



# HAGAS IMPRESSIONS



Henley and Grange Arts Society

November 2015

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

## Working Bee at HAGAS

**12noon - 2.00pm**  
**Saturday,**  
**28 November**

Before our 50<sup>th</sup> Anniversary Exhibition, the committee have planned a working bee to take care of some annual cleaning and maintenance issues.

Please help if you can – BEE there:  
*many hands make light work!*



**There will be a special General Meeting just before the Working bee at 11.50am.**

A brief general meeting will be convened immediately prior to the working bee to secure approval for a life membership nomination.

## 2016 Open Portrait Group (untutored)

If you (or someone you know) is interested in joining a portrait drawing / painting group next year, please contact me. It is proposed that the group meet on **Friday afternoons between 1-3pm**. An up-front payment of **\$40 for 8 weeks** is required to cover the cost of 'sitters'. Participants can either bring along a sitter one week – or alternatively, can 'sit' for one session. The up-front payment will allow the group to continue even though all may not be present every week. We need at least six participants to go ahead. NOTE \$2 club amenity fee applies and you must be a member. If you have any questions or want to register your interest email Alison: [harnishch@bigpond.com](mailto:harnishch@bigpond.com)

## Paint Along with Peter

**One day workshop**

Develop an oil painting in tandem with long-time HAGAS member Peter McLay. Peter will guide you through the process and you will get valuable tips on palette selection, composition and colour mixing

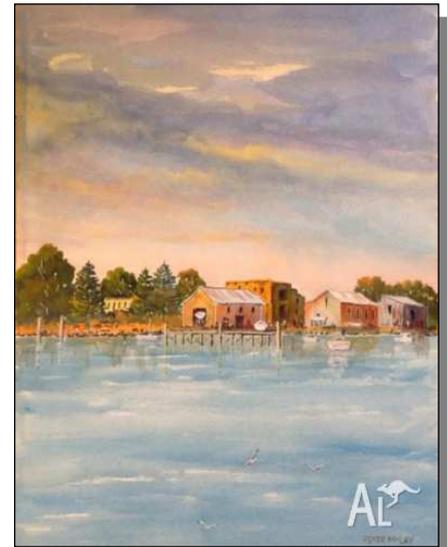
**10.00am – 4.00pm**

**Saturday,**  
**14 November**

BYO paints, canvas or board approx 16"x12" and palette  
Members only \$25

**For bookings  
phone Jean on  
8356 1350**

Limited numbers, this will book fast!



# CERAMIC STUDIO NEWS

from Sunshine and Sarah-Jane



I hope you have all been enjoying your making in the ceramics studio. It's been great seeing all the stuff being produced. Just a little update to let you know what is in the works for the rest of this year and next year.

## OPPORTUNITIES TO EXHIBIT YOUR WORK!!

HAGAS is having a display of work in the **Henley Library**. There are a couple of cabinets for ceramics work. **This work will be taken to the library on Saturday, 21 November.** If you would like some of your work to be included please leave it on the GLASS TABLE in the studio with your name and details of the work attached. If we get lots of work not all work will be displayed but a selection.

## HAGAS GOLD EXHIBITION

HAGAS turns 50 years old this year. We will be having an exhibition to celebrate. Anyone can display their work. Karen Haskard will be setting up the ceramics work for this exhibition AND ANYONE ELSE WHO WOULD LIKE TO HELP HER on Friday, 11 December at 2pm. If you would like to exhibit work for this please drop work off **on that day** or by arrangement with me. The opening will be Friday night in the evening at 7.00pm ALL INVITED.

## CLASSES

Unfortunately we have had to cancel classes in Term 4 as we didn't get enough enrolments by the start date. **We need a minimum of 7 PAID enrolments for classes to go ahead.** This is just to break even and cover the tutor. I'll be trying to get a bit more organised next year with class dates and also a date by which you will need to enrol. Please bear with us, Sunshine and I and all the committee are running things in a volunteer capacity and the ceramics classes are a fairly new thing.

## EXCITING NEW EQUIPMENT

We are in the process of looking at buying a new kiln!! Not sure when this will happen as we are going through the logistics of it now, so hopefully in the new year!!! More on this later ☺

Hope to see you all soon

*Cheers*

*Sarah-Jane*



## PUGGING! ... WHAT IS IT?

Has it got anything to do with Pug's?

No it hasn't!

Lots has been going on in the Ceramics studio at HAGAS recently, including getting this contraption to work.

It's called a **Pug Mill** and it recycles all the off-cut clay.

It's great to do if you are learning to throw and go through a lot of clay. It saves money on purchasing new clay and it's better for the environment. Thanks to Ting Collins (shown above) for showing us how to wrestle with the old beast of a machine and to Parveen for doing lots of the 'grunt' work. We all built up a few muscles learning how to do this and will continue to do more in the future.

*Celebrating*  
**50**  
*years*

**GOLD**

**Christmas  
social night**

**Exhibition opening  
7.00pm Friday**

**11 December** in clubrooms.

*Light supper and  
celebration cake provided.*

Exhibition open times:  
**10am-4pm  
Sat 12 & Sun 13  
December 2015**

Our annual exhibition will be our 50th Anniversary celebration. This exhibition is for **every member** so even if you are a beginner of art/ceramics/glass it's a great time to show off your work.

#### **THE EXHIBITION**

As last year was such a success this year again, **the exhibition opening on Friday night will double as our Christmas get together.** The exhibition will open on Friday night 7.00pm and run **Saturday and Sunday, 10am-4pm** closing on Sunday.

#### **REGISTRATION and RECEIVING**

**Paintings and ceramics** will be received only on: **Thursday 10Dec 5.00-7.00pm and Friday 11Dec 10.00-12noon.** We will **only be sending out the Registration Form and Conditions of Entry via email. Forms will also be available at the clubrooms two weeks before.** If unable to access them prior, you will need to complete the forms when you drop off your art, so please allow a little bit of time to do this. Read the Conditions of Entry sheet and complete the registration and tags for your paintings and deliver on the set times to the club rooms. NOTE there is a maximum of two items per person and they must have been produced within the last 24 months.

#### **VOLUNTEERS**

**More help is less work for everyone.** We need YOU to help with this fabulous event, even if only for a short time. Help is required to place hanging frames in the studio on Thursday evening, organising and hanging on Friday,

gallery duty and packing up on Sunday afternoon. There is a duty roster in the art room, please write your name in the area you would like to help in.

#### **INVITATION**

You are one of our best promoters to encourage people to visit our exhibition. We will send via email an A4 size poster of the exhibition for you to forward on or print out. If you can put it up at your local café, library or any notice board, it will help to advertise our exhibition. Also give a copy to your friends and family to encourage them to come along. If you would like more copies ask in the studio.

#### **PLEASE NOTE:**

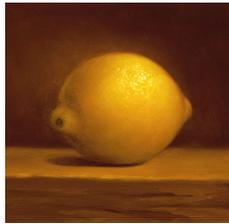
**Items currently in the gallery will be taken down on Saturday 28 November, between 10.00am-2.00pm.** If you have a painting hanging or pottery, please arrange to have it collected then, as we have nowhere to store items safely!

**NB:** HAGAS members exhibiting in the gallery must adhere to copyright laws of Australia. **Only original works can be for sale.** Remember, there is no rule allowing you to copy other peoples artworks (including photographs) without permission, even if you make certain changes to the original.

# TOP 5 WAYS TO RUIN A PAINTING

## Fried Egg Composition

It can be done successfully, but only rarely. When it's done badly, it's from the Fried Egg School of Composition (also known as the Bull's Eye School). Putting the subject or focal point of a painting right in the center of the painting, vertically and horizontally, is dull, boring, hideous, horrible. A viewer's eye goes straight into the center of the painting, takes in what's there (but not what's around it, towards the edges), and moves on to the next painting.



## Lack of Tonal Difference

Colour can be very seductive, pulling you in as you paint. A slash of yellow here, a dab of orange there. It's all looking very colourful, yet something isn't quite right. That's when you need to check the range of tones in your painting. Just how much tonal difference is there between all the areas of colour? If the



painting were in gray tones only, would you quickly see that the tones are all very much the same. (It's relatively quick and easy to do with this a

photo of your painting by converting it into a grayscale image in a photo editing program.)

## Only One Reference Photo, Copied Slavishly

Reference photos have their place, and a very useful spot it is too. Ever since photography was invented painters have used photos as an aid to their painting. But the emphasis must be on "reference", as in "refer to", not as in "copy every detail". Don't slavishly copy only one photo, use it as a starting point. Ideally use a whole bunch of reference photos. At some stage, put the photos aside and let the painting take on a life of its own. Remember, they're *reference* photos.

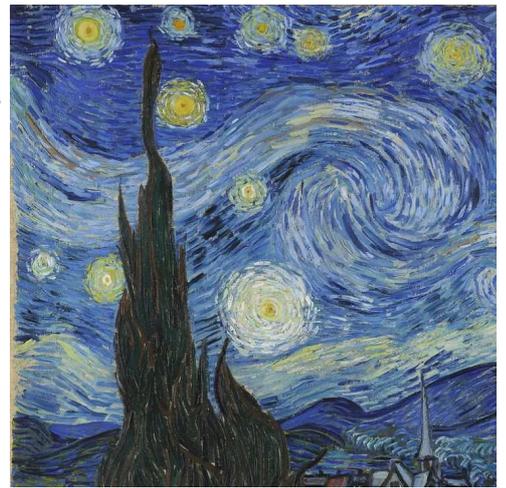
## Too Many Colours

You've got all the colours of the rainbow at your disposal, so just go for it... the more the merrier, right?

Actually, no!! Using a vast range of colours in a painting is NOT a recipe for success.

You're not making fruit cake, it's more like a delicate sponge cake where, with a few ingredients, wonders can be created. You'll

be (pleasantly) surprised by how much tonal variation can be created by a few colours, and how many colours you can mix with them. And how a limited palette gives an overall unity to a painting.



## Not Knowing When to Stop

Painting classes tend to focus on how to paint, rarely do they teach when to stop painting, how to judge when you've done enough and ought to step away from your easel. Overworking has destroyed many a successful painting. The moment you find yourself mostly satisfied with a painting and think you'll "just quickly" do this or that, that's the moment to stop completely. Take the painting off your easel and put it aside for at least 24 hours, then reassess whether it really needs that tweak.

Art is not what you see, but what you make others see. *Edgar Degas*