



ASMA

NEWS AND JOURNAL

Winter 2019

A PUBLICATION OF THE AMERICAN SOCIETY OF MARINE ARTISTS

DEDICATED TO THE PROMOTION OF AMERICAN MARINE ART AND THE FREE EXCHANGE OF IDEAS BETWEEN ARTISTS



"Fluidity" - Scott Penegar - Cropped

Visit our Web Site at: www.americansocietyofmarineartists.com

FROM THE PRESIDENT



Lisa Egeli, Churchton, MD

Welcome to members and supporters, new and not-so-new. The theme for this issue seems to be “Tough Acts to Follow”. I am deeply honored to be taking the helm of ASMA, though certainly Kim Shaklee will be a tough act to follow. She has done an extraordinary job of leading ASMA the past three years (and has served on the Board for ten years.) Kim has overseen big improvements in the opportunities we offer members, and has been a passionate advocate for being true to our members and our principles.

My hope is to continue what Kim has started, and improve where we can. We will work with first-rate museums to put together National and Regional Exhibitions, we will produce inspiring National Marine Art Conferences, we will offer helpful content and communications through a redesigned and refreshed News & Journal, website, and e-news, and we will seek opportunities with galleries who wish to host marine invitational shows as an added incentive to ASMA members. We will also continue our historic relationship with National Maritime Historical Society, which has been an essential partner for ASMA from our very beginning 40 years ago. In short, we will continue to “recognize, encourage and promote marine art and maritime history”, as is our mission.

As I write, we have just completed a rewarding 40th Anniversary Retreat in Charleston, South Carolina, and plans are moving forward for our 18th National Exhibition and our Third National Marine Art Conference. We are a volunteer-run Society, so please consider contributing in whatever way you can, including with your talent, time and treasure.

I am sorry to report that, just after our Charleston Retreat, one of our key Board members told us he has to step down, due to health issues. Tom Nielsen has been an energetic and beloved member of ASMA’s leadership, and we will miss him and hope he can return to active duty with us soon. We are pleased that Signature Member Priscilla Coote has agreed to complete the remaining two years of Tom’s service on the Board.

We have a big transition ahead in how we communicate with members, as this will be Bob Semler’s final issue of the News & Journal. For over 25 years he has edited and produced our signature quarterly, giving generously of his time and talents. I’m so grateful for all he has done, and wish him well as he and Phyllis learn to live a deadline-free life. His will be another tough act to follow, but we promise that the News & Journal will continue, without interruption, and with no less than the excellent quality and content you’ve all come to expect.

Thank you for being a part of our American Society of Marine Artists!

Cheers,
Lisa

A WORD ABOUT THE AMERICAN SOCIETY OF MARINE ARTISTS

The American Society of Marine Artists is a non-profit organization whose purpose is to recognize and promote marine art and maritime history. We seek to encourage cooperation among artists, historians, marine enthusiasts and others engaged in activities relating to marine art and maritime history. Since its founding in 1978, the Society has brought together some of America’s most talented contemporary artists in the marine art field.

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Published Quarterly by
THE AMERICAN SOCIETY OF
MARINE ARTISTS
501(c)3 Organization

Editor
ROBERT C. SEMLER

Design and Layout
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ASMA MAILING ADDRESS:

ASMA
PO Box 2903, Gainesville, GA 30503
asmaartists@gmail.com
314-241-2339

NEWSLETTER DEADLINES

Dec. 1, Mar. 1, June 1, Sept. 1

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WINTER 2019

ASMA

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"USS TURNER JOY" • Dale Byhre



"The ONTARIO"
Austin Dwyer

ASMA NEWS

- ASSORTED SCUTTLEBUTT • 4
- MEMBERSHIP INFORMATION • 5
- NEWS FROM THE FO'C'SLE • 5
- ANCHOR TO WINDWARD • 6
- PORTFOLIO REVIEW • 14
- ANNUAL CONTRIBUTORS • 15
- THE ONTARIO • 16
- CHARLESTON IN PHOTOS • 18-19
- REGIONAL REFLECTIONS • 20
- IN MEMORIAM - GRANT SAYLOR • 21
- 2019 ASMA WEST PROSPECTUS • 23
- MINUTES OF THE CHARLESTON AGM • 24
- BOOK REVIEWS • 27

ASMA JOURNAL

7 • NOTES FROM BRUSH HILL

CHARLES RASKOB ROBINSON
featuring Scott Dixon Penegar

13 • YMAS 2019

NATIONAL COMPETITION

ON THE COVER

"Fluidity"

Scott Penegar



ASSORTED SCUTTLEBUTT



Robert Semler
robert@rcsemlearart.com

FINISHED WITH ENGINES

Well folks, this is one column I wasn't sure when I would write. I suppose when you are involved in a project for over 25 years, since late 1993, it becomes not only a part of you, but a cause that has evolved over those years.

I remember back in 1988 when I joined ASMA. I looked forward to each and every copy of the *ASMA News*, as small as it was, but then after a few years I thought it could become something much more, something that would really be the anchor of membership in ASMA, a communication that would bring all of the members together and should really be the glue of the Society.

I was also aware that with all of the talented people in ASMA, there must certainly be material, articles, photos, paintings, etc., that artists could share with one another to enlarge each issue.

I volunteered to be an assistant to the then editor, the late Jack Kennedy. Jack was always pushing for color, and was consistently being shot down due to the costs. I mean, after all, a color magazine is almost a must for an artists publication. However, back in those prehistoric days of printing, color was indeed expensive. I think Jack finally became frustrated and the editorship was taken over by our then president, Denis Beaumont. I found myself in the same position as Denis's assistant. Denis was involved in a lot of projects and it became increasingly difficult for him to adhere to basic deadlines so that the *ASMA News* came out not on a regular schedule, but irregularly. I, too, like Jack, became frustrated about that and finally Denis told me to take the helm, and I became the sole editor of the *ASMA News* with the WINTER 1994 issue.

Back then it was a thin, 12-page (if we were lucky) black & white "newsletter", but called even then, the *ASMA NEWS*.

For many years our Business Manager, the late Nancy Stiles, would receive the material and type everything up for me, then transfer it to a floppy computer disc (you remember those!) and mail it to me so I would have everything ready to insert into the issue. No e-mailing jpgs then, but photos that were mailed to me had to be scanned on a primitive photo scanner.

I was an Apple Macintosh computer owner as far back as 1987, and in my capacity as an illustrator at my employer, I was very familiar with publication design (one of the main reasons I decided to take the helm of the *ASMA News*).

Over the years, I brought the *ASMA News*, a black and white "newsletter" up to a 2-color issue (black and blue cover), and then finally, when digital printing became affordable, full color, and it became the *ASMA News & Journal*.

I have always tried to publish what I thought were important and interesting articles for our members and especially, from our members. After all, the *ASMA News & Journal* is the members one major perk that you receive for your dues. The way not only to find out what is happening in the Society, but also to read about



maritime history, what other members are doing, important ASMA information important to members, etc.

I have always had some difficulty having material submitted. People (and especially self-employed artists), have a lot on their plates. But without submissions, I was at a loss to determine the size of the newsletter. I never dreamed of a 32-page issue. That problem still exists though not nearly as much. I could only publish what I had. Many times I had enough to hold over for another issue. That became imperative when I was instructed over and over to keep the issues at a minimum size to avoid the costs of printing and mailing.

However, at this point in my life, the time spent on producing the material for a 28 or 32-page full color issue has taken its toll, especially when the demands on my editorship have become constrained. I need to get back to the easel, and at 76, I run out of steam a bit sooner.

Bringing members a newsletter, and then a magazine, was the one thing that I felt I could always do. It had been a dream of mine, for all those years. As the Society grows, it has become apparent that perhaps the magazine has stagnated, and the powers that be would like it to become more than I have felt it could be. So, this is the time to turn it over to someone else. It's like raising children all of those years, from an early beginning to adulthood. It takes a lot out of you. But it has been very, very rewarding. It's just one of those things I really don't like to give up, but then..... everything evolves, doesn't it?

So, I wish you all well, I trust your careers and lives will be happy and prosperous, and I can say without a doubt, bringing the *ASMA News*, and then the *ASMA News & Journal* to you, has been a total labor of love that I gave to this Society. And I hope to see everyone at future ASMA events. And let's keep in touch... robert@rcsemlearart.com.

Cheers and Fair Winds!

News From The Fo'c'sle

This past August 25th, Signature Member **Dale Byhre**, had the great honour of being invited to the reunion of the USS TURNER JOY, a museum ship located in Bremerton, Washington. This came about owing to his growing interest in capturing on canvas some of the US Naval vessels that participated in the Vietnam War. The USS TURNER JOY had a storied career during that conflict, having been there at the very beginning and at its end. Dale was asked to paint the venerable US warship in action in 1973, when she fired the last naval round of the Vietnam conflict.



"USS TURNER JOY"
Dale Byhre

Shown here is a photo of the painting and of Dale and four of the ships former crew members who were there on that memorable day and who attended the presentation ceremony at the reunion. Reproductions of another painting, "*Battle of Brandon Bay*", depicting the USS TURNER JOY and two other warships off the coast of Vietnam engaging enemy shore batteries, has recently been accepted on behalf of naval veterans of that battle, into the collections of the US Naval History and Heritage Command Museum, and US Naval Academy Museum at Preble Hall.



"Fluidity" • Scott Penegar

Signature Member **Scott Penegar's** sculpture, "*Fluidity*", was accepted into the 85th National Sculpture Society Annual Awards Exhibition. It was held August 11 - October 28 at Brookgreen Gardens in Pawleys Island SC. Along with the honor of being accepted to the show itself, Scott won both the "Susan and Robert Polack Award" and the "People's Choice" Award.

Membership Information

New Members

Efrain Fay
Florida

Chris Fogarty
North Carolina

Roger Horton
Florida

Leroy LeFlore
Texas

Andres Lopez
Florida

Suzanne Graf
New York

Jane McGraw
New York

Joe Milligan
Pennsylvania

Jason Rylander
Virginia

Robin Terrell
Georgia

Margaret Tingley
Georgia

Robert Weiss
Hawaii

Deceased

Grant Saylor

Brian Stewart

Blue Pencil Department

Oooops! I did it again. In last issue's News From the Foc's'le, I ran Kristen Olson Stone's painting, "*Mangawhai Heads Beach*", 30" x 40", oil, but in error titled it "*Tide Pool*". The correct image of "*Tide Pool*" is shown below. Again, it's under the category "Stuff Happens"!!!



"Tide Pool" • 40" x 60" • Oil on Canvas

Kristen Olson Stone

ASMA News & Journal Deadlines

Winter - December 1st

Spring - March 1st

Summer - June 1st

Fall - September 1st

ANCHOR *TO* WINDWARD

THE ANCHOR TO WINDWARD CAMPAIGN Raising our capital base to \$250,000 by 2025

In the last edition of the ASMA News & Journal, we introduced you to the Anchor to Windward Campaign. This brief article explains our strategy for achieving our ambitious financial goals in support of the future health of the organization.

Since 1978, the American Society of Marine Artists has focused a national spotlight on marine art and maritime history by bringing together some of America's most talented contemporary artists in the marine art field. To enable the Society to continue its mission with the resources to withstand unforeseen troubled waters, the Board has committed to significantly increase our Capital Account. Funds in the Capital Account are not to be used to support ASMA's day-to-day operations, and may only be accessed with permission of the Board under pressing conditions. We set an interim goal of \$100,000 to be raised by our 40th Anniversary. Our current Vanguard Investment Account balance has risen to **\$126,000** which is a whopping \$73,000 increase in two years! No one thought it possible to surpass the \$100,000 accomplishment, but we met the challenge and are committed to keep after a new long-term goal to increase the account to \$250,000. The increased goal is a figure more in keeping for a non-profit organization of our size to assure a solid foundation for ASMA's future. We must also be mindful that investments fluctuate up and down over time, even when moderately invested.

To reach this pinnacle, we have challenged ourselves to continue transferring a minimum of \$5,000 per year from the Operating Income to the Capital account, retain all investment income earnings, and ask for planned giving commitments from our members and supporters of no less than \$10,000 annually in bequests and beneficiary designations. Please join the Board of Directors in this important mission by making your annual contribution this fall. Our annual fundraising campaign officially kicks off **November 15, 2018 and runs through January 31, 2019**. All contributors are recognized in the spring issue of the News and Journal.

Those of you who actively engage with us - by participating in our regional and national exhibitions, attending the National Marine Art Conference and Annual General Meetings, applying for Signature or Fellowship status, and volunteering on Board committees - especially understand what ASMA has to offer in terms of professional knowledge and relationships. Help us continue to build a solid financial anchor on which we can all depend, so your legacy and that of ASMA continues.

You will receive more information about this year's annual fund campaign in November.

For more information on planned giving, please contact
Ann Mohnkern, ASMA Finance Committee
ahmohnkern@gmail.com

Thank you for being a member of this great organization, and for making a personal investment in its future success.

The Anchor to Windward Society

The American Society of Marine Artists invites you to become a member of The Anchor to Windward Society by including ASMA in your estate planning to insure our financial future - that the ASMA ship can always be firmly anchored to windward whatever the future brings.



Kim Shaklee • "Alatraz" • Bronze

Please consider making a legacy gift to ASMA through your will or trust, or by naming ASMA as the beneficiary of a retirement plan, life insurance or other asset.



Sheri Farabaugh • "Kotus Leaves and Lily Pads"

For more information contact:
Ann Mohnkern, Signature Member
Coordinator of ASMA Gift Planning
191 Sisquisic Trail, Yarmouth ME 04096
207-239-9440

ahmohnkern@gmail.com

ASMA JOURNAL

Notes From Brush Hill

by Charles Raskob Robinson
Brush Hill Studios, Washington, CT

SCOTT DIXSON PENEGAR

Signature Member
Charleston, SC

Web Site:

scottpenegarsculpture.com



Photo courtesy National Maritime Historical Society

A Free Spirit One with a Great Deal of Enthusiasm: Part I

The life story of Scott Dixon Penegar can be told in two parts: His first thirty-four years during which he was engaged in a courtship competition for the two loves he had since boyhood, Art and the Sea, and the second part, the twenty-three years thereafter, when he realized he could have both and combined them to become a full time professional artist and developed a national reputation as a marine sculptor.

Scott is clearly a North Carolina product. He was born in the Piedmont town of Salisbury, an historic pre-Revolutionary town of 20,000 in central North Carolina northeast of the city of Charlotte, on April 6, 1961, the third of three sons of Ann and Sam Penegar (a stock broker). After graduation from high school there, he went up into the Blue Ridge Mountains of western North Carolina to Boone (named after the frontiersman, Daniel Boone) to attend Appalachian State University that was founded in 1899 and

(Footnotes)

¹ *Sea History, The Art, Literature, Adventure, Lore & Learning of the Sea*, No. 162, Spring 2018, "Careers in the Marine and Maritime Field," Sculptor Scott Penegar, pp. 38 & 39.

² The name of the town, Morehead City, is more an aspiration than a reality for even today it has a population of less than ten thousand.

continues to champion the pioneering spirit once needed to overcome the mountains' hardships. It is one of the seventeen institutions that make up the University of North Carolina System. For a number of years thereafter Scott was found down on the North Carolina coast working as a commercial fisherman and studying marine biology.

Although his Carolinian experiences were multi-faceted, Art and the Sea primarily competed for his interests from the beginning. As a young boy he was attracted to drawing and art and this continued through high school. In college he started out as a business major but in his freshman year met a classmate who was an art major, Kaye Felkel, who "immediately became my best friend." She recognized that his talent and interests were more in art than business and encouraged him to switch majors. This he did – and with great success for, as Scott reports, "I think I got the award for the greatest jump in GPA in one semester. I had found my calling."

However, Scott did not pursue art upon graduation but, as noted, went down to the coastal waters of North Carolina to work as a commercial fisherman, for the love of the sea had hooked him from an early age. To quote from an article about him in a recent issue of *Sea History* magazine, "As a first grader, he told his teachers he wanted to be an ichthyologist, which he then had to define for them. (An ichthyologist is a zoologist who specializes in the study of fish). As a kid, he was easy to shop for – he always wanted books about fish, and he never missed an episode of *The Undersea World of Jacques Cousteau* on television."¹ The photo of Scott holding a flounder he caught clearly expresses his early enthusiasm for marine



"Flounder"

life.

"Following graduation I moved to the port town of Morehead City, which forms part of the Crystal Coast of North Carolina.² That is where I commercially fished and, tipping my hat to my art interests, also did some work at the North Carolina Aquarium as an exhibit designer. My fishing was offshore bottom fishing, catching grouper, bass, and snapper. I loved commercial fishing and really got to know fish anatomy, both inside and out. We would go out for three or four days at a time. While on the coast I spent a lot of time with the students of the Duke University Marine Lab that is located there. Being around them rekindled my childhood desire to be a marine biologist."

"After living a year in Morehead City, I moved to Wrightsville Beach, NC a coastal island beach community just east of Wilmington, and took a semester of biology courses at University of North Carolina at



Photo courtesy National Maritime Historical Society

Notes From Brush Hill



"Blue Crab" Photo courtesy of the National Maritime Historical Society

Wilmington. This was to get background courses to apply for grad school at The College of Charleston in Charleston, SC. I chose Charleston because my future wife Kaye had gotten a newspaper job there at the **Post and Courier**. I basically followed her. But after a couple of semesters of marine biology at The College I became a little disillusioned and quit."

Scott's foray with the sea and marine biology studies had lasted three years. In 1986 his free spirit took over, and he became a nature guide at Kiawah Island, a barrier island some miles to the southwest of Charleston, and then a licensed tour guide/carriage driver in colorful and historic Charleston

itself. "But when it came time to get married (in 1988) I felt I needed a real job and started at the local CBS-affiliated television station WCSC (whose call letters come from the acronym for **Wonderful Charleston South Carolina**). I had no experience in television but learned on the job and basically did everything in production: camera, audio, editing, etc. including all of the commercials for the Piggly Wiggly grocery store chain. In the end, I decided I didn't want a 'real job' so I took a position with Ben Hough, a friend and neighbor who had developed a business during the boom years of limited edition prints. My job there was basically selling prints to galleries and frame shops. I really liked the independence of it and decided it would be

(Footnotes)

³ Hart graduated from Davidson College in Davidson, NC which is among the top ten rated liberal art colleges in the U.S. and went on to get a law degree from the New Hampshire School of Law.

⁴ *Ibid.*, **Sea History**, p.38.

⁵ Although, as the name Pacific Craft implies, these boats were originally built on the Pacific coast, the Seacraft Crealock 34 line was bought by the reincarnated Pacific Seacraft yard in Washington, North Carolina owned and operated by marine archaeologist Stephen Brodie and his father, Reid.

Since "Notes from Brush Hill" is written in Washington, Connecticut, which boasts being one of the first towns to take the name of Washington, I was particularly interested in this North Carolina port town of Washington. (Two years after the Declaration of Independence and several visits to this area by General Washington seeking war material from Connecticut

then known as the "Provision State," the 1741 parish (town) of Judea petitioned the Connecticut General Assembly to change its original name to honor the General. The request was granted in 1779.) However, Washington, North Carolina (locally referred to as "the original Washington" to distinguish it from the Capitol) was established in 1776 - the very year of the Declaration of Independence - on land on the northern bank of the Pamlico River in Beaufort County that was given by Col. James Bonner, a Patriot from Beaufort County who had served in the Revolutionary War.

⁶ Our late Fellow and President, Ian Marshall, barged the Canal and did many fine sketches, some of which are in the Fellows Collection. This writer bare-barged the Canal with his wife (navigator) and two boys (crew) in 1980 resulting in a number of plain air oil sketches and paintings.

a great way to make a living."

In the meantime, there were changes in the job Kaye had at the newspaper that were not to her liking so they decided they needed a change and moved to San Juan, Puerto Rico in 1991. "We chose Puerto Rico because I had been there and liked it, it was warm for my wife and we did not need any special papers or permits to work there. Kaye got a job as a nanny and I became a bartender but in 1993 I got a call from a hometown Salisbury friend, John Stanback, inviting me to join him and two others to sail his boat, the **Kona Kai** (Hawaiian for 'faithfully'), across the Pond from Maine to France." Stanback, Penegar and John Hart (b. 1965), also from North Carolina³, became the core crew that sailed the boat on all legs of the transatlantic crossing and return. "During the years it took to complete the several legs of this journey, Hart was writing while I was building my reputation as a sculptor. He has written five **New York Times Best Sellers** and is the only author to have ever received consecutive **Edgar Awards for Best Novel**."

Part of Scott's love of the sea came from sailing at an early age. "My first sailboat was a styrofoam Sea Snark and I used it every chance I could get."⁴ Scott and tens of thousands of other young sailors first took to the tiller in these craft. Snark Boats boasts of being the world's largest sailboat manufacturer (a half million boats) and having more people learn how to sail on their craft than any other recreational sailboat. The original boat was a lateen-rig mounted on an "unsinkable" unclad one-piece, injection-molded EPS hull that weighed only thirty pounds. Later versions, the kind Scott sailed, featured a vacuum formed layer of ABS over the EPS hull which strengthened it but brought its total weight up closer to fifty pounds. The popularity success of the Snark was the result of American technology combined with imaginative and aggressive incentive advertising. In the 1970s the **New York Times** ran an article citing how Brown and Williamson, the maker of Kool cigarettes, sold 48,000 Snarks in an 18 month period - each for only \$88 but with a large logo-type "Kool" prominently displayed on its mainsail. Scott's father, who smoked Kools, bought one of these for his son.

Notes From Brush Hill

But one has to be a good deal of a free spirit to go from sailing a Snark with its waterline length of eleven feet to crossing the Atlantic Ocean in a sailboat that is only slightly more than twice that length (twenty-six feet at the waterline). So free spirit Scott readily accepted his friend's offer and soon stood out to sea. He knew there was a good deal of difference between his fifty-pound styrofoam Snark and the 13,200-pound, high-tech fiberglass cutter *Kona Kai* with a long-keeled ballast of over two tons of lead that he was about to sail. More reassuring, he knew this Pacific Seacraft Crealock 34 (the over all length of the hull is 34 feet) that was introduced in 1984 was a smaller version of the sea-tested and successful older sister, the Seacraft 37. Both were sea-kindly, bluewater cruising yachts designed by the respected naval architect, William I. B. Crealock.⁵

Scott's evaluation proved correct. The crew of four departed in the *Kona Kai* on the first leg from Rockport, Maine, on May 14, 1993 and fourteen days later arrived at the Azores, a distance of roughly 2,000 nautical miles. "From there it was nine days to Gibraltar (another 1,000 nautical miles). We took a leisurely two weeks in the Mediterranean (to sail another 600 nautical miles) to Sète, France because we really liked the Spanish Balearic Islands (Ibiza, Mallorca and Menorca), which we visited en route. We had the most perfect weather entire trip, so nothing really epic happened."

Sète is the Mediterranean port town for the historically important and very picturesque Canal du Midi, a Seventeenth Century engineering marvel built in the reign of Louis XIV that connected with the Garonne River to provide a water passage across France from the Atlantic to the Med. The Canal goes through tunnels and crosses rivers and valleys on aqueducts.⁶ Unfortunately, Scott did not get chance to barge any of the Canal but returned home. Some years later he and the crew returned to Sète to sail the *Kona Kai* on the first leg of the return passage to the States.

"I was gone two months and upon my return to San Juan I found my bar tending job was no longer available. My wife, however, was busy as a pool Manager for Cas-



Scott Penegar with Beaver - Clay

Photo courtesy of the National Maritime Historical Society

tillo Water Sports, a job she held until we left the island. I met the watercolor artist/sculptor Jan D'Esopo (b. 1934), a woman from Connecticut and graduate of the Yale School of Art who had moved to San Juan in late 1960s." Her unique watercolor style became well known throughout the Caribbean and the United States. By the time Scott met and began to work with and study under her, the Bronx Museum of the Arts had already mounted a large retrospective of her works from collectors around the world and she enjoyed favorable press attention from leading publications on the mainland and island."

Jan D'Esopo and her husband, Manuco, had also acquired a number of contiguous

houses in the Old City part of San Juan, connected them and operated them as a hotel and studio, the Galley Inn at Galeria San Juan, where she painted, sculpted and taught. It was here that Scott also learned how to cast bronze. Manuco had created the only bronze foundry dedicated to figurative work in Puerto Rico. Scott worked on monumental bronzes found in corporate collections and mounted in several public spaces on the island.

After four years on the island, the couple decided to move to Europe and be closer centers of art. But first, Scott joined his friends Stanback and Hart to begin the return passage of the *Kona Kai* back home from France. They did the first leg – a two-week



"Tailwalker"

sail from Sète to the Canary Islands (about 1500 nautical miles) and left the boat there until 1997 when the crew reassembled and sailed the cutter on a twenty-three day-passage to Antigua and then up to Puerto Rico.⁷

When Scott left the *Kona Kai* in the Canary Islands, he went on to meet his wife in London where they had friends. "We knocked around Europe (mostly France and Spain) for several months then decided to return to the States."

PART II: THE PRODUCTIVE YEARS: PROFESSIONAL AND PARENTAL CAREERS

When Kaye and Scott returned to the

(Footnotes)

⁷ In recent years Scott has joined the crew to bring the cutter up to Wrightsville, NC and Bermuda. Three years ago John Stanback and Scott took their sons and sailed her to Bermuda. "The trips have all been awesome," Scott reports.

⁸ Oliver is now in his early twenties, he is a violin player and schooled at the Charleston Country School of the Arts and The College of Charleston and is currently looking for a job in marketing. His sister is a visual arts major at the Charleston Country School of the Arts.

⁹ This demonstration ran from 2002 to 2015 and was hosted by the Spencer Gallery located at 55 Broad St. Charleston, SC.

States in 1996, they both began careers as professional artists and established the Penegar Studios at 1918 Capri Drive in Charleston. Both were painters and sculptors. Although Scott is best known for his sculpture work in stone and bronze (his Signature Membership in ASMA is as a sculptor), he also has a following for his representational paintings. Kaye is best known for her paintings, mostly done in acrylic in a traditional academic style. They also began another demanding career - as parents - with the arrival of their son, Oliver, that June. His sister, Anna, followed in November 2000.⁸

Early on in their careers as professional artists, Kaye and Scott began a clever contest/demonstration that they continued for many years and attracted quite a following.⁹ It was called "He Painted, She Painted." where the husband and wife painted the same scene. In this series Kaye's work is representational - more in keeping with her usual painting. However, unlike his usual representational paintings, Scott gave full rein to his free spirit. These paintings are full of color, motion and movement - all quite in contrast to his carefully crafted and carved sculpture work that is much more representational and sensitive to the properties of the medium used. The popularity of the series arises from the contrast of how two artists could see the same subject and render it so very differently, reminding viewers how wide the parameters of perception can be.

Having seen the latitude and free-wheeling spirit Scott brought to these "His/Her" paintings, one is not totally surprised to learn that he cites the French-born, painter/sculptor Marcel Duchamps (1887-1968) as his most inspiring and favorite artist. "To me he was always a trend setter."

One could see how Scott is attracted to Duchamps, an inquiring individualist who studied at the Académie Julian in Paris. As a "trend setter" he evolved from figurative

painting influenced by Matisse and Fauvism to works of earthy colors combined with a visceral form depicting movement - sort of his own version of Cubism/Futurism. His *Nude Descending a Staircase, No. 2, 1912*, now in the Philadelphia Museum of Art, created quite a stir in the art world. However, ever restless in his pursuits, he then turned to what he called his "readymades" - sculptures, if one can call them that, which found in everyday life. He started off with *Bicycle Wheel* - a bicycle wheel mounted on a stool and, by 1917, shook the art establishment to its roots when he submitted to the Society of Independent Artists in New York his *Fountain* - a horizontally presented urinal (which is hung in a vertical position when in use). Fortunately those art circles had already been loosened up by the famous 1913 Armory Exhibition that dispelled the notion that there was any necessary connection between beauty and art.

More to the point, Duchamps found liberty in using "readymades" since there was no danger he would be pigeonholed into a given style or school. He liked his freedom to explore the possibilities - perhaps explaining to some degree his fascination with and dedication to tournament chess to which he devoted a good deal of his time.

Marine Life Sculpture

Scott gravitated to familiar subjects for his stone and bronze three-dimensional work because of his lifetime exposure to these animals that he "continued to come into contact with on a regular basis." As to his choice of mediums for his sculpture, bronze and stone, he says, "They simply both have qualities I enjoy." In the aforementioned *Sea History* article, Scott elucidates, "Stone carving is such a pure form of art. I use a variety of different types of stone, but I generally prefer softer stones such as alabaster, soapstone and onyx." In a revealing comment, he goes on to say, "Unlike someone who might work with stone for construction or other more practical uses, as an artist, I essentially form a relationship with the stone, where I learn to understand its colors and shapes, strengths and vulnerabilities."

He notes that the stones he works with come from all over the world and weigh any-

Notes From Brush Hill

STAGES OF PROGRESS FOR THE SCULPTURE "HAMMERHEAD"



The Rock



Scott Carving and Creating a Dust Storm



The Rock Cut



Further Progress



The Emergence of the Shark

Photos courtesy of the National Maritime Historical Society



The Rough Carved Image

where from twenty to two hundred pounds. "I usually have a stack of them in my studio. As I walk past them while working on other projects, sooner or later I have an 'a-ha!' moment, when one of the rocks speaks to me in a way and I suddenly understand what it should be." He then combines his considerable first hand experience with – and get this – frozen samples of various sea creatures from his refrigerator. Since he likes his sculptured animals to have a sense of movement, he watches **You Tube** videos of them swimming, eating, etc. and finds this very helpful.

Since only a few of our readers are sculptors, it is interesting to see how he goes about transforming the rock of choice to the subject – or, to put it another way, to see how

he releases the subject trapped in the rock. Here is a series of seven small images showing how Scott transformed the onyx rock into the beautiful 12" x 17" x 11.5" Hammerhead sculpt. "I begin with a hammer and chisel. If I need to get rid of large pieces of stone quickly, I'll use an angle grinder with a diamond cutting wheel. Next, I use a sanding wheel, a power tool that allows me to make more refined shapes and smooth them out. I like using Dremel tools (handheld rotary power tools with interchangeable bits) because they come in a lot of different sizes and varieties that help me finish the details."

Once he has all of the shapes and details set, he starts sanding. "I sand by hand at

this stage, working from rough to fine sandpaper, usually starting with 80-grit and finishing with 2,000-grit sandpaper. It is only the last stage that the true color of the stone starts to emerge." And emerge it does – look at variety of color in the final product.

Building a Reputation and Name

From the beginning in 1996, Scott and Kaye have taken every opportunity to promote their work and build what is now a national reputation. They began with their own gallery that still is home base and soon began to participate in the Piccolo Spoleto Outdoor Art Exhibition, a consistent family-friendly, free event hosted in the open air at Marion Square by the city of Charleston's Of-

Notes From Brush Hill



Final Sculpture, "Hammerhead", as seen in work in progress on previous page

fice of Cultural Affairs. After nearly four decades it continues to thrive as a local showcase for more than seventy of Charleston's finest artists and is one of the lengthiest and largest fine art outdoor festivals in the Southeast, certainly the largest in the state. Scott says, "Lengthy, yes, seventeen days can be a bit grueling, but we have a blast. It's like art day-camp for grownups." Scott and his wife, Kaye Penegar, have participated in the exhibition for thirteen years and are the only husband-and-wife artist team. This year their eighteen-year old daughter Anna helped out in their booths.

However long the Spoleto Exhibition might appear to be to the participants, it lasts only a couple of weeks. For year round market presence, Scott operates a booth in

the City Market of Charleston, where he sells most of his work. The Hagan Fine Art Gallery, located at 177 King Street in Charleston, also represents his work.

Commissions are important in spreading his name and building his reputation. Among his earliest was a life-sized child in bronze for Ashley River Creative Arts School in Charleston. This was followed by a permanent installation of two bronze otters at Little Otters Swim School in Huntersville, NC, a life-sized pileated woodpecker for Town of Summerville, SC and a full-body bronze figure for the Porter-Gaud School in Charleston of the Reverend Dr. Anthony Toomer Porter, an Episcopal priest who founded the school to educate children orphaned during the Civil War. Demonstrating his versatility with

subject matter, he was then commissioned to sculpt a turtle for Azalea Park Summerville, SC and chosen to create a seven-foot tall bronze eagle for The Citadel, the famous military academy in Charleston. Scott has also created relief sculptures for South Carolina State Parks, Brookgreen Gardens, Ripley's Aquarium, The First Center for the Arts in Nashville, TN as well as many private commissions.

Scott has exhibited in prestigious art shows such as The Southeastern Wildlife Exposition, Sculpture in the Park, The Easton Waterfowl Festival, The Plantation Wildlife Festival and Artistic Expressions at the South Carolina Aquarium. He is a Signature Member in the American Society of Marine Artist (2011) and an Associate Member of the National Sculpture Society. In 2015 ASMA selected Scott's octopus sculpture **Fluidity** for the **16th National Exhibition** – its first on-line digital National. Later the work was accepted in the National Sculpture Society 85th Awards Exhibition and won the Susan and Robert Polack prize of \$1000 as well as the People's Choice Award. In 2016 ASMA chose his onyx shark sculpture **Hammerhead** for the **17th National Exhibition** that traveled to museums in five states from the fall of 2016 to early 2018. Scott's work has appeared in several national publications including **Southern Living**, **Marlin Magazine** and **Garden Design Magazine**. He has appeared on television several times and has led and lectured artist groups and schools.

His Advice

At this point in our story about Scott Dixon Penegar it should not come as a surprise to the reader that his advice to artists starting out is simply:

Follow your heart!



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.

American Society of Marine Artists

7th Annual YMAS National Competition

2019 YOUNG MARINE ARTIST SEARCH (YMAS)

ART STUDENTS AGES 16 TO 23

June 15, 2019- Deadline to receive National YMAS entries

July 31, 2019 - Notification of selected art by ASMA Jurors

- All entries must be original, created by the student from personal photos or imagination. No Digital art created on a computer will be accepted. No artwork that used calendar or magazine art will be accepted. Paintings, drawings, sculptures, and ceramics of any maritime subject will be considered.
- Please see www.americansocietyofmarineartists.com for examples of marine art.
- There is no fee to enter this competition. Award ribbons, certificates, and scholarship money will be given and announced in the Fall of 2019.

To Enter the YMAS National Competition:

1. Take a digital photo of the artwork and save it as a jpeg. Up to two entries per student may be submitted. For sculpture, please submit 3 views of each sculpture.
2. Crop the image so that the entire artwork is visible without extraneous background or framing showing. The saved image should represent the artwork exactly.

3. Image size should be at least 5 " by 7" at 300 dpi minimum. The file format must be jpeg (highest quality, no compression).
4. Please title the jpeg "YourNameTitleofArtwork.jpeg" (Example: "AnneBrodieHillSailboat.jpeg")
5. Save your images to a CD and mail (to be received by June 15, 2019) to:

Anne Brodie Hill, ASMA
7720 Appaloosa Trail
Gainesville, GA 30506
6. Please include this information (printed) with the CD: (very important!)
 - Student's name, year of birth, grade in school, mailing address, email, and phone number
 - Title of artwork, medium, size, value
 - Art Teacher's name, email address, school name, school address, and phone number
7. All information given remains private.

Questions - please contact Anne Brodie Hill

annehill@aol.com, 770-718-7586

2018 YMAS Award Winners



L to R: Stephanie Turk, North Hall HS Art Teacher, Daniela Blancarte 2018 YMAS Best in Show and First Place 2D, North Hall HS Principal Jamey Moore



Carrollton Arts Center, Carrollton, GA 2018 YMAS Award winners and ASMA signature member Tom Nielsen



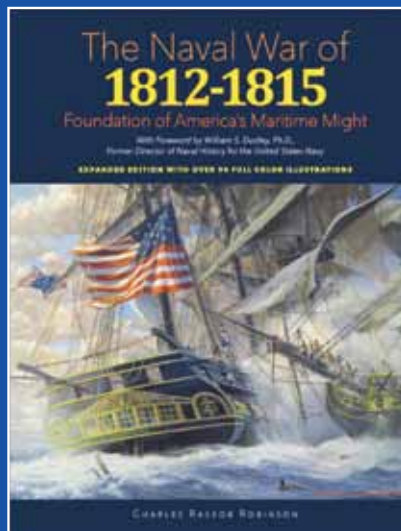
2018 YMAS Award winners from Ball High School and the Galveston Art League, Galveston, TX.



Tom Hayes, ASMA member with 2018 YMAS National Third Place 2D, Alexis Ostman acrylic painting "Twilight Reflections" from Raymond, NH

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PORTFOLIO REVIEW

ANNUAL SIGNATURE MEMBER PORTFOLIO REVIEWS

Submission timeline: February 8- March 11, 2019

PORTFOLIO REVIEWS for 2019 will be submitted online by going to our ASMA website, and clicking on a special link on the Home page that will take you directly to our portfolio site, located at www.submittable.com. •THE LINK WILL BE "Live" ON THE ASMA HOMEPAGE ON February 8th, 2019• Submissions will be accepted from February 8th until March 11, 2019. The whole submission process and uploading images is very easy and user friendly! Jurying will take place the first week in April, with all notifications sent out to artists no later than April 15, 2019. There is a \$75 fee for the portfolio review for Signature Membership. Twelve images are required for review for Signature Membership. Sculptors are required to submit 2 views for each artwork. If accepted, there will be an additional fee of \$100.00 to cover the cost of Signature Membership dues for all Non-members. Those who are already ASMA Regular Members of the Society will be charged an additional \$35 fee, if elected as a Signature Member. The additional cost is simply the difference in dues from elevating from one membership level to another. Membership fees cannot be paid until after jury notification is received. The Fellows will jury the first two weeks of April, with all notifications sent out to artists no later than April 15, 2019. There will also be jurying for Fellowship in the spring of 2019 from February 8th through March 12th, 2019. There is a \$130 fee for the portfolio review for Fellow Membership. Applicants submitting for consideration to ASMA Fellow status must first be a Signature Member in ASMA for no less than one year. PORTFOLIO REVIEWS for 2019 will be submitted online by going to our ASMA website, and clicking on a special link on the Home page that will take you directly to our portfolio site, located at www.submittable.com. Twenty images are required for review, including the dates of when each work was created, along with a detailed resume. Sculptors will be required to submit two views for each artwork presented. If accepted into the Fellowship, there will be an additional fee due on the first year to cover the difference in membership dues from Signature Membership to Fellow during the spring portfolio review. Fellows are entitled to use the initials F/ASMA after their name. Fellowship does carry some responsibilities to the Society. Each newly elected Fellow shall serve one term on the Fellow Management Committee and contribute in a meaningful way to the membership. Please read all information included on the application for full details, If you have questions, Email: Len Mizerek at: mizerek@aol.com.

Annual Contributions from Members & Supporters to ASMA from February 3 – November 14, 2018

ESTABLISHED 1978

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Online donors complete all **mandatory fields shown** below this form on **Page Two**)

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BENEFACTOR: \$2,500 OR MORE PARTNER: \$250
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| Lisa Egeli | Sergio Roffo |
| Peter E. Egeli | Kim Shaklee |
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REMEMBER ASMA IN YOUR WILL. LEAVE A LEGACY TO SUPPORT MARINE ART

ASMA Charleston 2018

By Lisa Egeli

To celebrate ASMA's 40th Anniversary, members gathered in Charleston, SC on the first weekend in November, to share stories, learn from one another, and even compete in a round of Marine Art Trivia. The presentations captured the flavor of Charleston and the Low Country and gave us a peek into the processes of some of our Signature Members. Don Maitz told colorful stories and showed us how he approaches a portrait of the pirate Blackbeard, and Roger Dale Brown and Dee Beard Dean demonstrated their approaches to painting shrimp boats and salt marshes. More local flavor came from the thoughtful handmade gift for each participant from Signature Member Scott Penegar, and planning help came from Joyce Harvey. Principle

Gallery in downtown historic Charleston hosted a paint-out and a beautifully presented invitational show, which opened on Friday evening. With more focus on members getting to know one another in a relaxed gathering, we had fewer presentations than our National Marine Art Conference, but more time to mingle. The Captain's Dinner cruise on Charleston Harbor was the perfect way to close out the weekend. Outgoing President Kim Shaklee was given the Iron Man Award for Distinguished Service and a beautiful scrimshaw by member artist Robert Weiss, provided through generous support from the Board and the Fellows, with help from Russell Jinishian and the artist. Thank you to all who attended a fulfilling and inspiring Retreat!

THE ONTARIO A MOST INFAMOUS SUNDAY

By Austin Dwyer



Oil Painting by Austin Dwyer, ASMA

As you know, The American Society of Marine Artists is an organization whose purpose is to promote marine art AND marine history. It is rare indeed that we have one of ASMA's finest artists who is also a fine historian. Signature Member Austin Dwyer combines both his beautiful art and historical knowledge to tell an extremely interesting tale in our history.

Another Signature Member, the late Pete Eagleton wrote a regular article in our past issues that were an historian's and an artist's dream. This fourth article by Austin is a thrilling saga of Naval tugboat ONTARIO. Another exciting virtually unknown story about Pearl Harbor.

Editor

In January 1941 the naval tugboat USS Ontario sailed to Pearl Harbor for conversion of her engines from coal to oil-burning. With Hitler's forces overrunning Europe, and Britain defending itself from aerial bombing, President Roosevelt saw that the United States could not avoid being drawn into war. His opponents in Congress stood in the way of direct action to aid the British, limiting Roosevelt's moves to build the ships and planes needed to fight and win a war.

There was a consensus of isolationism for which twenty-five percent of Americans were in favor of staying out of European conflicts. These political circumstances were shaped by an earlier generation who believed that sending men to war in Europe to fight would solve nothing. The conversion of the Ontario represented a small step toward preparation for war. The installation of two machine guns would prove to be auspicious. Its crew was also increased to 42.

Eleven months after its arrival in Pearl Harbor, the Ontario, although still in drydock, was prepared for action. On December 7, at 7:48 a.m., 353 Imperial Japanese fighters, torpedo planes and bombers launched an attack on the U.S. fleet from 6 aircraft carriers. This offensive measure was designed to devastate the American Fleet and keep America from interfering with Japan's interest in occupying Southeast Asia. Many of the servicemen at Pearl Harbor were still sleeping, just getting up, or eating breakfast in the mess halls. Japanese intelligence services, planned the attack for a Sunday, concluding that the American military personnel, free from the rigid routine of a workday, would be unprepared for the aerial bombardment. Within minutes the water in the harbor was on fire. Sailors in the water scrambled

to find space to breathe. The blue morning sky, filled with black billowing smoke, turned dark. Every ship in the harbor was ablaze. The attack lasted just less than an hour.

Moving fast, the crew of the Ontario pushed the old tug into the flaming water. Crew members pulled confused sailors from the inferno. The gun crew on the Ontario cheered, having just blasted a Japanese plane from the sky.

During the attack on the fleet, eight battleships were severely damaged and four were sent to the bottom of the bay. The unexpected ambush sank and damaged cruisers, destroyers, an anti-aircraft training ship, and a minelayer. Over 2,400 men were killed and 1,178 wounded. The USS Arizona exploded violently after a bomb detonated a powder magazine. She sank with a loss of 1,177 men. Fuel storage facilities exploded, spreading the devastation.

This day, President Roosevelt, said, would live in infamy. America was thrust into World War II.

THE REST OF THE WAR

For two years after the December raid, the Ontario served the Navy at Pearl Harbor. In June 1943 Elmer F. Hartley, MMI/C, joined the ship. From his written account of the service of the Ontario I learned details not found in other sources. His record noted that the old tug joined Service Squadron 2 at advanced bases and the invasion forces that captured Ellice, Gilbert, Marshall, and Western Caroline Islands. Beginning in October 1944 the gallant old ship served as a yard tug at Ulithi and provided various tug services to the Third, Fifth, and Seventh fleets. "She had grown to a complement of 80 men and boys. (I remember that a pack of cigarettes back then was a nickel.) Our duties were to furnish amphibious and fast carrier task forces moving large and heavy barges. In the Makin Atoll Ontario assisted 2 Iowa class battleships, pushing the sterns in order to swing them 360 degrees. This was to allow them to compensate their magnetic compasses."

Hartley remembers nights when they were at anchor at Tarawa when a lone Japanese bomber would visit three or four times a night, at an elevation so high that the fleet's anti-aircraft guns could not hit or deter him. Every time these nuisance runs of "Midnight Charlie" appeared, the ships' crews would go to general quarters. The runs stopped when the Air force brought in P-38 night fighters.

In July 1944, the Ontario departed for Eniwetok, where Hartley received orders transferring him to the States for additional schooling.

He was en route to San Francisco on another ship when the first atomic bomb was dropped.

At the end of August 1945, the Ontario sailed from Pearl Harbor to San Diego with two storm-damaged patrol boats in tow. For the first time in 25 years the Ontario was headed back to the United States mainland. She was decommissioned June 3, 1946, and sold to Floyd Harrington in Wilmington, California, 10 months later.

WORLD WAR I

The Ontario was laid down in 1911. She was 185 feet long with a beam of 34 feet. The ship first served with the Atlantic fleet. When the U.S. entered the first World War, she was put into service on the East Coast positioning anti-submarine nets and patrolling against mine fields. The Ontario later towed barges containing war supplies to New England ports. Her first claim to fame arose from service in Halifax, Nova Scotia, where she rescued a grounded merchantman loaded with explosives, the Matanzis, in danger of breaking up. After completing her mine-laying and towing duties for the Atlantic Fleet, she served the mine force off the coast of Queenstown, Ireland, now called Cobh, in County Cork. The

Ontario continued her duties in the Atlantic until the Armistice.

After the Armistice, the Ontario continued patrol service until 1920 as part of a sub-chasing detachment; her duties also cast her in a mine-removal detachment. The mines, remnants of the war, were a great danger to shipping. In the mid 1920s the Ontario was sent to the Pacific as a rescue vessel.

During the attack on the fleet, eight battleships were severely damaged and four were sent to the bottom of the bay.

My Thanks

I was overjoyed to learn that one of my favorite vessels, a tugboat, had performed so brilliantly during the attack on Pearl Harbor. The Ontario was most assuredly a pleasure and a privilege to paint. I am indebted to all who served the United States in World War I and World War II. I extend my thanks especially for the work of the crews of the Navy tug Ontario, a ship awarded a battle star for her service in World War II.

To Elmer F. Hartley I express appreciation for his written record of service on the Ontario.



The author, longtime ASMA Signature Member Austin Dwyer, lives on the west coast in lovely Mukilteo, Washington. He is the author of "The Ring of the Piper's Tune".

ASMA 40th Anniversary Retreat Charleston, SC • November 1st thru 4th



Breakfast at the Indigo - Phyllis Semler, Peter Egeli, Mike Karas, Fern Karas, Peter Maytham



Roger Dale Brown demonstrates his techniques on Thursday



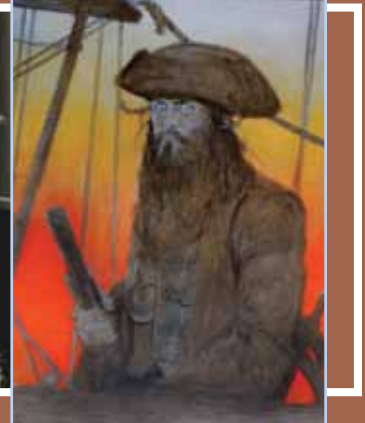
Friday opening night at the Principle Gallery Charleston



Incoming Treasurer, Stu Egeli and Outgoing Treasurer, Sheri Farabaugh



Don Maitz demonstrates for the crowd with his pirate paintings and lecture - finished demo is shown here



ASMA 40th Anniversary Retreat Charleston, SC • November 1st thru 4th



Outgoing President Kim Shaklee is presented with the prestigious "Iron Man Award"



Burchenal Green, NMHS; Len Mizerek, Sergio Roffo and Dee Beard Dean



The ASMA Royal Family • Stu Egeli, Incoming President Lisa Egeli and Peter Egeli



Phyllis Semler and retiring News & Journal editor & Past President, Bob Semler



Fellows at the dock • President, Lisa Egeli; Fellow Emeritus and Past President, Peter Egeli; Past President, Russ Kramer; Sergio Roffo; Neal Hughes; Dave Bareford; Len Mizerek; Outgoing Treasurer, Sheri Farabaugh; Past President, Kim Shaklee; Charlie Robinson and Don Demers

Regional Reflections



by *Anne Brodie Hill*
annebhill@aol.com

You probably know the saying “too much to do and not enough hours in the day.” That describes perfectly the four days spent in Charleston, SC during the 2018 November ASMA Annual Meeting and Retreat. We

really enjoyed seeing everyone – old and new friends, but we really needed a full week to get caught up on everyone’s news. I want to thank **Bob Semler** personally for his help all these years with everything I needed to do for the ASMA Regional Exhibitions and the National Young Marine Artist Search (YMAS) Competitions. He always composed the PDF files and added the photos needed for both. And he always stepped up (literally!) to help with the Regional receptions, by speaking at the openings when he could attend. You know when someone is really dedicated to ASMA, especially for all these years – that is **Bob Semler** in a nutshell. Thank you, Bob!

ASMA South

At the Annual Meeting in Charleston, many new faces were finally matched up with names that we have been communicating with for a long time. **Joyce Estes** came up from St. George Island, FL and gave us good news that her Sea Oats Gallery and home were safe from the hurricane, but many of the oystermen’s homes and boats were destroyed. Those men and their quirky little boats have been the subject of many ASMA paintings. **Bill and Sara McKeown**, Quincy, FL, had several trees down and no electricity for a long time, but they are okay and their beautiful home is okay. But their Mexico Beach home is gone.

Capt. Suzan Wallace from Swansboro, NC made it to the Retreat, in spite of the recent hurricane in her area. She was so inspired by the meeting and sent us this quote: “I felt compelled to focus and organize our region here in SOBX coastal NC. So, we are collaborating with our local Arts Council and are sponsored by the NC Maritime Museum in Beaufort! We have given ourselves name-recognition.... the Marine Arts Guild – NCMM.” The first official group event, a preview Art Show in the lobby of the NC Maritime Museum, was December 8 during the Arts Walk. The second event will be during the annual Wooden Boat Show the first week end in May, 2019. Suzan hopes to have plein air paint outs, workshops and a wet-paint sale. And she also reports that there is a brand new 200 room convention center under construction on the waterfront in Beaufort that might be a contender for a future ASMA Conference. Suzan also will organize and offer the YMAS information to her local school system, since she is a retired school teacher. She also told me

her “area is primed for Marine Arts to flourish – many of our local artists are already Marine Artists simply because of where we live and paint! Having the NC Maritime Museum host and sponsor us is fantastic, seeds we’ve been planting are now coming to sprout!” If you want to contact Suzan and join her new group, her email is captusuz@gmail.com.

We were so pleased to meet **Belvin Evans** from Clemmons, NC at the ASMA Retreat. He could not attend the all the weekend events as he had planned, but he drove all day Saturday from his home to attend the Captain’s dinner and cruise on November 3 in Charleston. We were so glad he made the trip and got the chance to meet and greet other members.

ASMA West

Please find the prospectus for the 2019 ASMA West Regional Exhibition at the *Channel Islands Maritime Museum* in this issue. The new Curator, Heather Behrens, is looking forward to another ASMA Exhibition, and hopes to schedule an ASMA Regional every two years at this museum. This Exhibition is open to all ASMA members. The deadline for submissions is July 3, 2019. The Exhibition dates are September 14 to December 30, 2019. Please see www.cimmvc.org for information about this beautiful museum in Oxnard, CA.

ASMA North

We were very sad to hear about the sudden passing of Signature Member **Brian Stewart** from St. Paul, MN in September. From Allison Eklund, Events Director of Outdoor Painters of Minnesota, comes these words. “He was one of the founders of the modern plein air movement and early member of the Plein Air Painters of America. When he returned from a trip to Europe, he focused on the twin loves of his life: painting and playing the banjo. He showed with the PAPA on return trips to Catalina from 1990 to 2015. He taught at The Atelier and offered an excellent Indoor Plein Air workshop in 2017. Streamline Publishing, which published Plein Air Magazine, produced several of his popular painting instructional videos.”

ASMA East

We were so excited to finally meet the ASMA East Regional Representative, **Sharon Way-Howard** in person! She has always been so good to send reports from her Region. She and her husband drove all the way to Charleston, SC from Sayville, New York, overnight - 11 hours, to come to the Principle Gallery Reception on Friday, Nov. 2. She was thrilled to meet all the members who were there, in person, that she has only known through the *ASMA News & Journal*. She was overjoyed that all 3 of her works were accepted in the Principle Gallery Marine Invitational.

In Memoriam
Tribute to Grant Saylor



1930 - 2018

by *Austin Dwyer*

After his honorable discharge from the U.S. Air Force in 1958, Grant moved to New York and was accepted into Pratt where he studied under renowned artists. He also made time to fly sail planes and practice his opera. This is where he met the love of his life, Ellen. Ellen was also a sail plane pilot and in no time “clipped his wings” It was love at first flight. They soon married and after graduation they settled in New York where Grant worked as a designer illustrator. After his Dad died, Grant and Ellen moved back to Washington with their two children, Grant Jr. and Amy.

I remember it was early in 1978 when I first met Grant Saylor. He had just returned home to Seattle from New York and had been accepted into the Puget Sound Group of N.W. Painters. Sometime later he also became a Signature Member of ASMA. Grant was not only a dedicated and compassionate artist, he was also a music lover having studied to be an opera singer in New York. We quickly formed a bond and Grant became a mainstay in the groups annual auction and play.

One of my most endearing moments with Grant was on a painting trip to my homeland, Ireland. After a day of plein air painting in County Claire, we ended up at a castle by Dirty Nellies Pub. After a number of pints of stout, as a gag, the keepers of the old castle placed Grant under arrest...behind thick black iron bars. Grant was making utterances about calling his attorney in Washington. I told him that it was the rule that he could give us a song to gain his freedom. Myself and some medieval dressed escorts walked Grant through damp corridors and from the wings entered a stage where he was greeted by great applause. All were greatly surprised when Grant broke into an Irish air, “When Irish Eyes are Smiling.” He brought down the house, or in this case... the castle.

There’s another word that I could use to describe Grant Saylor...integrity. Absolute integrity. He would not consider a work for sale unless it was the absolute best that he had to give. To this extent I found Grant seldom satisfied. He worked over and over, scraping and redrawing until he gave his best. He was a real painter with an artist’s passion, self absorbed but not in an egotistical way.

After a long illness, Grant left us on Friday, October 19, 2018. I am going to miss my good friend Grant Saylor. He will leave a great void in my life.

AREA REPRESENTATIVES
ASMA NORTH

CONNECTICUT, ILLINOIS, MAINE, MASSACHUSETTS, MICHIGAN,
 MINNESOTA, NEW HAMPSHIRE, OHIO, RHODE ISLAND, VERMONT,
 WISCONSIN, CANADA AND INTERNATIONAL

Carol Shabbaz
 carolshabbaz@sbcglobal.net

ASMA EAST

DELAWARE, DISTRICT OF COLUMBIA, MARYLAND, NEW JERSEY,
 NEW YORK, PENNSYLVANIA, VIRGINIA, WEST VIRGINIA

Sharon Way-Howard
 swayhoward@aol.com

ADVISORS TO AREA REPRESENTATIVE

Bill Schmidt
 pleinairbill@aol.com

ASMA SOUTH

ALABAMA, GEORGIA, MISSISSIPPI, NORTH CAROLINA,
 SOUTH CAROLINA, TENNESSEE

Anne Brodie Hill
 annebhill@aol.com

Charles Sharpe
 csharpetts@aol.com

ARKANSAS, FLORIDA, LOUISIANA, PUERTO RICO, TEXAS,
 AND THE US VIRGIN ISLANDS

Val Sandell
 valartist@aol.com

ADVISOR TO AREA REPRESENTATIVES

Robert C. Semler
 robert@rcsemelerart.com

ASMA WEST

ALASKA, ARIZONA, CALIFORNIA, COLORADO, HAWAII, IDAHO, INDIANA,
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 NEW MEXICO, NORTH DAKOTA, OKLAHOMA, OREGON,
 SOUTH DAKOTA, UTAH, WASHINGTON, WYOMING
 FPO AND AE

Brent Jensen
 brentjensen@me.com

Dutch Mostert
 dutchmostert@netscape.net

Buck Braden
 buckbraden@yahoo.com

ADVISORS TO AREA REPRESENTATIVES

Kim Shaklee
 kim@kimshaklee.com

Jon Olson
 jonolson@aol.com

Austin Dwyer
 aadwyer@austindwyer.com

"THIS IS NEW YORK" OPENS AT THE MINNESOTA MARINE ART MUSEUM



"East River Waterfront c. 1662" • Len Tantillo

The **Minnesota Marine Art Museum** in Winona, Minnesota, opened a new exhibition "*This is New York*" on October 2, 2018 that runs through February 28, 2019. The exhibition features a new historical painting by contemporary master and ASMA Fellow, **Len Tantillo**, entitled "*East River Waterfront c. 1662*". Among the artists whose works represent aspects of New York City, dating from the past 150 years, are images by Joseph Stella,

Charles Sheeler, John Stobart, Jack Gray, Dusan Kadlec, Roy Cross and Richard Haas. The scenes include the wide variety that New York offers, domestic and entrepreneurial, including, among others, Central Park, South Street, Battery Park, the Brooklyn Bridge, and the Statue of Liberty. The Minnesota Marine Art Museum has hosted several ASMA exhibitions and is on schedule to co-host our next ASMA National Exhibition.

ASMA News & Journal Deadlines

Winter - December 1st
Spring - March 1st
Summer - June 1st
Fall - September 1st

ASMA ADDRESS

ASMA - P. O. Box 2903
Gainesville, GA 30503

Don't forget you still have time to apply for Signature Membership in the Society. See Page 12 of this issue for all of the details. Signature Membership is a very prestigious perk, in that you can use the ASMA initials on your artwork.

AMERICAN SOCIETY OF MARINE ARTISTS AND THE CHANNEL ISLANDS MARITIME MUSEUM
PRESENT

2019 ASMA WEST JURIED PROSPECTUS



1. **The Channel Islands Maritime Museum, Oxnard, CA** will host the 2019 ASMA West Juried Exhibition, open to the public from September 14 to December 30, 2019. The exhibition will accommodate two and three dimensional artwork. All ASMA 2019 members in good standing are eligible to submit artwork. Please see www.cimmvc.org for information about the Museum. The Exhibition will be limited to Maritime art.

2. **Only gallery or museum quality framed original paintings**, no larger than 24" by 36" including frame, will be eligible. This includes oils, watercolors, acrylics, pastels, drawings, graphics, etchings, engravings. **Scrimshaw and sculpture are also eligible. No Digital art will be accepted.** Submitting artwork for an ASMA exhibit is an affirmation that the artwork is original, doesn't infringe on any copyright, and that the jpeg image you send is an accurate representation of your artwork. Images of your work may be used for promotional purposes. Work previously shown in Aqueous I-IV shows at the VCMM, Coos Bay or the San Diego ASMA Shows should not be submitted again. Please submit work that has been done in the last 5 years.

3. **Images of 1 to 3 works** may be submitted for entry beginning on May 29, 2019 and **must be received by the deadline of July 3, 2019.** Images must be submitted as 300 dpi JPEG images with the longest dimension 8". Please take the time to **crop your image correctly (no frame or mat showing).** A direct link to the Prospectus will be available online at the ASMA website beginning on May 29, 2019 and will remain on our website until July 3, 2019. This link will take you directly to Submittable's website. You will need to register with Submittable once the link becomes active. It is very easy to register. If you don't have a Submittable account, create a free account by filling out the Create your account form online at their website. You will create a login name (your E-mail) and a password.

4. **Entry fees are \$25 for one entry, \$30 for 2 entries, and \$35 for three entries.** These fees will be collected when you enter your images through Submittable.com.

5. **Notification of acceptance in the show** will be in the week of July 22, 2019. Notices will be sent via E-mail. Upon notification of acceptance, your work is committed. No substitutions will be accepted. Judging for the show will be done by an ASMA jury, consisting of ASMA Fellows.

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

7. **All artwork will be insured by the venue** while in their possession, but each artist must insure their work when in transit to and from the venue. If a catalog is produced, accepted artists will pay \$10 a copy.

8. **Work accepted for inclusion in the show** must be delivered to the Channel Islands Maritime Museum the week of August 8-14, 2019, by hand or shipped. Each piece must be labeled on the back with the artist's name, address, phone number, title, medium, size, and value. Work must be shipped prepaid and insured, using only a carrier (UPS or FEDEX) that provides door to door delivery. Attach a **prepaid return shipping label** in an envelope to the back of each artwork. The Channel Islands Maritime Museum will reuse your shipping container to return your artwork, using the prepaid label enclosed in the envelope. Artwork shipped in poor quality containers that cannot be reused will not be accepted in the show. Please do not use any Styrofoam peanuts - bubble wrap works better! Please consider using Air Float shipping containers (800-445-2580) www.airfloatsys.com - they are expensive but reusable and very strong, and Air Float gives a 20% discount if you give them the code "ASMA" when ordering! Mark shipping containers "ASMA West Exhibition" and address to:

Heather Behrens, Curator
Channel Islands Maritime Museum
3900 Bluefin Circle
Oxnard, CA 93035.

9. **The opening reception will be held on Saturday, September 14, 2019** at the Channel Islands Maritime Museum from 5:00 to 7:00 PM.

10. **Hand delivered artwork must be picked up** after the close of the exhibit on January 6 to January 10, 2020. Shipped artwork will be shipped back to the artist based on the prepaid return shipping label you supplied with your art.

11. **Contact Anne Brodie Hill** at 770-718-7586 or annehill@aol.com with any questions regarding this exhibition.

MINUTES OF THE ASMA ANNUAL GENERAL MEETING

SATURDAY, NOV. 3, 2018, INDIGO HOTEL, CHARLESTON, SC

ASMA Annual General Meeting
11/3/18, 9am

Outgoing President Kim Shaklee opened the meeting as she ended a 3 year term. New Board members and officers were to be elected today. She then introduced the Board members present. Lisa Egeli VP, Sheri Farabaugh treasurer, Mike Killelea secretary, Anne Brodie Hill, Ann Mohnkern, Len Mizerek, Sergio Roffo and Russ Kramer past President. Not present were Len Tantillo, Tom Nielsen and Managing Director Daven Anderson who had to step down for health reasons. She thanked him for the four years he served. She also thanked the weekend's presenters Roger Dale Brown, Dee Beard Dean and Don Maitz, and also Joyce Harvey who arranged to use the Charleston Yacht Club for a demo, and Scott Penegar who supplied Charleston ornaments to all attendees.

Mike Killelea asked for approval of the minutes from the 2017 meeting which were printed in the N&J. Motion to approve: Claiborne Gregory, seconded by Nick Fox. Kim brought up the amendment to modify Section 2 Article 3 of the bi-laws to increase the Board from 13 members to 15 members. Proxy votes for this were sent to Mike and also voted online. 74 votes were sent to Mike and there were an additional 89 votes for a total of 163 to approve the increase to 15 Board members. The revision was passed. There are 4 directors whose term is up but who have agreed to extend for 3 more years. They are Russ Kramer, Lisa Egeli, Sheri Farabaugh, and Del Bourree Bach. There are 3 new Board candidates: Nick Fox, Carol McClees and Stu Egeli who would become treasurer if elected. All were approved.

Kim gave the President's report. ASMA is in good shape and has made good progress. There are currently 465 members. There is normally a 20% loss of members but this year there was about a 12% change. We believe that is because we're doing more to educate the members. We also have had 2 successful National Marine Art Conferences, which for the first time have been opened to those outside the membership. We're partnering more actively with the National Maritime Historical Society. We have had a very successful Anchor to Windward capital fundraising campaign. We'd like to encourage new members to join ASMA and to make that a goal so younger members will carry on. Anyone who knows good artists, encourage them to join. We have had more people involved in ASMA but we always need volunteers. Even if you can only do one small thing it will make a difference. We welcome them. We have also become more diversified in what marine art is. Our mission statement states that we're an educational organization. And we're getting ready to revamp our whole website in stages. We're getting ready to request new art for the website from all members. We also need to update the ASMA brochure with new images and info. During our Board meeting we discussed developing a stronger branding program for ASMA. We'll develop a package plan for everything we do. Our advertising, web design, publications etc. will all begin to have the same look although this won't happen instantly. We need to build a strong committee that can work to make this happen. We'll start with both the website and

the News & Journal. We have almost 200 Signature members now and it's important to highlight them. At our next Marine Art Conference we'll be reaching out for help to more of our Signature members. We now have Liability insurance for Board members and officers and starting Jan 1, we'll also have general Liability for the Society.

Anne Brodie Hill on Membership: She welcomed new members and asked them to stand up. She did the same for first time attendees as well as offered ASMA brochures to anyone who would like to give them to potential new members. As of Oct 14, we had 462 members; 9 Fellow Emeritus; 6 honorary members; 238 regular members; 2 members in Canada; 4 International members; 1 Signature member on leave; 180 total Signature members; 18 sustaining Signature members; and 1 website administrator. Then she introduced our bookkeeper Margaret Tingley. 50 new members joined in 2018. In April 2018 the Fellows elected 14 new Signature members. In 2017 all Signature members were awarded a Signature member pin. A lapel pin was also designed and given to all Fellows. Val Sandell is the ASMA Administrator who sends out ASMA material. Val would like all members to log onto the website and update their own information. In the N&J there's a list of Regional representatives and their emails for any questions you might have. Then Anne gave a special recognition to Bob Semler, the editor who makes the N&J come together, and she encouraged members to send him the "who, what, when and where" of member accomplishments. (Bob added the N&J deadlines of December 1, March 1, June 1 and September 1.) Anne then discussed the Education Committee's several parts. The first one is the Young Marine Artists Search (YMAS) competition, because through that we can educate students from 16 to 22 years old in high school and college. After 22 they can join ASMA and enter Regional and national shows. The Prospectus for the coming year will be in the upcoming Winter issue of the N&J or she can email it if requested. That can be printed and given to local schools to display. Other education info is printed in the N&J and contains current events and past history of the Society including its members. Anne introduced Charlie Robinson and applauded his efforts to promote ASMA. Regional Exhibitions are also very educational because they go to venues that are probably too small for a National show. Any time we display our work in a National or a Regional show, that's an educational part of ASMA because it shows what marine art is about. You can order copies of our past exhibition catalogs. We also have the wonderful "Naval War of 1812" book that's available in a b&w or a color version, as well as a four hour narrated video on the same subject. In addition there was an exhibition on the War of 1812 that traveled to 5 venues. Copies of these publications are available from Val Sandell.

Ann Mohnkern reported on the "Anchor to Windward" program that was established by Charlie Robinson and Kim Shaklee. They looked at the size, stature and international reputation of ASMA, vs our bank account, and said that it wasn't right. So we have \$35,000 in the bank to sustain the organization, our almost 500 members, the N&J etc. We have a running account for day to day operations but there was no foundation beneath that to sustain ASMA should the Society

run into some big projects, or problems. They then committed to raise a capital account of \$250,000. Initial reaction was skeptical, but they set a short term goal of \$100,000 for the 40th anniversary. And that was exceeded quickly jumping from \$35,000 to \$50,000 to \$120,000. The long-term goal will be reached too, because of the commitment to the long-term viability of ASMA along with its members own legacy. Kim wrote a report in the N&J about where we've come and our goals. Most of the money for this program will come from the campaign that's about to launch after our AGM meeting this fall. The fund is not for operations, but rather for a Capital fund for investments. It will be there for the long term and hopefully will grow in time. Another program is "Planned Giving" that would involve some of your wealth, and hopefully down the road you'll think of ASMA in your will.

Kim applauded Peter Maytham, who volunteered to serve as unpaid Managing Director years ago when we were in the red. That allowed us to save \$5,000 a year and that was a huge benefit that allowed us to build the \$35,000 capital base.

Neal Hughes reported on the Fellows. There were 3 applications for Fellow this year, and one, Sheri Farabaugh was elected. There were 44 submissions for Signature membership and 14 were elected. They were: Brechin Morgan, Luc Bernay, Sarah Hull, Holly Bird, Micaiah Hardison, Mark Daly, Nancy Tankersley, Laura Cooper, Claiborne Gregory, Serena Bates, Guy Morrow, Paul Garnet, Poppy Balsler, and Nicolas Fox. We also did something different this year by sending a letter to all who weren't elected to Signature. It was a personalized critique so they would know why they didn't make Signature member. There was a lot of positive feedback from those members. The new Fellows pins will be given out tonight at the dinner. CW Mundy will be the new Managing Fellow.

Kim reports on the 17th National Exhibition. Charlie Robinson stepped down as exhibitions chairman 2 years ago, and we're working to assemble a committee to assume those duties. The 17th concluded in Mystic in January 2018. Everything went smoothly except for returns at the close of the exhibition. When sending art to a multi venue exhibit, artists can't include return shipping labels with their artwork. That has created a challenge when returning the art from the last venue. So in planning for the 18th we'll probably change our procedures for it to limit any complications at the last venue regarding size, weight etc to ship back the artwork. In the future we'll have one ASMA rep who will be the contact for members shipping information. We may end the next show in Minnesota where they have faced this challenge once already. They strongly didn't want to be the last venue, and if they are to be, they'll impose a fee to cover the extra work returning artwork. We're looking into ways to improve that situation. Efforts for the 18th National are well underway and we plan to do a National Marine Art Conference in conjunction with the exhibition at the beginning and again at the close 14 months later. Our 3rd National Marine Art Conference is planned for Jamestown, VA and the 18th National Exhibit will open at the Jamestown Settlement. We do have an agreement with them and the signed contract is in the mail. We'll jury for the 18th National next fall even though we haven't picked a location for that AGM yet. The Fellows will jury that weekend and the Board will also meet so there'll be a lot of work to be done then.

The opening for the 18th National will take place in March 2020. That is only 4-5 months after next year's AGM so we suspect that except for local members, many others may not attend due to the short time between these events. (This weekend in Charleston was a retreat, not a conference.) Responding to a question from the floor Kim said there were 3 educational programs this weekend, but a full conference usually has 8 presentations. And next year there won't be more than one demonstration.

Anne Brodie Hill reports on exhibitions in the four Regions. The N&J lists the states in each Region and the Regional Representatives in those Regions who send regional reports to Anne. She encouraged members to send her news updates. Now every Regional exhibition is open to all ASMA members. For example in their 2017 Regional show, 50% of the entries at the Channel Islands Maritime Museum were from the West and 50% from the rest of the country. Carol Shahbaz is working with the Krasl Art Center and the Kenosha Public Museum about future exhibitions in 2019 and 2020. We also have a 2019 ASMA West Regional exhibition planned at the Channel Islands MM and that contract has been signed for Sept 14 through Dec 30, 2019. Submissions are open May 29 through July 3 and the Prospectus will be in the Winter N&J. The Coos Bay Art Museum held their 25th Annual Maritime exhibition that ended Sept 29 and that was described in the Fall N&J. Information for their 26th annual exhibition will be in the Winter N&J. Going forward she recommended we have two Regional Exhibits a year, one an ASMA exhibit and one would be an Invitational. Invitationals are not ASMA shows, but rather ASMA artists are invited to submit to the venue and the gallery director juries the show. They are "for sale" shows. But Kim corrected that idea for the record, noting that ASMA supports doing Invitational Exhibitions in conjunction with our National Exhibitions when possible. Please also send in any info on upcoming paint outs. Members can Google artists to see if they have a workshop listed on their own site. People are encouraged to donate on the ASMA site to YMAS which is the only support the program has for these kids. Sponsors will generally provide support for their local YMAS programs.

Kim on the 18th national: Entries will be accepted approximately from September through the end of October 2019. It will start in Jamestown and move to the Chesapeake Bay Maritime Museum in St. Michaels, MD and they hope their new museum will be ready for a 4 month ASMA stint. If not ready, we'll be the last exhibit in the old building. We've spoken also to Art Center Manatee in Bradenton, FL. They had hoped to be our third venue but they are building a new facility and would prefer we were there around Easter time if we can work that out. So we're rerouting and we'll contact the Morris Museum in Augusta, GA which is also updating and expanding. Hopefully we can work that out although our third venue is not finalized yet. Our next President, will be working on the last half of this schedule for the National. To keep transportation logistics simple we're hoping for this part of the exhibit to be in a southern route and from there go to the Minnesota Marine Art Museum. We're hoping to do a forth conference there in their beautiful spaces.

We're always looking for members help, so if anyone has a specific connection to a major museum, we'd love to have you reach out to

someone on the ASMA Board. We need your help.

Sheri Farabaugh gave the Treasurers report and started by thanking Margaret Tingley for her efforts taking over as our bookkeeper 2 years ago when Jeff Woodyard had to leave. Margaret sat for 2 hours yesterday with Sheri and Stu Egeli to discuss the duties of the Treasurers job that Stu is about to assume. Sheri then introduced Stu to the membership and related her family history in ASMA. Sheri's 3rd Quarter report is available if requested and she'll be happy to answer any questions about the 3rd Q financials or last year's financials. As of the end of the 3rd Q our revenue is above expectations and our expenses are below expectations. That's partly because we set a very conservative budget, have met that, and are on target to have a healthy cash balance at the end of this year. Without membership dues coming in, the cash balance will be around \$30,000, plus an extra \$6,500 that's seed money for the next ASMA conference. Even so, ASMA is run on a shoestring, and we couldn't do some of what we do without volunteers like Bob Semler on the N&J, and so many others here, as well as members generous donations. The donations that Ann talked about do not go to fund day to day operations, but instead go to the Capital Fund to keep us a healthy organization for the future. Sheri said that the Treasurer's job was one of the best things she's done as a member and a wonderful way to meet the Board, Fellows, and members, and to get involved with this great organization. Before Sheri left the podium Kim congratulated her for all her work and presented her with a gift of Rosemary brushes in appreciation.

Russ Kramer reported on publicity and PR. Advertising has been scaled back from 2017 when we did an extensive amount of print and online advertising for the 17th National Exhibition. We have been running ads in Sea History this year to promote this conference, and also in the spring and winter for more general ads to support ASMA. In addition we've advertised in American Art Collector because they've given us a very good rate, mainly due to Kim being a tougher negotiator than Russ. We want to do more institutional advertising and improve on what he has previously done. Nick Fox should be able to help with that and they'll get together for that after this meeting.

Kim talked about our website. We have our membership software through Wild Apricot. That program has improved what we're able to do for our members by allowing them to see and register for events. We can track voting and put the ASMA's history that Charlie wrote online. That includes a link for the War of 1812 video. The YMAS program is there and the more we can promote ASMA the better it is for us. All of this falls generally under our promotion efforts. We never tried to investigate getting sponsors until we did the first National Marine Art Conference. Every one we reached out to has been very responsive when we do a conference, or something like our 40th Anniversary. That puts their name out there and they know we're artists and we use art supplies. We need to do more because it works. This is another one of the small things individuals can help with. As a whole it makes a huge difference. There was a question from the floor asking about creating a webpage listing people's workshops. The answer was no because ASMA's goal is educational not to profit an individual who charges a fee for their workshop. The Fellows run the artistic side of the Society and the Board runs the administrative side. The Fellows have

changed their structure somewhat because we want to find additional ways to benefit members. The Fellows need to be involved, which is why we have a Fellows management committee. They have discussed how to put a workshop list in the N&J but without any specifics of cost or dates. That way artists can reach out to those on the list but we can't specifically promote any individual. A long time ago we tried to put ads in the N&J, but now we have sponsors who have asked about advertising, so that may change.

Berchenal Green, the president of the National Maritime Historical Society spoke about totally updating the NMHS website with \$50,000 in maritime grants. There are pages for kids, and pages that include all past digitized issues of the NMHS Journal. This allows more people to access maritime history. The site also lists anyone who has an exhibit or seminar relating to maritime subjects. This shows exhibit listings all around the country which are now easy to find. Shows, workshops by any maritime artist can be included so people in all parts of the country to learn what maritime artists are doing, even if it's for profit. The Council of Maritime Museums has a new website that lists any maritime museum in the country looking to hire, and that engages everyone.

Kim recognized that education is an important factor. That's why we started our conferences. We also know that when people find ways to better themselves as artists that will help ASMA. She asked Charlie Robinson to explain the policy of not promoting individuals for profit. Charlie replied that legally, a charitable organization like us (a 501c3) can't benefit individuals for profit.

Other comments from the floor: Don Maitz thought it would be good to develop a database of workshops. The International Pastel Society has breakouts that bring in artists. Kim responded that Sergio Roffo did a free workshop for members in Jamestown and that's something we'll try to do again. We've just starting to expand on some great ideas but we need to do that carefully so we protect our 501c3 status. For example we used to publish a membership roster until we found we couldn't allow members personal info to be public. Our mailing list got out so we had to take that away completely. But we have to figure this out in a way that works for us. We need to develop our committees so someone can carefully check into this area. And we need to check with the Fellows so that whoever is on that list meets the artistic standards of the Society. We have a lot of artists at many levels and those who are selected must represent the standards of our group.

Mike Killelea requested that those who offered their great ideas to write them out and send to the President or a Board member so they can be incorporated without any misunderstandings. Otherwise stop by at the end of the meeting to describe them. Our mailing address is listed in the N&J. In ending the meeting Kim congratulated Carol McClees, Nick Fox and Stu Egeli for becoming part of the Board. It's important to incorporate people with new ideas like you all have suggested.

Meeting adjourned at 10:39am.

Mike Killelea
ASMA Secretary
November 16, 2018



A few interesting Book Reviews

For those of you who are new to the Society, or even some old timers that are not aware of these, there are three books in my collection on marine art that rarely leave my side. Two feature exclusively current and past ASMA artists and the other was written by a former member, that has become my "bible" on painting marine art. All three are still available through Amazon or their Marketplace dealers, and relatively inexpensive.

The fourth book was just published and is one of the most fascinating I've read. It is not on marine art, but the story of a marine enthusiast who all his life wanted to be a boat builder and achieved his dream, and then some. Starting as a one man operation and the gradually expanding his business, he has built some of the most beautiful yachts imaginable.

"MARINE PAINTING, Techniques of Modern Masters" by Susan Rayfield features articles on techniques by ASMA

artists, John Atwater, Christopher Blossom, Willard Bond, Don Demers, Carl Evers, West Fraser, James Harrington, Thomas Hoyne III, Loretta Krupinski, James Mitchell, Keith Shackleton, and James Stobart. A couple of non-ASMA artists are featured as well.

I personally enjoyed the techniques of John Stobart's moonlight paintings of which he is famous and the beautiful paintings of Tom Hoyne III.



"PAINTING SHIPS, SHORES and the SEA" by Rachel

Rubin Wolf is a book of step-by step demonstrations in all mediums and features ASMA current and past artists, Willard Bond, Marc Castelli, Peter Egeli, George Guzzi, James Drake Iams, Dee Knott, George McWilliams, Len Mizerek, Yves Parent, Charlie Robinson, Robert Semler and Lois Salmon Toole.

The artists presents their step by step procedures of either start to finish or specific techniques.

What I enjoy about these books is that no matter what medium you work in you will get something out of them.



"MARINE PAINTER'S GUIDE" by Jack Coggins. This book should be in every marine artist's library. It is an older volume but still pertinent today. Jack goes into perspective, painting waves and explaining how they work, figures, gulls, sailing configurations, different types of vessels, you name it!

The majority of it is done in the typical pencil drawing of the time, but there are a few color illustrations of some of his own paintings.

I met Jack many, many years ago shortly before he passed at a book signing in Pennsylvania. He was most gracious and was thrilled at the time to have been a member of ASMA, but illness forced him out. Believe me, this book is a "gem".

"OF DREAMS COME LEGENDS, the Story of Boatbuilder Mark Treworgy", by Toni Melton, is a huge volume on this amazing man and his dreams and ultimate quest for success beyond his belief. The author is married to Mark and so the story is as personal as one can get since she lived through it all with him, even down to the dirty boat yard jobs of sanding, scraping, painting, etc. Mark started out as a teen building small sailing boats and throughout his life has built some of the most magnificent yachts on the water. A few years ago he retired his business but still has his hand in building boats. In fact, he and Toni opened a beautiful lodging establishment, Island Cottage Oceanfront Boutique Inn in Flagler Beach, FL, where Mark now builds his boats on the property.

Toni is also a talented watercolor artist as well as author, and an extremely talented musician who once had her own country western band, and has had several one-person art shows, many selling out. She was also a former ASMA member who the last time I spoke with her said she was going to re-join after all her work in building the Inn.

I met Toni over 35 years ago when I did some promotional art work for her through the newspaper I was working for at the time. Never met her until the ASMA National Exhibition at the Cummer Museum of Arts & Gardens in Jacksonville, FL, where she introduced herself. We have been friends ever since and I have visited Treworgy Yachts and have seen for myself Mark's stunning creations. If you have an interest in boat building and/or human interest stories, this book is for you.



STILL Available

17th National Exhibition

COLOR CATALOG

140 full-color pages of every work in the Exhibition, with descriptive text from the artists, illuminating their inspirations and methods.

8 -1/2" x 11" perfect bound soft cover edition.

Special Member's Price

\$22.95 Each + S & H

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