



HOUSTON ART SOCIETY SEPTEMBER/OCTOBER 2023 NEWSLETTER



President's Message

Dear HAS Members,

I hope this Newsletter finds you all in good health after this hot summer! As you know our Spring Open Show was a success. Congratulations to all those that entered. Even if you did not win a ribbon, your artwork was seen and appreciated. It is now time to think about the Fall Open Show coming up November 4, 2023! Let's get that artwork finished and/or started so it can be counted in the HAS Fall Show!!!

I am pleased to announce that Shirley Beyer, Brenda Bowman (acrylic artists) and Susan Salter (encaustic artist) have an upcoming show entitled 3 x 3 by THREE. This show will feature 36" x 36" works of art as well as smaller pieces. The show "3 x 3 by THREE" will be on view at the Houston Club, downtown, from October 2, 2023, through the end of the calendar year. A reception will be held on October 10, 2023, from 6:00 to 8:00 p.m. and everyone is invited.

websites: <https://www.shirleyabeyer.com>; <https://www.brendabowmanart.com>; and <https://www.susansalterarts.com>.

Instagram: shirleybeyer3306; slsalter96; and brendabowmanart

There are 12 Art Leagues in Lone Star Art Guild and the Brazosport Art League (BAL) has officially joined LSAG as its 13th member. Welcome Brazosport Art League!!! Brazosport is a coastal community located just 50 miles south of Houston that is comprised of the cities of Clute, Freeport, Lake Jackson, Quintana and Surfside Beach. We look forward to competing against them at the LSAG Show held at the end of the season.

Keep on painting and let the creativity flow,

Marcie O'Neill, HAS President

Houston Art Society

2023/2024 Program

Demos are from 10:00 A.M. to 12:30 P.M. and Workshops are from 10:00A.M. to 3:00 P.M. Demos and Workshops are held at the Memorial Church of Christ, 900 Echo Lane, Houston, TX 77024 in the Family Center unless otherwise noted.



<u>Date</u>	<u>Demo/Workshop</u>	<u>Artist</u>	<u>Medium/Subject</u>
September 18, 2023 General Meeting	Demo	Laura Mossman	Acrylic Pour
September 25, 2023	Workshop		
October 16, 2023 General Meeting	Demo	Joanie Hughes	Drawing Pen, Ink Watercolor
October 23, 2023	Workshop		
November 4, 2023	HAS Fall Open Show	Judge TBA	
November 20, 2023 General Meeting	Demo No Workshop - Thanksgiving	Susan Dunn	Silk Painting
December 4, 2023	Christmas Luncheon		
December 18, 2023 General Meeting	Demo No Workshop - Christmas	Susan Salter	Encaustics
January 8, 2024 General Meeting	Demo	Cheryl Evans	Watercolor over a bold painting
January 22	Workshop		
February 12, 2024 General Meeting	Demo	TBA	
February 26, 2024	Workshop		
March 18, 2024 General Meeting	Demo	TBA	
March 25, 2024	Workshop		
April 15, 2024 General Meeting	Demo	Sherry Killingsworth	Pastel Landscape
April 22, 2024	Workshop		
April 27, 2024	HAS Spring Open Show	Judge TBA	
May 20, 2024 General Meeting	Demo No Workshop - Memorial Day	Dianna Gordon	Collage



Laura Mossman, Artist for September 18, 2023:

Houston Art Society is proud to present Laura Mossman as its September 18, 2023, Demo Artist. Ms. Mossman will be demonstrating Acrylic Pour Techniques. She will also hold a workshop on September 25, 2023.





Joanie Hughes Artist for October 16, 2023:

Houston Art Society is proud to present Joanie Hughes as its October 16, 2023, Demo Artist. Ms. Hughes will be demonstrating Drawing with pen and Ink and Watercolor. She will also hold a workshop on October 23, 2023.

Ms. Hughes had formal training in Maryland and as a Signature member and teacher at WASH has had the opportunity to encourage painters for more than 30 years. Her medium of choice is watercolor, with emphasis on animals, still life, buildings, and landscape. Pen and Watercolor has provided a positive influence on these interests. With pen she develops a balance between the initial sketch followed by line work, mark-making, and watercolor.

Following Maryland University she studied with prominent painters in Washington, D.C., Kansas, and Texas. She developed her own style of minimal sketches and control over transparent watercolor, form, texture, and color.



HAS OFFICERS 2023 – 2024



Holli May Thomas
Surrender

President	Marcie O’Neill
1st VP.	Pat Waughtal
2nd VP./ Program Co-Directors	Sally Hoyt and Linda Breedveld
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Treasurer	Russell Orr
HAS and LSAG Database Chairman	Michael Adams
Director of Community Outreach	Diane Brahm
Hospitality Co-Directors	Sandra Matejich and Terry Allen
Newsletter Editor	Marcie O’Neill
Webmaster	Pat Waughtal
Co-Show Directors	Sally Hoyt and Pat Waughtal

Improve Your Odds of Success in Your Painting

by [Scott Maier](#)



Are These Studies Part of Your Regular Practice? Improve your odds of success in your painting by making a simple sketch and value painting essential parts of your practice.

It's easy to overlook some of the simplest tools that can help is make stronger artwork. Motivated by an internal vision and impulse to paint, we often have the urge to jump right into the final painting without clarity and focus. When working from photographs, it's especially tempting to skip over sketches and other helpful steps in the planning process. You can improve your chances of success in your paintings by making time for quick and easy studies like these.

Goal: Transform This Average Reference

This



reference photo is rather dull, blurry, and poorly lit. It carries personal significance however, and my goal is to find any opportunities to make an interesting painting. From the start, I know that I'll need to make editorial decisions and spend some time planning. I need to find the compelling story being told by the abstract elements in the subject. It's tempting to simply start painting, but I can't let the emotional connection to the space overpower its

Pencil Sketch

A pencil sketch is the fastest and easiest way to improve your odds of finding success in painting. Often overlooked, a sketch helps you start thinking through the big ideas of your work.

This simple sketch is created using a simple yellow #2 pencil on scrap paper. I'm using loose, rough marks, reacting to the basic angles and shapes in the reference. Throughout the process, I'm hoping this simplified approach will help me see the image in a new way that will help focus me in a positive direction.



Simple line sketch in pencil

What I Learned

The lines and shapes of the tables and chairs are interesting. In particular, I'm compelled by find the contrast between the curved chair backs and sharp angles of the chair legs and table. These elements are also most personally significant, so I try cropping the scene to make this the primary focus. I'm also realizing that linear perspective will be a factor in the scene and for the final painting, I'm not sure that I need that perspective to be 100% accurate.

Value Study

Following the pencil sketch, I create a value study in watercolor. Any medium could have been used, but I chose watercolor to introduce some brushwork to the subject. While I call it a "Value Study," my primary objective is to bring clarity to the structure of light and shadow, rather than gain a precise understanding of the values of the colors I'd use in the final painting. It helps me improve my odds of success in painting by thinking about the large shapes and values as abstract shapes. This study focuses my attention on using light and shadow as foundations for the composition. This process is broken down into two stages.

Stage 1

I dampen the paper and mix a solid tone of watercolor using a mixture of Phthalo Green, Burnt Sienna, and Ultramarine Blue. This precise mixture is unimportant. I wanted to introduce an element of hue, while keeping the saturation low and allowing me to focus on shadow shapes. Squinting at the reference, areas of light are mapped out as negative space, with all other areas assigned a middle-value.



Stage 1: Value Study

What I Learned

My main goal is to make a fundamental assessment as to whether or not the image is sufficiently compelling to keep me going. The variety of shapes create a visual rhythm I find interesting. In particular, I like the abstract relationship between the light and dark shapes. I'm seeing the image as shapes of light and shadow, rather than lines. The lower-right corner will need some attention though, so I'll keep that in mind for the next stage. There are enough interesting elements to keep me working with the image. Otherwise, I would simply create another variation of this image to see if it generates more excitement.

Stage 2

Using a thicker concentration of the same watercolor used in Stage 1, I map out the darker lines and shapes in the scene. I'm taking care with proportions and placement of my shapes, but not looking at details. I'm still squinting at the reference to avoid the compulsion to address details and to help me see the abstract possibilities in the design.



Stage 2: Value Study

What I Learned

By the end of this stage, I've found my focus in the direction for a final painting. The visual elements are coming together to make a composition that is built upon the abstract relationships between lines, shapes, and values. I'm energized by the contrast between the complexity of the chairs and the simplicity of the tabletop and window. Drawing attention to the dark, curved shape of the rug makes the area in the lower-right work better now. There are many small decisions I'll need to make for the final painting, but I've now made the big decisions from which all of the smaller decisions will be made.

How This Helped

These simple exercises, have taken 30 minutes or so, and have helped me find a focus for the image. While there are many things to resolve, by creating these simple studies I've saved myself countless hours of work had I jumped right into a final painting from the reference. Paintings will always evolve and grow, but some of the biggest steps forward can happen before the painting even begins. You can't guarantee that every painting will be a hit. However, making simple sketches and value studies regular habits in your process will go a long way in improving your odds of success.

About the Artist



Scott Maier is an artist and content director for artistsnetwork.com, where he has streamed live over 150 times for [Drawing Together](#). He's also the author of the instructional art book, [See, Think, Draw: An Easy Guide for Realistic Drawing and Beyond](#)

Artists Network

Painting Family: 7 Tips for Working With Models

by Vianna Szabo, Artists Network Staff

Family members can make wonderful models with a little planning and care. Get happy results with these pro tips from pastel artist Vianna Szabo.



Harper (pastel on paper, 12×11)

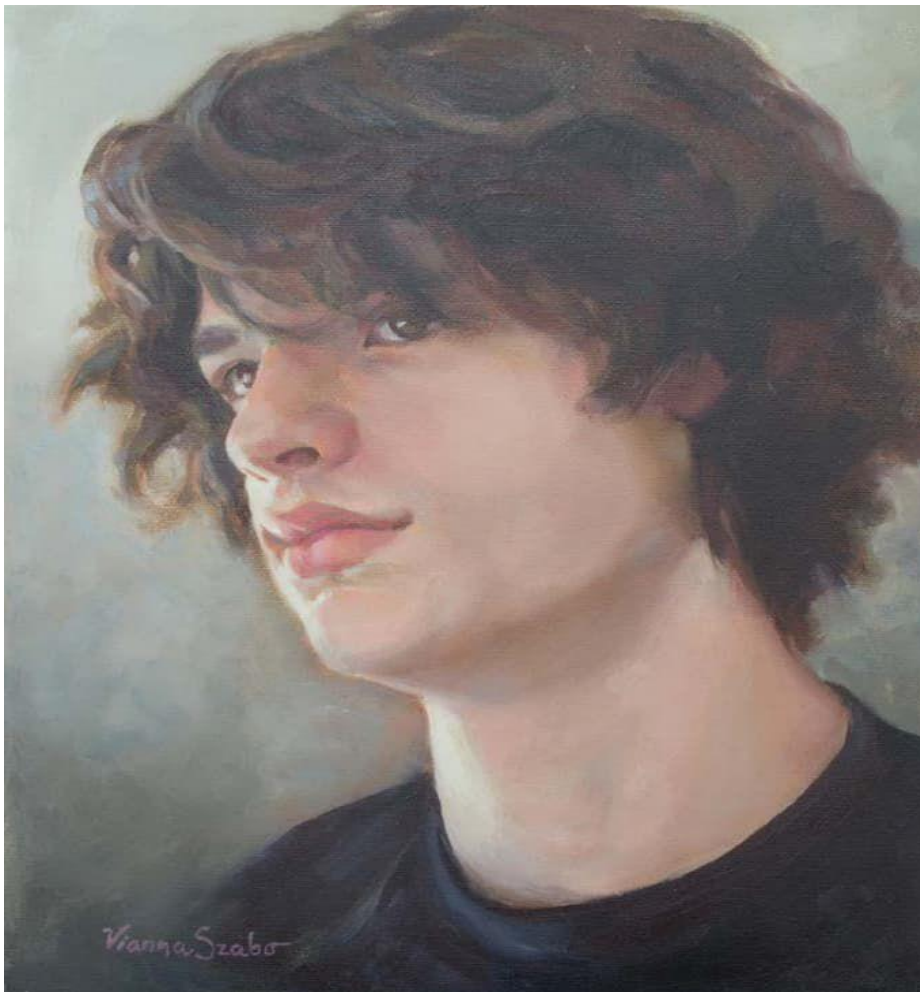
Painting family is my favorite thing to do, and my favorite models for [portraits](#) are my family members. Ever since I began painting, I've turned to those I love as my artistic inspiration. The walls of my home are filled with modeling-sessions-turned-to-paintings of my children, in particular, and record their growth from infancy to adulthood. These familial works are more than images; their memories, feelings and moments captured in paint — and a testament to my creative journey.

Growth and Development

The journey into painting and motherhood began at the same time, so it felt natural to focus on my son, Shawn, and my daughter, Anna, as subject matter. In their younger years, I worked from a combination of photographic references and life — taking photos while they played but relying on life for color. Through these impromptu sessions, I learned the importance of shooting lots of photos when painting family, allowing for organic poses and play, and backing off when my “subjects” weren’t in the mood.

Because my children were used to being the subject of paintings, they were comfortable with modeling for art groups. When they were little, other artists would fuss over them, and they enjoyed the attention, which helped Shawn and Anna to be more confident in their own skin. As the kids got older, they were paid a standard modeling fee and benefited from that. They learned the importance of hard work and doing a job well, all while I learned how to shoot and paint alongside them.

Comfort and Trust When Painting Family

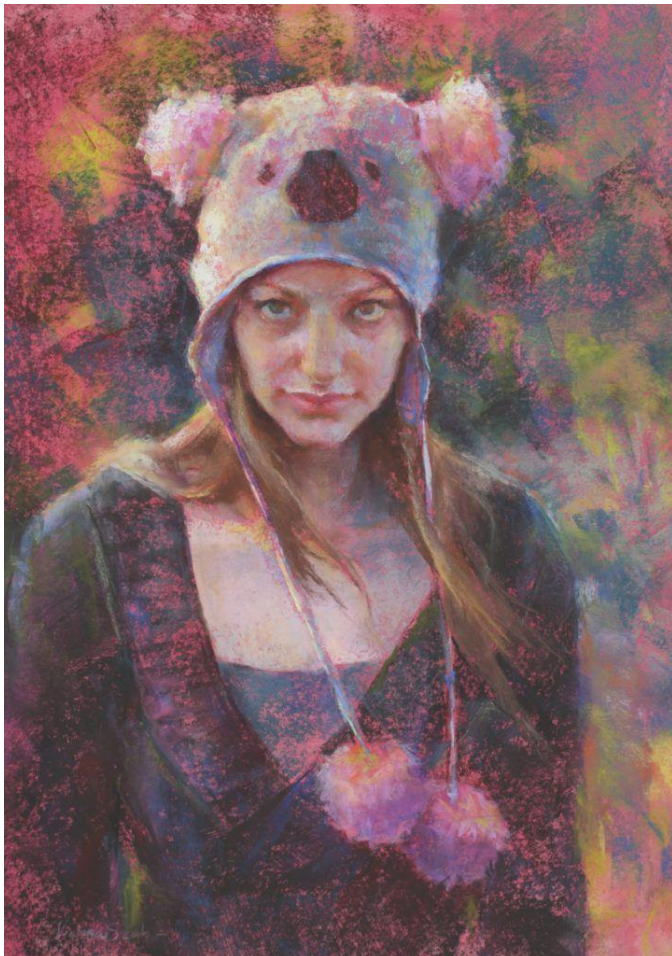


Shawn Looking Forward (oil on canvas, 14×11)

When you're painting a family member, there's a level of comfort and trust that you might not experience with a model or commission. You're more attuned to the subtle expressions that capture your loved one's character and disposition. When you know someone well, you can trust your knowledge of him to create a work that goes beyond a photographic copy. My memory of moments, settings and emotions affects how I tell the visual story.

For example, a painting can mark the quiet passage into a new phase of life, as in *Shawn Looking Forward*. I painted this work when my son was 16 years old. It caught me by surprise when I realized my view of him had changed — literally. No longer did I see the top of Shawn's head; he had grown so much that I would forevermore always be looking up at him. This painting recorded my feelings of his leaving childhood behind.

Camaraderie and Collaboration



Portraiture is a routine part of my family's life. Anna, in particular, has always loved dressing up and role-playing, so she took to modeling willingly and easily. We had fun finding modeling outfits at thrift stores and then doing photo shoots. I still reference those photos today. One of those photo sessions inspired *Koala Games*, above. Anna wore her koala hat, pulling it off with the confidence that only a teenage girl could.

Koala Games (pastel on paper, 17×12)



One October afternoon, we did a photo shoot in a field while she was wearing the hat. There was something in this particular shot that struck me. She looked confident and strong, but I wasn't certain how to paint it. A few months later, my daughter lent me the *Hunger Games* book series to read. I spent a weekend reading it and painting this portrait. The pose became the stance of a warrior, and the hat added an odd twist to the concept. Painting sessions weren't the only bonding experiences we shared. As a teen, Anna would accompany me to workshops, haul and set up my supplies, serve as the model and then take down everything and load the car. I miss those days but am so glad to have had them, as they drew us closer together.

Reference photo for *Koala Games*

Creativity and Experimentation



Day's Watch (pastel on paper, 16×20)

I'm more inclined to experiment when painting family members, which furthers my artistic creativity and confidence. I'll introduce poses, compositions, techniques and even media that I'd normally be hesitant to use in commission work. For example, I'd been wanting to paint my great niece, Harper, a happy, bright, and curious 4-year-old. She knew I was photographing her for a painting, and she quickly relaxed and wanted me to play, which became part of the photo session.

The reference photo I eventually chose for *Harper* (top of page) captured her in a moment of stillness as she was thinking about what she wanted us to do next. Her ruffled dress and hair suggest the energy behind the momentary lull. Her backlit porcelain skin was a challenge to paint. Instead of relying on big value shifts for the color, I relied on many thin layers of pastel to model her delicate form. In this one painting alone, I played with composition, color and media selection.

Thirty-two years ago, Harper's mother was the subject of one of my first pastel portraits. To paint her daughter decades later is a record of my family's ever-expanding modeling possibilities — and of my own artistic growth.

Painting Family: Modeling Tips



Vianna Szabo taking reference photos for *Harper*

Make the sitting or photo shoot fun. When my kids modeled in the studio, we'd listen to music or audiobooks, make silly faces to loosen up and treat the sessions as a no-pressure way to spend time together.

1. Pay attention to the light. If you're photographing in the house or yard, be aware of areas where the light is good and take advantage of that. I used to keep a small children's table by a north window.
2. Take a lot of photos. I'll shoot several hundred photos during a session. I keep them in files on my computer where I still reference them.
3. Respect their space and privacy. If your models aren't in the mood, don't force it. Any discomfort will show in their expression and body language.

4. Avoid posing young children. Capturing them in candid moments in good light will give you the best results.

5. Pay older kids. If they're posing as a studio model, this encourages both of you to take the work seriously.

6. Make it a collaboration.