

Not every painting is destined to be a masterpiece, but some paintings are doomed to failure right from the start because of one relatively simple mistake. Here's a list of five easy ways to ruin a painting...

1. Lack of Tonal Difference

Color can be very seductive, pulling you in as you paint. A slash of yellow here, a dab of orange there. It's all looking very colorful, yet something isn't quite right. That's when you need to check the range of tones in your painting. Just how much tonal difference is there between all the areas of color? If the painting were in gray tones only, would you quickly see that the tones are all very much the same. (It's relatively quick and easy to do with this a photo of your painting by converting it into a grayscale image in a photo editing program.)

2. Too Many Colors

You've got all the colors of the rainbow at your disposal, so just go for it... The more the merrier, right? Actually, no. Using a vast range of colors in a painting is not a recipe for success. You're not making fruit cake, it's more like a delicate sponge cake where, with a few ingredients, wonders can be created. You will be pleasantly surprised by how much tonal variation can be created by a few colors, and how many colors you can mix with them, also how a limited palette gives an overall unity to a painting.

3. Only One Reference Photo, Copied Slavishly

Reference photos have their place, and a very useful spot it is too. Ever since photography was invented painters have used photos as an aid to their painting. But the emphasis must be on "reference", as in "refer to", not as in "copy every detail". Don't slavishly copy only one photo, use it as a starting point. Ideally use a whole bunch of reference photos. At some stage, put the photos aside and let the painting take on a life of its own.

4. Fried Egg Composition

It can be done successfully, but only rarely. When it's done badly, it's from the Fried Egg School of Composition (also known as the Bull's Eye School). Putting the subject or focal point of a painting right in the center of the painting, vertically and horizontally, is dull, boring, hideous, horrible. A viewer's eye goes straight into the center of the painting, takes in what's there (but not what's around it, towards the edges), and moves on to the next painting.

5. Not Knowing When to Stop

Painting classes tend to focus on how to paint, rarely do they teach when to stop painting, how to judge when you've done enough and ought to step away from your easel. Overworking has destroyed many a successful painting. The moment you find yourself mostly satisfied with a painting and think you'll "just quickly" do this or that, that's the moment to stop completely. Take the painting off your easel and put it aside for at least 24 hours, then reassess whether it really needs that tweak.

3rd 7.30pm Critique ~

10th 7.00pm Life Drawing ~ Lower Hall
Drawing Instruction ~ Main Hall

17th Demonstration ~ Angelika Erbsland
Mixed Media

24th Still Life & Figurative Art Study
Drawing & Painting - Main Hall

31st 7.30pm Portraiture - Main Hall

INFORMATION: JILLIAN JESSEN Ph 9546 6992

No. 275



3 is a great number...

and not just for phones. It is the number of new members we have gained this month. Welcome to Margot Merdith, George Hasiomitis and Sherry Varasteh. The Society is here for you so make the most of it by joining in our many activities. In May, 18-19-20, is Art in Action with a few spaces available to those that can't make up their mind. (See the list on page 2). Also May, 14-25, is 'A Touch of Light' Exhibition at Kogarah Library. In June, 3rd,

is Art In The Park Exhibition at Revesby. Also in June, 9-10-11, we have John Wilson's MasterClass Oil Painting Workshops. And there are more in the works! If you are interested in Drawing Together you will want to know more about an art competition by that name -entries open til 8th June-with Federally Funded prizes to the tune of \$82,000. Don't be afraid. Do it. Details at the hall or call Don. It is with great pleasure that we welcome Angelika Erbsland back to St George this month. She is a great and colourful demonstrator so mark the 17th May in your diary as a priority date.

The year is slipping by quickly and before we know it the Society's Art Awards event will be upon us again.

Joe Spinelli is overseeing the planning so if he asks you to do something, be nice to him and say "Of course!"

All financial members are entitled to enter but remember this date: May 31. If you are not sure, check with Jillian to confirm that you have renewed your membership. May 31 is the cut-off date for renewing memberships for the purpose of entering artworks in the Art Awards.

It is thanks to accomplished artist and member Ros Psakis for stepping into the breach and doing the April demonstration at short notice. We look forward to Darren Gannon's visit in the near future. April's

life drawing model was a no-show. It doesn't happen very often but when it does happen the improvisations prove to be worth the wait. Now if we practise modelling often enough with our clothes ON, then maybe it won't be long before one of us will have the courage to have the clothes OFF. But don't bank on it! Finally, remember to check the news on the internet for last minute changes and things that missed the PnP deadline. (Not to mention error corrections!!!!)

Don

CASS -Art In Action workshop spaces are disappearing fast! Check the list below if you are interested.

FRIDAY WORKSHOPS

No.4 — Oils with David Lake No.7 — Watercolour -Ron Muller

No. 8 — Watercolour -Jacky Pearson No.9 — Watercolour -Malcolm Beattie

No.11 — Acrylics -Carol Seeger SATURDAY WORKSHOPS

No.16 — Mixed Media -Pamela Fairburn No.17 — Watercolour -Charles Sluga

No.19 — Watercolour - Malcolm Beattie

No. 21 — Watercolour -Ron Muller No.25 — Silk Painting -Annette Lankow

No. 30 — Oils -Ross Paterson SUNDAY WORKSHOPS

No. 34 —Silk Painting -Annette Lankow

No. 35 — Pastels -Grace Paleg No. 38 — Acrylics - Carol Seeger

No. 42 — Oils -John Perkins No. 44 — Oils -Suzanne Warwick

No. 46 — Watercolour -Malcolm Beattie

No. 48 — Watercolour -Ron Muller

Also, a reminder that CASS Cottage at Kandos is available for all members of our Society — \$600 per week for a place to stay while you go out to paint, but, as a member of St. George you get a discount! Everything is there for you, just take your linen and personal items. Check with Myrle or Shirley.

The Robyn Gosbell Critique

There were plenty of learned tips and constructive comment from Robyn on the wide range of styles and media presented by our adventurous members.



St. George Art Society Incorporated

- President Don Kibble 9547 2237 042 747 2237 (text)
- Secretary Jillian Jessen 9546 6992
- Treasurer Lorraine Sweeney 9546 1162
- Demonstrators Jillian Jessen 9546 6992
- Honorary Auditor Graham Hall C.P.A.
- Web Master Phil McKay



The fourth Thursdays have become a hot favourite with a lot of members now there is now a choice

Gallery 63



Don't leave a big hole in your life. Come to the Society on Thursday evenings for a convivial, rewarding and entertaining time.



..... between figurative and still life activity. The palpable enthusiasm being generated by the on-site activities of participation in the setting-up of displays and poses is a credit to the members.

Be sure to check www.stgeorgeartsociety.com.au to see these and other activity views in full colour.

SOCIETY MEMBERS

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Art Tuiton available from SGAS members

- Don Kibble Ramsgate Life Saving Hall, Ramsgate Beach
Phone Don 9547 2237 Wednesday 10am to noon \$20
- Myrle King Rockdale Tennis Club, 71 Chapel St. Rockdale
Phone Myrle 9587 5609 Wednesday 10am \$10
- Ros Psakis Kogarah Bay Progress Hall, Park Rd. Kogarah Bay
Phone Ros 9587 8857 Wednesday 10am to 2.30pm \$20
- Yvonne Ferguson Home Studio, 130 The Promenade, Sans Souci
Phone Yvonne 9529 5536
Monday & Wednesday 6.30 to 9pm \$20
- Friends Painting Group (no tuition)
- Pat Buckeridge Rockdale Tennis Club, 71 Chapel St. Rockdale
Phone Pat 9529 7727 Wednesday 9.30am to 3.30pm \$2

Paint n Palette can be posted to your address...just send post-stamped, self addressed DL envelopes -one for each month- to:
Paint n Palette : St. George Art Society PO Box 123 Kogarah NSW 1485

The Kogarah School of Arts pay phone no. is 9588 6724.

What some artists do in their quiet

moments is to have fun with reality. Most paintings show things as they are, while unwittingly embellishing in subtle ways to make reality more than it is.

A tree in a landscape for example is more than a tree. It is a graphic element that interacts with many other elements of the artwork. Accordingly, it has to be modified from what we see to create visual interest.



ORANGE PEEL

CAULIFLOWER

TIGER FACE

The mayonnaise jar and two cups of coffee

A professor stood in front of his class with some items in front of him on the desk. Once class began, he wordlessly picked up a large empty mayonnaise jar and proceeded to fill it with golf balls. He asked the students if the glass was full. They agreed it was. The professor then picked up a box of pebbles and poured them into the jar. He shook the jar lightly. The pebbles rolled into the open areas between the golf balls. He then asked the students again if the jar was full. They agreed it was. The professor then picked up a box of sand and poured it into the jar. Of course the sand filled up everything else. He asked once more if the jar was full. The students replied with a unanimous 'yes'. The professor then produced two cups of coffee and pured the entire contents into the jar, effectively filling the empty space between the sand. "Now", he said, "I want you to recognise that this jar represents your life. The golf balls are the important things - God, your family, your children, your health, your

friends and your passions - and if everything else was lost and only these remained, your life would still be full. The pebbles are other things that matter like your job, your house, your car. The sand is everything else - the small stuff. If you put the sand in the jar first, there is no room for the pebbles or the golf balls. The same goes for life. If you spend all your time and energy on the small stuff, you will never have room for the things that are important to you. Pay attention to the things that are critical to your happiness. Take care of the golf balls first - the things that really matter. Set your priorities. The rest is just sand." One of the students raised her hand and asked what the coffee represented. The professor smiled. "I'm glad you asked. It just goes to show you that no matter how full your life may seem, there is always room for a couple of cups of coffee with a friend."