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OPEN 11am-4pm Tues-Sat
or by appointment



JANUARY 2021 NEWSLETTER

President's Corner

Welcome everyone to our first Newsletter for 2021. I know everyone will be looking forward to a better year than the last one.

We have just changed our exhibition in the Hunter Street Gallery after a very successful half price Xmas Sale. I'm looking forward to coming into the Gallery and seeing all the paintings. It's wonderful to see new members exhibiting their artwork.

In our industry, it comes under the heading of Events. Artists, professional or hobbyist, witnessed many of our exhibitions cancelled last year: including our Gallery exhibitions, external Shopping Centre exhibitions, various yearly Art Shows and the Easter Show. Currently with low case numbers of COVID, it's looking promising that these and other arts events will go ahead as planned.

Our CPAS art classes are currently starting to resume for the New Year. I know a few members, myself included, can't wait until the classes start again. I thoroughly enjoy my Wednesday class learning Watercolour with teacher Florence Illacqua.

Well, that's all for now and enjoy painting your next masterpiece!

Geoff Sellman - CPAS President

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What's in this edition:

Member's Moment with Jan Toulis

Demonstration - Mellissa Read-Devine – Acrylic Landscape 20 February

Please BOOK via cpassociety@gmail.com
(see below)

Demonstration – Leanne Jones – Watercolour 20 March

Please BOOK via cpassociety@gmail.com
(see below)

Watercolour Workshop with Richard Chao – 7 March

Mellissa Read-Devine –Demonstration –
Saturday, 20 February 2021 from 1.30pm to 3.30pm. Cost: \$10

Bush Landscape Bold and Bright - Acrylic Painting on Canvas



Mellissa will be demonstrating the local Sydney bush landscape in her vibrant signature style. Celebrating contemporary impressionism in bold brushstrokes and bright colour, you will be treated to an insight into how Mellissa starts and creates her paintings.

About Mellissa Read Devine:

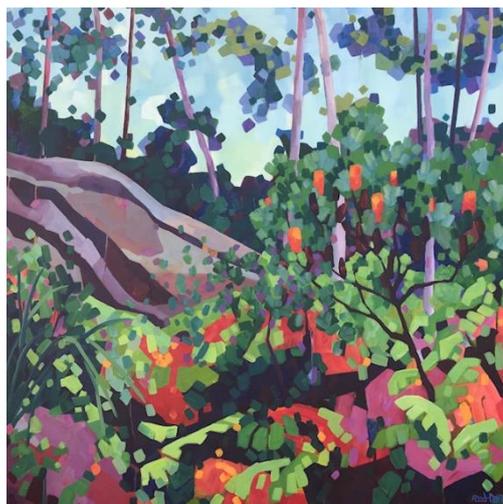
Mellissa has studied and practised printmaking and painting continuously for the past 25 years and is a recipient of many prizes and awards. Her artwork is part of many private and public collections around the world.

Living in rural Sydney overlooking the Hawkesbury River, Mellissa's work ranges between vibrant interpretations of her local landscape to intricate wood and linocuts. Her combination of quirkiness and calm blend to create works with a strong spiritual base.

She is a Fellow of the Royal Art Society of NSW and has travelled around the world to teach art enrichment workshops.

It is important to contact Trish Keating to attend this demonstration due to COVID restrictions. If you book to attend please do so, so others do not miss out on a place. Please contact Trish by either:

REPLY: Email: cpassociety@gmail.com or Trish Keating 0410 603 023. **Please pay on the day.**



Leanne Jones –Demonstration – Modern Watercolour with Extras
Saturday, 20 March 2021 from 1.30pm to 3.30pm. Cost: \$10



For this demonstration I will be using Watercolour with Mixed Media.

In the demonstration I will show how to create a landscape with watercolour, ink, oil pastels and collage.

I will bring some completed works and several works in progress to show how these materials work together to create a painting with interesting textures, light and glowing colour.

Watercolour is a very versatile medium that can be used with a variety of different materials to create interesting subject matter. It can be used on quality watercolour paper as well as canvas which is a different way to present your work, which is something I enjoy creating.



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Member's Moment (to Talk)

This article features Jan Toulis who is one of our CPAS Committee members and also teaches at our Hunter Street Gallery on Monday and Thursday each week.

Jan you have had a large amount of experience in painting in all forms of media. What is it that continues to draw you to expression through art?



It sounds silly, but I can explain things much better when I have a pencil in my hand. I think I am a “visual” person. I think in pictures (in colour) and I remember in pictures so I believe it’s a natural progression to want to record things that I see in picture form.

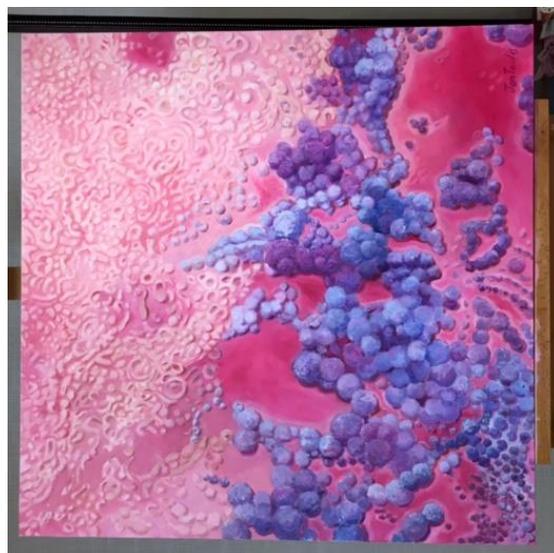
Do you have a favourite medium and if so, which is it and why?

I really enjoy and love pastel and watercolour but my favourite medium is oil. With oils, you can push and manipulate and experiment all at the same time, and that suits the way I paint. When everything is working the oils are talking. They take on a life of their own and you’re “in the zone”. I truly love that.

You teach twice per week at the CPAS Hunter Street Gallery, what are the keys to being a good teacher?

I’m not sure what makes a good teacher, I only know that I love it.

I want to help students to observe form, line, colour and tone in their subjects and replicate that on their canvas or paper. I want them to look, compare and progress and achieve. Above all have fun and enjoy the comradery of their fellow students because if it isn’t fun and enjoyable creativity is stifled and they will give up and then we, as teachers have failed.



What do you consider to be the most important elements of a painting?

Colour, without a doubt. Colour is what first attracts the viewer, then afterwards the other elements come into play – shape, size, texture, line, direction, tone. Harmony is also important. If harmony exists, the painting is pleasing to the eye. It becomes more attractive when other principles such as contrast and balance are included.

What was (or is) your best experience as an artist?

In the beginning, when I first began to exhibit, I thought the best experience was success. The number of paintings I sold or the number of awards I won. These are fabulous and rewarding experiences but eventually they fade into memory and they are no longer as important.

My best experience now, is when I am satisfied with what I am working on. That doesn't happen with every painting, it only happens with some. These are the works I want to hang on to because it's that experience I am always trying to replicate.

Why did you join Parramatta Art Society and what has this meant for you?

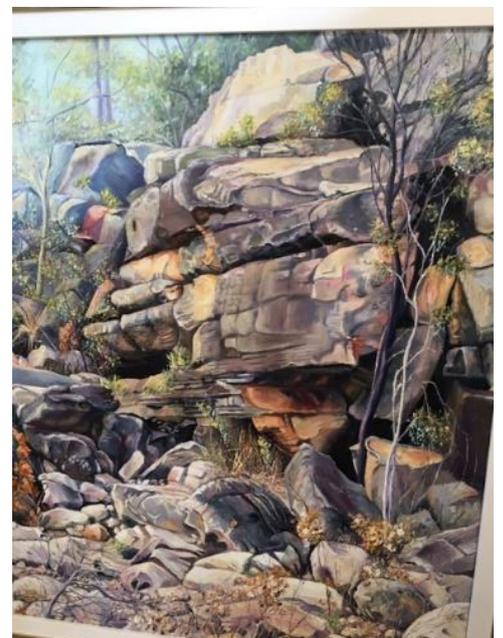
Chris (my husband) and I were visiting Hambledon Cottage and there was an artist working out of the old stables next to the cottage so we had a "sticky-beak". A new world opened before my eyes.

The artist, John Kenny was Parramatta Art Society's resident artist/teacher and for me, his work was magical. Australian landscapes in raw, burnt earth colours. I was absolutely, desperately smitten and enrolled in his class on the spot. This also meant I had to join the art society, so I did. It was probably 1969-1970. But before I could get really stuck into it, our twins arrived and all thoughts of painting and the beautiful smell of turps and linseed oil were put away.

It wasn't until many years later, after a course at TAFE and the kids had grown that I realised painting at home on my own wasn't enjoyable so I went in search of the CPAS. I found an amazing group of people, all of whom were there for the sheer love of art and the fellowship it brings. That was probably 10 years ago. The friendships, the days doing duty, hanging the exhibition, the committee, everything, it's all been fabulous.

As an experienced artist, what are the frequent mistakes you observe beginners making at the start of their artistic career?

The most common mistakes which occur are in observation and assumption. We all tend to make assumptions about the colours and shapes we "believe" objects to be and beginners make these errors frequently. As a teacher, I want to help the beginner "see" what is there, not just assume. I want them to look for the darks, lights and mid tones; look at the line and follow its' direction; see the variations in colours. Observe and compare not just assume.



Richard Chao – Workshop – Watercolour Floral
Sunday 7 March 2021, 10am to 4pm (you can come earlier to set up)
Cost \$90

PLEASE NOTE – this workshop is suitable for intermediate to advanced watercolourists. It is NOT suitable for beginners.

Richard Tiejun Chao is a world-renowned watercolourist living in Sydney, Australia. Born into an artistic family, he has completed 11 years of professional study and obtained a Master of Art Degree.

Richard has focused on watercolour portraiture. Taking a contemporary perspective, he depicts his interpretation of the human world in his realistic paintings.



As an exploratory artist, Richard explores the possibilities of watercolour as a medium with large paintings. His models are people from every corner of the world with diverse and unique customs and cultures. His expertise and endeavour in painting have won him international awards and a worldwide reputation.

In recent years, he's been a winner or finalist in 40 competitions worldwide. Richard has held solo exhibitions in five continents and his work is exhibited throughout the world. Meanwhile, his artworks are featured in international leading journals. His paintings are collected by museums, galleries and private collectors. Richard travels around the world to international art exhibitions and art festivals. He is also invited to judge contests, give demonstrations and lectures as well as present workshops around the world.



The Elements and Principles of Design

From: Original Design Overview by John Lovett, 1998 - johnlovett.com

The Elements of design can be thought of as the things that make up a painting, drawing, design etc. Good or bad – all paintings will contain most, if not all, the seven elements of design.

John Lovett says, “We can think of the elements of design as a collection of abstract tools. They can be combined in any way we like to create some sort of visual statement. The elements of design are the raw materials or building blocks for any form of visual expression”

The Principles of design can be thought of as what we do with the elements of design. How we apply the Principles of design determines how successful we are in creating a work of art.

John Lovett says, “If the elements of design are the raw materials or building blocks for any form of visual expression, then the principles of design are a list of things we can do to those elements”

The Seven Elements of Design - Line, direction, shape, size, colour, tone/value, texture

The Principles of Design - Harmony, contrast, dominance, unity/rhythm, balance, graduation, repetition.

Just seeing or hearing these words can make you feel it's all too hard, and trying to get your head around them takes the joy out of painting, but in actual fact you are probably using all or most of them and you don't realize it.

Elements

- Line: line can be considered in two ways. The linear marks made with a pen or brush or the edge created when two shapes meet.
- Direction: all lines have direction – Horizontal, Vertical or Oblique. Horizontal suggests calmness, stability and tranquility. Vertical gives a feeling of balance, formality and alertness. Oblique suggests movement and action.
- Shape: a shape is a self-contained defined area of geometric or organic form. A positive shape in a painting automatically creates a negative shape.
- Size: size is the relationship of the area occupied by one shape to that of another.
- Colour: also called Hue. Colour is one of the most powerful and obvious elements.

Definitions of colour

- Hue: the descriptive name of the colour, e.g. red, green, blue, pink etc.
 - Primary colour: red, yellow and blue. The only three pigments that cannot be mixed from other pigments. These are the basis of all other colours.
 - Secondary colour: Orange, Green and Violet – three colours falling half way between each of the primaries.
 - Tertiary colour: the colour between the primary and secondary, e.g. red/orange
 - Saturated colour: a colour containing no more than two primaries and no black or white.
 - Compound colour – A colour containing a mixture of the three primaries, e.g. brown, khaki, yellow ochre, burnt sienna
 - Complementary colour: opposite colours on the colour wheel, e.g. red/green, yellow/violet.
 - Harmonious colour: adjacent colours on the colour wheel, e.g. yellow/green, green and blue/green.
 - Analogous colours: colours beside each other on the colour wheel.
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- Value or Tone: the lightness or darkness of colour, e.g. yellow is a high value (or light tone) colour. Violet is a low value (or dark tone) colour.
 - Shade: any colour with black added
 - Tint: any colour with white added
 - Tone: tone is the lightness or darkness of a colour. Tone is also called Value.
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- Texture: texture is the surface quality of a shape – rough, smooth, soft, hard, glossy etc. Texture can be physical, (tactile) or visual.

Principles

- Harmony: harmony in painting is the visually satisfying effect of combining similar, related elements, e.g. adjacent colours on the colour wheel, similar shapes etc.
- Contrast: contrast is the juxtaposition of opposing elements, e.g. opposite colours on the colour wheel. Contrast in tone or value – light / dark. Contrast in direction – horizontal/vertical.
- Dominance: dominance gives a painting interest, counteracting confusion and monotony. Dominance can be applied to colour, tone, shape, size, line, etc. Domination gives a painting interest. Dominance can be applied to one or more of the elements to give emphasis.
- Rhythm/Unity: relating the design elements to the idea being expressed in a painting reinforces the principle of unity, e.g. a painting with an active aggressive subject would work better with a dominant oblique direction, course, rough texture, angular lines etc. whereas a quiet passive subject would benefit from horizontal lines, soft texture and less tonal contrast. Unity/rhythm in a painting also refers to the visual linking of various elements of the work.
- Balance: balance in design is similar to balance in physics. A large shape close to the centre can be balanced by a small shape close to the edge. A large light toned shape will be balanced by a dark toned shape. (The darker the shape the heavier it appears to be.)
- Gradation: gradation of size and direction produce linear perspective. Gradation of colour from warm to cool and tone from dark to light produce aerial perspective. Gradation can add interest and movement to a shape. A gradation from dark to light will cause the eye to move along a shape.
- Repetition: repetition with variation is interesting, without variation repetition can become monotonous, e.g. five objects exactly alike can be taken in and understood with a single glance. When variation is introduced they can no longer be absorbed in a single glance. The individual characteristic of each object needs to be considered. If you wish to create interest, any repeating element should include a degree of variation.

Try this exercise: Choose a painting, and taking in one element at a time, ask yourself a series of questions based on the various principles listed above. Perhaps, begin with colour, and ask:

- Is there a contrast of colour?
- Is there colour harmony?
- Is the colour balanced (warm/cool, saturated/compound)
- Is there a repetition of colour?
- Is there colour gradation?
- Is there a dominance of one colour (or colour temperature)

Ask these same questions about the line, direction, shape, size, tone and texture of the painting.

Hopefully, this will help you understand what all the fuss is about and will help when you compose your next masterpiece.

Noticeboard

TREASURER

Our esteemed Treasurer, Colleen O'Leary has told the Committee she will be stepping down from her position at the end of May 2021.

If you have the ability and/or interest in taking this position within the Committee, please contact Jan Toulis (0457 153 960) to indicate your interest.

As the Treasurer has indicated her resignation so far in advance, this will allow a good amount of time for handover and "training" for the incoming treasurer.

Back Wall at the CPAS Gallery

If you would like to be a **Featured Artist** at the Gallery, please contact

Jan Toulis directly at

jant1910@gmail.com or

0457 153 960



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