



BULLETIN

June 2021

Celebrating 25 Years 1996-2021

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Karen Bloomfield – President's Message

Dear Members,

Wow - what an exciting time to be a part of ASMA! Firstly, it is my absolute pleasure to announce that Mary Hyde and John Gambardella (VIC both) have been voted by ballot to join the ranks of the ASMA Fellows. I would like to congratulate Mary and John, both very deserving of the honour. I'd also like to thank John Woodland, Returning Officer, for managing the ballot and also all Fellows who nominated and voted.

The First International Online Marine Art Exhibition is now up and running and can be enjoyed at <https://internationalmarineart.com/> until June 2022. A full-colour, soft-cover catalogue is available to order from Amazon at a cost of \$42.00AU + postage. I received my copy 7 days after ordering and was very pleasantly surprised by the image quality of the over 150 included artworks and the marvellous layout of the catalogue.

Orders can be placed by using the link https://www.amazon.com.au/Catalogue-First-International-Marine-Exhibition/dp/B096TJQQPH/ref=mp_s_a_1_3?dchild=1&keywords=1st+international+marine&qid=1624860741&sr=8-3

Entry to our 25th Anniversary National Exhibition is now open. Emails/letters were sent out last week by Jennifer and I would like to reiterate that entry is acceptable via;

- the online form in the Members Portal,
- via email by completing the PDF and emailing to me with images, or,
- by completing the hardcopy form and posting to John Woodland (along with any cheque payments) and emailing images to me.

Please forward any questions to Jennifer. To celebrate our Silver Anniversary, there will be Section Prizes awarded alongside the President's Medal at the launch - so get your entries in as they close 20 August 2021.

Finally, Christine Hill and I were fortunate enough to attend the unveiling event of Darrell White's enigmatic painting "A Chance for Hope", at HARS (Historical Aircraft Restoration Society) on Sunday, 20 June, World Refugee Day. Darrell and his family travelled from NZ to attend the event alongside several hundred attendees made up of rescuers, some of the original refugees, their families, community and Defence Personnel.

The painting, now on permanent display at the Museum, is Darrell's representation of the event 40 years ago in June 1981, when 99 weak and emaciated people including 29 children, were winched to safety onboard the HMAS *Melbourne* on a dark, stormy night in heavy seas 200 nautical miles south-east of Ho Chi Minh City (Saigon).



President's Message continued

I write this on day two of the NSW two-week COVID lockdown. Whilst I am happy that we are taking these steps to curb the spread, I am painfully aware just how quickly the variant has spread to other States and Territories this time and I remind everyone to be vigilant and stay safe. I can think of no better time to create new work for, say, a National Exhibition. So, be well, stay safe and keep creating!!



Darrell White's painting was unveiled at the Historical Aircraft Restoration Society (HARS) in NSW. Darrell said that it is the largest and fastest painting he has produced. Acrylics on canvas, 120cm x 80cm.

Welcome to New Members

The Society extends a warm welcome to Paul Burnett (SA).

Members' News

Past ASMA President Robert Carter OAM and Gwendolin Lewis recently held a successful exhibition titled Open Port of Call at Easel Art Space in Newcastle. The opening took place on 5 June and guests were restricted in accordance with Covid requirements. The central focus was on Newcastle Harbour, its life of ships and shipping.

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.

***The Storm on the Sea of Galilee* by Rembrandt van Rijn (1606 – 1669)**

with grateful acknowledgement to Wikipedia

The Storm on the Sea of Galilee is a 1633 oil-on-canvas painting, 160cm x 128cm by the Dutch Golden-Age painter Rembrandt van Rijn.

The painting, in vertical format, shows a close-up view of Christ's disciples struggling frantically against the heavy storm to regain control of their fishing boat. A huge wave beats the bow and rips the sail. One of the disciples is seen vomiting over the side. Another one, looking directly out at the viewer, is a self-portrait of the artist. Only Christ, depicted on the right, remains calm.

The painting depicts the biblical story of Jesus calming the storm on the Sea of Galilee, specifically as it is described in the fourth chapter of the Gospel of Mark. It is Rembrandt's only seascape. Size: 160cm x 128cm

It was previously in the Isabella Stewart Gardner Museum in Boston but was stolen in 1990 and remains missing.



On the morning of 18 March 1990, two thieves disguised as police officers broke into the museum and stole *The Storm on the Sea of Galilee* and 12 other works in what is considered to be the biggest art theft in U.S. history. In 2013, the FBI announced that they knew who was responsible for the crime. Criminal analysis has suggested that the heist was committed by an organized crime group. There have been no conclusions made public, as the investigation is ongoing.

***Summer Squall* by Winslow Homer**



Winslow Homer (1836 – 1910) was an American landscape painter and printmaker, best known for his marine subjects. He is considered one of the foremost American painters of the 19th-Century.

Largely self-taught, he began his career working as a commercial illustrator and subsequently took up oil painting and produced major studio works, which were characterized by weight and density.

Homer also worked extensively in watercolour, creating a fluid and prolific body of work. He primarily chronicled his working vacations.

Summer Squall was painted in 1904. It is an oil on canvas 76.8cm x 61.6cm.

Art History of Small Cruising Yachts

by Jack Woods (VIC)

A significant focus of marine art is on depicting scenes of historical maritime events, many times looking at the large, tall ships or shipping of past centuries, and based on historical accounts of the events, as well as studies of the shipping designs of the time, developing the painting. My own interest has been on depicting much smaller vessels, which do not have the same historical significance, other than for those with interest in small yachts cruising under sail.

As background, I have pottered around in sailing vessels most of my life and in my early years I sailed an 8m timber ketch, with three crew members, from Melbourne to Sydney and then on to Lord Howe Island, Noumea, Norfolk Island and then to New Zealand. In preparing for this voyage, I read many cruising books, and particularly the two classics of the time by Eric Hiscock, *Voyaging under Sail*, and *Cruising under Sail*, that taught me about many of the important aspects of a cruising vessel, including celestial navigation using a sextant. This in turn led me to develop a strong interest in small boat cruising, particularly for those who built their own vessels, and sailed long distances before the advent of all the modern gear and navigation technology.

My interest in marine art developed when I tried depicting some of the scenes of my own voyage with little success, which led me to learn more about marine art and how to paint realistic sailing scenes. At that time, I also decided that I would like to specifically focus on these cruising vessels, since it gave me the opportunity to read many enjoyable accounts of the voyages, when I looked for descriptions in the books of specific aspects of the voyage that I could try and depict, with the overall aim of providing a realistic portrayal of the historical scene. By selecting cruising vessels, primarily from the late 1890s through to the late 1970s it also meant that in many cases there were relations of the original sailors, or in some cases the actual sailors, who were still alive and with whom I could discuss the voyages. As part of this art exercise, I also set up a website where I could exhibit the painting, but more importantly provide some history to enable others to learn about the voyages, and to also enable any feedback from others about their knowledge of the vessels, and where they eventually ended up. Sometimes I would hear from subsequent owners who would have interesting additional material which I would add to the site.

The following are some examples of selected voyages and other maritime scenes to show not only the artwork, but particularly how historically significant many of these small boat voyages are in the maritime story. In 1964/65 an expedition team chartered the 19m steel schooner *Patanela* and sailed from Sydney to Heard Island, on the fringe of the Antarctic Peninsula to conquer the first climb of the island's highest peak Big Ben. Their voyage is described in detail in crewman's Peter Temple's book "*The Sea and the Snow*" which also includes details of the scene depicted in my painting.

The expedition leader was Major Warwick Deacock with *Patanela* being skippered by the English mountaineer and renowned explorer Bill Tillman. I was fortunate that during, and after the painting I was in contact with Warwick Deacock who lived in Queensland at the time.

I was also lucky to meet up with one of the original crewman on the *Patanela* John Crick who lived in New Zealand. He saw the painting of *Patanela* on my website and met me on one of his visits to Melbourne and filled me in on other interesting aspects of the voyage.



The conclusion to *Patanela* is one of Australia's greatest sea mysteries. The 19m steel schooner, which was one of the sturdiest yachts afloat, vanished without trace while approaching Sydney Harbour in November 1988. The reason for the ship's loss in relatively calm conditions remains a mystery and a detailed account is provided in the book *Patanela is Missing: Australia's Greatest Sea Mystery* by Whittaker, Paul, and Reid, Robert.

Trekka and Tzu Hang

The painting shows the small 6.2m yawl *Trekka* reefed down, sailing in a fresh breeze and choppy seas, together with the 14m wooden ketch *Tzu Hang*, towards Cape Brett in the Bay of Islands, New Zealand.

John Guzzwell built the Laurent Giles designed yawl *Trekka* when he was living in Victoria, British Columbia, and his initial voyage, which started in 1955, took him round the world by way of San Francisco, Hawaii, New Zealand, Australia and South Africa. The voyage is described in John Guzzwell's book "*Trekka – Round the World*".



When he was in San Francisco, he met up with the ketch *Tzu Hang*, which was sailed by Miles and Beryl Smeeton and their daughter Clio. They again met up in Hawaii, and in New Zealand in the Bay of Islands where they sailed together. John Guzzwell then crewed on the *Tzu Hang* during their voyage across the Southern Ocean towards Cape Horn when during severe seas the ketch pitch poled with the loss of both masts and cabins. The story of this voyage is described in detail in Smeeton's book "*Once is Enough*".

John then returned to New Zealand and completed a refit of *Trekka* before continuing on his voyage arriving back in his home port of Victoria, British Columbia in 1959 some 4 years after he started. I was very fortunate that at the time of doing the painting I had direct contact with John Guzzwell who helped me with information on the various aspects of the yacht at the time it was in New Zealand. *Trekka* has been preserved and is now available for the public to view in the Maritime Museum of British Columbia.



Legh II

The painting depicts Vito Dumas at the helm of his ketch *Legh II* departing Wellington Harbour on 30 January 1943 during his solo circumnavigation from Buenos Aires.

The voyage is well described in Vito Dumas' book *Alone Through the Roaring Forties* and he received a hero's welcome when he returned to Buenos Aires. His ketch was designed and built in Argentina based on the sturdy Norwegian double ender design.

In researching details for the painting, I came across an amazing piece of New Zealand 1943 film newsreel footage from when *Legh II* was leaving Wellington Harbour in winds of 40knts. The scene to some extent looks simplified but is in fact a close representation from the short film clip, with the yacht climbing the waves, and with little detail of the decking since Vito covered the cabin in a canvas to prevent water leaks.

I provided a print of the painting to the Naval Museum in Tigre, Buenos Aires, Argentina where the original yacht is on display. My daughter visited the museum in 2019 and was given a warm welcome and guided tour of the yacht.



Talesin and Wanderer V

The painting depicts two famous cruising couples meeting in the Bay of Islands, New Zealand in 1985. Larry and Lin Pardey cruised the world initially in the 7.3m *Seraffyn* and then in the 9m *Talesin of Victoria*, whilst Eric and Susan Hiscock similarly cruised widely over a 40year period in various yachts which were all called *Wanderer*. Both couples have written books of their voyages and sailing techniques.

In developing the painting, I was fortunate in establishing contact with Lin Pardey who was at that stage cruising on the east coast of Australia. She provided me with photos that had been taken at the time of the two yachts meeting in the Bay of Islands. We had planned to meet up in Melbourne in 2020 when I was going to provide Lin with prints of the painting, but the Covid 19 lockdowns has somewhat delayed our meeting.



Felicity Ann



In 1951/1952 Ann Davison became the first woman to sail alone in a yacht from England to America. This painting depicts Ann at the helm of her 7m sloop *Felicity Ann*, with its distinctive blue sails, during trials in Plymouth Sound, before her epic voyage. Crew on the *Laurent Giles* L class yacht view her trim craft.

In 2013 I found that the original yacht was being restored at the Northwest School of Wooden Boatbuilding located in Washington State and their website now shows that the yacht was relaunched in May 2018 and that the *Felicity Ann* Project is using the inspiration of Ann Davison's accomplishment to encourage women and others to consider a career in the marine trades and is used as an on-the-water training platform for woman, youth, and the community.

After thoughts.

These accounts hopefully show that even small cruising yachts can have fascinating histories that are well worth preserving in marine art. Further details on these yachts, and voyages, are detailed on the Solo and Long-Distance Sailing Galleries on my website at www.seapainting.com

Looking ahead there are many more books for me to read and cruising vessels to be depicted in art if time permits.

The Art of New Exhibiting Member Paul Burnett (SA)



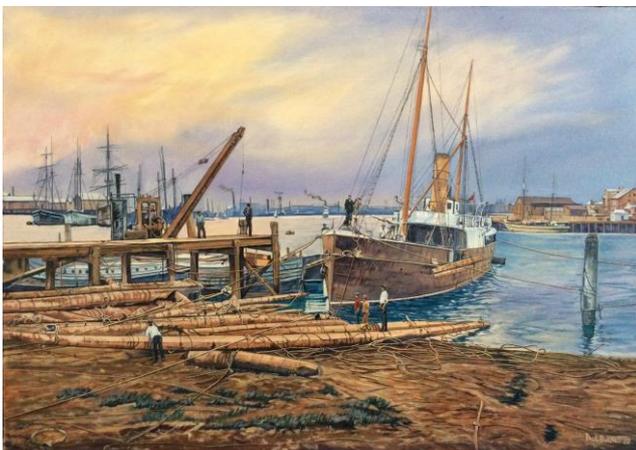
Born in 1946, I am a self-taught artist and have been drawing and painting from a young age. I have always loved sailing ships and the sea.

My first attempt at marine art was of HMS *Bounty* and HMS *Beagle*, both painted on plywood with Glossmasta house enamel, not a very fluid to work in! I was very influenced to paint marine art by the works of the early 20th-century marine artists like Jack Spurling, Montague Dawson and more recently John Stobart.

Whilst working at the Adelaide Advertiser newspaper I was commissioned to paint the America's Cup yacht Australia II which had to be produced over a weekend to meet a deadline with little or no reference available it was 1983 (no internet then). The yacht won and 30,000 prints were printed it became the fastest selling print offer ever for the paper and I presented the original to Sir James Hardy a board member at the paper.

In 1985 I was commissioned to paint the SA's America's Cup yacht "South Australia" as a wrap around for a daily edition of the paper. The newspaper's boating editor ran a story on my art and it was amazing the calls I received from many people some of them Cape Horners wanting to buy my work or paint their ships many of them were on the big wheat barques out of Port Victoria SA. Ships like *Viking*, *Pommern*, *Pamir*, *Killoran*, *Olivebank* and many more as this was the last stronghold of commercial sail.

I have never exhibited my work in galleries until recently when I was invited by one of ASMA's Fellowship members John Ford to exhibit 2 works in the Black Diamond Gallery and won first prize for the best themed artwork. Since retirement I have been painting the historical ports of South Australia using State Library photo archives as reference and up to now have painted around 30 historical port activity scenes.



Top: North Parade Wharf, Port Adelaide, 1873. Oil on canvas 90cm x 60cm.

Above Left: SA Harbors Board vessel *Governor Musgrave* unloading spars and rigging from the wreck of barque *Norma* in 1907. Oil on canvas 70cm x 50cm.

Above Right: Wallaroo Wheat Loading Jetty, Yorke Peninsula SA, 1906. Oil on canvas 70cm x 50cm.

A Lucky Find

by Lawrie Walton (NSW)

On our return trip from Queensland recently, my wife and I stopped over in Port Macquarie to break the journey. The booking, of course, was made sight unseen so I was delighted to find we were booked right opposite the Mid-North Coast Maritime Museum, right on the shores of the Hastings River. This was a totally unexpected bonus but, as it was getting late, I only had time to take a few photos before the light was gone.

The next morning, I made a point of getting up a bit earlier than usual to see the Museum at sunrise and was not disappointed as the complex of old boats and buildings was revealed in all its antique splendour. I was also lucky enough to find that the manager of the Museum and boat yard, Ron Window, had arrived early to open for the day. After introducing myself, Ron was only too happy to give me a personal introduction and conducted tour of this very interesting piece of NSW maritime history.

First off, it should be said that the whole the area is still recovering from very recent, serious floods and the Museum itself sustained substantial damage and loss of machinery and other equipment. Although everything looks shipshape Ron assured me much work was still to be done. Several of the boats from the collection were washed away but fortunately, have been found and returned.

The Museum started life in 1882 as a slipway to service timber getting, milling and supply along the North Coast of NSW which relied very much on shipping. It depended on ketches and schooners to transfer sawn wood but also log punts or droghers to bring the timber downstream to the mills. Although most mills relied on such shipping, John Hibbard's Hibbard and Haines' mill operation was soon built and established its own fleet and the means to service it. That in turn soon became Hibbard's highly respected shipyard, building a steam punt, a 62 ton schooner and a 35 ton ketch in its early days.

Boatyard operations continued on the site for many years until in 1964 when the winch broke. The yard lay dormant until repairs were finally completed in 1969 and the yard came back to life once again. It is still a working shipyard performing commercial repairs but most of its time is taken up by its volunteers with the maintenance and repair of its memorable and fascinating collection of historic boats. Sadly it is the last old shipyard on the NSW coast and It's well worth a visit when you're in the area. My thanks to manager Ron Window for his time and enthusiasm. Their website is <https://portmacquariemaritime.org.au/>



Spotlight on: Turner's Yellow

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During the industrial revolution, as steamships took over from sailing ships and machines replaced manpower, many areas of innovation and technology were taking place including discoveries in new art materials. Depending on one's perspective this was the end, or the dawn, of a new era, with natural light about to be replaced by Edison's electric light at the end of the 19th century, and it is in J.M.W. Turner's paintings that we see the embers of this era merging with the new industrial age.

Until Turner and Constable, 'history painting' was regarded by the Academy as the superior genre in painting, with landscape painting taking a lesser value. Part of Turner's legacy is in the way he utilised landscape and seascape, elevating them to a higher genre, and using painting as a platform to document the changes taking place in society at that time. Take for example *The Fighting Temeraire*, tugged to her last berth to be broken up (1838) in which an older decommissioned ship is towed by a new steamship. Through this genre he was able to narrate aspects of technological, political and social reforms taking place in society, capturing in particular, the magnificence of natural sunlight. So obsessed was Turner with his palette of bright whites and burning yellows that one critic even suggested he had "yellow fever".

Paintings such as his famous *The Fighting Temeraire*, read ambiguously as a sunset or sunrise, reflecting the pivotal changes taking place. Frequently using Gamboge and King's Yellow to capture sunlight in its many forms: as an ethereal quality, in its abundance, in its lack, as a vapour, and as a physical quality soon to be replaced by the artificial rays of Edison. In Gombrich's words, Turner "had visions of a fantastic world bathed in light and resplendent with beauty, but it was a world not of calm, but of movement, not of simple harmonies but of dazzling pageantries..."



Turner was born in London's Covent Garden in 1775. The son of a barber and wigmaker, his father was so proud of his son's artistic talents that he would display his work at his barber shop. Unlike other painters at the time climbing a professional ladder, Turner remained a 'cockney' and kept his accent. There is a scene in the movie *Mr Turner* (2014) where we see Turner on the day of vernissage (when artists would add finishing touches to their works or varnish paintings before an exhibition opening), frantically working on an unfinished painting. Turner, played by Timothy Spall, spits repeatedly at the canvas and proceeds to blow pigment into its face, as if in the middle of a dirty fight he will not concede defeat to, attacking his work like a 19th century 'action painter' and forcing a loaded hogs-hairbrush into the painting's surface in a manner which would have no doubt shocked his counterparts and fellow Academicians.

Turner, however, was a child prodigy, a Mozart of painting. Receiving his first commission at the age of 11, he began exhibiting watercolours at the Royal Academy in his teens. Having joined the RA Schools when he was only 14, he was elected an Associate Member of the Royal Academy by the time he was 24, and at 27, a point when most artists today might be contemplating post-graduate studies, Turner had already become a full Academician.

Turner's genius was matched only by his appetite for the latest innovation in artist materials of the day. It is easier to imagine him in Mr Turner as an enfant terrible fantastically channelling muses, forgetting that painting is a technology. Contrary to his reputation on screen, for insights into the science of new developments and the latest technology, Turner would have been a frequent visitor to a new establishment in 1832, set up by chemist William Winsor and artist Henry Charles Newton, known otherwise as Winsor & Newton.

Turner, whose practice was highly experimental from the outset, would have kept an ear to the ground for new revolutionary materials. A friend and frequent visitor, he would often pop into Winsor & Newton's new establishment and was one of the very first to try our new watercolour 'pan paints', making full use of them by painting outdoors in every kind of weather and ever the cavalier, carrying an umbrella and a sword for whatever trouble may be along the path.

Today our Professional Watercolour Turner's Yellow' is made with pigments to closely resemble the Gamboge and King's Yellow frequently used by Turner to capture the sun's light, although the name actually comes from James Turner, the chemist who patented Lead Chloride Oxide in 1781. This innovative modern colour is a nod to Turner's legacy and the ongoing dialogue between sciences and the arts that was begun by William Winsor and Henry Newton at 38 Rathbone Place, around the corner from Covent Garden where Turner himself was born.

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

