

The National Maritime Historical Society presents

The 2023 Maritime Art Gallery

an exhibition debuting at the

National Maritime Awards Dinner

The National Press Club · Washington, DC

9 May 2023

Please join us at the dinner to meet some of the artists.
Then the exhibition moves to the

Annapolis Marine Art Gallery • 110 Dock Street • Annapolis, MD 21401

with artwork on display through the end of May 2023.

You can pre-purchase a painting here before the opening of the show.

Under the leadership of acclaimed marine artist **Patrick O'Brien** and in conjunction with the **American Society of Marine Artists**, a select group of artists has been invited to participate in this year's exhibition including selections from Patrick O'Brien along with Lana Ballot, Marc Castelli, Laura Cooper, Roger Dale Brown, William R. Davis, Donald Demers, Lisa Egeli, Bill Farnsworth, Nicolas Fox, Palden Hamilton, Kathleen Hudson, Neal Hughes, Michael Karas, Russ Kramer, Richard Loud, Leonard Mizerek, Ed Parker, Sergio Roffo, and William P. Stork. Through the generosity of the artists, one-quarter of all sales proceeds (25%) will benefit the National Maritime Historical Society and is tax-deductible to the buyer. Prices include shipping.



Patrick O'Brien • *USS Constitution Leads the Squadron in the Mediterranean, The First Barbary War*

Oil on Panel • 16 x 16 inches • \$3,600

The USS Constitution and several other American naval ships were deployed in 1803 to end the depredations of the pirates of the Barbary Coast in the Mediterranean. —POB



Bill Farnsworth • *Light Show* • oil on linen • 14 x 18 inches • \$3,600

This painting was done from a plein air study while I was in New Hope, Alabama. Painting boats tied to a dock can be a challenge due to pilings and adjacent boats often obscuring the subject. Fortunately, my boat's neighbor was gone, so I had a chance to get the entire boat with wonderful light. —BF



Palden Hamilton • *Arching* • oil on canvas • 18 x 24 inches • \$2,200

This painting depicts the decommissioned aircraft carrier USS *John F. Kennedy* alongside in the Philadelphia Navy Yard. I was participating in a plein air event, and as I was scouting for subjects in the shipyard, I turned a corner and was confronted by the looming presence of the ship at the end of a street. Its scale struck me as surreal. I set up and painted in its shadow, whose ghostly presence arched overhead like the vaulted ceiling of a cathedral. It went on to win 1st place in the competition. —PH



Lana Ballot • *Maine Moment* • Pastel on Paper • 12x18 • \$2,700

I wanted to capture the beauty and energy of the water, crashing into the majestic rocks at Portland Head Light (Cape Elizabeth, Maine). I was fascinated by the clear turquoise and teal colors of the water.—LB



Laura Cooper • *Merlin, 1892, Goelet Cup, Newport, Rhode Island* • oil on canvas • 15 x 23 inches • \$7,800

Merlin was a schooner yacht built in 1889. Owned by W. H. Forbes and homeported in Boston, she won the Goelet Cup in 1892, which was a competition between the New York Yacht Club and the Eastern Yacht Club.—LC



Marc Castelli • *Bringing the Wind/USNA Kennedy Cup 2016* • watercolor on paper • 22 x 30 inches • \$6,850
(Courtesy of the Carla Massoni Gallery, Chestertown, Maryland)

Pictured is a downwind leg from one of the races during the Kennedy Cup Regatta held on the waters of the Chesapeake in October. I was a guest on a coach's boat to follow the races. Each one of the Navy 44s is crewed by a team from a different college. Doing so equips each team with the same sail inventory, hull, and rigging. —MC



Patrick O'Brien • *USS United States on Patrol* • oil on panel • 16 x 20 inches • \$4,000 SOLD



Leonard Mizerek • *Twilight Return* • oil on linen panel • 12 x 24 inches • \$3,200

Seeing a schooner floating by in the soft warm evening light creates such a majestic moment. The scene exudes a sense of calm as the schooner silently catches the breeze along the coast. I was inspired to capture this tranquil moment when the effects of atmospheric light reflect on the sails and play on the water and sky. —LM



Leonard Mizerek • *Harbor Traffic* • oil on linen panel • 12 x 24 inches • \$3,200

A glimpse of a busy New England harbor hard at work at the turn of the century when wooden boats dominated the scene. Late day turning into night and a change in weather conditions creates heavy skies and heavy traffic making this harbor a haven for mariners looking to unload their bounty. —LM



Kathleen Hudson • *Blue Surf* • Oil on Linen • 20x20 • \$2,900



Donald Demers • *Standing Alone* • oil • 9x12 • \$3,500

This is a painting of the Marshall Point lighthouse in Port Clyde, Maine. It's a coastal icon on the Maine coast that has been portrayed many times. Having spent much time in Port Clyde, I came to know this "light" as a familiar friend. I have always been drawn to its simple beauty of proportion and for its symbolic meaning as it marks the entrance into Port Clyde harbor. I created this painting in two sessions on location in August. The title, *Standing Alone* simply speaks of the obvious, as this lone structure takes its place on the coast with quiet dignity. —DD



Lisa Egeli • *Chesapeake Vestige* • Oil • 12x24 • \$3,600

This painting features an old boathouse on Deep Cove Creek, my home creek and frequent subject. —LE



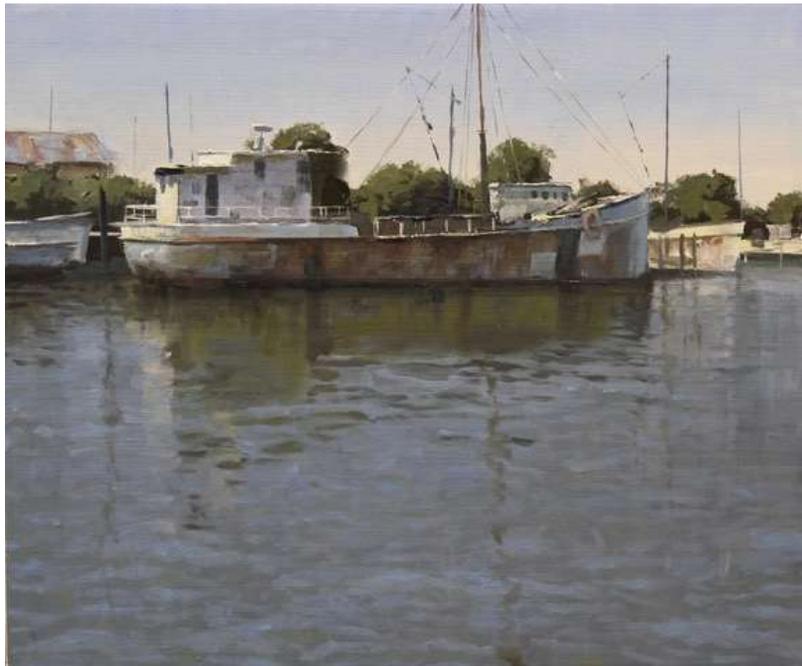
Lisa Egeli • *Momentum, Hooper's Island* • Oil • 22x28 • \$7,000

Momentum, Hooper's Island is a portrait of a uniquely beautiful but slowly vanishing part of Chesapeake Bay's Eastern Shore. —LE



Peter Egeli • *Skipjacks Passing Licks* • Watercolor • 11x15 • \$3,000

Two skipjacks pass each other as they dredge for oysters on the Choptank River. —PE



Roger Dale Brown • *Stories I Can Tell* • Oil on Linen • 20x24 • \$5,250

One of my favorite places to paint is along the Chesapeake Bay. This ancient boat was a long-time working boat docked at Tilghman Island in Maryland. It was dismantled and restored and now rests at the maritime museum in St. Michaels, Maryland. Capturing the essence of any place or object is my ultimate goal. —RDB



Michael B. Karas • *Rolling Inn* • Oil • 11x14 • \$3,700

The swells, which seemingly originate from the horizon, grow larger and larger. Rolling in, they turn over and collapse into a turbulent mass of churning froth. —MBK



**Patrick O'Brien • *John Paul Jones at the Battle of Flamborough Head*
oil on canvas • 24 x 36 inches • \$16,000 SOLD**



Ed Parker • *Waiting for the Tide 1877* • oil on canvas • \$6,500

Strange stories of exploration and entrepreneurial adventure have come out of the Victorian age. I find them to be an inspiration for visual interpretation. The story of the dory boat *New Bedford* is both strange and true: On the afternoon of 2 June 1877, a former whaler and sea captain with the unfortunate name of Thomas Crapo set sail in this small vessel with his wife Joanna [described by the press as a "plucky woman"] from New Bedford, Massachusetts, bound for a transAtlantic voyage to England. The boat, which Captain Crapo designed and had built, was a 19-foot dory named *New Bedford*, modeled much on the lines of the whaleboats he was familiar with.

When Captain Crapo first proposed the voyage to his wife as an entrepreneurial opportunity, she was much against it. Unable to talk him out of the venture, she relented but declared that she was going with him. On board were kegs of water, 90 pounds of biscuits, 75 pounds of canned meat, coffee, tea, sugar, and a small kerosene lamp stove. After 56 storm-tossed days at sea and 3,000 miles of navigating by dead reckoning, Captain Crapo and Joanna arrived in Penzance, Cornwall, UK, to the cheers and kudos of the populace.

Twenty-two years later in 1899 Captain Crapo, in an attempt to regain the fame and fortune of his successful transAtlantic voyage declared he was sailing to Cuba in a nine-foot boat. This time his wife wisely declined the invitation to come along. Captain Crapo drowned when his small boat, the *Volunteer*, was lost off the coast of South Carolina.

The painting depicts Captain Crapo and Joanna sitting in *New Bedford* waiting for the tide to come up and send them on their voyage. —EP