

In Memory of Nancy Macrow

Nancy Macrow was a long-standing member of the Marion Art Group who will be remembered fondly. She was the proud parent of six children, had twelve grandchildren and six great-grandchildren.

Although Nancy never claimed to have been born with a paint brush in her hand she was a keen and proficient artist, equally talented in oils, acrylic, watercolour and pastel.

Nancy loved travel and usually took her paints with her. She especially enjoyed Melbourne's flower festival. She also loved visits to the movies and art gallery, all of which fueled her imagination with subject matter for future masterpieces. Vale Nancy Macrow.



Call for a Web-Site Manager

Tony Kalemba has resigned from the group due to family commitments. We now have a vacancy to manage our website. The job is to keep the contents of the site up to date.

Changes and additions to the website are made in consultation with the Executive committee.

The web site was created with user-friendly software 'Word Press'. Changes can be made easily when you know how!

Jim Green will be caretaker of the website until a replacement is found for Tony. He can provide training to any willing learner. Please see Jim if you are interested.

Many thanks to Tony for his many hours of efforts in creating a stylish and easy to navigate website in the first place and then diligently maintaining it.



A duo of sunrise-sunset themes from Shiela Roe (left), Maryla Wawrzycki (right)

For members who prefer to pay their fees etc by bank transfer, the bank details are as follows:
 Account name: MARION ART GROUP INC.
 BSB number: 085 333
 Account number: 77773 7765
IMPORTANT: Members will need to put their surname in the reference box, so we know who the payment is from.

[President's perspective from page 1]
 Van Gogh wrote many letters to art dealer, brother Theo. In one of his letters composed throughout his short life, he said, "I can't change the fact that my paintings don't sell, but the time will come when people will recognise that they are worth something."

Those paintings that don't sell? Pick your favourites and make your own collection to be kept as part of your family legacy. What to do with the others that are repeatedly unsold? Read about some great ideas in this edition of 'iMAGine'.

~Jim Green

Correction: The caption in iMAGine 13 referring to Paul Cardone, should have read "Frank Cardone". Please accept our apologies for this oversight.

MAG EXHIBITIONS

- **The Flagstaff Hill Rotary Art Show: April 21 to 28**
- **Bayside Village Exhibition: May 7 to 20**
- **SALA August**

EXHIBITION OPPORTUNITIES

Fleurieu Art Prize June 16—July 22 (entries closed)
Rotary Art Shows—Go to www.rotaryartshow.org for information exhibitions, forms and entry dates.

More Opportunities...

If you wish to display your work on our MAG website. Documents are ready if you would like to showcase your work. **For more information, see Jim Green.**

Privacy Policy: MAG members' personal information will be limited to MAG-purposes only. This information will not be conveyed or sold to a third party (including electronic means), without the member's consent. MAG will not be held responsible for any unintended use or disclosure of information.

To contact the Editor or MAG committee, go to the MAG website for details.

A DAUB FROM THE EDITOR



Welcome To our Fourteenth Edition of iMAGine

Waste Not, Want Not

We all have *them*, the paintings that don't quite make it; the unsold, the messed up, the "studies".

I asked some fellow MAG artists what they do with paintings such as these.

A couple said they donate them—just the good ones, mind you. Others file them in folders, store in a cupboard, stack behind the couch—out of sight...Some hang them on the walls of their homes. A few rehash, resurrect or paint over them. Still others convert the framed unsolds to unframed.

What do I do? Me? All of the above. Then, recently, I looked through my growing stack of "practice" watercolours and remembered that a number of my arty friends make cards out of them, cutting them up and using the parts that work. Cards, what a great idea when the ones in the shops are so expensive.

So, what do you do to recycle your unsold paintings?

~Lee-Anne Kling



Miniatures ready for Flagstaff Rotary Art Show.

MAG EVENTS

AT A GLANCE

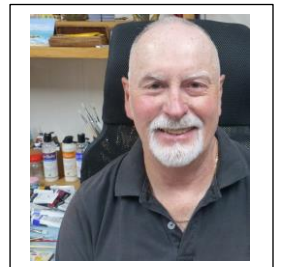
- Monday 23 April:**
Studio Session; Bayside Village entry forms due
- Monday 30 April:**
Studio Session
& Committee Meeting (12 noon)
- Monday 7 May:**
Studio & Portrait Session;
Bayside Village Exhibition commences
- Monday 14 May:**
Studio & Still Life Session
- Sunday May 20**
Bayside Village Exhibition ends
- Monday 21 May**
Studio Session
- Monday 28 May**
Studio Session
& Committee Meeting (12 noon)
- Monday 4 June**
Studio & Portrait Session
- Monday 11 June**
Queen's Birthday
- Monday 18 June**
Studio Session & Newsletter Release

Marion Art Group Website: marionartgroup.org

Editorials, Events... P.1
 Artist in Focus & Lyn Robins workshop... P.2

Art Tips: Recycling, Reduce, Reuse, Repurpose by Luann Udell ... P.3

MAG notices, Up-coming Exhibitions, President's Perspective continued...P.4



THE PRESIDENT'S PERSPECTIVE

Our first two exhibitions for the year are imminent and perhaps this is the time to reflect on our motivations for our artistic efforts.

Vincent van Gogh said in one of his letters to his brother Theo, "I want to touch people with my art. I want them to say, 'He feels deeply, he feels tenderly'."

The sheer enjoyment of personal expression through our art is a very cathartic experience for many of us and perhaps this is all we need. To evoke an emotional response from a viewer at an exhibition is a hope. To move such a person enough to part with his or her money is a bonus.

But what if you have not sold or are not selling lately? The best advice that seems to be universally agreed on by successful artists is: Make your work personal. Think about the demographic of your audience and what they may be most interested in. Provide a point of difference in your work. (Sure, it's all been done before, but has it been done in your way?). Develop or find or re-find your 'style'. Could this advice lead to sales? If you sell two paintings, you are one up on Vincent in his lifetime.

[...continued p.4]

Artist in Focus

Lynne Wong



Bayside Village
Exhibition raffle prize

Lynne has always delighted in walking in wild places and from childhood learnt to appreciate the colours, shapes and textures of the natural world.

Art was her favourite subject in school and she took elective art topics at university but didn't begin painting seriously until she started lessons with Gillian Long in 1989.



Gillian was a major influence teaching Lynne drawing and watercolour techniques. Lynne specialises in botanic subjects and particularly enjoys depicting small individual flowers and leaves in nature that often go unnoticed.

Lyn Robins: Pen & Wash Workshop

Lyn instructed us how to use bamboo, reeds, feathers for quills, pen knife, scraped parchment and calf skin (Vellum). Also the effect of nibs, a chisel for square edges, and speed ball nib with small flat ball on the tip.



She described Pen & Wash as one ordinary without the other. It can be very effective for landscapes, buildings and street scenes. She recommended Indian ink, sepia ink or Quink.

She used nib upstrokes and a pocket knife to add grass and foliage. Dots of water on the page were skillfully stroked through with nib and ink to create flowered stalks. Swirling grey wash around the base created the effect of reeds in the water. A shaped line of water quickly became a snake when intermittently dotted with nib and black ink to give the effect of skin pattern. She used a fan brush to create bushes and trees. Wider old brushes can be attacked with scissors to make very rough ends, which, when dipped in ink and wash, make very realistic gum tree leaves.

Lyn described using thick and fine lines, small lines close together and hatching for shadows and textures. She showed us how to use a black line and bleed the grey across the page with water. After wetting the paper, Lyn used the nib and black ink to let the water spread the ink for different effects, applying dark and light to the work.

To remove watercolour from work, Lyn swept a wet brush over the area about 3 times and then blotted the work dry. She repeated this process until she had the lightness she wanted.

Lyn uses Artline drawing system pens, Superior needle drawing pens, Unpin pipeline pens No.2 & No.5, and calligraphy pens for different effects. She placed Masking tape over a small building and skillfully cut along the lines, using a Stanley knife, removing the excess and leaving the building sealed. Lyn applied the ink trees and foliage, finally removing the tape to leave the building clean and white. She then squeezed most of the wash from a brush and swept the flattened brush down the building to give the effect of galvanized iron.

Lyn also showed us how to use masking fluid to keep areas of tree trunk clean and white. This works very well for fence posts, and iron lace on a verandah. Once the work dried, she removed the masking fluid with toweling over her finger.

We were shown how to work out perspective and dimensions with the use of eye points, parallel lines appearing to converge like a railway line to vanishing point. The dimensions of a building were worked out by extending lines from eye level points.

With generous sharing of her skill and information, the time passed very quickly. Like all talented people, Lyn made everything look too easy!

~Pamela Bauer



Human study with pen and ink by one of our MAG artists.

MAG ART TIPS

Recycling, Reduce, Reuse, Repurpose by Luann Udell

This post is by [Luann Udell](#), regular contributing author for FineArtViews. Luann also writes a column ("Craft Matters") for The Crafts Report magazine (a monthly business resource for the crafts professional) where she explores the funnier side of her life in craft. She's a double-juried member of the prestigious League of New Hampshire Craftsmen (fiber & art jewelry). Her work has appeared in books, magazines and newspapers across the country and she is a published writer. She's blogged since 2002 about the business side--and the spiritual inside--of art. She says, "I share my experiences, so you won't have to make ALL the same mistakes I did...." This excerpt appears courtesy of [FineArtViews Art Marketing Newsletter](#) by [FASO](#), a free email newsletter about art, marketing, inspiration and fine living for artists, collectors and galleries (and anyone else who loves art). Read the rest of this article at: <http://faso.com/fineartviews/97915/recycling-reduce-reuse-repurpose> For a complimentary subscription, visit: <http://www.faso.com/art-marketing-newsletter>

Over the years, I've discovered many ways to recycle old work I don't want to keep or sell:

1. Redesign I've switched out pendants on my large shaman necklaces for a stronger look.

2. Repurpose I've turned pendants into small sculpture, and small sculptures into pendants. I've taken necklaces completely apart, and reused the beads, pendant, and components in other work.

3. Reuse My older animal pendants for necklaces were one-sided. When I started making these 'in the round', I reused these older pendants as artifacts in fiber pieces and in shadow boxes, where a flat back was better for securing them.

4. Donate ...a friend gave me this helpful advice: "Did you love it when you originally made it?" she asked. Yes, I did. "Did people buy it then, and enjoy it?" Yes, they did!



Homemade cards

"Then just because YOU'VE moved on, doesn't mean there aren't other people who will enjoy it just as much." Hmmm....
5. Destroy After all this, you may still feel strongly about simply destroying the work.

Finally, in the Great Udell Household Purge of 2014, it came down to this: We couldn't take everything.

Much was sold, and much was given away... there was a sense of catharsis, to let go of so much 'good' stuff. It helped that there was a purpose—we had to LET go, in order to go on.

Yet when I finally unpacked a box of unfinished pieces in my new studio, full of pieces I'd held onto to finish, or repurpose, or reuse, I'm surprised how happy I was to see them.

Reworking these is soothing... Part of my aesthetic, my story is the respectful preservation of old objects that meant so much to the people who loved them.

I share how many antique quilts were made from scraps of cloth and clothing, some worn and tattered, others precious and fine. And so, if something better comes out of something that was wonderful, but broken... Or good enough, but something missing.... Awkward and clumsy but loved and treasured.... Then my story is complete.

Not everything that breaks can be made whole again. Not everything will match. Not everything is perfect. Not all that is lost, can be found again.

But then, the same is true of us, isn't it?

In the end, each method, venue, option, simply either felt right, nor not, at different times in my career. There is no simple right or wrong way to do it. Just the way that makes sense to you and makes your heart a little lighter.

PORTRAITURE PRACTICE MAKES PERFECT

Try your hand, practise your skill.



First Monday every month.



Have a go at STILL LIFE

Second Monday of the Month.

MAG LIBRARY...a great resource of books and videos for your art...



Your friendly librarians:
Margaret Pope & Anne Bates

Photos in this edition have been taken and provided by Maryla Wawrzycki & Lee-Anne Kling.

