

# TIMELESS SCENES

KENDALL STUDIO & GALLERY 1036 Main Street, PO Box 454 Georges Mills, NH 03751

jakendall@kendallink.com • 603.763.3295

# www.kendallink.com

# The Ey of an Artist

ву John Walters

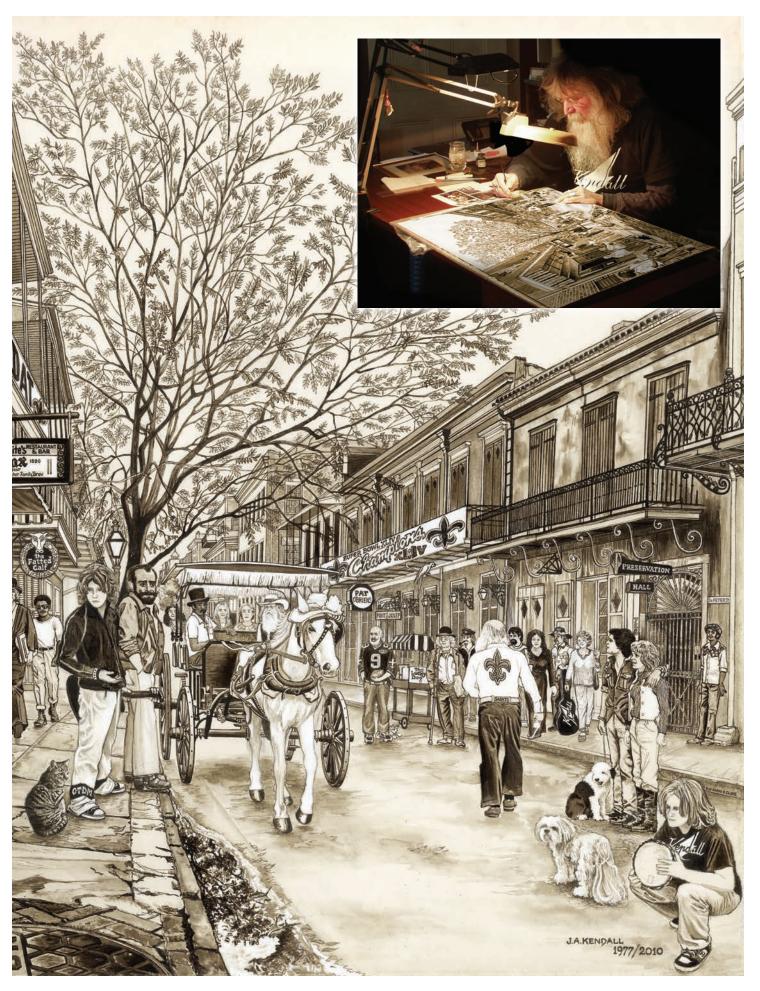
ou could understand if John Kendall were angry, upset, embittered. His art is painstakingly realistic; he carefully renders every bit of detail in a scene. It's close, demanding work, and a keen eye is essential.

But for almost 30 years, Kendall has had serious eye trouble. He's been through seven major surgeries, with more likely on the way. At best, he works much more slowly than he otherwise would. At times he hasn't been able to work at all.

And yet, Kendall is an amazingly cheerful man who's determined to get the most out of life. He

John Kendall's drawing of street scene from the French Quarter in New Orleans, "Time Warp on St. Peter," and a photo (inset) of Kendall working on it using a large magnifying glass with a light to see.





## Kearsarge

can talk almost endlessly about the places he's been, the people he's met, and the things he's gotten to do. "I guess I've always been positive about stuff," he says. "I could get real bummed out about it, you know, 'poor me.' But that's the hand I'm dealt."

And if worst came to worst? "I was talking to my oldest son, Chris, and he said, 'Dad, I'll teach you how to

play bass guitar!' And I thought, 'Sure, if I can't keep on being an artist, I'm going to stay creative doing something.'"

Not a bad outlook for someone who just turned 70. Sort of: "Technically, I'm 16 Kendall removes all traces of modern technology: power lines, cars, trucks, motorboats. And he often adds friends and relatives to his work.

and a half, because my birthday is February 29," he says. And in a very real way, he's both: his full white beard says "70," but his attitude is eternally youthful.

#### An eye for detail

Ever since he was a kid, Kendall has focused on the little things. He recalls a childhood sketch of his school building, which had exactly the right number of bricks in the exterior wall. He loves detail, whether he's reproducing a street scene or rendering a Tall Ship with all the sails and riggings. All faithful to the original.

Well, almost faithful. Kendall, a resident of George's Mills, N.H., calls his works "timeless scenes" because he removes all traces of modern technology: power lines, cars, trucks, motorboats. And he often adds friends and relatives to his work. As he shows "Time Warp on St. Peter," a street scene from the French Quarter in New

Orleans, and points out where he inserted his two sons, his brother James, one of his dearest friends, his two cats — and himself, the shaggy fellow driving a horse and buggy. "I used to call it my Alfred Hitchcock touch," he says with

a smile. "But when I told that to school kids, they'd say, 'Don't you mean Where's Waldo?"

There are imagined elements, but the details are resolutely true to life. Kendall works from photographs blown up to

8 by 12, employing a lighted magnifying lamp to closely examine the images. "I'm spending an average of 200 hours and up on an original work," he says.

His style has remained much the same through the years. He's gotten a lot of mileage out of a simple style, which he calls "sepia pen and ink wash drawings." He has a small kit for an artist: one pencil, one pen, two small brushes and a bottle of sepia ink. "That's it," he confirms. He uses pen and ink for the lines, and a mix of ink and water for texture and shading.

# Hitting the road and coming back home

Kendall was born in Nashua, N.H., and grew up

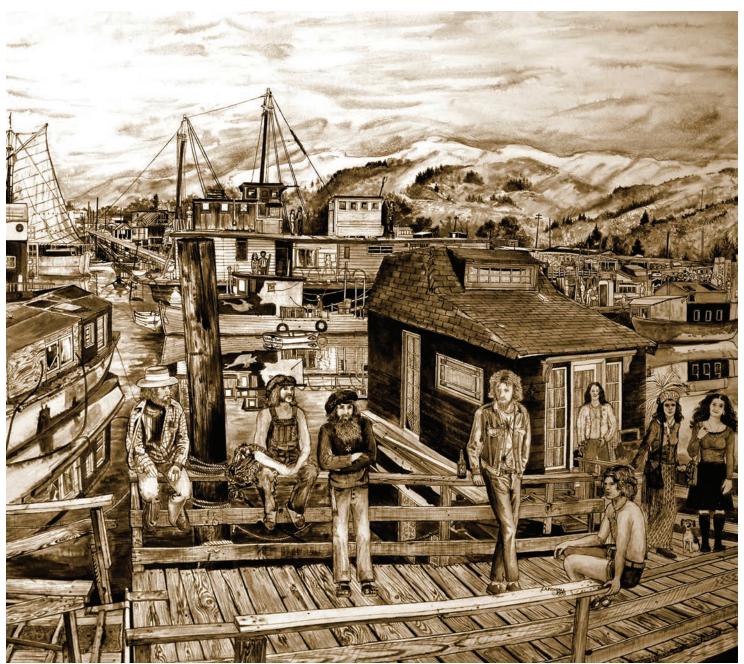
in Litchfield, N.H. After studying at the University of New Hampshire, he became an art teacher in the Sunapee and New London schools. "When they built Kearsarge Regional High School in 1970, I was offered the art position. It would have been comfortable, but I was starting to get itchy feet. I needed to see if I could prove myself as an artist."

And so he moved to San Francisco, pursued a master's degree in art, and almost by chance wound



Artist John Kendall in front of his gallery in George's Mill, N.H.





Kendall's drawing "A View from the A-Frame" captures the waterfront of Sausalito, Calif. (Right) A photo taken in 1975 of Kendall working on the drawing.

up in Sausalito, Calif. At the time, it was a run-down backwater, not the trendy suburb it is today. "To me, it was like entering an abandoned movie set," with a lot of old houseboats populated by, well, a bunch of hippies. "I saw this fellow sitting on an overturned boat, wearing a captain's hat," he recalls. "It was [writer and musician] Shel Silverstein! He introduced me around. I ended up moving onto an abandoned boat with my brother, James, and a buddy from school. I lived there for six years." He credits Sausalito with



#### Kearsarge

inspiring the ink-wash element of his style: "Everything had a sort of sepia tone. I loved it so much."

He worked as a street artist. Which, when he started out, was illegal; he and a bunch of fellow artists circulated a petition seeking to overturn the law. They were successful, and Kendall lined up for a license on day one of street-art legality. He took home "license number 30," he says proudly.

Happy times, but the road continued to call. Kendall moved to New Orleans for a while. "Really enjoyed it," he says, but then he met an American who had been living on Ibiza, a Spanish island in the Mediterranean. He got passage on

a transatlantic cruise ship, taking "one suitcase with my clothes, and one with my work for sale." He sold

In the middle of the gallery is something that looks very much like a booth at a diner: two wooden bench seats with a table in between. A large magnifying lamp is attached to the table. This is where Kendall makes his art.

enough on board that he actually made a profit on the trip: "I made my expenses and still had \$150 in my pocket."

On to Ibiza, where he spent five years; and then to the French Riviera, where he lived in a Volkswagen bus and made good money doing sketches of rich people's yachts.

After some 15 years of travel, he wound up right back where he started. In 1983 he followed the Tall Ships to Boston.
(His exacting depictions of the ships became his most popular works.) While he was in New England he fell in love with the sister of an old friend, and that spelled the end of his traveling days. He took a job with the Henniker

school district. He got married and had two children, but the marriage ended in divorce after about seven years. The kids, Cody and Chris, are now in their 20s.

#### The artist's eye is clouded

He first noticed it when he was



The wooden diner bench is where Kendall makes his art. Above right: The back of the gallery has an open recording studio that records professional quality sound.



living on Ibiza in the early 1980s. "Little by little, I just could not focus my right eye," he says. "I went to eye specialists on the island. They did all sorts of tests and said, 'We don't know what's wrong. You just can't see.' Well, that doesn't tell me much!"

The diagnosis came soon after he resettled in New Hampshire: keratoconus in his right eye. Put simply, keratoconus is a weak spot in the cornea. If it's severe enough, the cornea can burst — which, yes, has happened to Kendall, and it's just as unpleasant as you can imagine. Over the years he's had at least three corneal transplants, plus four other eye surgeries.

Kendall retired from teaching in 2010, only to find himself sidelined by another ailment — this time in his right shoulder. (And yes, he is right handed.) "It was like somebody stuck a knife in me." The diagnosis: a torn bicep caused by the strain of hours upon hours of artwork. "I never thought drawing was hazardous to my health, but I ended up getting shoulder surgery," he says. "Then it was months of rehab, and I couldn't draw."

After that, his right eye took another turn for the worse. That led to a pair of major surgeries in the spring of 2013 which, finally, were

successful. That summer, his right eye got a clean bill of health.

But that's not the end of the story. Not long after that, signs of cataracts and keratoconus appeared in his left eye. His "good" eye. Which probably means another round of surgeries in his future.

Still, through it all, Kendall has maintained a positive outlook and a determination to keep on working. Even if he someday has to put down his beloved pen and take up the bass guitar.

#### At home in the studio

Which wouldn't be as strange as it sounds. His sons are both musicians, and his brother James is a songwriter and recording engineer. Kendall's studio and gallery, on the ground floor of his home in Georges Mills, is a haven for art and music. The walls of the gallery display his framed prints. The back of the gallery is an open recording studio where Cody and Chris can play and James can record professional quality sound. (They've recorded five albums in Kendall's studio, including two with Maine-based blues singer Charlene Thornton.)

Kendall bought the house in 2000, and the music started almost immediately: "Before we even had the tile on the floor or the walls up, Cody

had a drum set and Chris had a bass, and kids from Sunapee and Henniker would come over and jam out."

In the middle of the gallery is something that looks very much like a booth at a diner: two wooden bench seats with a table in between. A large magnifying lamp is attached to the table. This is where Kendall makes his art. The setup was built by one of his former art students from Henniker, and a diner booth was exactly what Kendall had in mind. "I like the feel that, if somebody comes to my gallery, I could bring down tea or coffee, and they can sit and be comfortable like in a diner," he says.

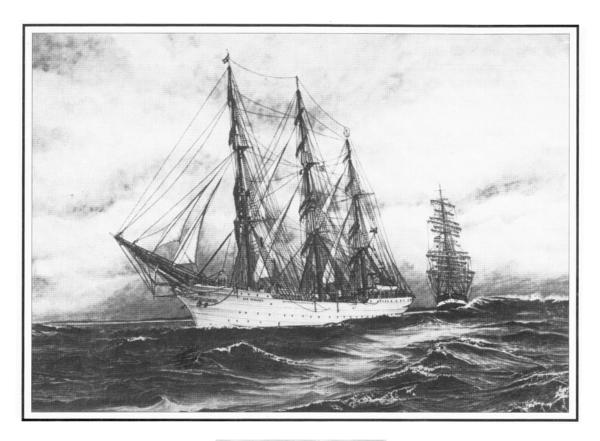
Kendall's art demands close attention and precision, but he doesn't mind a little ruckus in his workspace. Indeed, he says it helps: "I'm just surrounded by this intense creative energy." And, he adds, "just watching my kids progress, it blows me away."

In spite of all his eye and shoulder troubles, Kendall still has a lot to be happy about. And he chooses to accentuate the positive, keeping his eye on a future full of creative possibilities.

John Walters (www.johnswalters. com) is a freelance writer, editor, broadcaster, voice artist and author of Roads Less Traveled: Visionary New England Lives. The New Hampshire Writers' Project gave him the 2009 Donald M. Murray Outstanding Journalism Award for his work in Kearsarge Magazine and Upper Valley Life.

#### **Learn More**

Information about John Kendall's artwork, and his sons' music, can be found at www.kendallink. com. His studio and gallery are on Main Street in Georges Mills, just off Route 11.



#### MARINE ARTIST

# J. A. Kendall, A.S.M.A.

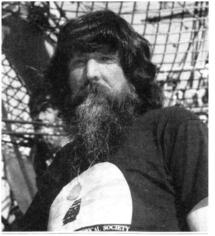
Bý John Allan Kendall

was born on leap day, 29 February 1944 in Nashua, New Hampshire, and grew up in a nearby town called Litchfield. As a young child, I always enjoyed drawing and painting and knew that I would be an artist when I grew up. I feel fortunate to have had the encouragement to pursue the dream of becoming an artist.

I graduated from Alvirne High School in Hudson, New Hampshire, in 1962 and from the University of New Hampshire four years later with a degree in Art Education. I taught art in grades 1–12 in both Sunapee and New London, New Hampshire, for three years before moving to

the San Francisco Bay area in 1969. I graduated from San Francisco State College in 1972 with a M.A. degree in Creative Arts.

I developed the technique I call *sepia pen and ink wash drawing* while doing my Master's project for San Francisco State at the houseboat community in Sausalito, California. Sepia brown



Marine Artist J. A. Kendall. Photo by Larry White.

ink seemed to capture the warmth and feeling of the area. For years I had done traditional pen-and-ink drawings, as well as watercolors. Since I enjoyed both drawing and painting, I used sepia brown ink and combined the fine detail I could get using a crow quill pen with the wash techniques used in watercolor to create my pen and ink wash drawings.

During the time I was drawing the old ferryboats and riverboats, I moved onto a boat where I lived for six years. I experienced the feeling of living on the water and going up and down with the changing tides. This gave me the opportunity to study how reflections of sur-

rounding boats were constantly being changed as water moved. This early experience has certainly helped me as a marine artist.

Since the series of houseboat scenes, I have done a series of San Francisco street scenes, New Orleans street scenes and jazz musicians, and scenes of Ibiza, Spain (a small island in the Mediterranean), where I lived for a number of years. After a year of doing private yachts along the French Riviera in either sepia brown ink or watercolor, I returned to New England in 1984.

I have specialized in marine art since 1980 and have a series of tall ships in print. My series started from photographs I took on location at the Boston Jubilee 350 (celebrating the 350th anniversary of Boston) in June of 1980, before a transatlantic race, and at Sail Amsterdam weeks later, at the completion of the race. Since then I have taken further research photographs, from which I work, at Sail Amsterdam in 1985, and again in 1990. Still photographs taken at the Statue of Liberty celebration, as well as hundreds of photographs taken this summer of the tall ships in New York, Boston, and Newport, Rhode Island, round out my research.

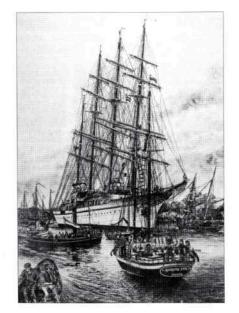
My goal is to eventually do drawings of all the class A tall ships in my ink-wash technique. When complete, I would like to publish a book showing all of these beautiful sailing ships in their various moods (under full sail, coming through the fog, in

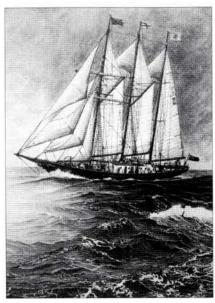
port, etc.). With each scene I would include photographs I have taken, along with their location and use, to make the book as informative as possible.

When I attend an event such as Sail Amsterdam, I generally charter a fishing boat leaving from IJmuiden, on the coast of Holland, both at the beginning and at the conclusion of the event in order to capture the tall ships under sail on the North Sea. Often, when I am out in a boat, especially during rough weather, I take still photographs to capture the feeling of the sea in its various moods, as well as to capture the ships under sail. I will often draw from a photograph of a particular ship and combine that with a different photograph of the sea, to set a particular mood. Close-up photographs are taken in port to get the detail needed to draw the

figureheads, names of the ships on the stern, flags from the various countries, etc.

Photographs I work from are generally enlarged full-frame to 8" x 12" and then studied through a 5" magnifying glass. This glass is used to both study my photographs and to draw under. Since everything is enlarged by about three times,





Left page: The Dar Pomorga & Kruzenshtern. 20" x 30".

Right, top to bottom:
The Sir Winston Churchill.
23" x 29".

The Amerigo Vespucci. 20" x 30".

The Sea Cloud. 20" x 30".

*The* Eagle. 23" x 29".

the sea becomes a very intricate design which I capture first in a very detailed pencil drawing. The complex rigging of the ships is also done in this manner.

Over this drawing, which is done with a hard lead #6H pencil on a vellum finish Strathmore Bristol paper, I generally do a series of ink washes before adding the detail of a very fine Hunt #102 crow quill pen. I use a Pelikan brand sepia brown ink on all my original work. It is important to me that my drawings are as technically accurate as possible, while still conveying a sense of mood. For this reason, my original drawings generally take between 200 and 250 hours each to complete before being printed.

In addition to my marine art, I am again teaching art (kindergarten through

eighth grade), in Henniker, New Hampshire ("the only Henniker on Earth"). I try to keep that excitement about doing art work going for as long as possible, and let my students know that "yes, you can draw."

A large unit on marine art is planned for some of my classes in the near future. One is never too young to develop an awareness of these beautiful sailing ships and the sea.

A complete selection of hand-signed tall ship prints are now available. You can obtain a new brochure and price list by contacting the artist.



# Painted Ships, Painted Oceans

The Eighth National Exhibition of the American Society of Marine Artists

You and your guests are cordially invited to attend
The Artists' Reception for this outstanding exhibition of the best of contemporary marine art

February 8, 1986
5 to 7 p.m.
The Mariners' Museum
Newport News, Virginia

Exhibition closes March 16, 1986



**59. Off Shore** by Marshall W. Joyce



The Eighth National Exhibition of the American Society of Marine Artists



The Mariners' Museum



**60. The SIR WINSTON CHURCHILL** by John A. Kendall



To all who shall see these presents, greetings!

Know ye, that reposing trust and confidence in the honor

and patriotism of

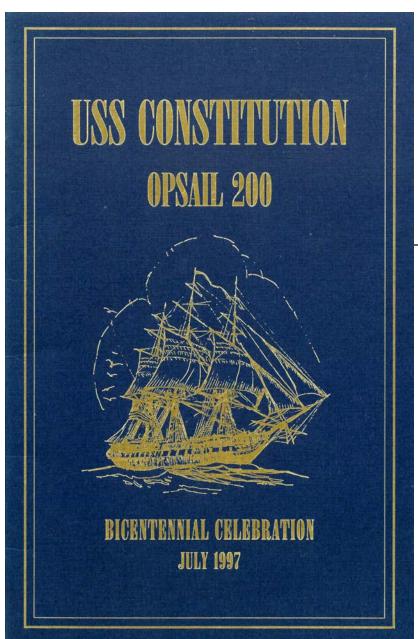
# J.A. Kendall - Marine Artist

I do cercify that you did, at the invitation of the Officers, Chief Detty Officers and Crew, participate in the historic sailing of "Old Ironsides" commemorating her bicentennial and marking the first time USS CONSTITUTION has cruised under sail alone in over 116 years. You are commended for your genuine interest in the history of the United States of America as embodied in this revered symbol of democracy.

Luckard Brid

COR CDichael Beck, U.S.N. Sixcy Fourth in Command July, 1997



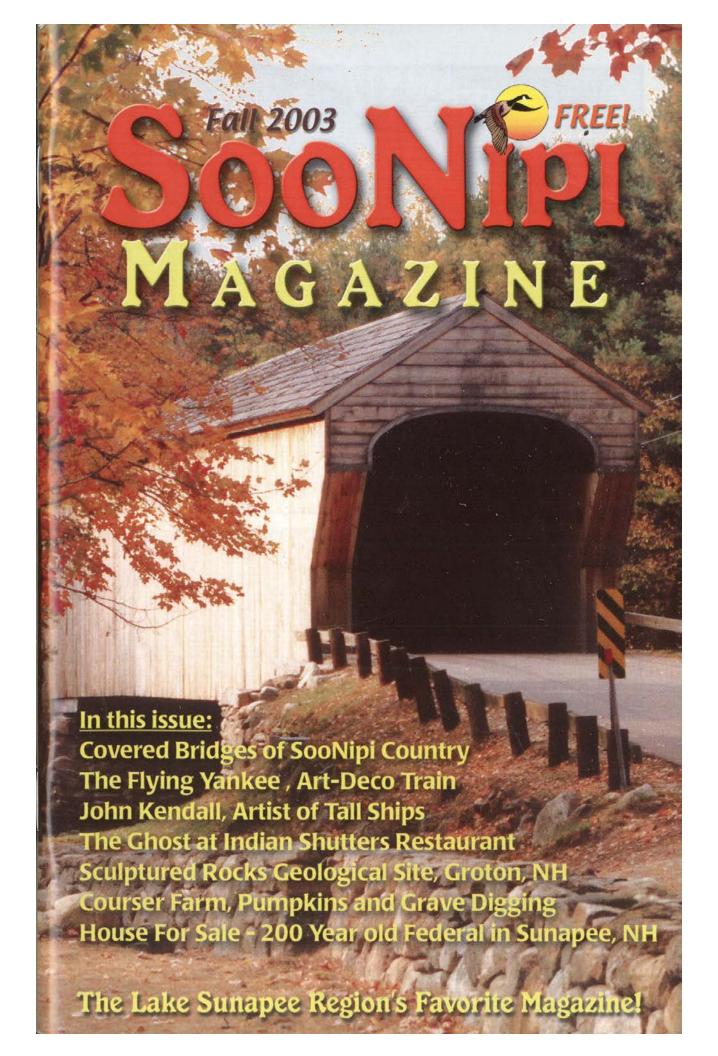




# WELCOME ABOARD



USS HALYBURTON (FFG-40)



## John Kendall - Artist

#### J. A. KENDALL: An Extraordinary Talent By John J. Botta, Jr.

Stand on the deck of the tall ship Christian Radich as she sails full-rigged through a Norwegian fjord, or leave from a Russian port and round Cape Horn toward South America on the German-built Kruzenshtern, as a warm breeze sprays sea salt across the bow while your lungs fill with the air of adventure. Imagine such a breathtaking thrill – or engage the experience at the studio of New Hampshire born nautical artist J.A. Kendall.

John Allan Kendall of Georges Mills is an artist extraordinaire. His parents, both musically inclined, encouraged him to develop his artistic talents as a youngster. As he matured, he was counseled by his mentor, artist Newell Carney, who supplied Kendall with hints on techniques of drawing he would later perfect. As a result, following his graduation from the University of New Hampshire in 1966, it seemed natural for Kendall to teach art close to home. He did just that for three years in both Sunapee and New London, until he sought to expand his abilities by seeking a Masters Degree in Creative Arts.

Since a post-graduate education in the Northeast proved prohibitively expensive, Kendall headed west to California in search of his dream. The artist initially found himself working in a department store, taking night-time photography courses at the University of California at Berkeley. Following his acceptance to San Francisco State College, it was in the Bay area his talents blossomed.

The construction of the Golden Gate Bridge had ended the usefulness of many ferries and riverboats that were subsequently abandoned in mud flats and beached at Sausalito. According to Kendall, the scene "looked like an abandoned movie set." Ultimately, the abandoned boats were salvaged and the area quickly developed into a



USS Constitution

houseboat community. In need of accommodations, Kendall searched the area until meeting author Shel Silverstein, who introduced him to the artistic community. Kendall found and salvaged a boat that was nothing more than "an A-frame building on a barge." He fixed up the floating home, where he resided from 1971 to 1976.

It was in this environment he began to explore new artistic techniques. He was painting watercolors at the time. Kendall had been working on a Masters project and drew and photographed various scenes in the San Francisco Bay area. Using what he refers to as "KODALITH" film, he created a mixed media presentation for his professors aboard Shel Silverstein's boat. His unique method involved taking ink drawings and combining them with still photographs and filmmaking processes from a vantage point inside the boat looking outward. The successful technique caught the eye of award winning filmmaker, Larry White, who utilized Kendall's work in a full-length production, which is now part of the permanent collection at the Smithsonian Institution in Washington, DC.

In the early 1970s, selling art in the street was illegal in San Francisco. Artists seeking to make their living selling their work to the general public were compelled to circulate a peti-

# John Kendall - Artist

tion to permit their street sales. The effort was successful and legislation passed permitting the issuance of licenses. Kendall was quick to respond. He was issued license #30, thus becoming one of San Francisco's original "street artists." He continued to explore new methods while drawing local street scenes. He soon developed what he calls "current day old scenes." His technique involved taking modern views of city life and eliminating the "clutter," like cars and buses. Instead, he focused on streetcars, drawing scenes as if they were occurring many years earlier.

Ultimately, Kendall was squeezed from the street scene. The numerous licenses issued to street artists made professional drawing difficult and economically infeasible. Never thwarted by change, Kendall joined a group known as "California Artists," and booked appearances at various places throughout California, appearing at galleries, shopping plazas, and civic centers selling his art. As his popularity grew, many people suggested that with his eye for detail he should attempt to draw the famous French Quarter in New Orleans. Kendall's New Hampshire roots continued to show, as there would be no road untaken for this artist. He was New Orleans bound.

At this new location, Kendall began to sell his work in galleries rather than on the street. Each of Kendall's drawings contained amazing detail, including the infusion of characters he met along the way, like "the chicken man" and his dog "rat," his landlord, family members, and friends. In one drawing, approximately forty characters appear in a street scene, and Kendall can still recall the names of each one and deliver an accompanying story. Obviously not intimidated by his surroundings, Kendall continued the expansion of his talents, and was proud to have been the featured artist in the first edition of the renowned publication, The French Quarter Catalog.

Kendall sought other avenues to sell his creations and explore new methodologies.



John Kendall at a show in Sunapee.

Someone suggested Ibiza, Spain as a good arena for artists, so once again Kendall took up the challenge to travel outside the USA to advance his professional career. He approached a friend from his houseboat community in Sausalito, who was enticed by the move to Ibiza, but refused to fly there. In search of an alternative method of transportation, his friend discovered that a Russian ship, the Alexander Pushkin, sailed from Montreal, and students were permitted to book passage quite inexpensively. Although no longer a student, Kendall managed to obtain student status, and sailed the eight-day voyage to Europe. He had hoped to sell enough art in Ibiza to pay his expenses for the trip. However, on board the ship, English tourists and Russian crew members began buying his art as he drew at the stern of the ship each day. By the time he reached Spain, he had recouped all his expenses plus \$150. His friend remained in Ibiza three or four months, but the committed Kendall stayed five years. Spain had a Hippie Market in the town of Escana, where artisans sold anything from clothing to jewelry. Kendall obtained a license and began selling his art at that location. He recalls that Wednesday was tourist day, when the tour

## John Kendall - Artist

buses would unload at the market and he could sell his work regularly.

Germany was the next stop on Kendall's journey toward artistic prominence. He had been there before. In 1975, he had met a German couple in California who earned their living selling macramé. He invited them to live on his houseboat. In return, they invited him to visit them in Germany. Kendall desired to draw the enormous Cathedral at Cologne. He took up the challenge. The project took three months and the minute details of the scene and Kendall's perspective are nothing short of magnificent.

From Germany, Kendall embarked for Antibes on the French Riviera, where he began doing commission work. Collectors gave him photographs of their boats and hired him to draw the boats in different scenes than those presented in the photographs. He often would sit in a dinghy and snap dozens of pictures, as they would sail around him.

Kendall's maritime drawings catapulted this prolific artist to the top of his game. In 1980, his sister asked him to travel with her to Boston to view the Tall Ships entering the harbor. Kendall took a camera with him, and as he saw the first ship sail by, he immediately knew his future direction. He drew the ships, and using his technique of eliminating the clutter of the surroundings, sketched them in older settings. He was so enamored with the tall vessels that he managed to speak to a crewman aboard one of the ships and learned they were headed to Amsterdam for the Sail Amsterdam activities. Kendall pledged to follow them there. He continued tracking the voyages of these ships around the world, taking thousands of photographs, enlarging the pictures, and drawing the ships using a sepia pen and ink wash technique he developed, by which he "married drawing and painting." The artist says he often sets the ships in different scenes "composing my own scene from still photographs, so I can get all the detail I want."

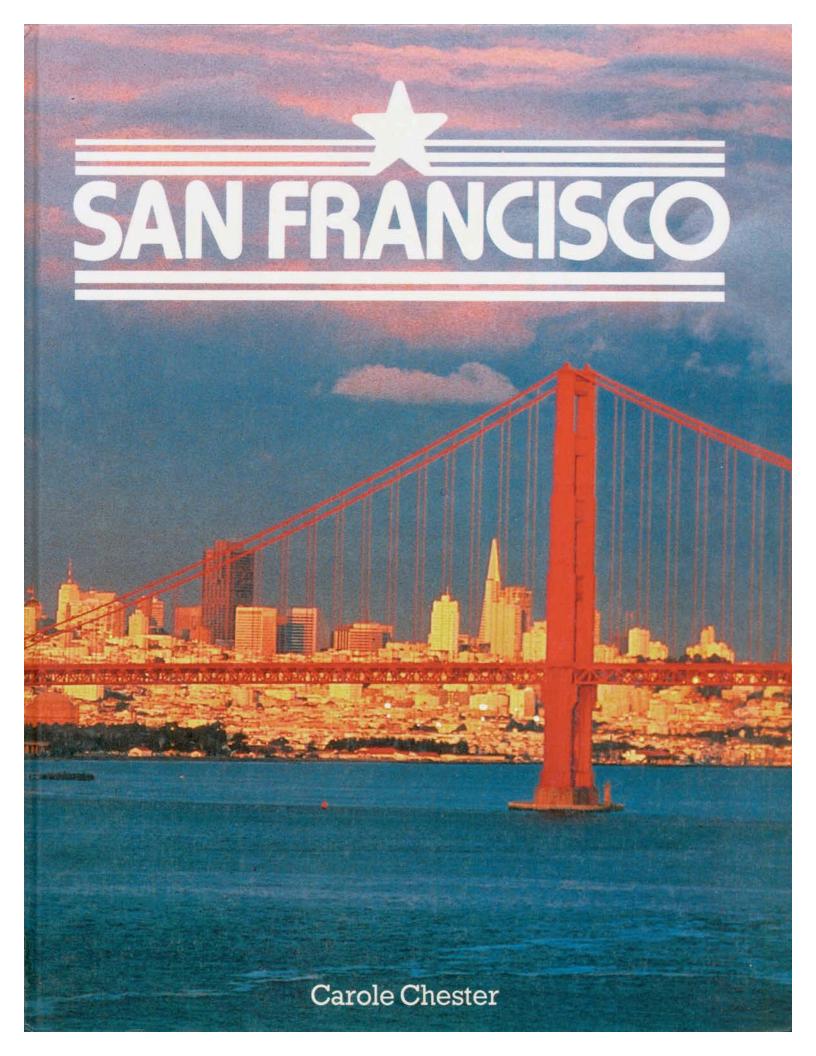
Kendall's art is superb. While he appears to be painting scenes, he is actually drawing. He uses a crow quill pen, Pelikan ink in sepia brown, and brushes, which give his sketches the older appearance he seeks. "With this technique, I can paint with detail," he says. As a bonus for the owner of a Kendall print, the artist appears as a character in each of his drawings. "It started as a joke back in San Francisco, when I drew myself into a scene," Kendall said, and he went with the theme throughout his career.

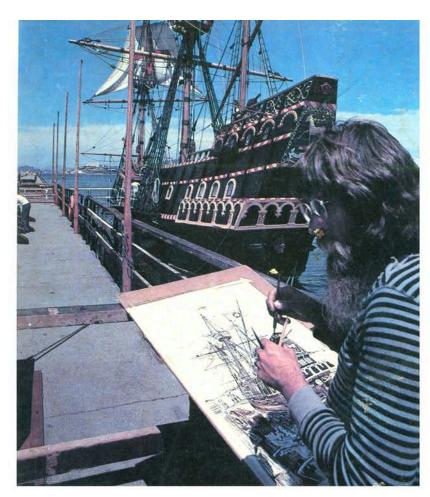
As for the artist himself, his favorite scene continues to be the sea and the mood in the Sir Winston Churchill drawing, which has been featured at the Mariner's Museum in Newport News, Virginia. "It's my favorite sea," he exclaims. Of his Tall Ships series, the Endeavor remains his favorite. "I got my whole family on board," he states proudly. His dream is to sail and draw aboard one of these ships during a racing event, "shooting through the rigging" to give the viewer the feeling of being on board. He has compiled twenty-five hundred photographs of the dozens of Tall Ships, most of which are now training vessels for various navies throughout the world. He would love to draw them all - the ships of what he calls the "golden age of sail."

Although his work is currently featured in galleries from Mystic Seaport to Bar Harbor, J. A. Kendall has renovated his own studio and gallery in Georges Mills, NH. It is a working studio/gallery, where the public is able to visit and watch him at his craft.

A complete collection of signed Tall Ships prints is available at:

Kendall Studio & Gallery
1036 Main Street, PO Box 454
Georges Mills, NH 03751
(603) 763-3295
E-mail: jakendall@kendallink.com
www. kendallink.com



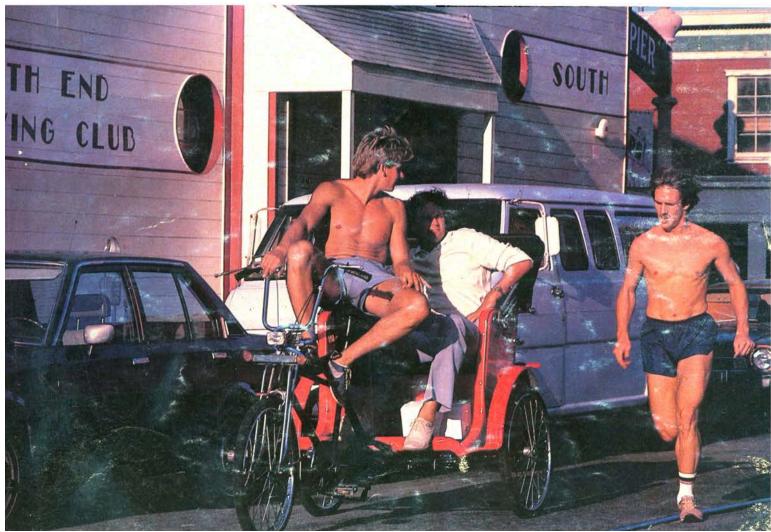


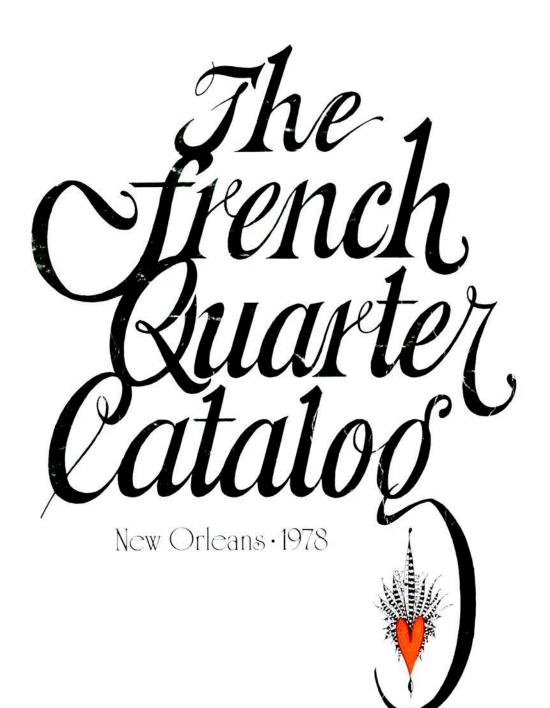
Facing page above A suburb with a difference

Below Waves crash onto the beach at Lookout Point.

This page left An artist on the San Francisco waterfront sketches the Golden Hind II.

Below Joggers are everywhere.

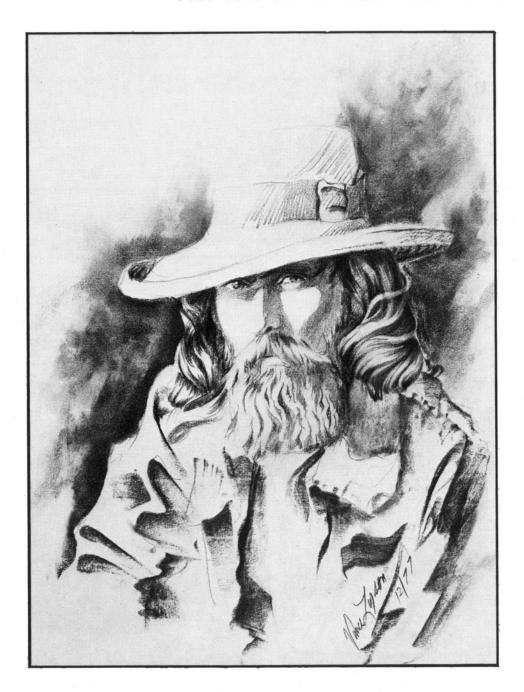




A collection of the usual...and unusual

# Gallery

This years "Gallery" features J.A. Kendall. The originals, done in sepia pen and ink wash, represent over one thousand hours work.



John Allan Kendall. Born February 29, 1944. Had he had a bottle of ink and a pen, he might have sketched the event. A man with a mission. To capture in pen and ink, a rapidly disappearing landscape. Preserving the streets, buildings and people of today for the generations of tomorrow.

First San Fransisco. Four years work. And now New Orleans. Six pieces this first year. Yet many more to do.

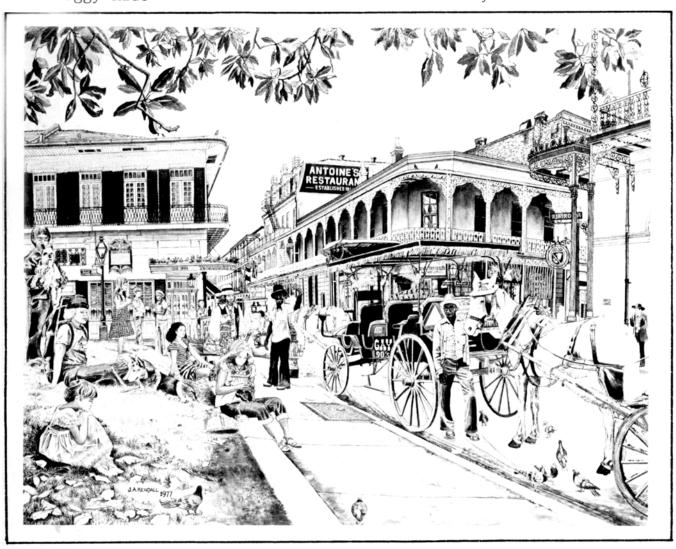
John Allan Kendall. A name to remember.

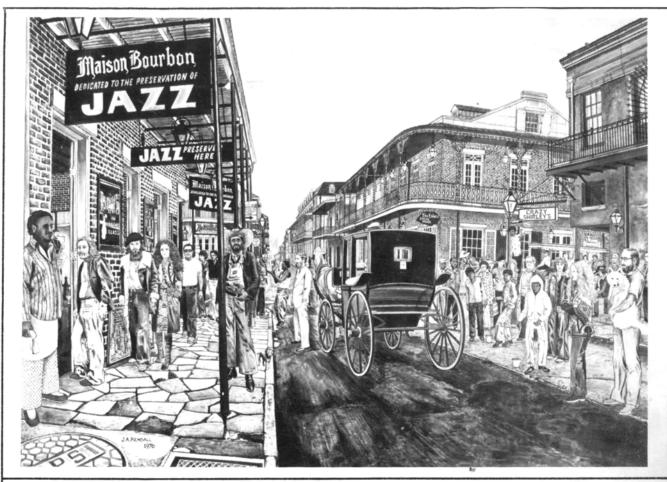
Kendall Studio 830 Rue St. Anne #3 New Orleans, Louisiana 70116

Jazz Preserved Here

Royal and St. Peter

Buggy Ride







Royal & St. Peter



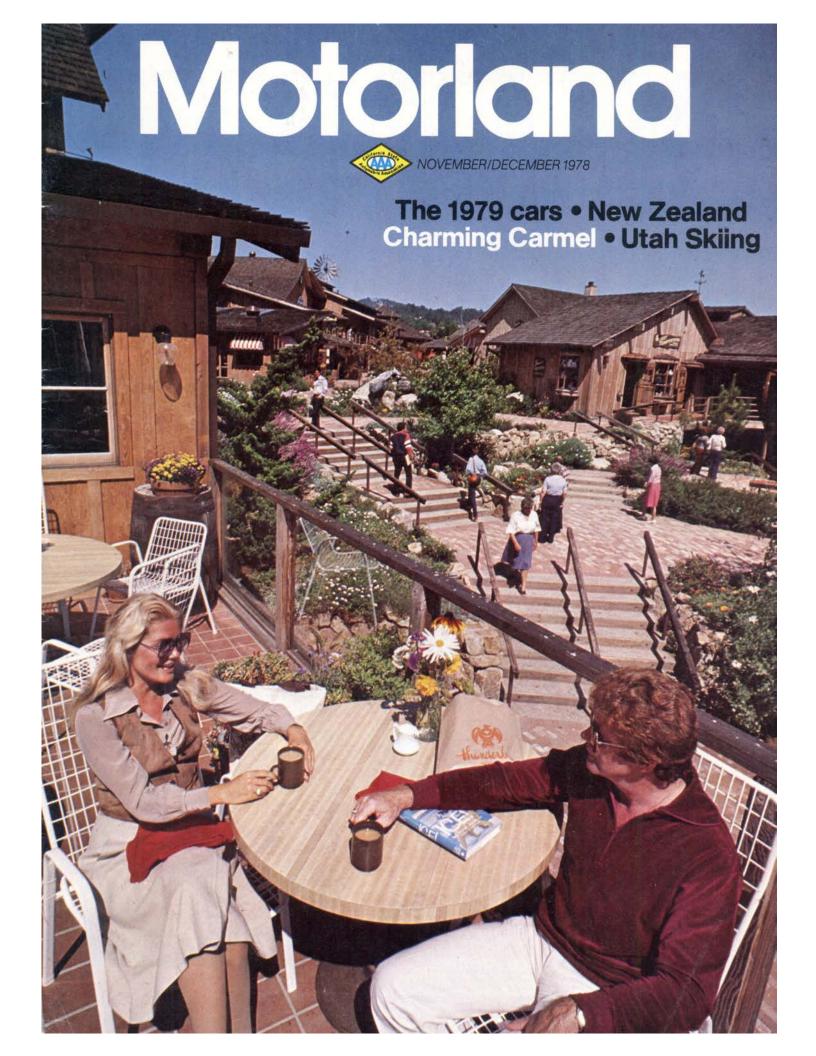
Olympia Duo #1



Hurricane Duo #1



Tuxedo Duo #1



#### By Don W. Martin



What you got around your neck?" our three-year-old son Daniel asked when we returned from our trip. "Beads," I said. "You buy them?" he

asked. "No, they were free," I said. "People threw them in a parade and we caught them." He smiled: "I wanna go to that place where you catch free beads."

If you like parties so joyful that you savor even the hangover, if you turn on to intimate cafes, noisy parades, Tabasco sauce, red beans and rice, gin fizzes and good jazz, you must visit New Orleans before you die. Twice.

Go for Mardi Gras, to be swept up in the wildest party you'll ever experience. Then return to enjoy the city when things have calmed down.

My wife Liz and I spent five delightfully frantic days in New Orleans for Mardi Gras last spring. We've not yet gone back, but we will. There are too many restaurants we couldn't try because of the crowds, too many historic places still to be seen, too many corners of the French quarter yet to be explored.

Most people misuse the term "Mardi Gras" and I've already done so here. Actually, this annual New Orleans celebration is called Carnival. Mardi Gras, or "Fat Tuesday," is the day before Ash Wednesday when Carnival reaches its spirited and noisy climax.

"Carnival" is a Latin derivation of "farewell to the flesh" and New Orleans citizens take it literally. For more than two weeks, revelry rules the city. The tempo increases as Mardi Gras Day nears. Residents and visitors don outlandish costumes, paint their faces and take to the streets. Police handle this raucous surge of humanity with patient indulgence. Passed-out revelers are quietly hauled away, but only so they won't get stepped on. Public drinking is not forbidden; the only requirement is that the container not be glass or metal. (New Orleans is one of the few places on earth where one can step into a bar and order a scotch and water to go.)

Highlights of the Carnival season are parades and balls sponsored by private social clubs called krewes. The balls are not open to outsiders, but the parades are free and scattered all over the city. Several parades happen each day during Carnival, climaxing with the huge Rex and Comus processions on Fat Tuesday, watched by as many as half a million people. All parades are audience participation affairs as masses surge forward, trying to catch "throws"—plastic beads, pendants and doubloons tossed by costumed people on the floats. (The trick is to enjoy the lavishly decorated floats, catch a few souvenirs and not spill your drink.)

New Orleans prints by J. A. Kendall, from his collection of sepia pen and ink wash drawings. He also has done numerous illustrations of old San Francisco in this style. For information on purchasing prints from either collection, contact Kendall Studio, 1029 Fourth St., Suite 110, San Rafael, CA 94901.

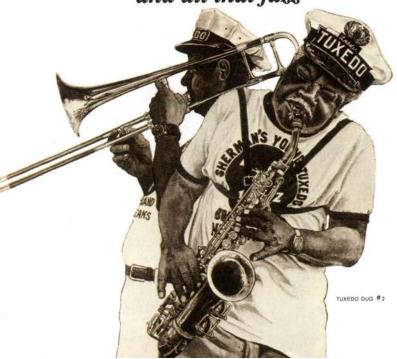
# ORLEANS

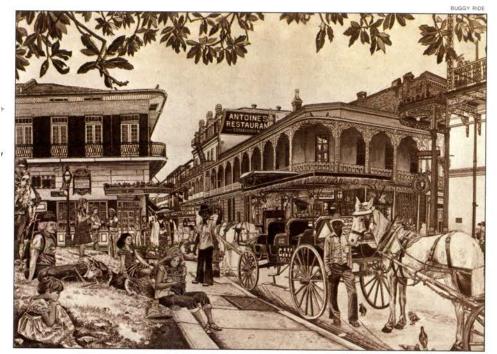
#### Mardi Gras, the French Quarter, oysters



Torchlight Mardi Gras parade

and all that jazz





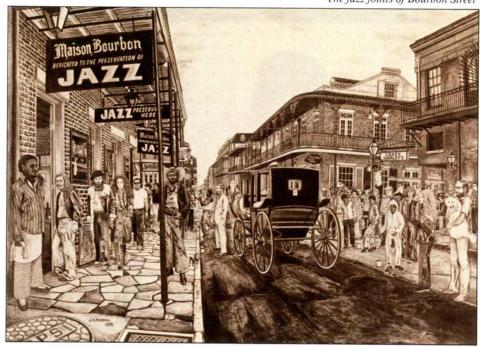
A small park in the French Quarter

Smaller processions are conducted by various walking clubs during Carnival. One of the more popular is the Half Fast Marching Club led by New Orleans jazz great, Pete Fountain. Consulting a lengthy schedule of activities, we counted more than seventy parades and walking club marches slated during last Carnival season.

Centers of frenzy during the celebration are the wide Canal Street where many of the parades pass, and that wonderful collection of narrow alleys, old brick buildings and wrought-iron balconies known as the French Quarter. This is New Orleans' old town, and it shelters assorted museums, historic sites and antique shops, and most of the city's best restaurants, liveliest jazz joints and bawdiest strip houses. During Carnival, its streets fill to the brim with a flood of revelers, and costumed residents hang over balconies of their rowhouses to throw beads and doubloons to the crowds.

Our New Orleans adventure began not in a narrow French Quarter alley, but in the cavernous Union Station in Los Angeles. We were booked aboard the "Mardi Gras Fun Train," a pack-

The jazz joints of Bourbon Street



JAZZ PRESERVED HER

aged tour to New Orleans sponsored by Explore America Tours. Organizer Irv Hamlin led us to a patio on the station grounds where a Dixieland band and free-flowing champagne were employed to get tour members into the proper Carnival mood. The band stayed with us during the two-day train ride, playing occasionally in a crowded club car. Arriving in New Orleans, we were ushered to our hotel, the Marriott on Canal Street. It was an excellent location, for we could see many of the parades from our window, and the French Quarter. downtown area and waterfront French Market were but a brief stroll away.

For five days we watched parades, prowled the fascinating French Quarter and joined some of the Explore America group activities such as a plantation tour, paddlewheeler trip on the Mississippi and a Saturday night dinnerdance.

We became absolutely intrigued with this city and vowed to return when we could concentrate less on partying and more on sightseeing. With its blend of French and Spanish architecture, history and cuisine, it is one of the most distinctive cities in America. Where else can one find voodoo museums, restaurants that feature a dozen crayfish dishes, graveyards where all the tombs are above-ground because of the high water table, and street artists that will paint your portrait or decorate your face?

New Orleans is a low-lying city pressed into a crescent curve of the Mississippi. There are few highrises; most of the buildings are sturdy old bricksome restored, others showing their age. During lulls in Carnival activity, New Orleans can be a quiet, rather casual place. Although the city has many things to intrigue the visitor, few were deliberately contrived in the sense of a Ghirardelli Square. The French Quarter, for instance, just sort of evolved through a couple of centuries. With its Spanish-French architecture, rowhouses and narrow streets, it has the look of an ancient European city. The pavement is often broken and many of the structures are weathered. But behind those tired old walls one may discover a cheerful Spanish patio or an elegant French restaurant.

Ah, those restaurants! Even if the city didn't offer great jazz, historic sites and the romantic French Quarter, we would return just for the food. Specialties here are Creole, developed by the

French-Spanish aristocrats of early New Orleans, and Cajun, a simpler and more spicy rural cooking from French Acadians who left Canada to settle in the Louisiana bayous in the 1700s. New Orleans-style cooking features local seafood such as shrimp, oysters, crayfish and catfish, rice dishes and mouth-tingling hot sauces.

Unable to get reservations at the crowded French Quarter restaurants one evening, we were directed across Canal Street to a place called the Bon Ton. It was typical of New Orleans—a small and intimate cafe with a stand-up bar, housed in an old brick building. Curious to try the local fare, I ordered crayfish etouffe. This rich yet subtly seasoned dish was one of the tastiest meals I've ever had. We also frequented many of the city's oyster bars. The ritual here is to dip crisp fried oysters into a do-it-yourself sauce (catsup, hot sauce, horseradish and lemon are provided), and eat them with a crunchy, flaky French bread. ("If you don't have crumbs in your cuff," goes a local saying, "you haven't yet had lunch.")

One morning, we joined our Explore America tour group for a classic New Orleans dining experience-breakfast at Brennans. Our fare at this landmark restaurant consisted of a cinnamon-flavored milk and rum drink called milk punch, assorted fruit, French bread, spicy baked apple in thick cream, Eggs St. Charles (eggs over fried speckled trout in wine sauce), and Bananas Foster (bananas fried in flaming rum sauce). Naturally, one consumes a bottle of good wine with all this. We found the D'Anjou Amour rosé to be quite appropriate. For a more modest breakfast, we liked to relax at an outside table at Cafe du Mond in the French Market and order cafe au lait and beignets. This translates as strong chickory coffee mixed half and half with milk, and doughnut-like little squares dusted with powdered sugar.

Naturally, we found excellent jazz in New Orleans. Two of the world's greatest jazzmen, clarinetist Pete Fountain and trumpeter Al Hirt, have their own clubs here. They're on the expensive side however, and we found excellent music with better prices at Bourbon Street places such as the Blue Angel, Maison Bourbon and Famous Door. Surprisingly, they were not crowded during Carnival. (Everybody was out in the streets.) Preservation Hall was constantly jammed, and those willing to pay a dollar for standing room only in a crowded, un-airconditioned hall that serves no refreshments can hear some truly classic jazz.

We spent hours wandering through the French Quarter, and we could have spent weeks. We stared in startled amusement at the lavishly gowned men of the gay community strolling down Chartres Street. We visited the haunted house at 1140 Royal Street where—in windsong—one can hear the moans of slaves being beaten by a ruthless mistress named Delphine LeLauri. We poked through antique shops and prowled alleys where the gentleman pirate Jean Lafitte walked.

The center of activity in the French Quarter is

Jackson Square, rich with the heritage of this city that began as a French settlement in 1718, was ceded to Spain, given back to France and finally sold to the United States as the cornerstone of the Louisiana Purchase. History literally surrounds the square. The Cabildo, former seat of Spanish and French rule where title to Louisiana was transferred to the United States, is now a fine historical museum. Next door is the three spired St. Louis Cathedral, the oldest such structure in the country, built in 1794. Centerpiece for the square is a statue of Andrew Jackson, mounted on a rearing horse and tipping his hat—some say to a madame in one of the nearby rowhouses.

The square also is New Orleans' left bank, its Telegraph Avenue. Street artists offer their sculptures, beads and pottery to tourists; oil paintings hang on wrought-iron fences. During our visit, the square pulsed with Carnival spirit. Costumed revelers danced to the music of street musicians; tourists in polyester leisure suits sat self-consciously while artists painted

The new city: modern skyline and waterfront



DON W MARTIN





The old city: French Quarter balconies

their faces blue, green and yellow; half a dozen college age youths weaved through the crowds, locked arm-in-arm, clutching their drinks and singing a bawdy ballad.

It's a short stroll from Jackson Square to the riverfront, where freighters from foreign ports share berths with excursion paddlewheelers and the unusual "tow boats" that push flotillas of barges up and down the Mississippi. Here, we discovered the French Market, where one can buy everything from cantaloupes to fresh crawfish to tourist trinkets. Vegetable stands and fishmonger stalls have been doing business here for 160 years, and they have been joined in recent decades by souvenir shops and cafes. We watched with fascination as two women in a candy shop worked in near perfect unison as they spooned praline batter onto a cookie sheet. We shouldered our way through crowds to the far end of the market and foundweathered and peeling in the southern sun—the old streetcar named Desire made famous by the Tennessee Williams play and movie.

We could have spent our entire New Orleans visit in the French Quarter and French Market areas, but we reluctantly drew ourselves away one day, knowing that this city offers other lures. There's Fat City, a suburban district of bistros, nightclubs and restaurants; West End Park with its beaches, marinas and seafood restaurants along the shores of Lake Pontchartrain, the big round pond which forms New Orleans' northern border.

And then, there's The Superdome. Its anodized aluminum sides gleaming in the afternoon sun, it sits there, looking like a huge overturned chafing dish. Home to the New Orleans Saints, sundry conventions and other events of note, it is so big and so intriguing that visitors pay \$2.50 a head to be taken on tour of the place.

We followed our guide along a purple and green carpeted hallway, then stepped into a section of box seats suspended over the main arena. Millions of cubic yards of manmade space spread out above, below and before us.

"This is the largest open-space, unpillared, completely roofed structure ever built by man," our guide said. "The Astrodome could fit completely inside the Superdome." She said "Astrodome" as if it were an inferior word.

We followed her through more corridors and down into the main arena; she casually tossed superlatives back over her shoulder: "The dome and grounds cover 52 acres, it is as tall as a 27-story skyscraper, it has 15,200 lighting fixtures and four hundred miles of wiring. The roof alone, ladies and gentlemen, covers nine-point-seven acres. And all of this cost one hundred sixty-three million, three hundred and thirteen thousand, three hundred and fifteen dollars."

She turned and leveled a stare at us. "Are there any questions?"

There were none.

Boggled by all those super statistics, we sought out a more earthy New Orleans attraction—the old St. Charles Avenue streetcar line. The only remaining streetcar line in the city (buses have replaced the others), it's cherished by New Orlenians as San Franciscans love their cable cars. For a mere 30 cents, we

caught one of the old iron and wooden cars at its Canal Street turnaround and rode it into the Garden District, an area of elegantly landscaped plantation era homes. We hopped off to stroll through the green and tree-shaded campus of Tulane and Loyola universities, which stand side by side along St. Charles. Then we caught a returning streetcar, but it came to a halt behind several other streetcars about ten blocks short of Canal Street—and just sat there.

"Shades of BART," I muttered.

However, it wasn't a breakdown, but a traffic jam that had developed in front of the streetcars. We walked the last ten blocks and soon discovered the cause another Mardi Gras parade. We pushed into the crowd and held our hands up.

"Hey, throw us something, mister!"

If you're going ...

To see both sides of New Orleans' personality, you might plan to arrive a few days before Mardi Gras, then stay for a couple of days after, when the celebration has ebbed. Lodgings must be booked well in advance for the Carnival season. Or you can join a packaged tour such as the Mardi Gras Fun Train, which includes six nights at the Marriott, transfers and baggage handling, city and plantation tours, some meals and a jazz party. You can take the train both directions or return by air. A round-trip air tour on National Airlines also is offered for the 1979 Mardi Gras by Explore America. Departure and return dates on both the train and air tours are February 20 and 28.

You also can combine a New Orleans visit with a cruise on the *Mississippi Queen* or *Delta Queen* paddlewheelers, which take two-day to 19-day cruises upriver. Arrangements for the Mardi Gras Fun Train, overnight river cruises, or flights to New Orleans can be made through any CSAA Travel Agency branch.

Date for next year's Mardi Gras is February 27; parades start about two weeks prior. New Orleans offers several other annual celebrations. During Spring Fiesta, a 19-day period following Easter, French Quarter homes and Garden District mansions are opened to visitors. Three weeks of jazz highlight the Jazz and Heritage Festival in April, and foodasting booths feature New Orleans delicacies during the mid-summer "Interfest"—the International Food and Jazz Festival.

For more information on New Orleans, write: Tourist and Convention Commission, 334 Rue Royal, New Orleans, LA 70130. Once there, check with the commission's helpful tourist information center located in the heart of the French Quarter. The AAA Alabama-Louisiana-Mississippi TourBook has a very complete section on the city.

# Timeless works of fine art spanning five decades as seen through the eyes of Artist J.A.Kendall, the master of "Sepia Pen & Ink Wash Drawings."

Tohn Allan Kendall was born on leap day, February 29th, 1944 in Nashua, New Hampshire and grew up in a nearby town called Litchfield. He graduated from Alvirne High School in Hudson, N.H. in 1962 and from the University of New Hampshire four years later with a degree in Art Education. He taught 1st - 12th grade art in both Sunapee & New London, N.H. for three years before moving to the San Francisco Bay Area. He graduated from San Francisco State College in 1972 with a MA degree in Creative Arts.

Kendall developed the technique he calls "Sepia Pen & Ink Wash Drawings" while completing his Master's project at the houseboat community in Sausalito, California. Sepia brown ink seemed to capture the warmth and feeling of the area. While at the community Kendall spent a winter caretaking Shel Silverstein's boat where he and Lawrence White, a filmmaker working on his Master's Degree in Filmmaking at the San Francisco Art Institute, worked together on Kendall's Master of Art project for San Francisco State, a mixed media film which premiered on Shel's boat back in 1972. In 2007 a scene done back then of Shel's boat by the artist, along with interviews with Kendall & White, were used in a biography about Silverstein by Lisa Rogak called "A Boy Named Shel". The early experience of living at this houseboat community for six years, among the old ferryboats and riverboats, certainly helped the artist years later in the field of Marine Art. The artist spent untold hours studying how the water reflected on the mudflats as his A-Frame went up & down with the tides out behind the old Charles Van Damme ferry. Years later, in his Tall Ship series, the artist enjoyed taking on the challenge of capturing the movement of a constantly changing sea. Still photographs taken out on the North Sea at events such as Sail Amsterdam were interpreted in such detail as to make the viewer of his works think that they might actually be there. Hundreds of hours spent working from these research photos and drawing every little twist & turn of the sea while looking through a large magnifying glass helped to give the artist the realism he wanted.

Since the series of houseboats the artist has also done a series of 10 San Francisco street scenes and New Orleans "French Quarter" street scenes and Jazz Musicians. Photos of the artist working on location in San Francisco have appeared in the San Francisco Chronicle and a book called "San Francisco" by Carole Chester back when the artist was one of the original street artists there from 1973 - 1977. Kendall was the featured artist in the Gallery section of the first "French Quarter Catalog" in 1978 and had the honor of having his works published by Motorland Magazine that same year to illustrate an article they did called, "New Orleans, Mardi Gras, the French Quarter, oysters and all that Jazz". Scenes the artist did on location in the late 70s and early 80s on the island of Ibiza, Spain (a small island in the Mediterranean where he resided for a number of years) are a real contrast to the drawing he did earlier on location of the Cologne Cathedral in Germany. The scene of the Cathedral took about 350 hours to complete over a three month period back in the Fall of 1975.

Since 1980 Kendall has specialized in Marine Art and has a series of Tall Ships in print. This series started with research photos the artist took, then worked from, at "Boston Jubilee 350" before a Trans- Atlantic race, and at "Sail Amsterdam" six weeks later at the completion of the race. Photos taken again at "Sail Amsterdam '85' & '90' " and at major "OP Sail" events in Boston, New York, New London CT., Providence RI., & Portland ME. since then led to an invitation to capture the USS Constitution's first sail in 116 years. In 1997 Kendall had the honor of being invited to be on board the USS HalyBurton by Lt. Commander Richard Marin, one of the main organizers of "Sail 200". Research photos taken from this escort ship enabled the artist to create the scenes "Old Ironsides - Sail 200" and "USS Constitution's Historic Sail off Marblehead". Signed prints of these scenes are available at the Constitution Museum in Charlestown, MA. An average of 200 - 250+ hours is spent on each original drawing. Using a magnifying glass enables the artist to capture the detail he wants in both the rigging of the ships and in the sea. The artist has had original work hung at the Mariners Museum in Newport News, Virginia as part of the 8th National Exhibition of Marine Artists called "Painted Ships - Painted Oceans" held in 1986 and has been the "Artist of the Month" in the Jan. / Feb. 1993 National publication of "Seaways - Ships in Scale" magazine.

Since the artist spent a year of doing commissions of private yachts in Antibes, France, on the "French Riviera" between Cannes & Nice, back in 1984 he has lived back in New Hampshire. This much travelled artist took a full time position again teaching art, this time in Henniker, NH { the Only Henniker on Earth } back in 1985. Kendall loved sharing such things as his love for Marine Art with his students K - 8 at the Henniker Community School for 25 years before retiring from teaching back in June, 2010. Students over those years seemed to be pleased to be learning various art techniques from an artist who had spent a good part of his adult life traveling half way around the world as a professional artist, and was more than willing to share what he had learned along the way with them. While teaching Kendall continued his series of Tall Ships and started a new series called "Maine Windjammers & Lighthouses". These are very popular at the Annual Maine Lobster Festival in Rockland where he has exhibited his work the first Wednesday-Sunday of August for the past 20 years.

Since teaching art in the Sunapee area in the late 60s this artist truly came full circle and now resides back in Georges Mills, NH overlooking the North end of Lake Sunapee. Since moving back to the Sunapee area back in 2000 the artist has had some outstanding exposure in a number of ways. Articles about his work have appeared on two occasions in both the New Hampshire Sunday News, the Nashua Telegraph and the Argus Champion { which covers the entire Sunapee region }. The author John J. Botta Jr. wrote a wonderful three page article called, "J.A.Kendall: An Extraordinary Talent " which was published in the local Soo Nipi Magazine. This led to the honor of being featured on the popular WMUR TV Show " Chronicle " which was filmed in his Gallery at his home. Permission was granted to show this on his site: www.jakendall.com. A few months after the "Chronicle" Show aired he was interviewed on the popular NHPR show " The Front Porch " with John Walters. This show called " Ships in Detail " was a great half hour trip down memory lane for the artist as it covered over 30 years of the artist's life, places he'd lived and people he'd met along the way such as Shel Silverstein. He has also realized his dreams of owning his own Gallery and having two wonderful sons to share many of his experiences with. Over the years both boys, along with the artist & his brother James, have appeared in all his original drawings.

Artists evolve in many ways over their lifetime. Since retiring from teaching the artist finally completed a scene started in 1977 in the "French Quarter" of New Orleans that was put on hold for 33 years since life got in the way. This scene now called "Time Warp on St. Peter", 1977 / 2010, took on a life of it's own. Kendall's two sons Christopher and Cody, now both fine musicians, are featured in the scene along with evidence that the Saints finally won a Super Bowl. John's brother James {a song writer for over 20 years with over 1730 songs to his credit } created original songs for the studio band, KENDALL. Their 4th CD was created with Carlene Perkins Thornton, an incredible Blues singer from Maine, after seeing her perform "AS" Janice Joplin. This effort called "Fabric of Time" by Carlene Thornton & KENDALL was completed at about the same time as "Time Warp on St. Peter." This featured the Artists sons and their friend Lyle Nangeroni. A second album called, "Against the Door Frame," featuring Carlene Perkins Thorton, singing lyrics written for her by James Steven Kendall, & backed by the group KENDALL, was recorded LIVE later the same year. Musicians Christopher, AKA Tofy, & Cody Kendall, as well as Lex Lambert backed Carlene brilliantly. Both these albums had the "FEEL" this is what Janice would be singing "NOW", if she had lived.

This well traveled Artist remains in touch with the Author Lisa Rogak, who had interviewed him for her book, "A Boy Named Shel," and bought an incredible vehicle from her in December of 2012. He is now the proud owner of RUBY, a Crimson Red 1992 Buick Roadmaster Eagle Hearse. This was Lisa's 7th hearse, and the only one she ever named. This artist and author continue to be great friends & Lisa has visiting rights to RUBY whenever she is in the area. Now used as a business/pleasure vehicle, RUBY may be seen taking signed scenes to Art Shows, or being used as a band vehicle. With her "WEROCK2" plates she is a real attention getter. She compliments the Artist's other classic ride BONNIE, a Rally Red 1968 Pontiac Bonneville who sports the antique plate, "WE ROCK," and has fender skirts saying, "KENDALL - Band in New Hampshire." Please stop by the Gallery/Recording Studio in Georges Mills, NH to see where all the magic happens. Currently the artists brother James and his two sons are working on recording music with Lawrence White, his old friend from the houseboat community who helped the artist on is M.A. for S.F. State over four decades ago. The boys work with Larry as his former band Beatniks from Mars and James is the sound engineer. As an award-winning filmmaker Larry and the Artists sons created music for Blog Zombie, a short film starring the nationally known comedian John Byner as the character Blog Zombie. This incredible effort shows a side of Byner no one has ever seen before. This may be viewed at www.johnbyner. com. A screenplay starring Byner, also written by Lawrence White will follow.

After a break from doing new work due to various eye problems and surgeries since 2010, Kendall recently completed a scene called, "A Tribute to HMS Bounty" from research photos taken of the Bounty as it sailed into Portsmouth, NH back in 1998. Since the Bounty sank in 2012 during Hurricane Sandy this scene has an ominous feel as the Bounty disappears into the heavy mist or the unknown. Along with, "A Tribute to HMS Bounty," check out Kendall's newest scenes, "Christopher's Voyage," and "Thompson Hall" of the University of New Hampshire, for the his class of '66, 50th reunion. The artist is now starting a book called, "Timeless Journey" — One Artists Journey Through Time & Place.