

Events coming up In April.....

Costume Tableau – April 6 2019
Theme – Gothic Medieval
Venue – St. Thomas Church Hall,
Cnr. Keba Rd&St. Heliers Bay Road.
Session Time –

This sounds an interesting period in history for a costume tableau. Plenty of scope for the imagination, the timeline for this period is 1100 to 1450, around 1400/50 was the beginning of the Renaissance period. Why not come along and enjoy an artistic day of drawing/painting beautiful flowing gowns and headdresses. It is necessary for Artists to take their own lunch, but tea, coffee and biscuits will be available throughout the day.



Events coming up in May.....

Grace Joel Artshowcase - 10/12 May

This year will be the 16th year that AEAC have held this exhibition in co-operation with the Management of Grace Joel Retirement Village and Ryman Healthcare

Artshowcase at Grace Joel is the major Auckland East Arts exhibition for 2019 and the most prestigious event in our calendar. It is a members-only show, where we enjoy the remarkable hospitality shown to us by Grace Joel. Spread the word amongst your friends that this is an event well worth a visit.

Written registration of entries should be received by 27 April and entries delivered on Thurs 9 May between 5:30-7:00pm to the exhibition hall at Grace Joel Retirement Village.

All exhibitors and their partners, as well as residents of Grace Joel are invited to the opening night preview and cocktail evening, Friday 10 May, commencing 6:00pm.

All pieces must be the artists own work, must be for sale and the sale price to be inclusive of 20% commission.

Entry rules: 4 general size paintings @\$10per entry and/or 4 small paintings @\$6 per entry. Large paintings including the frame, must not exceed 1.2M width (including multi-panel paintings). Small paintings, frame not to exceed 38cm in height or width.

Further information for your calendar

ANNUAL GENERAL MEETING – Friday 31 May – 7:30pm to 9:30pm
St. Thomas Church Hall, Cnr.St John Road& St. Heliers Bay Road,
Kohimarama.

Print Workshop – Tutored by – Toni Mosely (printmaker)
15 June 2019 9:30am – 2:30pm

Fabric Workshop – Tutored by Toni Millar
10 August – 9:30am – 2:30pm
(Both Workshops will be held at the above address, St. Thomas Church Hall)

St. Heliers Library

Artists displaying their work March/April

Liti Wang & Margaret Phillips

Anyone interested in displaying art in the St. Heliers Library should contact

Judy O'Brien – 0276818821
judynoel@hotmail.com

The Importance of Tones and Colour Values in Paintings

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 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 depend on the colour. It's important to realise that tones are relative, that's why 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 color 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."

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.

Practice Tone by Painting a Grey 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 familiarize 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 watercolour paper or 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 with nine tones.

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

Separating Tone or Value and Colour

It's possible to create a value scale with every colour in your palette. Once you've painted a grayscale, it's well worth the time painting a series of value scales with every colour you use frequently. Then if you're struggling to get the right tone in a painting, you can easily consult your value scale.

If you're using watercolour, one way to do this is to gradually add a little more water to the color each time. Or to paint with glazes, creating a series of values by painting a series of blocks, each glazed over once more than the previous block.

With oils or acrylics, the easiest way to lighten a colour is to add white. But this is not the only way and not always the ideal as it reduces the intensity of the colour. You can also lighten a colour by adding another colour of a lighter value. For example, to lighten a dark red, you can add a little yellow.

Exactly what colours do when mixed together takes practice and experimentation, but it's time well spent.

The Importance of Tonal Range in a Painting

When a painting isn't working, check the tonal range in it. Focus on tone or value, rather than the colours in the painting. It may be that the range of tones in the painting is too narrow, or incorrect in terms of [aerial perspective](#).

An easy way to do this is to take a digital photo and then use photo editing programme to turn it into a greyscale photo using the "remove colour" function. If the tonal range is very narrow, add a few highlights and darks.

Dark or Light Tones First?

Some painters start a painting with the highlights, some with the extreme darks, and then make sure these are maintained throughout the painting. It's easier than starting with mid-tones.

When your painting is 'finished', check whether you've still got your "darkest darks" and "lightest lights". If you haven't, the painting isn't finished yet and you need to adjust the tones.

Painting Tones or Values -- Green, Red, Yellow

It can be very rewarding to [mix green](#), but also one where you need to take notes about what you do so you can remember how to mix it next time! The green you get depends on which yellow(s) you mixed with which blue(s). To get a lighter tone green, try adding yellow, not white. To get a darker tone green, try adding blue, not black.

Pablo Picasso is quoted as saying: *"They'll sell you thousands of greens. Veronese green and emerald green and cadmium green and any sort of green you like; but that particular green, never."*

If you want to lighten a red, you'll most likely automatically reach for white paint and end up with a range of pinks. Try mixing red with a light yellow instead of only white.

Yellow is one of the hardest colours to visualise in a tonal range, as even a 'dark' yellow such as cadmium yellow deep seems 'light' when placed next to many other colours. But while you won't get the same range of tone as with, say, Prussian blue, you do still get a range of tones with any yellow.

Learning to See Tone or Value in a Painting

Learning to see tone or value will help you create paintings that hold the viewer's interest. Tone is very much relative -- what is a dark tone in one context will appear lighter in another. It depends on the context.

When painting, get into the habit of squinting your eyes at your subject, which reduces the level of detail you see and emphasises the light and dark areas. Mid-tones are harder to judge. Compare them to the adjacent tones in the subject and to the lightest or darkest tone. If you struggle with this, a monochrome filter will help you to distinguish tones or value in a subject.

If you struggle with tone or value, consider doing a [value study](#) before painting with colour, or painting entirely in monochrome until you're more comfortable with tone or value. In his [7 Steps to a Successful Painting](#) Brian Simons says: "If you get the values, you've got the painting."

Tone is Relative to Other Tones

How light or dark a tone or value appears also depends on what other tones are near it, yet some get darker or lighter depending on how light or dark the background is.

This effect is most noticeable with mid-tones, than with very light or very dark tones. And, of course, it applies regardless of the actual colour or [hue](#).

So what use is it knowing about the tone being relative to the tones around it? For starters, it shows that if you want a light tone, you shouldn't just reach for white (or add lots of white to a colour). If the overall painting is dark, a mid-tone may be light enough for the effect you're after, while an extremely light tone may be too harsh.

The same, of course, applies to darks. If you need a shadow, for example, judge how dark it wants to be by the tones that you've already got in the painting. Don't automatically go for an extreme dark; the contrast may be too great for the overall balance of the photo.

Think of tone as an element in a painting's composition. The tonal contrast or range in a painting, and how these lights and darks are arranged, needs to be considered when you're planning a painting (or trying to figure out why it isn't working). And a painting doesn't necessarily need a wide tonal range to be successful; a limited range of tones can be very powerful if you use relative tone effectively. As with the number of colours you use in a painting, less often produces a better result. *Written by Marion Boddy-Evans*

NOTICE BOARD

ROYAL EASTER SHOW Art Competition 2019

**Thursday 18 April - Monday 22
April 2019**

Ceramics & Pottery, Glass, Painting Media
Photography, Sculpture, Woodcraft

Youth Sections Ceramics, Painting,
Photography, Short Stories

ENTRIES CLOSE 22 MARCH 2019
ASB Showgrounds, Greenlane, Epsom,
Auckland
artentries@asbshowgrounds.co.nz

Please remember this is not a Selected
Exhibition, ALL ART IS DISPLAYED unless it is
oversized, offensive or does not meet other
rules of the exhibition

**ROYAL EASTER SHOW
OPENING AND
ART AWARDS
PRIZEGIVING EVENING**

Wednesday 17 April 7.00pm
(Doors open 6.30pm)
Logan Campbell Centre

We would like to invite all A&P exhibitors and their
guests to the opening and presentation of the
Royal Easter Show Art Awards. This is a chance
to view and to purchase the Art competition
entries and displays and to enjoy winning wines
from the Royal Easter Show Wine Awards.
Competition exhibits purchased on prize giving
evening will not be available for collection until
after completion of the Royal Easter Show.

Youth Prize giving -The winners will be invited to
attend the Royal Easter Show Prize giving on
Sunday 21 April 2019 in the LCC @ 3.00pm
before the guitar recital. A notification will be sent
out once judging has been complete.

For further information go to the above website.

Mairangi Arts Centre

ARTIST IN RESIDENCE: BRYDEE ROOD

Mairangi Arts Centre is pleased to welcome our
first artist in residence, Brydee Rood, during
the month of April.

Throughout the month, the artist will occupy
the gallery space where she will conduct
various research and investigations into the
prevailing, prickly Gorse bush for her
residency project: *A Remedy for
Hopelessness*.

A Remedy for Hopelessness references the
healing nature of the plant, the Gorse state of
being, meshing with one's own feelings
of despair in the face of unrelenting capitalism,
human failure, climate change and extinction;
working through contemporary intersections of
art, landscape and ecology.

The project seeks to explore visual and
conceptual narratives that stretch between the
colonially rampant, golden-yellow bush and its
medicinal, magical and permacultural
properties; contemplating how they might
relate to wellbeing through creative practice.
Brydee Rood's experimentation will percolate
within the gallery through the course of April.

Visitors are welcome and encouraged to
observe developments in the space as they
unfold through the artist's process. There may
be opportunities to participate.

To begin, we present Rood's earlier work
'BirdWalk', a series of plywood panels with the
raised yellow bumps found at the edge of
pedestrian crossings. Featuring brail-like signs
of tiny native bush birds, it is a work offering a
relevant perspective of changing habitats,
notions of safe passage through local
environments and our role in declining fauna.
'BirdWalk' creates a segue into her new
residency research project: *A Remedy for
Hopelessness*.

02 Apr to 28 Apr
Mairangi Arts Centre