1812
STAR SPANGLED NATION
Commemorating the Bicentennial of the War of 1812

AN ART EXHIBITION BY MEMBERS OF THE AMERICAN SOCIETY OF MARINE ARTISTS
The war that launched two good neighbors.

Canada and the United states developed a solid identity apart from the United Kingdom as a result of that thirty-two month bloody conflict and both countries have enjoyed a mutually beneficial 200-year friendship since then.

This exhibition pictures the conflict through the eyes of members of the American Society of Marine Artists, the nation’s oldest and largest marine art educational organization. A companion video documentary using hundreds of works by ASMA members as well as art from over sixty museums and organizations in the United States, Canada, England and France including museums of the U.S. Navy, Marine Corps and Coast Guard can be found at: www.naval-war-of-1812-illustrated.org

We hope that through this artwork visitors will gain a greater understanding of how those long ago sacrifices have enriched our modern world.

- Michael Killelea, Signature Member, ASMA Secretary and Chairman of the Regional Exhibition Committee, September 2013

Participating ASMA artists

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An art exhibition of work by members of
the American Society of Marine Artists

On display at the

Buffalo History Museum, Sept. 2013
Detroit Public Library, Jan. 2014
Lake Champlain Maritime Museum, July 2014
Star Spangled Flag House, Baltimore, Oct. 2014

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The Three Theaters in the War of 1812

The thirty-two month war was fought in three theaters: The Blue Water of the oceans; the Lakes along the northern border with Canada; and the Brown Water of the bays, estuaries, sounds and rivers of the Eastern United States.

**BLUE WATER:** The opening weeks of the naval war went well for the Americans, with the *U.S. Revenue Cutter Jefferson* capturing the first British ship of the war, the *Brig Patriot*. Then near disaster was avoided when the *U.S. Frigate Constitution* narrowly missed capture in the “Great Escape” but went on to best the *H.M. Frigate Guerriere*. Soon there was a string of five such victories, including the *U.S. Frigate Constitution* vs. the *H.M. Frigate Java* and the *U.S. Sloop-of War Wasp* vs. the *H.M. Brig Frolic*. This was very sobering to the British and led George Canning, Former Treasurer of the Royal Navy and Foreign Secretary to proclaim to Parliament “the sacred spell of the invincibility of the British Navy was broken.”

As the British blockade took effect, naval activity lessened but blockade runners continued to slip out and cause damage, examples being the *U.S. Frigate President* harassing the home waters of the British Isles in the summer of 1813 and the *U.S. Constitution* taking on and capturing the *H.M. 6th Rate Cyane* and *H.M. 6th Rate Levant* off the coast of North Africa. And dozens of American privateers, including the *Lynx* and *Chasseur* under the colorful Thomas Boyle, continued to be active throughout the war, taking an estimated 1,800 merchantmen (1,300 net out those recaptured) compared to 250 taken by American Navy ships.

**WAR ON THE LAKES:** The British controlled the Great Lakes along the northern border when the war opened, making it difficult for the Americans to successfully invade and take British North America (Canada). Both parties made great efforts to build ships to take control of this vital waterway. Lake Ontario saw much ship building and posturing but little real action while frenetic activity on Lake Erie led to the decisive victory by Commodore Perry in September 1813, effectively leading to the defeat of the British army and death of Tecumseh, the great Native
American chief, thus ending the threat to the American Northwest and severing the link between the British and Native Americans.

Another important battle occurred a year later when Navy Commandant Thomas Macdonough defeated the British fleet on Lake Champlain and thereby frustrated the attack of a large, seasoned British army down the Hudson to New York that would have severed New England from the rest of the country. It also facilitated negotiations that began in Ghent, Belgium to end the war and resulted in the Treaty of Ghent signed December 24, 1814.

**WAR ON BROWN WATER:** Where they could, the British took and held territory – a prime example was the eastern half of the Maine coast. Elsewhere up and down the American coast the focus was on the blockade. But as the war progressed and the Americans burned the British town of York (present day Toronto) in the dead of winter, the British decided to give the Americans a taste of their own medicine. The British bombarded Havre de Grace, MD in 1813, burned a fleet of American ships in Essex, CT in 1814 and later that year burned the public buildings of Washington, D.C. and mounted a massive but unsuccessful attack on Baltimore during which they bombarded Fort McHenry, which occasioned the penning of the lyrics the **Star Spangled Banner.** The final major battle was the lop-sided American victory at New Orleans that, unknown to the combatants, occurred after the Treaty of Ghent had been signed. But the victory led to the widespread belief among Americans thereafter that they had won the “Second War of Independence.”
Duty Roster on the U.S.S. Constitution
Richard Boyer, ASMA, Oil on Linen, 20” x 30”
Blue Water Theater: Contemporary Scene

U.S. Revenue Cutter Jefferson Overtakes British Brig Patriot
Steven W. Lush, ASMA, Watercolor, 23” x 29”
Blue Water Theater: Atlantic Ocean, June 1812
Into the Night
Tom Nielsen, ASMA, Oil on Panel, 20” x 36”
Blue Water Theater: Western Atlantic Ocean, July 16, 1812

U.S. Frigate Constitution Escaping the British Squadron
James B. Consor, ASMA, oil on canvas, 24” x 30”
Blue Water Theater: Western Atlantic, July 16, 1812
U.S. Frigate Constitution Meets H.M. Frigate Guerriere
Robert C. Sticker, Deceased ASMA Fellow, Oil on Panel, 28” x 38”
Blue Water Theater: Western Atlantic, south of Halifax, Nova Scotia, August 19, 1812

U.S. Sloop-of-War Wasp vs. H. M. Brig Frolic
Richard Allison, Oil on Linen, 18” x 24”
Blue Water Theater: North of Bermuda, October 18, 1812
**Gun Deck Aft**
Robert C. Sticker, Deceased ASMA Fellow, Oil on Panel, 13” x 28”
Blue Water Theater: Gun deck action at sea

**Topmast Lynx Privateer**
Linda Norton, ASMA, Watercolor, 20” x 24”
Blue Water Theater: Active in Atlantic Waters.
U.S. Frigate Constitution vs. H.M. Frigate Java
Patrick O’Brien, ASMA, Oil on Canvas, 24” x 36”
Blue Water Theater: Off the coast of Brazil, December 29, 1812

Early 19th Century Connecticut Cargo Schooner
Victor Mays, ASMA Fellow, Watercolor, 5.5” x 8.5”
Blue Water Theater: New England Coastal Waters
U.S. Frigate President in Search of Prey Off Cape North, Norway
Charles Raskob Robinson, ASMA Fellow, Oil on Canvas, 14” x 21”
Blue Water Theater: High Latitudes of the North Atlantic, Summer of 1813

Boyle’s Proclamation
Michael Killelea, ASMA, Watercolor, 22” x 15”
Blue Water Theater: Waters off the British Isles, August 1814
U.S. Frigate Constitution vs. H.M. 6th Rates Cyane and Levant
Patrick O’Brien, ASMA, Oil on Canvas, 22” x 30”
Blue Water Theater: Eastern Atlantic off Madiera Island, February 20, 1815

Second Salvo
Robert C. Sticker, Deceased ASMA Fellow, Oil on Panel, 18” x 24”
Blue Water Theater: Gun deck action at sea
**U.S. Frigate Constitution at Sea**  
John Stobart, ASMA Fellow Emeritus, Oil on Canvas, 30” x 40”  
**Blue Water Theater: Open Atlantic**

**Naval Base at Black Rock, 1812**  
Peter J. Rindlisbacher, Oil on Canvas, 18” x 24”  
**Lakes Theater: Eastern end of Lake Erie near Buffalo, NY**
U.S. Brig Oneida Off Fort Niagara, 1813
Robert Averill, Deceased ASMA, Oil on Canvas, 22” x 30”
Lakes Theater: Lake Ontario

Oliver Hazard Perry
Patrick O’Brien
ASMA
Oil on Canvas, 12” x 12”
Lakes Theater:
Lake Erie, 1813
Perry Breaks the Line
Peter J. Rindlisbacher, Oil on Canvas, 12.5” x 17”
Lakes Theater: Western Lake Erie off Put-In-Bay, September 10, 1813

U.S. Row Galley
Allen under Sail on Lake Champlain
Len Tantillo
ASMA Fellow
Oil on Canvas, 10” x 12”
Lakes Theater:
Lake Champlain,
September 1814
Bombardment of Havre de Grace, Maryland
James Iams, ASMA, Watercolor, 10.5” x 22.5”
Brown Water Theater: Northern Chesapeake Bay, Bombardment of Havre de Grace, MD, May 3, 1813

Departure, 9:45 PM, April 7, 1814
Victor Mays, ASMA Fellow Emeritus, Watercolor, 10 1/2” x 16”
Brown Water Theater: British raiding party departs Long Island Sound for the Town of Essex, CT.
H.M. Bombship Volcano, Bombarding Fort McHenry
James Iams, ASMA, Watercolor, 10.5” x 22.5”
Brown Water Theater: Bombardment of Fort McHenry, Baltimore, MD
September 13 – 14, 1814

The Defense of Battery Babcock
Peter Egeli, ASMA Fellow, Oil on Canvas, 10 3/4” x 21 1/2”
Brown Water Theater: Bombardment of Fort McHenry, Baltimore, MD
September 13-14, 1814
The Buffalo History Museum resides in the only permanent building erected for the Pan-American Exposition, Buffalo’s international fair which was attended by 8,000,000 people in 1901. The museum served as the New York State Pavilion during the tremendously successful event. The building, designed by George Cary, was designated a National Historic Landmark in 1987. Today, the building holds nine exhibits, four of which are new installs; a Research Library, whose inventory includes 20,000 books, 200,000 photographs and 2,000 manuscript collections; and, a uniquely Buffalo gift shop. The museum also serves as a community center that hosts diverse historic programming and special events.
The Detroit Public Library provides the opportunity to change your life through open and equitable access to quality services, programming and technologies. We take the time to build the resumes of children and others by enhancing their literary, educational and interactive experiences. We help to change, enhance, and empower others. However, at our core, we simply provide hope for one to better him/herself and the necessary tools to capitalize on it. Our desire is to be recognized as a strong, relevant, sustainable and exciting library system for Detroit, as we truly believe, “it takes a strong public to build a strong library”.
The Connecticut River Museum is located in an 1878 Steamboat Dock and Warehouse on the Connecticut River in Essex, CT. The Museum offers three floors of changing and permanent exhibits that explore 410 miles of history on and along the River and its Valley. The Museum offers educational programming for all ages both in the museum and on the water with seasonal on-water education. The Museum also houses the Thomas A. Steven Research Library, a small library and archives dedicated to regional and maritime history.
A museum with a difference, Lake Champlain Maritime Museum brings underwater discoveries and lake history to the public in exciting and imaginative ways. Fourteen exhibit buildings showcase life on and around Lake Champlain, encouraging stewardship of cultural and natural resources. Museum visitors step aboard 1776 gunboat replica Philadelphia II, while 1862 canal schooner Lois McClure travels to regional ports of call as a floating ambassador. LCMM’s fieldwork, research, exhibits and collections document over 300 historic shipwrecks, and sites including Macdonough’s 1814 shipyard at Vergennes, the Battle of Plattsburgh site, and the final resting place of vessels from the lake’s War of 1812 fleet in the Poultney River.
The Star-Spangled Banner Flag House is a centuries old institution. Built in 1793, the Flag House was the home of Mary Young Pickersgill, the woman who created the Star-Spangled Banner. The Star-Spangled Banner was the flag that inspired Francis Scott Key to pen the lyrics to the American national anthem after the Battle of Baltimore in 1814. Today, Mary’s Federal period house and accompanying museum (complete with a life sized glass window displaying the flag’s amazing 30 X 42 ft.) are open to the public. The Flag House is a Baltimore icon that no visitor will soon forget.
The American Society of Marine Artists (ASMA) was founded in 1978 by a small group of professional artists who shared a love for all things maritime. Through the years, ASMA has grown to an international society of hundreds of members---artists and non-artists---dedicated to the advancement and appreciation of marine art. ASMA is a non-profit, tax-exempt organization dedicated to fulfilling an informational and educational role.

ASMA mounts national juried exhibitions of member’s work in prestigious institutions and museums throughout the country. Our members’ work is widely admired for its intrinsic beauty and for the technical mastery of its demanding marine subjects. In addition to national exhibitions, juried exhibitions display members’ work in various regional locations throughout the country. The 1812 - Star Spangled Nation is the Society’s first themed exhibition.
A collection of artwork dedicated to the memory of those whose service in the War of 1812 helped develop the United States and Canada into independent nations among the world community.