



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

HAGAS ANNUAL GENERAL MEETING

7pm, Friday
05 July 2013
in the HAGAS
clubrooms

**All members are invited
& encouraged to attend**

Nominations for committee
and management positions are welcome.
The nomination board is located
in the studio.

Join the committee if you can ...
if not, at least attend the function
to show your support for the members
who volunteer their time to ensure we can
all continue to enjoy such fantastic facili-
ties. The short meeting to elect committee
members and office bearers for 2013/14
will be immediately followed by a

social night

BYO plate to share

*Please try to be on time
so we can start promptly.*

Volunteering reaps rewards

With the AGM coming up we have vacancies in management positions and on the committee. As the saying goes, *'many hands make light work'* so we encourage everyone to consider joining the committee so that we can all contribute to the ongoing future and progress of our Society.

The committee is very efficient so that no one person shoulders too much of a load, so please consider contributing - volunteering brings many rewards, both to you and the Society as a whole. The committee meets eight times a year for approximately two hours. Each of the committee plays a significant role in the wellbeing of the Society to ensure that our philosophy of creating and promoting art in the community can continue.

Please give serious consideration to contributing to your society and your help will be very much appreciated.

Treasurer required for HAGAS

The committee is in need of a new Treasurer to manage the financial accounts. This role includes payment of bills and banking, producing committee reports, bank reconciliations and AGM financial reports.

**If you can assist or know of someone who can, please contact
Vikki Thornton on 8370 6807
or 0417 882 763.**

What is tone and why is it important to painting, perhaps even more important than colour?

What tone means in a painting context is simple. It's how light or dark a colour is, rather than what the actual colour or hue is. Yet implementing tone in a painting is often bothersome to artists because we get distracted by the strong appeal of colour.

Every colour can produce a variety of tones; how light or dark these are depends on the colour. It's important to realise that tones are relative, that how dark or light they seem depends on what's going on around them. A tone that's obviously light in one context may seem darker in another if it's surrounded by even lighter tones.

The number or range of tones that can be produced also varies. Lighter hues (such as yellows) will produce a smaller range of tones than darker ones (such as blacks).

Why is tone important? Here's what that master of colour Henri Matisse had to say (in his *A Painter's Notes*, 1908): "When I have found the relationship of all the tones the result must be a living harmony of all the tones, a harmony not unlike that of a musical composition."



Here almost every shape is a mid-tone and the relationships between them are not consistent. Look at the black and white version. It does not matter what colour you add, without learning how to draw the tone this will not work!

In other words, if a painting is going to be successful, you must get your tones right, otherwise it's just going to be visual noise. The first step to doing this is to remove colour from the equation, to create a range of tone using only black.

Paint a gray scale or value scale

The two extreme tones or values are black (very dark) and white (very light). Recognising the tone or value of a colour, rather than the hue, is important to a painter because successful paintings have tonal contrast in them, or a range of values.

A painting with only mid-tones risks being flat and dull. Value or tonal contrast creates visual interest or excitement in a painting. A high-key painting is one in which the contrasts in value or tone are extreme, from black right through the range of mid-tones down to

white. A low-key painting is one in which the tonal range is narrower.

To familiarise yourself with tone and value, paint a gray scale using black and white paint. This has white at the one end, black at the other, and a range of tones in between. Print this art worksheet on a sheet of card for a quick, easy-to-use grid. Start with a block of white and a block of black, and gradually work your way towards a gray scale.

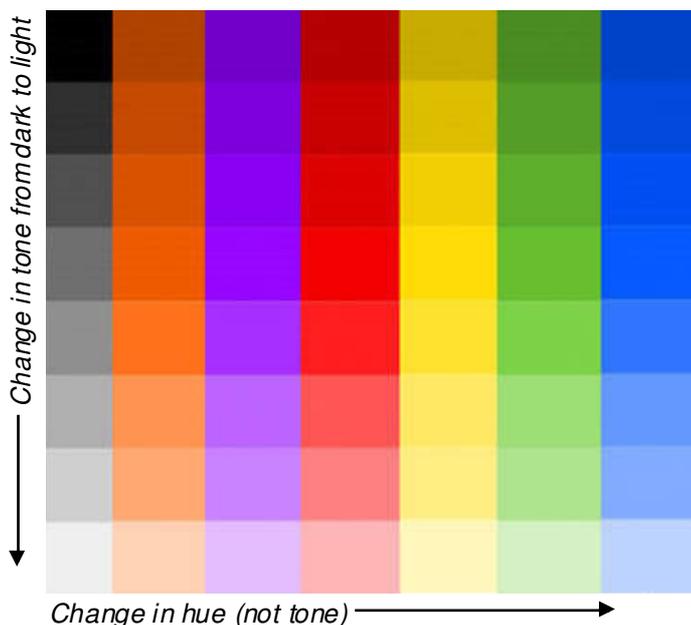
Let's have a look at the tone chart:



It is divided into 16 tones, from pure black to pure white. For almost all of us it is not possible to differentiate 16 tones exactly, but you can try to think first on 6 or 8 tones, this is enough to learn the basics.



Now repeat the exercise, using different hues to create value scales for the colours you use frequently.



Once you have identified the main tones of the subject, you will then start blocking those areas in the drawing/painting. No need to add any detail, just follow the process.

Four powerful tools to check the value

1. Squint!

The first step to learn to paint light. Look at your subject and **squint** so as to lose the details and just see the main shapes and tone. Do this constantly, every stroke, every time before you make a line/shape or brush stroke. This helps to see the relations of tone between the shapes, without focusing on the details.

2. Step back ...

Whether you are drawing or painting, take a step back from the reference you are using, squint and come back to work. Try to step back and squint before every single brush stroke and prepare your palette with the tone you just noticed.

3. 'Mirror mirror ...'

Use a mirror to see your painting or drawing. The mirror will show mistakes in proportions, value, colour, and automatically you see the artwork from more distance. This is a great tool even for master painters.

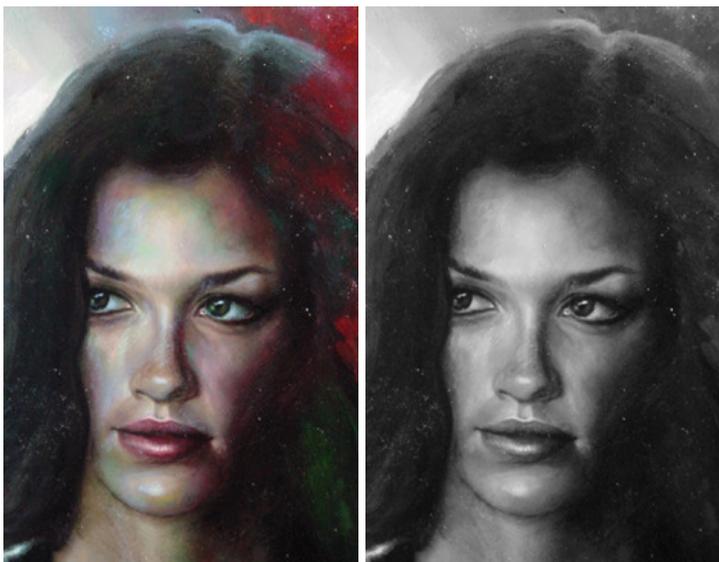
4. The wise guy trick

Today many of us use smart phones with cameras, or a digital camera ... use the B&W filter to see the reference subject ... or get your reference photocopied in black and white.

Even if you just **step back from your artwork, observe the subject and squint**, then come back to your easel and paint. If you do this again and again, you will improve your skills painting tone.

Colour or tone ... what goes first?

The photo detail below is a good example of the importance of the tone and how colour just comes next. Painting light starts when we can see the colours and 'extract' the value information, like a black and white picture. You can see how many colours are used in the face, some of them are not even real flesh tones, greens, blues, purples, yellows... colours you would not expect on a portrait. Compare the colour version vs the black and white. The tonal painting works in black and white and also in the colour version... whatever is the colour!. This is the simple proof that once you get the tone right, colour comes next and does not necessarily matter.



IMPORTANT: it does not matter what is your style or subject, does not matter if you want to learn how to draw or how to paint, either using watercolour or acrylic or oil painting ... tone and value always comes first!!! **Improve your paintings by attending the colour workshop ...**

Discovering Colour Workshop

with Alison Harvey
Saturday, 29 June 10am-4pm

**Do you struggle to find the
'right' colour when painting?**

*For the artist, colour carries the emotion
of your message and the use of colour
is fundamental for visual communication.*

Join us for a hands-on fun workshop where we will:

- ♦ create a colour wheel and start a colour diary
- ♦ embrace the challenge of mixing colours
- ♦ explore different mixing techniques
- ♦ discover the advantages of using a 'limited palette'

Book NOW!

BYO lunch. Members \$40
Phone Alison 8358 4580
harnishch@bigpond.com

**'All colours are the friends of their neighbours
and the lovers of their opposites.'** Marc Chagall

Paint along with Peter

4-week oil painting
workshop

**Fridays 1-3.30pm
07, 14, 21 & 28 June**

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.

***This is a much sought after
workshop and will fill fast!!***

Members \$40

Book now!
Phone Jean 8356 1350



After a very successful and fun
Landscaping Workshop
with Richard Rogers. You will
 need to book early for the next one ...

'Painting without brushes' Workshop

with **Richard Rogers**

Saturday, 21 Sept 10am-4pm

This is going to be a FUN workshop
 for anyone and everyone.

Richard has done two previous workshops
 which have proved to be very popular
 as he is an excellent teacher.

Things to bring:

- ◆ Roll of paper towel
- ◆ Fine mist spray bottle
- ◆ Couple of sheets of canvas or canvas boards
- ◆ Something to paint with eg: old credit card, sticks or wooden skewer, sea wool or natural sponge, plastic spatula, old toothbrush, eye dropper, etc be imaginative
- ◆ Acrylic paints will be supplied or you can bring your own
- ◆ Reference pictures will be supplied or you can bring your own

Members \$40 BYO lunch

Payment **MUST** be made before the workshop
 to hold your place

Book NOW this will fill fast!

Ph Lydia 8294 7726 or 0412 688 346

or email lydia@picknowl.com.au



In 1925
Giovanni Patritti
 left Italy and
 started an iconic
 South Australian winery.
 Have you visited suburban
 Adelaide's only five star*
 winery lately? Cellar Door
 open Monday
 to Saturday.



13 Clacton Road, Dover Gardens, Tel (08) 8296 8261
 *James Halliday's Australian Wine Companion 2013.
www.facebook.com/PatrittiWines
www.patritti.com.au



**... top
 quality
 brands
 from
 around
 the world**

Stockists of quality fine art materials

Ripple Artist Studios Building 83 Commercial Road,
 Port Adelaide 5015

Phone 8241 0059 Fax 8241 0058
sales@portartsupplies.com.au www.portartsupplies.com.au

**'Art is about more than materials and technique - it is about giving shape and form
 to who we are and how we see the world' Destiny Allison**

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)