



# BULLETIN

## December 2020

[www.marineartistsaustralia.com.au](http://www.marineartistsaustralia.com.au)

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

### Karen Bloomfield – President's Message



Dear Members,

I am pleased to announce that we have secured our place in the 1st International Online Marine Exhibition alongside the USA, Canada, France and the UK. The overall exhibition, which will run for 16 months from July 2021, will showcase 150 of the 'World's Best' in Marine Art from the 5 Marine Art Societies and be advertised throughout the participating countries. ASMA has been allocated 26 spaces and so the entries will be heavily adjudicated by a Selection Committee for the exciting honour of representing Australia. I have seen the quality of online publications produced by ASMA (USA) and encourage all Exhibiting Members to begin considering which one piece of your work you will submit as 'your best'. More information and an online entry form will be available through your Member's Dashboard on the website from late January.

The website continues to improve and we welcome input from members. If you have not yet updated your Exhibiting Members Gallery Page, remember that this is a free service until the end of this year and affords you a good-looking, up-to-date representation with links to your own website, social media (if you use it) and other preferred contact details. To provide your updated photos and information, please use the form located in your Members Dashboard. If you are having any difficulty with this process, please contact me directly at [kbloomfield.asma@gmail.com](mailto:kbloomfield.asma@gmail.com)

This has been a tough but also a very lucky year for us here in Australia and NZ. I feel fortunate to have had the opportunity to 'cut my teeth' as President during this year and I wish to thank each and every member for supporting me to do this through your messages, membership, and very importantly, your involvement.

2021 represents the 25th Anniversary of ASMA and the Committee is working hard to ensure a memorable year full of opportunities for ALL members. An important component of next year's exhibitions will be the phasing-in of an on-site digital exhibition component to support involvement of members where the cost of freighting artwork is prohibitive.

Renewals are now due and payable by various methods including PayPal. Please contact Hon Secretary Jennifer Pullman if you need any assistance with your renewal.

And so, as thoughts turn to family gatherings and Christmas traditions, I would like to wish all members, our gracious Patrons and the wonderful ASMA Committee a safe, Happy Christmas full of love and cheer! See you in 2021.



## Welcome to New Members

The Society extends a warm welcome to Peter Warner (NSW), Peter Grimanis (NSW), Glenys Holmes (NSW), Kathy Karas (NSW) and John Hurle (VIC).

## Members' News

**John Downton** OAM FRAS FASMA (NSW) is having an exhibition entitled "Sensational Shoalhaven" at the Shoalhaven Regional Gallery, 12 Berry Street, Nowra from 13 March to 10 April 2021.

For any enquiries: [www.downtonartstudios.com.au](http://www.downtonartstudios.com.au)

**Bill Mearns** FASMA (TAS) will be holding a retrospective exhibition entitled "Eight Decades under the Spell of the Sea" at the Maritime Museum of Tasmania, Hobart, in early 2021.

The Exhibition will include paintings, models and sketch books and further details will appear in the next Bulletin.

## 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!)*



Our thanks to Gwendolin Lewis (NSW) for the image of her painting *Lake Macquarie Colours*, 50 x 50cm, oil on canvas.

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.



Ink drawings by Bob Walsh (SA)



## Two Artists in Residence



Winning the 2017 ANL Maritime Art Award. "Another Cargo Landed", oil on canvas, image size 72 x 102cm

## Mary Hyde and Julian Bruere (VIC)

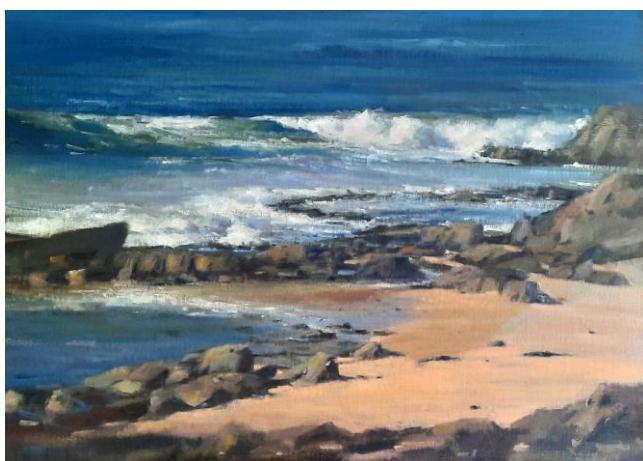


Julian with sketchbook in hand during a visit to Staithes in North Yorkshire, UK

Mary and I have been a couple and painters together and sharing a home and studio for 15 years. It is sometimes touted that two artists together will struggle, but that has not been our experience, we have each developed our craft and had individual success with our painting, for us it has proved to be a stimulating and supportive time. A common interest in marine subjects has been a way of sharing, exhibiting, and travelling together, however our painting is not confined to ships and shores, but includes on sight landscape, as well as more studio based still life and portraiture. She has always been an artist, painting with oils, whereas I came from an illustrative background and work with watercolours.

Perhaps this absolute definition in medium gives us the necessary difference in our work together, we often reflect that oil and water do mix. Artists tend to work in isolation, away from influences, and this is a way of painting with its own merits, however the reciprocal is sharing a studio and allowing the visual and voiced inputs to stimulate the painting process. A trusted partner can provide a helpful comment at the right time and learn to just shut up at other times. I am the lucky artist to have a good and art educated partner, whereas Mary is quite tolerant of me being the noisy one.

Mary paints with a painterly background, developing as an oil painter of landscape and still life work, based on years of experience and canvas boards. She painted marine subjects along the Yarra Docklands, (when you could actually get to them) and around Williamstown. Mary is far more the fine artist than me who came out of illustration. It is a distinct difference, and conversations reflect the different outlooks our painting backgrounds offer.



Mary's Coastal Scene in oil



Julian's watercolour, Trafalgar 1805

Mary's work demonstrates a strong understanding of tonal values with a harmonious and sophisticated colour palette. Sensitive brush work with rich warmth in her colours are hallmarks of her painting style and subjects including figure and portraiture along with her landscape, seascape, and marine paintings. She paints by commission and exhibits regularly within Melbourne and Australia, a regular exhibitor with the Victorian Artists Society and is a well-regarded artist. A founding member of Five, an exhibiting group of five past 'Artists of the Year' at the VAS, an honour she was awarded in 2006 and 2012. She won the ANL Best Traditional Painting Award in 2015 and 2017 and was honoured to have been awarded the ASMA President's Medal in 2018.



Mary's oil painting entitled  
Docked and Loading



For me, past career in advertising, book illustration, and animation was where I developed my drawing and painting skills, the element of narrative adding to my thought processes in my painting. N C Wyeth once stated *that once an illustrator, always an illustrator*, it was a phrase that bothered me for a time until I realized that detailing and storytelling was very much a part of my painting and thinking anyway.

I am a regular exhibitor in Melbourne, and for the past ten years have been involved with the FIVE Exhibitions. A close association with the Victorian Artists Society has helped me as a professional painter and art teacher but it is a childhood passion with the marine subject and history that has been a constant stimulation and subject of my work. Many of us found our love of the sea and ships from literature, for me it was C S Forster and the Hornblower Series, I am little more than *an armchair sailor*, generally painting a Napoleonic Sea Battle or earlier Anglo-Dutch stoush on the English Channel.

Julian's watercolour entitled  
Staithes, North Yorkshire





## The Maritime Museum of Tasmania

Corner Argyle and Davey Streets, Hobart Tasmania  
Open 9am – 5pm every day (except Christmas Day and Good Friday)  
Phone: 03 6234 1427 Email: [info@maritimetas.org](mailto:info@maritimetas.org) Web: [www.maritimetas.org](http://www.maritimetas.org)

### Brief History

The Shiplovers' Society of Tasmania first began lobbying for a nautical room at the Tasmanian Museum and Art Gallery as long ago as 1931. But it was not until 1972 that a group of six enthusiasts established an independent maritime museum. They pooled their private collections and these, along with donations from the Shiplovers' Society, form the core of our collection today.

The first Maritime Museum opened in 1974 in two rooms at the back of St George's Church in Battery Point. During 1983, the museum moved into historic Secheron House (c.1831), close to former Battery Point shipyards where many vessels have been built over the last two hundred years.

In 1999, the museum moved to its present location, the Carnegie Building, behind the Hobart Town Hall and close to Constitution Dock and Sullivans Cove, the heart of maritime Hobart. Queen Elizabeth II officially opened the redeveloped museum in March 2000.

In 2020 the Museum closed down during COVID and is currently undergoing a major redevelopment of its displays including the Carnegie Gallery ready for reopening in early 2021.

The Carnegie has an intriguing history all its own, having been built from a donation given by the Scottish American billionaire Andrew Carnegie in 1904-07. This was just one of over 3,800 libraries funded by Carnegie around the world. The building became the Tasmanian Public Library and was used as a library until 1962.



Above: The Carnegie building, c.1908 (TAHO)

### The Maritime Museum Collections

The museum houses Tasmania's largest and most varied collection of maritime artefacts. Only a fraction of the collection can be displayed at any one time and the museum presents a regular series of temporary exhibitions exploring different maritime themes. The museum has a professional curator and dedicated volunteers working to preserve this heritage.



Some of the more significant items on display include: a replica aboriginal bark canoe; the companionway from the barque Otago, once captained by Joseph Conrad, the famous author; a fully-equipped 1/3 replica of a 19th century whaleboat; the light from the Goose Island lighthouse; the carved eagle sternboard from the 1856 American whale ship *Islander*; duelling pistols once belonging to Governor Sir John Franklin; ships models and figureheads; shipwreck artefacts; scrimshaw; whaling equipment from the colonial era; signal charts from the 1850s; a restored wheelhouse from the Derwent River ferry *Silver Crown*, and a display on the Lake Illawarra/Tasman Bridge disaster in 1975.

Above: The stern of the Petrel, wrecked on Hope Beach in 1853

The museum has an expanding collection of over 100,000 photographs and paintings representing colonial sail traders, whaleboats, warships, ketches, river steamers, yachts and yacht racing, dinghies and cargo vessels from the modern era. The museum's extensive document collection includes maps and charts, logbooks, diaries and journals.

The museum manages a library of more than 500 volumes. Volunteers provide a research service to the general public and other institutions making use of the museum's resources.

## Historic Vessels

Two vessels of historic significance to Tasmania are connected with the museum. The *May Queen*, built in 1867 at Franklin on the Huon River, is the last floating example of a Tasmanian timber trading ketch, and is one of Australia's oldest surviving timber vessels. It is moored in Constitution Dock. Nearby is the Tasmanian designed and built yacht, *Westward*, the only Tasmanian yacht to have won the Sydney to Hobart yacht race, twice, in 1948 and 1949. Both the *May Queen* and the *Westward* are cared for by an active group of volunteers. They are regular features of the Australian Wooden Boat Festival. The museum also holds a number of dinghies and small craft which represent the recreational and sporting life of Tasmanians on the water.



## Education Programs and Travelling Displays

The museum has an ongoing education program, supporting school tours of the museum and the historic vessels, as well as school holiday activities. The museum utilises an education kit called "Voyage into the Past", which provides teachers and students in primary years with resource documents and activity cards to help them move through the museum. We have a number of former teachers who help coordinate the education programs and ensure that the educational experiences are valuable as well as being fun. We also have the services of a wonderful artist who regularly takes classes for children on learning to draw during school holidays. These have been very popular events.

Because of the popularity of many of the museum's exhibitions, a number of travelling displays have been created. These are based on pull-up banners, professionally designed with images and text from previous exhibitions. The displays include: *Immigration to Tasmania* - from convict transportation to post-war migration; *Homemade - Surfing in Tasmania*; *Commercial Fishing In Tasmania*; and the *Old Hobart Waterfront*.

*Above: The May Queen in Constitution Dock*

## The Tasmanian Maritime Heritage Network

The museum actively works with the many other maritime heritage museums, traditional boat builders, maritime events organisations and other collecting institutions, both big and small, that all contribute to preserving and displaying Tasmania's wonderful maritime heritage. The museum employs a coordinator who is focussed on outreach activities with all these organisations, as well as seeking to raise the profile of the museum with the broader public.

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## A Request to Commemorate an Important Event in our Naval History

**by the Editor**

One of the entries in our recent National Exhibition was a painting by member Darrell White (NZ) which depicted the rescue of the sailor Tony Bullimore by HMAS *Adelaide* in 1997. This led to an article being published about the rescue by the Naval Historical Society of Australia in their journal.

The Naval Historical Society has now passed on a suggestion from one of its members, Commander John Ingram OAM RAN (Rtd), who is seeking to commemorate another historically important rescue that was undertaken by the Royal Australian Navy. That event was the rescue of 99 Vietnamese refugees by the aircraft carrier HMAS *Melbourne* in 1982. John has submitted 8 images with his article of which some are reproduced here. Should any member wish to record this significant event in a painting, then further images can be supplied by me upon request or they may be found on our website.

### **GM 99 Rescue**

**by Commander John Ingram OAM RAN (Rtd)**

"In my career there was one particular occasion in which the sailors involved in the recovery received no recognition whatsoever. And that was the incident that became known as **MG99** or **HMAS MELBOURNE Group 99**. The "99" being the number of Vietnamese men, women and children (including infants) on board a tiny vessel adrift in the middle of the South China Sea, 250 nautical miles from shore, in June 1981.

The fact all on board this drifting vessel were recovered *at night without a single injury being sustained* was a remarkable feat in itself. Almost all were dehydrated to the point of collapse, all were victims of sea sickness having endured the ravages of a tropical storm that had reversed the course of the vessel, caused the engine to fail, their food and water stocks to be contaminated and their position well distant from any real prospect of recovery.

*The heroes that night were the young and remarkably fit young junior sailors who repeatedly ascended/descended the improvised steel ladder positioned against MELBOURNE's starboard side. As boats' crews from the MELBOURNE and TORRENS transferred weak and frightened survivors from the rigid ships' boats to a RIB in the darkness (a very hazardous event in itself) the MELBOURNE's RIB made repeated trips to and from the Flagship delivering the emasculated to the willing arms of the gallant sailors who carried them commonly across their chests up the vertical ladder, with the carrier rolling in a confused sea. I retain numerous photos taken by the ship's PHOT sailor at the time and attach 8 for interest.*

Perhaps it is now time for a maritime artist/painter to capture on canvas this event; especially the RAN's brave, young and fit sailors who volunteered that night to save 99 human lives in circumstances befitting the finest traditions of the sea? In my opinion these young men's efforts, a blend of courage and compassion, have been largely overlooked.

Now is the time, I feel, to make amends and to acknowledge in perpetuity in oils or acrylics this incident emanating from a terrible conflict in Vietnam that involved the RAN for 8 weary years."

MG99 sailor carries boy to sick bay





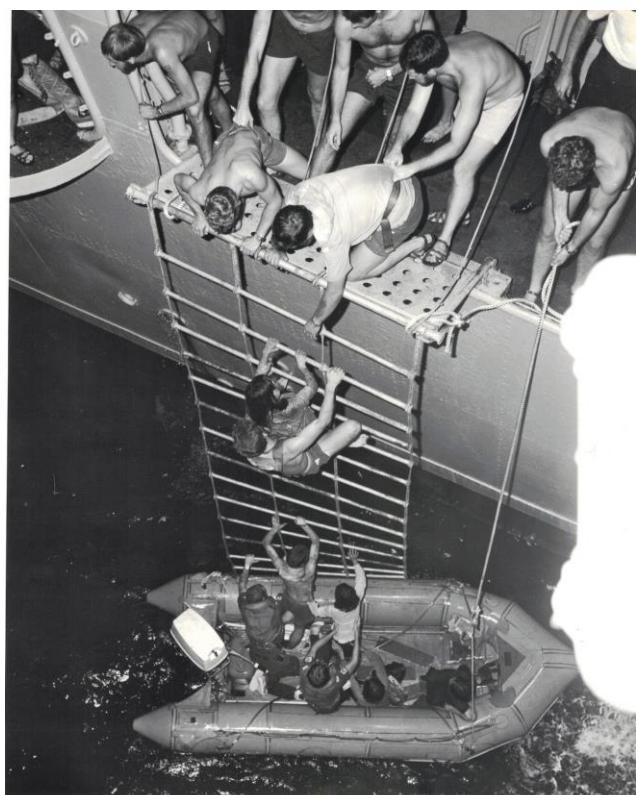
MG99 Exhausted Survivor



MG99 *Torrens* seaboat alongside *Melbourne*

MG99 Sailor carrying weary girl

MG99 RIB at ladder



## Duyfken to Set Sail for New Home in Sydney

by Pic Lee Song

Article reproduced with kind permission



In 2020, *Duyfken* celebrated her 21<sup>st</sup> birthday, having been first launched in 1999 in her home port of Fremantle – the result of community, corporate and government funding to bring to fruition the idea of building a replica of the original Dutch sailing ship *Duyfke* that arrived on the shores of Australia way back in 1606, marking a date in history when Europeans first recorded an encounter with this continent.

Since her launch, the replica *Duyfken* has embarked on many great voyages and adventures in her quest to share with communities within Australia and internationally the great story of the Dutch maritime connection to the evolving history of Australia.

So, over her first 21 years, the replica has spent nearly half that life in locations other than her birth home of Fremantle, providing opportunities for those of all ages to experience life, as it was, aboard a sailing ship from 400 years ago.

Since 2012, *Duyfken* has provided that experience to the community of Western Australia, through walk on exhibition programs and sailing adventures on Perth's Swan River. To do this great work required substantial funding. The Western Australian Government saw value in this work and took on the role of supporting the Foundation to the tune of \$250,000 plus per year with a grant agreement. Over the past eight years, the WA Government has contributed \$2.8 million towards the operations of *Duyfken*.

In 2020, that grant agreement came to an end, with the government determining not to continue with funding support. A big financial hole left to fill. After much due diligence, through further conversations with the Government and corporate sectors within Western Australia, it became quite apparent that there was a clear lack of interest in providing ongoing financial support to the *Duyfken* Foundation, and by consequence, this would leave the Foundation unable to meet its growing maintenance and operational costs. For perspective, *Duyfken* required around \$6 million of support over the next 20 years.

What to do then? Well, by good fortune, the Australian National Maritime Museum heard of *Duyfken*'s plight, and recognising the significance of this replica ship in telling the Dutch maritime story, the Museum opened a conversation with the Board of the *Duyfken* Foundation. After months of conversations, an agreement was reached that will see *Duyfken* gifted to the Museum, securing the ship's future for the rest of its useful life. Based on recent assessments of *Duyfken*'s physical condition, that could be up to 50 years.

Naturally, such a decision impacts the heart of the *Duyfken* Foundation, those members and volunteers who have treated the ship like a member of their own families. For some, that has been a journey of many years. No doubt there will be a tear or two shed as *Duyfken* departs Fremantle. That said, this decision has been made with the best interests of the ship's long-term life in mind. The last thing the Board wanted to see was the ship under-funded and deteriorating before the community's eyes – that would have been a tragedy.

*Duyfken* is due to arrive in Newcastle around 12 December and then sail to Sydney for arrival on Wednesday 23 December. Our 'Little Dove' is sure to make a grand entrance, as she sails down the harbour towards the Opera House and Sydney Harbour Bridge, to finally berth at her new home in Darling Harbour.

So, from Fremantle, it will be "Farewell Little Dove".

To those in Sydney – take care of our 'Little Dove'!

## 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](mailto:asmabulletin@gmail.com)



**Steve Leadenham (NSW)**

Collaroy Repaint

Oil  
95cm x 65cm



**Ron Stannard (NSW)**

Boatyard, Cornwall

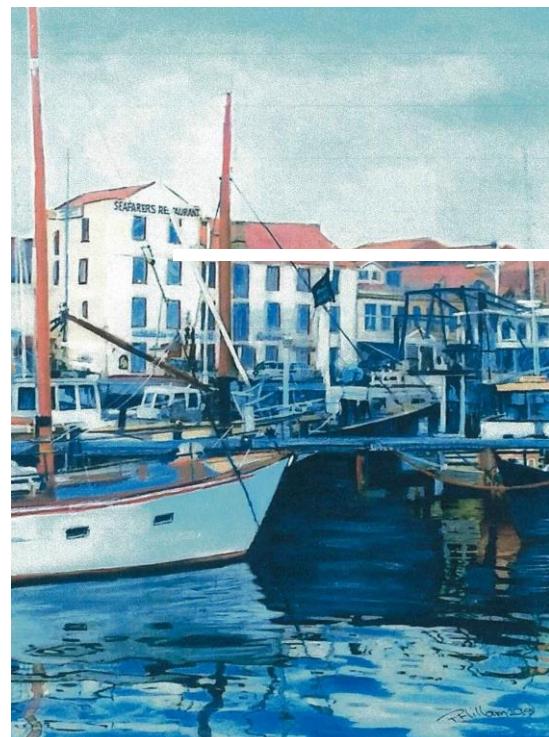
Watercolour  
38cm x 48cm



**Peter Erson Smith (NSW)**

Early Start

Oil  
80cm x 70cm



**Penelope Hillam (SA)**

Recollections of Hobart

Acrylic Mixed Media  
26cm x 36cm