

Around the Studio

About having Fun—Sylvia Preston's Workshop By Rae Newton

I've enjoyed watercolour workshops with Sylvia Preston over many years, mostly painting Christmas cards. After the first one, I vowed to attend every workshop she conducted, as I enjoyed her teaching and day so much.

Over time, we painted many styles of subjects (snow scenes, traditional, Australiana, and more), leaning new techniques such as wet in wet, pen and wash, and applying iridescent medium to highlight snow, etc. Sylvia made us work hard, producing up to 4 cards in a session. So...I determined not to miss this one, which was to cartoon (rather than caricature) our subjects.

Sylvia showed us some examples of her work. Since her dad was a fisherman, she gave us a demonstration of a jolly fellow marching along with his fishing gear, with a cat climbing his leg, to give extra humour. She pointed out, to show the sole of his shoe, to indicate movement. We then progressed to paint our own reference in watercolour or acrylic. Participants in the workshop worked on many subjects of their choice. Some painted family members, while one painted meerkats with bow ties and beads.

[Continued p.3...]



Rewards of Having Fun by Rae Newton

Backing Framing Supplies At MAG

To help our artists finish their art work off in a consistently professional way we encourage the membership to purchase the materials below:

materials	Unit Cost	4x	10x	20x
Plastic coated wire per metre	25c	\$1.00	\$2.50	\$5.00
Set of 'D' ring and 2 screws	50c	\$2.00	\$5.00	\$10
Pair 'Bumpons'	50c	\$2.00	\$5.00	\$10
Total for whole set.	\$1.25	\$5.00	\$12.50	\$25

Buy bulk; minimum purchase by eftpos \$5

Humour on the Horizon

Earth Without

Art is Eh!



EXHIBITION OPPORTUNITIES in 2021

Ongoing — Brews and Views Café

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



Happy Holidays

Way back when I was new at MAG, a fellow artist was talking to me and then said, 'Well, I better get back to work.'

Work? I thought. *This is play, not work.* Work to me conjured up some office job, or teaching a class of ratty kids, or cleaning the house.

Now, many years later, here am I, chatting to MAG members and then saying, 'Well, I must get back to work.'

When did painting become work? Did it morph into work when I started selling paintings? Is generating an income through our product, then deemed as work?

This year I've been teaching a friend to paint. The sessions have become more like we paint together and have fun painting and chatting (much like a MAG studio session on a micro scale). Definitely not work.

From the contributions to this edition of iMAGine, art for enjoyment seems to be the sentiment that comes through. Something to recapture as we rest and recreate over the Christmas break.

Merry Christmas and Happy Holiday painting! ~ Lee-Anne



Mindfulness with Zentangle

MAG EVENTS 2021

Studio sessions from 9.30am till 12.30pm every Monday (except public holidays)

In Recess for the Christmas Holidays

Merry Christmas and Happy New Year

See You all back in 2022
On
January 17

Special Dates for 2022:
Monday January 31
Committee Meeting

MAG Charity 2021
This year, Marion Art Group will be supporting **Lion Hearts Learning**. If you would like to find out more, check out their website:
<https://www.lionheartslearning.com>



THE PRESIDENT'S PERSPECTIVE

Welcome to our last Newsletter for 2021. Many thanks to our Newsletter Manager, writer, editor, and producer, Lee-Anne Kling, who has done a magnificent job again this year. Lee-Anne's attention to detail, her creativity and use of photos of our members and their artwork, has been superb.

Conversely, recently at golf I was having a very 'bad' day. My first 9 holes were awful. While my mates and I checked our scores at the 10th hole, I was distracted by a winged creature. A lovely Wattle Bird had arrived to brighten our day. She flittered around us looking for crumbs and settled on the chain stretched between a couple of posts marking the T-off area, in a pose the envy of any catwalk model. Strutting up and down the chain, she revealed the red wattle and distinctive yellow markings on her underbelly. None of my fellow golfers knew what kind of bird this was.

My game greatly improved on the back nine. The 'Wattle Bird of Happiness' had performed a magical massage relaxing my tense body and so lifting my golf game. Later, in the club house, my playing partners understood my interest in the Wattle Bird when I revealed some photos on my phone, of various bird paintings I have created.

With Christmas fast approaching I reflect on the positives surrounding our group at this time of the year. Our individual views of our world and our painted interpretations of these, is a great way to share and give at Christmas time.

[continued p.4]

Introducing...Lindsay Kilminster

Lindsay was born in Adelaide and grew up in Plympton Park. He has always been surrounded with art as his grandfather John Love and his step-grandfather Geoff Francis were both artists. John Love, a watercolour artist founded the Citizen Art Group in 1952 which later changed its name to the Adelaide Arts Society.

When Lindsay left school, he trained as a sign writer and was responsible for the signage for Adelaide Expo Hire, an exhibition company. Work as a sign writer in the early years was interesting as it was all handwritten and brush work. Lindsay retired in 2013, deciding to follow in the footsteps of his grandfather John Love.

Lindsay paints mainly in oil, using the alla prima technique (direct painting wet on wet). He paints a wide variety of subjects: landscape, seascape, still life,



Low tide Brighton Beach by Lindsay Kilminster

Inspiration for his paintings come from observing and studying the environment around him. He feels nature is a wonderful teacher and enjoys both plein air and painting in his art studio with photos he has taken.

Composition, proportion and capturing the light play an important role in a painting. Knowing what to include and leave out in a painting is vital. To achieve this, Lindsay often uses several photos to create a painting which is often brought to life with wildlife, especially seagulls, pelicans, and cockatoos.

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Zentangle Workshop 2

With Lorraine O'Brien

My dream of becoming a Certified Zentangle Teacher came true in May 2021. There are now four Certified Teachers of this method in South Australia who are teaching this meditative art form.

I joined the Marion Art Group back in 2020 and found everyone to be friendly and willing to share their knowledge, techniques, and art experience with me. You can only imagine how privileged I felt when I was approached to teach Zentangle art to interested members within this group.

It has been my absolute pleasure to have completed four workshops with some very enthusiastic & inspirational participants.



Products of the Zentangle Workshop

They have all stepped out of their comfort zone to experience something different to add to their own art knowledge.

These days, Lindsay combines his passion for art and travelling with his partner. A well-equipped motorhome enables them to explore the backroads of Australia, often painting plein air the grandeur of the country with its vivid colours and changing moods throughout the year. The vast Australian outback is thus, often a feature. He has also travelled extensively overseas, which has also provided endless inspiration.

[Continued p.3]



Winter pasture Adelaide Hills by Lindsay Kilminster

We explored some of the Zentangle repetitive patterns and then incorporated them within a hand drawn art piece representing a feather. The latest workshop placed emphasis on Black & White tiles. The Japanese art form of Notan was explored and then filled in with Zentangle Patterns.

Over the years I have enjoyed the opportunity to be able to pass on my knowledge, enthusiasm, and my obsession with this art form. What a wonderful fun art experience, to have learned so much from each other. This is only the beginning, there is so much more to learn about Zentangle for us all.

Thank you for all the opportunity to teach and please remember that "There are no mistakes in Zentangle" - only variations and opportunities to create beautiful art. I hope you have all been inspired to keep tangling but do be careful as it's so addictive!

[Introducing Lindsay Kilminster from p2.]

Lindsay has conducted regular demonstrations and workshops and has been successful selling paintings online through Bluethumb, as well as in local art galleries, group and solo exhibitions in and around Adelaide including Rotary Art Shows.

He joined Marion Art Group in 2019. In July 2020, he joined Bluethumb and started uploading his paintings. He has successfully sold many paintings through this website.

~ Lee-Anne Kling in collaboration with Lindsay Kilminster



Vintage wine by Lindsay Kilminster

[About having Fun—Sylvia Preston's Workshop — continued from p.4]

I decided to paint a family group at the beach—Grandpa and Grandma with their daughter holding a toddler. I sketched my picture on A4 200g size paper. Someone passed by stating, "That's an accurate rendition." Actually, that wasn't meant to be!! So I gave Grandpa a beer belly, Grandma a big bottom, and the daughter holding the child knock-knees. Sylvia came along commenting, 'That's the aim, but perhaps give Grandpa hairy legs.' So, out came the marking pen to dash on the hair—what a hoot!

I then proceeded to paint my seashore in watercolour, embellishing it with a fine marking pen, quite quickly, and happy with the result.

The day was enjoyed by the group. Lots of fun. Happy painting

~ Rae Newton

Art Tips – Pastel Workshop Notes by Rae Newton

In 1994 Rae Newton attended a pastel workshop by John Pratchett. Below are some tips from notes she took from that workshop:

*At saturation point (pastel slides over), brush off. Do not use eraser as paper will clog more.

*Use colours required. Stay fresh rather than mixing.

*Use a "pad" under pastel papers for soft work, hard surface underneath for crisp lines.

*Use tissues softly for mixing colours, not fingers.

*Use side of pastels to keep work looking "sugary".

*Underpaint a sky with orange to make it "behave".

*Use greyed (diluted) "complementaries" beside colours, to make them really stand out.

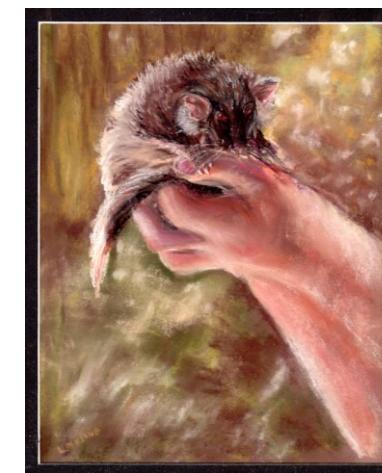
*Grey a complementary over the top of colours to throw them back or disappear. Use white on top to make colour completely disappear.

*Use side edge of pastel to make a bold straight line.

*When painting, look at shadows and use paper colour to match—less work involved.

*Fixative will darken colours by one shade.

~ notes from Rae Newton



"Bushfire Survivor" pastel by L.M. Kling

PORTRAITURE PRACTICE MAKES PERFECT



Library Changes

Our faithful librarians have stepped down from their supervising roles, but the library lives on.

From now on, books and videos can still be borrowed. We are trusting that the items you borrow will return.

Have a Go at Still Life



2nd Monday of the Month

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.

Photos in this edition have been taken and provided by Maryla Wawrzynski, Jim Green, Lee-Anne Kling, & Lyn Thomas

