INSIDE:
PLANS FOR OUR 2nd NATIONAL MARINE ART CONFERENCE, MYSTIC, CT, OCTOBER 2017
2016 YMAS NATIONAL AWARD WINNERS
PROSPECTUS FOR THE ASMA WEST REGIONAL JURIED EXHIBITION
From The President

Kim Shaklee, Brighton, CO

Presidents Report – Winter, 2017

Greetings and Happy New Year to all! Many thanks to our faithful ASMA supporters for making their generous donations to the Annual Fund Raising Campaign that runs through January 31, 2017. It is still a difficult time for artists, yet somehow there is always a true sense of generosity from our members. Thank you from the bottom of my heart for supporting the most extraordinary art group in the nation!

ASMA is beginning to gear up for the 2nd National Marine Art Conference, which will be held in Mystic, CT from October 19th - 22nd, 2017. We learned many things from the first NMAC. Overall, everyone enjoyed the experience tremendously. A survey was sent out to attendees and the Conference Committee took everyone’s comments to heart, in an effort to make the upcoming event even more successful.

Overwhelmingly, most of those attending wanted things to be less spread out, with a bit more time between events. Several of you asked for more time together at meals. So, we listened. We are trying to offer a broad spectrum of presentations and activities, most of which will be in a very close proximity to our host hotel.

We will not offer “limited registration” this year, as that seemed to divide the group activities and some felt a bit left out. We will continue to try and keep the registration costs as reasonable as we can, and once again, make it beneficial for members to register early. There are significant costs for the Society to put this all together, which makes it impossible for us to refund registration fees. Usage fees for the facilities are astounding, (particularly in Mystic) and it has been an even bigger challenge this year for working out room costs and meals. We are required to guarantee a certain number of rooms to be filled (a very large portion of the hotels overall accommodations), and we cannot expect for the hotel to take rooms off the market during the busiest time of year, and not be paid for reserving them. Same goes for putting on a catered dinner function. We are still a small group, with very little funds to spare.

This year, each conference attendee will receive a ticket to Mystic Seaport as part of their registration fee, which will be good for a three day period (Thursday through Saturday). Normally, a one day ticket for the Seaport runs $26. ASMA will receive a modest discount for the group, and the Museum will throw in the additional days for the benefit of our members. We will give refunds for a small portion of the registration fee, up to one month prior to the conference. Meal minimums have to be met before any meal refunds are possible.

All things considered, the ASMA Board is very excited to be able to present another quality conference in 2017 and we hope that you will make it a point to attend! Keep checking the ASMA website for more information. Registration will start online shortly after the first of the year. See you in Mystic!

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.

FELLOWS OF THE SOCIETY

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David Bareford
Chris Blossom
June Carey
William Davis
Don Demers
William Duffy
Michael Karas
Russ Kramer
Loretta Krupinski
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Paul Mullally
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ASMA NEWS

ASMA JOURNAL

ON THE COVER

“Steamer at dock as it may have appeared in the 1920’s”
18” x 24” • Oil
John Tayson
So, here we are in yet another new year. Trust everyone had the Happiest of Holidays and we are looking forward to a prosperous 2017.

As you all know, ASMA is a non-profit 501c3 organization. Dues are most important, and like other non-profits, we rely heavily on generous contributions from members and other sources. And once again our membership has jumped to the occasion and we have many, many to thank. I cannot do it here since our list is unbelievably long. On page 13 you will see that list of contributors up until the deadline date of this issue, for 2016. In addition, there is also a contribution form that you may use. Of course, you may photocopy it, as I know you don’t want to cut up this great magazine, having said it before.

Our first National Marine Art Conference in Williamsburg was highly successful and we are now storming ahead with plans for our second one in Mystic, CT in October. You will find a lot of advance information on page 25, including room information, planned events, meals, etc. Make sure you take the time to read it all over carefully.

The minutes of our Annual General Meeting from our Williamsburg event will be found on page 26. For all of you who could not attend the Conference in person, this will let you know what has happened and what is happening in ASMA. Some very important information so, again, be sure you read it all carefully.

There is still time to enter the 2017 ASMA West Exhibition in CA and the Prospectus with all of the information is on Page 15. This should prove to be a great event in Oxnard, CA at the Channel Islands Maritime Museum.

We are fortunate to have a maritime historian as well as superb artist in ASMA, Signature Member Austin Dwyer. He has graced our issue with a wonderful article on the tug ARTHUR FOSS at Wake Island during WWII. He has accompanied the article with one of his gorgeous paintings. You’ll find the article beginning on Page 22.

Finally, let me thank all of you who have contributed to the ASMA News and now the ASMA News and Journal over the years. We’ve come a long way since I took the helm almost 30 years ago. But it is you, the member, who sustains this magazine and keeps it up to the standards of the American Society of Marine Artists. I am just the layout person and editor. Without you, it would not exist.

So, looking forward to Spring. If it comes as fast as these issues seem to come, it will be here in no time.
News From The Fo’c’sle

SAIL magazine contacted six ASMA artists to feature in their December 2016 issue.

Highlighted in the six page article “The Art of Sailing” are John Barber - F/ASMA, Priscilla Coote, Donald Demers - F/ASMA, Alana Knuff - ASMA, Steven Lush - ASMA, and Val Sandell - ASMA.

Signature Member Val Sandell was invited to participate in the Germanton Gallery 24th Southeast Invitational Miniature Art Show in North Carolina.

Signature Member Robert Semler was among a select group of artists who participated in the Williamsburg Art Gallery ASMA exhibition, opening during the 1st National Marine Art Conference in September, who was asked to have his painting, “Battle of Manila Bay”, held over until June 2017.

The opening of the initial exhibition was extremely well attended and many of ASMA’s artists were present to speak with collectors and friends. A hot night in Williamsburg for both the exhibition and the weather.

Two Editions, both with the same soft color cover

- A black & white, 6" x 9" version, 133 pages that retails for $15.95
- Full color, 8" x 10" version, 142 pages with illustrations by ASMA artists that retails for $29.95.

Order online through our website or from Amazon.com
The Anchor to Windward Campaign
Raising our capital base to $250,000, with an interim goal of $100,000 by our 40th anniversary in March 2018

Planned Giving

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.

For a non-profit organization of our size, the current Capital Account balance of $53,000 is simply inadequate security for our future. Therefore we have set a long term goal of increasing this account to $250,000. To get there, we have challenged ourselves with an interim goal to add $47,000 to the Capital Account over the next year and a half. Here is how we will accomplish this:

- By transferring $5000 per year from Operating Income to the Capital Account, and by retaining investment earnings;
- By reaching our annual fund goal of $7500 in each of the next two years; and
- Through planned giving commitments from our members and supporters totaling $20,000 in the form of bequests and beneficiary designations.

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 be receiving information about this year's annual fund campaign in the near future.

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.
We met two Signature Members in the last issue, Jeanne Rosier Smith and Karen Cote Blackwood. Both were cover story features highlighting their recognized ability to render breaking waves. Jeanne does it with pastels and Karen, with oils. In this issue we meet another Signature Member, John Tayson. He knows waves on a personal basis. John expedited his transition from a successful career in Western art to become a marine artist by learning about the subject first hand: He went to sea and for over a dozen years sailed his thirty-foot sloop in both Pacific and Atlantic waters. Strangely, he finds painting waves challenging. Perhaps he knows them too well.

JOHN VIRGIL TAYSON, Signature Member, Louisville, CO
Web site: www.taysonart.com

“None of them knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks.”

The opening paragraph of The Open Boat written in 1897 by Stephen Crane following his own survival of a shipwreck off the Florida coast in an open boat.¹

“Off the coast of Nicaragua we were hit with the worst storm of the trip. The storm lasted all night and knocked us over three times. We were blown many miles off course.”

John Tayson’s taciturn description of one of the storms he experienced off the coast of Nicaragua while sailing with his brother, Lyle to Panama.

Art and the Sea in the Genes

They were both there from the beginning. It just took the Sea genes a little more time than the Art genes to surface in John Tayson. But when they did . . .

John arrived in Chicago on June 26, 1956 to find his mother, Irene Moore Tayson, his father, Lyle Tayson and an older sister, Theresa. At a young age the Art genes were apparent in John and he “assumed that when he grew up he would be just like his father,” a graduate

¹ In 1895, Stephen Crane (1871-1900) earned international recognition for his Red Badge of Courage novel about the Civil War. Two years later, in 1897, while on assignment as a war correspondent to cover the deteriorating conditions in Cuba that eventually led to the Spanish-American War of 1898, he was shipwrecked when the S.S. Commodore sank after hitting a sand bar off the coast of Florida, forcing him and three others into an open boat for thirty hours. He survived (one of the other three did not) and wrote up the experience for Scribner’s Magazine, then one of the leading literary magazines. The following year it was published as a short story in The Open Boat and Other Tales of Adventure. The Open Boat was acclaimed for its use of imagery and exploration of the conflict between man and nature and the loneliness that arises when man realizes he is alone and insignificant in the universe.
from the Art Institute in Chicago and an accomplished commercial artist.2

The Sea genes, however, were also in John Tayson. His maternal grandfather, Patrick Moore from historic Newport, a boat-building town on the shores of Clew Bay in County Mayo on the west coast of Ireland, served as a merchant seaman during WWI and then sailed the Atlantic and eventually worked the American Pacific coast in the lumber trade before going to Chicago to work on Great Lakes steamers. Fortunately for John and his mother Irene, Patrick Moore found a Chicago girl instead of life on a steamer and settled down. The Sea gene was also evident on John’s father side for Lyle Tayson served in the U.S. Merchant Marine during WWll.

John Tayson graduated in 1974 from the Roald Amundsen High School in Chicago, named after the famous Norwegian mariner (1872-1928) and explorer who was the first man to reach the South Pole and the first to sail the Northwest Passage connecting the Atlantic and the Pacific. It is not clear how, if at all, his high school influenced his decision after graduation but John followed the example of his father and grandfather and went to sea. After four months attending a nautical trade school in Maryland, he joined the Seafarers International Union (SIU) and signed on as an Ordinary Seaman on a ship outbound from Houston for South Africa. His three years at sea took him all over the globe – to foreign ports in South Africa, Bangladesh, the United Arab Emirates, Antigua, Japan and Korea as well as American ports in Alaska and Seattle where he took six months off from sea duty to study some basics of art: drawing and values.

Development as an Artist

Then, in 1977, John returned to the States to nurture the Art gene. He found his father had realized his dream. He had left commercial art and Chicago, had moved to Cheyenne, Wyoming, and had become an “easel artist” focusing on art of the American West and Native Americans. John became an apprentice to his father, assisting him as he developed a respected name and reputation; all the while John was learning the profession himself.

One of the liaisons his father developed and one that John subsequently used was with the Unicover Corporation, a privately owned company located Cheyenne, Wyoming, that served collectors of original art and stamps throughout the world. Lyle Tayson sold many paintings to Unicover - and

Notes From Brush Hill

2 Lyle Tayson, Sr. (1924-2014) was born in Omaha, Nebraska but was raised in Chicago. During their forty-six years of married life, he and Irene Moore Tayson raised five children: Theresa, John, Jennifer, Lyle Jr. and Katrina. Perhaps it was the Irish blood from their maternal grandfather, Patrick Moore from County Mayo, but both brothers became Irish bachelors and were close to their sisters.

3 Charlie Lundgren lived in New Milford, the next town to Washington, CT where I live and I often saw him. I recall once meeting him in the local hardware store and he looked exhausted and bleary-eyed. He explained he had been painting one ship after another, dozens and dozens of them for Unicover and was “going cross-eyed” in the process!

4 Robert Nelson and his wife, Charla, went on to expand into Western jewelry and then established two new galleries in Santa Fe. Nelson is also a collector of historical artifacts found in that part of the country, including military uniforms. The latter has grown and broadened in scope and now is one of the finest collections in the country. Finding he was running out of space and wanting to share his collections with the public, in 1998 he opened the Nelson Museum of the West in Cheyenne, WY.
some are still available from the company on their web site www.unicover.com. Although it is not apparent that Lyle Tayson ever knew Charles Lundgren (1911-1988), the founder of the American Society of Marine Artists, Lundgren also sold originals to the Unicover Corporation. In fact, Lundgren must have sold them hundreds of marine works – mostly given ships of different eras - for their web site still shows an inventory of over one hundred Lundgren originals.3 In 1978 John did a painting for Unicover of John Paul Jones – a harbinger of his own eventual career in marine art.

John also contributed to a first day issue program of the U.S. Postal Service through Unicover. This involved paintings that were incorporated into the design of postal stamps and the First Day Covers. Designed to increase interest in stamp collecting, First Day Covers is a package that celebrates a new stamp and its issue date. It consists of the newly issued stamp affixed to an envelope with a cancellation date and post office and, on the left hand side of the envelope, a cachet – a drawing or illustration that tells more about the newly issued stamp. These are often done as a part of a series focusing on a specific subject. In John’s case, it was the Trees of America series that he worked on during 1979.

Another door that John’s father had opened for him was the Manitou Gallery in Cheyenne. Established in 1975 by Robert L. Nelson, it focused on Western Art – Lyle Tayson’s chosen field – and the gallery rose in fame and success during the boom that genre art enjoyed in the decades since.4 John sold exclusively to the Manitou Gallery from 1980 to 1993. Then he found Jim Nichols at the Paint Horse Gallery in Breckenridge, Colorado, which exclusively represented him from 1993 to 2008. Again, the subject matter was mostly Western art.

Follow Your Bliss

However, the Sea genes began to surface. And in a big way. Having no family nor employment that required him to be in a fixed place and increasingly fascinated with the life of his seaman grandfather, Patrick Moore, John decided to go to sea and sail and, for this endeavor, enlisted his younger brother, Lyle, Jr.

Log Book: 1999

John is not given to talking, especially about himself, so it took some time to find out about this amazing next chapter. He recounts the story: “I went to Seattle in 1999 ahead of my brother, Lyle, who remained in Colorado. We had researched various boats online, so I had an idea we were looking for a sturdy, production built, cruising sailboat. I had lived in Seattle before, so I was familiar with the area and knew it to be an easy and interesting location to learn to sail. On the First of April – ‘April Fools’ Day’ I bought a thirty-foot, fiberglass, keeled cruising sloop known as a Cal Thirty that was then very popular on the West Coast. I didn’t leave the marina until my brother came out two months later. During that time I readied the boat. We spent the first summer learning to sail in Puget Sound and the Straits of Juan de Fuca with its strong currents. That first summer was very exciting and challenging.”

Log Book: 2000

“Our intention in the beginning was to sail the open sea, so we made short overnight hops down the west coast to San Francisco in September of 2000. During our eight-month stay in that port city, we met many other cruisers from all over the world and really fell in love with the lifestyle. At this time I was painting mostly landscapes in the cockpit of the sailboat. I had fitted it out to also serve as my art studio and, as I produced paintings, I sent them to my Paint Horse Gallery in Breckenridge, Colorado.”

Log Book: 2001

“Because good weather was important, we decided to sail to Southern California - to the Catalina Islands and San Diego for the 2001 sailing season. In December of 2001, Lyle returned to Colorado and I sailed into Mexican waters, down the long Baja California Peninsula and on to Puerto Vallarta, Mexico. This is about halfway between San Diego on the U.S./Mexican border
and the southern border of Mexico. It was my first solo blue-water voyage. Entering a foreign country by boat is a lot different than entering by land. After the long ocean voyage from the United States you are suddenly in a foreign culture, with a foreign language, dealing with foreign officialdom...what can I say other than it was exciting and challenging.”

Log Book: 2002

“During the spring of 2002 Lyle rejoined me. The summer of 2002 was full of trips to the interior to paint landscapes and character studies of the vaqueros. We enjoyed many adventures and mishaps including the time one of my large finished paintings on Masonite was taken by a sudden gust and lost over the side. We watched as it sank, gone that quick.

I laid up the boat for hurricane season and returned to Colorado in September. On October 25th and 26th Hurricane Kenna, the third-most intense Mexican Pacific Coast hurricane on record, struck Puerta Vallarta. In keeping with the practice of meteorologists, it was so devastating that the name Kenna was retired from the list of potential names for Pacific hurricanes. Surprisingly however, the boat received only minor damage, so when I returned, I spent a month repairing the boat.”

Log Book: 2004

“In September 2004 we sailed for Panama City. The plan was to transit the Canal, sail to the East Coast of the United States and then cross the Atlantic to Ireland and visit our grandfather’s hometown of Newport. We reached Panama in November or December but had to wait for favorable winds to get through the Panama Canal.” Few who have not made the forty-eight mile transit know the odd geographical configuration of the Canal: When one goes from the Caribbean to the Pacific, one would expect to go west. But given the particular bend in the Isthmus of Panama where the Canal is located, one actually heads southeast because the Canal lies on a northwest/southeast axis. Although interesting, this is of no importance unless, of course, you are sailing, for the prevailing wind for that time of the year is from the north – dead against you if you are heading on a northwest bearing from the Pacific to the Caribbean.

Moreover, there was another technical complication. The Canal authorities required each vessel be able to maintain a speed of at least five knots. The brothers had an auxiliary motor of
forty-horse power that could do five knots - so long as the wind was not against them. So they had to wait for “more favorable winds and bided their time in the Pacific at Las Perlas Islands, an archipelago two hours by ferry from Panama City and also at Taboga Island, twenty kilometers from Panama City.

Eventually the winds favored them and they began their transit only to find another regulatory complication: Each vessel had to have two linemen – two people on the wharfs/docks/locks each responsible for a docking line to one end of the vessel. A third was needed to skipper the vessel itself. Apparently, this posed a problem for other “cruisers” who often had only two on board. “So,”

The entire new Fort Pierce marina was swept out to sea and then washed back onto land. Luckily, we had laid the boat up in the old marina that suffered but survived. But this time the boat received heavy damage and required several months of repairs.”

**Log Book: 2005**

“We began our voyage from Panama to Key West in May 2005. Then on to Fort Pierce – about a third the way up the Atlantic coast of Florida - where we laid up the boat once again for the hurricane season and in June returned to Colorado. In early Sept. 2005 Hurricane Frances hit.

John explains, “the cruisers sailed on each others’ boats to help out, which is something of a party. I went through the Canal in this capacity five times before Lyle and I took our boat though – with, of course, the assistance of other cruisers.”

**Log Book: 2006 – 2011**

“We sailed the boat to the Chesapeake Bay in 2006, where my brother left me and returned to Colorado. I sailed for the next couple of years single-handed. During one of those trips, just as I was entering the Chesapeake, I was hit by the remnants of Hurricane Dennis. That was the first major storm that I endured by myself. I got hit once again by Hurricane Isabella but it was while in Beaufort so I was able to protect the boat from damage.

For the summer season of 2008 Lyle joined me for the last time. We abandoned our plans to cross “The Pond” to visit Ireland but I continued sailing between the Chesapeake and Beaufort until 2011. By this time, a dozen years at sea and with my brother gone, the adventure ceased to be fun, so I sold the boat and moved back to Louisville, Colorado where my sisters – Jennifer, an accountant, and Katrina, an administrator at the Cheyenne Rail Depot Museum - had settled.”

**The Bottom Line**

“The greatest effect these dozen years at sea had on my art was in spite of a continuing demand for my Western work, I started doing exclusively marine artwork and slowly began building a career as a marine artist.” In 2010 the Maritime Gallery at Mystic Seaport began to represent John. As he entered their various exhibition competitions, he met ASMA Fellows Russ Kramer and Len Mizerek who encouraged him to join the Society. He did and a year later, in 2011, became a Signature Member. The Annapolis Marine Art Gallery on the western shore of the Chesapeake Bay in Maryland, founded the same year as ASMA and homeport for many ASMA artists over the decades, also represents John. “For most of my career,” John admits, “I have been somewhat isolated, dealing only with art agents. It’s great to
meet and hear from other artists who are supportive of my work and interested in marine art."

Perhaps it was working in confined quarters with limited space for storage or perhaps it was a studio at sea that was rarely still, but whatever the reasons, John has an unusual and very limited palette and a distinctive approach to paint application. "I use a few colors that seem able to replicate all colors and since each of them is warm, all therefore relate to each other. In addition to Black and White, they are: Cadmium Yellow Pale, Cadmium Red Light (or Scarlet Red), Burnt Sienna (as a grayed red and yellow), Ultramarine Blue and Prussian Blue."

John minimizes his drawing when doing a painting. "To establish the whole painting from the beginning, I block it in entirely so I have the colors and values. The approach is like a portrait technique - first a colored shape for the head, a different color for the hair and shoulders, etc. Then I refine it down with other colors and values; the drawing comes last. That's how I approach my marine painting as well. I find that this approach reduces the amount of drawing required since putting in all the colors and values roughly where they belong provides a lot of the drawing for you.

I constantly work the painting as a whole. I then refine it down until I have something that I like. Sometimes this takes days – I am not a prolific artist. As I work the painting in this way, it does much of the drawing and I only have to clean up the edges and do the last bit of drawing. I am more interested in the painting looking good when done than the accuracy of the work." One might say that John's approach to finding his painting as he works it is akin to Michelangelo's approach to finding David in the block of marble – he is merely helping the subject reveal itself.

John unifies his paintings in another interesting way. In addition to being influenced by his father, Lyle Tayson, and the works of John Singer Sargent (1856-1925) and James Abbott McNeill Whistler (1834-1903), John is attracted to the way the Russian-born American Impressionist, Nicolai Ivanovich Fechin (1881-1955) incorporated colors of every part of the painting in the other parts – subtly unifying the whole. (Fechin, who lived in the West, also appealed to John because of his interest in rendering Native American subjects.) Notice the paint application treatment in John's painting the Jenny Lee.

All of those years at sea changed the direction of John's career from Western art to marine art. But it also changed him. "It effected me very much as a person and how I view the world. The whole experience left me with more self-confidence and I leaned to deal with stress a lot better. It's left me more at peace with life. Or maybe I'm just getting older."
AMERICAN SOCIETY OF MARINE ARTISTS ANNUAL FUND RAISING DRIVE

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www.americansocietyofmarineartists.com | 13
Janet Tarjan-Erl

There is a certain magic to the sea and sky along the Pacific coast in Washington State. Janet lives and paints right in the heart of all this splendor. Her home is currently in Port Townsend, WA. Although the ASMA has elevated her talents as a Maritime Painter to the signature level, her creative portfolio extends to wildlife and the mountains of the Olympic range down to Mount Shasta in California. When most artists tend to specialize in a particular media Janet is equally comfortable with watercolor as well as an oil palette. On reviewing her portfolio I came away feeling that the natural elements of the outdoors dominate the man-made shapes of buildings and shipping unique to the Puget Sound and Pacific coast beyond. Many of her marine subjects are rendered in fresh detail and usually small in scope with an average size of 10 to 12 inches.

As well as being a signature member of the ASMA Janet is a member of The National Watercolor Society. She distributes her work thru numerous galleries in the Northwest & California. Welcome aboard Janet. You are a prized asset to the Society.

Brent Jensen - A road less traveled

Far from any ocean Wyoming born Artist Brent Jensen began painting as a child. After college his abilities brought steady employment as an Architectural renderer. This work involved exacting detail using watercolors. On his own time he occupied his creative imagination with developing a unique style of open, free flowing Plein Air painting. “The power of suggestion is greater than the statement of reality” became a guiding philosophy and it has guided his hand well. What had emerged is a loose open cross between representational and contemporary art.

Traveling to Europe for study with well known artist CW Mundy a creative epiphany took place. The experience awakened a powerful energy that allowed him to ‘take the plunge’ and enter a career as a full time fine artist. Brent handled it well and has been on his own since 2007.

On the job he combines studio work for larger pieces with on sight Plein air studies and finished works. Marine Art is an important part of Brent’s broad spectrum of subjects. His success in the business side of art had allowed his travels throughout the world. In each country visited he is drawn to the harbors to match wits with an ever changing palette of colorful subjects. Brent’s unique style of observation and application will offer a fresh niche to ASMA’s growing portfolio of artists.
1. The Channel Islands Maritime Museum, Oxnard, CA will host the 2017 ASMA West Juried Exhibition, open to the public from May 8 to June 25, 2017. The exhibition will accommodate two and three dimensional artwork. All ASMA 2017 members in good standing in all Regions 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 with a height and/or width no greater than 48” including frame, will be eligible. This includes oils, watercolors, acrylics, pastels, drawings, graphics, etchings and 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 VCMC, 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, starting on January 10, and must be received by the deadline of February 15, 2017. Images must be submitted as 300 dpi JPEG images with the longest dimension 8”. Include the following information with your CD about each entry: A. artist name, B. title, C. medium, D. size of work, E. 50 to 225 word description of the work, F. value of the work. Also please include a 150 word biography for the artist and a 150 word description of the work. Attach prepaid return shipping labels 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: Kate Crouse, Curator, Channel Islands Maritime Museum 3900 Bluefin Circle Oxnard, CA 93035

4. Please send via USPS mail only if no valid email is provided) in the week of March 30, 2017. 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 two ASMA Fellows and one signature member not in the exhibition.

5. Notification of acceptance in the show will be emailed (or sent via USPS mail only if no valid email is provided) in the week of March 30, 2017. 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 two ASMA Fellows and one signature member not in the exhibition.

If a catalog is produced, accepted artists will pay a $5 catalog fee.

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.

8. Work accepted for inclusion in the show must be delivered to the Channel Islands Maritime Museum the week of April 10 – 14, 2017, by hand or shipped. Each piece must be labeled on the back with the artist’s name, address, phone number, title, medium, size, and value. Work must be shipped prepaid and insured, using only a carrier (UPS or FEDEX) that provides door to door delivery. Attach prepaid return shipping labels in an envelope to the back of each artwork. The 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: Kate Crouse, Curator, Channel Islands Maritime Museum 3900 Bluefin Circle Oxnard, CA 93035

9. The opening reception will be held on Thursday, May 11, 2017, 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 June 27, June 28, 2017. 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 - annebhill@aol.com, Brent Jensen at 415-307-7779 - brentjensen@me.com or Dutch Mostert at 541-756-3765 - dutchmostert@netscape.net with any questions regarding this exhibition.
ASMA North

Steve and Nella Lush have resigned their positions as ASMA North Regional Representatives. Thank you both for all your help and work for ASMA. Please send Anne Brodie Hill (annebhill@aol.com) an email or call her (770-718-7586) for information about this very important volunteer position with ASMA. You will be sent the Regional Representative “job description” and information about ASMA Regional Exhibitions. If you really believe in the ASMA mission of recognizing and promoting marine art and maritime history, and seeking to encourage cooperation among artists, historians, marine enthusiasts and others engaged in activities relating to marine art and maritime history, please consider volunteering for this very important ASMA position.

ASMA South

Apalachicola, Florida is a favorite destination for many southern artists in the winter months. The "no-see-ums" are not present, the weather is very mild (not hot), and the colors in the winter are incredible, especially in the dunes of St. George Island State Park. Signature Member Debra Nadelhoffer sent word about her opening at The Waterfront Gallery, Apalachicola, on February 3, and her Plein Air workshop February 4 - 6, 2017.

Signature Member Kathryn McMahon sent information about The Women Artists of the West 46th National Exhibition, from November 15 to December 13, 2016, at the R.S. Hanna Gallery in Fredricksburg, Texas, with the opening reception and awards ceremony on December 2, 2016. Several ASMA artists were selected for this exhibition.

ASMA West

Signature Member Brent Jensen, ASMA West Representative, sent information about an wonderful opportunity for ASMA artists in the San Francisco area. The BALCLUTHA is a three-masted, steel-hulled, square-rigged ship built in 1886 to carry a variety of cargo all over the world. It is now part of the San Francisco Maritime National Historical Park. A day in February will be decided by interested ASMA members to plein air paint scenes of the BALCLUTHA from the Aquatic Park near Fisherman’s Wharf. The day will include a guided tour of the ship at 2:15 pm. To be added to the interest list, please contact Brent Jensen at brentjensen@me.com or 415-307-7779.

Please remember to enter the 2017 ASMA West Regional Exhibition at the Channel Island Maritime Museum, Oxnard, CA. Entries are received from January 10 to the deadline of February 15, 2017. Please see the prospectus on page 15 of this issue.

Any current member of ASMA can enter this Regional. The dates of the Exhibition are May 8 to June 25, 2017.

ASMA East

Please remember to visit the Chesapeake Bay Maritime Museum, St. Michaels, MD, and/or the Academy Art Museum, Easton, MD, to see the 17th National ASMA Exhibition from December 10 to April 1, 2017. Please see the web sites www.cbmm.org and www.academyartmuseum.org for more information and the opening reception dates.

Kathleen Dunphy, Signature Member from California, sends a great newsletter with information about excellent events all over the country that included several ASMA members. The Salmagundi Club, New York City, had a recent gallery renovation and hosted the 2016 American Masters Exhibition in October. The Leigh Yawkey Woodsen Art Museum, Wausau, WI, was the location of the "Birds In Art" Exhibition in September. The "Wild Side Art Show" in October was the location of a fund raiser for the Catalina Island Conservancy at Newport Harbor Yacht Club, Balboa, CA. Kathleen is the Vice President of the Plein Air Painters of American, so she is well versed in most of the plein air events in the US.
IN MEMORIAM

IAN MARSHALL
1933 - 2016

Longtime member, Fellow and past president, Ian Marshall, passed away suddenly on December 2, 2016.

Ian grew up in the County of Fife, Scotland, the peninsula on the east coast of Scotland north of the Firth of Fourth where Edinburgh is located and south of the Firth of Saint Andrews Bay where the Tay River flows into the North Sea.

After WWII, with conditions in the UK very trying, the Marshall family moved to Cape Town, South Africa where Ian’s uncle had set up an architectural practice in 1910. Ian completed his high school education there and attended the University of Cape Town where, under the “must-choose” English system of higher education, he decided to go into architecture. The program called for five years of study and two years of supervised work in the real world. It was in satisfying the latter requirement that Ian first went to Nairobi, the capital city of Kenya, to work for a year.

With gallery representation in London for many years, with his British roots, his artistic talent, and with his fascination for the sea, it is not surprising that he became a member of the Royal Society of Marine Artists early on. Thus, when he arrived here to drop anchor, he set about looking for its American counterpart. It was in this fashion that he found ASMA.

Ian has left his mark across the globe not only with his books but also with his paintings and, increasingly, with his lectures. His work hangs in the permanent collections of the U. S. Naval Academy Museum at Annapolis, MD; the Royal Naval Museum at Portsmouth, England; the Scottish United Services Museum at Edinburgh Castle; Maine Maritime Museum in Bath, ME; Lloyds of London; Foynes Flying Boat Museum in County Limerick, Ireland; Botswana National Museum; and the Royal Netherlands Navy Museum at Den Helder, Netherlands. He is represented by the J. Russell Jinishian Gallery and his work is seen regularly at the Royal Society of Marine Artists in London and at the Mystic International at Mystic, CT.

Ian is survived by his wife Jean, three children and three grandchildren.
CALL TO ARTISTS
Submission deadline April 29, 2017
24th Annual Maritime Art Exhibition
Saturday, July 8 - Saturday, September 23, 2017

Coos Art Museum continues its tradition of hosting an annual Maritime Art Exhibition on the scenic southern Oregon Coast. Coinciding with the opening of this annual maritime art exhibit is the Plein-Air/Paint out event for maritime painters. A day of painting outdoors on the Coos Bay; the city docks, shipyards, boat basins, sandy beaches, rocky coves, rugged shorelines, dramatic cliffs, lush rain forests and cultured gardens that are all within 10 miles of the Coos Art Museum. The 24th Annual Maritime Art Exhibition is officially recognized and co-sponsored by the American Society of Marine Artists (ASMA).

Watch for a prospectus mailing the first week of March or go to Coos Art Museum’s Website: www.coosart.org in March.

Open to all artists producing original maritime themed art works in painting and sculpture, including members of the American Society of Marine Artists and the International Society of Marine Painters.

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

TO APPLY TO BECOME A SIGNATURE MEMBER
Deadline April 2, 2017

• Applications are to be made online through Juried Art Services – www.juriedartservices.com
• A portfolio with 12 images is to be submitted, identifying the title, size and medium of each work, together with a brief résumé, name, address and email, and stating whether you are already a Member or have been a Signature Member in the past.
• Signature Members are entitled to use the initials ASMA after their name and exhibit their works on the ASMA website Gallery (Additional fee required).
• A non-refundable submission fee of $75.00 is payable online by credit card.
• Follow JAS specifications for uploading and digital image specifications.
• On-line submission begins March 1, 2017 and ends April 2, 2017.
• Candidates are asked for Biography information to be typed online, or you may submit additional materials by mail. Candidates are advised to choose their images selectively. The Committee will be looking for a consistent body of artwork, not just one or two items of good quality.
• Notifications will be mailed on or about May 15, 2017.

TO APPLY TO BECOME A FELLOW
Mail Deadline April 2, 2017

• Applicants submitting for consideration to ASMA Fellow status must first be a Signature Member in ASMA. Signature Members, particularly those who have exhibited with ASMA for some years are encouraged to apply.
• A portfolio with a minimum of 20 works is to be submitted, identifying each image with title, size, medium, and the approximate year of completion. Sculptors should submit 2 views for each work.
• Follow JAS specifications for uploading and digital image specifications.
• A non-refundable submission fee of $130 is payable online by credit card or by sending a check made payable to ASMA, mailed to: Len Mizerek, 333 East 14th Street. Apt 7J, New York, NY 10003.
• Please include a detailed résumé that includes your name address and email. Résumé may also be mailed to address shown above.
• Submissions for Fellowship begins March 1, 2017 and ends April 2, 2017.
• The Fellows are responsible for maintaining the artistic standards and managing the artistic affairs of the Society. Those members submitting for Fellow should do so with the understanding that, if elected, he or she will be encouraged to contribute to the Fellowship or the Society in some fashion best suited to their individual artistic excellence and/or professional experience.
• For questions, contact Len Mizerek at (212) 777-3344 or by email at mizerek@aol.com
• Notifications will be mailed by May 15, 2017.

2017 NATIONAL MARINE ART CONFERENCE
October 19th - October 22nd
Mystic, Connecticut

Additional information including scheduled events, plein air painting sessions and much more.

ASMA News & Journal Deadlines
Winter - December 1st • Spring - March 1st
Summer - June 1st • Fall - September 1st

ASMA News and Journal
Deadlines
Winter - December 1st • Spring - March 1st
Summer - June 1st • Fall - September 1st
American Society of Marine Artists

5th Annual YMAS National Competition
2017 Young Marine Artist Search (YMAS)
Art Students ages 16 to 23

June 15, 2017 - Deadline to receive National YMAS entries
July 31, 2017 - Notification of selected art by ASMA Jurors

• National YMAs awards will be announced at the 2017 ASMA National Marine Art Conference in Connecticut in the Fall of 2017. Award ribbons, certificates, and scholarship money will be given.
• 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 art 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 contemporary marine art.

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.
3. The saved image should represent the artwork exactly.
4. Image size should be at least 5” by 7” at 300 dpi minimum. The file format must be jpeg (highest quality, no compression).
5. Please title the jpeg “YourNameTitleofArtwork.jpeg” (Example: “AnneBrodieHillSailboat.jpeg”)
6. Save your images to a CD and mail (to be received by June 15, 2017) 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 annebhill@aol.com, 770-718-7586

2016 National YMAS Award Winners

A. Jieun Suh
B. Jane Kim (r) w/art teacher Yvette Kim (l)
C. Lindsay Carr
D. First Place 3-D, Reagan Diaz for Glazed Ceramic “The Beginning of a Turtle”
E. Second Place 3-D, Maddie White for found objects sculpture “Mystery”

www.americansocietyofmarineartists.com
One of the most popular events at our 1st National Marine Art Conference was our plein air paint-out at Jamestown Settlement with its recreation of the James Fort, Powhaten Indian Village and the historical replica ships SUSAN CONSTANT, GODSPEED and DISCOVERY. Of course, the ships were by far the most popular subject. And all types of medium were in play...oil, watercolor and even pastel. Even the weather cooperated this year...except for the heat!

Background photo by Diana Hayes
Thanks to Diana Hayes, Kim Shaklee, Sergio Roffo, Lisa Egeli and Sheri Farabaugh for the photographs

Editor of “Fine Art Connoisseur” magazine Peter Trippi, Fellows Kent Ullberg, Lisa Egeli, Len Tantillo and Ian Marshall

Opening night at the Muscarelle Art Museum with Fellows Neal Hughes and Lisa Egeli and Signature Member Patrick O’Brien

Fellow Neal Hughes during his demonstration & talk

Fellow Len Mizerek during his demonstration

Fellows Sergio Roffo, Russ Kramer and Fellow Emeritus and speaker John Stobart
The Green Cinema was next to the College of Surgeons across the street from St. Stephen's Green, Dublin. I lived just around the corner on York Street. In the summer of 1948, my mother took me to a matinee film at the Green, a reprieve from the poverty that cloaked Dublin after the war. We both loved films about life in America, which for me had everything to do with the sea. This afternoon we were going to lose ourselves in the film, *Tugboat Annie*. Although it had been released 5 years earlier in America, for us Dubliners it was in the moment.

*Marie Dressler* played the part of *Annie Brennan*, the peerless skipper who owns and operates the tugboat NARCISSUS, with her husband, played by *Wallace Beery*. In my opinion the real star of the film was the NARCISSUS, played by *ARTHUR FOSS*. It seemed so far away for me, this “Pugget” Sound, as I pronounced it. Even then I was more mesmerized by the boat than Annie and her miserable drunken husband.

How was I to know that over 60 years later, I would be in America? That I would be leaving my home in Everett, Washington every morning and driving to my office at the AGC building in Seattle and that every day I would look down at the wooden boat dock on Lake Union and see the NARCISSUS… that same ARTHUR FOSS that pleasantly filled my reveries over the years. How was I to know that sitting in a Cinema that day in Dublin, I would spend wonderful challenging hours, illustrating Foss Maritime tugs. How was I to know that the ARTHUR FOSS would become my most preferred tug to paint? I am including her now in my new book entitled “Tugboats to Remember.”

The ARTHUR FOSS was a 110-foot long, steam driven tug, built in Oregon in 1889 and christened the WALLOWA, a Native American word whose meaning escapes me. In those early days, the Columbia River Bar was dangerously shallow and prior to being given assistance by the WALLOWA many sailing vessels perished. Between 1896 and 1899 gold was discovered in the Klondike region of the Yukon. In 1898, the WALLOWA was allied with the Pacific Clipper Line and helped fuel the stampede of would-be-prospectors to the region. When the gold rush declined, the WALLOWA was granted a more sedate
life on the Puget Sound operating for the Merrill and Ring
Logging Company. In 1929, the Foss Company that was based
in Tacoma Washington purchased the WALLOWA, where she
became their largest tug in the Foss fleet. It was 1933 when she
won the coveted role of NARCISSUS in a Hollywood movie,
_Tugboat Annie_, and that some 15 years later in a Dublin Cinema,
I would place her in my fondest memories.

A year after her Hollywood stardom WALLOWA was
repowered with a new mighty
6-cylinder Washington diesel engine and renamed, the
ARTHUR FOSS. Now repowered, one of her most unusual
assignments was the towing of the four-masted schooner
Commodore from the Puget Sound to Los Angeles. It was a
miserable day and the weather had turned foul. Despite
rough seas all the way, she made the journey in record time.
She arrived in Los Angeles in just seven days, laden with 1.5
million board feet of lumber.

By the end of 1940, with their overwhelming advances into
China and Southeast Asia, the Empire of Japan continued to
perplex America. In order to protect American
interests in the Pacific, the decision was made to
fortify Wake Island. Both the Philippines and
Guam, which had been ceded to America after the
Spanish/American war, would without a doubt be
vulnerable to the Japanese aggression. Wake Island
which was within range for safeguarding these
protectors by B-17’s had therefore been chosen
to build an airstrip, harbors and a submarine base.
The project began in January of 1941. The ARTHUR
FOSS was under contract by the U.S. Pacific Naval
Air Bases. In March of 1941, she was joined by the
JUSTINE FOSS, which because of her smaller size became a
fixture on Wake. She ferried equipment from the freighters
that had to anchor in deeper water. The ARTHUR FOSS, being
a powerful ocean-going tug towed barges with supplies and
construction equipment to Wake from Honolulu.

Unhesitatingly, after the Japanese attacked Pearl Harbor,
on December 7th, 1941, 36 Mitsubishi medium range bombers
bombarded Wake Island. Immediately after the attack, Pan
American employees were evacuated on a Pan Am Clipper
flying boat that had survived the first attack. Just twelve hours
earlier, Captain Oscar Rasstad’s intuition suggested that war
appeared imminent and he prepared the ARTHUR FOSS for
departure. Also the idea of getting back to Honolulu before
Christmas was gratifying. She departed Wake with two 1,000-
ton barges in tow. Twelve hours out the crew was glad to be
underway. Some sang along to the Christmas music from the
mainland. The sea was calm and she was making five knots.
The music was suddenly replaced by static. The interruption by
a somber voice came and went. Between the hesitations it was
announcing the news that Pearl Harbor had been attacked. The
silence of that memorable moment only made the sound of the
diesel more discernible. Their hypnotized looks glared at the
radio, some of the shocked faces mouthing sailors obscenities.
The voice repeated the message over the sound of the boats
engine. The ALNAV, the Navy news immediately followed with
a message to all Navy tugs to cut loose their tows. By that time
Captain Rasstad had cut off the radio to conform with radio
silence and didn’t hear the news. Rasstad had a number of grave
decisions to make. First, he had to decide how he was going to
make more speed. Rasstad turned to Spies. Harold Spies was a
radio operator and deckhand. “Look, we’re making about five
knots towing these damn barges…if we lose the barges, what do
you reckon we can pick up?”

“Five knots, at the most Captain,” he hesitated “maybe
another five knots maybe.”

“Then let’s keep the tow,” Rasstad said assertively, “five
knots, ten knots, what’s the difference? If there are scout planes
out there they will see us either way.”

“It doesn’t look promising Captain? Spies said anxiously.

Although hesitant to turn on the radio again, Rasstad wanted
to be sure that what they heard wasn’t some kind of hoax. He
hit the switch and slowly rotated the potentiometer,
scrolling through the static. They were within range
of Radio Tokyo. The radio squawked for a while
and then a smug little voice boastingly announced that the U.S. Pacific Fleet at Pearl Harbor had been
sunk. The accent was squeamish but the diction
was clear. It continued. “The American Islands of
Wake, Midway, Johnson and Palmyra have also
been attacked. It will be a matter of days before
these Islands which had been acquired by American
Imperialism are now being invaded by the infantry
of the Empire of Japan.” The gloating announcer
also threw in that the coastline of California had been bombed.
“All American ships in the entire Pacific has been torpedothed by
cruisers and submarines…” it went on.

“We are painted up like a yacht.” Spies yelled. Spies was
right. Rasstad agreed, his demeanor more restrained. They stood
out like a coral reef on the dark sea and would be a likely target.
They would no doubt have to obscure the ship’s presence on the
water.

“We need to camouflage the boat.” He said quietly. Then he
ordered the crew to look for any paint that would be on board.
He was hopeful that they would find sufficient black and white
paint to mix a gray with which to cover all the white. The crew
found only white paint. Someone came up with the idea to mix
diesel oil with the white. It worked and they spent the rest of
the evening slathering the viscous mixture on the quarter-deck and
the white portions of the hull.

“What do you think?” Spies asked Rasstad.

“It’s all we can do for now” Rasstad replied. Spies asked
about cutting the tow again.

“No…not yet anyway”.

Although there had been talk of war with Japan, the crew was
Continued on Page 28
still bewildered. They talked about their families. There was even consideration of not returning to Hawaii. While the crew finished painting the final vestiges of white on the tug, Rasstad was busy calculating a new course to reach Alaska. Would they have enough fuel to reach Alaska? Finally a decision had been made not to lose the barges and continue on to Pearl under radio silence.

Night after night the officer in charge of the Hawaiian Sea Frontier at Pearl Harbor had been trying to make contact with the ARTHUR FOSS. Finally, after 10 days he made contact by seaplane. Rasstad was elated but dubious. He wanted to believe that Pearl was still intact. He responded with one word, “OK” One can only imagine the anxiety of the skipper and crew not knowing what lay ahead. In mid December 1941, U.S. Navy scout planes spotted the ARTHUR FOSS who had been presumed missing in action and escorted her back to Pearl. Their jubilation was magnified by the announcement from Admiral Claude Bloch, who cited the crew for action above and beyond the call of duty.

In 1942, the Navy took over the tug. The Navy crew being unfamiliar with the heavy- duty diesel engines like the Washington, withdrew the Arthur from duty and she was laid up for most of the rest of the war. I would like to note that in my painting of the ARTHUR FOSS in the Pacific, I have shown a Japanese scout plane in the painting, which could have been highly likely. However there were no records of such an account in the log.

The JUSTINE FOSS was a 57-foot, 200 horsepower Atlas diesel tug. She was built in 1934, in Tacoma Washington, the same year that the Wallowa was making her debut in Hollywood. She was named after the youngest daughter of Wedell and Edith Foss. The JUSTINE towed extensively on the West Coast before being dispatched to the South Pacific in 1941. Drew Foss was the son of Henry and Agnes Foss and the grandson of the founders, Andrew and Thea Foss. Drew served as a mate on board the JUSTINE when she was shipped to Wake Island.

The JUSTINE and two other Foss tugs, the MATILDA, FOSS and NUMBER 11 had been left behind on Wake. It was JUSTINE’s job to ferry light equipment, and personnel from anchored ships off shore. Before her duty on Wake, the JUSTINE FOSS had also tended the suction dredge COLUMBIA, which had been towed from the Columbia River to dig a channel in the Wake island lagoon. Because Wake is east of the date line, the Japanese attack on Pearl Harbor occurred on the Island on December 8th. Just hours after the attack on Pearl, Japanese planes from the Japanese-occupied Marshall Islands pounded the airstrip pulverizing 10 of the 12 U.S. Navy planes on the air strip. It’s interesting to note that the log of the ARTHUR FOSS had received a radio communication that read:

Dec. 8th about 6 PM. 175 miles from Wake, report on radio that we were at war with the Empire of Japan. Turned all lights off and all hands mixed paint and had the boat painted dark gray... Very dark night and boat rolling pretty heavily, 30 knot wind.

The JUSTINE was less fortunate. There was no way she could escape from the Island as her speed was only 8 knots. Bombings continued on a daily basis. The Japanese were victorious, however, paid a heavy price. The marines and civilians fought gallantly and made the conquerors pay a heavy price. It cost them 2 destroyers and 1 submarine and 7 additional ships damaged, 21 aircraft shot down and almost 1000 men killed. This enraged the Japanese so much for their losses that they treated the Military and the civilians brutally. Some of the prisoners were taken off the Island on the merchant ship Nitto Maru to Japan and China where they spent the war in prison camps and hard labor.

Drew Foss stayed on Wake for a while and was forced to construct a marine railway.

On September 30th more prisoners were chosen for labor camps. Drew, along with 250 other American contractor employees were shipped to Japan on a very old and cramped tanker. Although Drew had volunteered to stay on Wake thinking that the duty might be easier, was eventually forced to leave. It was a life-saving decision. On October 5th, 1943, those prisoners left on Wake, were taken to a remote side of the Island and shot with machine guns. Among those who died that day included members of the crew of the JUSTINE FOSS. The Japanese used the excuse that the shortage of food left them no choice but to execute the 98 Americans. Eventually they scuttled the JUSTINE FOSS. When the Island was recaptured by the Americans, Drew Foss survived and was reunited in Honolulu with his father, Henry Foss who had served as a U.S. Naval officer in the Pacific. A new JUSTINE FOSS was built in 1976, a tribute to another gallant lady that had preceded her.

Although I have been long retired and no longer go to my office in Seattle, the ARTHUR FOSS is still moored on Lake Union and serves as a reminder to visitors of her valiant journey... her escape from Wake. On the other hand, I have gone back to Ireland with my wife Mig of 54 years and children, to visit my home in Dublin. I was saddened to see that the Green Cinema, where I had spent so many hours lost in dreams of coming to America, was now a modern department store.

Arthur Foss - Star of the Fleet - continued from Page 27
Calling all artists! The 2nd National Marine Conference will take place in beautiful Mystic, CT on October 19-22, 2017. Attendees will want to make their reservations for arrival on Wednesday evening, October 18th. Our host hotel will be the Inn at Mystic, which is conveniently located 1 mile from Mystic Seaport and other popular Mystic attractions! Their beautiful grounds encompass nearly 14 acres, offering lovely waterfront views from the property. We have secured the best rates possible during peak season in New England and essentially have all of the rooms at the hotel except for a handful that had been booked before securing our contract.

The hotel has offered their regular rooms to our group (17 rooms) at $139 per night plus tax. They have offered their remaining deluxe accommodations to us at $159 per night. These room offer upgraded features – some with balconies, patios, fireplaces, and some with water views. There are a variety of bed configurations – 2 doubles, 1 queen, 2 queens and 1 king. All rooms include a Continental Breakfast with your room rate, and on the weekends, the continental breakfast may be upgraded to items from their weekend Brunch menu for a fee of $6.00 per person. Room rates will be good for any night from Monday, October 16th through Monday evening, October 23rd. Individuals are required to cancel reservations at least 72 hours prior to arrival (3:00 pm day before arrival) to avoid a charge including one night’s room rate plus tax. Individuals can cancel by calling the Inn at Mystic directly at: (860) 536-9604. If the reservation is no longer required and is not cancelled by 3:00 pm 3 days before arrival, the reservation will be released and one (1) night’s room and tax charge will be billed to the credit card on file.

The Inn has a restaurant and bar on site that will be open for breakfast, happy hour from 3 to 6 pm daily, and dinner nightly. The property includes a lovely Mansion that is used for weddings and special occasions, and a beautiful expansive covered terrace area, which overlooks the waterfront, along with a permanent, year-round tented area for parties and various functions (with heaters), which will be used by our group for a portion of the conference.

Activities on site will include a special conference kick-off dinner on Wednesday evening, at the modest price of $35 per person. This will feature 3 different pastas, salad and bread. Thursday will be spent on site at the hotel for demonstrations and presentations in the tented area and perhaps on the terrace (weather permitting). On Friday, we will start the morning at Mystic Seaport for plein air painting, a special lecture given by one of the Museums’ curators regarding the extensive artifacts and collections housed at Mystic Seaport, and a lecture or demo at the Greenmanville Church in the afternoon.

Mystic will host an opening reception for the ASMA 17th National Exhibition from 5 to 6:30 pm in the Rudolph Schaffer Gallery. Immediately following the reception, there will be a dinner held at the hotel’s facilities, along with the traditional ASMA member’s slideshow after our evening meal. Dinner cost: $45.

The annual general meeting for the Society will be held at the hotel Saturday morning. Activities are still in the planning stages for Saturday, which may include more at the Seaport, and a behind the scenes tour at the Mystic Aquarium. We plan to coordinate a couple of different opportunities for members to travel by carpool to the Essex/Old Lyme area, which would include visiting the Florence Griswold Museum, and possibly a stop at the famed New Britain Museum of Art.

Our Captain’s dinner will be catered on Saturday evening at the Mystic Museum of Art in the beautiful Davis Gallery, located at 9 Waters Street. This is less than 1 mile from our host hotel.

Look for more information and registration on the ASMA website soon!
Meeting was called to order by President Kim Shaklee at 8:15am.

She introduced the Board: Anne Brodie Hill (VP), Daven Anderson (Managing Director), Mike Killelea (Secretary), Sheri Farabaugh (Treasurer), Len Mizerek, Len Tantillo, Russ Kramer, Lisa Egeli, Ann Monkhem, Dell Bourree-Bach, Sergio Roffo, and Tom Nielsen. She also recognized Fellow Emeritus who are attending John Stobart & Peter Egeli, and other Fellows Neal Hughes managing fellow, Kent Ullberg, Ian Marshall, Len Tantillo, Charlie Robinson, Len Mizerek, CW Mundy, Lisa Egeli, Sergio Roffo, David Barentford, Russ Kramer, Bill Duffy and John Barber. There were also special guests attending, members and officers of the National Maritime Historical Society. She also thanked those who contributed to the ASMA raffle, a major support to the Society. There were 23 Signature members attending and 40 regular members, 17 of who are new members. She asked that those new members stand and be recognized, and they were applauded. She also recognized Peter Trippi’s substantial help for this conference, especially his editorial in Fine Arts Connoisseur magazine.

Kim moved to approve the minutes from last year’s meeting in Plymouth as published in the N&J. Unanimous approval.

2016 was a very productive year for ASMA, starting with the decision to put on this National Marine Art Conference. She especially noted Terry Buntrock, the Tri-County Arts Coordinator for the City of Williamsburg, and the local contact who negotiated and arranged locations for us. NMAC attendees have come from CA, MI, TX, CO, SC, GA, FL, PA, NC, NM, IN, NY, NJ, CT, MA, NH, RI, and ME. There are currently 515 ASMA members including students, and we loose and gain about the same number each year. There are 77 new members this year which is impressive.

Members were notified about two needed changes in the Bylaws plus the reelection of Sergio Roffo. Members were requested to complete an online proxy vote for these issues. There were 232 votes which was more than ever before. Those present at the AGM then voted on reelecting Sergio Roffo. That vote was unanimously approved.

After much Board discussion on how to deal with older ASMA Signature members, and the requirement that they must submit art to National exhibitions, a vote was arranged to amend ASMA Bylaws. The requirement seemed problematic, so we looked for a way to allow those older members not to submit if they chose not to. A new membership category called Sustaining Signature Members was created and the idea was well received. That was also voted on and unanimously approved.

The third vote was an amendment to the Bylaws to set the quorum requirement as the lesser of either 100 voting members or 10% of the membership. This was proposed because in some years we didn’t have the legally required number of members for a quorum to conduct business. It was voted on and unanimously approved.

Lisa Egeli reported for the Fellows. They met in Mystic CT from May 30 to June 1. For the 17th National exhibition there were 470 entries excluding Fellows. There were 42 Signature members. They discussed painting being done directly over photos by one member. A letter was sent to that member who was told they had to resubmit for Signature membership. Art can’t be painted directly on a photo even if it’s in a very realistic style. They also elected new Signature members: Mike Budden, Sally Cole, Debra Nadelhoff, Jeanne Rosier Smith, Janet Tarjan Erl, Karen Blackwood, Michael Mazer, John Caggiano, Robert Tandecki, Kirk McBride and Brent Jensen. And they voted to include Willard Bond’s work in the Hall of Fame. They endorsed the idea of the new member category called Sustaining Signature Members.

Managing Director Daven Anderson reported: Last year was the first full year of implementing the new website. Still making improvements & modifications but it’s been a major help. That included effective financial accounting through Sheri and Quickbooks which was a major improvement over how it was done previously. However there is still one major effort that needs work. Fortunately we had 77 new members, but the membership is “no hair or gray hair”. Attracting new members is an issue for the Society as a whole. All members who see marine artists in their area should encourage them to become ASMA members. Entry to exhibitions reveals other marine artists and our members should individually reach out to them to join because that’s the only way that ASMA will sustain itself and grow. Without new membership we’ll loose ground. That’s one of the main things we have to do as individuals and as a society. Kim also brought up the issue of service, especially with the amount of work setting up the conference. To maintain the conference idea we need people to step up and do something (which doesn’t necessarily have to be big). We especially need the help of new members if they can.

Sheri Farabaugh offered the Treasurers report. She added to Kim’s thought…she became treasurer a few months after joining ASMA and it has made her membership a far richer experience. This is a great group of people. Last year navigated a lot of uncharted financial waters with this conference. It was impossible to do a budget without any idea of so many facts. We’ve done a great job because Kim as a tireless contract negotiator, got the best deals for many things. So we should come out great at the end of the year, allowing us to make our annual $5000 contribution to Capital. This is especially because of the Fellows and the generous donations of their artwork and the raffle tickets members bought for that art which will help with seed money for next years conference and next years financials. Kim also said that we’re in the black and have seed money for next year due to the generous donation of paintings. Sheri said there were copies of her brief financial report if anybody wanted a copy. Kim then expressed appreciation for the very faithful members who contribute to ASMA. Bill Doying is one plus a lot of members who stepped up contributing to the capital campaign fundraiser.

Charlie Robinson and Ann Monkhem reported on the Financial Committee. CRR first complimented Jeff Woodyard who was present and who was such a great help transforming our financial reporting, together with Sheri Farabaugh. Second, the Capital Campaign is trying to give the Society a financial base. Looking at other national organizations like us and then at us, ASMA is a joke. We have virtually no capital. It’s been that way for 34 years with
going in the tank many times. So we set out to systematically change that. The Board has set up a Capital account which means setting money aside, not to be used except in dire circumstances. It will set generating return so we know that going forward we can execute plans we make if we have to turn to the Capital account. The plan is not to turn to the Capital account but rather build from the $53,000 we now have in a separate account in the bank to $80,000 by our 40th anniversary. In addition, Ann is working on an operation to get us all to think about including ASMA in our wills. The idea is to think about it and remember us when you’re drafting up your wills. She has information on that field and would be pleased to help you with that. The longer term goal is to raise the capital to $250,000. No date but that’s what we’re shooting for and that’s where an organization of our stature should be. Then Charlie left some flyers at the exit door on the topic of leaving a legacy to ASMA. We will have a Capital campaign again this fall as we did last fall in which we ask all members to contribute to a capital account, not an operating account.

Charlie Robinson reported on the Exhibition Committee. The committee is terrific and he’s stepping down. We have become so successful that museums are now asking for us. For 20 years it was tough. The idea is that the next National would be an online National and run for 2 years taking us to 2020. That would be the next opportunity for a brick & mortar show probably traveling to at least 2 places. This job is now an opportunity to meet all these museum people calling on us.

Kim declared ASMA’s appreciation for all the work Charlie Robinson has done for years on the Exhibition Committee and presented him with a bronze engraved medallion. She additionally complimented Len Tantillo for his work assembling the exhibition catalogs for the past two exhibits and also presented him with a bronze engraved medallion. Len then complimented Kim for doing the most work for the society and Anne B. Hill presented Kim with a handmade necklace and earrings.

Membership Committee: Kim reported that we had 7 new members. Tom Nielsen’s project that begun last year, researched several hundred marine artists and contacted some of the best, asking if they’d consider joining ASMA. Six of them joined. We have 11 new signature members as well and 6 were from outside. 10 new members are in the 17th National.

Compliance was reported on by Ann Mohnkern. We are in compliance and we have instituted a document retention policy.

Regions: Anne B. Hill said the 2016 North Regional exhibit at Minneapolis Marine Art Museum was a big success, with the work of 51 artists from 20 states. 8,437 attended the exhibit. A catalog was produced and all participants got a copy. The newly redone Channel Islands Maritime Museum will host the 2017 West Regional exhibit next May. Members in all Regions can submit to it.

Public Relations: Russ Kramer said the committee is responsible for all ASMA’s advertising and PR. This year all energies were devoted to promoting the NMAC and we did some paid advertising. There is a calendar of what was spent and where on print ads. We were in Plein Air and Fine Art Connoisseur magazines and Artist magazine. We also had digital ads and a web presence where we advertised this conference and the upcoming 17th National. And it was effective. Kim said people saw the effective ads and joined, so if we want this event to grow, we need to stay with that. Russ added that we produced all the PR material and press releases. We created a Drop Box account that museums can download our art from. Peter Trippi of Fine Art Connoisseur magazine gave us a lot of good coverage. Neil Hughes developed the NMAC logo, and we’ve done posters and banners and other material for it.

Nominating Committee: Anne B. Hill said that Sergio Roffo has agreed to serve on the Board for the next 3 years bringing the total serving on the Board to the maximum of 13 members.

YMAS: Anne B. Hill complimented the effective efforts of Kathryn McMahon for getting so many art supplies and gifts for the NMAC. She also mentioned that some YMAS artists, and teachers like Yvette Kim, who had traveled to the Conference. 95 students submitted for the 2016 YMAS competition and 55 were selected to be judged. There were 18 three dimensional pieces and 37 two dimensional pieces which was a slight increase over last year. Most winners were from Georgia but others were from Florida and Texas. Regan Diaz’ school district paid for her to come although all student winners were invited. Their work is currently on display at the Muscarelle Museum. Inquire with Anne for YMAS competition how-to information.

Other Business: Charlie Robinson gave directions to the plein air paint out at the Jamestown Settlement which was the next event. Jerry Smith led the paint out. Directions to the evening dinner were given. And a reminder of the afternoon presentations in Jamestown were also mentioned.

Meeting was Adjourned by Kim and seconded by Mike Killelea after 55 minutes.

Mike Killelea
Secretary
October 11, 2016

PRESIDENT’S ADDENDUM:

Peter Trippi of Fine Art Connoisseur magazine was our Premier Media Sponsor, and donated $7000 worth of additional advertising to the conference, in addition to an 8 page Editorial feature. The National Maritime Historical Society gave us three full page ads, as well as editorial coverage. NMHS initially announced they were going to give all attending ASMA members a one year membership to their organization, which includes their quarterly magazine, Sea History. After giving this more thought, their Chairman of the Board, Ronald Oswald, decided he would underwrite the entire ASMA membership for a one year subscription. Many thanks to NMHS for their generosity and longtime support of the Society!”

In addition attending the weekend were Former Treasurer Peter Maytham, and Mary Burrichter (who with Robert Kierlin, founded the Minnesota Marine Art Museum). She was a special guest of honor and with Robert Kierlin were recipients of ASMA’s Lifetime Achievement Award for 2016.

Jeff Woodyard also attended as ASMA’s bookkeeper.

Kim Shaklee
President
October 22, 2016
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