New Feature! see page 6 each issue for important ASMA news and announcements

2011 ASMA AGM
Savannah Marriott® Riverfront
Savannah, Georgia
Sept 29, 30, Oct 1, 2011
All details will appear in the spring issue of the ASMA News & Journal

Start planning today and put this on your calendar

Visit our Web Site at: www.americansocietyofmarineartists.com
It’s a thrill and an honor for me to have been elected President of ASMA, and rest assured I will do everything possible to further our goals and continue the policies that today have resulted in a very healthy and vibrant Society.

I’m a believer that the first rule of effective leadership is to have big ears - open to good ideas wherever they may come from. To that end, if you have thoughts or insights you think may help the Society grow and thrive, please feel free to contact me anytime by e-mail at russ@russkramer.com. I really look forward to what you might have to say.

Most of our 500-plus members don’t see how much work it takes - all volunteer - to run ASMA. From our Board of Directors to our Officers, Fellows Management Committee and other Committee members, a great amount of time and effort is given to organizing and running or Society, from simple day-to-day matters to major undertakings like our upcoming 15th National Exhibition. The many folks who offer their time and good judgement to our Society are deserving of much appreciation from all of us.

If you enjoy membership in ASMA, and especially if you benefit professionally from it, I’d like to ask you to consider contributing something back. It’s easy to become more active, from helping organize our regional activities to sitting on one of our Committees, and your efforts could make a big difference in how we benefit others in the Society now and in the future. Contact your Area Representative (listed on Page 26 in this issue of the ASMA News & Journal) and find out how you can contribute. Not to mention it’s fun - a great way to form lasting friendships and associations with like-minded artists while taking pride in supporting a worthy cause.

As we approach the upcoming National Exhibition, with a full-color catalog needing to be designed and produced, along with executing an extensive advertising and public relations effort, I’d especially like you to consider volunteering if you have expertise in these disciplines. Please contact me directly if you’re interested in helping out.

2011 promises to be a very exciting year for us - in mid-May a jury of the Fellows will select the best eighty-or-so works from our Members’ submissions to comprise our 15th National Exhibition, which will debut October 27, 2011 at the Cornell Museum of Art and American Culture in Delray Beach, Florida, and travel to seven more venues across the country over the following twenty months. We’re also working on creating some additional and exciting new features and benefits to your membership beginning this year.

Finally, it’s important to recognize the great contribution a couple of key people made after we tragically lost Nancy Stiles in 2008. This forced us to re-invent the Society’s operations, and affected all aspects of it’s government, from financial controls to membership services and communications. Thanks to former President Ian Marshall’s vision and steady leadership, and then acting Executive Director (now Managing Director/Treasurer) Peter Maytham’s business disciplines, we not only emerged from this period of crisis but have expanded and prospered. ASMA is in your debt.

Mystic, CT
ON THE COVER

“HMS Ramillies off Block Island”, Watercolor, 16” x 10.5”
by Victor Mays

The 74-gun HMS Ramillies under the command of Captain Sir Thomas Hardy led the blockade of Long Island Sound in 1813 with a particular intent to keep the USS United States under Captain Steven Decatur, his captured prize the HMS Macedonian and the US Sloop-of-war Hornet bottled up in the Thames River at New London, CT where they had taken refuge.
Happy New Year, everyone! ASMA begins its 33rd year!

This will again be a tight issue so my diatribe will be short and sweet. I do want to alert you on everything that we have for you this issue.

Charlie Robinson is featuring three artists this time, and they are truly outstanding examples of our membership’s high quality marine art. Our cover artist, Vic Mays, is a “Fellow Emeritus” of the Society and has been with ASMA as far back as our very first exhibition. Vic’s watercolors amaze me. I know they will you, also. Signature Member Anthony Davis has been a member for quite some time and his oils are stunning examples of mood and color. Hiu Lai Chong, also a Signature Member, is one of our newer members, and her plein air paintings sing with life. I had the pleasure of meeting her in Sarasota where she attended her first Annual General Meeting.

Speaking of AGM’s, our 2011 meeting will again be held in the southern part of the USA, this time in a grand place for marine artists, Savannah, GA. With all of the old world southern charm and an historic waterfront area, it will be an ideal setting for our next get-together. Our hosts this year will be Mike and Fern Karas. They have been negotiating since returning from Sarasota and have inked a contract with the Savannah Marriott Riverfront hotel, right on the water in the heart of Savannah’s historic district. So please plan now for the last weekend in September, 2011. The Marriott, following the example of the Hyatt Regency, has offered ASMA members additional days at the prevailing ASMA rate before and following the example of the Hyatt Regency, has offered ASMA its 33rd year!

We have two new 15th National venues for you to check out, The Art Museum of Southeast Texas and the Mobile Art Museum.

Although we touched on it in the Fall issue, Christine Diehlmann has written an in-depth account of our Sarasota AGM in her column, “Christine’s Log Book”. After reading it, you will swear you were in attendance. We promise you we will return in the not too distant future. The Hyatt Regency is anxious to have us back and everyone who attended is ready for a return engagement.

Signature Member Richard Boyer sent me a very interesting article on his 5-day plein air trip down the San Juan River. Is is quite lengthy and divided into chapters, by day. The first installment begins in this issue and will continue until his entire trip unfolds. His paintings are stunning examples of this beautiful country.

I dug back several years and decided to run some past articles that I feel will greatly interest our newer members, as well as enhancing the memory of our older ones. With the availability of full color now, the first one that benefits most is past-president Dick.

Continued on Page 27
Christine Diehlmann

diehlmanseaart@comcast.net

As promised, I am going to take you to the Sarasota AGM so that everyone can feel that they were there, too. This is a great time for me to mentally travel down South since at present here in Annapolis it is snowing with gale force winds whipping up the snow and sending our very tall Poplar trees dancing. Billy and I are no strangers to the Florida Gulf Coast until about ten years ago; Billy’s family maintained a beach house on Redington Beach, which is a non-commercial area between St. Pete Beach and Clearwater. All of our children grew up loving the Gulf beaches since we usually took them out of school twice a year to go to Florida. All of the schools now have gotten so strict; parents have lost their ability to expand their children’s minds in non-traditional ways. We gathered up the kid’s school books and took them along. Usually, by the time we came back the girls were more than a week ahead of the class.

With this in mind, we flew down to Tampa and stayed several days on St. Pete Beach to revisit our old haunts. Many of the attending members also came early or stayed late to soak in some rays. We went to our favorite restaurants, visited our old house and walked the beach on which we had logged hundreds of miles in years past. It was interesting to see that the huge pink building seen from a distance from our curving coastline was no longer a veteran’s hospital but a super luxury hotel now. The biggest difference we noted was the increase in new condo building all up and down the coast – beautiful ones. The thought occurred that a move down south would be nice but then again we are Marylanders to the core. The trip from Redington to Sarasota is a little more than an hour, so we stopped at John’s Pass for lunch at Bubba Gumps and consumed delicious shrimp while sitting by the water watching the boats, pelicans and blue herons.

Bob Semler and Val Sandell were on hand to welcome us to the Sarasota Hyatt Regency with a welcome packet full of local information, schedules and Anne Brodie Hill’s name tags. These three members of the 2010 AGM Meeting Planning Committee did a fantastic job preparing for what many of us consider the best AGM in recent history. Peter Maytham is the silent partner in all AGM planning and indispensable in his roles as Treasurer and Acting Manager. Why was this one of the best ever AGMs? There were a lot of factors responsible, the flawless planning; the four star hotel, the intimate Boat House atmosphere for our dinners, the sunny warm weather and, of course, the water and boats in the harbor. However, if I had to pick one reason, it would be the gathering places, especially the extensive harbor and pool deck with nearby food and drink service. It was so casual and comfortable to pull up a chair and visit with old friends anytime or chat a bit on the way to or from an event. We did have a special room for ASMA gathering but we actually took over the whole hotel. Several of my fellow members of the Board of

News From The Foc’s’le

A Fellow in the American Society of Marine Artists, Loretta Krupinski is exhibiting her Maine maritime history paintings at the Maine Maritime Museum in Bath, Maine from November 19 through February 7, 2011.

Through the Maine Arts Commission, her paintings will also be exhibited in Augusta, Maine at the State House, Cross Office Building, The Blaine House (The Governor’s residence) and the offices of the Maine Arts Commission from Mid-February through Mid-May.

“White Angel,” a sculpture by Barb Janisch, has been added to the exclusive Campbell Mithun collection as their 2010 Christmas Angel. “Steeped in history, but designed for the future,” is Campbell Mithun’s critique of this commissioned Limited Edition work.

Barb combined the line and stylized posture of medieval art with contemporary minimalism to create this sculpture. She created this Limited Edition work for Campbell Mithun from sustainable white clay mined in the US and processed in Minnesota. “White Angel” stands 5’ tall and has a 4 1/2” wing span. For further information contact Barb Janisch at 612-834-9879 or email her at janischstudio@aol.com.

Corinne McIntyre’s painting, “Snow at Grimes Cove”, was accepted into ArtinME, the State-Wide Juried Art Exhibition. The Jurors were Philip Isaacs, Art Critic and Writer for the Maine Sunday Telegram and Dennis Gleason of Gleason Galleries in Portland and Boothbay Harbor. The exhibition ran from October 15 - November 16 at the Boothbay Region Art Foundation in Boothbay Harbor.

“I painted this on a very cold day along the ocean at Grimes Cove.... With warm clothing you don’t mind... and once you get into “the zone” you don’t notice anything but being at one with nature.”

“Rejoice II” by Signature Member Cathy Ferrell was part of the Laumeister Second Annual Competition, Bennington Center for the Arts, juried by Sherrie McGraw, August 14 - December 19, 2010. Artists were selected nationally.

“Exuberance” and “Splash”, both bronze, were juried by Mort Solberg into the Art of the Animal Kingdom XV, Bennington Center for the Arts, June 12 - August 15, 2010.

Continued on Page 25
To the Membership from
Ian Marshall

I should like everyone to know that I was completely blown away by the presentation of the Iron Man award at the Bob Skemp dinner on Saturday night of the annual weekend. I was left speechless! It was a bewildering moment, and I do want now to say thank you so much for this completely surprise gesture.

The President's Column in ASMA News had to be “put to bed” before we went to Sarasota. I had a pretty good idea who was likely to be elected the next president, but it was not yet official. I want to take the opportunity now to tell you how much confidence I have in Russ Kramer, how very pleased I am that he has taken on the job, and to wish him every success.

Ian Marshall, past president.

ADVANCING YOUR MEMBERSHIP

Invitation to submit portfolios for election to become Signature Member or Fellow.

TO APPLY TO BECOME A SIGNATURE MEMBER - Deadline April 15, 2011

• Applications are to be made on-line through Juried Art Services, www.juriedartservices.com.
• A portfolio with at least 12 images is to be submitted, identifying the title, size and medium of each work, together with a brief résumé, name, address and email, and stating whether you are already a Member or have ever been a Signature Member.
• Signature Members are entitled to use the initials ASMA after their name, and exhibit their works on the ASMA website. (Fees additional)
• A non-refundable submission fee of $75.00 is payable on-line by credit card.
• Specifications for digital images: Follow JAS instructions for uploading.
• Candidates are asked for Biography information to be typed online, or you may submit additional material by mail. Candidates are advised to choose their images selectively: the committee will be looking for a consistent body of artwork, not just one or two individual items of good quality.

TO APPLY TO BECOME A FELLOW - Mail Deadline April 15, 2011

• Applicants submitting for consideration to ASMA Fellow status must first be a Signature Member in ASMA. Signature Members, particularly those who have exhibited with ASMA for some years are encouraged to apply for election to the Fellowship. Fellows are entitled to use the initials F/ASMA after their name.
• Applications are to be made by MAIL. Submit a disc with a minimum of 20 images, identifying each image: title, size, medium, and roughly the year of execution.
• Submit at the same time a Word document with résumé, and a check for $130 non refundable - (marked “Fellowship Application fee”). Checks are made out to ASMA.
• Specifications for digital images: 150 dpi at 8” x 10”. Sculpture requires 2 views of each piece.
• Mailing Address: Len Mizerek 333 East 14th Street, Apt. # 7J, New York, NY 10003.
• Deadline: MIDNIGHT EST ON APRIL 15, 2011.
• The Fellows are responsible for maintaining the artistic standards and managing the artistic affairs of the Society. Those members submitting for Fellow should do so with the understanding that, if elected, he or she will be encouraged to contribute to the Fellowship or the Society in some fashion best suited to their individual artistic excellence and/or professional experience.
• For questions, contact Peter Maytham (757-357-3785; asma1978@verizon.net).

Although Signature Members & Fellows MUST submit at least one entry, ALL ASMA MEMBERS ARE ENCOURAGED TO SUBMIT WORK FOR JURING
This marks the beginning of the sixteenth year of this column. It started with articles addressed to ASMA members noting (thus “Notes”) the tools, innovations and inventions I employed in my studio here at “Brush Hill” (the name given this modest pre-Revolutionary farmhouse in Eighteenth Century deeds). Over the years the audience has remained the same but the focus for more than a decade has been on what our members have to teach us by their life example, professional techniques and approaches. The thorough presentation and documentation in these articles of the lives of our Society’s artists have prompted the Smithsonian, the Library of Congress, the T. J. Watson Research Library at the Metropolitan Museum of Art in New York, and other institutions to collect them for the public and posterity. In order to enhance the reading experience while still providing the expected documentation, I present credits as endnotes (designated alphabetically) at the end of the article while I keep matters related to the story conveniently located and in large font as footnotes (designated numerically).

In the last issue we met the enthusiastic and colorful Signature Member, Jim Gray. The opening scene in that article had us back in 2003 in the Ryman Auditorium in Nashville, TN when the Tennessee Governor presented Jim and fellow artist (in music) Dolly Parton the state’s Distinguished Artist Award. This reference to the Ryman Auditorium surfaced evidence that the ASMA family is not only found across the country but also across history. Signature Member Anne Brodie Hill from Gainesville, GA reported that she is the great-great-grand niece of the evangelist Reverend Samuel P. Jones who, at one of his famous revivals in 1885, converted the hard-living, gambling and wayward - but financially very successful - riverboat Captain Thomas Ryman to see the light. In gratitude for and as an expression of his redemption, the Captain built the Union Gospel Tabernacle in 1892 to accommodate the throngs who were also followers of Reverend Jones. A half-century later it became the “mother church to country music” in 1943 when the Grand Ole Opry took it over. When the Opry moved in 1974 to its current location, the building reverted to its builder’s name, Ryman Auditorium.

This time we meet Emeritus Fellow Victor Mays, one of the nation’s leading maritime historical watercolorists, Signature Member Anthony Davis who...
Denison was an appropriate choice for Lynnabeth for she was least a couple of paragraphs longer. He finds himself torn between successful careers as a physical therapist and fine artist in pastels and oils, and Signature Member Hiu Lai Chong who just seven months ago traded a promising career as an artist in a successful video game developer company for the excitement and uncertainty of life as a full time fine artist. Those readers who are interested in the life stories and evolving careers of our fellow artists are in for a treat as we examine three very different stories.

LEWIS VICTOR MAYS, CAPTAIN USNR, RETIRED, FELLOW EMERITUS, MADISON, CT
An Officer and a Gentleman, Historian, Author, Artist and Illustrator

In looking at my file on Vic Mays this fall, I saw an envelope he addressed to me in his exquisite handwriting; it was postmarked four years ago. The envelope contained his life story, as he saw it, typed out on a single page. So I knew it was time for me to get on with interviewing him and see if his story might be at least a couple of paragraphs longer. He invited me to his house in Madison, CT located on the Long Island Sound coast. I pulled up at the appointed hour – 11:00 in the morning to find him and Guinevere, his nine-year old greyhound just back from their morning walk. In an attempt to shed some of the time-consuming chores of homeownership, a few years ago he, his wife and their dog moved into this charming community where others maintain the grounds. The interior was very familiar, with furniture from their previous house just a stone's throw to the east in the Grove Beach section of Clinton, CT. Vic's studio was as tidy and efficient as his previous one; using pencil, pen and ink and watercolors to illustrate (usually small historical maritime scenes), he does not need much room. He works at a desk in front of a window just as before in Grove Beach but no longer has the grand view across the salt marshes he enjoyed then.

All looked basically unchanged but it was not the same for Vic's beautiful and charming wife, Lynnabeth Olwin Mays was absent. She died suddenly in 2008. They met in 1950 a year after Vic had graduated from Yale University where he completed his ROTC and received his commission in the Navy. He and Lynnabeth, who was younger (b. 1930) and attending Denison University, met at a silver anniversary party of family friends. Vic still recalls the scene vividly.

A “grey Packard sedan pulled up and out stepped the most beautiful woman in the world! It was, for me, love at first sight.” That may have been, but Lynnabeth had to finish college so it wasn’t until 1953 that they got back together. The following year they married and moved into a house on the Mystic River in Noank, CT. Three years later they bought an 1819 Federal-style house on Main Street in Clinton and over the next dozen years had two sons and a daughter. When the children had grown, Vic and Lynnabeth downsized and moved nearby to a Grove Beach home on the edge of the coastal salt marshes in Clinton.

When Vic dropped anchor in Clinton, it held firm. He is proud of the town and its place in American history – for instance the fact that the first classes of Yale were taught in the Congregational church rector there. He recently celebrated the town’s role in the War of 1812 with a beautifully illustrated history he wrote, The Events in Killingworth Harbor 1813-

1814. (See the HMS Ramillies on the cover.) But he has also been engaged in many of the town’s affairs over the years – playing important roles in school, municipal, historical, land use, land conservation and church activities.

The Seth Thomas clock - a family heirloom that marks time on the mantle in the living room - reminded us that an hour of conversation had passed and it was time for lunch. Vic had invited me and made reservations at the Sarba Gallery/Restaurant in Clinton where Vic sometimes shows his sketches. (Mays’ work is regularly shown at the Mystic Maritime Gallery in Mystic, CT, the J. Russell Jinishian Gallery in Fairfield, CT, the Edwards Gallery on Block Island, RI, the Kirsten Gallery in Seattle, WA among other places.) Marek Sarba and his wife Barbara lovingly restored the home of
Civil War Major General Horatio Wright kept the blockade of Long Island Sound in 1813 with a particular intent to keep the USS United States under Captain Steven Decatur, his warship, out of the hands of the British – much to the chagrin of the hero of the battle of Trafalgar in 1805. Sir John Jervis, the British admiral, was so upset by this act of naval prowess that he ordered the battleship HMS Ramillies under the command of Captain Sir John Prior to attack the American ship with a particular intent to capture prize the HMS Macadonian and the USS Starboard, which was built for the warship’s maiden voyage from New Bedford around the Horn to the Pacific. The American ship was, he was able to write and illustrate two more adventure books, Action Starboard, a 1956 novel set in the War of 1812 and Dead Reckoning, a 1967 thriller involving a high school student who accidentally gets entwined in a case of Soviet espionage. He won another Boys’ Club Gold Medal in 1956 for his illustrations in Trail Blazer of the Seas.

Throughout his long and prolific career Mays has illustrated books for such well-known authors as Jean Lee Latham, Nancy Bond, Patricia Wrightson, Stephen Meader. He has illustrated over one hundred books, including many biographies of famous Americans. He won a Coretta Scott King award in 1970 for Martin Luther King, Jr., Man of Peace (1969). Both his writings and his illustrations are historically oriented with emphasis on the eighteenth and nineteenth centuries and scholars and critics have praised them for their attention to detail and accuracy.

Vic had one of Marek’s specialty grilled sandwiches while I tried his Polish ravioli. We sat under a portrait Marek had done of Victor and talked about his early career. In 1953, while Vic was on active duty in Panama, Houghton Mifflin published his first book which he had written previously written – Fast Iron, an adventure novel set aboard a 19th Century New England whaling ship. Mays’ senior thesis at Yale was about whaling so he was well qualified to provide both historical fact in the text and accurate illustrations. It won the Gold Medal in the Boys’ Clubs of American Junior Book Awards in 1954. When the young married couple moved to Connecticut Vic took up book and magazine illustrating to make a living. Relying on agents in New York City to generate business, he has always been able to work at home – perhaps another reason why he is so attached to his local community. As busy as he was, he was able to write and illustrate many biographies of famous Americans. He won a Coretta Scott King award in 1970 for Martin Luther King, Jr., Man of Peace (1969). Both his writings and his illustrations are historically oriented with emphasis on the eighteenth and nineteenth centuries and scholars and critics have praised them for their attention to detail and accuracy.

Victor loves history, the sea and a good tale so it is no wonder publishers who produced books that relate to one or all of these turned to him to illustrate them. Many, like his own, were meant for young readers so it is no accident that a treasure trove of his work in this arena is found in two of North America’s leading research centers in the field of children’s literature. The de Grummond Children’s Literature Collection housed in the McCain Library and Archives on the campus of the University of Southern Mississippi has a couple dozen of these books (including his three) and these are listed in the endnotes. Another cache of similar books he illustrated is found in the Kerlan Collection, part of the Children’s Literature Research Collections at the University of Minnesota Library; these titles are also listed in the endnotes.

In 1961 he wrote and illustrated a book, Pathway to a Village: A History of Bronxville. Born in Manhattan to Lewis Victor and Sara Fadely Mays on July 2, 1927, young Vic spent his first years in the City where his father worked in the New York office of a Boston investment firm. “My parents were transplanted to the City from central Indiana and became increasingly concerned about the quality of education I was receiving at what was known as the ‘Little Red School House’ whose faculty and philosophy were extremely progressive if not Marxist. So in the ‘Thirties they moved to a home thirty minutes north of Bronxville, just north of the City, and enrolled me in a more traditional school system. In 1945 I enlisted in the Navy and was called into service before my Bronxville High School graduation.” That was the beginning of a rewarding career in active and reserve duty that lasted over thirty years. The Navy certainly put its best foot forward because early on it sent him to Ohio State University to generate business, he has always been able to work at home – perhaps another reason why he is so attached to his local community. As busy as he was, he was able to write and illustrate two more adventure books, Action Starboard, a 1956 novel set in the War of 1812 and Dead Reckoning, a 1967 thriller involving a high school student who accidentally gets entwined in a case of Soviet espionage. He won another Boys’ Club Gold Medal in 1956 for his illustrations in Trail Blazer of the Seas.

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Notes From Brush Hill

University for the ROTC program; he transferred to Yale in 1946 and continued his studies, graduating and earning his Ensign’s commission in 1949. For Vic, these were formative years. He loved the Navy and developed a great appreciation for the three subjects in his combined major at Yale: English, History and Fine Arts. The experience would shape the rest of his life. “I was in Naval Intelligence and involved in a whole range of activities – from sub training, sea duty, participating in NATO exercises, serving in London, attending the National War College, participating in surveillance activities, etc. During the Korean War I served in the Caribbean Command (now known as the Southern Command) from 1952 – 1953 in Panama. My last command was an intelligence unit located at the Underwater Warfare Center in New London. I retired in 1978 as a Captain in the Navy Reserve.”

Upon his retirement from the Navy, Vic decided to discontinue illustrating books and magazines and become a full time artist, focusing on 19th and early 20th Century British and American sailing vessels. In the nearly thirty odd years he has pursued this, it is clear his interest lies more with depicting smaller working craft such as stone sloops, oyster carriers, coal and lumber schooners than the more celebrated clippers. But he has also done his share of larger ships - such as the beautiful renditions of British frigates and ships of the line he did in his recent work on the War of 1812. Whether the vessel is small or large, it is rarely depicted alone. Vic is interested in the environments these vessels worked in. Using historical data he reconstructs harbors, wharfs, yards and the like in which to place his vessels. His exquisite detail and sense of color attract collectors from around the globe. Mystic Maritime Gallery testifies to this as well, having awarded him Best in Show twice and given him six Awards in Excellence. Peabody Essex Museum in Salem, MA, the Mystic Seaport Museum and the Submarine Force Museum in New London all have his work in their permanent collections.

Mays’ ability with watercolor, his thorough understanding of his subject matter and his historical accuracy is the subject of a thesis done by Laura Ann Klepeis who participated in the Williams College – Mystic Marine Studies Program in 1995. Klepeis put Vic’s work in historical and contemporary perspective in her thesis Three Marine Watercolorists: Antoine Roux, John Leavitt and Victor Mays. Ange-Joseph Antoine Roux (1765 – 1835) came from a family of ship portraitists in Marseilles, France and beautifully and accurately documented in watercolor ships of the era – usually in the setting of Marseilles harbor. John Faunce Leavitt (1905 – 1974) came from the sea and a seafaring family in Maine to become a boat builder, author and watercolorist – a combination of interests that suited him perfectly as the Assistant Curator at Mystic Seaport where he worked for many years. Laura Ann Klepeis’ analysis of these three artists, with a common interest in ships but with very different backgrounds, makes for interesting reading and puts Vic’s skill and approach into a tradition spanning three centuries that makes one appreciate his work all the more.

Vic was involved in launching our Society back in 1977-1978. The timing was perfect for, as we have seen, he retired from the Navy and a career of book and magazine illustration to focus...
on his art. A young woman by the name of Maryann Murphy brought a great deal of energy to the initial effort to create the Society and, although she dropped out of the picture soon thereafter, 12 Victor Mays was one of the artists she enlisted to participate in the first exhibition. “During the opening days of the show I attended an ASMA organizational meeting. I’ve never been an arty sort nor a joiner, previously avoiding art societies and organizations; however, at that meeting I met fellow painters who also had sea service backgrounds - Naval, Coast Guard, Merchant Marine, shipbuilding, a Cape Horn3 - a non-Bohemian, nuts-and-bolts bunch who shared my maritime enthusiasms. Invited to work with them in furthering marine art and education in America, I was proud to sign on. Since those early years ASMA has broadened itsAmerica, I was proud to sign on. Since those early years ASMA has broadened its membership and survived shaky finances and heated internal disagreements which historically seem endemic in all art societies. We are beholden to those in ASMA who have kept the flame alive, educated the public and expanded exhibition venues.”

As Vic and I talked, I could not help but think of two stories about him that are vividly lodged in my memory and are telling about the man and the artist. The first was many years ago during one of our early Exhibitions. I spotted Vic standing before one of the very large watercolors fellow Emeritus Willard Bond used to do – near abstract splashes of color depicting the frenzy of an unfolding spinnaker. Brilliant, powerful and confidently rendered - but very different from Vic’s work – which, by the way, comfortably could wear the same set of adjectives. I watched him for several minutes. He did not move. Finally I approached him and asked him for his thoughts. He turned and looked at me and simply said, “I don’t have the courage.” I asked him what he meant. He said, “I just don’t have the courage to take all of that paper and run the risk of ruining it with a few grand strokes!” I saw his point immediately, for Vic was looking at a piece of paper that probably would have provided him a year’s worth paper for the small paintings he is known for.

The other story exemplifies Captain Mays’ soft spoken and gentle-manly manner. Again it was many years back. The Fellows had gathered in a room kindly lent by a yacht club to jury a National Exhibition. Black garbage bags taped on the inside of the windows kept out the light – but also the air. It was a long session and then there appeared on the screen an unbroken series of images each of which was worse than its predecessor. After a while you wanted to cry. It was painful. Loud pleas erupted as each new work appeared. All the while, Vic sat stonically and silently. His example was noted but ignored. And then a really bad slide flashed before us and, to our amazement, Vic spoke. He uttered a painful moan, “Oh.” The room fell silent for we realized he had said it all. Fortunately, good work began to reappear but to this day the Mays’ “Oh” speaks volumes.

After lunch we walked two doors down the street from the restaurant to the 1819 house in which he and Lynnabeth raised their family. It was on the market and was in desperate need of the loving attention they once gave it. Then we drove back to his home and as I was leaving to go back to Brush Hill, he said in a self-reflecting manner that the interview was not as painful as he had anticipated and went on in his modest fashion to sum it all up, “Basically I am an illustrator. I tell things as they were.” But then picked up an exhibition catalog for the 2010 Spanierman Gallery show in New York of the Australian born American painter, Richard Hayley Lever (1876 -1958)14. He asked if I had seen it; I had not. He said that there was a quote in it from Lever that very much resonated with him: “When I paint, it is with a joyful agony.” “The agony,” Vic said, “is knowing how exactly the past watercolor painting is and all of the decisions one has to make – and make them correctly the first time. What color the sky, the sea, etc? On the other hand, there is the exciting joy of knowing that before you is a blank piece of paper and in you is the belief that you are about to create the best work you ever did.” Joyful agony, indeed.

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From China to the Chesapeake: A Marine Artist Sets a New Course with the Aid of ASMA

Seven months ago Hui Lai became a full time artist. She left a successful video game developer after ten years during which she collaborated in the creation of two award-winning games. Her performance during these seven months demonstrates that this affable and enthusiastic young professional is able to direct her apparently boundless energy in a highly focused and effective way. During these twenty-eight weeks, she participated on average in an exhibition every month in the Mid-Atlantic States – taking prizes in many of them – and through her involvement with ASMA, she began to develop a national reputation. She juried two paintings into the ASMA West Coos Art Museum 17th Annual Maritime Exhibit in Coos Bay, OR and another into the ASMA East Regional Exhibition, Blue Water/Still Water that traveled from the Biggs Museum of
American Art in Dover, Delaware, to the Washington County Museum of Fine Arts in Hagerstown, MD and to the Buffalo Naval Park Museum in Buffalo, NY. And she accomplished all of this at the same time she was elected to Signature Member status in our Society.

Actually, when one learns what Hiu Lai was doing in the art world while holding down a full time day job for ten years, one is surprised that she had not jumped ship sooner. While working, she pursued her art in three theaters: She joined a local art league and studied under several instructors in different fields; she became a member of professional art organizations that focused on subjects of interest to her; and, she participated in workshops given by leading artists. It is revealing to see what is "out there" if one makes the effort to find "it" and commit the time to participate in "it." And find and participate she did — soon to realize that she "didn't have enough time for work and art" so she eventually chose art. Signature Member Lisa Egeli, who knows and has painted with Hiu Lai, says, "She absorbs art instruction like a sponge." And she seems to remember most of what she learns as well as who taught it.

In 1999 when Hiu Lai began work for the video game producer, ZeniMax Media in Rockville, MD, she kept an oar in the water of fine art by taking a number of courses at the Art League in Alexandria, VA, a nonprofit visual arts organization that provides a gallery, a fine art school, an art supply store and arts outreach programs.2 Although non-accredited, the League boasts of instructors with a wide — even national and international — following; these all have enjoyed wide press coverage and won significant awards. Robert Liberace is a case in point; known for his Old Masters anatomical drawing, he is also a painter, a portrait painter, a sculpture and teacher — offering workshops throughout the United States and Europe, most having ties with the League.3 Another who taught Hiu Lai portrait painting and sculpture and gives workshops in the States and Europe is Richard "Rick" Weaver.4 Hiu Lai studied color theory under Danni Dawson, seasoned teacher, painter and sculptor; she, like Hiu Lai, studied under Nelson Shanks (See below). The portrait painter Edward J. "Ted" Reed was another of her gifted instructors and his decision several years ago — when Hiu Lai was beginning her own career as a digital artist — to change careers to become a fulltime artist may have been an influence on Hiu Lai’s own decision this past May.5 Other League instructors strengthened Hiu Lai’s plein air skills: Sara Linda Poly, known for her sweeping skies, clouds and Western vistas;7 Ross Merrill, on the other hand, for his direct works often featuring Maine waters;8 and Professor Ed Ahlstrom, for his landscapes.9

Hiu Lai is paints portraits and still life subjects in the studio and landscapes and marines on location. She is a member of the American Society of Portrait Artists and the Portrait Society of America. The former boasts of being the oldest and largest portrait artist patron organization in the world dedicated to furthering the fine art of portraiture and supporting the individual artist.10 The latter organization was established more recently and is dedicated to fostering and enhancing the practice, aesthetics and applications of traditional, fine art portraiture and is open to any artist with an interest in the art of the portrait.11

But it is the plein air organizations she belongs to that provide her with most of her marine art painting opportunities. She says she has always been fascinated by boats so is drawn to them naturally when plein air painting. In fact, it was in this context that she met Signature Member Lisa Egeli and Fellow Len Mizerek and learned about and joined ASMA. She is among the forty limited members of the Washington Society of Landscape Painters (WSLP), one of the oldest active artists organizations in the Capitol area. Tracing its roots back to just before WWI, the purpose of the group - then known as the "Ramblers" - was colorfully captured in a quote by one of its founders, Charles Seaton who wrote:

Footnotes
1 In ASMA West she had two oils, Boat at Dusk (12” x 16”) and Afternoon Race (8” x 10”) and another oil in ASMA East, New Friends (8” x 6”).
2 Founded in 1954, the Art League of Alexandria provides instruction to nearly 6,000 students a year — from adults to those in grade school. Courses are offered on a quarterly basis. Interestingly, the League also works with the courts and social services in Alexandria to reach and engage young inter-city women in a successful program called “SOHO” (a Space Of Her Own).
3 Liberace earned his BFA and MFA from George Washington University. His techniques on various subjects can be seen on U-Tube as well as commercially available DVDs. See, for instance: http://www.youtube.com/watch?v=DCrg7y3Bp0s. He is also active in the Portrait Society of America (discussed later in the text).
4 Weaver studied in New York City at the Art Students League, the National Academy of Design (graduate work in sculpture) and subsequently earned his MFA from the University of North Carolina-Greensboro.
5 Another BFA and MFA from George Washington University, Dawson has been teaching for over a quarter of a century in addition to her portrait painting and sculpture.
6 Ted Reed began his career with impressive academic credentials from two of the nation’s leading academic institutions, earning his BA, summa cum laude; Phi Beta Kappa from Bowdoin College in Maine and his law degree from Harvard Law School in Cambridge, MA. He joined one of the major law firms in Washington, D.C. as a litigator, doing pro bono civil rights work on the side. Although he painted in college, that activity ceased when he became a lawyer but, in 2000, forced to retire from the law with a disabling chronic pain problem, he returned to painting, studied at the Art League of Alexandria and eventually joined its faculty.
7 Born in 1945 and schooled at the Philadelphia Academy of Arts, Poly has traveled and taught landscape painting widely and, like Hiu Lai, is a member of the select Washington Society of Landscape Painters.
"Man is a gregarious animal, and not withstanding a popular belief to the contrary, so is the artist. Like some fish, he runs in schools. Standing more or less aloof from the great mass of practical humankind, he yet craves the comradeship of the select few who understand, and he flourishes best when he forms a coterie of earnest workers ready with their sympathy, friendly criticism, and generous rivalry. This I believe to be the fundamental cause, the raison d’etre of the Ramblers."12

It is evident to historians that the organization was run by artists (many of whom were actually Federal employees wanting to get out into the country on the weekends) for the records are spotty at best during its early years. By the late ’Twenties, membership had grown to 39 and was formally capped at 40 (all male until 1993). The WSLP President, Barbara Nuss, sponsored Hiu Lai to join. ASMA Signature Member Lisa Egeli (and the aforementioned Sara Linda Poly) are among other current female members.

The other group Hiu Lai is actively involved with is the Mid-Atlantic Plein Air Painters Association (MAPAPA). Much like our own Society, their goal is to promote an appreciation of and participation in outdoor painting (verses our marine art and history). They have an on-line newsletter, The Palette, and sponsor competitive plein air events and “dueling brushes” where artists battle both the sun and the clock to produce a work in a very limited time. These events take over a town for two or three days as artists scatter about with their gear creating works that will be exhibited and sold later in the weekend. The October 2010 issue of The Palette reports on the success of two of these in which Hiu Lai participated. In Havre de Grace, MD a town on the Chesapeake where the beautiful Susquehanna River flows into the Bay, Hiu Lai received Honorable Mention; and in Annapolis, MD – also on the Chesapeake - Hiu Lai took First Place with her The Travellit. Using an ordinary wheeled lift for transporting boats from the water about a boat yard – a vehicle as about far removed from beauty as one can imagine, Hiu Lai created an almost abstract composition subtly placing the Maryland State Capitol in the background.13

Hiu Lai has also broadened her artistic horizons by attending a select number of workshop/seminar gatherings while she was still working her day job as a digital artist. At ceremonies hosted by the American Society of Portrait Artists in the Grace Rainey Rogers Auditorium in the Metropolitan Museum of Art in 2000, Richard Schmid (1934 -) received the John Singer Sargent Medal for Lifetime Achievement. In conjunction with this he presided over a seminar about portrait painting that Hiu Lai attended.14 Later, in 2006, Hiu Lai met him again at the Portrait Society of America Conference held in Reston Virginia.

She also attended workshops during the summers of 2005 and 2006 given by Nelson Shanks. To meet the growing interest in representational art Nelson and his wife Leona founded in the late ’Nineties the atelier program, Studio Incamminati - Italian for “those who are progressing.” Shanks has been steeped in the classical tradition from the time he was eighteen when he worked his way through the Arts Students League in New York serving as a class monitor for such great teacher/painters as Robert Brackman (1898 – 1980),15 Ivan Gregorewitz Olinsky (1878 – 1962) and Edwin Walter Dickinson (1891 – 1978). Funded by foundations, Shanks

Footnotes

12 The product of Oberlin College and the Pennsylvania Museum of Fine Arts, Merrill lectures on the styles and techniques of various artists and, importantly, having served as the Chief of Conservation at the National Gallery of Art in Washington, DC, he has an appreciation of the techniques of many of history’s greatest painters. He is a life member of the Washington Society of Landscape Painters.

13 Professor Ahlstrom teaches classes in landscape painting, portraiture, and watercolor at Montgomery College, Maryland. He received a B.F.A and M.F.A. from the School of the Art Institute of Chicago. He was another of Hiu Lai’s fellow members of the Washington Society of Landscape Painters but sadly had to resign because of family loss and other reasons.

14 Founded in 1987, this not-for-profit 501:C.3 educational organization has patrons in all 50 states and in 34 nations and offers year-round programs across the country to provide networking and forums for artists interested in this field. It also publishes a magazine. For more information see their web site: www.asoma.com.

15 See The Palette on line and learn more about MAPAPA by going to their web site: www.mapapa.org.

16 From “A Brief History of the Washington Society of Landscape Painters” as found on their web site: www.wslp.org.

17 The board of this educational organization includes three internationally known National Academicians: Everett Raymond Kinsler, Daniel Green, and Burton Silverman. It offers conferences and publishes its own magazine. For more information see their web site: www.portraitsociety.org.

Notes From Brush Hill

The third renowned artist Hiu Lai had as a teacher is David A. Leffel (1931 -), a native New Yorker who studied at the Arts Students League, Parsons School of Design and Fordham University all in New York City and joined the faculty of the Art Students League where he has become a landmark figure having taught morning and evening classes there since 1971. He also conducts workshops across the country – such as the one that Hiu Lai attended this past October in Timonium, just outside of Baltimore. “To be honest, what I learned in that short time with him had a very big impact on the way I've been painting recently. I also brought his book An Artist Teaches: Reflections on the Art of Painting to the workshop to sign and I was quite surprised and pleased when he did so in Chinese.”¹⁷

Perhaps the most impressive part of the course Hiu Lai Chong has sailed is the beginning. Born in southern China in Guangdong on September 20, 1975 to Wai Wa Cheung, her mother, and Pak Keung Chong, her father, she emigrated in the 1980’s with her brother, Pak Chuung Chong,¹⁸ and her parents to Hong Kong, about 75 miles to the southeast. “I’m the only one in the family that pursued traditional art as a career. My parents never discouraged me from my interest in art, always giving me full support and letting me follow my passion.” They enrolled her in the new and prestigious Jockey Club Ti–I College. Nine years before Hong Kong reverted to the Peoples Republic of China at the end of its 150-year lease to the British in 1997, the Governor of Hong Kong Sir Edward Youde founded the College with generous funding from the Royal Hong Kong Jockey Club, one of Hong Kong’s most select social clubs.¹⁹ This high school had a rigorous academic curriculum but also sought to develop a student’s potential in the visual arts and/or sports. Hiu Lai graduated in 1991 and two years later left for Dallas, TX “to improve her English.” (In this she has been very successful and even has no trace of a Texas accent!)

She first enrolled in the English Program at the Dallas Baptist University in 1993 but transferred to Navarro Community College at Corsicana, TX. There she met her American host family, Becky and Tom Hammergren and Becky’s son and daughter Grady and Chrislynn. Although Becky is remarried and lives in Hawaii, Hiu Lai remains very close to her and views her as her “American mother.” She found the community very welcoming and has fond memories of Texas. At Navarro Community College two teachers in particular left their mark on her. “Sandra Dowd helped me overcome my fear of computers and that put me on a future career path as a digital artist and Tom Sale, who had the most creative mind, helped me think creatively.” She obviously did very well for when she graduated in 1996 the College awarded her the Caston Scholarship, which had been up until that time reserved for native Texans only. “When I told my parents that I was thinking about moving to Chicago to attend the School of the Art Institute of Chicago, instead of telling me to consider a less expensive art school they showed their continuing support, tightened their belts and helped me supplement the Caston Scholarship with as much tuition as they could afford. My brother also helped in every way he could to ease my settlement in Chicago. He even sent me his rice cooker. I was so touched! They gave me the motivation to study hard and not take things for granted . . . nothing came easy.”

“I loved my teachers at the Institute and one in particular - B. J. Krivanek for he made me ‘think outside of the box.’ I would have liked to stay on but I finished my requirements in 1998 and graduated with my class in 1999 receiving a BFA degree and the Fellowship Award for my animation The Grid Lock and my short film After the Facts.” This monetary Award is the prize for the School’s Fellowship Competition that dates back to 1901 and enables recipients to continue their professional growth through advanced independent study, art making, research and/or travel. Hiu Lai’s animation The Grid Lock resulted from her earlier having applied for and the faculty having juried her into the New York Studio Program – a semester or two away from the School directed by John Tomlinson. For Hiu Lai it included an internship with the Japanese design firm New York Zoom located across from the New York Stock Exchange.
and studio time in Tribeca; her crowded subway commute and Wall Street traffic gave her the idea for the film. She put the prize funds toward her tuition.

After graduation she moved to Maryland to begin work for ZeniMax Media. Headquartered in Rockville, MD, just north of Washington, D.C. and with offices in Europe and Asia, ZeniMax Media has brought together over the last twenty odd years a powerful creative force of world-class game developers, artists and designers, programmers, and leading executives and talent from traditional media to produce award winning interactive video games. Hiu Lai's ten years with the firm provided not only professionally enjoyable – if exhausting – work but brought her a husband and laid the groundwork for her next move, to become a fulltime fine artist. Her comments about this experience are quite informative, especially to those of us who have a very limited understanding of digital art making. Hiu Lai worked on two award-winning games, The Elder Scrolls IV: Oblivion came out in 2005 and is a fantasy role-playing game, similar to the Lord of the Rings stories from J.R.R. Tolkien. “I worked mostly on armor and weapons and some sculptures in the virtual world. The second game was Fallout 3, which came out in 2008. This game was very different from Oblivion; it was a post-apocalyptic science fiction role-playing game, sort of like the movie Mad Max. For this title I worked mostly on creating the in-game characters.”

“Sculpting in 3D and painting digitally on the computer helped me understand more about form and shape in nature, how objects recede into distance and come forward, as well as how the reflections and refractions of light move through space. Most of these art pieces go through a three-stage process, starting out with conceptual drawings that reflect the initial look and feel of the game’s storyline. This is followed by 3D modeling (virtual sculpting) of form and shape. And finally the creation of texture maps to apply to the model so that it looks like it's made of real materials - basically a coat of paint.”

“For the concept stage I used pencil sketches to work out the idea and then refined the color details in watercolors or in Photoshop (a digital painting program). After my concepts were approved, I then moved on to sculpting the artwork in a 3D modeling program on the computer, piece by piece: helmet, pauldron, cuirass, greaves, boots, claymore, war hammer, dagger, bow and arrow, shield, etc. For realistic human characters, it required bit more back and forth with subtle tweaks on the face and body structure to make sure the character is proportionally correct and anatomically believable. A lot of life drawing and painting experience came in handy.”

“After the 3D modeling is the texture mapping stage. I would use many reference materials to make metal look shiny, glass look translucent, lava look melted...etc. For more subtle materials like with human skin, there’s more intensive image editing involved. The challenge was to try to make the skin tone and color reflect the gender and age group. This helped me understand and see the color variations in different ethnic and racial groups. The same thing applies to hair and facial hair. Experience with modeling human forms like this greatly benefited my painting from life. When I look at a marsh or a tree, my painting approach would be similar to the way I modeled hair in 3d. Just focused on getting the main form and shape using planes.”

“While I worked full-time at ZeniMax, I also took a variety of art classes at the Art League in Alexandria, VA, which is about an hour away from the office. I’d usually try to leave work early to attend night classes and come back to the office late and make up for the lost hours. At one point, I was taking five night classes and some open art sessions. When there was a tight deadline at work, I had to give up classes and work very late into the night. Sometimes I ended up missing whole weeks of classes. It wasn’t easy, but I did what I could to continue my art education.”

“As time went by, the company started letting me take day classes as long as I made up the hours at some point during the week. So, I’d work half a day, and then take half a day of classes, and then go back to work to make up another half-day’s hours that same day or during the week. I was constantly working, and very exhausted, but I did learn a lot.”

This period of time was made a bit easier thanks to the support and encouragement of a co-worker, Istvan Pely. “He is a very talented digital artist and was the lead artist of Fallout 3. I had met him at the company and he is a workaholic, like myself, so the weird hours worked out well. We both are passionate about visual media and tend to spend most of our time on it.” They did find time, however, to marry in 2004. Pely is from Baltimore, Maryland and became a digital artist interested in video game development at an early age. He published two games, Majestic and Syn-Factor, on his own while he was attending Loyola University in Baltimore from which he graduated in 1996. He later published Zero Critical in 1999. “He’s an extremely talented artist. In his games, he did all of the artwork as well as the programming. His website http://www.movkup.com/ includes a few images he made years ago.” The reader will find some of these – like the locomotive and ship – quite amazing and well worth the visit.
“I have wanted to be a full-time artist probably from the start, when I joined the New York Studio Program, so it was a long time coming. However, the decision to leave ZeniMax Media was not easy. I enjoy working in both digital and traditional media. I continued following up on other artists to try and learn how they managed to make the leap into fine art fulltime. I later spoke to Lisa Egeli about the thought of becoming a fulltime artist, and she gave me some valuable advice. It’s not easy to paint fulltime, but I really needed guts to keep trying and planning. Like David Leffel mentioned in his workshop: ‘If it’s easy, it would not be fun!’ Now that I think back, I’m very glad I did it and am ready to work as much as I can on becoming a better painter.”

Benjamin Franklin (1706 – 1790) had Hiu Lai’s number when he said, “Energy and persistence conquer all things.”

ANTHONY JAMES DAVIS
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Anthony Davis has one attribute shared by successful artists over the ages: A willingness to challenge himself. Although his parents probably saw it while he grew up on Long Island, NY when it may have appeared as the “Numero Uno” syndrome since he was the oldest of four siblings,1 it was perhaps first most evident in high school when he pushed himself physically. Fascinated with how the body works, Anthony put his to the test in track and field and cycling sports. After graduation from West Babylon High School in 1983, he tried college but didn’t cotton onto it so he worked with in his father’s car radio repair business. When that no longer held him, he went to work for a Chevy dealer and that lasted until “I realized I was not living up to my potential.” He recalled his interest in the mechanics of the human body and decided to pursue physical therapy. So back to school, first to pick up prerequisite courses at Nassau Community College and then to the State University of New York (SUNY) at Stony Brook on Long Island. With a BS degree in Physical Therapy in hand in 1993 he went to work for South Bay Sports and Physical Therapy, P.C. in Copiaque, Long Island where he has been for over seventeen years.

On Long Island the Davis family was never far from water and Anthony’s father saw to it that his children took advantage of this proximity. Nevertheless, when Anthony found himself years later in the Caribbean, he realized that he had never sailed before so he took some lessons. “But I returned home thinking, ‘It’s too much like work.’ And I even got seasick the first day out. So I forgot about sailing but recalled that everybody down there listened to Jimmy Buffet; I never really liked his music very much but when I heard it on the radio after returning home, I started to reminisce about the Caribbean. That was the first mistake for it led me to challenge myself with the thought that maybe it wouldn’t be ‘too much work’ if I bought a small sailboat. “So, I purchased a trailerable 14’ day-sailer that I used on the Great South Bay. But after a year of competing with ferry traffic on the Bay, I realized I was in over my head so I started thinking about getting a bigger boat.” He enjoyed the combination of physical and intellectual challenge sailing provided so he did – a 19’ O’Day. “I sailed it for a couple of years until the ‘I want a bigger boat’ bug bit me. I moved up to a 27’ O’Day, which was all the boat I ever could want: shallow draft for the South Shore of Long Island, a wheel, roller furling, a cabin and a head.” He sailed this boat for ten years but, before the “bigger boat bug” bit again, something else bit him.2

The first half dozen years at the South Bay Sports and Physical Therapy, P.C provided the professional challenge Davis had sought and he enjoyed his work and helping others. His clients ranged from individuals, employers, to insurance companies interested in functional capacity evolution, i.e., to see if a disabled worker was capable of resuming work. But somewhere along the line he felt, again, that he was not living up to his potential – that life had more to offer.

Then one morning on TV Anthony saw Matt Lauer interview the severely handicapped artist Chuck Close on the Today Show. Charles Thomas “Chuck” Close (1940 - ) was at the peak of his career as a photorealist when in 1988 he suffered a catastrophic spinal artery collapse. He created his large portraits by painting hundreds – if not thousands – of what in digital photography would be called pixels. He did this by placing a grid of equal sized small squares over a canvas and then, placing a similar grid over a photographed portrait, would create within each square of the grid on the canvas a combination of colors (usually appearing to be rings on a contrasting background color) to replicate the value and hue of what appeared in the grid over the photograph. Up close it is just a series of color combinations making no sense but from a distance it becomes

Sunday Morning - Panel - 8” x 12”
a recognizable portrait. Indomitable in spirit, he rehabilitated himself to the point where he is able to continue to paint in this fashion – but in a far less refined fashion. Museums continue to collect his work.

Anthony was fascinated by what he saw – not only professionally in terms of physical therapy and Close’s rehabilitation to the degree where he was able to be productive again but also the art and how it was created. So soon thereafter he went to New York City to see an exhibition of Close’s work on exhibition at the Modern Museum of Art (MOMA). It got him thinking about art again. When young, Anthony had a knack for drawing and this talent might have been further developed but for the high school fascination with physical activities and sports. He thought art might be the answer but did not know what direction to go in so he bought the full range of mediums – oil, acrylics, water colors, pastels, etc. “Through a process of elimination I ended up with pastels. They seemed to click, so I stayed with them. Then it happened I took a bike trip through the Canadian Rockies and I took rolls and rolls of film. (Clearly he was still interested in physical challenges!) When I got back I rendered some of these images and some local marine scenes into eight or ten pastels and did gicleés of three or four of these. I had an opportunity to show them at the local Wantagh Public Library the October after 9/11. I sold some but more importantly it gave me confidence and encouraged me to press on.

Anthony became increasingly interested in the work of fellow Don Demers. As he reported in an article for this publication in July, 2005,^ “I became so enamored with (it) I felt compelled to travel to Connecticut from Long Island to be present at the opening of his show at the J. Russell Jinishian Gallery (in 2004).” There he met Don, learned about a workshop he planned to conduct in Newport, RI in 2005 and decided to go even though his medium was pastels and the class would be mostly oil. “My focus was to learn about marine art from a man whose work I truly admire.” The April weather did not bless the three-day workshop but Anthony found it most worthwhile and, more importantly, very encouraging. While offering critical comments about the pastel I did, Don said he was surprised to find such “a ringer” in his class. The workshop left its mark in another way: it was Anthony’s first plein air experience – and the cold sea wind made it memorable. “The wind was kicking up (and) after a few hours (it) proved too much for my hands and their ability to grip so it was enough for me.” As we shall see, Anthony would become a champion of outdoor painting, introducing many to the art form just as Don did for him.

A month after the workshop Anthony had a solo exhibition at the Bay Art Gallery in Babylon, NY. He was discouraged with the results even though he did sell some works. But he kept at it and his perseverance paid off. The following year, 2006, he exhibited his work in a number of shows, including the Long Island Maritime Museum in Sayville where he took first place in “Best Description of the Sea.” In 2007 it was a dozen or more shows, including the ASMA Regional at the Krasl Art Center in St. Joseph, MI and three events at Mystic Maritime Gallery - the Wet Paint Event, the Miniatures by Marine Masters and, importantly, the 28th Annual International Marine Art Exhibition. He also sponsored a successful ASMA plein air session at Mystic Seaport that coincided with an exhibition of the work of the late ASMA Fellow Thomas Hoyne.

During the last three years it has been more and more of the same. He was elected a Signature Member of our Society and the Salmagundi Club in New York City elected him an Artist Member. He participated in ASMA’s five-museum 14th National Exhibition in 2008-9 and this past year he was in the three-venue

Footnotes

1 Anthony was born to Robert (now deceased) and Betty in East Meadow, Long Island, NY on February 4,1965. His only sister, Donna, and brothers Robert and Christopher followed.
2 After some years of infrequent use, he sold the boat in 2010 but is very appreciative of his memories of being on the water and how sailing helped “foster a love affair I now have with water and all things marine which helps fulfill my artistic vision.”
3 In 1920 August Heckscher established the Heckscher Museum of Art in Huntington, NY with a gift of 185 works. The Museum now has over 2,100 pieces of art by American and European artists. It has a particular interest in American landscapes, especially those painted by Long Island artists past and present.
4 See their website: www.lij.org
5 A native of Oregon, Robinson earned his BA in education at the California College of Arts and Crafts in Oakland, California and his Master's degree from San Francisco State College in San Francisco. He taught for many years in schools before becoming a fulltime artist but remained an active teacher through his publications, workshops, videos, etc. For the latter, see: www.sijohnrobinson.com.
and for Anthony – and, importantly, for the Society, they kept at it.

While busy providing work to ASMA, the Salmagundi Club and Mystic, and private galleries on Long Island like the Christopher Gallery in Stony Brook and the Gallery North in Setauket, he joined some other plein air painters and formed the Long Island Plein Air Painters Society and is also responsible for creating, organizing (bringing in Northport’s LaMantia Gallery) and curating Northport’s First Plein Air Event; now four years old it has grown into the Northport Plein Air and Classical Music Festival. Don Demers should be pleased to see that in spite of the foul weather and frozen fingers Anthony experienced in that Newport workshop, his exposure to plein air painting was paying handsome dividends for him and the plein air movement. Finding oils more convenient to use while painting out doors, Anthony is spending more and more time as an oil painter.

As his reputation spread, so does his art and influence. Asked by the head of Coast Guard Art Program (COGAP), Anthony gave a demonstration at the Salmagundi Club in 2009. Now The Artists Showplace Gallery in Dallas, TX has contracted him to run a five-day oil painting workshop with demos May 16 – 20 of this year. (The class is limited to twenty; see: www.theartistsshowplace.com. And more people are seeing his work. In August of last year his wave painting was paying handsome dividends for him and the plein air movement. Finding oils more convenient to use while painting out doors, Anthony is spending more and more time as an oil painter.

In order to prepare for the Dallas workshop and others that will no doubt surface in coming months and years, Anthony has started to put his thoughts – is guidelines - down on paper for his own use. He is respectful of techniques other artists use, thinking there is no one way to do things. “Use what works for you.” “No limitations in how to do what needs to be done.” “Not for or against anything – no limitations.” Yet beneath this apparenty loose and tolerant approach are core beliefs. “Effective landscape paintings successfully address basic elements of composition, color, value and perspective. Seascape paintings, in spite of their ever moving primary subject (water), are also landscape paintings ad must address these elements if they too are to be effective. Other elements such as mood and atmosphere come into play and when handled deftly, make the difference between amateur and highly advanced work.”

Talking about his own approach he says, “I need to get my teeth into a work and when I do, I work on it until it sings to me.” That approach appears to be what he is doing with his career as an artist as well, for clearly it is starting to sing to him. And where all of this will lead, time will tell. But for now he says, “I just want to wake up each day and be able to do with my hands what I am capable of, to the best of my ability. I just want to enjoy the journey (something sailing has taught me) for every moment is all we’re ever really guaranteed in our lives anyway.”

Endnotes

1 Anthony Davis, “A Seminar with ‘The Donald’ (Demers, That Is),” ASMA News, July 2005, p. 18
2 Anthony Davis, “Pain and the Artist,” ASMA News, July 2007, p. 16

Charles Raskob Robinson is a Fellow of the Society. He paints at Brush Hill, a studio built in 1752, located in Washington, CT and formerly owned by Connecticut and New Mexico artist Eric Sloane. Some of Charlie’s work may be seen on his website at: www.brushhillstudios.com.

Lord of the Dragon Flies - Oil - 8” x 12”

Before It Breaks - Pastel - 14” x 34”
Art Museum of Southeast Texas
Beaumont, TX

As this issue comes off the press, one hundred and ten years ago to the day, “Spindletop” in “southeast” Texas revolutionized the world’s energy situation. Under the direction of a former officer in the Austrian Navy who had trained as an engineer and had experience with salt mines in Louisiana, Captain Lucas in a nail biting drama punched a hole over a thousand feet down into a geologic formation (an underground salt dome filled with oil and gas that had slowly pushed its way close to the surface) known as “Spindletop.” He was hoping for five barrels per day but the unexpected, unprecedented and uncontrolled “Lucas Gusher” that shot 150 feet into the air had an initial production rate of 100,000 barrels per day – more than all of the other oil wells in the United States combined. Everything changed. The two biggest companies to emerge from “Spindletop,” Texaco and Gulf Oil, established their headquarters in nearby Beaumont and its population went from 9,000 in January to over 30,000 within ninety days. And the oil industry and the world’s geo-politics would never be the same again. It all started in “southeast Texas.”

Oil has been the principal business in the 20th Century but long before “Spindletop” Beaumont was an important regional commercial and shipping center conveniently located on the Gulf and with access to the interior. During WWII it was a major shipbuilding city. And today it boasts of consistently being among the top largest ports in the United States in terms of tonnage.

The Museum was established in 1950 as the Beaumont Art Museum and over the years moved about as it expanded and grew. In 1987 after a major capital drive it was reborn as the Art Museum of Southeast Texas at its current location at 500 Main Street in downtown Beaumont. It will be the third venue for the ASMA 15th National Exhibition which will open on April 21, 2012 and run to June 17, 2012. At that point it will leave “southeast” Texas and head down the Gulf coast to Corpus Christi in “south” Texas, where the Art Museum of South Texas will be our fourth host venue.

Mobile Art Museum,
Mobile, AL

This will be the second venue for the Society’s 15th National Exhibition, following the opening at the Cornell Museum of Art and American Culture in Delray Beach, FL. The Exhibition opens at Mobile January 19, 2012 and runs to April 8, 2012 when it moves on to Beaumont, Texas.

The Society is fortunate to be in the Mobile Museum of Art. In 2002 it expanded its facilities in the beautiful Langan Park and now boasts of being the largest art museum along the Gulf Coast from New Orleans to Tampa with 95,000 square feet and a permanent collection of over 8,000 works of art. In addition to this art from America, Europe, Africa and Asia from the 19th and 20th Centuries, it is proud of hosting world renown traveling exhibitions – so, we will be in distinguished company.

Another reason why our members should be particularly pleased to be at this museum is a survey it took of the public it serves when the full impact of the Great Recession struck. At that time, management wisely anticipated that private and corporate funding would shrink, and state and local financial support would be cut. So to survive, they would have to tighten their belt and, importantly, reconfirm what their public wanted most from the Museum. This was an impressive decision since museum management, often aloof of the public’s interests, is frequently perceived to tell the public what the public should view as art. So the Mobile Art Museum decided to use some of their increasingly limited financial resources to commission a survey. We were told to our delight (but not to our surprise, given the public’s reaction to our exhibitions elsewhere over the years) that their public’s top choice was marine art!

This survey finding would seem doubly logical since Mobile is and has been an important seaport going back to the early 19th Century and was a strategic target for the Union Navy in Admiral Farragut’s “Damn the Torpedoes” attack during the Civil War. As an industrial and shipbuilding center its importance has only grown during the 20th Century. And, if the GulfQuest vision is realized over coming years, Mobile hopes to become the most important marine center in the Gulf of Mexico during the 21st Century. Conceived of fifteen years ago, the project has made steady headway to becoming a reality. Originally named the National Maritime Museum of the Gulf of Mexico, this Federal, state, municipal and private alliance formally launched the project as GulfQuest in the spring of 2009 when they broke ground on the downtown Mobile waterfront. At that time they anticipated opening in the spring of this year. The economy might delay the opening but by 2012 when we are there, it may well be open and, if so, deserves a visit.
In this issue, we begin a series of articles from Signature Member Richard Boyer, from Salt Lake City, Utah, who took a week long plein air painting trip down the San Juan River. The article is separated by days, and since it is very lengthy, I will be serializing it in each issue. I have been to the Badlands, but these scenes he has painted really awed me. Look for the next installment in the Spring issue.

Richard began painting at an early age while still attending High school in Williamsville, New York. He graduated from the University of Utah, where for five years he studied portrait and figurative art under Alvin Gittins. Gittins ability to render the figure influences Richard to this day. After several years in Germany and Sweden (where he met his wife), he returned to Salt Lake City.

Arts In the Parks honored him with the Grand Canyon Purchase Award in 2005, the Purchase award from the Grand Teton Natural History Association and the Marine Art Award in 2003 and 2006. He has also received Judge’s Choice Awards in the Arts In the Parks competition for both 2000 and 2001.

He shows with “Oil Painters of America”, “Salmagundi Club” and “Mystic Internationals, all of which have honored him with awards. He won the Stobart Foundation Award at the Twenty-Third Mystic International. Richard joined ASMA in 2008 and advanced to Signature Member in 2010. Check out Richard’s website, http://richardboyerart.com and his blog, http://richardboyer.blogspot.com

“Journey to First Camp”
Friday, May 14, 2010

The river trip had been several months in the planning. We were a group of cognitive research scientists, a writer with photographer from the New York Times and the sole artist of the group; myself.

Dave Strayer and I had been running this stretch of the San Juan River for over ten years. I was coming along to row one of the rafts and for visual entertainment, while they reveled over the cognitive changes in the brain without cell phones and other electronic devices. It puzzled me to why one would even consider it worthy of research.

On Friday we pulled into the small town of Bluff, Utah late at night. It had been overcast with rain most of the way down from Salt Lake City. I had four bodies in my car and Dave the other four. He was hauling the trailer filled to the brim with all the gear we would need over the next five days. Our mode of transportation was two rafts, a canoe and an inflatable kayak, called a “Ducky”.

The alarm went off at 7:00 the next morning. It was a quick breakfast at the only coffee shop Bluff had to offer, followed with the final packing of all our gear into watertight river bags. Everything had to be put into something that would protect it from the churning water of the rapids. I had a 20mm ammunition rocket box that I had outfitted with slots to hold panels of canvas for me. The military always liked to store their firepower in watertight metal boxes, which after use became available to buy at your local army/navy stores for next to nothing. Mine held about ten panels, the turpentine, paper towels and a rag for clean up. My French easel was in a watertight river bag. I was ready to get wet.

We drove west twenty miles or so to a small hamlet of weathered, paint peeling dwellings and a lone gas station. This was the town of Mexican Hat. We pulled into the dusty gravel road that ended by the river, behind Val’s convenient store. It was the put-on for all river runners doing the 57-mile stretch to the remote, isolated point of departure at Clay Hills. Everything was unloaded from the trailer and sprawled out on the ground, two hour later it was all strapped down tight on the sixteen-foot long inflatable rafts. We had two large ice chests containing our food for the trip, one of which was to remain sealed the first few days so as to keep the blocks of ice from melting. The last thing you wanted was your dinner floating around in lukewarm water after the third day. We also had along with two more watertight dry boxes for the non-refrigerated goods. Breakfast muffins and coffee came to mind for those. We were checked out by the park ranger and launched.

Our first rapid was Gypsum. In Utah they rated them on a scale from one the easiest up to a five, which if done wrong could suck the raft and all its occupants underwater for a washing machine ride. Gypsum was a class two and just around the bend. You barely had time to get your feet wet, before you were thrown into it. Generally the rafts just sail across the top without any problem. The canoes are a different story; being lower in the water, they will promptly fill up from the churning rapids splashing over the bow. Once this happens they roll over in an undignified manner, leaving you flaying and gasping for air in the turmoil. It was up to the rafts or ducky’s to pull the waterlogged canoeists to shore.

Approaching First Camp • 12” x 16” Oil on Linen
The canoe made it through, filling only halfway up with water. A small stop to bail it dry again and we were on our way into the serpentine maize of the Goosenecks. The walls of the cliffs became higher with every mile we put behind us. Over millions of years the ground slowly raised itself up as the river eroded a path through it down to the Colorado River. The present day depth was now over a thousand feet of rock.

Our first stop was an old miner shack built on top of a saddle in Mendenhall loop, a mile-long oxbow bend in the river. There one could hike up to a small plateau and see the river just on the other side. And it was here a miner, named Mendenhall in the year 1893 decided to try his luck at making his fortune. Unfortunately the river didn’t agree with his plans and within a year flooded and washed away all his equipment. The shack was abandoned shortly after.

We pressed on to our first camp site at mile marker thirty-seven, it was a ninety degree right turn in the river and offered a nice view across the river of a rock strewn side canyon. This medium sized sandy spot offered plenty of room to set up the kitchen and six tents we had. Strayer had a Dutch-oven pork lion meal planned for the evening and he also had enough volunteers willing to help in the preparation.

I decided to work on a small 11x14 along the river bank, before the sun went down. The light was now racking itself across the rock on the opposite shore line and made for a nice study. Within a few minutes I had everything set up and was at work. I was mainly at work against the clock, as I watched the shadows growing longer and longer in the evening light. Within an hour I was forced to quite, I was barely able to see the pallet. After cleaning up I retired to a chair with a glass of wine in my hand. The conversation was the executive functions of the frontal cortex.

I yawned.

Part Two of this article will appear in the Spring issue of the ASMA News & Journal

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ASMA News & Journal

**Deadlines**

- **Winter** - January 2nd
- **Spring** - April 1st
- **Summer** - July 1st
- **Fall** - October 1st

Please note: Since ASMA uses Bulk Mail, delivery will vary with each post office. If you have time dated material, be sure you allow for a 2 month delivery delay when submitting.

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The Exhibition Committee is pleased to report that eight museum venues have been lined up for the 15th National Exhibition. It will open in the fall of 2011 in Florida, travel to Alabama, Texas (three museums), California, Oregon and close in Minnesota in July of 2013. Once formal approvals have been documented, the details will be released. Here are some important facts to consider now.

1. This will be our most ambitious National ever and will be seen by tens of thousands from the Atlantic coast, the Gulf Coast, inland Texas and the Pacific Coast and then by millions on our web site. This opportunity demands your best work.

2. A participating artist will add seven more venues to her or his resume and greatly enrich the provenance of the art itself.

3. BUT REMEMBER
   ALL SIGNATURE MEMBERS AND FELLOWS MUST SUBMIT AT LEAST ONE WORK

   IT SHOULD BE YOUR BEST WORK NOT ONLY TO ADVANCE YOUR OWN CAREER BUT TO MAINTAIN AND ENHANCE THE STANDING AND REPUTATION OF THE SOCIETY. YOU AS AN INDIVIDUAL MUST BUILD FROM STRENGTH TO STRENGTH AND THE SAME APPLIES TO THE SOCIETY. OPPORTUNITIES OPEN BECAUSE OF OUR PAST SUCCESSES.

4. The work need not be new and can be borrowed from one of your collectors but it should be your best. (You can lend your collector a new work and by the time your work is returned, the collector will have fallen in love with the lent work and have to add it to the collection!)

5. Please see the Prospectus that is included as a separate insert in this issue’s ASMA News & Journal.
Motives and Methods

One of the things that I’ve enjoyed the most over the years is seeing and hearing about other artists inspirations and working methods. I’ve noticed among my colleagues and friends that they too enjoy and learn much from seeing the way that other painters,
sculptors and modelers work. In that spirit, I thought I’d share a number of vignettes, if you will, that illustrate or describe the things that motivate and inspire me and the way that I go about bringing my images to fruition.

I’d like to place my presentation in a bit of a biographical context.

As a boy, my very first artistic instincts were toward narrative art, which of course included imagery from the nautical environment. Later on, my early career was as an illustrator. I point this out because I was “picture” oriented as opposed to artistically oriented. I was always more conscious of the subject matter than I was of the artistic elements that create a “work of art”. I now find my personal dialogue to be much more immersed in artistic issues. I am trying to translate my subject matter according to artistic principles and devote myself to the “art” and not be bound by the subject matter. I am now exploiting or using my subject matter more as a creative vehicle. I hope that I can elucidate some of my intent through the pictures and captions in this presentation.

I spend an enormous amount of my year painting outdoors. I find it to be a perfect and endless breeding ground for emotional and intellectual inspiration. I keep an ongoing flow of ideas, many of which are born outdoors and come to realization in my studio.

My relationship with my work is constant. It is also less predictable, more mysterious and more rewarding than it has ever been. I hope this journey continues to fulfill, frustrate and fascinate me. I love the process of creating far more than the conclusion, which is why I am always excited to get onto the next one.

Don Demers is a long-time member of ASMA. His interest in painting maritime subjects began while spending his summers on the coast of Maine near Boothbay Harbor. Don’s maritime experience came about as a crew member aboard many traditional sailing vessels including schooners and square-riggers. He continues to be an avid sailor.
“The Siamese Cat” will be included in the “The Cats Meow” exhibition at the Cornell Museum of Art, Delray Beach, FL, opening October 14, 2010.

Premier wildlife artist and Fellow Kent Ullberg sculpted three Greater White-Fronted Geese to symbolize the renaissance of Lake Charles, La. and its lakefront renewal following Hurricane Rita’s 2005 devastation. He developed three beloved native geese - bronze, double-sized, soaring from splashing water. The sculpture is integral to the Louisiana Landing Fountain and centerpiece of the Lakefront Promenade and Bord du Lac Marina restoration.

Ullberg researched their anatomy and flight and sketched the fountain. He then created three geese, each 4-feet long with 8-foot wingspans, weighing 250 pounds and soaring as their wing tips leave water. Their lower white faces are colored with patina on polished bronze and their bellies are speckled. Kent Ullberg cast all geese in bronze, mounted them onto stainless-steel structures and drilled holes to anchor the sculpture to the Louisiana Landing Fountain.

According to Mayor Randy Roach: “This unique, world-class work of art – the centerpiece to our community’s beautiful new Louisiana Landing Fountain – will stand as a focal point of reference to our area’s captivating natural outdoor habitat and the resilient spirit of our people.” During the process, sculptor Kent Ullberg worked closely with city officials and the Moore Planning Group landscape architects.

The National Academy of Design elected Kent Ullberg a full academician (NA), the first wildlife artist since John James Audubon to receive one of the greatest tributes in American art. Other important memberships include National Arts Club, National Sculpture Society, Society of Animal Artists, American Society of Marine Artists and National Academy of Western Art in Oklahoma which awarded him the Prix de West, the highest recognition in western art.

Florida Signature Members Bill Farnsworth, Don Maitz, Val Sandell, Robert Semler and Hodges Soileau open their “Fair Winds and Following Seas” exhibition at the Florida Maritime Museum at Cortez, Cortez, Florida, on Friday, February 4th, 2011, with an artist’s reception from 5 - 7 pm. The Exhibition runs through Friday, February 25th.

This is the second annual marine fine art exhibit sponsored by the museum. In 2010, Val and Bob tested the waters, and this year have invited Bill, Don and Hodges to participate, offering a variety of styles and techniques.

November 4, 2010
Dear ASMA friends,

Thank you for your very kind recognition of my father, Lester Stone, in bestowing Honorary Membership on him. He will treasure this honor.

ASMA has been a very important and enriching part of his professional and personal life. He, as well as my sisters and I, feel like we are part of a very warm family of wonderful ASMA friends, and we are happy that the ASMA Board appreciated his contributions to the Society.

I hope you realize that ASMA has been a wonderful part of his life.

Sincerely, Marge Calyer

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From Our Readers

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Sincerely, Marge Calyer
Directors and I were quite envious of the members gathered around relaxing while we were cooped up in Board Meetings.

The hotel is situated between a small inner harbor for pleasure boats and a group of hotels all overlooking Sarasota Bay. It is a high rise hotel with a modern décor featuring a lot of glass but surprisingly few balconies. There were several columns of bumped out window “boxes” on the façade which translated to wide, wide window seats in each room. One felt suspended high in the air with no obstructing view as one sat there. I actually had my morning coffee and watched the sun rise from my high perch one morning. (History in the making here!) When we arrived Thursday evening there was already a large group of members staying there. Bob arranged for dinner for everyone at a local restaurant which served wonderful seafood. We filled a long table and four booths! The next day, the Fellows and Board of Directors had meetings all morning (while we could see everyone else out on the deck). Afterwards the plein air painters were out, others were exploring the area, some went boat riding with Mike and Fern Karas, who rented a little runabout, while others enjoyed the pool.

Friday evening we had our cocktail party at the Palm Terrace near the pool before taking a short walk to the Boat House adjacent to the pool terrace. This unique banquet room was all windows on the harbor and the perfect size for our group. Billy and I had an opportunity to catch up with old friends Joan Colt Hooper, Willard Bond, and Jack Wiberg and his daughter, Beth. We also met, for the first time, Don Maitz and his wife, Janny Wurts, who is also an artist. We had a lively discussion about fine art reproductions. Willard, of course, a staunch supporter of the fine quality printer who does his work versus Jack, Don, Janny and I who have our prints done by Frank Davis at Qoro in Delaware. Don, creator of the Captain Morgan logo and illustrations reminiscent of N.C. Wyeth, was interviewed recently in the NEWS. Janny Wurts work was new to us and quite fascinating. While both Don and Janny both do mythic illustrations, Janny also writes her own fiction. She has written and illustrated the “Cycle of Fire” trilogy, which is also released as an audio book and a “Wars of Light and Shadow” series of seven volumes. Their collaboration on “Mythic Journeys” is described as A Cinematic Fusion of Documentary, Myth and Animation. The DVD of the “Mythic Journeys” can be ordered at www.MYTHMOVIE.net. We have Don’s web address in our directory. Janny’s is www.paravia.com/Janny Wurts.

Don and Janny graciously invited our members back to their studio and home during the weekend. I have an idea that Dan Frey would love to spend some time with Don and Janny. Congratulations to Dan who just posted the following on his Facebook page. “Among the Spirits”, the almost true adventures of Harry Houdini and Sir Arthur Conan Doyle, has sold to the SCI-FI Channel. This means that Paul Chart, Steve Valentine and Daniel Frey will be executive producers of a new television series. Likely at this time to be shot in Toronto, Canada. We got the news this afternoon on a conference call between our production company, Lionhart Films, our manager Nick Bogner of Affirmative and Adam Blumberg of E1 Entertainment with whom we are in co-production with for the series.”

I am going to digress a bit here. Janny was not only a charming dinner companion, she was very helpful with a problem I have. (Still present tense!) Some time ago, when I was in the process of revamping my website, my webmaster dropped off of the face of the earth. He not only disappeared, he vanished with all of the working codes to access my site. None of the codes we have been using work! So, in essence, my website is floating in cyberspace. So far we have tracked down the web information to access my site now, but since we paid our host through our webmaster, we are still trying to gain control of it (even though they can’t contact our webmaster either!). We are paid up until 2013 and my photography clients rely on the web so we would really like to reclaim the old website rather than start a new one. We welcome help from any of our technical members!

Friday night’s dinner also featured the member’s slide show. All of the members attending were asked to send in three digital images of their work. Russ Kramer excelled as MC for this extremely enjoyable event. After introducing the new Signature Members and their work, Russ moved on to show and comment on the paintings of those present in the audience. Artists were invited to say a few words on their work while there was much vocal appreciation from their contemporaries. This presentation was very well done and stimulated a good bit of artistic conversation. It was also just fun to see the paintings of people with whom we had just mingled at the cocktail party. Afterwards, Billy and I had an opportunity to talk with Michael Woodard, who is another USMMA, Kings Pointer belonging to ASMA.

Saturday brought the Annual General Meeting with a all in attendance. The minutes should be published in the NEWS so I won’t repeat the details. Some things to note are the creation of a special advertising/marketing committee to work with the next National Exhibition, a list of active members will be in the next National catalog and the expansion of an Honorary Members list to single out specific members who have contributed greatly to the Society over the years before retiring. After the meeting, the Directors gathered to elect our new officers. Russ Kramer is President and Kim Shaklee is Vice-President. I want to note here that Kim accepted the position as VP with the same proviso that I did. Each of us needed to be clear that our role as VP in no way meant that we would agree to be President automatically in the future. Mike Killelea is our new Secretary while Peter Maytham retains his position, now designated as Managing Director/Treasurer. Val Sandell has accepted the job of assisting Peter with his volumes of paperwork. Bob Averill is now an ASMA East Regional Representative in Mike’s place. Lisa Egeli has also joined the ranks of ASMA East Representative.

Having taken care of business, we went out to play for the rest of the afternoon. Bob and Val made arrangements for a bus to take us to the John and Mabel Ringling Museum. Wow! This was really something! Once we were admitted and had the museum map in hand we realized that there was no way we could thoroughly explore everything in the compound. The museum is actually composed of many museums in one park with convenient trams to help cover the distances. Not wanting to miss anything, we opted to do a tour touching all museums briefly. As we started out Peter Maytham, Lois and Dave Toole, Sylvia Waters and Ed Davidson and Kim and Elwin Shaklee traveled with us. We milled with many others but this core group absorbed the museum together. Our first stop was the one I liked the best. It was the Circus Museum. This one was full of old, old memories. What it was, was an exquisite, minutely detailed miniature depiction of the circus from the moment the wagons pulled onto the

Continued on Page 31
Changes in the Regions

I’m not sure how many years I’ve been involved as a Regional Representative in ASMA East, or eventually as the Regional Chairman, but it’s been a long time. I realized when I was asked to be the new ASMA Secretary, that I couldn’t successfully handle those three jobs and all the other ASMA projects I seem to have involved myself in. After many positive conversations, I found my replacement in a guy I’m as enthused about as he is about the potential in the job.

Charley Morgan becomes Regional Chairman effective immediately. Charley’s enthusiasm, integrity and willingness to jump in, coupled with a broad maritime business experience, make him an ideal candidate for the job. His main function will be to coordinate and encourage area reps, and through them to encourage the growth of ASMA and the value of our society to its members. I’m looking forward to his contributions to ASMA and his collaborative leadership with all the Regional Reps.

I have also passed along my responsibility as an ASMA East area Representative. Bob Averill will assume those duties effective immediately, and I welcome him with no less pleasure and enthusiasm than Charley. Bob was a tremendous help with the recent ASMA East exhibition, and aside from being a fine oil painter, his experience as the former owner of an art gallery has been a major asset to members in the region. He’s also looking forward to helping develop a local ASMA exhibit tied to the War of 1812.

It was a great personal disappointment to learn shortly after that Don Norris was resigning as the other ASMA East Regional Representative. Don has been a very active member of ASMA for more years than I can count, most recently as the Secretary to the Society and my compatriot area Representative for ASMA East. Don always stepped up when needs presented themselves and always did a thoroughly professional job, no matter what the requirement. But he has felt recently that the job needed “new blood” and a renewed sense of purpose. Thank you Don for all the help you so generously offered for so many years.

But some sweet news follows the bitter. Lisa Egeli agreed to step up as the new ASMA East representative. Lisa is a really bright light and a superb painter. Her quick smile and easy access will be a major advantage in Don’s absence, and I know that ASMA and specifically the members in ASMA East will benefit from her presence.

I offer my heartfelt best wishes to Charley, Bob and Lisa for much success in their new roles. I will continue as Chairman of Regional Exhibitions until my replacement appears.
At the 2010 AGM at Sarasota, FL, my first, I was inspired and enthused by the spirit of camaraderie and volunteerism demonstrated by our society’s officers, and administrators - all unpaid volunteers.

I also heard many members voicing approval of and encouragement to our incoming leaders, who together will be directing progress and development of ASMA’s objectives in support of and to the benefit of each member’s personal reasons for being part of our society.

Many members offered assistance or asked, “is there a way in which I can help?”

When I asked this question of our “irrepressible” Mike Killelea, our incoming Secretary, an outpouring of ideas, plans and opportunities for advancing ASMA’s objectives and member benefits rushed forth with Mike emphasizing our urgent need for volunteers to assist our leadership in growing the society while enhancing its position of “Pride and Prestige” as an important element among the various facets of “Fine Art.” The exchange ended with Mike persuasively asking can we depend on you to help, with me sputtering yes, but how?

Mike’s answer soon came by email noting that in order for him to fully attend his new post as Secretary of the society he must find his replacement as Regional Chairman (as he has ably done for some years), with a short job description for the post including ideas on how to best assist our regional representatives with their efforts.

Further discussions with Mike, Russ Kramer, Peter Maytham, Bob Semler and Val Sandell confirmed to me the Regional Chairman’s post would be no trivial task. I am enthused and proud to be part of helping continue earlier goals of ASMA while working together with the incoming leadership to fulfill their exciting visions, ideas, and goals for the society.

In this post, I will be calling for advice, guidance and input from any of our membership as it may relate to the regional coordinator function or that I may pass along relating to any other aspect of ASMA’s development - it will be respectfully received.

Together, let’s make 2011 ASMA’s best year yet with more compelling reasons to belong to this society that memorializes through our members paintings America’s rich maritime history - cultural, commercial, military and private, since Colonial times.

Best wishes to everyone for a Happy, Healthy and Prosperous 2011... Charley Morgan.

Moore’s article on “Painting Water”. With all new color images, Dick’s depiction of water will encourage you all over again to get in there and study the ever changing sea.

“From The Archives” will appear sporadically, as I am able to dig up articles from the past that I think should be repeated.

We again have the usual features; “The Fellows Corner” with which presents the talents of Don Demers; “In The Artist’s Studio”, this time featuring Michele Pope Melina, who graciously wrote the wonderful review of the Minnesota Marine Art Museum opening of the ASMA North Regional Exhibition “Between The Shining Seas” for us last issue. What a beautiful studio she has, and her easel will be the envy of everyone, not to mention her art.

Mike Killelea makes his swan song this issue with his final column as our Regional Chairman, turning over the helm to our newest recruit, Charley Morgan. Charley will begin his column in the Spring issue but we’ve introduced you to him via this issue’s Regional column.

I was going to try and run some more photos from our Sarasota AGM in this issue, but space just does not permit. We have so many important things to bring to you. Perhaps, next issue we can run a few more.

Don’t forget, the membership fees are due for renewal by January 31st. Check out Page 6 of this issue or the Fall newsletter for particulars on how to pay them; by mail or on-line. Those who have not paid their fees by March 31st, without good reason, will be assumed to have resigned. Remember folks, dues are our only income (other than the generosity of some who contribute when they can), so it is important that you renew on time.

Included with this issue are separate pages of the minutes of the Annual General Meeting in Sarasota. Please take time to read them over to see what your Society is doing for you.

**ASMA IS LOOKING FOR VOLUNTEERS**

As you are probably aware, ASMA has been upgrading the quality of everything related to our Society and its projects, from advertising and promotional materials for our Exhibitions, to our Website, and of course, the ASMA News & Journal. If you are a member who has skills in the area of graphics, publication, web design, etc., you can do ASMA a great service by letting us know and hopefully helping out in these areas.

For a long time, ASMA has relied on a handful of dedicated members who have come forth time after time, volunteering their skills and services. Some are getting to that age where the burden becomes a bit more difficult.

We not only need new ideas in these areas, but also in the organization itself. The Sarasota AGM was a step forward in the recruiting process, as this year we had as many, if not more than regulars, new members attending. It was great to see that much enthusiasm.

If you would like to help out, please contact Peter Maytham: asma1978@verizon.net and he will direct you to the person to speak with.

ASMA depends on our members to keep the Society healthy & growing
Painting Water

I approach the subject of painting water with much trepidation. I find that it is hard enough to do - much less describe - sort of like explaining how one bowls a strike or hits a 250 yard drive (neither of which I could ever do). Nevertheless, in response to a request, I will put down a few thoughts that may be helpful to one willing to plunge into deep water.

I began marine painting exclusively with watercolor, which slippery medium I had already practiced (and “practice” is the correct word) for about ten years before I began painting the sea in earnest. I have written previously in this newsletter of my first encounter with “The Marine Paintings of Carl G. Evers” in a mall bookstore. I knew just enough about watercolor to realize that he was painting his extraordinary water with a watercolor medium. I subsequently learned from him that he painted in gouache exclusively - a medium with which I have never had much success, for my results were rather chalky and unattractive. But Carl could layer gouache in thin washes to perfection, as we all know. So I stuck to transparent watercolor mostly, except for limited applications of gouache as I will explain.

Carl’s influence on me was immense. I had spent five years on Navy destroyers from the Eastern Mediterranean to Hong Kong in all kinds of weather - but I believe I learned more about the sea from Carl’s work than I did in the Navy. In fact Carl Evers never spent much time at sea himself - most of it limited to the time he came to the States from Europe on a ship. Most of his efforts were thought out logically. He only passed on two items of wisdom to me directly. Firstly, never paint two identical waves - sort of like explaining how one bowls a strike or hits a 250 yard drive (neither of which I could ever do). Nevertheless, in response to a request, I will put down a few thoughts that may be helpful to one willing to plunge into deep water.

I will explain.

In practice, I often put a graduated wash on my paper before I paint in any details in the water - graduated from dark in the foreground to lighter toward the horizon. That wash is usually very close in color and value to the sky color. If nothing else, this wash kills the glaring white of the paper (or canvas), and helps to get your values balanced. I did not use to do this, but found that when I painted the water last on pure white paper, it would so alter my basic values, that I would have to go back and darken your prospective painting before you put it on paper or canvas. This is especially important in planning the water. Draw it until it looks right.

You will notice that in most paintings the darkest water is in the foreground. The reason for this is simply that you are looking down into the water nearer the foreground, whereas water farther away is reflecting the lighter sky color. Happily, the darker water in the foreground plays a useful role compositionally - tending to drive the eye up toward the interesting elements in the painting. Study the paintings of Tom Hoyne to see this principle executed to perfection.

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much of the values on the ship. If you paint correctly now, you probably cover all of the paper or canvas from the outset - so your values remain in balance. I learned this the hard way.

I should emphasize what may be an obvious point - that the base color of the water is directly related to the sky color. If your sky color is blue, the water will invariably reflect that blue. If your sky color is yellowish, then there will be reflections of that yellow color in the water, since the water acts like a mirror. I should add that that reflection will almost always be a shade darker than the sky - due, I suppose, to ripples in the water that result in a slightly darker hue.

My own approach is to start painting the water nearest to the ship, but after I have put a graduated wash on all the water as previously mentioned. This includes designing and painting the intricate foam patterns alongside the hull due to the motion of the ship. This is a critical step, for unless the ship is riding realistically in the water, the rest of your water is painted in vain. Note that the patterns and amount of foam displaced by the ship is directly related to the size (and even direction) of the wave patterns. Put another way, a dead calm sea isn’t going to create much foam alongside the ship. A rough sea will obviously produce much foam. Painting this is fun to do - since your imagination can run wild - rather like painting cloud patterns. Who can argue with your particular cumulus cloud - since they are all different anyway! Similarly, your foam belongs exclusively to you - if you have painted it realistically.

After the water alongside the ship is painted, I usually continue on to paint the water back to the horizon before I paint toward the foreground. I don’t know exactly why I do this - I suppose it helps me form the larger picture in my mind. It also helps me settle the ship firmly in the sea.

I then proceed to paint the waves moving toward the foreground, which tends to be painted last. In watercolor, I use a combination of wet-in-wet technique and dry brush - trying to avoid too many hard edges. Where the trough of the wave reflects the sky color, I try to be careful to avoid over-painting so that the sky color will show and lend harmony to the whole painting. I proceed this way toward the foreground waves, which are invariably larger and darker - and painted with less detail (another way of drawing the eye toward the main subject matter).

What colors do I use? My palette is a limited one - usually cobalt blue and ultramarine, some earth colors, a yellow or two, a red or two, and seldom a green. I usually mix my greens, a practice that goes back to my early landscapes. But I should rethink that one, for I seldom get a sea green that pleases me. I am sure that many out there can help me with this problem.

I did learn one basic but important fact from Carl Evers. He often used two thin washes to achieve a color he could not realize with one wash. For instance, a thin wash of yellow (or raw sienna, or ochre) - allowed to dry thoroughly - and followed by a thin wash of unmixed cobalt blue - would achieve an attractive color quite unlike the bilious green you would get if you mixed the two colors together on the palette. Try this if you haven’t already discovered it. This requires some practice, speed, and dexterity, since in re-wetting the paper, you don’t want to disturb the first wash.

He also taught me that mixing a bit of opaque white into a transparent watercolor achieves a wonderfully hazy atmosphere in the light near the horizon. Not to be overdone, however.

What about the use of gouache? I try to avoid it as much as possible and rely on transparent watercolor. Unfortunately, that is not always possible. Certainly in painting detail on ships, one must often put a lighter color over a darker color - and gouache is the only practical method that I have found. Although I try to leave white paper for most of my “foam,” there are times when white gouache must be used to achieve foam patterns that cannot be achieved otherwise. I mix white gouache with transparent watercolor to achieve the hue I want. I try to use it sparingly, for it definitely has a different surface and look than transparent watercolor.

Painting realistic foam is a subject in itself. When a wave is in motion, which it always is, the breaking wave in rough water will leave a trail of foam behind it. The patterns of that foam are...
always interesting and add much to the water detail. Be sure to contour that foam to the shape of the wave on which it rides. If you have access to a sea shore, lather yourself with sun block and spend a few hours studying the fascinating ways of foam as it relates to breaking waves. There is no better learning tool than observing the real thing.

Note that not all foam is in the form of peaks on the top of breaking waves. Most of it is “residue” from those breaking waves, and should be represented in your painting that way. In a rough sea, a balance of “whitecaps” and foam in troughs and riding up the side of waves is a realistic picture.

In rough water there are few reflections, other than the reflection of the sky color. Reflections in calm water depend greatly upon the condition of the surface. If it is a dead calm - mirror smooth - the reflections will be mirror-like. Again, the reflection will invariably be slightly darker than the sky, although at times it appears to be an almost perfect reverse image. Note that an object in the water, such as a piling, that is leaning toward you will have a longer reflection than the piling appears to be - a piling leaning away from you will have a shorter reflection. Try this out on a small mirror with a pencil, and you will see how this works.

If the water has smooth ripples, rather than a choppy surface, this can be painted effectively in watercolor by wetting the paper (but not too wet) and running streaks of darker pigment across the paper horizontally - with wider streaks in the foreground and thinner, closer spaced streaks toward the horizon. After this dries, reflections of objects in the water can be painted in dry brush, but with a “wavy” pattern to suggest the reflecting action of the ripples. Again, since you are looking deeper into the water in the foreground, a graduated wash which gets lighter toward the horizon is best for the initial wash - with the ripples added while the wash is still wet.

If the hull of a ship or boat is involved, note that the hull effectively blocks off the sky color, and so the reflection of the hull is darker than the hull itself - even if the hull is light in color or white.

Calm water that has very small ripples due to wind action obviously breaks up sharp reflections. Nonetheless, large objects, such as a hull, will still be reflected, but in a less distinct manner. A ship with large white sails will reflect some of that lighter value on the sea. But the reflection will be broken up by the wave action, so don’t overdo it or attempt to make mirror reflections of the sails. If the sails are back-lighted, and therefore darker than the sky color, then the reflection in the sea will also be darker than the surrounding water since the sails are blocking off the sky color.

I have found some of the great old sea movies to be excellent studies of the sea in all its moods. Try “Captains Courageous” (if you can find it), “The Cruel Sea” (the best movie of war at sea ever made - in my humble estimation), “Mutiny on the Bounty” (all versions, good and bad), and of course here and there in the “Victory at Sea” series. Perhaps a future issue of the ASMA newsletter could include a listing of the sea movies we have all found to be useful in building our knowledge. Send your suggestion in to the editor. He loves it when you write!

Oil painting, of course, is different - although many of these principles apply to both mediums. I took up oil painting some years after I started with watercolor, so inevitably, my technique in oils reflects my watercolor origins - and that isn’t always good. But I am working on it. Obviously, oils allow for interesting over-painting, glazing, and impasto, all of which can lend great depth and movement to the water that can seldom be achieved with watercolor. I will leave a description of that process to some of the wonderful oil painters in our Society - and I will eagerly look forward to that article myself!

In conclusion, I remind you fellow watercolorists to always paint salt water with fresh water - keep your hearts and pigments pure - and you and your paintings will last far longer!

Happy painting!
vacant lot to the performers under the Big Tent. In between were the cook tent, the performers make-up tent, the draft horse tent, the performing horse tent, the crew quarters, circus people doing what they did and just everything! It was marvelous! After that, we had to quicken our pace if we wanted to see everything and get back to the bus on time. The next building housed many of the old circus wagons and performing aids as well as the Ringling’s private railroad car. From there we had a snack and rested our feet then were off to see John and Mabel’s home, Ca’d’Zan Mansion (translated, means “House of John”). The interesting architecture was enhanced by its location on the water. The interior was somewhat garish but had its own charm in the circus owner context. They were setting up for a wedding reception in the garden as we toured. We had fun back at the Hyatt as we met the Bride and some of her guests in the elevator.

Billy and I, Lois, Dave and Peter caught a tram to the Museum of Art and fairly flew through its many rooms just full of Old Masters as well as other European, American and Asian masterpieces. There were paintings by Rubens, Titian, Velasquez, Rembrandt and more. Some of the paintings filled whole walls, high ceilings to floor, larger than life. It was really too much to take in in one visit. We made it on time for the bus ride back to the hotel which was enlivened by Bill Ryan and Willard Bond remembering old teachers and their days together at Pratt.

We were even on time for the cocktail party where I had a chance to talk with Don and Vivian Norris, Bill and Carolyn Doying, Efrain Fay, Phyllis Semler and many more of our old friends. I was happy to meet Natalie Pfanstiehl and her daughter Nina for the first time. We all posed for that group picture Bob had in the last NEWS. It took some engineering to fit us all in the frame. We were back in the Boat House for dinner with Bill Ryan and his wife Maya and Mike and Fern Karas for dinner companions. Bill and I got to talking about the military and my interest in the Wounded Warrior Project. On the airplane down to Florida, I was reading the USO quarterly. They had a very interesting article in there about how video games are helping the armed services. Young people interested in the Army can join up virtually and find out what it is like to be a recruit in Boot Camp and beyond. Video games are also helping the wounded. They have games to help those with traumatic brain injuries regain nerve control. There is another one all about snow, skiing and winter things for burn victims that helps lessen their pain.

Mike was showing us some excellent photos he took with his Olympus Stylus Tough. It can take photos under water to ten feet. They were so good, I bought one when I got home. Some of the most recent Schooner Races were nearly underwater photography. Our speaker was Roger Allen, Manager of Historic Sites, which includes the Florida Maritime Museum at Cortez and 100 acre FISH Preserve in Cortez. Roger is a founding member and Past President of the Museum Small Craft Association. He charmed us with a presentation of re-discovered small wooden boats called Tuck-Ups, Duckers (also known as Railbirds) and Hikers. You all will have to do some research to see what they look like.

On Sunday morning Signature Member, Larry Moore gave a plein air painting demonstration out by the pool and hotel marina. Check out our last NEWS to put yourself in that scene.

A few days after we returned home to Annapolis, we attended Willard Bond’s opening reception for his exhibition at the Annapolis Marine Gallery on City Dock. I am a longtime fan of Willard’s and relished the opportunity to see so many of his recent paintings altogether in several rooms. Willard himself was followed around by two young ladies from the local TV station recording the event and also talking about his involvement with the Racing for Hospice program. He is using his painting gift to raise funds for Hospice in conjunction with the sailors who are racing all around the country to raise money for Hospice.

We all dispersed to check out Sarasota’s surrounding environs. We drove over to Longboat Key. Many of you fellow members of the ISMP may remember the last exhibition our former President, the late Jerry McClish, organized there. They were delighted to talk to ASMA members so maybe there will be some follow-up. We finished up by checking out the Gulf Beaches and driving to the Beach House restaurant where about fourteen of us gathered for dinner. We were all strung out in one long table so couldn’t talk to everyone. However, I was sitting next to Willard - always a delightful dinner companion! Charles Sharpe and his wife were off to my left across the table. We had all met before in New Bedford so it was nice to see them again. Mike and Fern Karas were opposite Willard and me. The Board had just decided to accept their extremely generous offer to host and plan the 2011 AGM in their home territory of Savannah, GA, so with that and fishing to discuss a good time was had by all”. I just heard from Mike this morning with official news. The 2011 AGM will take place in Savannah, Georgia, September 29, 30 and October 1st, 2011. We will be staying in the Savannah Riverfront Marriott. Wait until you see the Savannah Riverfront with its huge freighters and commercial water traffic!

We always spend a day in Easton to attend the Waterfowl Festival and catch up with some of our favorite artists. We missed schrimsbander Jane Tukarski but did have time to say, “Hello” to Mary Ekroos. Sylvia Water’s daughter, Susan Labouri, brought some exciting wildlife paintings to the event. We had time for a nice visit. Susan is so charming and vivacious! Keith Whitelock was having a really good day with many red dots and sold paintings on just the first day. We renewed our acquaintance with miniature painters Wes and Rachelle Siegrist. As so often happens, the topic turned to ASMA. Rachelle wondered how the Fellows viewed their miniature paintings since many are just one inch square - less than our usual images on a digital presentation. We mused that if they are blown up to the digital size of most of the entries that they would be distorted. Fellows, what say you?
The season of snowfall is calm and the studio is my little corner of the world”. For ASMA member Michele Pope Melina, its times like this that signal her eagerness to spend planning for long hours of painting without distractions. Her studio and home, for over 30 years, is in Hanover, Minnesota, which is on the northwest fringes of Minneapolis. Her surroundings are among the ‘generations old’ farming communities, which pioneered Minnesota in the mid 1800’s. The reason that farming was so successful here was because of the abundance of water. “A large amount of what I paint is within 15 miles of my home” Michele adds. The rivers, lakes, and wetlands create the marriage of land, water, and sky within her paintings.

Michele’s studio space is a 19’x30’ room and well lit for painting, day or night, with cool and warm fluorescent lighting. Her easel takes center stage of the room, with ease to move around it. “My Hughes easel was an important investment for me”, Michele says, “considering I wanted an easel that I didn’t have to fight with. A good easel allows you to think only about your work”. The studio is filled with what Melina calls “my education”, her book collection. As a self-taught artist, Michele began her artistic path in 1968 attending art class in high school. The class nurtured her desire to create with mediums along with the drawing skills she developed as a young girl. In the school library she discovered the artwork of Eric Sloane’s book “An Age of Barns”. Soon, more books came home to be consumed by her desire to learn everything about painting. Today, her admiration for painters such as Haseltine, Gifford, and Waugh inspire Michele to new levels of painting the marine landscape.

The drafting table is set up across from the easel along with a mirror facing the easel so she can check her painting for fluctuations or composition issues. Near the windows is where Michele stages objects for still life. She uses a portable easel and the north light from the window to create realistic paintings. The room offers a space where she can sit and create her finely crafted bracelets from fiber, stones and beads. The multi purpose room is storage for framing and finished paintings in racks built by her husband. Near the beading station is her computer and file cabinet. Twenty years ago, when Michele and her husband built the house, the room was also used for weekly painting classes. Michele’s “corner of the world” is a hub of creativity and each night you can see from the windows, her studio lights casting a glowing aura onto the snowy yard.