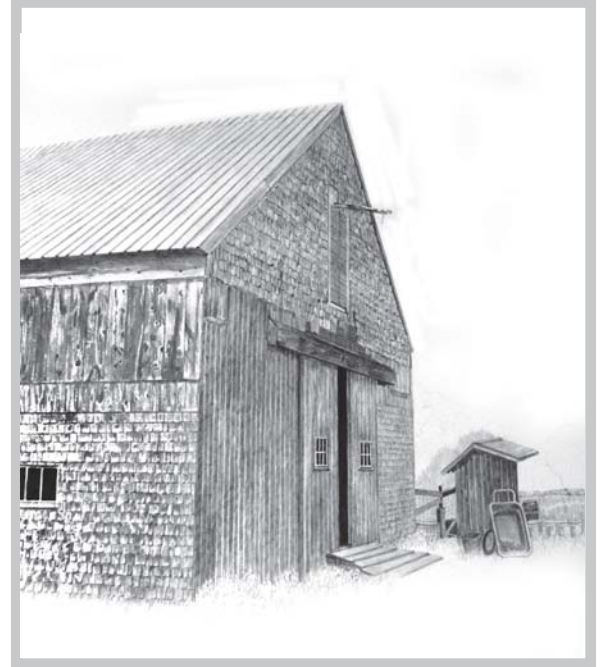




BEATLEMANIA!!



Memorabeatleia ■ Oil on cradled panel ■ 40" x 30"

by Polly McGrory

For the longest time, I've wanted to do a portrait of the Beatles. My sister Anne discovered them first, way back in '63. She was the right age to be a teenybopper, weary of the dreary protest songs and folk ditties dominating the music scene. Elvis was passé, Dylan was dismal, and a slice of "American Pie" wasn't quite baked yet. I was a serious art student, in my junior year at Mass. College of Art, and looking for the Latest Thing. Anne told me to listen to the Beatles. I did, but all that loud Chuck Berry-wannabe, tired old rock 'n' roll was so *been there, done that*. And those screaming teary-eyed Beatle-crazy lasses were so loud, I couldn't hear the music. More's the pity.

So I spent my college years listening to softer things, joining the chorus and struggling through a Porgy and Bess medley and harmonizing with my friend Nancy to those cute little Patience and Prudence duets.

Then the world changed when the chocolate-brown cover of "Rubber Soul" hit the streets. These impudent Liverpudlians were writing their own songs. Intricate harmonies, slightly

mysterious lyrics, and what was that odd-sounding instrument in "Norwegian Wood"? And why wasn't their name on the cover?

Nancy was a crackerjack piano player. She got the sheet music, and we rehearsed the songs, and she threw a party, only inviting friends who could sing. Everybody joined in, and to this day, I remember the rich blend of many voices harmonizing the sweet melody of "In My Life".

This past winter, Wolfie searched the web and found several excellent documentaries on the Beatles, following them through their long careers. We watched, totally spellbound by the evolution of their music and their extraordinarily prolific output. With our winter gallery hours limited to allow us maximum painting time, I was eager to create my ultimate Beatle portrait. Many years ago, I had done a large rendition of the Rubber Soul cover. I surprised myself at my ability to get likeness of all four. But my new idea was much more complex.

The photo that haunted me was from a photo session that produced countless photos of the boys goofing around, each with totally different, rather outrageous outfits. The photo had been used for a poster, but was in black and white. I pieced together the colors from various other photos. So as far as I know, my painting has the only full color rendition of this moment in the life of the Beatles.

I sent a photo of the finished painting to my sister.

"It's great," she said. "And I still love the Beatles."

So do I.



Work in Progress

Wolfgang and Polly both signed up for the Artist and Farm Program being held by Medomak Arts Project. Polly's pencil drawing above is of the barn at Hatchet Cove Farm in Waldoboro. It's just about done ... just the grass and the trees in the background left to do. When people talk about Maine being Wyeth Country, this is the kind of scene that comes to mind.

We'll have more coverage and artworks from the Farm Project in the next Gazette.



ArtWalk Waldoboro

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★ 4-7p.m. ★

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TERRIFIC ART,
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AND CHATS WITH
THE ARTISTS.





▲ Woodland Waterfall • 32" x 27" • Acrylic on panel

Barbara Roberts now at McG & W Gallery

These two acrylic paintings are the latest gems from our friend Barbara Roberts. She and her architect husband Frank are pals from our RiverArts days. Since last fall when we opened our Gallery, we've been coaxing Barbara to let us hang some of her works with us. Our pleas fell on deaf ears until sometime in February in the dark and dreary days of winter when life slows to a crawl. We had them over for coffee and I made a batch of wild Maine Blueberry muffins. Barb brought an outrageous selection of gorgeous pastries, and that did the trick. The resulting sugar rush and our boundless en-



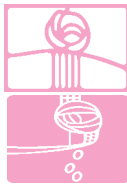
Morning Catch • 21" x 20" • Acrylic on canvas

Work in Progress

Wolfgang's Latest Masterpiece



Classic Maine coast scene: Kids romping in the surf to beat summer's heat.



THANKS

TO
*Marcia Drenzyk
and Mary Mabry*
For their
generous contributions
to my garden!

thusiasm at the exciting prospect of being part of the upcoming gallery season in Waldoboro pushed her over the edge. Even Frank was eager to send us his wonderfully intricate pen drawings of the countless scenes he's created. His years as an architect have given him an elegant illustration style that adorns his note cards.

When Barbara was a kid, she was always painting. She studied Design and Fine Art for her degree from University of Cincinnati. At Yale, she wrote and illustrated lectures for children, and she produced illustrated booklets for the Smithsonian. She also worked in architecture with Frank, designing interiors, presentations and models. She has won many awards for her artwork, and specializes in lushly colored watercolor portraits. In her recent works, she has exper-

imented with several painting styles, concentrating on free brushwork, bright clear colors and intricate patterns of nature. In these turbulent times, Barbara's work brings pleasant respite, being playful and exuberant, and reminding us of nature's restorative power. We are proud to add her works to our roster.

GALLERY HOURS

WED through SAT
Noon - 5 p.m.

or by appointment.
Call 790-7003



HAPPY BIRTHDAY, KATE!



My daughter Kate is a devoted fan of Wonder Woman. So when I asked her what she wanted for her birthday, she said, "A painting of Wonder Woman on that fabulous black horse!" This portrait is done in Prismacolor colored pencils on red Canson paper.

Check out our full-page ad in Down East magazine's July issue

Down East July Issue

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