

NEWSLETTER

August 2024

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President:

Jan Toulis
jant1910@gmail.com

Secretary:

Carmel Mackie
cpas@parramattaartsociety.org

Treasurer:

Madhu Malini

Newsletter Editor:

Nonna Myndreskou
dartgraphicstudio@gmail.com

CPAS Studio & Gallery

Open 10am-3pm Tue-Sat
or by appointment

Address:

Shop 6
4-14 Hunter St
Parramatta NSW 2150

Email:

cpas@parramattaartsociety.org

Mob: 0410 603 023

Web: parra-artsociety.com

ABN: 96 371 149 184

President's Report



ANOTHER AGM has come and gone and a new financial year is before us. Our committee members remain in the same positions with the exception of Vicky and Carmel. Carmel is now officially the CPAS Secretary in place of Vicky who will remain as website coordinator. Two members, Sally Bowyer and Jenny Miller are now officially the Minutes Secretary and Membership coordinator. We welcome both to the committee and thank them for agreeing to join in the

madness of committee life. We look forward to the next year, fresh faces and fresh ideas.

Please remember, this is your art society. Your ideas and suggestions are most welcome. Any assistance you are able to give will be appreciated, so don't be shy, come forward and help us make this next year the best ever.

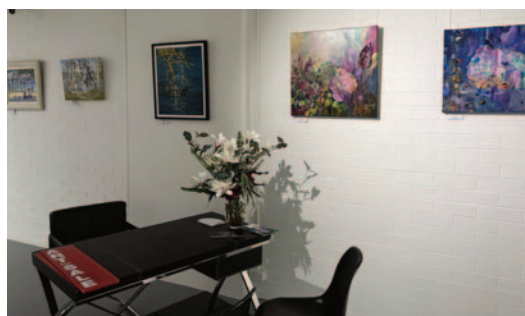
Early in July, I was invited to participate in judging a young artist award competition which was organised by BLIA Sydney. It was held at the Fo Guang Shan Nan Tien Buddhist Temple in Parramatta. The subject was "Good health and Wellbeing, Happiness and Peace". The children's work was brilliant! So imaginative and colourful. Hopefully, some will continue painting and will become future members of the CPAS. It was a lovely experience and great to represent the art society at this event. I hope our association with these beautiful people will continue.

After this current exhibition we will hold the Annual Awards Exhibition. Please take note that to be eligible for this exhibition, you must have exhibited in at least three exhibitions this year. Winston Hills exhibition can be included as one of these three. There will an official opening night with finger-food and drinks, prizes to be won and awarded and a chance to mingle with members.

Make sure you read all of the information that is sent to you. Deliver your paintings within the time period on your entry forms and pick up your paintings on time. Ensure your work complies with all of the terms and conditions. The forms and the website have all the information you need to make these operations run smoothly and without fuss. Please be aware that your committee are all unpaid volunteers, so your consideration will encourage us to keep working for you and the society for another year.

Thank you for your support

Jan Toulis (President)



GALLERY NEWS

Angus Lockhart



The Hunter Street Gallery is the showcase for the City of Parramatta Art Society (CPAS), with 7 scheduled showings a year with a dedicated theme plus always, Artists Choice, which gives members freedom as to which of their works they hang on the wall.

The Gallery has 3 sizes of mounts for sale at \$10-\$12 each set, for members to purchase and showcase their unframed work with a selling price starting from \$70 and above. No entry fee is required but a commission of 10% on sales. The other option is the \$45 small paintings, drop work into gallery and it will be framed and put on show. No entry fee, we take \$5 for the frame and \$5 commission, sales indicate this option is proving to be popular.

The Gallery is open 10am to 3pm from Tuesday to Saturday and is manned by volunteers giving a couple of hours of their time when available. If interested in helping talk to me.

The gallery runs an extensive program of art classes with creative tutors and is an excellent source of recruiting new members. Come in anytime!

Special Interest

ON Saturday 4 August I attended the awards ceremony of the “Milpra (Aboriginal and Torres Strait Islanders) Exhibition” at Casula Powerhouse Museum run by Liverpool Council. I have entered this event 4 years running and have been awarded 2 major prizes. This year I ticked the box for a special award that is given out each year, and that is to hold your own solo exhibition to be held at the Casula Powerhouse Museum the following year. My name was called out as the winner.

I will receive funds to develop and present the exhibition also a mentorship by a first nations artist and/or curator.

So exciting, will keep you posted. I am not over all the details yet, as this was not on my radar!!!

Thanks for listening, Carmel.

Carmel Mackie is the winner of the 2024 Casula Powerhouse Aboriginal Scholarship Award. The prize is sponsored by Dharug Strategic Management Group and David Harding & Nabila Ansari

Winning Artwork was “Nautilus” - drawing with thread.



LIFE drawing

Every **Tuesday** evening
of each month from **7pm - 9pm**

Numbers are limited and bookings are essential.

Session fee is \$20

For any enquiries & bookings please email:

brucefh@hotmail.com or text **Bruce** on **0433 163 230**.

More details on our website: parra-artsociety.com/lifedrawing

ALL LEVELS OF ABILITY ARE WELCOME.

Working in our group is a great way to see other artists in action, and to learn from each other.

dates for your calendar

Gallery Exhibition G05

Kandinsky Inspired

4 August to 29 September 2024

Collection: 29 September, 9-11am

Gallery Exhibition G06

Yearly Members

Art Award Exhibition

4 October to 10 November 2024.

Opening Night:

Friday 4 October, 6pm.

Entries close: Wed 18 September.

Delivery: 29 September, 9-11am

Collection: 10 November, 9-11am

Gallery Exhibition G07

Sale Exhibition - 50% off

10 November to 20 December

Entries close: Mon 4 November

Delivery: 10 November, 9-11am

Collection: 20 December, 9-11am

DEMONSTRATIONS

JOHN RICE

DATE: Saturday 28 September

TOPIC: Landscape

TIME: 1.30pm - 3.30pm

MEDIUM: Oils

WORKSHOPS

PETER GRIFFEN

DATE: Sunday 22 September

TOPIC: Abstract

TIME: 9.30am - 4pm

MEDIUM: Acrylics

KRISTINE BALLARD

DATE: Sunday 3 November

TOPIC: TBA

TIME: 9.30am - 4pm

MEDIUM: Acrylics

Focus on Still Life

*Demonstration by Natasha Junmanee
on 20 July, 2024*

NATASHA arrived with a small canvas, that she had painted with a wash of Raw Umber.

Natasha paints with water mixable oil paint

She began the painting by sketching in the still life with a small brush and burnt umber. She took care to get the shapes correctly by measuring one item to another.

Next she filled the background using black paint.

She sketched in the tones of the cup with a fine brush and black paint, then she sketched in the leaves, and the rose with burnt umber.

Natasha returned to the cup and stem, with a mix of burnt sienna, burnt umber, and naples yellow.

She used white on the cup for highlights, gently blending with the colours underneath. For the leaves she used a mix of viridian, yellow ochre and burnt sienna to block in then added highlights in white.

For the rose she used rose madder and explained that was the only red that could give her the pink she needed. To rose madder she added a warm red and white and blocked in the rose. She added the highlights with white for the centre of the rose. To darken it she mixed rose madder, crimson, and burnt sienna. For the shadow under the rose she used burnt umber.

Natasha continued to refine the painting, with gentle strokes, getting a realistic finish.

She ended the demonstration with a beautiful painting.



A rural scene with a traditional farmhouse

Demonstration by Joachim Lai on 18th May, 2024.

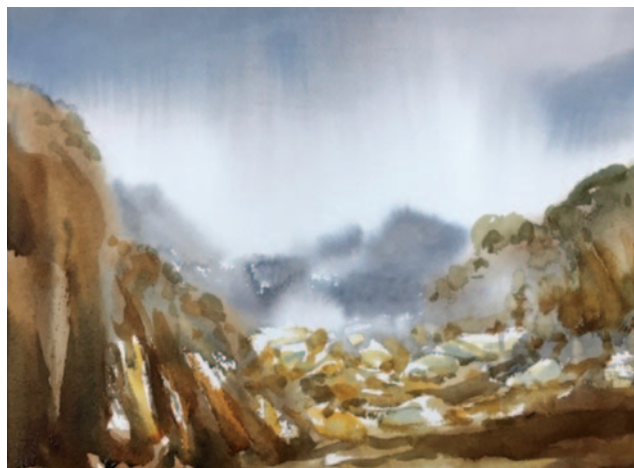
JOACHIM soaks his paper for 10-15 minutes and then staples it to his board. This prevents the paper from buckling as it dries. Before commencing, Joachim has lightly drawn in a farmhouse, a shed and foreground trees and has masked them all with ordinary masking tape.

With a large brush, he wet his paper to the horizon level, allowing time for the paper to absorb the water. With the same brush he paints in the sky, leaving white paper for the clouds. Then he paints in the tree line behind the house, ensuring they vary in strength and height.

Using strong colours, Joachim paints the foreground trees. With the same large brush he paints the mid ground in front of the house while leaving white paper for later light adjustments. He warms the foreground with Orange and Burnt Umber and sets the work aside to dry.

Next Joachim treats us to another demonstration of a beautiful rainy landscape with distant mountains and a rocky valley. The mountains were painted using a fine point wolf hair brush. He painted the mid ground rocks in the centre, leaving plenty of white paper for reflected light. He strengthened the paint for the foreground and added green foliage to the hilltop.

Joachim's reminder: Cool colours recede and have a softer contrast – warm colours advance



with a stronger contrast. Back to painting 1.

Foliage on the main trees was enhanced and strengthened using a smaller brush (rigger). He painted in branches of the mid-ground trees, ensuring that the tone of these strokes matched the tone of the foliage, mopping with a tissue if they were too dark.

The masking tape was peeled from the house, shed and tree trunks. With a wide, flat brush, the roof of the house was painted in pale blue, dark shadow applied under the veranda, eaves, shed and door. The side of the house remains lit by the sun - he adds touches to indicate small shrubs and grasses around the buildings and adds lines to the tin roof, hinting at rust.

Moving on to the trees, Joachim painted shadows of greys to the trunk to give them form and he added the smaller branches in the canopy.

On the trunks, he painted a dot of Light Red then pulled it down with his finger, indicating running sap and of course some peeling bark.

The foreground was strengthened with Ochres, Light Red and Burnt Umber and shadows which were painted around the deliberately left, white patches of paper to form rocks at the bottom of the trees. Shaded grasses were enhanced, contrasted against the sunlit slope of the hill leading up to the buildings.

Paint where we live

Demonstration by Kevin McKay on 7th July, 2024

KEVIN came to the gallery with a board, on which he had painted the scene in acrylic with Burnt Sienna, which included only tonal hues. The scene was a roadway leading under a bridge, to another bridge in the background and further beyond. It is located in the Rocks area in Sydney.

Kevin began by explaining what complimentary colours on a colour wheel were, and how we can use them. This method is from an art movement called Luminism, where the complimentary colours contrast each other to amplify the main colour, or to soften each other by mixing.

Kevin used oil paint to paint over the acrylic, his medium is one part stand oil to 2/3 part odourless solvent. He began by putting out pthalo green, a warm red, orange and indian yellow.

He picked up a dash of pthalo green and mixed it to a watery consistency with the medium, then brushed it into the shadows under the bridge, then he gently rubbed it into underpainting, next he rubbed it back with a rag, allowing the under colour to show through. This was done to all the shadow areas of the painting. He painted the same mix into the sky.



He used warm red and yellow where he wanted to intensify the red, and orange to brighten the left side of bridge to produce a focal point.

He introduced white paint to his mixes, and using thicker paint he scumbled in the sky with white and green and a bit of orange, then he added more solid paint on light wall, then he added highlights, to street posts and signs, and lines on the road leading into painting.

The finished painting had a beautiful luminous colour and was very attractive.



**A BIG THANK YOU
TO OUR DEDICATED
SPONSORS!**

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Phone: 9686 4444

Parramatta Council



126 Church St.
Parramatta NSW 2150
Phone: 9806 5050

Annual Art Award

Eligibility Reminder

A friendly reminder about the conditions of entry for the 2024 Annual Art Award.

To be eligible, members must participate in at least three exhibitions this year.

Take note of the guidelines and start planning your artistic contributions to make this year's awards truly exceptional.

Your Art Showcased on Our Website:

A Platform for Your Talent

Dear Valued Members,

We are excited to share a wonderful opportunity that could bring your artistic creations into the spotlight and potentially lead to sales. Did you know that your exhibited paintings are now prominently featured on our website?

Visit: www.parra-artsociety.com/exhibitions and www.parra-artsociety.com to see your work beautifully displayed!

Each featured artwork now includes essential details like the sale price, dimensions, medium, title, and the artist's name.

To ensure accurate representation, please remember to include the dimensions of your paintings on your entry form.

Also, before framing your artwork under glass, take a high-quality photograph of it. This step is crucial as glass can often cause reflections that affect the visibility of the image.

Send this photo to Vicky at cpas@parramattaartsociety.org

Art Classes

Unlock your artistic potential with our Art Classes!

Looking to hone your skills or explore a new medium?

Visit our website to discover our range of available classes.

For enrollment, kindly contact individual teachers directly.

Embark on your creative journey today!

Call-out for Volunteers:

Are you Facebook & Instagram savvy?

We're looking for a volunteer to be the social media person for our club! If you're interested in helping out, tasks include updating Facebook and Instagram with upcoming demonstrations, workshops, events, and exhibitions.

Drop Vicky a line at: cpas@parramattaartsociety.org

Remember, our club is not for profit and run by volunteer members. Please do your bit and help us shine online!

VOLUNTEER ACCOUNTS PERSON

We are seeking a dedicated and detail-oriented Volunteer Accounts Person to join our team.

In this role, you will play a vital part in ensuring the accuracy and efficiency of our financial operations.

This is a great opportunity for someone with a background in finance or accounting who wants to give back to the community and contribute their skills to a meaningful cause or someone looking to get experience in accounts.

Role will include entering receipts, payments in MYOB and bank reconciliation. If interested please reach out by emailing us on treasurer@parramattaartsociety.org

