



# H.A.G.A.S

Henley and Grange Arts Society  
 Atkin Street, Henley Beach :: PO Box 215, Henley Beach SA 5022  
 Clubrooms phone: 8353 3710 Email: enquiries@hagas.com.au Website: www.hagas.com.au



## Tips from the palette

### Colour mixing tips

An artist could spend a lifetime exploring colour and the results of colour mixing, there are just so many possibilities and results. Colour mixing is something beginners often shy away from. Don't! Rather learn the few fundamentals, embrace the challenge and get mixing. At worst you'll produce mud colours; if you don't want to waste the paint by throwing it away, use it with some white to do a tonal exercise, or underpainting. Here are some tips to help you with colour mixing.

#### 1. Add dark to light

It takes only a little of a dark colour to change a light colour, but it takes considerably more of a light colour to change a dark one. So, for example, always add blue to white to darken it, rather than trying to lighten the blue by adding white.

#### 2. Add opaque to transparent

The same applies when mixing an opaque colour and a transparent one. Add a little of the opaque colour to the transparent one, rather than the other way round. The opaque colour has a far greater strength or influence than a transparent colour.

#### 3. Stick to single pigments

For the brightest, most intense results, check that the two colours you are mixing are each made from one pigment only, so you're mixing only two pigments. Artist's quality paints normally list the pigment(s) in a colour on the tube's label.

#### 4. Mixing the perfect browns and greys

Mix 'ideal' browns and greys that harmonise with a painting by creating them from complementary colours (red/green; yellow/purple; blue/orange) in the palette you've used in that painting, rather than colours you haven't used. Varying the proportions of each colour will create quite a range.

#### 5. Don't over mix

When you mix two colours together on a palette, don't mix and mix until they're totally, utterly, definitely combined. Instead, stop a little bit beforehand, you get a far more interesting result when you put the mixed colour down on paper or canvas. The result is a colour that's intriguing, varies slightly across the area you've applied it, not flat and consistent.

**Is your membership  
 fee paid?**

**If not it is OVERDUE!**

Please phone Jean on 8356 1350  
 as soon as possible  
 to arrange payment.

### Social Painting/ Pottery

A \$2 fee is required from each member attending a social painting or pottery activity. The costs of running the Society are large and this fee assists our us to cover the energy operating costs. The payment is on an honesty basis. Please ensure your \$2 fee is paid each time you attend a social painting or pottery event.

# Watercolour Workshop

## Remembering Margaret Olley

with Dianne Faccin  
**Saturday, 23 March**  
**10am-4pm**

Painting in the style of Margaret Olley but using watercolour. Think rich, lush interiors. If you have a favourite piece of china-ware, fabric or ornament bring it on the day to paint.

**Members \$40** **BYO lunch**

Materials list is available.

Dianne Faccin's distinctive painting style has a strong feel for colour and a lifelong love of flowers. She has participated in numerous exhibitions as well as one woman shows and her works have been sold around the world. She is a sought after tutor and coach in painting.

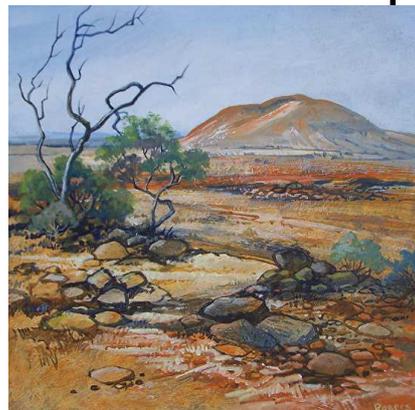
**Book NOW!** Phone Alison 8358 4580



# Landscape Workshop

with Richard Rogers  
**Saturday, 20 April 10am-4pm**

The workshop will begin with a painting demonstration and then participants will do a small study working from the tutors reference. A second painting will be done in the afternoon. Students can work from their own reference or from one supplied by the tutor. This workshop is suitable for acrylics or oil painters.



Acrylic paints and mediums will be available for participants to use. Bring your own painting equipment and either several canvas boards or a canvas pad. *BYO lunch*.

**Members \$40**

**Book NOW!**

**Phone Alison 8358 4580**

## Workshop fees

Workshops are designed to create learning opportunities and give variety to our members. There is always a limited number to allow maximum enjoyment and learning capacity for everyone. When a person 'no-shows' for a workshop someone has quite possibly missed out on the opportunity to attend. Unfortunately and disappointingly this has happened on a couple of occasions. To alleviate this problem **workshops will now need to be paid in advance** to secure a place.

## Boris Franco Workshop

### 4-week watercolour workshop

Boris is a well known and leading watercolour artist and life member of HAGAS.

**Fridays, 1pm-3.30pm**  
**05, 12, 19 & 25 April**

*BYO* watercolour paints, 1/4 sheet of watercolour paper not less than 300gsm. For more details phone Boris on 8443 7021

**\$40 per member**

**Book NOW!**

**Phone Jean**  
**on 8356 1350**



## Paint along with Peter



### 4-week oil painting workshop

Develop a painting, in tandem with Peter McLay (HAGAS President) skilfully demonstrating and guiding you through the process. Pick up valuable tips on palette selection, composition and colour mixing. Dates for this much sought after workshop will be in the next newsletter.

**Watch this space !!!**

# Pottery & Glass

**Mother's Day exhibition at HAGAS studio gallery on Saturdays 04 & 11 May.**  
Please contact Sylvia on 8248 5419 if you will be involved. Set up will be 2pm Friday 03 May.

**Sgraffito** (in Italian 'to scratch') is a decorating pottery technique produced by applying layers of colour or colours (under glazes or coloured slips) to leather hard pottery and then scratching off parts of the layers to create contrasting images, patterns and texture and reveal the clay colour underneath. The layers of colour can be under glazes or coloured slips.



**Tools used:** Wire stylus or loop tools or mini ribbon sculpturing tools. Use rubber to clean fine lines from debris. When complete, clean thoroughly with a dry brush.

**Clay used:** Make sure the clay item is leather hard and not too dry but hard enough to hold its shape when pressure is applied.

Transfer design to tracing paper and then use sharp pencil and trace design to clay.



Use 2-3 coats of under glaze, apply additional coats in alternate directions and wait to dry before starting the scratching-off process.



The tools and the pressure you decide to use is dependent on the affect you wish to see on the clay. If looking for a rougher surface texture, push the tool a bit harder and take more material using more

pointy tools. Scratches can have uniform or random patterns.

NOTE only use a soft dry brush to remove debris to



avoid damaging the coloured areas.

After your design is bisqued you'll have another opportunity to touch-up with under glaze before applying clear glaze and firing.

## PATRITTI WINES



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'The mind is it's own place, and in itself can make a heaven of hell, a hell of heaven' John Milton

**Drawing & Painting** Jean phone 8356 1350

**Pottery & glass** Katie phone 8353 5090

**Children's Art** Alison phone 8358 5068

**Newsletter Editor**

Lydia phone: 8294 7726 or 0412 688 346

email: lydia@picknowl.com.au

Contributions to newsletter encouraged ... an artistic tale  
or even a joke ... prefer email (or put in my pigeon hole)