



HOUSTON ART SOCIETY

MARCH / APRIL
2020 NEWSLETTER

President's Message



Dear HAS Members,

The Art Ministry at Memorial Drive Presbyterian Church has honored HAS by inviting HAS to hang a show and be the featured club the month of March. The art will hang for most of the month and will be seen by many church members. We cannot sell at the church, but your name and contact information will be next to the painting if anyone is interested and wants to buy your art. Please invite your friends and neighbors to view the artwork hanging the month of March 2020 at the Memorial Drive Presbyterian Church located at 11612 Memorial Dr. which is at the corner of Memorial and Blalock. Remember to bring your artwork, no larger than 11"x14" (*because of space limitation*), on February 24, 2020, to **Memorial Church of Christ, 900 Echo Lane, Houston, Texas 77024** where your artwork will be juried by William Tone and one piece selected to hang the month of March 2020 at the **Memorial Drive Presbyterian Church located at 11612 Memorial Drive, Houston, Texas.** (*See the next page for the Registration Form*)

Our Spring Luncheon will be held on May 4th at noon at Los Tios Restaurant, 14006 Memorial Dr, Houston, Texas 77079, at the corner of Memorial and Kirkwood. We will celebrate Cinco de Mayo with a fajita lunch and all the trimmings. The Buffet includes chicken and/or beef fajitas, flour tortillas, peppers and onions (separate from meat), refried beans, rice, pico de gallo, guacamole, and your choice of beverage. Dessert will be a sweet praline. Each table will have a large bowl of queso, chips and salsa. The cost will be \$29.00 a person including tax and tip. Come celebrate and enjoy the fellowship. If you wish to attend please register at the upcoming meeting on March 16, 2020. You can pay with cash, credit card or check made payable to HAS.

It is time to elect new officers. If you are interested in being on the board, read the duties in our directory on pages 31-33 and e-mail me with your name and where you would like to serve.

HAS is growing and we are interested in doing new exciting things. If you have any suggestions and are willing to help implement them, please contact me at patwaughtal@gmail.com or my cell 713-819-7132

Pat Waughtal, HAS President

The Art Ministry at Memorial Drive Presbyterian Church, Registration Form:

Please fill out both of the forms.

Tape one to the back of your picture and turn in the other with this page for our records.

Although all reasonable care will be taken, the undersigned participant hereby agrees to save, indemnify and hold harmless Houston Art Society, Memorial Church of Christ, Memorial Drive Presbyterian Church and all such parties, officers, and employees from and against any and all claims of liability, judgements, or demands including those arising from injuries to or death of persons and damage to property (artwork), or other losses, damages, or expense of any nature assigned directly or indirectly out of or related to participation in the show at Memorial Drive Presbyterian Church.

I have read, understand and comply with these rules. All artwork must hang from Feb 25 thru March 22, 2020.

Name Print _____ **Signature** _____ **Date** _____

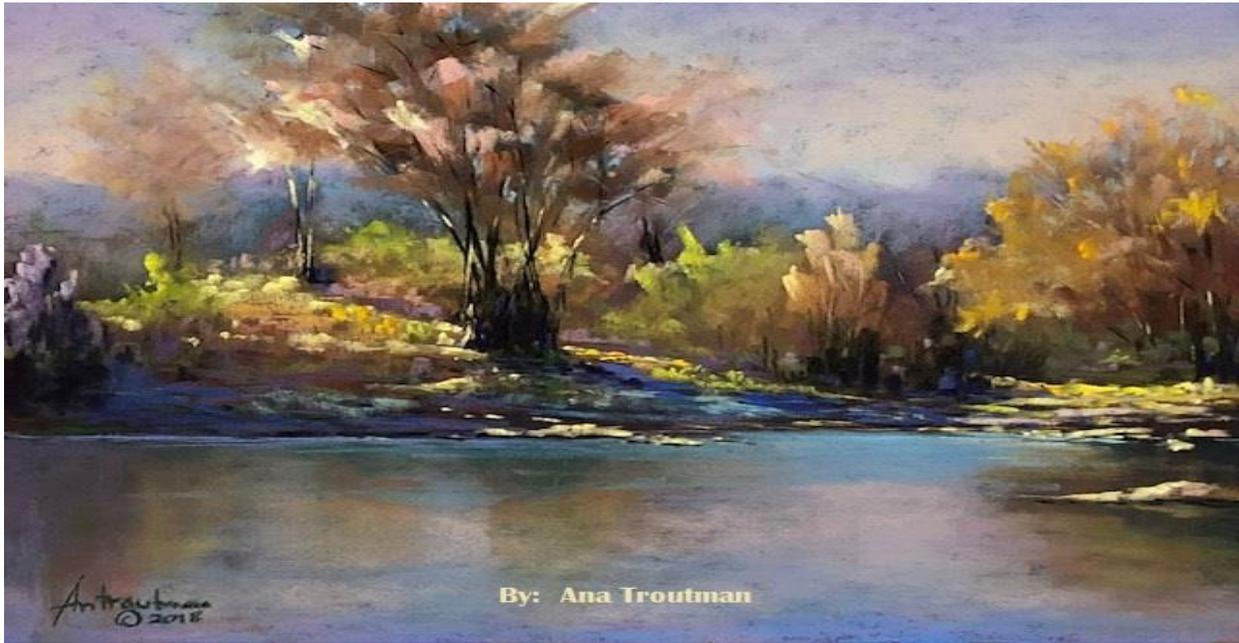
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LSAG Database Manager	Michael Adams	281-851-3167
Yearbook	Michael Adams	281-851-3167



HAS NEWS

2020 Spring Open Art Show April 4, 2020

Dear HAS Members,

Our next HAS Show will be on Saturday, April 4, 2020. Let's get those entries registered on the LSAG website! We want to see your artwork!!!! The show will be held at the Memorial Church of Christ, 900 Echo Lane, Houston, TX 77024 in the Family Center. Art work will be accepted between 8:30-10:30 A.M. the morning of April 4, 2020. Please pre-register your art. It saves you money and speeds up acceptance of paintings.

Judging by Fran Ellisor will be from 11:00-2:00P.M. The show will be open to the public from 2:00-4:00 P.M. Awards and critiquing by the judge occurs at this time. There will be a cash award of \$150 for the Best of Show and \$100 for each of the following categories: Best Portrait, Best Floral, Best Landscape, Best Still Life, Best Abstract. Best High School Student will receive \$50 and Best Middle school and Best Elementary will receive \$25.

Volunteers will be needed for take in, hanging, take down and food for the reception. Please support your club by volunteering.

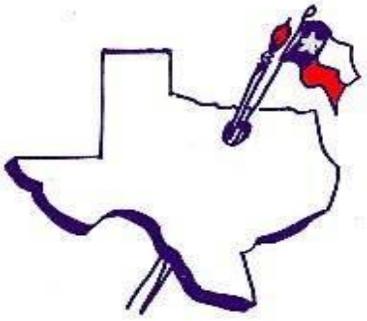
Meet Our Judge Fran Ellisor:

Fran Ellisor's paintings have won numerous awards in national as well as regional shows. Her paintings are highly collected. She is represented in corporate and private collections in the U. S. and abroad.

Fran Ellisor has been painting the landscape professionally for over twenty years. She is an accomplished figure and portrait painter and is known for her intimate, elegant still lifes.

It's not unusual to find this Impressionist painter along one of Texas backroads or creeks, painting what she sees, expressing what she loves. The Texas landscape plays an important role in her paintings including the Hill Country, desert mountains of West Texas, and from the piney woods of East Texas to the lush tropical seaside of the Gulf Coastal areas. You'll likely see her painting anywhere she finds beauty and interesting subjects.





LONE STAR ART GUILD



LSAG 2019 Convention

LSAG Newsletter

The newsletter is:

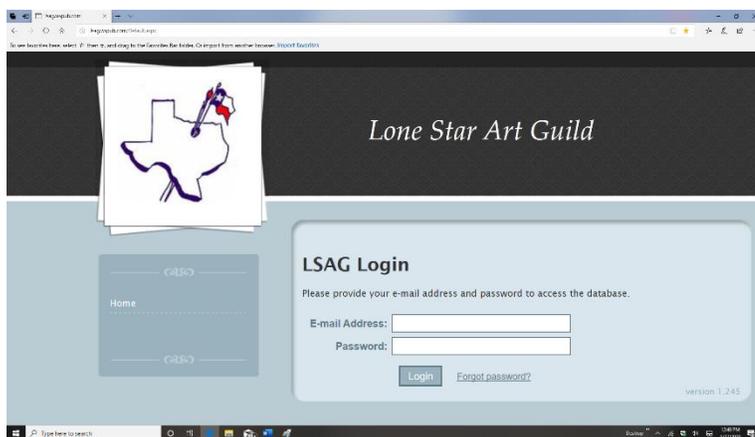
- 1) Open to art related events & announcements by all 15 of our leagues
- 2) Open to other art related organizations, businesses, & opportunities
- 3) Published once a month
- 4) Typically goes out to subscribers on the Wednesday following the last Sunday of the month with the exception of some holidays or if that rolls into the following month (check the schedule)
- 5) LSAG announcements such as for convention or other LSAG official business go out as needed & may mean that additional newsletters are sent exclusively with LSAG news.

LSAG Facebook Page

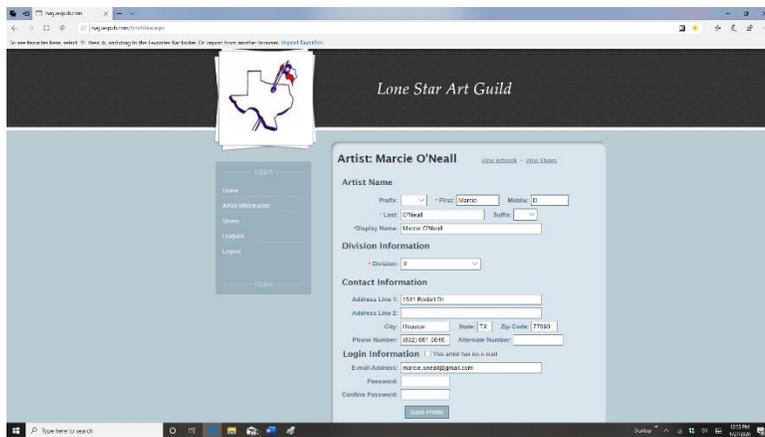
To access the Lone Star Art Guild Facebook Page go to: <https://www.facebook.com/pg/lonestarartguildorg/posts>

LSAG Database Instructions: <http://lsag.wspub.com/>

I am using my database profile as an example to help you become adept at adding artwork to the LSAG Database:

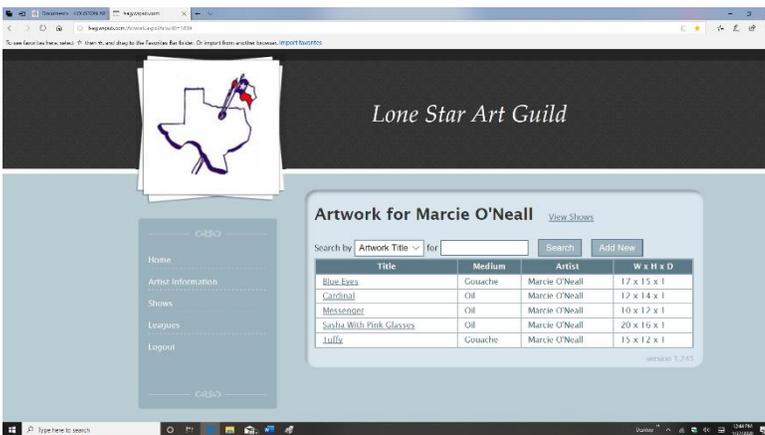


- 1) Log on to the Lone Star Art Guild database: lsag.wspub.com using your email address and
- 2) If you forgot your password, contact the HAS database manager
- 3) If you have never registered with LSAG or did not enter any artwork into a recent HAS show, then contact the HAS database manager (see page 9 of yearbook) with the following information and he/she will get you registered and with a temporary password which you can change later. Your name, address, phone number, email, and the division (i.e. professional, semi-professional etc.) you participate in will be needed.

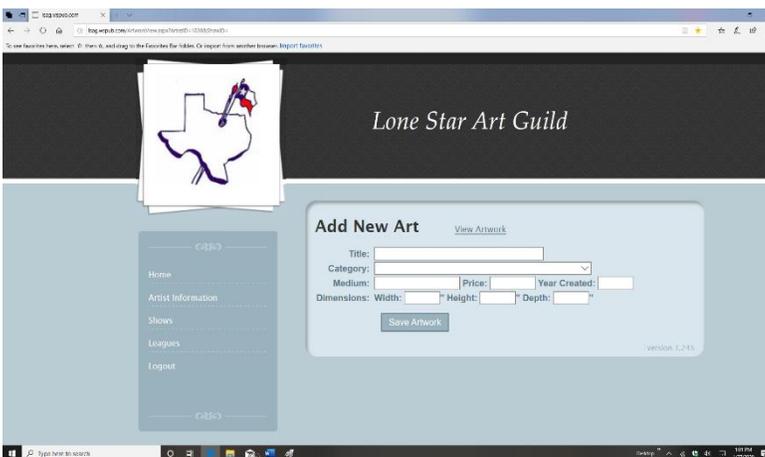


4) You are now logged in. Go to profile (Artist Information) and confirm your details. This is where you can also change your password. Once you are satisfied click on the “Save Profile” button.

5) If you click on the “View Artwork” link after your name you will see all artwork that has entered into previous shows and is still eligible to re-enter if you did not receive a First place ribbon or Best of Show award. If you have not entered any artwork, then there will be nothing to see. (see slide below)



6) When you have new artwork that you think you may want to enter into a HAS show or that you might want to enter into some other club's show, then click the “Add New” button.



7) You will need to input the title, the category (category A or B or C etc.), the medium (oil, acrylic, WC, pastel etc.), the price if you wish to sell it or “NFS” if not, the dimensions (in whole inches and for all hanging art put 1 inch in the depth space, for 3-D art then whatever the proper 3 dimensions are)

8) Once you are satisfied with your input push the “Save Artwork” button. It will then be added to your Artwork list.

9) Repeat process for each additional new piece of art

10) Logout when finished

If you have any questions or concerns please contact HAS Database Manager: Michael Adams; 281-851-3167; Madams21@comcast.net



Houston Art Society Program 2020



Wendy Layne



Enid Wood

<u>Date</u>	<u>Demo/Workshop</u>	<u>Artist</u>	<u>Medium/Subject</u>
March 16, 2020 March 23, 2020	Demo Workshop	Wendy Layne	Watercolor Pencil
April 20, 2020 April 27, 2020	Demo Workshop	Enid Wood	Pan Pastel®
May 18, 2020 TBA		TBA	

Demos are from 10:00 A.M. to 12:30 P.M. and Workshops are from 9:30 A.M. to 2:30 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.



March 16 2020

The Artist: Wendy Layne

Houston Art Society is proud to present Pencil Artist, Wendy Layne, as its March 16, 2020 Demo Artist. Wendy resides in the Austin, Texas area.



Wendy is an artist and author of *Beyond the Present, A Memoir* by Wendy Layne. Wendy is a wife and mother of five children and grandmother of eight. Wendy describes her talent as a natural inherited ability and her artwork as passionately capturing the beautiful process of life into a timeless reminder to enjoy for a lifetime and pass on to future generations. While art has always been an important part of her life, raising a family was a priority and for

many years she created in a small corner of her bedroom very late at night while her children slept. As her children have grown she now describes an overwhelming pull to create and her home now includes a 500 square foot art studio. She is experienced with oils, watercolor, acrylic, pen and ink, collage, and sculpting with clay, however after discovering her natural ability with colored pencils in September of 2014, they are now her preferred medium. Wendy's goal is to spend the rest of her life deeply immersed in the art community inspiring other artists and art enthusiast with her work.



Visit Wendy on Facebook at <http://www.facebook.com/wendylayneart> or her website: www.wendylayne.com/about-wendy-layne

Wendy Layne will be conducting a Pencil Workshop on March 23, 2020 also held at the Memorial Church of Christ, 900 Echo Lane, Houston, TX 77024.



April 20, 2020

Enid Wood, PSA, PSNM

Houston Art Society is proud to present Pastel Artist, Enid Wood as our Demo Artist for April 20, 2020.

Texas artist Enid Wood is happiest when she is outside: walking, eating, teaching, or painting. When inside, she likes looking out a window, or painting landscapes in soft pastel. Raised in Colorado, with summers spent in Santa Fe, Enid loves the colors, shapes, and textures of mountains, rocks, clouds, trees, and meadows.

She studied still life and portrait painting at Westminster College in Salt Lake City with Don Doxey. Her subsequent career as a violin teacher took her to Berkeley, New Haven, London, Pittsburgh, and Bastrop, TX. Ten years ago, inspired by the beautiful paintings and places seen during her travels, she joined Albert Handell's mentorship program in New Mexico and became a landscape painter. She has also studied pastel painting with Jen Evenhus, Stephanie Birdsall, Linda Wallen, Marla Baggetta, Doug Dawson, Terri Ford, Duane Wakeham, Colette Ody Smith, Fred Somers, Dina Gregory, Rita Kirkman, Richard McKinley, Elizabeth Castonguay, Judy Mattei, Dawn Emerson, Clayton Beck, Mike Beeman, Sally Strand, and Suchitra Bhosle.

Her paintings usually begin with one color or an unexpected pair of colors. The rest of the painting takes shape from that beginning. For Enid, the vitality of each stroke evokes a mood, makes textures, and creates harmonies. She enjoys finding a balance between the intuitive and analytical paths to art. Enid also likes thinking about the creative process and is a frequent contributor to Pastel Journal. Enid's work has won a multitude of local, national, and international awards. She is a signature member of the Pastel Society of America and the Pastel Society of New Mexico.

Enid teaches painting workshops locally, regionally, and nationally and is in demand as a juror and judge for pastel exhibitions. Her paintings appear in private and corporate collections throughout the world.

To View Ms. Wood's Exhibitions, Galleries in which to visit her works and other accomplishments please go to: <https://www.enidwood.com/>.



Mark your calendars for Enid Wood 's Pastel Workshop on April 27, 2020, also held at the Memorial Church of Christ, 900 Echo Lane, Houston, TX 77024

Make It So They Can't Look Away

21 Tips from the Judges of Juried Art Shows

[Watercolor](#)

Enter a watercolor competition with confidence after hearing directly from 21 judges and jurors (not to mention masters of the medium) on what they look for in a winning work of art.

Take note of how nods to technical skill are always balanced with a look for a personal and unique point of view. Most jurors want you to be an individual artist first and foremost, and that your work show that individuality.

21 Watercolor Competition Tips Straight from the Jurors and Judges



“The Earthy Traveler” (watercolor on paper, 24×36) by Inge Kjeldgaard Tajik Mississauga; 2017 Canadian Society of Painters in Water Colour winner

1. Value catches my eye first. To my way of thinking, light, made to shine by shadow, is the element that makes the difference in a well-designed painting. Once the values are designed, the artists is free to use color and texture in nearly infinite ways. I find it difficult to separate technical skill and creativity, thinking of them as parts of the same cycle and playing back and forth with each other in a design.

—Robin Berry

2. **When judging a watercolor competition, I look for excellence in composition and technique, confident brushwork, a distinct approach to a subject and a display of the uniqueness of the medium.** Evaluating a work of art of these premises inevitably elevates one over the other. Neither subject nor style is of any concern. In juried art shows, most important is the excellence with which the image is rendered.

–*Jan Fabian Wallake*

3. **I can't stop coming back.** When two paintings grab my attention, the choice is made when one painting keeps demanding that I return to it and continue to enjoy its message or subject.

–*Mary Ann Beckwith*



“Carrie Mae” (watercolor on paper, 20×15) by Dean Mitchell; 2017 Florida Watercolor Society winner

4. **It's all about vision and engagement.** When jurors select work for inclusion in an exhibition, they look for technical proficiency, good design, good composition and a message.

Choosing artwork worthy of an award is a much more difficult task: Jurors look for work that speaks to them and touches them on an emotional level. Award jurors will ultimately agree on a work deserving recognition when a painting demonstrates that magical combination of technique and emotional content, mood or unique perspective.

If an artist manages to successfully share his vision and engage an audience, that's a winner.

–Karin Richter



“Expressions in Black & White” (acrylic on paper, 44×30) by Karen Poulson; 2016 Rocky Mountain National Watermedia winner

5. It ends with an up-close view. When I jury a show, I look for paintings that first attract my attention with outstanding design, great color chords, meaningful content or an unusual view of an ordinary subject. Then I take a closer look. I call it the ‘5-inch view.’ I want to see what I call ‘eye entertainment.’

–Judy Morris

6. Surprise them. It's as simple as that, but not so easy in execution. Find a way to speak to your audience in your own voice. Look for ways to compose a familiar subject in a way that's all your own. Most importantly, the piece should tell a story.

I tell my workshop groups and anyone who will listen: Do you want to be a cover band or write your own music? My answer is always the latter. That, and never let a pencil line tell you where to put your brush.

—Iain Stewart



“And Off to The Park We Go” (watercolor on paper, 20×26) by Ingrid Albrecht; 2017 Southwestern Watercolor Society winner

7. An invented color chord and more. Often in the selection of awards, jurors must rank the top two or three paintings. I ask myself, which is the most breathtaking? Does one have the ‘wow’ factor? Do I greatly admire the technique? Is the abstract pattern note-worthy? Have I ever seen the concept before? Is it unique, fresh and unusual? Does it have an invented color chord?

Although I think technical skill and creativity are almost equally important, the uniqueness and unusual presentation of the idea may weigh heavier for me.

—Judi Betts

8. **What speaks to me is evidence of the artist's unique vision, a strong imagination or a compelling story.**

–*Elaine Daily-Birnbaum*

9. **Surprise me!** I'm looking for something new and different. Drama gets you past the jury. High contrast makes the biggest impact in the five seconds a jury often has to view your work. Subtlety and thoughtful painting is what wins the judges' eye when we have more time to closely examine each work.

–*Paul Jackson*



“Purely Spectral” (watercolor on paper on matboard, 30×36) by Brenda Benson; 2017 Springfield Art Museum

10. **Make it seem easy.** Technique in watercolor is the language through which we speak the ideas we wish to express. If technique is so apparent as to be the primary thing that captures attention, then it isn't working. Technique should be so excellent that the difficulty of execution should look effortless.

–*Gary Bukovnik*

11. **I'm attracted to more conceptual forms and shapes than literal representations.** I believe less realistic works exhibit and encourage a sense of imagination while presenting other worlds that our minds can reside in, a more expansive way to engage images.

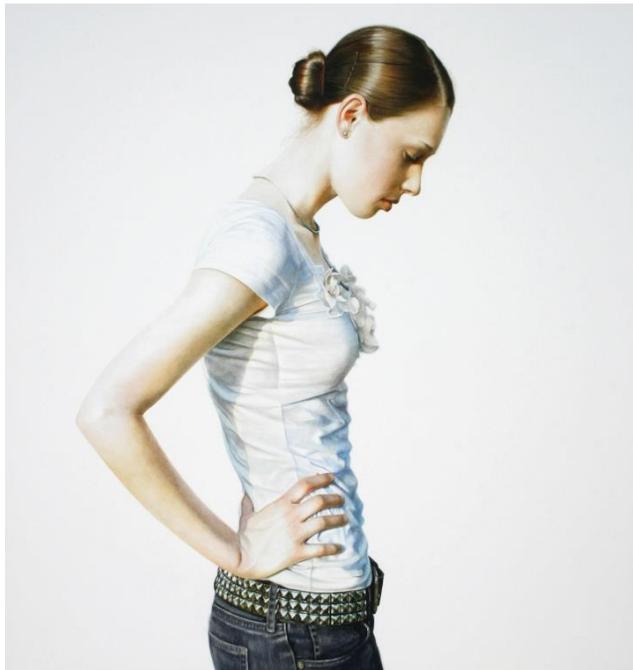
–*Patricia Watts*

12. Everything. From choice of subject matter to the relationship of image to size becomes a matter of evaluation. It's not simply a matter of catching my eye; it must catch my brain, heart and viscera.

—Peter Frank

13. For a juried watercolor competition done by digital entry, have the work professionally photographed. It really makes a difference. Also, be careful how you mat and frame the work. I often reject images because the framing and matting are just so insensitively done.

—Lynne Warren



"Brightness Burning on the Heart Within" (watercolor on aquaboard, 24×30) by Ali Cavanaugh; 2017 Missouri Watercolor Society winner

14. Artists need a nice, well-designed painting with a lot of color and value contrast. Also, the design of edges is important—whether the painting is abstract or representational; nice, strong edges stand out.

—Carrie Burns Brown

15. I first look for some kind of emotional content that grabs me. Once I'm grabbed, I start looking at design—how the artist used the elements and principles of design to reinforce the content. Then I consider technical excellence, but the first two criteria are much more important.

—Mark Mehaffey

16. First of all, never try to anticipate what the juror might be drawn to. And never paint to meet that assumption. Paint what you love—what you're impassioned by. Your emotional connection to what you're painting is the magic. Lastly, do your best work. Craft it lovingly and give every element of the painting your full attention.

—*Ted Nuttall*

17. Enter your most personal, unique, imaginative, creatively designed and well-put-together paintings.

—*Donna Zagotta*



“*Summer's Reflection*” (watercolor on paper, 19×25) by Sidra Kaluszka; 2017 West Virginia Watercolor Society winner

18. I enjoy strong imagery with great content. This painting is skillfully painted with good technique and an understanding of the basic elements and principles of design.

Most artists strive to communicate an idea that engages the viewer in a visual dialogue; therefore, the image should be compelling and elicit a response.

—*Jean Pederson*

19. When I jury a show, the paintings with a strong impact always stand out. In subsequent scroll throughs, I look for the qualities of a good piece of art—composition, value and contrasts.

All the while, I do look for what the artist is trying to say and how well the message comes through. Then, of course, jurors can't help but be subjective, to a point. Certain paintings just speak to us.

—*Chris Krupinski*



"End of the Day" (watercolor and gouache on paper, 26×40) by Susan Weintraub; 2016 American Watercolor Society winner

20. As a judge, I check for design principles and elements, but for award-winning art, I look for even more than that. I ask myself whether the artist tried their best to explore creativity—to put their personal mark in their work. Usually that's what speaks to me.

—Keiko Tanabe

21. An artist must have a fresh idea, created using the highest standards of technical excellence. A competition painting should have a strong, instant impact on the viewer. If it takes several seconds for the juror to register its impact, it probably won't be selected. Also, take photos with clarity and precision.

—Laurin McCracken

Tech Support for Artists: Art Apps

BY [COURTNEY JORDAN](#)

Learn what the latest in technology can do for artists who love traditional media

If you have a smart phone, android or tablet, get ready to geek out with a myriad of art apps (some free and some for purchase) made especially for artists and designers. Check these out!



Color Identifiers

Color identity apps let you determine an item's real-life color by pointing your device at it. However, every color-identification app is limited by the library of colors it contains. As a result, all tend to identify colors either in general terms or by brand names. Three popular color-identification apps to try are [Swatches](#), [Color Grab](#) and [Color Capture](#).

Photo-to-Paint Simulators

Artists use photo-to-paint simulators to see what a photo would look like as a painting. For example, [Prisma](#) is a leading app that popularized this trend—but some users find it defaults heavily to mid-tones, which flattens images. Similarly, [BeCasso](#), [Brushstroke](#) and [Portrait Painter](#) are other popular choices, the latter specializing in figures and pets.



If you are a watercolor artist, try the leading apps, [Waterlogue](#) and [Auryn Ink](#). These apps are specifically focused on presenting photos as watercolor paintings. The presets in Waterlogue let you choose different color and pen outlines. And reviews for Auryn Ink attest to it being closest to the “real thing.”

Digital Painting, Drawing and Coloring Art Apps

While Adobe Photoshop and Illustrator are the leaders in terms of computer software, [Sketch Club](#) is hailed as one of the most versatile phone apps for drawing and painting.

When you need some down time, adult coloring apps are great for creative zoning out. [ColorMe](#) has mandala and zodiac collections. [Gardening Color Book](#) is all about nature images. And [The Lake coloring app](#) is a design award-winner.



Online Art Collections

Now you can browse inspiring art collections without leaving home. Many museums, including the [Met](#) and the [Louvre](#)—have art apps that share images of their artworks. Similarly, check out [WikiArt](#), a free app with over 250,000 images. Or get the [Google Arts & Culture](#) app which offers access to some 1,200 museum collections. Among its appealing features are an art recognizer and a browse-by-color filter.

These are just a few of the great apps for artists available out there. Do you have a favorite art app? Tell us about it in the comments below!

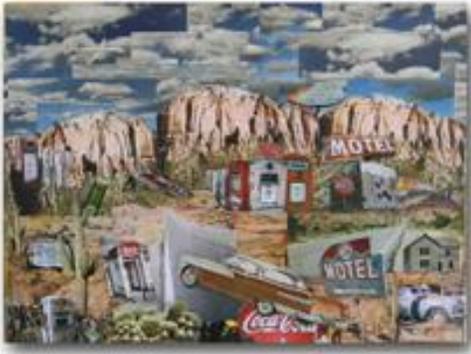
For more great art hacks like this one, subscribe to [The Artists Magazine](#).

ART MARKETING FOR ARTISTS

Artists: Are you Consistent? A Gallery Owner's Perspective

BY JASON HOREJS

How Developing a Strong Style and Laser-Like Focus is One of the Most Important Things you can do for Your Fine Art Career



A number of years ago, I was approached by an artist who was seeking gallery representation in Scottsdale. She had been into the gallery during an opening and after striking up a conversation, had asked if she might stop back by the gallery and present her portfolio to me when I had more time. I had agreed and she was now back in the gallery on a quiet weekday afternoon with portfolio in hand.

The moment I saw the portfolio I knew I was in trouble. I am not exaggerating to say that this portfolio was at least two inches thick and must have weighed a good eight or nine pounds. After a brief conversation and reintroduction, she handed me the portfolio and said, “this is really only a small sampling of my work – I’ve been painting for over forty years and I have hundreds more images.”

I opened the portfolio and began randomly paging through with the artist looking expectantly on. There was simply too much work in the portfolio, and I felt as if I were taking a survey of the entirety of art history. The work literally encompassed every style from cave painting (granted, an abstract take on it) to the Renaissance, the impressionists and all of the modern movements since – expressionism, minimalism, and pop, to name a few.

“Your work is quite diverse,” I said.

The artist took it as far more of a compliment than I intended. “I’ve always felt,” she said, “that it’s important not to get myself pigeonholed into one particular style or theme, I like to keep my work fresh.”

I don't remember the rest of our conversation – although I'm sure I politely waved her off with a stock “we don't have any room right now,” or “we're not the right fit.” Looking back, I wish I would have taken the time to give her feedback on her presentation and body of work, as she surely went on to have a very difficult time persuading a gallery to carry her work using that all-encompassing approach.

While this is an extreme example, I encounter variations of this approach quite frequently. Now that I have been in the business longer and have more experience working with artists, I always try to have a conversation about the importance of consistency (not to mention the importance of creating a concise portfolio).

So why is it important to develop a consistent body of work?

the decision I am ultimately making is whether I am willing to invest in the artist and their work

Step into my shoes for a moment and view your art through the eyes of a gallery owner. You will quickly see that as I consider an artist for representation, the decision I am ultimately making is whether I am willing to invest in the artist and their work. I am going to devote expensive wall or pedestal space to displaying the art. I am going to have staff spending time and resources promoting and selling the work. I am going to spend advertising dollars informing potential clients about the work. In order to make this kind of commitment, I have to feel confident that I can see a return on the investment.

This is not to say that I am not willing to stretch and take risks with unproven artists, but I am far less likely to make such an investment if I see inconsistency in the work. My concern is that I will make the investment and begin to build a following for the artist's work, only to have the artist make a sudden and drastic change in their style, forcing me to start over again. It can sometimes take years to build a following for an artist, and during that time a steady stream of consistent work is key.

Of course, there are many other considerations – quality, creativity, and confidence – but consistency is actually one of the first indicators I look for as it often speaks to the other factors as well.

In fact, when asked what an artist should do to increase their odds of finding gallery representation and building long-term commercial success, consistency would be the very first factor to which I would point. That's right. Even above quality and creativity, I feel that consistency is the key to long-term success.

So, what do I mean by “consistency”? Many artists hear the word and feel a cold-sweat break on their brow. Most artists can understand the importance of consistency almost instinctually, but when it comes to actually creating a body of consistent work, they're not sure where to begin. Does this mean they should only have one style and one subject? Does it mean they don't have any latitude to experiment and evolve? Does consistency become a straitjacket to creativity?

To answer these questions, we need only delineate our goal. While my ultimate goal is to sell an artist's work and create a base of collectors who will sustain the artist over the long-term, the immediate goal in terms of consistency is much simpler: when someone walks into my gallery, I want them to see a number of your pieces and have them be able to instantly recognize all of the work as having been created by one artist. I want the artist (you!) to give them a strong thread running through the work that ties it all together. From the first piece they encounter to the last, I want them to look at each and see its relation to the others.

Furthermore, when that same client walks into the gallery a year from now, I want them to see and recognize the new work in the gallery at that time as yours. In the marketing world they call this “branding” and that is exactly what we want to accomplish with your work.

Seeing consistency this way, you will realize that you do have some latitude to vary your work. You can paint landscapes and still-life as long as the style or presentation ties the work together. You can sculpt figures and animals as long as the visual language is consistent across the work. You can even vary the media you employ to create the work if the subject matter and theme are unified.

A few illustrations from artists in my gallery will help to illustrate what I mean:

Guilloume. Even though this artist works in oil and bronze, his figurative subject matter and his consistent style translates across the mediums. There is no doubt in a viewer's mind that this work was created by a single artist with a clear vision of his work.



Figure 2 An Evening Out by Guilloume



Figure 1 Mutual Thinking by Guilloume

Lorri Acott. Lorri produces in both bronze and clay mediums and sculpts both animals and figures, but her style is consistent and clear. Through the use of elongated limbs and a “cracking” in her forms, both humans and horses are easily identified as being Lorri’s work.



Figure 4 Conversation with Myself by Lorri Acott



Figure 3 Deja Vu by Lorri Acott

John Horejs (full disclosure, this artist is my father). Though creating desert and mountain landscapes, florals and still-life work, Horejs' style and presentation tie his work into a cohesive body.



Figure 6 Colors of October by John Horejs



Figure 5 Salt River Vistas by John Horejs

Dave Newman. Newman's nostalgic Americana inspired style is both unique and consistent. Though Newman relies on random found objects to create his imagery, he has a very clear vision of how he will give these objects context and how the objects relate to one another. Again, presentation becomes an important part of the equation in creating consistency in Dave's work.



Figure 7 Taking The Scenic Route by Dave Newman



Figure 8 8V8 Road Trip by Dave Newman

Jeanie Thorn. It is easy to identify Jeanie’s work by the materials she consistently employs. While she varies the size and shape of her sculptures, there is an obvious unification amongst her work that allows visitors to the gallery to locate her work with ease, even when it is scattered across multiple walls.



Figure 10Mandala by Jeanie Thorn



Figure 9Cross Cut by Jeanie Thorn

“But Jason,” you object, “I’m afraid I am going to get pigeonholed into my current style or subject matter and frankly, I just get bored quickly.” I understand these concerns. Here are some considerations that will allow you to live with (and embrace) consistency:

- **Edit.** The great allure of being an artist is that you get to try new things and you are your own master. I’m not suggesting that this has to end, that you are stuck for the rest of your life creating the same art over and over again. What I am suggesting is that you make a conscious decision that the work you are preparing to present to the public or to galleries must be consistent. You can do the abstract work if you are primarily a landscape painter, but don’t include it in your public portfolio. Edit your work down to only the work that is congruent.
- **Give yourself parameters.** Allow yourself one experiment out of every 20 pieces – 19 are going to be the consistent, the twentieth can be whatever you feel like doing. This twentieth piece might end up hanging in your private collection or might become a gift to a friend or family member.
- **Evolve.** “Look at Picasso”, you say, “he didn’t just stick with one thing throughout his life.” I will agree with you, but if you look at the arc of the lifetime of work Picasso created, you will see an evolution over years and decades. What I want you to avoid is the bi-monthly reinvention that many artists experience on a regular basis (you may be going through this now).

Now here’s the secret about passion: passion isn’t that feeling you get when you first try something. True passion comes after you’ve sacrificed and devoted yourself; after you have been true to your commitment

- **Choose.** Sometimes a lack of consistency comes not out of a love of variety but instead out of a fear of commitment. You might have three or five (or twenty!) different styles you have dabbled in and you're just not sure which one is the right fit – which one will engender success and sales. I am often asked what style of art sells the best. My answer is simple: the style which any individual artist is most passionate about. Art taps emotion and you are going to be far better at selling if you can make a primal connection with your viewer. You are going to be far better at making this kind of connection if you are creating work that you are passionate about. Now here's the secret about passion: passion isn't that feeling you get when you first try something. True passion comes after you've sacrificed and devoted yourself; after you have been true to your commitment. There are no two ways about this and you are eventually going to have to make a decision when it comes to your direction – so why not make it now?
- **Cheat.** If you have work that is close but not quite consistent, you can fudge a bit by simply using a consistent presentation. You would be amazed at the variety of work that can show together simply because it's in the exact same frame or has an identical base. There are limits to how far you can push this cheat, but in a pinch it can maintain your portfolio's consistency.

I met another artist several years ago who had made a commitment to consistency. She decided to focus on one subject for a year. Instead of becoming bored with the subject, she reported that the more time she spent with it, the more she began to see that there is an infinity of variety in the nuances of any subject.

If you have a problem with consistency, I encourage you to make a similar commitment. I promise you that this commitment will have a revolutionary effect on your work and your success as an artist.

Coming In May 2020:

Because of unforeseen circumstances, the Artist slated to give us a demonstration of their talent and skill, will not be able to participate at this time. Therefore, the Artist slotted for May 2020 will be announced at a later date.

June/July 2020:

HAS does not meet in June, July or August so the Newsletter will take a two month break but, will be back up and running in August for a September/October Newsletter informing you of upcoming events and information. .