D.T.A.S. NEWS

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July 2024

Hi Everyone,

We are right into winter now and have had some really cold Mornings!! Hope you are keeping warm and well.

Our gallery is going along nicely with good attendances to our classes, self help on Tuesday and do not forget Saturday Wendy would like to see more coming along.

We had to postpone Ann Tamm's Aboriginal Family workshop which was to be held end June, to later in the year. Thank you Ann for offering this workshop.

We have two new members Dawn Gordon and Lydsay Riviere. Welcome.

Popped in to see Camperwell Art Show, well worth the visit. Ben Winspear and Juliun Bruere two of the demonstrating artists who had their work displayed. Our member Ann Tamm also had her wonderful dragon showing.

Hope you will start your paintings in ready for our Spring Exhibition 21st Sepember to 6th October. It is our special event for the year for you to exhibit your work.

Also Chris is always looking for members to contribute to our news letter your story, favourite painters or photos.

Enjoy your painting,

Jean

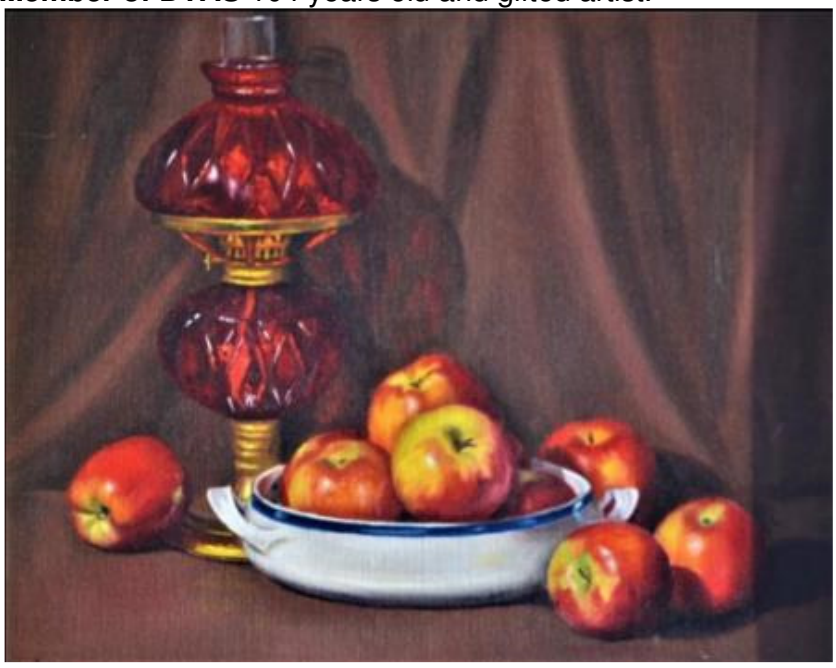
Put these dates in your diary:

- **Ben Winspear – Oils - Saturday, 6th July 2024 1 pm to 5 pm Still looking for more participants – don't miss out! phone Pam on 0438 450 519**
- Spring Exhibition 21st September to 6th October.

Ben Winspear at Camberwell Art Show.

Julian Bruere at Camberwell Art Show

Vale to Vida Bollard - Honary Life Member of DTAS 104 years old and gifted artist.



Vida Bollard Yellow Roses Framed Oil Painting

Featured Artist(s) of the Month

If you would like to be considered for artist of the month contact Joy Mulrooney 0427 193 839

- Joy Mulrooney and Loris Lacey 9/7/24 to 20/8/24.
- Jeff Byrne – Oil – 20/8/24 to Spring Show

Artists of the Month - Joy Mulrooney and Loris Lacey - 9 Jul – 20 Aug

Artists of the month

Joy Mulrooney and Loris Lacy

Come along and see their African themed works.

Ben Winspear – Oils - Saturday, 6th July 2024 1 pm to 5 pm

Ben is a Melbourne based artist who works in oil and watercolour. He has been painting professionally for over fifteen years and has held several successful solo exhibitions. Ben paints a wide range of subject matter; anything that inspires him at the time, but his love for the Australian landscape is something that stands out. Ben is a multi-award winning artist in Central Victoria, Melbourne and surrounding districts including winner of the Castlemaine James Farrell Self Portrait Prize and A.M.E. Bale Travelling Scholarship Art Prize and 2016 Victorian Artist Society ARTIST OF THE YEAR..

Bookings are essential: s.ziedas1@bigpond.com or phone Pam on 0438 450 519.

$30 members / $35 non-members.

Bring all your own materials: Canvas, Paints and Brushes.

I have always admired the work of Richard Scmid and have ordered his book Alla Prima. Chris Wharton managed to find an on-line link to the book so you can see a lot more about his work there.

https://archive.org/details/richard-schmid-alla-prima/Richard%20Schmid%20-%20Alla%20Prima/mode/1up

(Editors note: you can get full screen view with Chrome browser if you press F11. Press again to revert)

Richard Scmid has good advice on what to when things go wrong starting on page 14

WHEN THINGS GO WRONG

Suppose I am working from life, I'm all fired up with a great start, I can see what I want in my mind, I know where I'm going—and Dear God, my painting starts to come apart. If I can't see why immediately, I have a number of choices:

1. I can give up. (Good for a painting that was a bad idea to begin with.)
2. I can put it away in the closet and hope that the paint fairy makes it look better in a week. (You never can tell.)
3. I can guess at the problem and try some optimistic dabbing at random. (Dumb.)
4. I can try faking it. (Which makes it worse.)
5. I can try altering the subject to fit my painting. This is possible under some circumstances with a setup such as a still life or a model's position, but the options are few and it smacks of cheating.
6. I can get out an art book to see how one of the masters handled a similar problem—not a bad idea but no guarantee of an answer. Their subjects and lighting never seem to be precisely the same as mine, and in any case their paintings do not tell me about their struggle. I only see the distilled result of their success.
7. This is the one that works!—a process of elimination.

   By narrowing my search for causes I can always find the problem. Experience tells me that technical difficulties occur in only three areas—in the subject, the circumstances, or in me. My painting is never to blame. (As suggested in the familiar lament: "My painting just isn't working!") Why? Because my painting does not paint itself. I paint it! If I can't find the cause of a problem in ,my subject with things like movement, change of light, drooping flowers, the model falling asleep, or whatever, and I can't find fault with my working environment—wind, rain, insects, bad materials, crowds, noise, the cat, or any other disturbances—then I have to look at myself or the way I am painting.

If I am reasonably warm and dry, awake, not hungry, and I don't have to go to the bathroom, then the problem MUST therefore be in what I am DOING!—so now I know what to look for!

The next question is what exactly am I doing wrong? For the answer to that, the process of elimination must continue. I already know that there are only TWO possible errors in working from life. (Remember that.) To put it neatly they are:

1. Painting something that is not there in a subject.

2. Not painting something essential that is there.

[also know that those two errors can only occur within one or more of the four visible elements: Color, Values, Drawing, or Edges (or some combination of those).

AND NOWHERE ELSE.

Now I'm getting somewhere! I have brought things down to useful questions such as—in which of these four elements am I not seeing correctly? Am 1 departing from what I am seeing by putting in colors or values that aren't there? Am 1 ignoring something essential? Perhaps I am not paying attention to the edges or drawing that are necessary for my painting to match my subject. With questions like these I can scrutinize my painting carefully in each of the four areas, and eliminate from consideration the ones I got right. What remains will be the problem. (Quite so, Holmes!) Thus—if my color and values check out OK, and the drawing is good, then chances are I have an edge problem, and I will only have to change some of them to be back in business.

It isn't always that easy. A painting is an interrelated system, and errors often happen in combination. A color mistake will frequently involve an error in value as well. Likewise, poor drawing invariably contains flawed edges, so you must be alert for more than one thing happening. Despite these minor complications, this 18 still the best way I know of to get out of trouble. The process of elimination is rational and methodical. It will get you into a problem-solving frame of mind and away from the frustration of an aimless struggle.

WHAT NOT TO DO

The last thing I would do if a painting is not turning out is to blame my talent, or fate, or use futile abstractions to define the weakness or flaws. Such responses are useless. I hear painters say that their painting doesn't have the *feeling* they want, or it doesn't *sing*, or doesn't have *passion,* or *inner fire*, or *excitement*. They may complain that it lacks *authority*, or *sensitivity*, or the color is *dead,* or the whole thing just isn't working. Frequently painters turn upon themselves with "171 never get the hang of color,' or "I always mess up the drawing," or "I just can't do people," (or trees or water, etc.), and so on.

For me, sentiments like these merely describe my feelings rather than anything tangible or technically useful about why I think I might have botched things. Expressions such as those above cannot help solving a problem beyond acknowledging that I might have one, and that I am unhappy. (The poor-dear-me syndrome.) I can complain until doomsday, but complaining will not help. Qualities such as excitement, inner fire, and soul do not come in paint tubes, nor do they emerge from my brush. They only materialize when I use my skill to convert my fervor into bits of color, the way a pianist conveys emotion through appropriate pressures on piano keys. (And it takes the same amount of practice.)

If 1 am going to zap my problem, I must translate my frustrations into clear-cut technical terms. For example, if I think my color is not "vibrant" or "authentic," I have to ask myself what those adjectives denote. Invariably I get around to realizing that what I really mean is that my color isn't "clean." That turns out to mean that I am allowing complementary colors to intermix too much, creating mud,' and I'm also probably holding back with the true values. As for lack of "authenticity," that just means I was too lazy to match the colors to the subject. Now I have something I can get my teeth into!

When I am able to reduce a problem to a technical description, the solution pops right up. Recognizing that I need more orange or yellow (or whatever) in a mixture will yield a result. Just saying that a color is ٣ -washy" will not. On the other hand if nothing works, I may just be having a bad day.

To wrap this up, here is a little check list (by no means complete) of common mistakes and difficulties:

Careless drawing (not measuring).	Not squinting for values and edges.
Too many sharp edges.	Too many highlights.
Trying to paint things instead of color shapes.	Painting shadows too light.
Painting more values than are necessary. _	Muddy (wrong temperature) color.
Incorrect temperature changes.	"Pushing" bright colors arbitrarily.
Inventing impossible color.	Inappropriate paint thickness.
Miserly paint (too little).	Excessively-thinned paint.
Unsuitable brushes.	Cheap canvas, very absorbent canvas.
Poorly stretched canvas.	Painting too fast
Painting over life-size without a good reason.	Painting very small without proper brushes.
Allowing too little time.	Aimless brushstrokes.
Working too close, not stepping back to view your work.	Faking it.
Overworking what should be left alone.	Showing off.
Working from inadequate photos.	Working from photos taken by others.
Poor working light.	Excessive glare on the canvas.
Changing conditions in the subject or movement of a model.	Wobbly easel.
Deficient palette—poor selection of pigments.	Not cleaning palette and brushes while working. of making a mistake.
Trying to paint what is not possible to paint.	Confusion—trying to do everything at once.
Timidity and lack of confidence— fear of making a mistake	Trying to paint too much, especially detail
Painting under excessive pressure or distraction	Trying to paint what you don't want to paint

Other advice that I have found useful

KEEP IT SIMPLE

Don't go overboard with exotic or complex ways to paint. Stick to simple solutions unless there is a good reason to do otherwise. Let your viewers first see *what* you are trying to express—hit them with your message—then let them notice *how* you expressed it. (I think it is more decorous in that order.)

Don't wish for "secrets- of the Masters either. There are none worth fooling with. They had no special mediums or paints, nor special brushes that made their work great, (Our materials arc unquestionably better than any they had.) Their only secret was what they knew —plus the good sense to slam into their problem head on. They dealt with painting in the most direct way they could think of. That's one reason why they are Masters.

Beware of the lure of ostentatious techniques too. Flashy tricks will not make your point stronger. It is what you are trying to convey with paint that counts, and an easily understood rendering is always the strongest. Remember that painting is not a performing art, nor a sport. nor a contest to see who can get the most attention. Painting, I repeat, is a *language.* If the content of your work imparts something thoughtful, it will eventually be noticed. Don't be crushed if it doesn't happen right away. If you want to be famous, get into politics, or crime, or show business, or sports. If you paint just to get rich, shame on you. If you paint because you must do it or die, you are my kind of painter, read on!

BEDROCK

Painting by its very nature is a discretionary act, and its latitude for expression is boundless. Even within the confines of representational painting, there is no limit to the ways a subject can be rendered and still look unmistakably authentic. That is possible because of the dichotomy of human experience—the fact that all of us agree on much of what reality looks like (if we didn't we couldn't communicate), but we also experience reality in purely personal terms (which is why witnesses differ about the same event). Art lets us mingle these simultaneous yet seemingly incompatible aspects of experience in almost magical ways. When we are bursting with some wordless experience, Art is our voice, the song of the heart.

As painters, however, we must always remember that our precious poetic visions and spiritual insights will remain forever locked within us until we can boil them down to a complex arrangement of a few hundred or possibly even thousands of brushstrokes. Each of those strokes has four main characteristics- color, value, edges and drawing. Those are the *oniy* things that get onto our canvases—Art happens in the mind of the person seeing them.

FINISHING

When is a painting finished? That is indeed the question! Some paintings are finished after only a few brushstrokes, others seem to take forever, The strength and clarity of the picture you envision at the start will tell you when you are done. You are finished when you have said what you wish to say, when nothing added can make it better. The last question you must ask before signing a work should be this- does it look like what you want it to look like? If it doesn't, you must ask yourself if you *know* what you want it to look like—before you go back to find out what went wrong.

ABOUT THE PROCESS

When you are trying to learn, treat each painting session as a time to solve a specific problem. Set a limited goal—something you can do, *as you intend to do it,* in the time available, and under the circumstances in which you must work. This normally involves *a* compromise between everything you would *like* to do, and what is realistically possible. Remember that *you* must set the boundaries of what to paint (unless you are working under a teacher).

If something is visible, stays reasonably still, and is not in itself a blindingly bright source of light, it can be painted! If the kids are coming home in ten minutes and the dog just threw up on the bedroom rug, don't even think about starting anything serious. More than just your urge to paint is required. The conditions must be right, your subject must be stable, the light must be adequate, and you must be free to work.

Once you have decided what it is about your subject that you wish to paint, ignore the rest of what you see. Painting is not a challenge to render everything in sight. What matters both technically and artistically is the *quality* of what you do, not how much you can cram onto a canvas. A painting finished from edge to edge but poorly done is a waste of paint. An incomplete sketch superbly executed is power.

Once you start, *think about what you are doing!* Work with deliberate intent, as if you were executing a perfect premeditated crime. Stay in control. Work so that you know what needs to be done and where you are going with your painting (and consequently, when to stop). There is no contradiction between being in control and giving free rein to your energy (ask any jockey). It is a matter of doing things in the right order. *First* you must have the skills to control your actions, *then* you can cut loose and have fun. Doing it in reverse doesn't work. If you relax your grip without understanding what you are doing, you are in for trouble. Throw paint on with a shovel if that makes you happy (not recommended), but make sure it lands in the right spot.

Doncaster Templestowe Artists Society Inc.

Cnr Council St. & Doncaster Rd. Doncaster.

Classes and Events Term 3, 2024

Tutored Classes:

Monday: 10 am to 12.30 Pastels and Oils with Shirley Strafford. Cost $25/30. per class

– 15h July to 16th September. (10 weeks = $250/300)

Wednesday: 1pm to 3.30 pm- Oils, Acrylic, Pastels with Thelma Cardwell. Cost $25/30. Begins 17th July to 4th September. (8 weeks - $200/240)

Thursday: 1 pm to 3 .30 pm – Watercolour with John Orlando Birt. Cost $25/30. per class

Begins 18th July to 12th September (9 weeks = $225/270)

Untutored- Self-Help Classes - Any Medium:

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

Saturday: 10 am to 1.00 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.

Workshops and Demonstrations coming up: to be advised.

Email contact: Pam Ziedas: pamelaziedas@gmail.com Or phone: 0438 450 519

Website: doncastertemplestoweartistssociety.org.au

If paying online details are: Commonwealth Bank BSB: 063494 Account: 10037684

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

2024 fees are now due – please pay: BSB / account details are above

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	Fay Erwin, Frank Jolly and John O'Beirne
Honorary Life Members	Vida Bollard, Derek Borrell, Fay Erwin, Lilian Mather

DTAS Committee Members

President	Jean Sturrock	0419 518 345
Vice-President		
Treasurer	Pam Ziedas	0438 450 519
Secretary	Glennis Osborne glennis.osborne@gmail.com	0424 314 579

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 australianoptimal@gmail.com		Chris Wharton	0400 043 313
Fay Erwin	9848 7984	Glennis Osborne	0424 314 579
Wendy Harpham	0439 308 544	Billie Thorburn	0417 513 406
Nan Salter	0408 074 420		

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