



Patron: Paul Delprat PO Box 343
 Spit Junction, NSW, 2088
 E: info@mosmanartsociety.org.au
www.mosmanartsociety.org.au

Acting- President /Vice President	Geoff Brandon	Ph.: 0407 212358	E: geoffrey0111@gmail.com	
Treasurer	Elise Brooks	Ph:9969 2634	E: membership@mosmanartsociety.org.au	
Secretary	Kevin Barry	Ph:9981 1225	E: kevinbarry@ozemail.com.au	
Committee	Paul Delprat (Patron)	Ph:9960 2460	Steve Jannar	Ph.: 977 35719
	Margot Freimann	Ph:9949 1520	Peggy Middleton	Ph.: 994 8 0753
	Jeanette Korduba	Ph:0404 484603	Inta Charteris	Ph.: 996 97109
	Guenter Koerner	Ph:9969 9175	Marlen Zilinsky	Ph.: 914 4 4223

Newsletter 150

August 10, 2016



David Lake

Sunday August 14- 3.30 – 5.00pm
 At Mosman Art Gallery, Art Gallery Way, Mosman

OIL PAINTING

Refreshments from 3.00 pm, Presentation 3.30 pm – 5.00 pm.

Visitors welcome Admission \$10 including lucky door prize

David Lake (FRAS) is an oil painter of the Australian Landscape. He has been painting for more than thirty years, and since 2002 on a full-time basis. Originally from Sydney he now resides in the small town of Newbridge in the NSW central tablelands.

An interest in drawing, and then subsequently painting, came to the fore around the age of eleven. Birds and animals provided that early inspiration which then evolved into painting the landscape by the mid 1980's. Influenced by both painters of today and from our past David's passion rests in depicting the landscape in a representational manner with an aim of capturing the effect of atmosphere and the character of the location.

As a self-taught artist David has developed his own distinctive style that has been winning him awards and commendations since 1991, including the Combined Art Societies of Sydney – Artist of the Year for 2007, 2008, and 2009. David's paintings have been selected in many significant art prizes including the Country Energy Prize for Landscape Painting, The Mortimore Prize, Kogarah Art Prize, Calleen Art Award, Willoughby Art Prize, Hawkesbury Art Prize, and the Korea Australia Arts Foundation Prize. Since 2006 David has collected more than eighty 1st prizes from exhibitions across NSW.

David is a Fellow of the Royal Art Society of New South Wales. He is also a member of the Oatley 101 Society of Artists, and an occasional tutor. His work has appeared on several occasions in Australian Artist Magazine and he is represented in Max Germaine's Artists & Galleries of Australia (1990 edition).

David's work is held in private and municipal collections in Australia and private collections overseas, including the United Kingdom, Canada, Hong Kong, Japan, and the USA.

Our Last Demonstrating Artist: John Wilson

OVERVIEW

John opened by saying he paints in the same tradition and with similar colours and techniques as Arthur Streeton and Tom Roberts. He has been painting full time now for 38 years. The key impressions from John's demonstration were: the importance of tonal structure; the care to get tones right to achieve atmospheric perspective; the right palette colours to capture the Australian countryside; the systematic approach; the right tools for the job; and the speed of execution.

As is common with landscape oil painting, John paints from dark-to-light (= foreground to background) and from thin-to-thick and he begins in the bottom right of his painting board and proceeds systematically to block in shapes, darks first and finishing with lights. With this approach John typically creates about 10 tonal divisions which are carefully mixed on his palette and tested by a mark on his painting. As each tonal division is laid down it is generally lighter, bluer and somewhat greyer as John works from the warmer and darker colours of the foreground to the ultimate background- the sky. This of course gives the illusion of spatial depth in what is, of course, a flat two dimensional picture plane.

Tonal shapes and tonal bands are blocked in by John with no medium- just paint made thinner with distilled gum turps- and the edges between shapes and bands softened where appropriate with strokes of a clean dry brush to create "lost edges". With the block-in complete John begins painting using the same distilled gum mixed with his paint as he begins the stage of painting "thick". The last stage is painting the highlights- so important to create the illusion of light in the painting.

In John's art practice, 20% is plein air and 80% is studio work. He takes plenty of photos on site and he selects (and omits) elements that suit the composition he designs to convey the feeling he wants evoke in the viewer. He emphasized that photos are for reference only. They provide a starting point. An iPad is a tool that John finds immensely useful both on site and in the studio. On site it can capture the light and the shadows at a point in time and thereby provide a fixed reference. The goal is not to copy a photo- it is to create a beautiful picture and evoke a feeling in the viewer. In common with other professional painters, John experiences a 30% failure rate. This last gem was heartening indeed to his audience!

The reference photo John used for the demonstration was of another painting of his of the subject scene. He had marked it up with a simple cross- bisecting it into 4 equal rectangles. This provides a simple compositional framework which aids placing the block-in shapes on the painting. John's sketch on his painting surface was a very simple set of linear marks in blue paint that set out the approximate position of the major shapes. His painting board was approximately 460 mm x 300 mm- MDF board pre-prepared with 3 coats of white acrylic. When the final coat is still tacky, John roughs it up somewhat with a scrubbing brush to create a textured surface.

John paints with as wide a brush as he can for as long as he can during the creation of a painting. This has two benefits: it speeds up painting, and it discourages a tendency to fiddle. Having begun with a prepared board with a very simple painted sketch already done (as previously described), John completed his painting within the 90 minutes of the demonstration. A pre-prepared frame was quickly stapled to his painting board and John held up a completed painting, to the loud and enthusiastic applause of the audience.

Demonstration Program 2016:

Tuesday Evening – April 12 th .	7.30 – 9.00PM Jan Cristaudo Grand Hall
Tuesday Evening – May 17 th .	7.30 – 9.00PM Julie Simmons Grand Hall
Sunday Afternoon – June 26 th .	3.30 -5.00PM Jo Lemon Grand Hall
Sunday Afternoon – July 17 th .	3.30 – 5.00PM John Wilson Grand Hall
Sunday Afternoon - August 14	3.30 – 5.00PM David Lake Melody Room
Sunday Afternoon – Sept 18	3.30 – 5.00PM Joe Bezzina Grand Hall
Tuesday Evening – Oct 18	7.30 – 9.00PM Colleen McCaffery Grand Hall

Plein – air Group Painting program is also listed on website for your convenience.

“All members are welcome No bookings, no apologies, no fees- except parking at times! Come and go as you please. Cancelled if raining. If you are interested in joining this painting group please phone Bryan Besly on 9908 2106, leave your name and email address and we will send you a reminder and details by email.”

Sept -1 st	Clifton Gardens
Oct -10 th	Bradley's Head
Nov -3 rd .	Sirius Cove
Dec- 5 th	Mosman Rowers Club

Start- time 10.00 am- 12.30 pm. Bring your own lunch

Contacts;

Bryan Besly- 9908 -2106

Carol Nelson – 0421- 726500

Barbara Cail -0414-626465

Social Events -2016- Mark these into your diary today!

Sunday August 28 - 12.00 to 4.00pm Balmoral Beach Club- Wine and Soft Drink provided- Please bring a Plate of savoury or sweets to share

Cost \$25.00 per head. The cost covers hire of the upstairs hall and BBC bar staff. Limited to 80 people so register your interest by email (or phone) with Kevin Barry (kevinbarry@ozemail.com.au, 9981 1225).

Next Exhibition

9 x5 Exhibition at Julian Ashton Art School:

- Masonite panels are still available at the Julian Ashton Art School at Georges Heights (Wednesdays excepted when JAAS is closed). The panel cost is \$12.00 each. Complete a receipt form and leave your money in the tin.
- 9 x 5 Submission Form 2016 is on the website (and will be posted to members not on email)
- 9 x 5 Conditions form is on the website (and will be posted to members not on email)
- 9 x 5 Dimensions Form is on the website (and will be posted to members not on email)
- 9 x 5 Labels form is on the website (and will be posted to members not on email)
- **Wednesday August 24- last day for submission forms to be submitted online (preferred) or by post**
- **Saturday September 3- Delivery Day at JAAS- 10.00 am to 5.00pm**
- Sunday September 4th- Framing and Hanging at JAAS- 10.00 am to 5.00 pm (MAS member volunteers)

required)

- Saturday September 10 to Saturday October 1– 10.00 am to 5.00 pm the exhibition is on
- Sunday September 11- Opening Party, 2.00 pm to 5.00 pm- bring a plate- soft drink, wine, bread and sausages supplied free
- **Sunday October 2- 10.00 am to 5.00 pm- collection day (fully paid up sold works picked up, unsold works collected by the artist or their nominee)**

COMMITTEE NEWS

The Committee all voted “thanks” to Bryan Besly who did an excellent job dealing with North Sydney Council and setting up the exhibition. We all thank you Bryan.

We aim to increase the length of the Exhibition next time and also to have the exhibition in the summer months Feb or March.

Radio publicity with 2SM proved to be a big success Thank you 2SM and Geoffrey Brandon for organizing this.

Unfortunately the markets no longer exist at the North Sydney Council so we rely solely on our efforts to invite friends and acquaintances to our exhibition.