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COMMAND OF THE SEA

Highlights from the
U.S. Naval Academy Museum,
U.S. Navy Art Collection, and the
U.S. Naval War College Museum



41° 30'

Newport Art Museum
June 6-August 12, 2007
76 Bellevue Avenue
Newport, Rhode Island



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Highlights from the
U.S. Naval Academy Museum,
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Newport Art Museum



COMMAND OF THE SEA

Catalogue of an Exhibition of American Naval Art
from the U.S. Naval Academy Museum, the
U.S. Navy Art Collection and the U.S. Naval War
College Museum displayed at the Newport Art Museum,
Newport, Rhode Island, 6 June – 12 August 2007.

by

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The Naval War College Museum

Newport, Rhode Island

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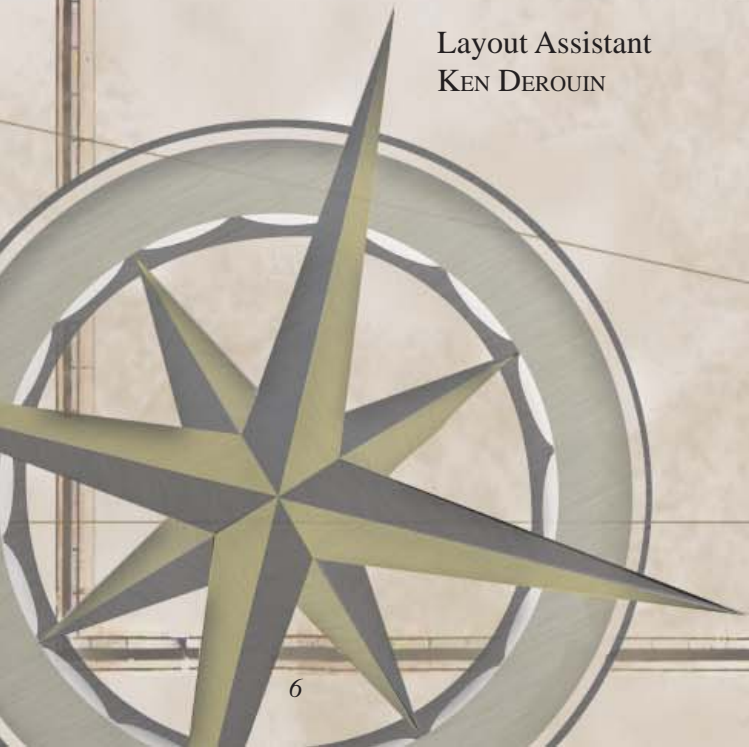


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Introduction

Naval Art, as a genre, has received relatively little attention from art historians and scholars, yet navies and armies have been major patrons that have commissioned paintings and sculpture over the centuries. Such commissions have continued into the present and more recently air forces and coast guards have also joined their ranks to commission a wide range of artwork.

Among the most famous of all works of naval art is the third century BC Greek sculpture that once graced a memorial to a naval victory, the 'Winged Victory of Samothrace' now displayed at the Louvre in Paris. Although rarely recognized as a genre, Naval Art is best known through the individual works of the world's most famous naval painters, a group that includes Claude-Joseph Vernet (1714–1789) in France, Claus Bergen (1885–1964) in Germany, the father and son team of Dutch artists who came to work in England, Willem van de Velde the Elder (1611–1693) and the Willem van de Velde the Younger (1633–1707), and the British artists Dominic Serres (1719–1793), J. M. W. Turner (1775–1851), and W. L. Wyllie (1851–1931).

In the literature on the subject, art historians have identified the broader subject of Marine Painting as a separate field for less than a century, only since a pioneer analysis of Dutch maritime art appeared in German in 1911. Before the publication of that influential work, Marine Painting was considered, like the cityscape, a subcategory of landscape painting. Painting, as a subcategory of Naval Art within the

broader subject of Marine Art, can be divided into several themes that parallel wider approaches in art history. These include historical painting to commemorate, to document, and to interpret events, both past and present; portraiture of celebrities, including admirals, heroes, and more recently representative types of people doing typical naval activities as well as portraits of famous ships and naval commands afloat; illustration to complement written materials about the Navy; and advertising art used for recruiting and other purposes.

This exhibition of American Naval Art is a selection that shows representative examples of all the themes described above. Selected from the three most important depositories of naval art within the U.S. Navy, this exhibition at the Newport Art Museum is a unique occasion that allows the public to see in one exhibit, unusual examples of naval art that are normally found only separately at several naval commands: The U.S. Naval Academy at Annapolis, Maryland, The Navy Art Collection at the Naval Historical Center in Washington, D.C., and the U.S. Naval War College Museum in Newport, Rhode Island. Since October 2006, the Museums Division of the Naval Historical Center has coordinated the activities of all museums within the Navy and has helped to facilitate this exhibition that the U.S. Naval War College has cosponsored with the Newport Art Museum on the occasion of the 50th anniversary of the graduation in June 1957 of the first class of mid-career officers from foreign navies who attended the College's senior international course, the Naval Command College, an event that coincides with "Tall Ships Rhode Island 2007," an international celebration of sail training ships and youth training programs, culminating in an extensive maritime festival, spreading across Newport Harbor between 27 June to 1 July 2007.

Among the collections represented in this exhibit, the oldest is that of the U.S. Naval Academy, which originated with the Naval School Lyceum, founded in 1845. Today, the Naval Academy Art Collection at the U.S. Naval Academy in Annapolis, Maryland, contains more than 1,200 paintings and pieces of sculpture representing the work of many notable artists. When the Brooklyn Naval Lyceum and the Boston Naval Library and Institute were disbanded in 1888 and 1921 respectively, their accessions were donated to the Naval Academy and formed the nucleus of the present Museum Art Collection.

The U.S. Navy Art Collection at the Naval Historical Center in the Washington Navy Yard in Washington, D.C., traces its origins to the U.S. Navy's Combat Art Program, which began in 1941. In 1986, the Navy's Chief of Information transferred this collection to the Naval Historical Center, which in its turn had developed from the Office of Naval Records, established in 1883, and the Navy Department Library, established in 1800. Today, the U.S. Navy Art Collection has more than 15,000 paintings, prints, drawings, and sculpture. It contains depictions of naval ships, personnel, and action from all eras of U.S. naval history. Thanks to the works created under the Combat Art Program, the eras of World War II, the Korean War, the Vietnam War, and the First Gulf War are particularly well represented.

The Naval War College, established in 1884 at Newport to provide the highest level of professional military education in the U.S. Navy, continues in the role today, carrying out the vision of its founder, Rear Admiral Stephen B. Luce, for the College to be "a place of original research on all questions relating to war and to statesmanship connected with war, or the prevention of war." The College's art

collection began in 1900, when the College raised a subscription of \$1,000 to commission a formal portrait of its founder. Over the past century, the collection has grown through the acquisition of numerous additional portraits. The collection widened further with the establishment of the Naval War College Museum in 1954, which was expanded in 1978 to occupy Founder's Hall where it today maintains exhibits on the history of the Naval War College since 1884, the history of naval activities in the Narragansett Bay region from the colonial period onward, and the general history of the art and science of naval warfare since ancient times.

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Attack on Tripoli, 3 August 1804

Michele Felice Cornè (1752–1845)

Oil on Canvas, 40 inches by 72 inches

This painting is among the most important works of art and the single most valuable painting in the Naval Academy Museum's collection.

Michele Felice Cornè was born on the island of Elba off the Italian peninsula in 1752. By the time of the Wars of the French Revolution, Cornè was living in Naples, where he had been serving in the Neapolitan Army. As Naples became caught up in the rivalries of war in 1799, Cornè took passage in the ship *Mount Vernon*, commanded by Elias Hasket Derby, Jr., of Salem, Massachusetts. Eventually arriving in Salem in July 1800, Cornè began his artistic career by doing decorative painting in Salem, Boston, and Providence.

When President Thomas Jefferson was looking for a naval leader who could successfully end the war that Pasha Yussif Karamanli of Tripoli had begun on American ships in the Mediterranean, Jefferson chose Commodore Edward Preble, U.S. Navy (1761–1807) to command the U.S. Mediterranean Squadron. After initial negotiations proved fruitless, Preble instituted a blockade of Tripoli as a basis for a future attack on the fortified city. The opportunity arose on 3 August, as shown in Cornè's painting.

The panoramic scene shows the U.S. Mediterranean Squadron under Preble's command as it entered Tripoli harbor. In the foreground (left to right), the line of American ships consists of U.S. schooner *Enterprise*, commanded by Lieutenant James Lawrence; U.S. schooner *Nautilus*, Lieutenant George W. Reed; U.S. brig *Argus*, Master Commandant Isaac Hull; U.S. brig *Syren*, Master Commandant Charles Stewart; U.S. schooner *Vixen*, Master Commandant John Smith; bow of U.S. bomb vessel no. 1, Lieutenant John Dent; U.S. frigate *Constitution*, Commodore Edward Preble; U.S. bombard no 2, Lieutenant Thomas Robinson, Jr.; and U.S. gunboat no. 3, Lieutenant Joshua Blake. The mid-ground of the painting shows a line of enemy vessels with U.S. gunboats. After several subsequent actions, Tripoli acquiesced and signed a peace treaty.

On Preble's return to the United States in 1805, Americans hailed him a national hero and Congress voted the award of a special gold medal. To meet the needs of this medal, Preble commissioned Cornè to make sketches of the attack to be used on the obverse of the medal and also commissioned to make this large painting. Under Preble's personal guidance and using official documents, Cornè successfully carried out this work. On 1 December 1805, Preble presented the painting to Secretary of the Navy Robert Smith. It remained in the Secretary of the Navy's Office until it was transferred to the Naval Academy in 1869.

The seventy-year-old Cornè left Salem and moved to Newport, Rhode Island, in 1822, where he lived nearby at the corner of Cornè and Mill Streets. He died in Newport on 10 July 1845. This painting was previously exhibited here in 1934.

U.S. Naval Academy Museum



Oil on Canvas, 40 inches by 72 inches

Boston Harbor from Constitution Wharf

Robert Salmon (1775–after 1845)

Oil on Canvas, 26¾ inches by 40¾ inches

This view of Boston harbor, celebrating America's rise as a maritime nation, is one of the best known works of the English-born artist Robert Salmon, who influenced many mid-nineteenth-century American maritime artists, including Fitz Henry Lane. It is the most famous and most widely traveled item in the collection of the U.S. Naval Academy Museum. An image of it was used as the dust jacket for John Wilmerding's pioneer study *A History of American Marine Painting* (1968).

Robert Salmon was born in Whitehaven, Cumberland, England, in October or November 1775, the son of a jeweler of Scottish origin. Probably self-taught in art, his work shows the influence of the Anglo-Dutch tradition, particularly the work of

John Clevely the Elder (1712–1777). He spent his early years painting around the ports of Liverpool, England, and Greenock, Scotland. In 1828, he moved to Boston, Massachusetts, where he spent fourteen years and became the preeminent maritime painter in that area. During his career, Salmon painted more than a thousand works, of which at least four hundred were painted of the Boston area. His production slowed by 1840, perhaps from failing eyesight. He left Boston in 1842, but details of life after that point are not known.

In an entry dated 20 May 1833, Salmon recorded this painting in his catalogue of his own completed work as number 789, *View of Charlestown*, painted in 31 days on a \$150 commission from Mr. John Perkins Cushing (1787–1862), a prominent figure in Boston's China trade. Within a year the work was transferred to his cousin, Robert Bennet Forbes (1804–1849), another Bostonian in the China trade. In 1842, Forbes became one of the founding members, and the first life member of the Boston Naval Library and Institute, one of the pioneer organizations in the development of American professional naval education and a forerunner of the U.S. Naval Institute. In 1842, Forbes donated the work to Boston Naval Library, where it remained until the organization was disbanded in 1921, when Assistant Secretary of the Navy Franklin D. Roosevelt urged that the Institute's collections be donated to the U.S. Naval Academy.

Salmon used some artistic license in painting this work. The large obelisk shown on to the left is the Bunker Hill Monument, commemorating the battle fought on 17 June 1775. The monument was not begun until 1827 and not completed, as shown here, until 1842. The large three-masted ship shown in the painting is often assumed to be USS *Constitution* and it may be that Salmon intended to depict her. Salmon would not have been able to paint her under sail, as she had been in ordinary with her hull roofed over since 1828. In 1830, the Navy was planning to scrap her, when Oliver Wendell Holmes wrote his famous poem about "Old Ironsides," which renewed public interest in the vessel and led to completion of her repairs in 1835. The vessel shown here is pierced for 13 guns on the gun deck, while USS *Constitution* is actually pierced for 15 guns.

U.S. Naval Academy Museum





BOSTON HARBOR FROM CONSTITUTION WHARF
BY J. M. W. TURNER
1845
REPRODUCED BY THE NATIONAL MARITIME MUSEUM

Oil on Canvas, 26³/₄ inches by 40³/₄ inches

Home from a Cruise

Norman Rockwell (1894–1978)

Oil on Canvas, 28 inches by 28 inches

The preeminent American illustrator of the mid-twentieth century, Norman Rockwell is most famous for the 322 cover illustrations that he painted for the *Saturday Evening Post* between 1916 and 1963. During World War I, Rockwell served briefly in the U.S. Navy in 1918 and was assigned to the Charleston Navy Yard, Charleston, South Carolina. Five years after he left the service, the U.S. Navy Department commissioned Rockwell to paint this piece in the summer of 1923 for a U.S. Navy Christmas calendar for the year 1924.

Born in a New York City brownstone house in 1894, Norman Rockwell enrolled in his first art classes in 1908 at the age of fourteen at the New York School of Art (formerly the Chase School of Art). Two

years later, he left high school to study art at the National Academy of Design, but transferred to the Art Students League, where he studied with Thomas Fogarty, who prepared him for doing commercial commissions, and with George Bridgman, who taught him the technical skills he used throughout his artistic career.

Rockwell quickly became successful as an illustrator. He got his first commercial commission before he was sixteen years old: a set of four Christmas cards. While still a teenager, he became art director of *Boy's Life*, the magazine of the Boy Scouts of America. Then in 1916, at the age of twenty-two, he began his forty-seven-year career as a cover illustrator for the *Saturday Evening Post*.

The scene that Rockwell depicted in this painting is one that captures the essence of a sailor's experience throughout history: a young man coming home to tell of his adventures at sea. In this case, the ship model and seashell on the shelf in the background suggest that the listeners may be old sailors themselves, listening with fascination as they linked their own memories with the sailor's new sea stories.

The man who posed as the sailor in this painting was a sailor named Bonney M. Powell, who twenty-five years later in 1949 became a commander in the Navy Department. The older men in the painting have similarities with figures that Rockwell used in later paintings, notably his *Outward Bound*, an illustration painted for the *Ladies Home Journal* in 1927, and another work, *The Lighthouse Keeper's Daughter*. Another thematically related image is the *Saturday Evening Post* cover for 18 January 1919 of two sailors in their blue uniforms, entitled *Reminiscing*.

U.S. Naval Academy Museum





Oil on Canvas, 28 inches by 28 inches

Forcing the Hudson River Passage, 9 October 1776

Dominic Serres (1719–1793)

Oil on Canvas, 28 inches by 45 inches

The French-born artist Dominic Serres was brought to England as an officer prisoner of war during the War of Austrian Succession (1739–1748) and stayed on to become the dominant maritime artist in Great Britain and the most sought-after artist to record British naval actions in the Seven Years' War and the War of the American Revolution. He was a founding member of the Royal Academy in London and the official Marine Painter to King George III.

Born in October 1719 at Auch, Gascony, to a family of wealthy landlords, Serres' family had intended him to take holy orders and he is reputed to have studied at the English Benedictine School at Douai. Rejecting that career option, the young man crossed over the nearby border between Gascony and Spain

and became a seaman. Successful in this profession, he rose to command a merchant ship by the age of twenty-five. In the late 1740s, he was sailing on a voyage to Havana, when a British frigate captured his ship. Taken to England, he was imprisoned at the Marshalsea prison in Southwark, London. After his release, he first set up house, studio, and shop with his English wife in one of the derelict wooden buildings on London Bridge. Failing to make a living with his painting at first, he returned to sea briefly as master of a merchant vessel for a voyage to Cuba. Returning to London, he devoted himself to his art and became closely associated with other artists of his time. Serres got his first breakthrough when Richard Short, a purser in the Royal Navy, commissioned Serres in 1760 to make paintings from drawings that Short had made on the spot during the capture of Quebec in 1759. Earning praise for the technical accuracy of his naval battle scenes, Serres soon found a number of other famous naval officers giving him commissions to record their own battle actions, including Captain The Hon. Augustus Keppel (1725–1786), Captain the Hon. Samuel Barrington (1729–1800), Captain the Hon. Augustus Hervey (1724–1779), Admiral of the Fleet Lord Edward Hawke (1705–1781), Admiral Sir Edward Hughes (1720–1794) and Admiral George Brydges, Lord Rodney (1719–1792).

This view shows the small squadron under Captain Hyde Parker, Jr. (1739–1807), forcing their way through a line of *chevaux-de-frise*, wooden underwater obstacles that American forces had placed in the river between Fort Washington and Fort Lee near the present site of the George Washington Bridge. This painting was commissioned by Captain Sir Andrew Snape Hamond (1738–1828), who commanded the 44-gun frigate HMS *Roebuck*, shown as the middle vessel among the three large ships in this painting. Other versions of this painting were also produced for Captain Parker, who commanded the 44-gun HMS *Phoenix* to the left, and for Captain Cornthwaite Ommanney (d. 1801), who commanded the 28-gun HMS *Tartar* to the right. Other aspects of the operation were painted for Captain Sir James Wallace (1731–1803), who commanded HMS *Rose* during this operation in which British forces successfully took New York City.

U.S. Naval Academy Museum



Painted by the artist in 1845
The artist's name is written on the back of the painting
The artist's name is written on the back of the painting
The artist's name is written on the back of the painting

Oil on Canvas, 28 inches by 45 inches

Commodore Abraham Whipple, Continental Navy

Edward Savage (1761–1817)

Oil on Canvas, 78 inches by 53 inches

Edward Savage was one of the talented self-taught portraitists of the new American Republic, being both a painter and an engraver. He is additionally remembered for being one of the first proprietors of a museum and picture gallery in the United States.

Born in central Massachusetts at Princeton on the south face of Wachusett Mountain in 1761, Edward Savage's first commissions were to paint copies of portraits by John Singleton Copley. This naively painted portrait was among the very first of Savage's major works, painted in 1786 based on sketches made of Whipple on 9 May 1780 during the Charleston Campaign. In 1789, Savage began the studies that resulted in his most famous portrait, that of George Washington and his family. He

interrupted work on this in 1791 to go to London, where he had contact with the American historical painter Benjamin West (1738–1820). Returning to America in 1794, Savage displayed much more maturity in his technique and style. In 1795, he completed his *Washington Family*, one of the most ambitious group portraits undertaken by an American artist in the Federal period. Savage first opened his Columbian Gallery in Philadelphia in 1795, which the *Gazette of the United States* described as “a large collection of ancient and modern Paintings and Prints.” Moving to New York, the Gallery was opened there in 1801, then in Boston in 1810–1817. Savage died at his farm near Princeton, Massachusetts, in 1817. This portrait was purchased by the Hon. John Nicholas Brown (1900–1979), former Secretary of the Navy for Air, who donated it to the Naval Academy Museum in 1949.

Abraham Whipple was born on 26 September 1733 near Providence, Rhode Island. As a young man he first went to sea and rose to be a ship master in the trade between Rhode Island and the West Indies with the shipping firm operated by the Brown family of Providence. During the French and Indian War, he commanded the privateer *Game Cock*, capturing twenty-three prizes. On 10 June 1772, he earned fame for the key role he played in the attack on the British revenue cutter *Gaspee* near Warwick, Rhode Island. Three years later, on 15 June 1775, The Rhode Island General Assembly appointed him Commodore of the Rhode Island State Navy, the

first of the state navies authorized by Congress. In this role, he attacked and captured the tender of HMS *Rose*, then took the Rhode Island State sloop *Katy* to Bermuda to obtain gunpowder and then delivered her to Philadelphia, where she became the Continental sloop *Providence*. Commissioned in the newly established Continental Navy on 22 December 1775, he commanded the 24-gun frigate *Columbus*, which participated in the raid on the Bahamas in March 1776. In 1778, he commanded the 28-gun *Providence* on a voyage to deliver dispatches to France and returned with munitions. He then commanded a squadron of three vessels operating off Newfoundland, Bermuda, and finally Charleston, where he participated in the four-month defense of that city. Captured by the British at the surrender of Charleston, he was made a prisoner of war and then paroled. He returned to Rhode Island, where he remained until 1788, when he migrated to the West to be one of the first settlers of Marietta, Ohio.

U.S. Naval Academy Museum



Oil on Canvas, 78 inches by 53 inches

Washington's Birthday at Malta in USS *Constitution*, Commodore Jesse D. Elliott, 1837

Edward Savage (1761–1817)

Oil on Canvas, 78 inches by 53 inches

James G. Evans's painting of USS *Constitution* is a distinctive example of a ship portrait, showing the ship firing a gun salute and fully dressed with the ship's company in white blouses and blue trousers lining the main deck signal flags. Commodore Elliott's swallow-tailed blue command pennant is flying from the mainmast top, while British, French, and Spanish warships in Valletta Harbor are flying the U.S. flag from their foremast tops. In the foreground, a Royal Navy barge is shown with its ten oarsmen standing their oars erect at attention during the salute. In this view, USS *Constitution* is shown with the controversial figurehead of President Andrew Jackson that Commodore Elliott had ordered from Boston woodcarver Laban S. Beecher and installed in April 1834. Shortly after its installation, a local man beheaded the figurehead to win a bet

and a new head was fitted in New York the following spring.

A self-taught artist, James G. Evans was born in New York City in September 1809. When he enlisted in the U.S. Marine Corps as a private in July 1829, he listed his trade as a shoemaker. Shortly after enlisting he came down with a fever and at the request of his father, John Evans of Philadelphia, he was discharged as a minor in October 1829. Nine months later, in July 1830, he reenlisted in the Marine Corps and served until he was discharged at Norfolk, Virginia, on 4 March 1836. Based on some of his known paintings, he may have served in USS *Constellation* in 1830–1832, but he is known to have served in the ship-of-the-line USS *Delaware* from 1832 to 1836. While serving in the Mediterranean, Evans had become engaged to a Spanish woman named Ana on Minorca. After his discharge, Evans returned to Minorca and married her and remained there until 1838 or 1839, when he returned to New York. During this period, he painted this view of USS *Constitution* at Malta, although the event is misdated as 1837. In fact, *Constitution* was at Port Mahon, Minorca, for a two-month repair period in February and March 1837. The event that is depicted here took place the following year in 1838 and is described in detail by J. E. Dow in an article entitled "The Twenty-Second of February at Malta," *United States Military Magazine*, vol. 2 (1840), with a simplified, reverse image lithograph of this painting. The lithograph identified the major British warships

present as HMS *Vanguard*, Sir Thomas Fellows; HMS *Princess Charlotte*, Admiral Sir Robert Stopford; HMS *Portland*, Sir Thomas Brigs; HMS *Barron*, Captain Corrie; and HMS *Rodney*, Captain Hyde Parker.

After completing this work, Evans painted a number of other ship portraits, both naval and merchant. He lived for a time in Cuba from 1840, and then in New Orleans from about 1844, where in 1850–1852 he took a partner in his house, ship, sign, and ornamental painting business, the German-born artist Edward Arnold (1824–1866). Then in 1852–1853, he took as a new partner an artist named Johnson. Evans left New Orleans to return briefly to Cuba about 1853. Little is known of Evans's remaining years.

U.S. Naval Academy Museum



Oil on Canvas, 26 inches by 38 inches

Chief Yeoman (F), U.S.N.R.F.

Anne Fuller Abbott Uhler (1886–1973)

Oil on Canvas, 46 inches by 36 inches

In 1925, the U.S. Navy Department chose this portrait of a U.S. Naval Reserve Yeomanette in uniform to represent the women's branch of the armed services at the Exposition marking the Sesquicentennial of the United States that was held in Philadelphia in 1926.

Anne Fuller Abbott was born in Brandon, Vermont, in 1886. She studied at the Art Student's League of New York, at the Corcoran School of Art under William Merritt Chase (1849–1916) and D. Volk, and at the National Academy of Design, where she was awarded the Suydam Medal. She was a member and exhibited with the New York Pen and Brush Club, the Society of Washington Artists, the Washington Water Color Club, and the Arts Club of Washington.

In 1925, the year in which she painted this portrait, she opened her own school, located next to the Arts Club on Eye Street NW: The Abbott School of Fine and Commercial Art of Washington. The school remained in operation until 1955.

Women first began to serve as part of the U.S. Navy when the Naval Nurse Corps was established in 1908, but women were not recruited for other duties until 1917. In March 1917, while the United States was preparing to make a decision on entering World War One, Secretary of the Navy Josephus Daniels realized that one of the greatest needs of the Navy was for clerical assistance. Shore stations, in particular, were under great strain to meet all the requirements that preparation for war involved. Every bureau and naval station was requesting clerical and stenographic assistance, but the Civil Service was unable to meet the demand, even if money became available. Looking for a loophole, Secretary Daniels asked his legal counsel if the law specified that those who served in the enlisted rating that the Navy called "yeoman," doing secretarial duties, must be male. On getting the advice that the Naval Act of 1916 that created the Naval Reserve Force made no such specification, Daniels ordered: "Enroll women in the naval service as yeomen and we will have the best clerical assistance the country can provide." Additionally, he ordered that women receive the same pay as their male counterparts.

The first woman to become a Yeoman (F) or "Yeomanette" was Loretta Perfectus Walsh (1896–1925). She was also the first woman to serve in any of the armed forces of the United States in a role other than that of a nurse, when she enlisted in the U.S. Naval Reserve Force on 17 March 1917. Four days later, on 21 March 1917, Walsh became the first woman Navy petty officer when she was sworn in as Chief Yeoman (F). During World War I, Yeomanettes served in Newport mainly in naval clerical billets, but also as translators, telephone operators, camouflage designers, fingerprint experts, and assemblers of delicate torpedo parts at the Naval Torpedo Station. By the end of the war, 11,274 women had served in the Navy. The last Yeomanette was released from active duty in July 1919.

U.S. Navy Art Collection



Oil on Canvas, 46 inches by 36 inches

USS *New Mexico* (BB 40)

Walter L. Greene (1870–1956)

Oil on Canvas, 35 inches by 45 inches

Walter L. Greene was an architect, artist, and prolific illustrator, noted for his mastery of technological detail in his works with a poetic sense of color. Greene studied art at the Massachusetts State Normal School's Academy of Art in Boston and took his first job as a commercial artist with the Forbes Lithographing Company. He settled in Schenectady, New York, in 1900, but left shortly thereafter to compete in the Paris Salon and to study in France and Italy. He exhibited two paintings at the Pennsylvania Academy of Fine Arts in 1903 and exhibited another in 1909. He also exhibited at the National Academy of Design in 1905.

In 1903, he also returned to Schenectady to take up the position as head of the art department at the General Electric Company, a position he held until 1940. Greene painted sixty-seven oils for General Electric's commercial calendars between January 1925 and March 1935. Among his notable works for General Electric was a portrait of Thomas A. Edison and Charles Steinmetz examining lightning damage to a porcelain insulator during Edison's last visit to the General Electric Company in 1922.

In 1925, Greene took up additional work doing the paintings of locomotives for the New York Central Railway's calendar. One of his most well-known paintings for this series was his 1927 painting now in the collection of Albany Institute of History and Art entitled *Thoroughbreds*, a view of the newly built Twentieth Century Limited locomotive leaving LaSalle Street Station in Chicago. At about the same time that Greene was doing this work for the New York Central, he did several ship portraits for the U.S. Navy, including the aircraft carrier USS *Saratoga* (CV 3) and the battleship USS *New Mexico* (BB 40) in 1927 and, in the mid-1930s, the destroyer USS *Farragut* (DD 348).

The Battleship USS *New Mexico* was laid down in 1915, just three years after New Mexico entered the Union as the forty-seventh state. Launched on 13 April 1917, exactly seven days after the United States declared war on Germany and entered World War I, she was commissioned on 20 May 1918, Captain

Ashley H. Robertson in command. After her initial training, her first assignment was to sail for Brest, France, in January 1919 to escort home the transport *George Washington* as she carried President Woodrow Wilson home from the Versailles Peace Conference. She returned to Hampton Roads, Virginia, on 27 February, where in July she was designated the flagship of the newly established U.S. Pacific Fleet. This portrait was painted after she had returned from a cruise to Australia and New Zealand in 1925.

New Mexico remained in the Pacific until May 1941, when she was ordered to join the neutrality patrol in the Atlantic. After the attack on Pearl Harbor, she returned immediately to the Pacific and received six battles stars for her subsequent service.

U.S. Navy Art Collection





Oil on Canvas, 35 inches by 45 inches

The Navy Needs You! Don't Read American History—Make It

James Montgomery Flagg (1877–1960)

Oil on Canvas, 54 inches by 40 inches

Although one of the U.S. Navy's most famous recruiting posters from the World War I era, a Naval War College professor might be permitted to comment that senior military and naval leaders should read and understand history, if they are to make it wisely.

James Montgomery Flagg was born in Pelham Manor in Westchester County, New York, in 1877. In his youth he showed a remarkable talent for drawing and had his first work published in the children's magazine *St. Nicholas* at the age of 12. As a teenager, he went on to publish work in other national magazines. He studied art at the Art Students League in New York from 1894 to 1898. In 1898, he went to London to study at the school

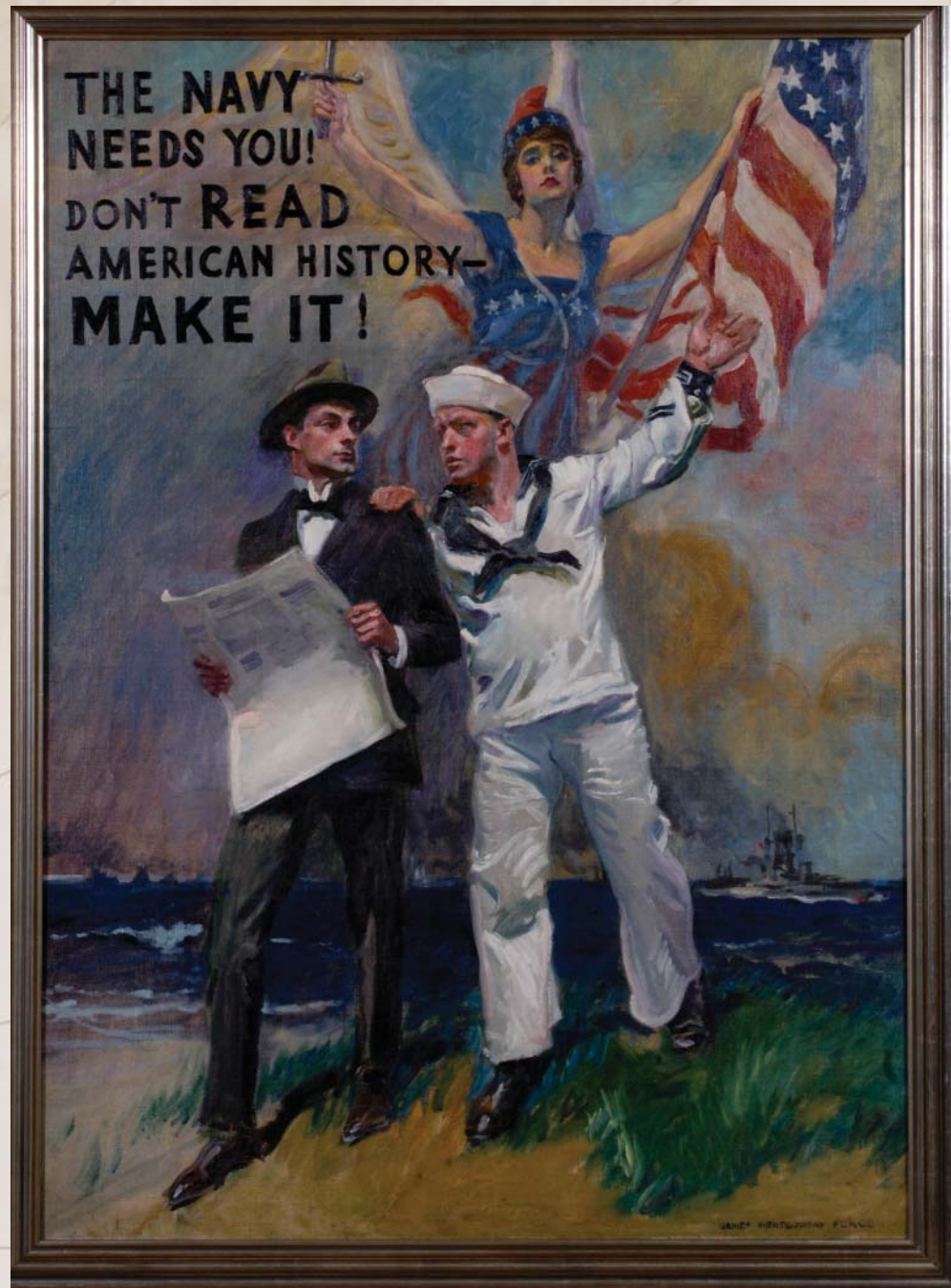
in Bushey, Hertfordshire, operated by the Royal Academician and former Slade Professor of Art at Oxford University, Sir Hubert von Herkomer (1849–1914), and to Paris to study with Victor Marec (1862–1920). He exhibited his work at the Paris salon of 1900, and later at the National Academy of Design, and the New York Watercolor Club. Returning to the United States after two years abroad, he had learned to work easily in a wide variety of media and became a prolific illustrator of books, magazines, commercial advertising, and even cartoons. William Randolph Hearst took a particular interest in Flagg's work and through this connection Flagg obtained many commissions. Flagg took particular pleasure in making quick pen-and-ink caricatures. Flagg's work appeared in a wide variety of American magazines, such as *Judge*, *Life*, *Good Housekeeping*, *Cosmopolitan*, *Liberty*, *Harper's Weekly*, and *Photoplay*, which included drawings of Hollywood stars.

During World War I he painted or drew forty-six posters for the U.S. government, while working with the United States Committee on Public Information, headed by George Creel (1876–1953) and its Division of Pictorial Publicity headed by the illustrator Charles Dana Gibson (1867–1944). In this capacity, Flagg drew his most famous poster for the U.S. Army, showing Uncle Sam pointing to the viewer. Typically, to save money on hiring a model, he used his own face to portray Uncle Sam, adding some age lines and a goatee to the image. That image was

revived during World War II and was adapted to other recruiting purposes. Among his other famous maritime posters was one that he did for the U.S. Shipping Board Emergency Fleet Corporation that effectively provided a visual between merchant shipbuilding with uniformed and soldiers and sailors.

U.S. Navy Art Collection





Oil on Canvas, 54 inches by 40 inches

Cut the Line: Launching of an LST

Thomas Hart Benton (1889–1975)

Oil and Tempera on Canvas, 39 inches by 54 inches

Best known as a practitioner of the “regionalist” school of American Art who portrayed ordinary and everyday scenes of the rural American Midwest in murals, Thomas Hart Benton credited his service as a draughtsman in the U.S. Navy at Norfolk, Virginia, in 1918–1919 for shifting his artistic attention from the abstract back to the objective world. In World War II, he returned to naval art.

Born on 15 April 1889 in Neosho, Missouri, the son of a lawyer and Congressman, he was named for his great uncle, Thomas Hart Benton (1782–1858), who served in the U.S. Senate for thirty years and was a champion of western expansion. While Benton’s father was serving as a member of Congress, the young Benton attended the Corcoran Gallery of Art

in Washington, D.C., from 1896 to 1904. In 1907, his father sent him to the Western Military School for a year; then he attended the Art Institute of Chicago to study commercial art. Inspired to go into fine art as a painter, he left Chicago for Paris, where he lived for four years from 1908 to 1911. Studying for a time at the Académie Julian, he found the academic drawing classes boring. Becoming less and less interested in Impressionism, he found inspiration in the works of the Old Masters in the Louvre and in Japanese prints. During this period, he was influenced by the work of the Spanish realist painter Ignacio Zuloaga (1870–1945) and by other artists whom he met in Paris at this time, including Diego Rivera (1886–1957) and the cofounders of the “Synchronist Movement,” Stanton MacDonald-Wright (1890–1977) and Morgan Russell (1886–1953).

Returning to the United States in 1911, he lived and worked in Missouri and New York, before joining the U.S. Navy in 1918. During his two years in the Navy, he was assigned the duty of making freehand sketches of activities on the naval base in Norfolk. In this role, Benton found that his superiors in the Navy were less interested in his artistic style, as they had been in Paris, but rather with the technical accuracy and precision of his depictions. During these two years, he left behind his fascination with art for art’s sake and turned to art as expressing a narrative story. In 1924, he returned to Missouri, where he made the watercolors and pencil drawings of rural life that laid

the foundation for his “Regionalist” style and which he later turned into paintings and murals. From 1925 to 1928, he taught at the Art Students League in New York, then from 1935 to 1940 at the Kansas City Art Institute. There, his most famous students were the abstract painter Jackson Pollack (1912–1956) and the regionalists Roger Medearis (1920–2001) and Jackson Lee Nesbitt.

In 1943–1944, Abbott Laboratories commissioned Benton to do twenty-five works for the U.S. Navy. That series, of which this painting is one, gave Benton the opportunity to be a recorder of events. In this 1944 painting, Benton creates an image of intense anticipation as all strain forward to see the newly christened Landing Ship Tank (LST) slip down the ways of the American Bridge Company on the Ohio River at Ambridge, Pennsylvania.

U.S. Navy Art Collection





Oil and Tempera on Canvas, 39 inches by 54 inches

Trainasium: Monkey Cage

Reginald Marsh (1898–1954)

Watercolor, 30 inches by 38 inches

Reginald Marsh was a painter who is best known for his realistic depictions of life in New York City in the 1920s and 1930s, particularly for the scenes he painted of vaudeville, night clubs, and burlesque. In World War II, he was one of the artists, like Thomas Hart Benton, to whom Abbott Laboratories gave a commission to produce a visual record of wartime mobilization. For two weeks in 1944, Marsh observed naval amphibious training at Little Creek, Virginia, and produced this watercolor.

Reginald Marsh was born in Paris in 1898, the second son of the American painter and muralist Fred Dana Marsh (1872–1961) and the painter and miniaturist Alice Randall Marsh. He attended the Lawrenceville School and graduated from Yale

University in 1920. While at Yale he took his first courses in art and became an illustrator for the *Yale Record*. After graduation, he became an illustrator for the *New York Daily News*, while he also served as the newspaper's critic for night club acts. In addition, he did illustration for *The New Yorker*, *Esquire*, the Marxist journal *The New Masses*, and many national magazines. Marsh's newspaper assignments took him to the tougher neighborhoods of New York, where he developed a fascination with the people he observed, drawing them at work, in the streets, on the beach at Coney Island, and in breadlines. During this period, he also took courses at the Art Students League under Kenneth Hayes Miller, John Sloan, and George Luks. From this point and throughout the 1930s, Marsh developed his distinctive style further, using brighter colors and simpler forms, to express his American realism and to make a clearer statement about American life in that period. Rejecting the current European trends, exemplified by artists such as Pablo Picasso and Joan Miró, to explore forms in art divorced from content, Marsh repeatedly returned to creating images that he felt had substantive meaning.

From 1925 onward, Marsh traveled often to Europe, where he made a habit of studying the old masters. He particularly admired the drawing of Peter Paul Rubens (1577–1640) and took special interest in understanding human anatomy in order to make his drawings, publishing a book on the subject, *Anatomy for Artists* (1945). He also became interested in

painting techniques rediscovered from study of Renaissance paintings. Between 1940 and 1946, Jacques Maroger (1884–1962), the former technical director of the Louvre's Museum Laboratory, who had immigrated to the United States in 1939, taught Marsh the egg tempera and emulsion technique of the Old Masters.

Among Marsh's most famous commissions were murals painted in 1937 for the U.S. Post Office Building in Washington, D.C., and the U.S. Customs House in New York City.

U.S. Navy Art Collection





Watercolor, 30 inches by 38 inches

This Takes Guts

Charles Waterhouse (1924–)

Acrylic on masonite, 25 inches by 12 inches

During the Vietnam War, Charles Waterhouse volunteered to go to Vietnam three times as a civilian combat artist for the U.S. Navy Art Program, earning nine dollars a day. A newspaper article about him in 1970 reported that he was one of the few Americans who had to rent a foxhole, being required to pay a dollar a day for billeting, which for him often meant a foxhole.

Charles H. Waterhouse was born in Columbus, Georgia, on 22 September 1924 and grew up in the area around Perth Amboy and Fords, New Jersey. He attended the Newark School of Fine and Industrial Arts, in Newark, New Jersey, and enlisted in the Marine Corps in August 1943. Assigned to the Fifth Marine Division, he was in the invasion of Iwo

Jima on 19 February 1945, when he was wounded. Following his service in World War II, Waterhouse had a career as a freelance artist illustrating adventure magazines and books.

In 1973, after completing his civilian assignment in the Vietnam War, Waterhouse accepted a reserve commission as a major in the U.S. Marine Corps to become the Marine Corps' first artist in residence. He spent the following eighteen years, until his retirement in 1991, creating historical paintings depicting Marine Corps history. One of his major projects was to research and paint the illustrations for Charles R. Smith's 490-page work, *Marines in the Revolution: A History of the Continental Marines in the American Revolution, 1775–1783* (1975). He also completed several other major projects, including *Marines in the Frigate Navy*, *Marines in the Conquest of California*, *John Brown's Raid at Harper's Ferry*, *The Raid on Fort Fischer*, *Corporal Mackie at Drewry's Bluff*, *The Battle of Cuzco Wells*, and *On Patrol in Panama* and a series about the Marines with Commodore Matthew Perry on his expedition to Japan in 1853–1854.

Many of his works have been published in *Marines and Others: The Paintings of Colonel Charles Waterhouse* (1994).

When Waterhouse returned from Vietnam in 1967, he had produced 473 sketches, many of which he later published in two books: *Vietnam Sketchbook: Drawings from Delta to DMZ* (1968) and *Vietnam War Sketches, from the Air, Land, and Sea* (1970). This painting was made from sketches drawn in 1967 in the Demilitarized Zone.

U.S. Navy Art Collection





Acrylic on masonite, 25 inches by 12 inches

The Sixth Battle Squadron of the Grand Fleet Leaving the Firth of Forth

Burnell Poole (1884–1933)

Oil on Canvas, 43 inches by 66 inches

Burnell Poole's painting of the U.S. Battleship Squadron is one of less than two dozen paintings owned by the Navy depicting U.S. naval operations in World War I. It is one of five painted by Poole under the auspices of E. I. Du Pont de Nemours and Company, and donated to the Naval Historical Foundation in Washington, D.C. between 1928 and 1929 to commemorate the Navy's participation in the war.

Although painted nearly a decade after the event in 1928, Poole had served in the active Naval Reserve during World War I with the American fleet in North Atlantic waters and made many sketches that he used in creating these paintings. *The 6th Battle Squadron* . . . was the first of a projected series of ten paintings,

of which only five were completed before Poole's death in 1932.

The paintings originally hung in Memorial Hall at the U.S. Naval Academy, but possibly because of imperfections in the canvases' primer, the paint quickly detached from their surfaces and extensive conservation treatment was required in 1951. This conservation had only a temporary effect and in the early 1960s, the paintings were returned to storage because of poor condition. In 2002, when the Navy Art Collection received funds for conservation, this painting was used as a test case. The entire process took several months, but the result was the total recovery of a painting.

Little is known about Poole's background. He studied at the Massachusetts Institute of Technology. He is known to have engraved a series of views of clipper ships and yachts, receiving a commission from J. P. Morgan to engrave a view of his famous yacht *Corsair*. In 1922, an article about "Nautical Engravers" compared Poole to the great British artist Arthur Briscoe (1873—1943), noting that: "For dexterity, Burnell Poole ranks high. He is Briscoe-like in theory and perhaps even more vigorous in variety of subject. A position of war-correspondent in the late conflict brought him into the war zone while on numerous destroyers. He has portrayed this part of his life well. What a risk he was assuming and how well do we know by the subjects given to us from this period!"

The Sixth Battle Squadron of the British Grand Fleet, commanded by Admiral Sir David Beatty, was based at Scapa Flow. This was a U.S. Navy Squadron, designated as Battleship Division Nine of the U.S. Fleet. It was commanded by Rear Admiral Hugh Rodman, U.S. Navy, (Naval War College Class of 1907), flying his flag in USS *New York* (BB 34), and consisted of the battleships USS *Delaware* (BB 28), USS *Florida* (BB 30), USS *Wyoming* (BB 32), USS *Arkansas* (BB 33), USS *Texas* (BB 35), and USS *Arizona* (BB 39). On 20 July 1918, King George V visited the Squadron and inspected USS *New York* in the first visit of a British monarch to an American warship.

U.S. Navy Art Collection





Oil on Canvas, 43 inches by 66 inches

Three on the Knee

Morgan Ian Wilbur

Oil on canvas, 44 inches by 34 inches

In March 2003, Fleet Hospital 3 became the U.S. Naval Medical Corps' first Naval Expeditionary Medical facility to deploy to a war zone. Set up in southern Iraq during Operation Iraqi Freedom, the 116-bed facility covered nine acres and was supported by 300 active-duty naval doctors, nurses, and hospital corpsmen in the U.S. Navy. During the Operation, Fleet Hospital 3 treated 1,100 patients, who included uniformed members of the coalition armed forces, displaced civilians, and prisoners of war, and its surgical teams performed more than 620 procedures. In April 2003, U.S. Navy artist Morgan Ian Wilbur spent eight days in the desert at Fleet Hospital 3 on an assignment to make a series of paintings on the U.S. Navy's medical capabilities.

Morgan Ian Wilbur is a self-taught artist born in the 1950s who had his early instruction in art from his father, a U.S. Navy pilot. Wilbur began to study for a career in the aviation industry, when he was offered an art commission by the National Air and Space museum. After completing that work, he devoted himself to an art career, first as a freelance artist and in various short-term commissions. Since 1996, he has worked for the Navy in a civilian role as Art Director for *Naval Aviation News* at the Naval Historical Center in Washington, D.C. In that capacity, he has had three assignments in Iraq and became particularly interested in recording the civil and medical aspects of recent military operations. His work has been published in issues of *Naval Aviation News* and *Navy Medicine* as well as for dust jackets of books published by the U.S. Naval Institute Press. Recently, he has also done work for National Oceanic and Atmospheric Administration (NOAA) in the U.S. Department of Commerce, depicting some of their ships and aircraft for publication as prints.

U.S. Navy Art Collection





Oil on canvas, 44 inches by 34 inches

USS *Wampanoag*

Artist Unknown

Oil on canvas, 35 inches by 51 inches

The fastest and most advanced warship of her time, the screw frigate USS *Wampanoag* set a speed trial record in 1868 that was not surpassed for another twenty-one years, yet her innovations created great controversy that caused the ship to be quickly retired as being too advanced to be useful. This rare ship portrait of the vessel was painted about 1868, just before she was decommissioned.

USS *Wampanoag* was named for the Native American people, who in the early 1600s lived in Rhode Island and southeastern Massachusetts, including Martha's Vineyard, Nantucket, and the Elizabeth Islands. It is estimated that in 1600, the tribe consisted of about 12,000 individuals. A number of people from the tribe are widely known

in colonial American history due to their interaction with the Pilgrim colony at Plymouth and with other English settlers. They include Squanto, Samoset, Massasoit, Metacomet (King Philip), and Wamsutta.

During the American Civil War, the operations of the Confederate Navy's raiders, CSS *Alabama* and CSS *Florida*, which had both been built in British shipyards, led to strained relations between Great Britain and the United States. In 1863, at the height of these strained relations with the possibility that Britain might join sides with the Confederacy, Congress took the precaution of authorizing a new class of 4,000-ton displacement screw frigates as part of the naval procurement act for that year. This new class, of which *Wampanoag* was the lead ship, was designed to be even more effective at commerce raiding than the Confederate vessels were against American shipping, able to carry out hit-and-run raids on British commerce and ports.

Designed to be the fastest warships in the world, the ships of the class had a large number of innovative and unprecedented structural and engineering designs. Naval Constructor B. F. Delano gave her a shape that was long and tapered relative to her beam, while Naval Engineer B. F. Isherwood gave her slow-moving machinery coupled to a fast-turning propulsion gear. *Wampanoag* was laid down in 1863 and launched in 1864; the heated professional debate surrounding these innovations slowed her completion, preventing her use during the war.

Wampanoag was finally commissioned in 1867, and undertook her sea trials in February 1868. On her speed trials in heavy weather, between Barnegat Light, New Jersey, and Tybee Island, Georgia, she covered 728 statute miles in 38 hours with a maximum speed of 17.75 knots and an average sustained speed of 16.6 knots. The first American warship to surpass this record was the cruiser USS *Charleston* in 1889.

Wampanoag served briefly as flagship of the U.S. North Atlantic Squadron from February to April 1868. Returning to port, she was decommissioned a year later. Renamed *Florida*, she was used as a receiving ship at New London, Connecticut, from 1874 to 1885.

U.S. Navy Art Collection



Oil on canvas, 35 inches by 51 inches

Charles Robert Patterson, Edward J. Berwind, and Naval Art

A number of prominent experts in maritime history and affairs in the 1920s and 1930s considered Charles Robert Patterson (1878–1958) to be one of the best sea painters of the century. “Patterson, of all men, can paint a ship and get it right,” one wrote, while another declared, “I know of no marine artist who could approach him in the matter of the fall of light upon the sea—upon the ship—and under the widest variety of circumstances of weather and from every possible angle. . . .”

Patterson was born in Stockdalewath, Cumberland, England, the son of a shipbuilder at nearby Whitehaven. At the age of thirteen in 1892, he went to sea and spent seven years in sailing vessels, crossing every ocean and rounding both the Cape

of Good Hope and Cape Horn. In 1899, he married in western Canada and started a new career as a newspaper illustrator and commercial artist. Moving step-by-step eastward as opportunities presented, he lived in Chicago, Philadelphia, and then settled in New York. Early in Patterson’s artistic career, Arthur Curtiss James commissioned him in 1913 to do his first major sea painting, a portrait of the four-masted bark *John End*. From that point, his career blossomed as shipping companies, galleries, yacht owners, and collectors sought his highly accurate, evocative paintings of sailing ships, painted by a seaman with deep knowledge of both ships and the sea.

In 1928, he received a commission from Edward J. Berwind (1848–1936), the prominent businessman who was cofounder of the Berwind-White Coal Company and a close associate of J. P. Morgan. Berwind, who lived at “The Elms” in Newport and in a townhouse at the corner of East 64th Street and Fifth Avenue in New York City, had started out his career as a naval officer. Obtaining an appointment to the U.S. Naval Academy during the Civil War, while the Academy was temporarily located in Newport, Berwind graduated after it had returned to Annapolis, but always retained an affinity for Newport. After serving in the Navy for a number of years, he left to found his coal-mining business, eventually getting the Navy’s coal contract at a point when coal was becoming essential to naval operations.

At eighty years old, Berwind was about to retire from his successful business career. An enthusiast for naval history, Berwind commissioned Patterson to paint four identically sized works to commemorate four key events from American naval history in the age of sail. These works, exhibited here, were a new challenge for Patterson, who had never before painted naval battles. They were completed in 1928 or 1929, and Berwind immediately had the White Coal Company publish them as a series of lithographs and later used them for the company calendar, and they were published as illustrations for the U.S. Naval Institute *Proceedings*. Patterson’s success with these four paintings led to Berwind’s support for the largest and most important commission of Patterson’s artistic career. In 1930, the Superintendent of the U.S. Naval Academy approached Berwind to make a donation in memory of his Naval Academy class. After much discussion, this resulted in a commission for Patterson to paint a thirty-three-foot-wide and eleven-foot-high mural, installed in the Memorial Hall section of Bancroft Hall at the Naval Academy in 1932: *The Battle between USS Constitution and HMS Java on 28 December 1812*.



Bonhomme Richard vs. HMS *Serapis*, 23 September 1779

Charles Robert Patterson (1878–1958)

Oil on canvas, 28½ inches by 42 inches

The first *Bonhomme Richard*—a merchantman built in 1766 under the name *Duc de Duras* for La Compagnie des Indes, the French East India Company, was purchased by Louis XVI from a Monsieur Berard in early 1779 and placed at the disposal of Capt. John Paul Jones by France's Minister of Marine, Monsieur Gabriel de Sartine, for operations against the British.

On 23 September 1779, Jones was operating in the North Sea off Flamborough Head on England's east coast. About 3:00 p.m. a lookout sighted a large group of ships approaching from the north. Jones, guided by information he had received from captured pilots, concluded that the vessels belonged to a forty-one-ship convoy coming from

the Baltic under the protection of the British frigate *Serapis*, commanded by Captain Richard Pearson, RN, accompanied by the sloop-of-war *Countess of Scarborough*. With light winds, some three and a half hours passed before the adversaries reached striking distance. At 6:30 p.m., *Bonhomme Richard* rounded *Serapis*'s port quarter and, after an exchange of questions and answers between Jones and Pearson to establish identity, opened fire with a salvo from her starboard broadside guns. The English man-of-war answered immediately. Two of *Bonhomme Richard*'s 18-pounders burst, killing many men, neutralizing the rest of her largest guns for fear that they too were unsafe, and doing substantial damage to the ship. Realizing that he was outgunned by his more powerful and faster opponent, Jones reasoned that his only chance of victory lay in moving still closer to *Serapis* where he might take her by boarding or by having his sharpshooters pick off her men and officers. He was fortunate in colliding with the British frigate in such a way that her anchor fouled *Bonhomme Richard*'s hull and held the two ships together. Jones then strengthened his hold with grappling hooks. A fierce, four-hour close-range fight ensued before *Serapis* finally struck her colors. *Bonhomme Richard*, shattered, on fire, and leaking badly, defied all efforts to save her and sank. Before she went down, Jones transferred his crew to the prize, *Serapis*, and sailed her to Texel Roads, Holland.

One of the set of four paintings commissioned by Edward Berwind in 1928 and presented to the U.S. Naval War College Museum in January 1963.

Naval War College Museum





Oil on canvas, 28½ inches by 42 inches

USS *Constellation* vs. *L'Insurgente*, 9 February 1799

Charles Robert Patterson (1878–1958)

Oil on canvas, 28½ inches by 42 inches

The first *Constellation*, a frigate designed by naval constructors Joshua Humphreys and Josiah Fox, whose plans were altered in the execution by the builder, David Stodder, and the superintendent of shipbuilding, Captain Thomas Truxtun, was built at the Sterrett Shipyard, Baltimore, Maryland, and launched on 7 September 1797.

Constellation convoyed American merchantmen at the outset (June through August 1798), before sailing for the West Indies to protect U.S. commerce in those waters. Under the command of Captain Thomas Truxtun, she sailed for the Caribbean in December 1798. On 9 February 1799, she saw her first engagement in capturing the French 40-gun frigate *L'Insurgente* in battle off Nevis, West Indies, in a hard fought victory, and bringing her prize into port.

Ultimately laid up in ordinary at Norfolk from 1845 to 1853, *Constellation* was broken up there in 1853. A new sloop of war with the same name was launched in 1854. It was that vessel that was moored at Newport from 1894 to 1946 and that survives today as a museum ship at Baltimore, Maryland.

One of the set of four paintings commissioned by Edward Berwind in 1928 and presented to the U.S. Naval War College Museum in January 1963.

Naval War College Museum





Oil on canvas, 28½ inches by 42 inches

USS *Constitution* vs. HMS *Guerriere*, 19 August 1812

Charles Robert Patterson (1878–1958)

Oil on canvas, 28½ inches by 42 inches

The U.S. Frigate *Constitution*, under Captain Isaac Hull, left Boston, Massachusetts, on 2 August 1812, bound for a raiding cruise off Nova Scotia, the Gulf of St. Lawrence, and Newfoundland. On 19 August, she encountered HMS *Guerriere*, Captain, James R. Dacres, some 400 miles southeast of the British naval dockyard at Halifax, Nova Scotia. This battle, the first of several U.S. Navy victories in ship-to-ship contests, encouraged Americans.

A quarter-hour of intense gunnery by *Constitution* battered *Guerriere* in the hull and masts. The British frigate's mizzenmast fell over the side, crippling her ability to maneuver. *Constitution* then moved ahead to rake *Guerriere*, whose bowsprit caught in the American's mizzen rigging. Firing continued while the two ships were thus tangled, and both sides prepared boarding parties. Marksmen in the mast tops took aim on the exposed American sailors with deadly effect. Many officers and men were killed, including *Constitution's* Marine lieutenant. Others,

Captain Dacres among them, were wounded. As the ships separated, *Guerriere's* foremast collapsed, pulling down the mainmast with it. She was now a "defenseless hulk," and surrendered at 7:00 p.m. as *Constitution* approached to renew the action after making brief repairs to her modest damages.

One of the set of four paintings commissioned by Edward Berwind in 1928 and presented to the U.S. Naval War College Museum in January 1963.

Naval War College Museum





Oil on canvas, 28½ inches by 42 inches

USS *United States* vs. HMS *Macedonian*, 25 October 1812

Charles Robert Patterson (1878–1958)

Oil on canvas, 28½ inches by 42 inches

USS *United States*, a 1,576-ton sailing frigate, was built at Philadelphia, Pennsylvania, as one of the first warships of the new United States Navy. Commissioned in July 1797, she cruised actively during the 1798–1800 “Quasi-War with France,” taking several prizes. *United States* was again active in 1812–1813, this time against the British. Under the command of Captain Stephan Decatur, she captured the Royal Navy frigate *Macedonian* on 25 October 1812 off the Azores. Brought in after the battle as a prize of war, *Macedonian* arrived at Newport, Rhode Island, on 6 December 1812.

One of the set of four paintings commissioned by Edward Berwind in 1928 and presented to the U.S. Naval War College Museum in January 1963.

Naval War College Museum





Oil on canvas, 28½ inches by 42 inches

John Hamilton and the Second World War

John Hamilton was born in England in 1919 and was educated at Bradfield College, a boarding school located in rural Berkshire near Reading. Throughout World War II, he served in the British Army in India as a member of The Queen's Royal Regiment. As a junior officer at the age of twenty-four, he received the Military Cross for gallantry during active operations against the enemy. Following his army service, he began a business career and settled in 1961 on the island of Tresco in the Isles of Scilly, Cornwall, where he sketched and painted for relaxation. In 1972, after a bout with angina, he sold his business and began painting on a full-time basis.

He began by selling his work to tourists, who visited the Isles of Scilly in the English Channel,

specializing at first in painting the local topography, seascapes, traditional ships, and boats. Increasingly interested in the naval battles of World War II, in 1972 he began to paint a series of historical paintings on the War in the Atlantic, undertaking extensive archival research in London, Washington, and Stuttgart, and interviewing survivors. After seven years of work, he completed this eighty-four-painting series at the end of 1978. Through the generosity of several shipping companies and the HMS *Belfast* Trust, his series of paintings is now in the collection of the Imperial War Museum, London, on board the museum ship HMS *Belfast*. On the completion of the Atlantic series, Hamilton started work on a new series of paintings on the War in the Pacific, widening his archival researches and interviewing to Canberra and Tokyo with extensive research work at the Naval Historical Center in Washington. With the help of foundations in Texas, Hamilton completed more than 120 paintings in five years. This collection is now part of the U.S. Navy Art Collection. Of the total 204 paintings in the two series, 176 were published in Hamilton's book *War at Sea, 1939-1945* (1986).

After completing his work on World War II, Hamilton turned to the recent Falklands War and a study of the use of the helicopter. This project required three visits to the Falkland Islands and four years to produce forty-six paintings. In his seventies, he developed an interest in the Antarctic and spent two winters there on board HMS *Endurance*, painting the scenery and doing historical paintings of Shackleton's expedition using the evidence of surviving buildings, in addition to research, to recreate historical scenes. His artwork played a role in inspiring the organization of the United Kingdom Antarctic Heritage Trust.



Leyte, Fleet Train

John Hamilton (1919–1993)

Oil on wood, 18 inches by 36 inches

Naval auxiliary supply vessels of all sizes and kinds were seemingly always at sea and within ready reach of the U.S. Pacific Fleet. They were the essential, but unglamorous, logistical backbone for American naval forces supplying, as sailors of the day described it, “beans, bullets, and black oil.” Between September and the end of November 1944, the At Sea Logistics Service Group of the Pacific Fleet delivered 110,000 tons of ammunition to the fleet.

U.S. Navy Art Collection on loan to the Naval War College Museum





Oil on wood, 18 inches by 36 inches

The Destruction of Japanese Transports Carrying Reinforcements for Guadalcanal, 14 November 1942

John Hamilton (1919–1993)

Oil on wood, 24 inches by 42 inches

The first phase of the battle of Guadalcanal had been a violent twenty-five-minute, high-speed engagement in confined shoal waters on 13 November, when eight American destroyers and five cruisers had engaged two Japanese battleships and twelve destroyers. The next day, U.S. Navy and Marine Corps aircraft sighted a large Japanese force 150 miles northwest of Guadalcanal bringing Japanese troops to reinforce their shore positions. The eleven Japanese destroyers under Rear Admiral Tanaka gallantly defended their eleven Army transports, but lost seven ships in the action.

U.S. Navy Art Collection on loan to the Naval War College Museum





Oil on wood, 24 inches by 42 inches

Units of the 1st Marine Division in LVT Assault Craft Pass the Battleship USS *North Carolina* off Okinawa, 1 April 1945

John Hamilton (1919–1993)

Oil on wood, 24 inches by 48 inches

The naval attack transports hove to just over 4,000 yards from the beach and disembarked their landing craft. As the landing craft started toward the beach, the battleships closed to 1,900 yards and began their bombardment between 6:40 and 7:35. Then, carrier based aircraft swept in over the landing craft and battleships. By nightfall, 50,000 troops had landed.

U.S. Navy Art Collection on loan to the Naval War College Museum





Oil on wood, 24 inches by 48 inches





71° 20'

