interviews. Cameras. As I stood by James while he was first being interviewed, another reporter came up to me and asked if I was related. “He’s my husband”, I said. “No, no!” he cried impatiently. “Are you related to anyone who was on the ship – the Titanic?”

Oh, everything was Titanic from then on. One of the teams of historians had people dressed up as different passengers and crew from the original Titanic. They went about speaking to everyone as if we were all boarding the Titanic. Appropriately attired newspaper boys were handing out daily news circa 1912. Journalists were everywhere grabbing interviews. Many of the costumes were outrageously well put together. My own was designed more like that of a clerk with the intention of giving me freedom to run up and down the stairs of the ship as in the days of the art classes. It was barely noticeable in this sea of fashion.

James and I hung around until nearly the end to board. I must have been tired for before we passed through the metal detectors I just tossed my change onto the floor; quietly though, no one noticed. One tires of being barked at to go through all these ridiculous maneuvers. No wonder we rarely travel.

Jim:

When we boarded the ship, one of the reporters snapped my picture and it was published in England under the caption “The Captain Arrives Aboard”. I was interviewed again in the main lobby and tried to come up with something intelligent and witty. We then went down and found our cabin, which was way up forward on the starboard side, deck 4, the first set of portholes that would show on that deck. Sailing time was very festive, with a band aloft on the Lido deck and a good many folks in period costume milling about with cocktails, dancing (with some Irish step-dancing), and generally having a good time. It was good to be back on a large ship again, the first we’d been on since intermittently teaching art classes on Queen Mary 2 in 2004 – 2006. Going afloat, we ran into Commodore Ron Warwick of Cunard Line, (former captain of QM2), and his son Sam, a well known ocean diver, author, explorer of famous shipwrecks. It was good to see them, and they reminded us that they had arranged a dinner table for us and two other friends at the 8 PM main restaurant. We remained on deck as the ship wended its way down Southampton water, passing Cowes on the Isle of Wight, past Osborne House, one of Queen Victoria’s residences, past Portsmouth in the distance on the left, and out to sea, where the cold wind drove most folks inside. Later, we went down to the cabin, up forward, to dress in period evening dress for dinner. In the restaurant, our company included the commodore and his son, myself and Tina, and two additional very interesting people. The first - a very fine French gentleman named Michel Perrin, who is involved with a bookshop or more in France. There he displays ship models that he has built, and they are fine specimens, indeed, judging from the photographs. And then – to our surprise - we were delighted to see at our table Terry Bell of Tazmania, Australia, who had attended one of our art classes on board Queen Mary 2 a few years earlier. We remembered him quite fondly as he had been one of the few students who had chosen to paint the Titanic in our class.

As we got further out of the lee of the Isle of Wight, the wind got a lot stronger (force 8) and built up a very heavy sea. Our ship had a length of 715 feet and she had the usual heavily flared bow (approx 45 degrees) and she tended to pound quite a bit, which made things like climbing the stairs a bit of a challenge; you did your stair climbing on the down plunge and paused on the upswing. It also made painting an image of Titanic quite interesting.

MS Balmoral • Photo courtesy Fred. Olsen Cruise Lines

THE PAINTING BEGINS...
PART TWO WILL APPEAR IN THE FALL ISSUE

AN ARTIST PAINTS THE TITANIC
that Alan and Bob sent out so I present it to you as written (in the hopes that more of you will jump in). The Knowlton Gallery in Lodi, California, showcases contemporary representational landscape and figurative paintings and photography, with an emphasis on representing fine artists who love and work within a two-hour radius of the gallery – San Francisco Bay Area, Central Valley, Sierra Foothills and Sonoma County. This area is home to many nationally renowned artists and the Knowlton Gallery is privileged to be able to offer the public an opportunity to view and purchase their work outside the major art hubs of San Francisco, Santa Fe and Scottsdale.

The Knowlton Gallery is owned and operated by Robin Knowlton, who has lived in Lodi since 1989. The gallery is located in the heart of downtown Lodi, on the second level of Woolworth’s Place. In addition to the main exhibition gallery there is an adjacent annex space for workshops and where additional works by the Gallery’s roster of artists is exhibited. Robin Knowlton is also involved in the selection, commissioning and placement of art for private and corporate clients.

In a departure from its usual emphasis on landscapes and figurative works, the Knowlton Gallery will host a juried exhibit and sale of maritime paintings by artists who are members of the American Society of Marine Artists and who reside within ASMA’s Western Region.” This sounds like the future!

It is my distinct pleasure to talk to you in depth about one of ASMA’s present day heroes, our Treasurer and Managing Director, Peter Maytham. We were a somewhat sinking ship when we had to cope with the loss of our long-time Managing Director and dear friend Nancy Stiles, who did “everything ASMA”. Peter volunteered to help out by “temporarily” acting as Managing Director in addition to his Treasurer duties. That was 3½ years ago ….. and he’s still guiding our ship! This is actually quite fitting since Peter is a Navy man, Peter Maytham, CDR, USNR to be precise.

Early on during his years of active duty, while stationed aboard the brand-new Atlantic Fleet destroyer, USS John Paul Jones (DD-932) back in the fifties, Peter met our own Dick Moore, painter par excellence of all things naval, and more. By Dick’s account, he “taught Peter everything he knew about the Navy”, making sure for example that Peter, junior in rank to Dick at the time, knew not to step on Dick’s head getting out of the upper-bunk in their stateroom. Dick even trained Peter to spit-polish his shoes! Years later, when Dick was President of ASMA, it was Dick who brought Peter into the Society in 2000 (Peter likes to say he was “conned” into it by Dick!), who saw the need for someone with clear-thinking, organizational and business experience to take over as Treasurer.

Now, although Peter is a great appreciator and admirer of Marine Art, he does not paint! But he does collect. He owns 26 of Dick Moore’s paintings – watercolors, oils, prints, pencil drawings. Many are of ships, including the USS John Paul Jones; the USS Limpkin that Peter commanded; the USS Maine; the Wanderer, a whaling ship; Moshulu, the four-masted steel barque where we all had a lovely dinner aboard at Philadelphia’s Seaport during the 2008 AGM; several depictions of the Maytham Line tugs in Buffalo Harbor in the 1890s; several clipper ships. Then, there’s a series of watercolors of 18th century houses in Colonial Williamsburg; the Maytham family Greek Revival home in the charming seaport town of Southport, CT on Long Island Sound; street scenes in Concord, MA where Peter lived for a number of years; the cottage in Canada overlooking the shores of Lake Erie, in the family for more than 80 years; and, of course, Smithfield, VA, where he currently resides and conducts ASMA business. Peter’s home has got to be a treat to visit.

Peter may not paint, but he can speak French fluently, which ultimately led him to an affinity for things international, especially European. He started French in the 6th grade and did so well that after leaving Loomis prep-school, he received a scholarship from the American Field Service (ambulance-drivers during both World Wars, one of whom was Earnest Hemingway in WWI) to spend the summer of 1950 with a French family. He was hosted by “a wonderful family in Paris with six children, one of whom, and his family, are still close friends after sixty-two years”, and still exchanging visits.

After Paris, Peter entered Yale (graduating with first academic honors). At Yale, he took as many different courses as possible, planning to go on to law school and then the Foreign Service. Several subjects he took included a number of art courses, including an oil-painting course under the well-known modernist artist Josef Albers! However, Foreign Service was not to be, as the draft reared its head in the form of a notice for a pre-induction physical. Fortunately, a visit by a favorite uncle, navigator on carriers in the Pacific during the war, led him to the Navy.

Peter received his commission in 1955 through Officer Candidate School in Newport, RI. As his father before him, he went to flight-training at Pensacola; but, upon completing ground-school and before staring actual flying, he was disqualified because, he was told, he would “eventually have eye problems” (which occurred nearly 20 years later!). Requesting a destroyer in the Atlantic Fleet as his next duty station brought Peter the good fortune of meeting Dick Moore when they were both assigned to the Pre-Commissioning Detail of the USS John Paul Jones, being built at Bath Iron Works in Bath, Maine, commissioned in the Spring of 1956 at Charleston Naval Shipyard in Boston, directly across the pier from the USS Constitution. Dick and Peter shared a stateroom and many interesting, and at times harrowing experiences on fleet operations in the Atlantic, the Caribbean, and with the 6th Fleet in the Mediterranean, until Dick left the ship and went on to Princeton Theological Seminary where he met his lovely and charming wife, Toshii. Maintaining contact with JJP shipmates over the years through the John Paul Jones Association, Peter is now President and Secretary of the organization, to which Dick also belongs. The two shipmates have been close friends and best buddies for 56 years (“abusing each other mercilessly”). Dick was the main reason for Peter’s move to Smithfield, VA in 1997, as Dick and Toshii had retired to nearby Hampton.

After a nearly-four-year tour of duty aboard the John Paul Jones, serving in all shipboard depts. (Engineering, Deck/Gunnery;
Operations), Peter received command of the **USS Limpkin**, a Fleet Minesweeper, home-ported in Norfolk, VA, which took him on operations from the Gulf of St. Lawrence to Caribbean, the Panama Canal and many places in-between. Following a successful, two-year command-at-sea tour (the “brass-ring” for every naval officer), Peter received a “choice” billet for a junior officer ..... Operations Briefing Officer to the Chief of Naval Operations, with collateral duties as Officer-in-Charge Navy Flag Plot (War Room) and CNO Graphics Office, OPNAV Staff, Pentagon. There, he experienced numerous “flaps” (military term for “crises”), culminating in “being in the middle of the action” during the Cuban Missile Crisis in Oct. 1962! Coincidentally, Peter’s commanding officer in the Pentagon, **Bob Walker**, is now a member of ASMA, and was instrumental in arranging the wonderful 2010 AGM in New Bedford, Mass., bringing together the **New Bedford Art Museum** (host for the last venue of the 14th Natl. Exhibition) and the **New Bedford Whaling Museum** which hosted a reception and the AGM meeting itself.

While being on the Navy’s “fast track” for promotion and more challenging opportunities, Peter reluctantly resigned from active duty to join his father-in-law’s family company, Simplex Time Recorder Co. in Gardner, Mass., and to be better able to care for a daughter who eventually succumbed to her illness at the age of 4½. Nevertheless, he continued his Navy career in the Naval Reserve, serving our country for a total of 30 years before retiring in 1985.

From 1964-1981, Peter advanced within the ranks of Simplex’s World Trade Division, starting as Export Manager, Scandinavia; then Director of Marketing; followed by overseas assignments as General Manager of Simplex-France, Simplex-Belgium, and a European marketing stint at a newly-established European HQ in London. It was during this period that Peter added German as another language, teaching himself, using his “ear” for languages, his daughter’s college grammar-book, and drawing on his knowledge of Latin, which is grammatically identical to German.

In 1982, Peter joined ADT Security Systems at the European Headquarters in Brussels as Vice President Marketing, quickly taking on additional responsibilities, at times concurrently, as Director International Accounts; General Manager for ADT-France, ADT/Allied in Ireland; member of the Board of Directors for ADT-France, ADT-UK, ADT-Ireland, and ADT-Greece. Taking early retirement from ADT the end of 1996, Peter returned to the U.S., taking up residence in a house he had built in Smithfield, VA, and was soon back in Europe as a consultant, having founded SecuriAdvis Ltd., a security systems consulting firm, of which he was President until his second retirement in 2004.

Peter has four children, two married daughters (Nici and Margo), two sons (Peter, not a Jr., and André) and four grandchildren. Any leisure time he can find after doing all of his ASMA jobs are occupied with a variety of volunteer activities: the USS John Paul Jones Association; Ebenezer Methodist Church as Chair of the Church Council, serving on the Executive Committee, Treasurer, Board of Trustees, and member of the Finance Committee. He also is an active member of the Colonial Virginia Model A Ford Club (owning three: 1930 roadster; 1930 Tudor; 1931 Coupe … plus a 1955 Chevy Bel Air 2-dr hardtop, identical to the one he bought upon being commissioned in the Navy in ’55; and a 1983 Porsche SC911 Targa).

There’s an artistic strain in Peter’s family, all of whom back to his paternal great-grandfather came from Buffalo, NY. His father, a First World War naval aviator, flying reconnaissance blimps, was an art editor and market research executive in the advertising field. Peter’s brother Tom, upon receiving his MFA, also from Yale, became Head of the Painting Department of the **Boston Museum of Fine Arts** for more than ten years, followed by five years as Associate Director of the **Seattle Art Museum**, then twelve years as Director of the **Denver Art Museum**. Currently, he’s President of an art consulting and appraisal firm in Denver, Art Advisors Ltd.

Peter and his family are wonderful examples of what knowledge and hard work can achieve, not only for themselves but also for all the organizations and people for whom they’ve worked and served. We at ASMA are so grateful that Peter Maytham decided to become a part of our society.

I send my thanks to both my Historic Preservationist daughter and to **Lisa Ægeli**, our ASMA East Regional Representative for giving me the opportunity to participate in Baltimore’s 1812 celebrations. They both sent me news of the collaboration of the **Crystal Moll Gallery**, the Baltimore Office of Promotion and the **Arts and Star Spangled 200, Inc. Star-Spangled Sailabration Festival** exhibition to coincide with the Tall Ships visit to Baltimore’s Inner Harbor. The exhibition had two venues, one at the **Crystal Moll Gallery** and the other at the World Trade Center. I didn’t have any oil paintings appropriate so submitted five photographs of 1812 era schooners. All five were accepted and exhibited in both locations.

Baltimore is Annapolis’s closest big city and I spent many years as a child and teenager growing up in Baltimore. (I met husband, Billy, when we were both in the same Baltimore grammar school.) I hope you have been keeping up with **Charlie Robinson’s** articles on ASMA’s 1812 virtual endeavor in co-operation with the U.S. Navy. Some of our members who have contributed to this are **Mike Killelea** working with the Naval History and Heritage Command; **Del-Bouree Bach** will provide the narration since he is also an opera singer and voice-over narrator; art by **Patrick O’Brien** on the site and poster, illustrations by ASMA artists to be decided throughout the year; **Ann Mohnkern**, an ex-corporate attorney, is handling the consent forms for artists participating; **Mimi Merton**, who has book publishing experience is gathering the inventories of artist’s submissions and talking to the artists to obtain high resolution images to scan, Charlie’s brother **Dana Paul Rogers Robinson** is writing an original work drawn from several dozen songs popular in America in 1812 as well as music from the European countries significant to the war. Check out that website www.ourflagwasstillthere.org.

With this example of volunteerism in ASMA, I hope you all will take the time to fill out the survey included in this edition of the NEWS. Many hands make the job easier. We are not asking for blood. We just need a little help from many hands to keep ASMA the great art society that it is.

Don’t forget to send in your reservations for Groton/Mystic’s AGM in late September. Fall in New England is hard to beat! An artist’s paradise! Besides, getting together with fellow artists and old friends will make memories to last a lifetime.
ASMA, together with the Quinlan Visual Arts Center, Gainesville, Georgia
Present
2013 ASMA South Juried Exhibit Prospectus
for the exhibit titled
“Cruising Southern Waters”

1. The Quinlan Visual Arts Center will host the 2013 ASMA South Juried Show, titled “Cruising Southern Waters.” The exhibit will be open to the public from June 13, 2013 to August 17, 2013. The exhibit will accommodate two and three dimensional artwork. All current ASMA members in good standing are eligible to submit artwork for this show. Please see www.quinlanartscenter.org for information about this prestigious non-profit community arts organization, located 45 minutes north of Atlanta, GA.

2. Only gallery or museum quality framed original paintings with a combined height & width no greater than 60” (not including frame), scrimshaw and sculpture will be eligible. This includes oils, watercolors, acrylics, pastels, drawings and graphics (which comprises etchings, engravings, serigraphy, and collages). Submitting artwork for an ASMA exhibit is an affirmation that the artwork is original, doesn’t infringe on any copyright, and that the digital image you send is an accurate representation of your artwork. Images of your work may be used for promotional purposes.

3. Digital images of 1 to 3 works may be submitted for entry, starting on March 1, 2013, and must be received by April 1, 2013. Images must be submitted as 300 dpi JPEG images with the longest dimension 8”. Include the following information with each: A. Artist name, B. title, C. medium, D. size of work, E. 50 to 225 word description of the work, F. value of the work. Also please include a 150 word biography for the exhibition flyer and brochure. Copy images to a CD and mail to Anne Brodie Hill, 7720 Appaloosa Trail, Gainesville, GA 30506. Your CD must be labeled carefully in magic marker with artist last and first name - e.g. Smith, John.

4. Please pay the entry fee of $7.00 per entry (3 entries would be $21) by making a check out to ASMA with “ASMA South Exhibit” on the “For” line of your check, and mail with your CD entry to Anne Brodie Hill at the address above. Or pay online on the ASMA website in the “Make Payments” section.

5. Notification of acceptance in the show will be emailed (or sent via USPS mail only if no valid email is provided) in the week of May 12, 2013. Upon notification of acceptance, your work is committed. No substitutions will be accepted. Judging for the show will be done by an ASMA jury, consisting of an ASMA Fellow and Signature Members not in the exhibit.

6. Due to the non-profit status of ASMA, artwork may not be offered for sale or sold during a regional ASMA show. Artist contact information will be available at the venue, but work in the exhibit will not have a price tag. Anything sold after as a result of the show, would be a private arrangement between the artist and any interested party.

7. All artwork will be insured by the venue while in their possession, but each artist must insure their work when in transit to and from the venue.

8. Work accepted for inclusion in the show must be delivered to the Quinlan Visual Arts Center the week of June 3-7, 2013, by hand or shipped. Each piece must be labeled on the back with the artist’s name, address, phone number, title, medium, size, and value. Work must be shipped prepaid and insured, using only a carrier (UPS or FEDEX) that provides door to door delivery. Attach prepaid return shipping labels in an envelope to the back of each artwork. The Quinlan Visual Arts Center will reuse your shipping container to return your artwork, using the prepaid label enclosed in the envelope. Artwork shipped in poor quality containers that cannot be reused will not be accepted in the show. Please do not use any Styrofoam peanuts - bubble wrap works better! Please consider using Air Float shipping containers (800-445-2580) www.airfloatsys.com - they are expensive but reusable and very strong! When you call to order, mention that you are a member of ASMA. They have offered us discounts in the past! Mark shipping containers “ASMA South Exhibit” and address to Quinlan Visual Arts Center, 514 Green Street, Gainesville, GA 30501.

9. The opening reception will be held on Thursday, June 13, 2013, at the Quinlan Visual Arts Center from 5:30 to 7:00 PM.

10. Hand delivered artwork must be picked up after the close of the exhibit during the week of August 19, 2013. Shipped artwork will be shipped back to the artist based on the prepaid return shipping label you supplied with your art.

11. Contact Anne Brodie Hill at 770-718-7586 or annebhill@aol.com with any questions regarding this exhibit.
Far horizons and infinite skies are the hallmark of Paula Holtzclaw’s art. Best known for her landscapes celebrating areas still untouched by industrialism, her depictions of its beauty, unspoiled by man show her concern that these last wild places may soon vanish.

Always a willing and eager student, every day is a commitment to honing her artistic skills. “I believe that an artist’s education never really ends, whether formally educated or self-taught, it remains a lifelong pursuit. I am convinced that my being a self-taught artist helped me to ‘find my own voice.’” Paula has studied at Scottsdale Art School with Joni Falk, Linda Gooch, and Jeff Legg and with Scott Christensen at his studio in Idaho.

Paula’s work is included in many national juried and museum exhibitions, some of which are the Oil Painters of America, American Impressionist Society, International Salon of Fine Art, Scottsdale Salon of Fine Art and the Gilcrease Museum. Southwest Art Magazine featured Paula and her studio in the “My World” section of their September 2011 issue. Paula was a finalist in American Artist Magazine’s 2010 and 2009 Cover Competitions. She was named one of Southwest Art Magazine’s “21 over 31” artists to know November 2010, and also as one to collect by Southwest Art, July 2009.

Although I paint many subjects, I am happiest when painting “anything Coastal”. Be it boats, our beautiful marshlands here on the East Coast, or that gorgeous California coastline. I have always felt most at home near or on the water, and this has found its way into my paintings.

Paula resides in a small North Carolina community just south of Charlotte, (where the horses outnumber the people) with her husband Chuck, and constant companion Timber, her “velcro” Golden Retriever.

“After years of painting out of a spare bedroom, I finally completed my studio space almost 5 years ago. It was built as an addition, attached to my home. I wanted to make it easy to access, especially for evening painting. I have good natural light from all directions, but also installed overhead “daylight simulating” track lighting. It’s often a lot messier than in these photos, but it truly is my sanctuary!”

Paula is a Signature Member of the American Society of Marine Artists, American Women Artists, the National Oil and Acrylic Painters Society, and Women Artists of the West. She is an associate member of Oil Painters of America, and the California Art Club. Paula’s work may be seen at her website: www.Paulabholtzclawfineart.com

“I choose to paint what is beautiful and meaningful, knowing that this act of celebrating and communicating the beauty in this world has the power to uplift and inspire.”
SIGNATURE MEMBER PATRICK O'BRIEN RECEIVES AWARD AT NATIONAL PRESS CLUB

The National Maritime Historical Society honored ASMA Signature Member Patrick Lyons O'Brien with its Distinguished Service Award at a dinner ceremony held April 12th at the National Press Club in Washington, D.C. He was recognized as “one of America’s outstanding maritime artists, who used his remarkable ability to capture the age of sail by painting all the sea battles of the War of 1812, helping to bring to life the story of the War of 1812 and the Age of Sail.” ASMA Fellow and NMHS member, Charles Raskob Robinson, presented the Award.

Prior to the ceremony, Patrick’s mother, Molly (Maureen) O'Marah O'Brien (on the right in the photograph), his wife, Allison Cogley O'Brien (on the left), and Robinson – all three of whom had often teased Patrick about his usual hair disarray – presented him with an antique comb, brush and mirror set. Here he is seen checking out the successful use of the set while his son, Alex, and father, Charlie (a Navy Academy graduate), look on.

O'Brien was in distinguished company for the other two recipients were Admiral Bruce DeMars, USN (Retired) and Bruce K. Farr, OBE. The Admiral, a submariner in the Navy for over forty years, rose to become the four-star Director of the Navy’s Nuclear Propulsion Program but he received the Distinguished Service Award for his role in promoting the history of the Navy in his capacity as Chairman of the Naval Historical Foundation. Connecticut Senator Dodd, who has been closely associated with the Navy’s nuclear submarine force and its main base at New London, CT, made the presentation. Bruce Farr, who is Director of Farr Yacht Design, Ltd. of Annapolis, MD and is recognized as one of the leading international racing yacht designers, received his Award from George J. Collins, the former CEO of T. Rowe Price.

Copies of the Spring Issue of the ASMA News & Journal, in which O'Brien was featured on the cover and in the Notes from Brush Hill column, were rushed from the printer directly to the event in time so they could be given to each of the guests. It was a professional, polished dinner ceremony much enjoyed by all. Member Robert Tandecki was made a Signature Member of the National Watercolor Society NWS. Robert also has a painting “Rescue” in this year’s US Coast Guard COGAP exhibit. It's a watercolor of a rescue of a man overboard in the Gulf of Alaska. “Funny thing is that some years ago I was the only passenger on an Alaska ferry in mid winter. Since I was the only one they asked if I wanted to be their dummy in a rescue practice so I said 'sure'. They put me in a basket overboard (without getting wet) and pulled me up a couple times. I was younger then and it was fun but now that I’m older I wouldn’t do it for anything.”

Signature Member Larry Moore, won two awards this year during the Carmel Art Festival. His painting “Lobos Looking North”, a 16” x 20” in oil, won an honorable mention and his quickdraw painting, “Flowers in May”, a 12” x 16” in oil, took the top prize of best quickdraw. The quickdraw competition is a 2-hour event featuring the 20 prize winners from the show.

The Mystic Maritime Gallery, Mystic, CT will feature “Art of the Great Transatlantic Liners”, an exhibit of original paintings by Maritime Gallery artists., July 30 - September 16, 2012. Signature Member and past President Robert Semler will have one of his latest paintings of the liner SS United States in the exhibition. Titled “Nation’s Pride”, the painting depicts the maiden voyage of the ship on the afternoon she won the coveted Blue Riband speed record, besting the time set by Cunard’s Queen Mary. Although laid up in Philadelphia, PA, the vessel still holds the speed record to this day.
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