

**Editor's
Pics****Tricks of the Trade**

I have a confession. I cheat. No, not with painting. Not exactly. But, with time pressures and demands, I have developed certain time-saving hacks. Multitasking, delegation, cutting corners and not wasting time reinventing the wheel. So, I confess like many of us artists, I have learnt some "tricks of the trade" to paint more efficiently and effectively.

During my art journey, I have attended art classes where we were encouraged to trace. No judgement there. Just not for me. But for others tracing has its place in translating what was in their head or photo to the canvas.

After all, I had seen a documentary where the presenter theorised that some of the masters, like Rembrandt, made a rudimentary "camera" (light through a hole in a box) to reflect an image which they used as a base for their portraiture paintings.

Again, if it works, why not?

Through my experience with MAG, the following are some of my painting "tricks of the trade": White pastel for waves on a watercolour seascape; scenes that sell have red; the joyful outcome of serendipitous mistakes; experimenting and trying new techniques. And most importantly, practise, practise, practise and however you create your art, have fun.

~ Lee-Anne Kling

Marion Art Group Website:
marionartgroup.org

Tricks of the Trade*The Moving of MAG into the New Hall***Where is...****Editorials, Events... p.1****Muse of the MAG & Recent Renderings p.2****Art Tips & MAG Move: ... p.3****Events, Exhibitions, President's Ponderings ...continued...p.4****President's
Ponderings**

Well, here we are back in the newly built Marino Community Hall. It is quite apt that the theme for this newsletter is 'Tricks of the Trade'. I don't know much about the subtleties of being part of the collective 'trades' involved in the Building Business. What I now have an appreciation for is the highly complicated process of designing and constructing a public building to suit the needs of the local community.

I was a very tiny cog in the process which started in 2020. I was invited to join the Marino Hall Management Committee group to meet regularly with Marion City Council and their chosen architectural company. The design brief for the new hall had to meet the needs of the local community and provide an improved space and facility for the existing users of the hall. It was also hoped that the new facility would encourage and nurture further community engagement in health, arts/crafts, environmental initiatives and social activities in the local area.

When Sue Davel joined MAG a little later in the process, she became our representative on the Marino Hall Management Committee.

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MAG EVENTS

Studio sessions from 9.00am till 12.00pm every Monday

**Special Dates
2025**

Monday July 28

Committee Meeting

Monday August 4

Optional Portrait Session

Monday August 25

Committee Meeting

Monday September 1

Optional Portrait Session

Monday September 29

Committee Meeting
Newsletter Release

The Muse of the MAG—

Rembrandt

**Rembrandt
Harmenszoon van
Rijn, 1606-1669.
Born in Leiden,
Netherlands.**

Dutch Golden Age painter, printmaker, and draughtsman Rembrandt is one of the greatest visual artists known to Western art. His surviving works amount to about three hundred paintings on wood, canvas, paper and copper plate, three hundred etchings and several hundred prints and drawings. Some of his copper plates still survive in useable form.



His most prolific works are his self-portraits which capture his entire adult life in various media and styles. He poses before a mirror, as nobleman and beggar, soldier and musician, perhaps to advertise his versatility and win portrait commissions to support himself. He refused to stray from reality when portraying his subjects, believing that art must go beyond flattery—Van Gogh said Rembrandt's works show "art added to nature".

Rembrandt believed that art began with, and emanated from, the self. He often included himself in various

Raising of the Cross

guises, in his paintings. He holds Christ's feet, assisting at the crucifixion in *The Raising of the Cross*, 1634, implying that he saw himself as a sinner in line with his Calvinist faith.

He won much praise for his many Biblical paintings and landscapes.

He did not travel but was familiar with the works of leading artists and early works show elements of their style. His later works are notable for the use of contrast between light and darkness (chiaroscuro) as in his very famous painting, *The Night Watch* 1642.

He also added jewellery in his later portraits to catch light. He increasingly used thicker paint and harsher brush strokes to create texture and to accent pleasing aspects.

He encouraged his students to copy his paintings - he improved some and sold them as his own. Thus, it is sometimes difficult to authenticate his work.

His later life was marked by financial chaos, insolvency and sale of his many acquired valuable art pieces and personal assets. However, he was always allowed to keep his art tools and continue with his works. How fortunate for the world!

~Sandy Barnes



Nightwatch by Rembrandt



Drifting into Dusk by Pauline O'Sullivan



Rocky Coast by Marianne Green

A painting is finished when the artist says it is finished.
~ Rembrandt



Seacliff Beach by Lindsay Kilminster

Making Your Mark

This term was initially used in reference to the illiterate segment of the population who signed documents with a mark, usually an "X".

There are some artists whose work can be identified by the colour palette or style, but most are identified by the signature of the artist, so this is an important addition to your work.

When you finish your art work, how do you identify it as being yours?

Do you sign it with your full name, first name, family name, initials, a monogram or a combination of these? As my family name has eleven letters in it my decision was simple – first name and initial.

But then, a few years back a friend commented that my signature looked like 'something a kid would put at the top of their homework.' He was right! That made me try to work out the criteria for a signature and what I decided was—it should be simple, it should be recognisable, it should be unique. I thought long and hard, checking out calligraphy books before deciding on my current signature. Do you think yours works for you?

But then there's the question of where to put your signature? It doesn't need to stand out like a neon light but should be easily seen. I prefer to be subtle, usually placing it towards the lower right, and using a colour to tie it into the rest of the painting. What do you do?

Many seem to use capitals, which is fine if you can print neatly in a straight line, but that wasn't an option for me! Eleven letters? No! So, check out the signatures on other art works.

~Glenys Brokenshire



Signature—Glenys

PORTRAITURE PRACTICE MAKES PERFECT



1st Monday of Month.

MAG Move—Farewell to Seacliff Uniting Church Hall



Preparing Morning tea



Our Baristas who kept us going and painting — Chantelle and Elaine



Pack up and Go



So much room!

Muses From last Seacliff Session: Theme Coastal



Lindsay Hutton — Coastal Scene



Dancers on the Beach — Wendy Carman



Jim and Phill working on their coastal scenes

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

In the Loop

New Marino Community Hall

Hand Over, Bump in and Grand Opening



Finally, the Hand Over. Executive committee breathes a sigh of relief.

MAG Storage space—Committee hard at work.



All finished and everything placed into our MAG storage space. Well done, Committee!

Exhibition Opportunities

Rotary Art Shows and other Art shows—
[Go to Gallery247 - Original Australian Artwork](http://Gallery247 - Original Australian Artwork)
 for more information exhibitions, forms and entry dates.

Check Out the MAG Website

The MAG Website is continuing to be updated, and new photos are being displayed. Log in to marionartgroup.org to view what's new.

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.

[President's ponderings continued from page 1]

Sue has a clear understanding of the building industry and has been a wonderful ambassador for MAG during the re-build period. As it transpired, the effects of a pandemic, soaring building costs and a myriad of unforeseen circumstances resulted in a very long surveyors line to completion.

But here we are, hoping to make the most of an amazing facility which helps Marion Art Group continue to develop as a creative and vibrant community of artists.

~Jim Green.

Bayside Village Glenelg Exhibition

MAG enjoyed a very successful exhibition at the Bay Junction Glenelg from April 27th to May 10th. We had space for 10 screens on which we displayed a varied and professional art display. At the desk we were often complimented by passers-by about the high calibre of our display. Our raffle supporting Lion Heart Learning was also well supported. In total we sold 105 paintings with 27 artists being successful at this exhibition. Onward and upward to Brighton in October!

~ Pip Hanlon



The Display at Glenelg



The Desk with Basket paintings at Glenelg



Lots of Interest—MAG Coastal Exhibition at the Marino Community Hall Opening

Subscription Fees for 2025 — Half Yearly due now

Reminder: For members who have paid \$75 for the first half of the year, the balance for the \$150 is due by the end of July.

Please enter your name in the reference box so we know who has sent their money. The **MAG bank details are: BSB: 085333, ACC: 777737765**

EFT pos will also be available, if needed.