

# The NMHS Invitational Art Gallery



ALL IMAGES COURTESY OF THE ARTISTS

***The Red Star Line*** by Patrick O'Brien, 18 x 24 inches, oil on panel — \$5,000

The Red Star Line was a fleet of packet ships that sailed between New York and Liverpool between 1871 and 1935. Packet ships offered a new system of shipping across the Atlantic—they departed on a set schedule. Previously, ships would wait to set sail until they had obtained a full cargo. The Red Star Line offered departures from South Street in New York on the 25th of each month, and from Liverpool on the 12th of each month. This system allowed for more reliable trade of goods, people, and communications across the Atlantic. —*PO'B*

**T**he National Maritime Historical Society is thrilled to announce that works by some of the best marine artists in the country will be on display—**and for sale**—at the 2022 National Maritime Awards Dinner in Washington, DC, this April. Under the leadership of acclaimed marine artist Patrick O'Brien and in conjunction with the American Society of Marine Artists, we have invited a select group of artists to participate in this year's NMHS Invitational Art Gallery, featuring works by Patrick O'Brien along with Laura Cooper, Len Mizerek, Neal Hughes, Kim Shaklee, Kathleen Hudson, Ed Parker, and Marc Castelli. All of the artists in this special exhibition are exceptionally talented and knowledgeable, dedicated to their craft and passionate in their desire to make maritime history and the seas come to life.

This one-night-only event offers NMHS members and guests a chance to meet some of the artists, learn more about their artwork, and perhaps purchase a favorite. And while we would enjoy seeing you at the event, you need not attend to participate. We present here a preview of the exhibition—if you see a painting here or additional selections on the NMHS website ([www.seahistory.org/artgallery2022](http://www.seahistory.org/artgallery2022)) that you'd like to purchase, contact us via email at [nmhs@seahistory.org](mailto:nmhs@seahistory.org) or by calling NMHS headquarters at (914) 737-7878, ext. 0. Paintings purchased in advance will be displayed as "Sold" at the event. Through the generosity of the artists, 25% of all sales proceeds will benefit the National Maritime Historical Society and is tax-deductible to the buyer.



### **The Miniature Ship "Red White and Blue"**

by Ed Parker, 11 x 14 inches, mixed media — \$4,500

On 9 July 1866, Captains Hudson and Fitch with their dog, Fanny, set sail from New York in the *Red, White and Blue*, a full-rigged 26-foot sailing vessel. Just over a month later, they arrived in Margate, East Kent. While the rigging was conventional, if diminutive, *Red White and Blue's* hull was a galvanized metal lifeboat with the words "Ingersoll's Improved Metallic Life Boat" painted on the topsides on both port and starboard. The trip was intended to publicize a new lifeboat design by New York boatbuilder O. K. Ingersoll, but the marketing plan went awry when, after their arrival, no one believed that two men and a dog had sailed the small craft across the Atlantic in just a couple of weeks. The two mariners had no way to prove their feat and were never taken seriously. Years later, scholars reviewed the logs of passing ships, the weather, and other sightings and concluded that the two men and their dog did indeed complete their voyage as claimed. —EP



### **Fog Light** by Marc Castelli

26½ x 30 inches,  
watercolor on paper  
\$6,850

All in all, *Fog Light* depicts a very simple image made complicated by the activities of the figures. The early morning light, which can be harsh and brilliant, is on this day softened by fog. It is somewhat of a technical breather for a watercolor painter; with the background so very light with soft colors, the subjects and attendant details can be easily painted over the background without losing any colors or shades. I have taken many shots of this father-and-son pair working the nets, as they have been doing for a couple of decades, in all manner of weather and conditions. The postures of shared work became the message. I had recently finished reading a recent biography of Leonardo da Vinci by Walter Isaacson. From it, I learned that it was the artist's posing of figures with their bodies twisting one way, while looking in another direction, that successfully created the motion and tension. I have learned so much from that well-written and beautifully printed book—I can't recommend it highly enough. —MC





***Moonrise Over Open Ocean***

by Kathleen Hudson  
20 x 30 inches, oil on linen  
\$3,300

A sunset on the beach is always beautiful, but sometimes the most interesting light appears opposite the sunset when sun illuminates sweeping clouds over the water. In this case, the setting sun also catches a full moon rising. —KH

***Ascent***

by Kim Shaklee  
15H x 9W x 12L inches, bronze (edition of 30)  
\$4,100

This piece was truly a challenge to design. The Blue Crab has ten appendages, making it difficult to overcome what could appear as a busy composition. Crabs are often portrayed resting on a sandy beach, creek bottom, or on some rocks. By incorporating the crab's natural environment with seagrass, my composition provides the sensation of a crab gracefully ascending through the water. —KS



***Chesapeake Bugeye*** by Neal Hughes  
18 x 24 inches, oil on linen — \$5,600

The painting was done on location at the Severn Marine Services yard on Tilghman Island, Maryland. I have painted there many times, and there are usually some interesting boats up for repairs or being restored there. The island is one of my go-to spots to paint. It has more of a working-boat atmosphere and a certain rustic charm that you don't get in more upscale touristy destinations. —NH





***Wing on Wing*** by Laura Cooper, 17 x 27 inches, oil on canvas — \$8,200

The Gloucester fishing schooner *Shamrock* sailing wing-on-wing before the wind. When pointing dead downwind, the mainsail (and, in this case, its gaff topsail) can be set on one tack, and the sails on the foremast sheeted out on the opposite side. It can be a thrilling—but difficult—point of sail for the person at the helm, as one roll or slight error can cause an unplanned jibe, which is never a good thing. —LC



***Schooners On Shimmering Seas***

by Leonard Mizerek  
12 x 24 inches  
oil on linen panel  
\$3,200

When the sky opens up to reflect the luminosity of the breaking light, it touches everything beneath and creates a vista with an overall shimmer. Viewing this while on the sea gave me the inspiration to capture this fleeting moment on canvas. —LM

To view additional works by these and other participating artists, visit the Society's website: [www.seahistory.org/artgallery2022](http://www.seahistory.org/artgallery2022).