D.T.A.S. NEWS

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December 2023

President's Report: Last report for the year and what a busy year we have had. Especial thanks to Pam for organising our wonderful workshops.

Thank you to our Tutors, Shirley Stafford, Thel Cardwell and John Orlando Birt. To our self help co-ordinators Wendy Harpham and Laurie Bicknell , portraits also by Laurie. Our great committee and members who have helped during the year, you have kept DTAS alive and running. Also to Chris Wharton for our newletter and website who has kept everyone informed of our activities.

Thank you to Julian Bruere for another great workshop which was enjoyed by all.

A very Happy 90th Birthday Laurie, help us celebrate this and Christmas at our Christmas breakup on 10th December at 2.00pm. Hope to see you there.

First member for 2024 Rose Chiri, welcome back. Dont forget Membership is now due end February for 2024.

Look forward to seeing you all next year and on that note have a safe and enjoyable Christmas and New Year on behalf of our committee and myself.

Jean

VALE JACK ERWIN

Fay Erwin would like to thank all the members:

1. Who sent the lovely bereavement cards and "Kind Thoughts" to me and to the family.
2. Who phoned me, who had known Jack for many years, not as a member, but as a friend, supporter to me, and the Society. (He did not paint art).
3. Who kindly attended his Farewell Ceremony to be reminded about his life, his reliability, fun times and love of family, now in the rest he deserves.
4. Those members who knew he had been unwell and in care for some time

Featured Artist(s) of the Month

- Spring Exhibition paintings left on show by owners.

Workshops: Flyers for all the workshops can be downloaded from the website

5. John Orlando Birt - Charcoal and Graphite - Sunday, 3rd December 1 pm to 5 pm
6. Ben Winspear - Oils - Saturday, 24th February 2024 1pm to 5 pm

Contact Pam Ziedas for more information and to enrol on 0438 450 519

Spotlight on Janine Gallizia — Chris Wharton

Following on from the detailed realistic works of Marcus BECCARI I would like to introduce a painter with a far more abstract approach to the watercolour medium. Janine Gallizia is in fact the daughter of a former DTAS member Roland Gallizia and many older members of DTAS will be familiar with him. His daughter lives and paints in France as a full-time painter and art teacher. She has produced DVDs, books and youtube tutorials.

Website: https://www.janinegallizia.com/ The website is in French but you can change to English by clicking on the 'EN' next to the cart at top right of the page. Her portfolio page has lots of examples of her paintings and drawings.

It was recently brought to my attention that not everyone is familiar with with links (addresses to websites, articles and video). These are shown as a blue underlined text. See website: above. I normally use the convention of including the full text address. There are several ways to open it. A) press ctrl+click on text B) copy the text and past it into a browser. This spotlight is in three parts

A) Discussion on the works of Janine Gallizia by Liron Yanconsky

https://www.youtube.com/watch?v=MQGP4JTvT8U

B) Images and text extracted from an interview https://sterkhovart.blogspot.com/2012/07/janine-gallizia-interview.html

Janine Gallizia. Davids Bike II. 56 x 65. 2004 Janine Gallizia. Raphaels Roses.

Q: Do you work on the painting until it complete or you put it aside for some?

Janine Gallizia. Blue Bowl. 40x60cm. 2011

I used to work in one sitting, but this is no longer possible even though it does have its advantages. In a single sitting it is easy to maintain your ideas, be consistent with your values and colour and mostly keep the same painting rhythm going. However, as my understanding of painting increases so do my personal expectations. I have learned that planning a painting creates far better results. I also prefer to create 5-10 great paintings rather than 50 ok ones. Having two babies under two years of age also plays a role, as I can no longer do 12-hour sittings! However, this is all part of life and the journey that moulds an artist's work over the years. Life evolves and we adapt to suit. As the guitarist of the heavy metal band Megadeth, Dave Mustain, wisely said "A musician has to live in between records to have a story to tell for the next one, otherwise you are just churning out the same old stuff and people wake up to that pretty quickly" this is so true for painting too. Once I have a piece finished I will frame it temporarily and put it in my living room for the time it takes to see if there are any hic-ups that need to be adjusted.

Janine Gallizia. Santa-Maria.

Q: Do you work on the painting until it complete or you put it aside for some?

I used to work in one sitting, but this is no longer possible even though it does have its advantages. In a single sitting it is easy to maintain your ideas, be consistent with your values and colour and mostly keep the same painting rhythm going. However, as my understanding of painting increases so do my personal expectations. I have learned that planning a painting creates far better results. I also prefer to create 5-10 great paintings rather than 50 ok ones. Having two babies under two years of age also plays a role, as I can no longer do 12-hour sittings! However, this is all part of life and the journey that moulds an artist's work over the years. Life evolves and we adapt to suit. As the guitarist of the heavy metal band Megadeth, Dave Mustain, wisely said "A musician has to live in between records to have a story to tell for the next one, otherwise you are just churning out the same old stuff and people wake up to that pretty quickly" this is so true for painting too. Once I have a piece finished I will frame it temporarily and put it in my living room for the time it takes to see if there are any hic-ups that need to be adjusted.

Q: Which qualities of watercolor painting do you value the most?

My favorite without a doubt is the large array of subtleties the watercolour technique can create. I love contradictions and going against the grain with the aim of doing better. Subtlety creates more strength than anything else I have seen in watercolour, in life in general too for that matter.

Perhaps the most important thing that I gained from my time in the design field was an acute understanding of the client and market needs and the understanding of how to achieve these needs with a visual vocabulary; using shape, colour, value and technique. I have nurtured this analysis over the years, allowing me to see more clearly what and how I need to do things in order to create the paintings and the career that appeals to me. This is a tool I see many great painters lacking, sadly often their careers fail because of this, and so with each passing day I realize the importance of this aspect.

When it comes to artists, past or present, I have been inspired by many. Oil painters, pastellists and watercolourists alike, though for reasons that people wouldn't imagine. I was only 15 years old when I began watching the careers of the Australian watercolour circle. I was already sure that I would be an artist and I was aware that the choices I would make would determine my success or lack of. So I watched how Bob Wade managed his international career, how Herman Pekel remained true to his painting, Joseph's stubborn but precious attitude "just paint!" These painters and others all influenced me in one way or another, and still do in a way, but when it comes down to painting and technique I look only towards myself. I have always understood the importance of being honest in my painting, learning to see for myself rather than depending on the critic of another, understanding the importance of creating my own style, not being influenced by the art of other painters, even if many are

inspirational. This helped me create my own visual language, my own style and develop my own unique career.

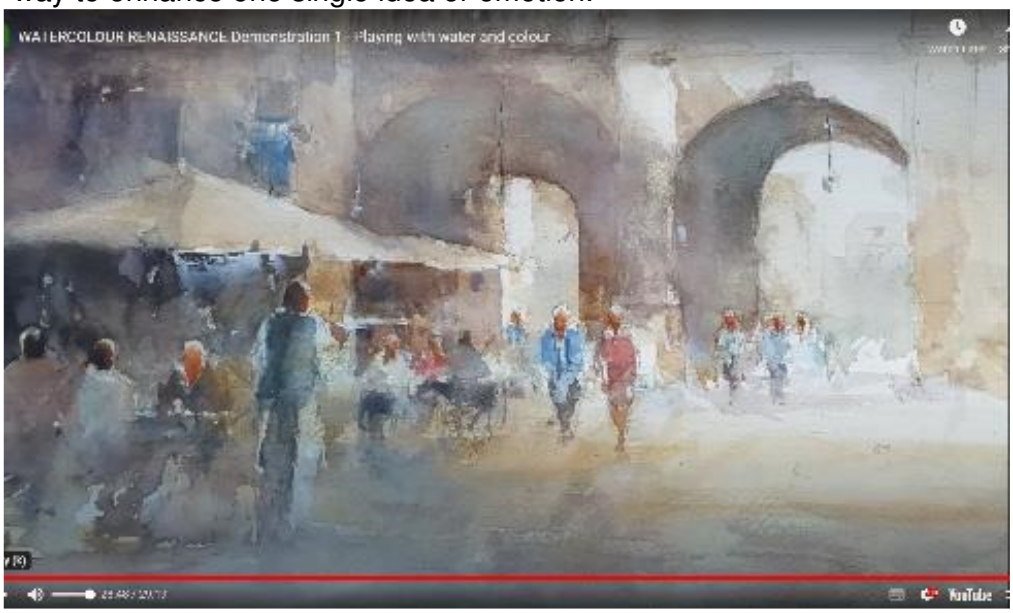
Q: You have a very sophisticated palette which consists of natural colors as it seems to me. What are those selected colors and do you have some color theory?

My paint choice could appear “natural” in the sense that there is little vibrant colour in my paintings however my palette in composed souly of transparent, synthetic colours, mostly from the Phthalo and Quinacridone families. Understanding colour is an extremely important aspect in watercolour painting. Choosing an opaque colour when needed, understanding which colours mix well and which colours don’t all helps you choose the right colour for the job at hand. I studied several colour theories and brushed all but one aside as many just don’t work. The Munsell System is the only one that holds up on many points, though it too is limited. Compromises must be taken with an educated mind, as it too remains a colour theory as opposed to the reality of what our watercolour pigments allow us to achieve, this is a different question altogether but can not be over looked.

Q: Your painting works give an impression of someone`s dreams or memories. How do you get the idea that inspires you for painting?

I often hear comments along these lines and I guess there are several reasons for this. I do begin my paintings with a model although it is barely recognizable when the painting is finished, apart from my portraits obviously. I am not interested in reproducing a subject, I pay no attention to local colour or values, shape is altered to suit and finally the composition is balanced to make the painting “work”. I see the subject more as a starting point. The subject must have appealed to me on some level and it is this attraction that I try to paint rather than the subject.

My technique is 80% wet-in-wet and moist-on-wet. Edges and line are manipulated to attract and guide the eye, this is probably my greatest passion in painting and it is this aspect that really allows me to “lose” an element of a subject or create interest elsewhere. This element combined with tonal value, colour and technique choices create atmosphere if they are all used together in a way to enhance one single idea or emotion.



C) Two demonstration videos. The first is a complex scene showing a lot of wet-in-wet work to subtely build up the texture of the scene

https://www.janine-gallizia.com/what-is-watercolour-renaissance

The second is a short 15 minute watercolour sketch looking at connecting shapes and connecting them together.

https://www.youtube.com/watch?v=DHhnjuTElC8

Life Drawing Practice at DTAS

Key Points of Information

Fees:

Members $20

Non-members $25

What? Life Drawing – live model
When? Sessions will be held every Thursday at 6pm - 8pm. Resuming after the Spring Exhibition
Where? Doncaster Templestowe Artist Society cnr of Doncaster Road and Council Street, Doncaster.

Summary
Join us at DTAS for self-guided Life Drawing practice. Develop and refine your understanding of the human figure alongside other artists. Sessions are open to all skill levels, be it beginner, intermediate or expert.
Easel, drawing boards and basic drawing materials (charcoal and butcher paper) will be supplied but feel free to bring in your own drawing utensils.

How to join in: The session is run by Matthew Duske. Call Matthew on 0409 756 602 or **matthewduske@outlook.com** if you have any queries. Life drawing is a reiterative exercise, the more you do it, the more value you get from it. You build a body of work which becomes a record of your journey.

Booking link: https://www.trybooking.com/CMBVJ

Accepting walk-ins
Cash and contactless payment options

Click here for a guide to making the most of life drawing classes

Julian Bruere Workshop Sunday, 19th November

There was a packed house for Julian's workshop. He had done a quick study of the topic in his sketchbook and everyone had a copy of the sketch. There was also a black and white overview of the sketch and the way in which he wanted to achieve the contrasts. Light sky on the left, dark on the right. Dark foliage on the left, light on the right. Dark range on the left, light shed on the right. The left side of the shed was in shadow and the right was lit. The foreground went from light to dark.

Julian started off with a discussion on trying to kept good shapes in trees and to prove the point he started the painting off in the top right hand corner. The dark sky was then painted behind the trees. The distant hill was put in and a shadow was introduced over the left hand side of the shed. Julian was trying to avoid putting a hard edge on the left hand side of the shed and eventually manged to define it with a few small branches above the roof and a single branch to the left of the shed.

The final work with a juicy wet in wet foreground including scratched out path, spatter, grasses and other textures to create a beautiful balanced work.

The standard of the participants paintings was also very pleasing to see. A great afternoon.

Classes and Events Term 4, 2023

Tutored Classes:

Monday: 10 am to 12.30 Pastels and Oils with Shirley Strafford. Cost $25. per class

Begins 2nd Oct - finishes 11th Dec (11 weeks = $275/330)

Wednesday: 1pm to 3.30 pm- Oils, Acrylic, Pastels with Thelma Cardwell. Cost $25. per class. Begins 1st Nov -finishes 13th Dec (7 weeks - $175/210)

Thursday: 1 pm to 3 .30 pm – Watercolour with John Orlando Birt. Cost $25. per class. Begins 5th Oct – finishes 14th Dec (11 weeks = $275/330)

Life Drawing: Facilitator Matthew Duske: Moving to Wed or Thu after Spring Ex TBA

Untutored- Self-Help Classes - Any Medium:

Tuesday: 10 am to 2.00 pm Self-help with Laurie Bicknell – All mediums. Cost $5.

Saturday: 9.30 am to 12.30 pm Self-Help with Wendy Harpham- All mediums $5

Note that:

Every 2nd Sat. of the month is a portrait class with sitter provided. Cost: $ 10.

Begins at 1.30 pm and finishes at 4 pm. Your choice of medium.

Email contact: Pam Ziedas: pamelaziedas@gmail.com Or phone: 0438450519

Fees: Annual Membership:

Single $50, Family $65

Payment is now also available by Direct Debit or EFTPOS/Credit Card Direct Credit – Doncaster Templestowe Artists Society Inc
Commonwealth Bank BSB 063494 Account No. 10037684

Please include name in reference details.
EFTPOS or Credit Card – payment can be made at the Gallery on Tuesdays, Wednesdays or Thursdays after 1:00 pm or by phone (0438 450 519).

Please send new details to Pam Ziedas s.ziedas1@bigpond.com

Name/s:.....
Address:..... Phone:.....
..... Mobile:.....
Email:.....

D.T.A.S. DIRECTORY

Correspondence PO Box 600 Doncaster 3108

DTAS Patron	Margaret Bland
Founding Members	Faye Erwin, Frank Jolly and John O'Beirne
Honorary Life Members	Vida Bollard, Derek Borrell, Faye Erwin, Lilian Mather

DTAS Committee Members

President	Jean Sturrock	0419 518 345
Vice-President	Joy Mullrooney	0427 193 839
Treasurer	Pam Ziedas	0438 450 519
Secretary	Faye Erwin	9848 7984

Committee Members

Artist of the Month co-ord'r	Joy Mulrooney	0427 193 839
Class Enrolment/Workshop/Demo	Pam Ziedas	0438 450 519
Gallery Co-ordinator/ Gallery Hanging	Pam Ziedas	0438 450 519
Membership Officer/Maintenance	Jean Sturrock	0419 518 345
Publicity Officer		
Website/Newsletter	Chris Wharton	0400 043 313
	Glennis Osborne	0424 314 579
	Wendy Harpham	0439 308 544
	Billie Thorburn	0417 513 406

Gallery Co-ordinators

Saturday	Wendy Harpham	0439 308 544
Monday	Pam Ziedas/Jean Sturrock	0419 518 345
Tuesday	Laurie Bicknell	9842 4115

Self-help Groups for Members - $5.00 per session

All enquiries : Wendy Harpham 0439 308 544

Saturday— 9.30 to 1.00pm

Tuesday — 10.00 to 2.00pm

2nd Saturday each month : Portraits 1.30 to 4.00pm. Laurie Bicknell - 9842 4115

FEES Annual Membership) Single $50 Family $65

Classes (full term only): Members $25 per session Non Members $30.00 Workshops and Demonstrations $50 per session

PUBLIC OPENING HOURS

Saturday 9.30 to 1.00pm *Monday* 1.00 to 4.00pm *Tuesday* 10.00 to 2.00pm

Classes and workshops — see newsletter/ website for details

www.doncastertemplestoweartistssociety.org.au