History of the American Society of Aviation Artists

Since its incorporation in 1986, the American Society of Aviation Artists has pursued its mission of bringing together aviation and aerospace artists in an effort to encourage excellence in this unique genre of art. Aviation and aerospace art are creative responses to premiere technologies of our time. The need for accurate and artistically creative representation of the machines, events, and people involved in the history of flight has provided the impetus for an association promoting high standards of excellence. ASAA has fulfilled that need through its annual exhibitions and forums, regional meetings, scholarship programs, a quarterly journal, an informative and colorful website, and of course the member networking that a professional art society provides.

The five founding members of ASAA were Keith Ferris, Jo Kotula, Bob McCall, R.G. Smith, and Ren Wicks, each with over 45 years experience in the field. Some of these men met in person in 1981 to discuss the possibility of forming an artists’ association. Nixon Galloway and Mike Machat, two other accomplished aviation artists, gave their inputs as well at that time. Thus, the momentum to found a society was underway. In 1983, Professor Luther Gore of the University of Virginia organized a forum of aviation artists, well attended by many top artists in the genre. It was becoming increasingly clear that the resources and interests were available for the formation of a society.

After the Founders accepted a set of by-laws, the ASAA was incorporated in 1986 in New Jersey as a non-profit organization, with a charter membership of 25. Since that time, ASAA has increased membership, and today we have 133 Artist Fellow and Artist Members and 110 Associate Members. Artist Fellows are recognized leaders in the field and are noted for the high quality of their work. They sign their work with the ASAA acronym as a mark of their accomplishment. Artist Members have been admitted for the high quality of their work and the demonstration of a continuing effort to improve their art. Associate Members are amateur artists, collectors, gallery owners, printers, and others who are interested in aviation and aerospace. ASAA prides itself on the inclusion of members from several foreign countries.

To date, ASAA has had 22 juried exhibitions at the venues of its annual Forums. A number of cash and other awards have been established over the years as incentives at the exhibitions. Unjuried exhibitions, where attendees at the Forums and regional meetings may bring their works for critique and judging for prizes, are also held. ASAA has been a notable source of works juried into the Aviation Week and Space Technology annual art and photography issue. ASAA members have also taken top awards in the annual aviation art contests of the Experimental Aircraft Association, the National Museum of Naval Aviation, the National Air and Space Museum, and the annual SimuFlite Aviation Art Exhibitions. ASAA has held joint meetings and exhibitions with the British Guild of Aviation Artists in the U.S. and in England, and with the Canadian Association of Aviation Artists in Ottawa, Canada.

At the annual Aviation Art Forums of ASAA, programs have included speakers on various aspects of fine art history, figure drawing and painting, color theory, perspective management, sketching, framing, and other technique subjects, as well as sessions on business practices and professional ethics. “Brush Tips,” a series of articles on various technical artistic matters, has been a feature of issues of “Aero Brush,” the Society’s quarterly journal. The book, “How to Draw Aircraft Like a Pro”, by Andrew Whyte, ASAA, with text by Ann and Charles Cooper (2001, MBI Publishers, St. Paul Minn.) features works by ASAA members and has become a valuable source for both aspiring and practiced artists in the genre.

ASAA continues to grow in spirit and accomplishment, as fine art depicting the triumphs of modern technologies of flight becomes a recognized and prized record of man’s achievements in the skies.
Keith Ferris is quite possibly the most widely recognized aviation artist in the world today.

His B-17 and Jet History murals at the Smithsonian Institution Air and Space Museum, are recognized everywhere.

His meticulous attention to structural, operational, and spatial details set the standard for realistic portrayal of aerospace subjects.

Many aerospace organizations and publications have commissioned Keith’s art to represent their products and activities.
Jo Kotula inspired four generations of aviation enthusiasts with his superb covers for Model Airplane News and Popular Science magazines.

A self-taught artist, Jo’s unique art served a wide variety of aerospace publishing and advertising clients, as well as Air Force Training Publications.

His images were always dynamic and his backgrounds could be realistically detailed or wildly free-form and colorful.

His exciting box art for plastic model kits are highly prized collector’s items.
Robert McCall is internationally renowned for his distinctive aircraft and visionary space images.

He has created innumerable images of aircraft and spacecraft for magazine features, aerospace industry ads, and NASA.

His style is bold, colorful, and distinctive, but always technically and emotionally believable.

He is probably best known for his space mural at the Smithsonian Air & Space Museum and his “2001 - A Space Odyssey” movie posters.
R.G. Smith is widely regarded as the Dean of Naval Aviation art.

Trained as a mechanical engineer, R.G. helped design many of the Douglas Aircraft products that he so beautifully portrayed on canvas.

R.G.'s remarkable black and white pencil renderings are every bit as convincing as his color images.

R.G. used skillful brushstrokes to suggest much more detail than he actually painted.
ASAA FOUNDER - Ren Wicks
(1911 - 1998)

Ren’s skills as a professional illustrator were highlighted in ads for aviation companies, airlines, Hollywood, print media, the U.S. Air Force, NASA and U.S. postage stamps.

His dramatic World War II advertising illustrations of Lockheed and Vega aircraft set a very high standard for aviation art.

Ren’s ability to render people as convincingly as aircraft brings the viewer “into the picture.”

His classic friendly flight crew and “happy passenger” illustrations helped introduce the public to airline travel on a global scale.
The Objectives of ASAA

• To bring together artists who share a deep interest in documenting aviation and aerospace history for the enjoyment and education of the public and other artists, and to exchange ideas for the betterment of the profession.
• To strive for artistic quality and authenticity in aviation and aerospace art.
• To give mutual support to the understanding and protection of artists’ rights.
• To teach and promote ethical business practices.
• To help enlighten the public on the importance of documenting aviation and aerospace history and current events through art.
• To hold exhibitions of artistic work of the members of ASAA and others.
• To help sponsor exhibitions of appropriate earlier aviation art. To conduct and encourage educational forums to stimulate and inspire the artistic talents of both professional and amateur artists. To increase their knowledge of aviation and aerospace technology and history. To afford the opportunity for artists to congregate and become acquainted.
• To assist talented individuals who wish to pursue aviation and aerospace art as a profession.
• To establish a scholarship fund to financially assist promising art students who desire careers in aviation and aerospace art.

For more information regarding ASAA or for membership information, please visit the American Society of Aviation Artists’ web site www.asaa-avart.org.

Many of our Artist Fellow and Artist Members, along with their biography and examples of their work are presented there.
If you want to know how to do a thing you must first have a complete desire to do that thing. Then go to kindred spirits—others who have wanted to do that thing—and study their ways and means, learn from their successes and failures and add your quota.

Robert Henri, The Art Spirit (1923)

No other art teacher in America has been more recognized for the wisdom of his views about art and learning to be an artist than Robert Henri. The brief quotation from Henri’s famous book above clearly reflects and reinforces the major motivation for the founding of the American Society of Aviation Artists (ASAA). ASAA is one of the latest organizations founded to promote art education based on the model that Henri’s words suggest.

Since 1986, ASAA has promoted the learning of art techniques and methods and has provided to aspiring artists a solid foundation through lectures, demonstrations, workshops, exhibitions, publications, and that phenomenon that we call “networking.” In addition to fostering skills in art, ASAA has facilitated the artists’ search for reliable and helpful sources about aviation and aerospace, so that the artists’ representation of their subjects and the historical contexts of the events depicted in their art will be as accurate and authentic as possible. Furthermore, it has provided to artists much helpful information pertaining to the business and legal issues involved in careers in art. In these matters, ASAA has served many of the functions of the apprenticeship systems of yore, providing an “atelier” of sorts for anyone who has come to the organization with a sincere desire to learn from the masters and eventually to contribute their own “quota,” as Henri called it.

“Aviation art” is a term used to include not only art depicting airplanes but also art depicting the whole panoply of aerospace subjects, including balloons and dirigibles, helicopters, all spacecraft, and rockets and missiles. It is one of the youngest of genre arts, having counterparts in other, older genre arts such as maritime, railroading, and vehicular art.

Luther Gore

In 1995, ASAA instituted a Scholarship Program designed to promote individual learning beyond the yearly ASAA Forums. The program consists of mentoring, administered by a faculty, independent research and art production. Scholarship participants adhere to an established curriculum that focuses on developing artistic and creative skills applicable to the subject of aerospace art and fine art. In addition, a reading list is required to broaden the historical perspective of fine art. Student work is evaluated with timely critiques. Interaction is established by multiple communication modalities. Upon completion of the required curriculum the scholarship student is invited to an annual forum to participate. Scholarship tenure usually takes one year for completion.

Mentoring is an important activity of ASAA annual forums. Artists members are available, in addition to regularly scheduled forum learning activities, to assist interested forum participants. Time is provided for one-on-one learning as well as the opportunity to create art on location.
2006 Recipient of the Milton Caniff Spirit of Flight Award
Highlights of the American Society of Aviation Artists (ASAA)

Origins & General Information

· The ASAA was founded in 1986 to bring together artists with a deep interest in documenting aviation and aerospace history for public education and enjoyment.

· **The ASAA’s primary goals are educational:** to promote standards of professionalism, authenticity, and artistic quality in aviation art.

· The ASAA is a **not-for-profit** 501(c)(6) **professional association**.

· The founders of the ASAA are Keith Ferris, Bob McCall, R.G. Smith, Joe Kotula, and Ren Wicks.

· **Keith Ferris** – is quite possibly the most widely recognized aviation artist in the world today. His B-17 and Jet History murals at the Smithsonian Air and Space Museum are recognized everywhere. Many aerospace organizations commission his works for advertisements.

· **Bob McCall** – renowned for his distinctive aerospace images, including many for Life magazine features and NASA. He is probably best known for his movie posters created for “Tora! Tora! Tora!” and “2001 – A Space Odyssey.”

· **R.G. Smith** – was the **dean of Naval Aviation art**. His images created for Douglas aircraft and as a combat artist in Vietnam are legendary. His paintings are both artistically lush and realistically energetic at the same time.

· **Joe Kotula** – inspired generations of aviation enthusiasts with his superb covers for Model Airplane News magazine and box art for plastic model kits. His images were dynamic, colorful, and imaginative.

· **Ren Wicks** – was a master of the illustrator’s art in magazines of the 1940s through the 1960s. His stylistic ad art for Lockheed during World War II are recognized throughout aviation art circles. He also painted Jane Russell movie posters for Howard Hughes and friendly corporate images of airline travel during its golden years.

Special Recognition

· The National Aviation Hall of Fame (NAHF) selected the ASAA as its 2006 recipient of the prestigious Milton Caniff award. The Milton Caniff Spirit of Flight Award was created in 1981 to annually acknowledge significant contributions to aviation made by a group or organization. It is named in honor of noted artist and aviation enthusiast, the late Milton Caniff, a longtime NAHF supporter. Among previous recipients of the Spirit of Flight Award are the Tuskegee Airmen, Doolittle Raiders, NASA, and the Civil Air Patrol.

Members

· The ASAA has nearly 150 Artist and Artist Fellow members and more than 150 associate members.

· Although most ASAA artists are from the United States, artist members also come from Canada, England, Switzerland, Pakistan, Argentina, and South Africa.

· Aviation art by ASAA artists is displayed in museums throughout the United States, including the **Smithsonian Air and Space Museum**, **National Museum of the U.S. Air Force**, **National Museum of Naval Aviation**, **Seattle Air Museum**, **San Diego Aerospace Museum**, **EAA AirVenture Museum**, and many others.

· ASAA artists’ works appear regularly in national publications, such as Aviation Week & Space Technology, Aviation History, Naval Aviation News, Naval Institute Proceedings, and Wings/Airpower.

· Many ASAA artists have served or are serving in the U.S. Army, Navy, and Air Force. Others are aircraft owners and private and commercial pilots.

· A number of ASAA artists have engineering backgrounds and have helped to design and test the subjects of their art.
Exhibits

- A world-class juried art exhibit of aviation art accompanies each national ASAA Forum.
- A panel of recognized aviation artists and art experts carefully select (jury) 35 to 50 images for exhibition each year from several hundred candidate entries.
- Exhibits are the single biggest ASAA expense each year. Significant funding support is needed to cover the costs of shipping and insuring the original art and printing an exhibit catalog.
- Each exhibit is opened with an evening reception, which provides the community an opportunity to view these remarkable images as well as to meet many of the artists who created them.
- Exhibits typically are displayed in an appropriate museum or gallery venue for about three months.
- Substantial cash awards and other artistic recognition are presented to exhibiting artists at the Awards Banquet that concludes each Forum.
- Awards in the categories of military aircraft, general aviation, and space flight are presented by Aviation Week & Space Technology and published in a subsequent aviation art and photography issue.
- Other awards are presented by CAE Simuflite, Women in Aviation International, Boeing, Lockheed Martin, the ASAA and others.
- An illustrated program describing all of the art in the exhibit is available at each Forum.

Forums

- The ASAA's main function is educational: to help its members develop their professional skills as artists, researchers, and businesspersons.
- Week-long forums are held around the country – and occasionally in England and Canada – every year.
- Forum registration is open to all aviation artists and persons interested in supporting and learning more about aviation art.
- Forum workshops focus on developing artists' skills in the studio. Subjects include light and shadow, perspective, landscapes and cloudscapes, surface textures, aircraft structures and human anatomy.
- Whenever possible, artists are given opportunities to sketch and paint aircraft and aviation personnel at military installations and museums.
- When practical, the ASAA schedules an educational session or workshop with local students interested in art.

Potential Contributions to host venues

- The ASAA International juried exhibit will serve as a unique visitor attraction for venue host.
- ASAA artists have played and will continue to play a large role in making aerospace visually exciting, technically intriguing, and accessible to the general public in ways that no other medium can do. Aviation art is a viable resource for the aerospace industry and a source of inspiration for youngsters and young adults who might consider an aerospace career.
American Society of Aviation Artists

CALL FOR ENTRIES

2011 International Aerospace Art Exhibition

Starting Line by Russell Smith, ASAA

To be on display at:

THE

NAVAL AVIATION MUSEUM

Pensacola, Florida

May 1 - August 31, 2011

ASAA Forum Dates: May 9-14, 2011
American Society of Aviation Artists

CALL FOR ENTRIES

2011 International Aerospace Art Exhibition

Selected works will be the best submitted by artists from around the world. In addition to numerous ASAA and other exhibition awards, Aviation Week & Space Technology Magazine (AW&ST) will select the “Best of the Best” winner and winners in each of four categories: Commercial, Military, General Aviation and Space. Winners will appear in AW&ST’s December 2011 Photo and Aviation Art Issue. Valuable cash prizes will be awarded.

RULES FOR ARTIST ENTRANTS

Entry Deadline: Entries must be received by 11:59 p.m. U.S. Eastern Standard Time February 1, 2011.

Artists are responsible for the legal and ethical integrity of their artwork. An artwork may be rejected by jurors if, in the jurors’ opinions, the artwork appears to be derived from another’s art (including photography).

All participants warrant that their work will be their own creation and never plagiarize the work of others, nor infringe upon the copyrights of artists, photographers or other entities.

Slides are no longer accepted.

Accepted artwork submitted not exhibiting the quality indicated in the scanned digital image will be disqualified by the hanging committee.

Who May Enter: All artists are invited to submit entries for this juried exhibition. Only the artist creator may submit the artwork. Publishers, galleries, agents, and collectors may not submit artwork on behalf of artists. If the work is not currently in the artist’s possession, it will be the artist’s responsibility to insure availability and arrange for shipping of the work in time to meet deadlines.

Theme and Eligibility: This will be a special exhibition celebrating the 100th Anniversary of Naval Aviation. While we are not changing our normal open theme, entries related to Naval Aviation are encouraged for this special venue. All entries representing aerospace subjects will be judged equally based on their artistic merit.

Works appearing in prior ASAA exhibits are ineligible. Only original artwork will be accepted. Computer generated art is ineligible. Photographs, photo-offset lithographs, giclées, computer graphics, or other reproductions will not be accepted. True fine art prints are acceptable. This includes etchings, serigraphs, stone lithographs, and woodcuts, all of which are hand printed one at a time.

AWARDS

Artists are encouraged to paint for specific awards such as the
Capt. Duane Whitney Martin Award, and the
Women in Aviation Award.

Listed below are some of the awards anticipated for the exhibition. There may be others, so check the ASAA website www.asaa-avart.org for updates. If an ASAA artist entering the exhibition at the ASAA entry fee rate receives an ASAA Award and has not paid their dues, the dues amount will be deducted from the award amount.

James V. Roy, Jr. $1500 For the best artwork in the exhibition by an ASAA member.
Award of Distinction $1000 For the best artwork in the exhibition.
Merit Awards (2) $500 each.
Aviation Week & Space Technology Magazine Awards. To be considered for an Aviation Week & Space Technology magazine award, artwork must be identified in the following categories: Commercial Aviation, General Aviation, Military Aviation, or Space. Choose the desired category on the entry form for each artwork submitted.

Best of the Best $1000 For the best artwork in the exhibition.
1st place $500 for each category.
2nd place $250 for each category.
3rd place $100 for each category.

Captain Duane Whitney Martin $500. For themes that reflect events in Southeast Asia. (Previous winning artists are eligible)
Boeing Spirit of Flight $500
Women in Aviation $250. For the work that best depicts Women’s achievement in aviation.
Nixon Galloway Golden Age of Aviation $200. For work best depicting the Golden Age of Aviation.
Walter Jefferies Awards (2) $100 each.
Attendees’ Unjuried Exhibit by popular choice.
Best work created at the Forum.
Founder’s Awards Ribbons: Gold and Silver (2). For the best original art (no prints) in the unjuried exhibition.
ASAA Associates Award (Unjuried show): Ribbons (2). Only Associate members eligible.
**Starting Line** 26” X 56" Oil: Eddie Rickenbacker and his famous SPAD XIII, S’4523, at the airfield of Saints, France, circa August 1918. Most depictions of S’4523 show it in its late configuration – shortened exhaust stacks, red/white/blue (back to front) rudder, and patched bullet holes. However, in August 1918, when the 94th Aero Squadron was based at Saints, S’4523 carried the standard length exhaust, no bullet patches and the original blue/white/red French rudder. The title is a dual reference to the action on the flight line and Rickenbacker’s pre-war career as a race car driver.

**Russell Smith, ASAA**

An ASAA Artist Fellow, Russell’s WWI focused paintings are owned by many collectors around the world including several paintings on display in the Omaka AviationHeritage Center in New Zealand. Russell has been the recipient of several awards and honors, including, most notably, the “James V. Roy” Award in the 2007 ASAA Juried Exhibition.

**Russell Smith receives the 2010 James V. Roy Award from ASAA Founder Keith Ferris**
On the Way to China 32” X 44” Oil: Colonel Bill Bower, now 94, is one of the last surviving pilots of the 1942 Doolittle raid on Japan. The B-25 serial no. 40-2278 was named “Fickle Finger” and was the twelfth plane of sixteen in the staggered row packed on the deck of USS Hornet. Names weren’t painted on most of the planes due to the nature of the mission. According to Bower’s mission report, after hitting their targets at Yokohama, they strafed with .30 and .50 cal incendiary rounds, a Japanese weather boat and left it burning and sinking.

By the Dawns Early Light 24” X46” Oil: Three Nieuport 17s of the Lafayette Escadrille, piloted by Lts. Lufbery, Thaw and Hill, fly a morning patrol over the Western Front in 1916.
Welcome to the American Society of Aviation Artists 25th Anniversary Annual International Aerospace Art Exhibition. When Naval Aviation “took off” a century ago, the pioneers of the era could not have envisioned the longevity and importance of their efforts. So too, when our five ASAA founders organized the Society in 1986, they could not have imagined how the organization would grow and expand to include not only American aviation artists, but would instead spread to include the brotherhood of artists from around the globe. It is our distinct honor and privilege to join in the celebration of our Navy’s centennial celebration while at the same moment celebrating our own remarkable anniversary.

Over the past quarter century, artists of the ASAA have created works celebrating flight in all its incarnations. Twenty five annual exhibitions have hung in venues from California to Maryland, in aviation museums, fine art museums and in public spaces at BWI Airport, supporting the Society’s goals of enjoining artists to improve their craft, preserving our national heritage through art, educating the public about aerospace through art and encouraging artists, both aspiring and accomplished to produce the highest fidelity work. It is through our artists, associates, sponsors and friends that ASAA has prospered through twenty five years and it is through their dedication to the goals and aspirations of the Society that we will continue through the next quarter century.

We thank our hosts at the National Museum of Naval Aviation, our sustaining sponsors whose generosity has helped sustain ASAA, our artists, associates and volunteers of every talent who have helped produce this exhibition.

Please join us in celebrating two glorious milestones.

Michael O’Neal
President, ASAA
The American Society of Aviation Artists (ASAA) will hold its twenty-fifth annual ASAA Aerospace Art Forum in Pensacola, Florida, 9-14 May, 2011. The Society’s juried ASAA International Aerospace Art Exhibition will be displayed at the National Naval Aviation Museum (NNAM) in Pensacola, 1 May through 31 August, 2011.

The combined celebrations of the Centennial of Naval Aviation with ASAA’s Silver Jubilee promises to make for an exciting week. Along with the usual opportunities for academics, the Society will host a luncheon for the U.S. Navy Flight Demonstration Squadron Blue Angels. The following morning, forum attendees will also witness the team perform a practice airshow routine. ASAA past president and Jo Kotula Founder Chair holder John Clark will present an overview of the history of the Society. NNAM will host a “Meet the Artists” afternoon as ASAA members paint and sketch in the Museum; other forum events will include guest speakers from NNAM’s Flight Academy, a youth education program, and the New York Metropolitan Museum of Art.

This year’s juried art exhibition, open to entrants worldwide, features seventy-eight works by fifty-one different artists. In addition to awards hosted by ASAA and its sponsors, Aviation Week & Space Technology will again host their “Best of the Best” competition in conjunction with the ASAA show at Pensacola. Since 2000, Aviation Week has sponsored a cash prize program, as well as featuring winners & selected works in their year-end “Best of the Best” photography and art issue.

The American Society of Aviation Artists was formed in 1986 to bring together, in one professional body, artists who are acknowledged leaders in the field for the purpose of recognizing and promoting interest in aviation art as a fine art form. Artist members are selected by a group of their peers on the basis of their demonstrated abilities and experience. Membership currently numbers over 300 artists and associate members representing all corners of the United States and around the world. The Society’s goals are primarily educational in nature; new members accepted for the Scholarship Program have the opportunity to hone their skills under the tutelage of some of ASAA’s most seasoned artists.

For more information on the ASAA 25th International Aerospace Art Exhibition and Forum, contact:

For more information:
Nanette O’Neal, ASAA Executive Secretary
6 Nathan Drive
North Brunswick, NJ 08902
(732) 735-6631
Email asaacontact@asaa-avart.org
Website: www.asaa-avart.org

Gerald Asher, ASAA Public Relations
6837 North Park Dr.
North Richland Hills, TX 76182
(817) 581-0304
Email gmasher@netzero.net
A Silver/Centennial Year in Pensacola, Florida for the ASAA
May 9th through 14th 2011
by Nanette O’Neal

This year we have the privilege of holding the ASAA’s Silver Anniversary along with the Navy’s Centennial Celebration of Flight in Pensacola Florida. The National Museum of Naval Aviation (NMNA) is one of the world’s largest aviation museums. Located aboard Naval Air Station Pensacola, this historic treasure boasts more than 150 beautifully restored aircraft, hands-on exhibits and more than 4,000 artifacts representing Navy, Marine Corps and Coast Guard aviation. We can watch the awe-inspiring Blue Angels practice their air shows, take a ride in a motion-based or Top Gun Air Combat simulator, have fun with the ultimate seven story giant screen movie experience in the IMAX Theatre and dine in the Cubi Bar Café, an exhibit itself. There are also many sightseeing opportunities in the Pensacola area including shopping districts, entertainment and Pensacola Beach.

The ASAA Art Exhibition will be on display at the NMNA in time for the Centennial Symposium during the week of May 2nd. The museum will then continue to house the artwork the following week during our National Forum and for the next three months.

What makes this week even more special for ASAA forum attendees is the Director of NMNA, Capt. Bob Rasmussen is generously giving us unlimited access to the aircraft and museum facilities during the week of our stay. The number of aircraft is admirable, and we plan to take full advantage of the many various possibilities for drawing, painting and sketching. Opportunities to view the aircraft from ground or balcony level, indoors and out, and even flight line access opens up many exciting possibilities to spark new creativity in artists of all mediums. Because of this unique and exciting situation, we have scheduled ample time for drawing, sketching, painting and mentoring throughout the week.

The Week At a Glance:

Monday May 9th – Registration Day: Come and register at the Best Western/Blue Angel Inn beginning at noon. You can call the hotel directly at 850-477-7474. Make sure you use the ASAA name to get the discounted rate of $89.00 plus tax. Bring your unjuried work and relax in the Hospitality Suite to kick off our week-long “show and
tell”, mingling and sharing spirits and cheer.

**Tuesday May 10th – Meet and Greet:** We will be pleased to hear form Capt. Bob Rasmussen, the museum Director, and former Blue Angels pilot, as we learn a bit about the history of naval aviation. ASAA will host a luncheon for members of the Blue Angels flight and engineering crew, and then spend the remainder of the day touring the museum and viewing the art.

**Wednesday May 11th – Feel the Heat:** We’ll rise and shine early to watch the Blue Angels practice their air show, then ASAA founder’s chair, John Clark, will give a presentation called “Color in Art – Past and Present.” A few guest ASAA artist members will follow up with demonstrations on mixing color, showing their choices of paint and proportions to create their unique palettes. After lunch, we will continue to tour the museum, museum restoration facility and tour the hangars. We also have the opportunity to watch Navy pilots shoot simulated carrier landings at NAS Pensacola giving us a great chance to sketch and paint aircraft in motion. The evening group dinner will be at the Grand Marlin Restaurant in Pensacola Beach. The Grand Marlin comes highly recommended, as Bill and Sherry Atkinson’s daughter is the head pastry chef!

**Thursday, May 12th – Meet the Artists Day:** The morning will begin with a film on Naval Aviation from the museum archives, followed by a class by John Clark on Perspective, and a presentation about the history of the ASAA. The afternoon will be set aside for drawing, painting and mentoring, as well as a “Meet the Artists” event, sponsored by NMNA. Visitors of the museum will be encouraged to come and say hello while you paint on site. Feel free to show off your work in progress or walk them through the exhibition as their personal tour guide, if you’d like! Dinner will be on your own.

**Friday May 13th – Academics and Painting Continued:** We will be pleased to hear from a guest speaker and tour the Flight Academy, which is the Navy’s equivalent to Space Camp for teens 13-17 years of age. Joe Smith, ASAA member and Production Manager for Design at the Metropolitan Museum of Art in NYC, will give his presentation titled, "What I want to be When I Grow Up or 39 Years & 3000 Exhibitions.” After lunch, artists will be encouraged to continue with drawing, painting, and mentoring in and around the museum. A fun activity is scheduled for the evening to visit the Seville Quarter, a popular entertainment complex housing 7 themed rooms all under one roof. It was founded 40 year’s ago and is the home of the original Rosie O’Grady’s Goodtime Emporium. The Dueling Pianos Show will entertain us. (this event is paid on your own and is not included in the price of the registration).

**Saturday, May 14th – Youth Art Camp and Sightseeing Day:** The image critique will be held at the hotel after the morning briefing, and the Youth Art Camp will take place at the museum from 10am-noon. The remainder of the day is set for sightseeing on your own. Please remember to be back to the museum by 5:30 for cocktails and our Awards Banquet dinner with a special keynote speaker from the Navy.

**Celebrating the 25th of ASAA**

As this is such a special anniversary for the ASAA we plan to have many surprises during the week to commemorate the event. Your welcome bag will have a few extra items inside. And don’t be surprised if the morning briefings are filled with trivia, games, and other fun activities to help remember, honor and sustain the ASAA organization. (No one needs to lose his or her shoes this time!)

**ASAA 2011 FORUM RESOURCES**

http://www.mybaseguide.com/navy/pensacola-nas/

(NAS Pensacola homepage with Centennial Reference)

http://www.globalsecurity.org/military/facility/pensacola.htm

(Global Security info NAS Pensacola, details and links)

http://www.pafw.com/nas.htm

(Specific info relative to NAS Pensacola, aviation history, museum link)

http://www.navalaviationmuseum.org/gedoc/4d886e89-7885-4b54-9cb9-1fc0a4b17732/default.aspx
Robert L. Rasmussen

Guest Speaker

Robert L. Rasmussen was born May 26, 1930, in Sacramento, Calif. and grew up in the small farming community of Rio Vista. He got hooked on aviation thanks to the barges full of warbirds that parked in the river by his home during WWII. He had enough talent to win an art scholarship to a school in San Francisco, but he was more interested in the airplanes flying out of NAS Alameda across the bay from the school. He left art school, got the required college credits, joined the Navy, trained at Pensacola, and spent 30 years as a naval aviator. For three of those years he flew as a Blue Angel. He served two cruises in Vietnam as commander of Fighter Squadron 111 during “Rolling Thunder,” the round-the-clock bombing missions over North Vietnam. He was Chief of Staff for a navy carrier division, commanded an ammo ship, commanded the now-controversial Roosevelt Roads base in Puerto Rico, and headed the aviation assignment division of the Bureau of Naval Personnel. He retired as a Captain in 1983 with 650 carrier traps and 5,000 flight hours in his logbook.

Four years later, after serving as development director of the Naval Aviation Museum Foundation, he became director of the National Museum of Naval Aviation, a job he still holds. When you enter the museum you see a bronze sculpture that he designed depicting naval aviators from the five major wars of the 1900s. And you’ll see several of his watercolors hanging by the gift shop and in the art gallery. Most museum visitors don’t get to see the rest of Captain Rasmussen’s paintings, which line the hallways around his office, and which earned him the R. G. Smith Award for excellence in naval aviation art. But they do benefit from his philosophy that a museum can both honor its subject and still be a fun place to go. Kids are all smiles when they’re sitting in the open cockpit area working the controls of a Harrier or a Sea Cobra. An exhibit called “Home Front” depicts life at home during WWII. There’s an IMAX theatre and a combat simulator ride. Part of the floor of the museum is an exact replica, except for length, of the deck of the Light Carrier Cabot, complete with superstructure. And, of course, there’s the collection of aircraft, both inside and outside, up and down, including four Blue Angel A4F Skyhawks suspended in diamond formation from the ceiling. The museum is one of the star attractions on the Gulf Coast, and last year nearly one million people visited the museum.

Perspective has been a valuable tool for showing the illusion of depth in aviation art. My presentation will examine methods which make this visual impression possible.

A review of the basis for perspective construction will show how applying these principles contributes to the illusion of three-dimensional objects on a two-dimensional surface.

Viewing artwork by Raphael, Carpaccio, Brunelleschi, and Thomas Eakins will show how perspective contributed to the illusion of depth in their works.

Brunelleschi designed the Church of Lorenzo in 1425 and made certain perspective choices to express his “heavenly” vision. Eakins’ rowing paintings show how his use of perspective shed light on the creative process.

A quiz of sorts will ask the audience to find the horizon line in various scenes from nature so that each person will become familiar with the “clues” for finding ones “eye level” (horizon) in a series of photographs.

Practical examples of spatial relations from past ASAA workshops will be shown as a refresher. Specific examples of how perspective is applied in aviation art will be reviewed.
This Powerpoint presentation will suggest an array of perspective techniques available to the artist for expressive uses in aviation art.

**Color in Art Past and Present**
by John W. Clark, ASAA

In this presentation, the selection of colors used by artists past and present for their paintings will be explored.

The works of three prominent 19th Century painters will be examined and discussed with an emphasis on how they used color in their work.

Beginning with the rather limited palette of the Swiss painter Andres Zorn, we will see examples of his work and note the range of possibilities he achieved with a few colors.

Expanding on the number and variety of colors, we will look at paintings by Lawrence Alma-Tadema and William Bouguereau.

Finally, present-day ASAA artists Keith Ferris, Gil Cohen, Charles Thompson, Russell Smith, and Tom Kalina will comment on their choice of colors specific to their works.

Keith will speak on the utility of his three-color primary palette and how it “Made possible some very successful aviation paintings.”

Gil writes, “For most of my paintings I have found that my palette is somewhat more limited in range. That color decision is based on the setting, ambience and mood I am trying to convey.”

In explaining his color choices, Charles Thompson says, “Thirty years ago, when I first began to paint seriously, I did what most beginners do and bought as many tubes of color that were available in the store. If I was painting a red apple, I used a tube of red paint. If it was a sky, I used a tube of blue, and so on. But when it came to mixing colors in order to graduating or to shade them, I soon ran into trouble. Having a natural instinct to learn and understand the basic ‘logic’ behind any procedure in order to have something to fall back onto when things are not going smoothly, I began to search for an answer.”

Russell Smith notes, “Every time I walk into the art store I come away with several new colors to experiment with. Not all of those colors get used, however. Since most allied aircraft of World War 1 were painted in earth tones, my palette often contains a lot of neutrals.”

Commenting on how he approached his painting “I Will Glory in My Duty,” Tom Kalina says, “The thin underpainting is a triadic palette of primary colors: ultramarine blue, cadmium red and yellow ochre. In subsequent layers the palette was expanded to include alizarin crimson, Indian red, cadmium yellow, cadmium orange, video blue (a Vasari color similar in hue to cerulean blue), cobalt violet and viridian.”

After hearing from these ASAA artists, the different approaches each takes to express their individual artistic choices will become evident.

Although Tom and Gil will not be able to attend the Forum, examples of their work will be shown and a written narrative of their words and comments will be discussed. Color charts will be distributed which will show the specific hue of the color they have selected.

At the end of the presentation, Keith, Charles and Russell will “mix paint” to further illustrate their approaches and explain the principles involved in the process.

This will be an interesting session with the ultimate outcome being an insight into the creative process.

"What I want to be When I Grow Up or 39 Years & 3000 Exhibitions"
by Joseph Smith Jr.

When I was discharged from the Navy in 1971, jobs where hard to get, most businesses where not hiring veterans because of the Vietnam war and the stigmatism towards vet’s then.

I had joined the American Legion before my discharge from the Navy, at my Moms urging so that I could do some networking for a job. So I knew a few of the Legionnaires when I got out of the Navy.

One of them, George Gutowskie asked me if I was still looking for a job and if so would being a Guard in a Museum in NYC bother me? I said No! So he made arrangements for me to go for an interview. And so I went to this Museum I never heard of someplace in NYC where I had only been to see movies with my Mom. Some trip! At the interview I was told there was a hiring freeze but they would call me next week about the job. I got a call the next day and was asked if I could start tomorrow!

I spent my 1st year in the Met as a Guard and thought to myself : "Nice place to work till I figure out what I want to be when I grow up!"

Now 39 years later and I’m not really sure how many shows, I still haven’t figured out if I have grown up!

The lecture will cover shows, funny incidents, the many talented people who work behind the scenes who make the Museum function. The Museum is a small village of people and shops. From Directors to cleaning crews to Painting & Furniture restoration shops and more.

I am very fortunate to have worked so long in one place, I have been privileged to work for and with some pretty amazing Museum people. A few I am privileged to call my friends. At this stage of my life and Museum career there are only a few of us old timers still standing. So I will try and show a small slice of our lives at the Met and hope you enjoy it.
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For hundreds of years, the arts have relied upon the partnership and largesse of individual, government, and corporate sponsors for the means to make artists’ works available for all to see and enjoy. This is especially true for aviation art, which links the experiences and knowledge of aviators and technical specialists with the public at large. Without sponsor support, aviation artists would not have been able to excite and inform industry and the general public to the extent that they have over the past century.

In World War II, aviation art helped focus our national purpose and portrayed historic events happening far away. During the Cold War and the Space Race, aerospace art explained new technology and inspired excitement and visionary thinking to the public at large, especially students. As commercial aviation grew to an international industry, aviation art helped introduce this new transportation medium as a safe and friendly way to travel.

Sponsorship benefits the general public and professional community

**Education.** Aviation art documents historical events and technological achievements for all to appreciate, now and in the future. Aviation art also helps to explain the complexities of how technology functions and the complex interactions of natural and industrial processes.

**Participation.** Aviation art translates the complex and the obscure into a language that the general public can understand and relate to. This bridge of images allows the many to share the experiences and emotions of the few who have “been there, done that.”

**Inspiration.** The visions and excitement portrayed by aviation art have inspired many to look more closely at aerospace as a career or a pastime. Excitement about aerospace leads to a better appreciation of the vital need for better education in math, science, and technology.

The Founders of the ASAA understood the important contributions that aviation artists could offer to society when they established the fundamental guiding principles of the organization:

* Strive for artistic quality and authenticity in aviation and aerospace art
* Enlighten the public on the importance of documenting aviation, aerospace history, and current events through art

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To become a sustaining sponsor, contact:

Kristin Hill, ASAA
1782 Colonial Manor Drive
Lancaster, PA 17603
717-394-9419
Kristin@KristinHillArtist.com

For more information about the ASAA and to see examples of ASAA artists’ works, visit:

[http://asaa-avart.org](http://asaa-avart.org)
American Society of Aviation Artists

ATTN: Nanette O’Neal
Executive Secretary
6 Nathan Drive
North Brunswick, NJ 89020
email: ASAAcontact@asaa-avart.org

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