



BULLETIN

October 2020

www.marineartistsaustralia.com.au

PATRONS

Sir James Hardy OBE
Rear-Admiral The Hon
Peter Sinclair AC
Kay Cottee AO



OFFICERS OF THE SOCIETY PRESIDENT

Karen Bloomfield ASMA
0425 361 183
kbloomfield.asma@gmail.com

VICE PRESIDENT

John Woodland FASMA
(02) 9874 3243
jaw3801@hotmail.com



STATE VICE PRESIDENTS

NSW John Woodland FASMA
(02) 9874 3243
jaw3801@hotmail.com

VIC: Position Vacant

QLD: Don Braben FASMA
(07) 3820 9492
dbraben@ozemail.com.au

SA: John Ford FASMA
(08) 8449 3987
fordmarineart@adamcom.au

WA: Ross Shardlow AM FASMA
(08) 9361 0170
shipart@iinet.net.au

TAS: Position Vacant



HON SECRETARY

Dr Jennifer Pullman ASMA
0416 733 757
2123bal@ozemail.com.au

ACTING HON TREASURER

John Woodland FASMA

BULLETIN EDITOR

John Woodland FASMA
(02) 9874 3243
asmabulletin@gmail.com

ASMA MAIL ADDRESS:

The Secretary
PO Box 463
North Lakes Qld 4509

**ASMA Meetings
scheduled at the SMSA
are postponed due to
COVID-19. Members
will be advised of future
developments.**

Karen Bloomfield – President's Message

The 'Seas of Change' National Exhibition at The Royal Art Society came to a close last week having enjoyed close to 700 visitors, a plethora of positive comments and compliments and 4 sales over its 2 weeks. This is a marvellous result during uncertain times. I would personally like to thank John Perkins, Christine Feher and The Royal Art Society team and volunteers for their efforts on our behalf.

As usual, the ASMA Committee worked behind the scenes to ensure a smooth experience for all involved. Special thanks to Hon. Secretary Jennifer Pullman for keeping us all abreast of deadlines and changes as they occurred; Derek Morgan for being the liaison for all interstate and overseas works; Suzy King for her excellent advertising work on social media and Lawrie Walton for jumping in at the last minute to MC the event.

The launch had a Covid-safe 'full-house' of 45 and was live-streamed via the ASMA Facebook page. Unfortunately, the quality of the internet and the 'auto-zoom' technology of the camera used for the stream, didn't make for the best footage. However, we made sure that a regular recording was made and this was uploaded later with all the 'good bits'. A big thank you to all the artists that endured my impromptu 'interviews' with good humour.

I had the pleasure of selecting and awarding this year's President's Medal to Lawrie Walton for 'Abbotsford Point Boatyard 1' and 'Abbotsford Point Boatyard 2' as well as his drive and commitment to create the ASMA Promotional Video. Congratulations Lawrie!

The e-catalogue remains online and I am pleased to say that we have had one sale (and a second is pending) to a Canberra based collector who was unable to attend the exhibition. The catalogue will remain on the exhibition webpage and we will continue to encourage direct contact between collectors and artists.

With that in mind, this is a gentle reminder to update your Exhibiting Member Gallery Page via the editable pdf form sent out by Jennifer early in October. The focus of the Gallery page is your direct contact through website, social media and other general details. It is our goal to make it easy for potential collectors to enquire about the work they see on the site. Whilst we don't make artwork sales on the website, we are always happy to lend a hand to Members if required. Always contact us if you would like any help.



President's Message continued

As hoped for, the new website went 'live' on the evening of the exhibition launch. The Committee is currently in the testing phase but early feedback is very positive. If you haven't yet had a good look around the new site - please do! As time goes on, every Member will receive access to the Members Area via a username and password. This area will be populated with useful information, tutorials, links, interviews and a calendar of events etc. Please let us know if there is something you would like to see in your Member's Area.

Since the websites inception we have received 6 applications for new membership. We are very pleased with the smooth transition to online application although hardcopy access to Application Forms are always available for those who prefer it.

Information and entry forms for The First International Online Exhibition will become available soon. I anticipate that this will be a very exciting event to be part of and I encourage all Exhibiting Members be involved.

Next year marks our 25th Anniversary as an art Society. We are growing and evolving rapidly and I would like to invite interested Members to add their ideas, expertise or voice to our Marketing and Development Sub-Committee. Our Committee works really well to make things happen for the Society and we welcome new ideas and concepts to work with. Want to join us and shape the direction of your Society? Then get in touch with either Jennifer or myself.

A Christmas gathering in Sydney is still under consideration and I expect to advise you as soon as next week. Until then, stay safe and keep painting!

Welcome to New Members

The Society extends a warm welcome to Khing Sin McCotter (NSW), Inta Charteris (NSW) and Camelle Denny (NSW).

Sea Painting: Understanding What You're Trying to Paint

by Marion Boddy-Evans, www.marion.scot

Copyright and reproduced with kind permission.

Shadows on the Waves

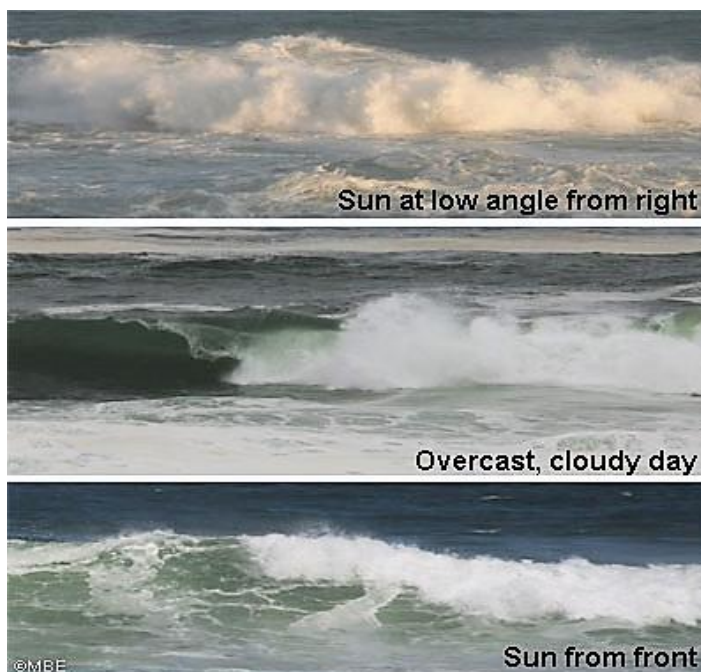
The direction of sunlight influences where shadows are created in a wave.

The principles about direction of light in a painting and the corresponding shadows that are cast also apply to waves. The three photos here all show a wave that's approaching directly onto the shore, but in each the light conditions are different.

In the top photo, the light is shining at a low angle from the right. Notice how strong shadows are cast by parts of the wave.

The second photo was taken on an overcast or cloudy day, when the sunlight was diffused by the clouds. Notice how there aren't strong shadows, and how there isn't any reflected blue on the sea.

The third photo was taken on a sunny day with the light shining from behind the photographer, onto the front of the waves. Notice how little shadow is visible with such a front lighting situation.

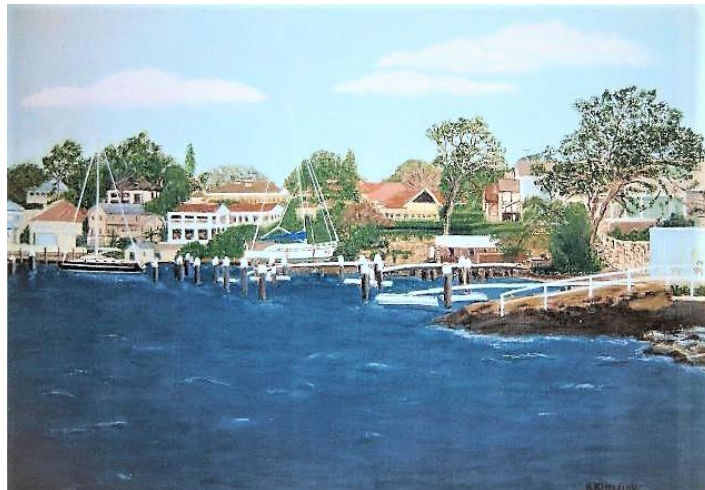


VALE – Brenda Kitteridge, NSW

Brenda was an ASMA Exhibiting Member who joined the Society about 2002. She showed her charming and considered paintings at most of our exhibitions up until ill health forced her resignation in 2016. For much of her time with the Society, she contributed together with Stan Stefaniak and Lawrie Walton on the Promotions Sub-Committee where she attended regular meetings at the City Tattersalls Club in Sydney. Brenda contributed to the development of marketing and promotional ideas which were later presented to the ASMA Committee.

In 2013 she was part of the Artists in Residence Programme recording the Sydney Heritage Fleet's shipyard at Blackwattle Bay, which was co-ordinated by Chris Hill and culminated in the exhibition titled "SALT in the AIR". This was presented on-board the barque *James Craig* and her painting was a beautiful rendition of the Heritage Dock at Rozelle.

Brenda had a passion for Captain James Cook and his voyages of discovery. This led to her taking a keen interest in painting using acrylics and shortly after was welcomed into Australian Society of Marine Artists after a member saw her paintings of tall ships. Her subject matter included all types of marine art, including ferries, tugboats, jetties and the foreshores around Sydney Harbour.



Brenda's painting is of the Woolwich foreshore on the Parramatta River, located on the Eastern tip of the Hunters Hill peninsula. An historic and picturesque suburb, Woolwich is only a short ferry ride from Circular Quay and is a popular fishing and sailing spot.

Facebook and Instagram

Calling all Members...

We encourage you to get involved with social media. Treated with respect, it's a powerful way to get a message seen. FOR FREE.

(if you are concerned about privacy, then don't give away any personal information - just limit posts to your art. All they need is an email, you don't have to answer all the questions asked!)

PLEASE follow us on Facebook you will help increase public awareness about ASMA.

JOIN the ASMA Members group this is like a private club (for our members only). Here you can share your work & info with other members or ask questions/chat etc.

LIKE us on Instagram or even better - start your own page and we can share or promote your work or exhibitions & books etc (remember it's free!). Instagram is a great way to show your work.

2020 National Exhibition Opening at the Royal Art Society of NSW



Royal Art Society President John Perkins officially opening the Exhibition

President Karen Bloomfield welcomed members and guests



Lawrie Walton was the MC for the evening and also the recipient of the President's Medal.

Looking on at the presentation was Jane Bennett, Peter Studley and Derek Morgan.





Earl and Helen Hingston with John and Doreen Perkins



Robyn Coleman, Cheryl Bruce and Hugh Cross



Rachel Le Goff with Gwendolin Lewis



Lawrie Walton with his winning painting and daughter Charlotte



Leasha Craig with her sculpture entitled *Ebb & Flow* (Resin, stainless steel and timber)

Some opening night thoughts by Derek Morgan FASMA



Last night's ASMA 2020 Exhibition Opening was an uncrowded gathering with lots of elbow greetings in compliance with Covid-19 regulations. The regulated number of 46 people circulated with a glass of wine together with some pleasant finger food.

RAS President and ASMA Fellow John Perkins was introduced by Karen after MC Lawrie Walton welcomed the attendees. Shortly afterwards Lawrie was announced as the winner of the President's Medal with his two sizeable pictures displayed in the entrance space. Following the presentation of Lawrie's framed certificate and Medal, the conversations carried on until around eight when as gazetted, the people vacated the picture show.

As I waited outside in the night-time peace of this little cul-de-sac of a street that has harboured the aspirations of so many expectant artists, I sat on the front wall of someone's little terraced house with the RAS building now enshrouded in darkness across the road. I thought after 60 years - why am I still doing this?

The answer came, because I still can – waiting patiently again for someone to come along who likes what you have achieved - its art and its commercial. I thought to myself I've been involved with it since 1947 in art school. Some of my art school colleagues are still to be found sitting on walls in America, UK and lately in Australia and I am greatly privileged and happy to be one of them.

A Story behind one of the Exhibition Paintings *The Jetty Mermaids* by Victoria Kitanov ASMA

On a delightful day in 1942, 17-year old Kaula Kolantgis and cousins Katina Kokkinou, Lena Souris and Helen Souris travelled from Bellingen and Bundagen in northern New South Wales to Coffs Harbour. Their excursion included a visit to relatives in the area and a stroll along The Jetty, a long and bustling pier of rail lines, freight and passenger steamships...and a lot of men. Kaula, in a pretty red dress she'd made herself, asked a crew member of one of the ships in port if he would take a photo of the girls on the deck of a steamer – just for fun – which he begrudgingly did.

By the early 1960s Kaula Kolantgis – now Mrs 'Kath' Capsanis, was hanging washing on her clothesline in suburban Sydney when the unfamiliar face of a middle-aged man peered over her back fence and introduced himself as Toby Delmar, the son of Kath's elderly neighbour. In those days Kath, her husband Jack, and Kath's brother Tony were busy running the popular King's Theatre Milk Bar in Ashfield.

In that fateful over-the-back-fence conversation, it turned out that Edwin Chisholm 'Toby' Delmar was in fact the merchant mariner who took the photo of the girls at The Jetty all those years before.

Kaula Capsanis née Kolantgis is the last of the lovely Mermaids and she actually visited the Exhibition at the RAS. Now in her 90s she told me this story when I became fascinated with a small sepia photo of four Aussie-Greek Kytherian mermaids aboard a ship's deck on a lovely day long ago. Rest in peace – Katina Aroney née Kokkinou, Lena Lahanas née Souris, Helen Paspalas née Souris, and Edwin Chisholm 'Toby' Delmar.



Further information about the painting can be found on Victoria's website www.victoriakitanovfineart.com.au

Profiles of ASMA Fellows

Bill Mearns, Tasmania

My interest in ships and the sea has been lifelong. Going back to my earliest memories I can recall being fascinated by the activities of my paternal relatives, fishermen out of Montrose on the East Coast of Scotland. I was taught the rudiments of sailing a small lugsail beach boat by my grandfather when I was 10 years old.

My father, David Mearns took me to see vessels being built or under repair in drydock and he taught me to row in the River South Esk, thus whetting my appetite for things maritime. He had settled in Dundee where there was a well-established ship industry.

My Grandfather, also David Mearns, was the Master of the steam-drifter *Southesk*, registration number ME195, which carried out a rescue in a fierce 3-day storm in the North Sea saving the crew and their vessel, another steam-drifter the *Yarmouth*. As a result, he was awarded the Royal National Lifeboat Institution Silver Medal in 1913 which in due course. was left to me.



I worked with the State Government Department of Construction until 1989 when I retired early to paint full-time. From then on, I have had solo annual exhibitions in Hobart galleries.

Since 1981 we have travelled extensively through Australia, New Zealand, United States, United Kingdom and Europe to make studies of vessels from small work boats to large sailing ships. We attended traditional wooden boat festivals and make the occasional trips on sailing ships when possible. I also have had many trips to sea with my friend, Denis McQueen in his vessel *Breaksea*.

I paint predominantly vintage sail or working craft. I also do commissions for naval and commercial vessels and for private owners.



My uncle Andrew Mearns was also a fisherman, Harbour Pilot and Lifeboat Coxswain at Montrose, Scotland. My cousin Andrew Mearns took me on a North Sea trawling trip where I gained experience of fishing life.

As time went by, I took increasing interest in the movement and texture of the surface of the sea, all the while trying to improve my drawing skills. At this stage I did not seriously consider that I should make a career of marine painting and I studied to become a Professional Engineer. My wife Sheila and I left Britain in 1970 with 3 young sons, travelling by sea to Australia where we settled in the beautiful Port of Hobart in Tasmania.



Bill's models of the Scottish steam-drifter *Southesk* and Brixham Trawler. All of Bill's intricate models are built from scratch using various hand tools and plans of each vessel.



Bill Mearns (continued)

My work is almost exclusively watercolour, a medium which suits the subject of sea and sky very well. It is also very adaptable for fine detail. I have many notes and sketchbooks filled with possible subjects for a future date. I do use photography but only as a reminder of details of the subject since my style of painting needs to be representational.

My paintings are generally a combination of observation and imagination, since as the work progresses, I feel it is important to be aware of the way in which the medium is helping to develop the work, almost unexpectedly. The completed painting is a result of my own intentions and exploiting the sometimes unexpected, results of watercolour.



I do not feel, nor ever want to feel that I have mastered the medium. Consequently, although I draw my subject carefully, maintain consistency with the direction of light and the effects of wind. Preserve the harmony of the subject with the elements, and keep in mind the basic ideas and mood of the painting, all of which inspired me in the first place, there is excitement in knowing that the finished painting usually varies somewhat from these beginnings.



Above left: *Call of the Sea and Sky*
(Watercolour)

Above right: *Casilda No. 2*
(Watercolour)



Above: A collection of Bill's paintings and models.

Right: *Sailability* – Watercolour

h

The Whaling Industry in Albany WA (Part 2) A Day Whaling on *Cheynes II* – The Chase

by Gary Tonkin FASMA

With acknowledgement to The Maritime Heritage Association of Western Australia.

When a pod was sighted and “a chase” was on, all the crew were on deck. The tempo on board changed dramatically. The Skipper would order approximately 13 knots on the telegraph and all four burners would be fired to keep her “on the red line” with a full head of steam. Her top speed was 15 knots, although the Skipper Paddy Hart, when questioned on this, stated “oh no, if you kept that up the engine would fall to bits”. In fact she had beautiful machinery and not a thing would go wrong all season.

A deckhand would be on the bridge at the wheel and one would be in the barrel on the masthead. They would rotate within their 4 hour watch. The Skipper and the Mate would be alongside on the bridge and information would come in from the spotter plane, the deckhand in the barrel and from the sonar room. The Skipper would move quickly down the narrow catwalk to the gun-deck. The information from the spotter plane would be how many ship lengths from the whale and the depth to the point of surfacing, for example, 3 lengths “coming up”, then 2 lengths “coming up”. The information was vital to assist the Skipper in being prepared for a good shot. He would direct with hand signals to the wheel and bridge for manoeuvres. Quite often he would rely on the call from the deckhand in the barrel as he had a better view and was close at hand.

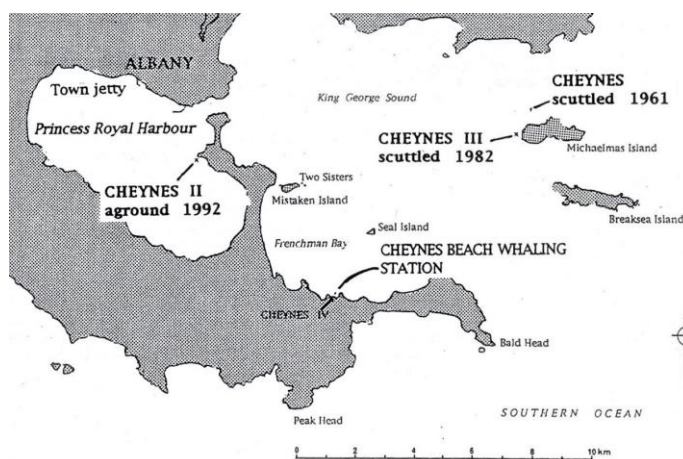
When he fired the gun and hit the whale, the call from the bridge would be “fast fish” by voice tube to the engine room. The Engineer would already have heard the gun and stopped the engine dead by putting her into “mid-gear”. This was very important as the ship could overrun the whale and the harpoon line could foul the propellor. The call “fast fish” also meant the Engineer had to have his steam compressor ready to inflate the whale when it was brought alongside. As soon as this was completed “full away” would be registered in his log. The whale would be referred to in “scheds” to base by sex and size, for example, bull, mid to late forties over 45 feet. A notch would be cut in the trailing edge of the tail fluke for *Cheynes II*. The number of notches indicated how many whales had been caught. A tail strop for the tow boat at shore was put on, a marker with flags and buoy line were left on the whale. The *Cheynes II* had a red flag over a yellow flag.

The chase and harpooning manoeuvres were most dangerous. Rapid decisions had to be made involving a large harpoon, a gun, explosive grenades, fuses, harpoon shell and charge, lines and winches – all of which were on the foredeck. Naturally, in a heavy swell, a lively ship such as the *Cheynes II* would make the task more difficult. Tensions could run high if mistakes were made during the chase and harpooning.

Towards the end of the day the duty ship would return to pick up the whales. The spotter plane would be of invaluable assistance. Sometimes a marker with a transmitter was used should whales be taken late in the day or in a large group. The other two vessels would sometimes assist with extra whales. After *Cheynes II* and *Cheynes III* had dropped their whales at the shore station pontoon, it was not uncommon for them to race each other back to the town jetty.

First whaler back got the best position and had the pick for the next day of the harpoons and tail strops on the jetty rail trolley. *Cheynes II* was always considered faster than her sister. The tail strops and harpoons were put on board for an early start the next day. The chasers did not usually get in until after 20:00 hours.

In some cases where many whales were taken and towed a long distance, the chaser wouldn't arrive until next morning, passing the out-going vessels. The local radio station would broadcast the estimated arrival times of vessels and announce requests for flensors at the station next morning. These broadcast in themselves were unique.



Gary is an internationally recognised Scrimshaw artist

Members' Gallery

Members are invited to contribute images of their paintings and any articles which may be relevant to the Society. Please send your photos and articles to the Editor at asmabulletin@gmail.com



Camelle Denny (NSW)

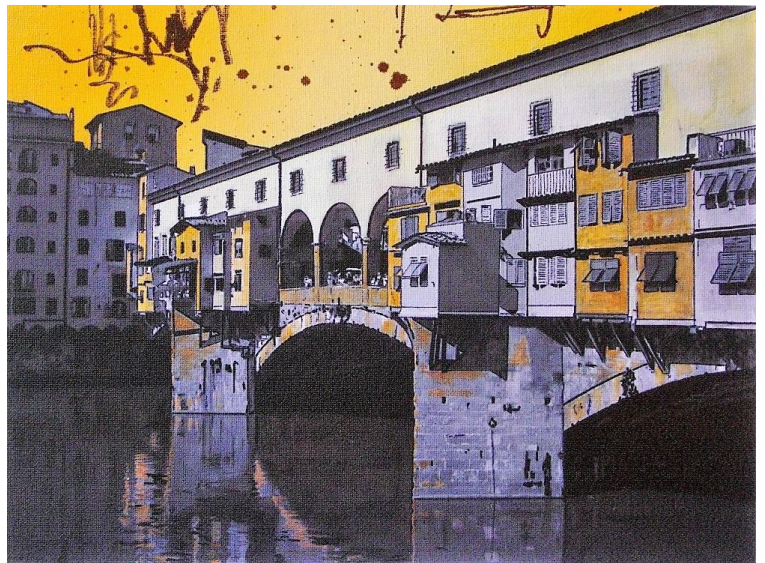
Moonlight Sonata

Oil on Canvas
76cm x 76 cm



John Gambardella (VIC)

Pomte Vecchio, Florence



Wayne Philip (NSW)

Early Morning Reflections

Acrylic on Canvas

