



BULLETIN

February 2022

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Karen Bloomfield – President's Message

Dear Members,

On 8 February we held the 2022 AGM via Zoom. Following protocol, all Committee positions were vacated and positions were filled as a result of nominations. Your 2022 ASMA Committee is as follows:

President	Karen Bloomfield
Vice President	Christine Hill
Secretary	Jennifer Pullman
Treasurer	John Woodland
Executive Committee: (Exhibition Coordinator) (Executive Assistant)	May Sheppard
VIC VP	Sarah Phillips
QLD VP	Julian Bruere
SA VP	Greg Wardle
WA VP	John Ford
TAS VP	Derek Newton
	John Murden
Special roles:	
Advisory and Support	Lawrie Walton
Social Media Manager	Suzy King
NSW Exhibition Liaison	Derek Morgan

To our outgoing Executive Committee Member, Jeff Rigby, I wish to personally thank you for your input and feedback over the last year. It's always important to have a variety of voices offering different viewpoints and I appreciated your candour.

After very many years, Lawrie Walton has stepped down from the day-to-day running of the Committee and instead will be managing a special project (more to come about that later) and assisting as needed with all things ASMA. Lawrie, I would like to say what an absolute pleasure it's been working on the Committee with you these last few years and I look forward to your ongoing input.

A warm welcome back to Jennifer Pullman, John Woodland, Christine Hill, Greg Wardle, Julian Bruere, John Ford and Derek Newton. I am delighted to be working with you again and believe we make a great team.

A special welcome to our new Committee Members, John Murden (TAS VP), and Executive Committee Members May Sheppard and Sarah Phillips. I am particularly excited for the specific skills that May and Sarah bring and believe that their input will greatly assist the ASMA Committee to create exciting opportunities and achieve better outcomes for our Members.



President's Message continued

In conclusion, I wish to thank Suzy King for continuing in her role of Social Media Manager. It's absolutely vital for the growth of the Society to keep ASMA actively visible in the social 'pages' and Suzy has a deft and professional touch. Also, a big thank you to Derek Morgan for graciously continuing to offer himself and his home as the 'depot' for our annual NSW National Exhibition.

Any member of the Society who is interested in becoming involved at a Committee level or in assisting with projects and events this year, please contact myself or Jennifer for a chat.

We are discussing and in the process of implementing many interesting projects and opportunities for our members this year. I think it's going to be a good year and sincerely look forward to bringing you more news soon. Until then, stay healthy, dry and creative.

Members' News

John Downton OAM FASMA (NSW) is having a solo exhibition in April at the Fleet Air Arm Museum, 489A Albatross Road, Nowra Hill, NSW. This follows John's *Symbolism and Suggestion* Exhibition which was held at the Fern Street Gallery, Gerringong, NSW from 7 to 20 February.

John Gambardella FASMA (VIC) was awarded the ArtTour International Top 60 Masters 2020. Refer to the article in this issue.

John Dikkenberg (NSW), and new members **Virginia Villa** (NSW) and **May Sheppard** (QLD) have been appointed Exhibiting Members.

Welcome to new Committee Members Sarah Philips (QLD), May Sheppard (QLD)



A little about me, hello everyone my name is Sarah Philips. I'm 25 years old, from Bundaberg, Queensland, but am now based in Brisbane for the time being. I'm self-taught, but I do aspire to study at a realist art school such as the SARA academy, when it becomes possible for me. I've been in practice for a little over a decade, my main medium being watercolours, and in recent years, acrylic and oil. If you're curious to see my work, you're very welcome to find it on www.studiophilips.com.

I'm very grateful to become a Committee Member and be able to give back to what I've found to be a very warm and welcoming society. I look forward to being of assistance to, and learning from, my fellow members

Born in England, and after emigrating to New Zealand I attended the University of Fine Arts in Christchurch, but did not take up a career as a painter. Realising I needed to earn a living, I became a graphic designer and eventually developed my own advertising agency with many high-profile clients. Throughout my career I also mentored many new people into my industry and helped to develop polytechnic curriculums in graphic art.



Throughout my career I retained my interest and practice as a painter, taught art and honed my skills as a fine artist. In Wellington I also taught drawing and painting with the Lower Hutt Art Society and was a member of the NZ Academy of Fine Arts. I exhibited with these organisations frequently and sold many works throughout New Zealand. In 2004 I moved to Brisbane, and I am currently President of the Redland's Creative Alliance Inc.

Welcome to John Murden OAM as Vice-President Tasmania



Hello everyone, my name is John Murden. It is an honour to be nominated to the ASMA committee and I will do my very best to help.

As a teenager, I decided to become a seaman, to see and travel the world and for the next fourteen years it was my only occupation. One of my most memorable moments was whilst taking a turn at the wheel of a ship in a raging storm where time after time we would plunge into a huge wave with a jolt followed by a green exploding sea crashing over the bow; it was one of the most thrilling experiences I have ever had, and so began my love of the ocean.

My other love art, began whilst on shore leave in Copenhagen where I visited an art gallery and gazed in awe at portraits of people from the past, so real, you could almost reach out and touch them. I was so inspired, I bought a set of oil paints and never looked back. From that moment in time and to this day I have embraced and combined these passions. Thank you for this opportunity to help and do more.

Victorian Vice President's News

Julian Bruere

We have around 14 members in Victoria, but with privacy restrictions on the circulation of your contact details I cannot email many of you directly. I invite you to send me your contact details to my email address studioartist@optusnet.com.au to be included for occasional information and invitations to some state-based activities.

In Victoria and perhaps Melbourne, our main marine painting focus will be towards the Mission to Seafarers Annual Art Prize now into its 20th year. The Mission to Seafarers and its location on the Yarra River is the site of new developments including a Birrarung Yarra River Walking Trail. The Melbourne City Council has identified the area as the heart of a maritime precinct with some talk of a Maritime Heritage Space or Museum

Built in 1917 by the Mission to Seafarers, the heritage-listed building currently includes a consecrated chapel, courtyard, domed exhibition room, hall and a bar. They run some dinner/theatrical pirate productions and of course the Annual Maritime Prize. In the last two Covidian years they have continued their work in the support of visiting seafarers with the supply of food and care packages being sent to docked vessels.

In conversations with the Mission's CEO Sue Dight, they would be interested in once again organizing or supporting a Yarra River and Dockside cruise for interested artists to photograph and reference Marine Subjects for the Exhibition. This was done about 10 years ago and was well worth the trip, the cruise took us into rarely seen areas of the docks and provided good photo opportunities of big ships.

I am a member and teacher at the Victorian Artists Society in East Melbourne, this 1892 building opposite St. Patricks Cathedral has undergone a major refurbishment and is now looking to develop its exhibition program. There are some discussions for ASMA to exhibit in the galleries as a part of their Annual Maritime Exhibition later this year. I would invite ASMA Artists in Melbourne and wider to consider joining the Vics, it is an impressive gallery space and sensible art society with a balance of traditional and contemporary artists.

With the isolation of the past two years, perhaps some of our members would like to meet for a lunch, paint out, exhibition or river cruise with the chance to strengthen and develop the Victorian membership. It would be an opportunity to plan some social activities and share our marine interests.

Please contact Julian by email and express your thoughts and ASMA related information for publication.

Cheers JB



2020 ArtTour International Top 60 Masters Award John Gambardella FASMA (VIC)

In 2020, John was selected out of 1200 artists from 172 countries. This is an annual award and entered by artists worldwide by presenting their art portfolio and 60 artists are then selected for the award each year.

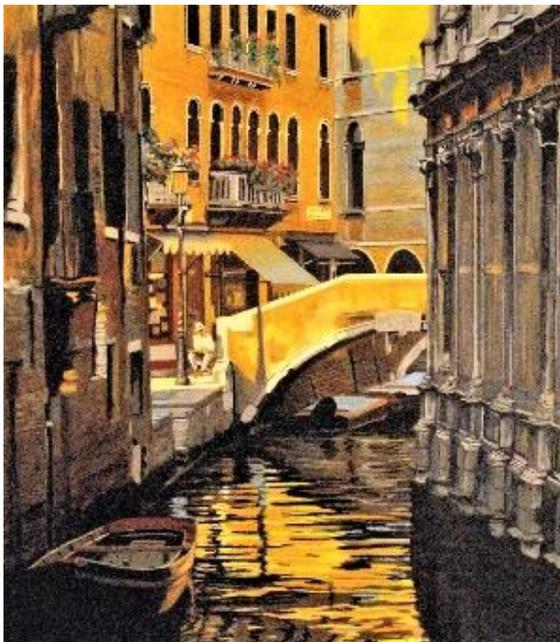
The Sculpture Award *Flying High* is a magnificent angel statuette created in Italian porcelain and 24K gold. John was to have presented one selected original artwork at a ceremony in Florence, and subsequently in New York. The *New York Weekly* has nicknamed the award as "The Oscars of the Visual Art" considered by art critics as an established important award in the international visual art scene.

The award also provided a printed article in the ArtTour International Top 60 Masters publication distributed at bookstores and over newsstands worldwide. John was featured in the 2020 edition which was awarded a best seller by Amazon for the 2020 publication in two categories.

A selection from John's portfolio.



John received his International Award for his painting (left) titled ***Morning walk through Piazza San Marco, Venezia*** Mixed medium on canvas 101cm x 86cm



Above: ***Rio dei Miracoli Firenze***
Oil pastels on parchment paper 80cm x 70cm

Right: ***Approccio il Ponte Rialto, Venezia***
Mixed medium on canvas 48cm x 58cm



Above: ***Ponte Vecchio, Firenze***
Mixed medium on canvas 37cm x 44cm



ASMA'S Perpetual Kurnell Exhibition

by Christine Hill (NSW)

For the past ten years, the Society has maintained a perpetual exhibition of members' art at the Visitor Centre in Kamay Botany National Park, near Kurnell. Originally an exhibition featuring paintings inspired by the week-long visit of Captain Cook and the crew of HMB *Endeavour* in 1770, on that very site and early Aboriginal and Colonial history, the exhibition has continued.

Our artists have widened their scope to take in a much wider view of the Kurnell area. The scenery; local boating and fishing vessels; the flora and fauna as well as the more recent development large commercial shipping visiting the oil refinery and the container terminal on the northern side of Botany Bay.



Kurnell Visitor Centre, Kamay Botany Bay National Park

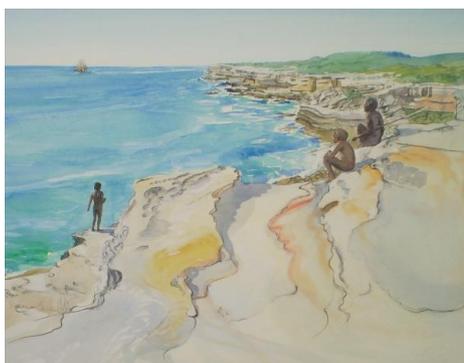
For most of those ten years, our esteemed (sadly, deceased) south-side members John Sweeney and then Ron Scobie co-ordinated the installation. Ron acted as an agent for members who couldn't easily visit the Centre, driving back and forth with deliveries and also just to check from time to time.

After Ron's time, there was a gap when things rather fell into disarray, and by 2019 the Committee decided that ASMA needed to revisit the arrangement. Karen Bloomfield and some Committee members met with the staff at the Visitor Centre to re-establish our friendship and discuss how things might move on – or not. ASMA members who had sent their work to the display continued to either leave the work on the wall or replace items which sold (and sales were steady over the ten years).

There was a genuine interest by the staff in the possibility of maybe some time having an Artist-in-Residence program, with the 'residence' being the beautiful old homestead which at the time was undergoing considerable renovation. However, there were reservations about lack of commitment from higher management (National Parks now being part of the Department of Environment). Nothing progressed once it became clear that the Department was planning a major redevelopment of the Visitor Centre also. Then there was COVID.

The final blow came at the end of last year, when the Shop Manager contacted me to ask that all our paintings not small enough to be moved to the shop at Audley Weir Royal National Park HQ be removed ASAP because the Centre was due to be demolished in the New Year 2022. Well, that got things moving, and after some artists collected their work, I collected the rest in early December. Most have now been returned to their owners, although I have been asked by a couple of artists to somehow find new homes for their works. I will probably do that at this year's local community art show or donate to local charities seeking a raffle prize. So – what do we all think? The new Visitor Centre, when finished will be quite something.

A Glen Murcutt design, wide open gallery area with a proper café, and of course the Visitor Centre education spaces as appropriate. Members will need to create work appropriate to the location as before, but we need to have a good and keen relationship with the Centre and its staff, or it just will not happen.



A beautiful new location like this is bound to attract a lot of attention from other parties. Watch this space in a couple of years.

Three Lessons I Learned About Seascape Painting

by Simon Bland

Reproduced with Simon's kind permission.

When I see big waves crashing against rocks and sandy beaches in soft light, I immediately have an artistic response to it. So, on moving to Seattle, I was excited to be in an environment that had so many opportunities to paint views over water.

That was until I learned how different it is compared to painting the fields of rural Virginia. My early plein air attempts on Puget Sound were so unsuccessful that I nearly gave up on seascapes altogether. At first it felt like I was stumbling around in a dark room, always bumping into the furniture. Only when I began to learn some of the things that are unique to painting seascapes did it feel like I had found a light switch. In this article I have tried to explain the main ideas that have shaped my recent work.

Of course, this is just my own opinion, and it is based on my experiences with Puget Sound. But if you find yourself on vacation at the beach and are tempted to paint the ocean views, you might find these three things help you to avoid stubbing your toes:



Wave action at the beach: *Turning of the Tide*
15cm x 30.5cm, oil on linen panel. 2019.

1. Patience is Rewarded

While there is usually enough going on in most landscapes to proof them against less-than-ideal weather and poor light, the seascape is a fickle creature. There are no big shapes like trees or mountains to lean on and, if the conditions are slightly off, it can be difficult to create a good painting.

When I first started painting in Seattle I did not know when the sea would be at its best. I tried to paint on rainy days in winter when there was no light; I tried to paint in the middle of summer under a cloudless sky when the sea was calm. Conditions like these immediately put me in the situation of trying to "pretty up" every scene and make it look more interesting than it really was. Eventually, I had to accept that by walking onto the beach at some random time I was unlikely to find the makings of even a mediocre painting. I needed to learn when the weather, times of day and tides would align to create the perfect conditions.

It took me a long time to discover that morning light at low tide on windy spring day is the best time for a painter to visit the Seattle beaches. North wind provides the biggest wave action at the south end of Puget Sound. Winds from the west and south (which are prevalent in the winter months) do not have enough sea room to generate large waves.

Now that I know when to head out, I have much more success in finding things to paint and do not have to rely on trying to conjure up better images from poor reference material. When I make it to the beach, I try to take lots of reference photos. Because the sea is always moving, each photo is different from the last.



Using an altered palette: *Surf at Ballard Beach*
25.5cm x 43cm, oil on linen panel. 2019

2. Seascapes Have a Colour Problem

Just as landscapes often suffer from being too green, seascapes have a problem when it comes to blue. Even in the grey days of winter it permeates the sky and the water. This can be hard to work around. Since blue is a primary colour, you only have as many shades of it in your palette as the number of tubes you are willing to carry. For me that means chromatic black, ultramarine, and radiant blue.

With such a limited palette, I found it difficult to create much variation in the water's surface, especially when I tried to use loads of saturated colour. This required a two-part solution: in addition to reducing the overall colour saturation, I reduced the amount of blue in my seascapes. I did this by transposing all the colours on the colour wheel about one half colour step clockwise or counter clockwise. That means the blues are pushed towards the purples or pulled back into the greens.

With reduced saturation and an altered palette, I was able to use landscape techniques to create a more believable seascape. I can mix many more purples and greens than I can shades of blue so I could better use value, colour, and temperature variation to give perspective. Broken colour seemed to work well in the foreground because it helped to describe the fragmented surface of the water.



The sea in motion: *Gulls on Ballard Beach*
15cm x30.5cm, oil on linen panel. 2019.

3. The Sea is Always Moving

With practice, seascapes are not any more difficult to paint than a landscape, but I find the constant movement of the ocean's surface to be a considerable problem.

The plein air seascape is entirely an invention—there is no way to paint it "as is" because it changes so much from one second to the next. Working from photographs in the studio, you have the reverse situation: the sea in the picture is static, when the actual sea was in motion.

However, there are lots of ways to overcome these problems. My technique is to paint the unbroken waves as static (more hard edges, better definition) and paint the crested waves in motion (softer edges, looser definition). I do not hesitate to exaggerate the waves for effect.

Each of the paintings in this article was done with a painting knife using firm, controlled strokes wherever possible (although some of the freshness of the paint application was lost as I pushed things around). All the paint was applied wet-in-wet.



Using width to create calm: *Sand Spit at the Lighthouse*
15cm x 30.5cm, oil on linen panel. 2019.

On a final note, it is worth mentioning that I like to use wide canvases for seascape paintings. They help me to choose between composing a painting so that it is dominated by either the sky or the sea and, most importantly, they allow enough room to let the wave forms develop from edge-to-edge.

Narrower formats make things look more static and they restrict your ability to show the wave motion. However, they seem like a better choice if you want to focus on the beach rather than the water.

Famous Marine Artists

with grateful acknowledgement to Wikipedia

William Lionel Wyllie (1851-1931)

W. L. Wyllie was a prolific English painter of marine art in both oils and watercolours. He has been described as "the most distinguished marine artist of his day" and his work is in the Tate, the Royal Academy, the Imperial War Museum, the National Maritime Museum and the National Museum of the Royal Navy.

Most of Wyllie's early summers were spent in France with his parents. He began to draw from an early age, and his natural talent was encouraged by his father and step-brother. He was given a thorough artistic education; first at the Heatherley School of Fine Art and the Royal Academy Schools. He further demonstrated his talent when he won the Turner Gold Medal in 1869 at the age of eighteen with *Dawn after a Storm*. His other early love affair, which he shared with his younger brother and fellow artist Charles William Wyllie, was sailing.

From the early 1870's Wyllie worked as an illustrator of maritime subjects for *The Graphic*. In 1875, the Academy rejected two of his works, and in anger he declared his intention to give up art for a career at sea. Wyllie was a prolific exhibitor, with paintings and etchings shown at the Royal Academy, the Royal Institute of Oil Painters and many others.

He became a member of the Society of British Artists in 1875, and of the Royal Institute of Painters in Water Colours in 1882. In 1887 he became a member of the New English Art Club. In 1889 he was made an associate of the Royal Academy and in 1907 he was elected as a full member. In 1903 he became a member of the Royal Society of Painter-Etchers and Engravers.

Wyllie campaigned vigorously for the restoration of HMS *Victory*, as a founder member of the Society for Nautical Research. In 1930 his 13 metre panorama of the Battle of Trafalgar was unveiled by King George V. The painting is seen by about 100,000 people every year where it still hangs in the Royal Naval Museum within the Historic Dockyard at Portsmouth.

In Wyllie's final years, he continued to sail and paint. His work on the *Trafalgar* panorama was physically difficult, with much of the painting being done from step ladders, and on most days he worked from 10am until 5pm with a short sleep at lunchtime. His daughter Aileen later remarked "At the time it seemed natural, but now that I am old, I cannot think how he did those hours on ladders in his 79th year." Wyllie died on 6 April 1931 at 102 Fellows Road, Primrose Hill, London, and is buried at St Mary's church, within the grounds of Porchester Castle.

From 1906, when he moved to Portsmouth, he became closely associated with the Royal Navy and at his death in 1931, he was buried with full naval honours. In a moving ceremony, reminiscent of Nelson's state funeral in 1806, his body was rowed up Portsmouth Harbour in a naval cutter past warships with dipped colours and bugles calling and quaysides lined with dockyard workers.



Dawn after a Storm



Teutonic leaving Liverpool 1889



Queensland Vice-President's News

Greg Wardle

Following a previous exhibition in pre-Covid times in Japan, I am currently working on another, but the dates are not set due to the Covid climate. Hopefully it will be as soon. The Japanese market has been strong for me and much appreciated especially for my marine based themes which are held in high regard

My last exhibition was held years ago in Tokyo where I was the first western artist to exhibit at the Keio Plaza Hotel. It's a lot of work as well as commissions and supplying galleries but I am lucky enough to be busy during these challenging times.



South Australia Vice-President's News

John Ford

Colonel Light was the Surveyor-General for South Australia and his survey ship was the *Rapid*. The *Rapid* was built in 1826 at Yarmouth in the UK and was originally a brig with a finely carved figurehead representing a greyhound. Although only 161 tons, it was considered a good seaworthy boat and was bought by the Board of Commissioners of the South Australian Company as a suitable vessel to send out to Australia.

The company remodelled it, added a deck for passenger purposes, but as the height between decks was only 4 ft. 1in. it was hardly luxurious.



On Sunday, May 1, 1836, the *Rapid* left the City Canal, Blackwall, and sailed down the English Channel under the command of Col. William Light (who had had naval as well as military experience) and reached Kangaroo Island on August 17, 1836.

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.



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



May Sheppard (QLD)

Underwater Haven 1

Acrylic on canvas
70cm x 150cm

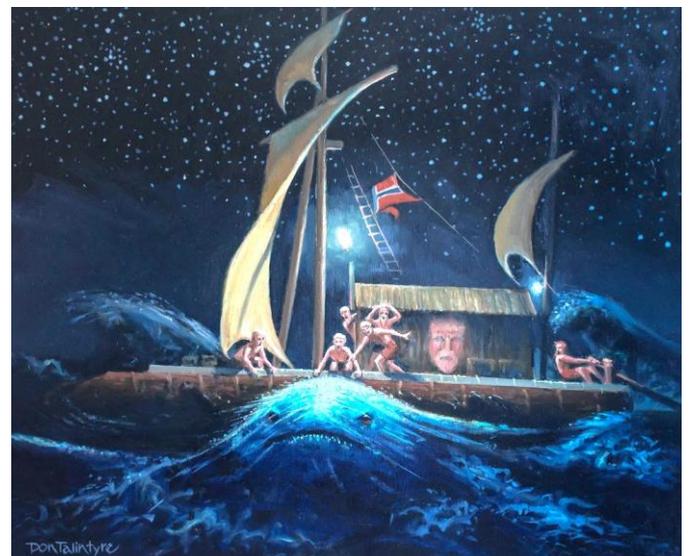
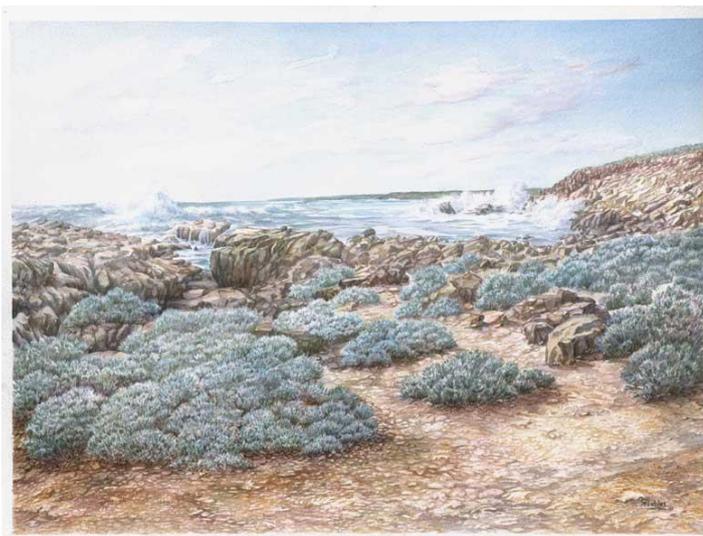
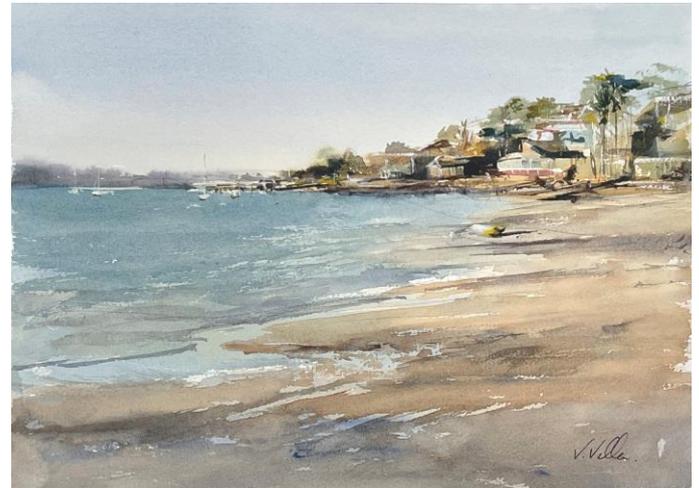
Right: **Virginia Villa (NSW)**

Taren Point Reserve,
Watercolour 28cm x 20cm

Below: **Gillian Peebles (WA)**

Coastline Gracetown, WA following
cave collapse 27 September 1996,

Oil on canvas, 137cm x 183cm



Right: **Don Talintyre (NSW)**

Kon-Tiki An Encounter
Oil on canvas 81cm x 71cm