

Studio + Gallery
Open 10AM - 3PM Tues-Sat
or by appointment
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NEWSLETTER

JULY/AUGUST 2022



Tangled Angophora - Diptych by Caroline Pullinger

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Welcome to our Newsletter



This is my first report as President of the CPAS for the newsletter.

I want to begin by thanking Geoff for taking the chair over the past seven years. With him, came another art dimension, Indigenous

art, telling stories in beautiful colours and designs that have been loved and admired by everyone. His friendly, gentle personality shines through in his works and his ability has brought him to the forefront of Indigenous art. Ahead of him is a journey that he could never have imagined, with overseas travel and painting commitments to keep him busy way into the future.

I want to congratulate him on his achievements. I know that his future will be one of unbelievable events and I wish him good health and happiness along this amazing journey. However, we will not be losing him. He remains a part of the CPAS committee, and he is looking forward to teaching children the stories of his culture through art with painting classes on Saturday mornings at the gallery.

The Society's AGM was held on Saturday 16th July. It was wonderful that so many members attended. A few changes were made to the committee. Trish has now stepped down from her position as Secretary, thank you to Trish for your dedication and hard work. Trish has had to steer the committee through some of the most difficult and tumultuous times, not always being in the best of health herself. Vicky Anne has stepped in as Secretary. She remains Newsletter Editor and is also Website manager. Wow! What an amazing person to take on all of these

tasks. Thank you!

Many of last year's committee have put their hands up again, some have changed roles and others have continued in their previous role. They are a fabulous group, always there for the society and its members, working and planning events which miraculously happen without any fuss, asking no favours or recognition. I love them! Welcome to Sheryl and Louis. I hope you enjoy your new journey.

The society cannot exist without members. Please come along to the gallery, see your paintings hanging on the walls, enjoy the demos, participate in the workshops, or just come for a cuppa and a chat. To keep this most excellent society successful and vibrant we need you, your feedback, and suggestions and most of all your participation in our events.

I look forward to continuing the work of the past committees. We are only caretakers of the City of Parramatta Art Society, but we must remember that our job is to take the best care we can.

Regards
Jan Toulis
President



Our Current
back wall
feature Artist
is
Caroline
Pullinger

President:

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UPCOMING DEMONSTRATIONS

John Rice

SATURDAY 20th August 2022

Gum trees & water in oils

Time: 1.30pm - 3.30pm (incl refreshments)

Venue: Hunter Street Gallery

Fee: \$10.00

Parking: Hunter Street Parking Station



Joe Cartwright

SATURDAY 17th September 2022

Time: 1.30pm - 3.30pm (incl refreshments)

Venue: Hunter Street Gallery

Fee: \$10.00

Parking: Hunter Street Parking Station



[CLICK HERE](#) for more info or contact Helga for further information on 0412 320 793

ANNUAL MEMBERSHIP FEES ARE NOW DUE

FRIENDLY REMINDER

Anyone who has not yet renewed their membership is ineligible to take part in member exhibitions, so please act promptly and renew your membership now.

Stop by at the Gallery or go to the [CPAS website](#) for the online renewal form and payment options.

www.parra-artsociety.com/joinus

IT'S TIME TO RENEW YOUR MEMBERSHIP!

Market Day

Saturday
6
August 22

10:00AM to 2:00PM

at the Hunter Street Gallery,
Shop 6, 4-14 Hunter St, Parramatta

This will be an opportunity to sell your unused or unwanted art materials to other members of the CPAS.

Bring along any paints, pastels, pencils, brushes, papers, canvases, easels or any other art materials that you no longer want, set up a table and see what you can sell.

Alternatively, bring your cash and pick up some bargains.

Sellers will have a space at a table on which to set up their wares and they should make sure they have their own cash float with appropriate change.

Purchasers should bring along a bag.

Cash transactions only.

No paintings or artworks.

No commission payable on the sales.

What an excellent time to see old faces, renew acquaintances, meet new members and have a chat and a cuppa.





Art Past and Present, exhibition allowed our members to show their interpretation of Masters Past which was quite challenging .

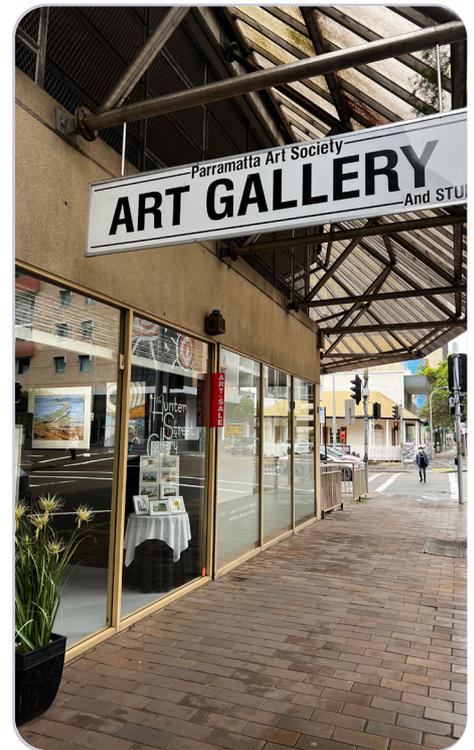
We sold 2 old masters and 10 current masters, this equates to 25% of entries, not bad.

We also had a 7 day exhibition at Winston Hills Shopping Centre with 10 major works sold and a number of \$35 small paintings.

This annual show is very good advertising for CPAS and Hunter Street Gallery with numerous enquires for membership and current Art Classes..

The current exhibition, installed 19 July 22 under the heading Forecasting Art, a play on words, is exactly Art for today and the future.

Caroline Pullinger as the feature artist is definitely a very good Art Forecaster .



JUNE DEMONSTRATION

Report by Jan Toulis

Colina Grant

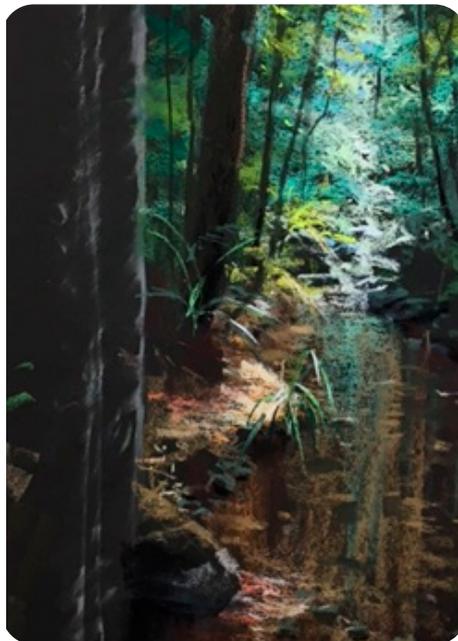
Impressionist Bushland

Colina, a master of all mediums began painting in pastel when very few artists were using them so she taught herself by observing the paintings of the masters themselves.

Colina chose as her subject for this demonstration, a photograph of Russell Falls in Tasmania. She began by doing three thumbnail sketches in charcoal to see which aspect she preferred for her painting, landscape, portrait or square, and to work out the layout of the subject matter and the tones. After consulting her audience, all agreed that the portrait thumbnail was more suitable to the subject.

The paper she chose was black Art Spectrum Colourfix. With the dimension of the painting decided, she marked the centre top and sides of the paper as guides. Colina said she wanted to focus on the light coming through the trees and reflecting on the water and use the tall trees to frame the point of interest, keeping the sides free of light to direct the eye towards the focal point.

Using a variety of greens, Colina blocked in the tree tops. Using



touches of brown and leaving the tree trunks free of colour, she added patches of pink light on the rocks and yellow lights in the tree foliage. Colina's advice was to always work in patches of colour with no detail, squinting frequently to get a sense of the light.

Next, the rocks. Giving them more form but making sure the lights in the focal point do not have to compete with any other lights and although it might be tempting, at this time, still avoid detail. The smaller tree trunks and lesser darks were painted with a black pastel and broken up with other darks to create texture. The bright highlights were then added to

the trees. The reflections in the water were painted in with long downward strokes but ensuring that they did not overshadow the lights of the focal point.

Colina now added mid-tones to the foreground and began to further develop the rocks in the foreground, being careful not to over-work them. She developed the ferns and grasses with light strokes of greens and yellow greens and added small horizontal strokes to the water to add movement. There were some final touches to be added which Colina said she would do at her home, to sit them under the water.

Some rules and advice from a master.

- **Remove mistakes with a stiff paint brush and a kneadable rubber.**
- **Use a gutter to collect pastel dust.**
- **Do not blow loose pastel from the front. Tap the back of the paper instead.**
- **Do not blend with fingers because it dulls the effect of the pastel.**
- **Spray your work to prevent losing the pastel and found Micador to be the best.**



JULY DEMONSTRATION

Report by Jan Toulis

Pamela Fairburn

Panoramic Paradise in Acrylics, Mixed Media and Collage



Pamela arrived with paints and with bags filled with papers, fabrics, strings and lace, ready to inspire creativity and to show everyone how to make beautiful, colourful artworks.

Today's demonstration was based on photos from a recent trip to Lord Howe Island, using acrylic paint and collage.

Pamela works on gator-board, which has good strength but is quite light in weight. She begins by first priming her board with coloured gesso – In this case, blues, greens and mauves. Having the idea in mind of a bay with mountains, sea and sand, she began selecting a variety of coloured papers with textures and patterns which she tore into small rough shapes. Because she was using some light tissue



papers Pamela used watered down PVC glue (a ratio of three to one), and began pasting the papers randomly onto the board whilst still remembering the rules of harmony and balance.

She advised "Try not to be too literal – not too obvious, try not to have a specific plan and keep the ideas loose".

Pamela set this piece aside to dry and went on to demonstrate the next step on another painted and collaged board which she had previously prepared.

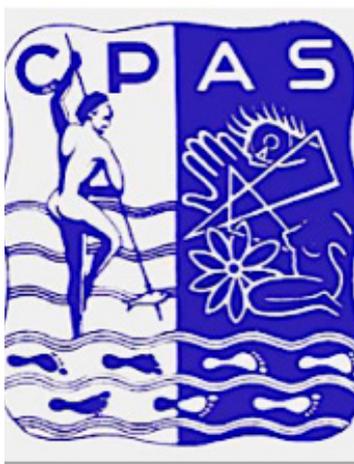


On this piece, Pamela over painted the fabrics, roughly brushing in the sky and the clouds and then the sea and sand, building up areas of interest which she wanted to highlight. Pamela selected a long-handled rigger and with black paint, thinned with medium she began to draw

in the vertical and horizontal lines of a jetty. For this type of line drawing Pamela holds the brush in typical Chinese style, allowing her hand to move freely over the painting, creating lines which are not tight and controlled. She used this method to paint in tall pine trees to join the elements of the painting together. With a stiff bristled fan brush and white paint Pamela painted the ripples and movement of the water in the bay and followed up with a comb which she dragged horizontally across the painting.

Pamela explained that she prefers to add a medium, rather than water to the paint. She also likes to mix her paints with gel medium and by using a variety of brushes (her favourites are fan brushes) and a variety of tools she can add different textures and lines. While she uses combs, scrapers, sticks and brushes of various quality Pamela said she always uses the best quality paints, preferring Liquitex and Golden. The best brands are those that use quality pigments which give the vibrant, strong colours for which she is known.

A most interesting and joyful demonstration.



Foundation Week Art Awards 2022

Reminder to get your entries ready for our Annual Foundation Week Art Awards!

Opening night - 14th October

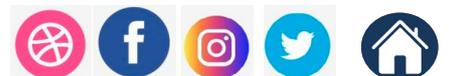
Open to Members only

5 Categories

Prize money

More details to follow...

www.parra-artsociety.com/calendar



WINSTON HILLS

External Exhibition Report - By Carmel Mackie

The exhibition was held later in the year, as normally we have our exhibition around April/May, but saying that it really was a success.

We sold 24 paintings!

Members who sold were:

- Trelene Alexandre - *so excited!!*
- Kim Besso
- Belinda Chiu
- Angus Lockhart x 2 - *sold both on Sunday 3pm, same buyer*
- Sheryl Lipczynski
- Carmel Mackie x 3
- Ruhullah Naqshbandi
- Brian Richardson
- Jan Toulis x 3 small
- Scottie Randall x 5 small
- Jan Stenmark - *first time exhibitor, congrats!*
- Elaine Foulsham
- Helga Kelly
- Margaret Roberts
- Vicky Anne Gatt - *said WooHoo!!!!*



With regard to roster duty, don't look at it as a duty, it is really an enjoyable experience, speaking to people about the/your work, how they view art and the majority of people are really interested in expressing their thoughts and emotions on certain pieces!!!!

Embrace it, after all it's your exhibition!!!!!!

Looking forward to next year, see you then.

Some of these artists sold multiples and a cross section of the society's membership (new & old). The centre has good security and management are organised and supportive, always a successful exhibition.

Not only good sales, but positive vibes from people's comments about the paintings, also a great promotional opportunity, gaining new members and many inquiries regarding classes.

External exhibitions are challenging in many ways, but thanks to those who continually support the society with transporting screens, assisting with take-in, hanging artworks etc. We require members who display their artworks to assist with roster and a big thank you to those who offer to do more than their share.

This is a members exhibition, but unfortunately its always the same handful who have to do the majority of the work, also for us we need to keep the gallery open, therefore if we are not at Winston Hills we are at the gallery- mainly Angus & Scottie.

We have a close of entry date for all exhibitions, we do that so I have time to type up list of entries which entails name, prices, title, medium etc, I then type up all labels and cut them to size. This takes time. I sometimes need to contact members as they have not filled in all relevant information. Jan collects mail for entries arriving into mail box on Tuesday/Wednesday, a few last minute updates!! Due to health & life, I need this time to do all paperwork and Angus determines the number of screens to take to centre on Thursday based on the number of paintings to be hung. Mudhu (Treasurer) also needs to reconcile payments, membership etc from that list. So sometimes, we have to say NO, you are too late!!

Dates for your calendar

For a complete list of all events go to our website: www.parra-artociety.com/calendar

EXHIBITION DATES

Parramatta Art Society organises a number of art events and exhibitions where members can exhibit and sell their artwork. All artwork displayed in the hunter gallery is "for sale"

NAME	DATE FROM	DATE TO
G05/22	19/7/22	28/8/22
G06/22	30/8/22	9/10/22
G07/22	11/10/22	20/11/22
G08/22	22/11/22	TBA

FOR ANY FURTHER INFORMATION PLEASE CONTACT:
ANGUS LOCKHART APDSHART@ME.COM

DEMONSTRATION DATES

The Parramatta Art Society offers regular demonstrations by local artists in a range of subjects and media. The price to attend the demo is \$10 and includes a light afternoon tea.

DATE	ARTIST
SAT 20 AUG	JOHN RICE
SAT 17 SEPT	JOE CARTWRIGHT
SAT 15 OCT	KRISTINE BALLARD
SAT 19 NOV	RUHULLAH NAQSHBANDI

FOR ANY FURTHER INFORMATION PLEASE CONTACT:
HELGA KELLY 0412320793



We have a NEW website!

www.parra-artsociety.com

Attention ALL exhibiting Members:

Don't miss out!

Don't miss out on the opportunity to feature your works in our new Members Gallery on our Website!

www.parra-artsociety.com/gallery

If you would like to be included in the Members Gallery please send me some photos of your current works and your contact details.

If you would like to be included in the "Our Artists" page, please send me photos and your web address or CV.

www.parra-artsociety.com/our-artists

Vicky Anne

cpas@parramattaartsociety.org

Our Current back wall feature Artist is Caroline Pullinger



Members please bring your friends and come visit the Gallery and check out our regular Exhibitions including the talented artists exhibiting on the "Back Walls"

LIFE WITH PICASSO

Book review by Carmen Iglesias

I recently finished reading a book that I found interesting, and I would like to share it with my fellow artists.

Called "Life with Picasso", by Françoise Gilot, the book is a memoir of her ten years as Picasso's lover and mother of two of his children – Claude and Paloma – as well as their close working relationship as artists.

Françoise Gilot met Picasso when she was a 21-year-old painter in Paris, and he was a 61-year-old with a "god like status". Their relationship lasted from 1943 to 1953, under the oppressive and dangerous atmosphere of the German Occupation of France.

Through her we see a terribly difficult man, a narcissist, a bully, and at the same time an artistic genius. His sometimes-wayward behaviour and bizarre thoughts, as well as his relationship with his friends – Matisse, Braque, Miro – among others, are well documented.

The book was first published in 1964 in America. The Communist Party – of which Picasso was a "poster boy" – and the artist himself, tried but failed to stop its publication in

Europe. Since then, several copies have been published.

Life wasn't easy for Gilot during her years with Picasso. Her own family dishonoured her. She had to interact – and sometimes socialise – with his former lovers. She was subjected to threats by Picasso's deranged wife – Olga.

"Women are machines for suffering", Picasso told Gilot once.

According to Melbourne University Art Historian Jane Eckett: "the number one issue personally speaking is his misogyny ... no one can actually talk about his work without acknowledging the misogynistic intent".

For many critics, Picasso's greatest innovation – cubism – seems to reflect his personality. He fractures and dismembers the female body, reassembling them as a pile of bones.

The book does not diminish his art, but in its own way, it presents a man who could be remarkably self-absorbed and cruel to those closest to him.

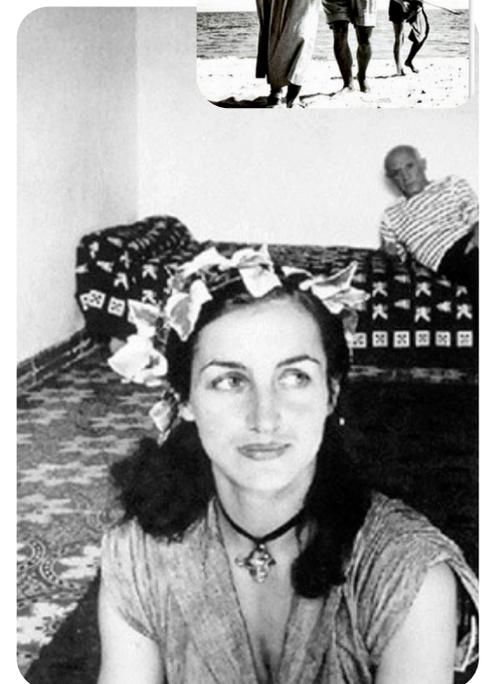
Gilot was the only woman to ever walk away from Picasso. All the others had been left by him. At the time of her departure he told her "no woman leaves a man like me". "You will live in a desert".

After she left him, she never saw him again. But true to his word, she has been excluded from important

exhibitions; her manager terminated her contract and she had art dealers telling her they wouldn't buy or exhibit her work for fear of losing Picasso's good will.

Despite all that she finished her book saying that she will never cease being grateful to him.

An interesting inside into the life of an art giant.



HIREN PATEL WORKSHOP REPORT

by Vicky Anne Gatt

Workshop #3 Held on 24th July

I thoroughly enjoyed Hiren's workshop!

His love & enthusiasm of his art & his process really shines through when he speaks and demonstrates.

His landscapes emphasise & portray mood, atmosphere, and the activity of the scene. He loves working with oils for their versatility, he believes they can be exploited by using different viscosities and drying times, in fact, he says, their possibilities are endless.

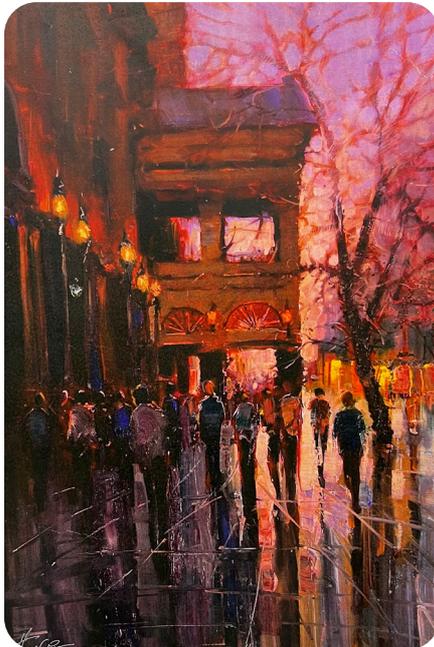
Good design, composition and dramatic light are very important in his work which starts from an idea of light and mood, he creates a mental image and then the image develops into a composition, incorporating a strong, powerful design.

The painting starts as a very thin wash with patches of pure colour (NO white at this stage) in various areas and is built up in layers from there. Forget everything and enjoy the process; allow your creativity and instincts to take control. Never allow yourself to think the painting is precious. The process is important, but if you worry too much about the result, it will adversely affect your ability to paint freely.

Keep moving forward and everything will take care of itself. Keep searching, finding, and destroying the forms, colours, edges, and tones.

Push yourself to be as abstract as possible, but still achieve the perception of reality. Paint without being obvious by applying brushwork, drips, dots, scratches, emulsions of paint to create your picture.

We workshoped 2 paintings and came away truly inspired for future work.



Thank you to our

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West Ryde
Phone: 9807 6900

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Parramatta
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Prima Art PICTURE FRAMING

Unit 48 No 9 Salisbury Rd, Castle Hill

Phone: 8851 7279

NOTE: Prima Art are not dealing with the general public, only artists that have dealt with them over a period of years!

[Learn More](#)



CITY OF
PARRAMATTA

SMALL PAINTINGS FOR SALE AT THE GALLERY

Please note:

Small paintings are now sold for
\$45 each.

Artist now receives - \$35
CPAS receives - \$5 commission
plus \$5 reimbursement
for the frame

