



# HOUSTON ART SOCIETY

MARCH / APRIL  
2023 NEWSLETTER

## President's Message



Dear HAS Members,

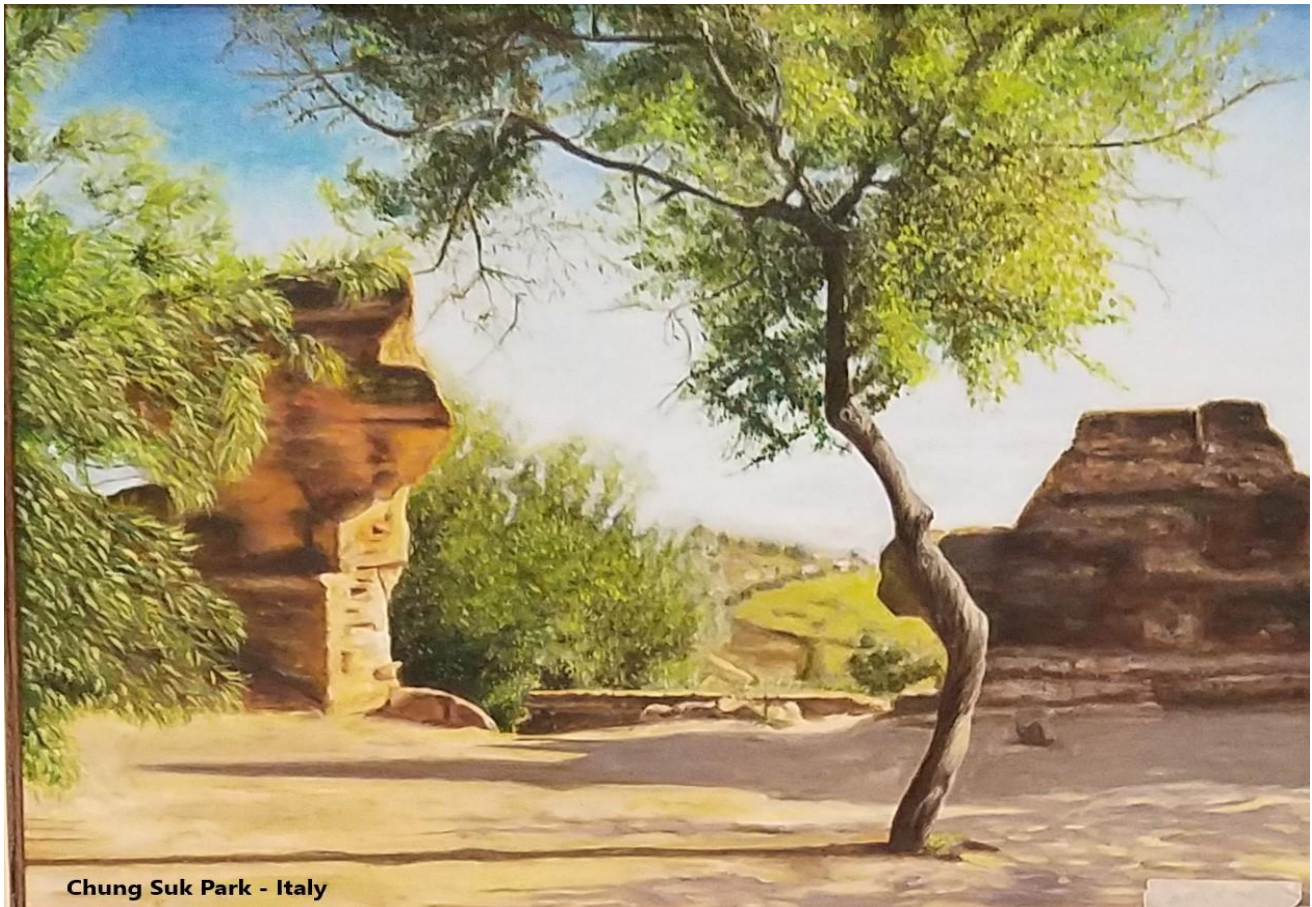
I hope this Newsletter finds you all in good health and high spirits. As you know our Spring Open Show is coming up April 22, 2023! I hope everybody has been busily painting and planning to enter their work in our Spring show. Ron Gordon will be our Judge. If you have never met Ron, you are in for a treat! He is a wonderful artist and engaging person.

If any of you are interested, Linda Breedveld has organized a group art meetup and critique on Tuesdays at St. Andrews Lutheran Church, on 1353 Witte Road in Houston. It is a good way to get motivated, keep motivated and get a few tips from fellow artists. The group meets at 10:00 a.m. Please feel free to attend.

If you have any paintings 11x14 or larger you would like to donate, the Hospitality Apartments are still looking for donated artwork for their walls. The artwork has to be either gallery wrapped or framed, wired and ready to hang. The subject matter and colors need to be bright and cheerful to help the occupants forget their worries for a few moments at least. If you have a painting that you think you would like to donate, please send a photo of the painting and its size to Pat Waughtal.

Hope to see as many of you as possible at the next meeting. Until then, stay safe and keep painting.

Marcie O'Neill, HAS President



Chung Suk Park - Italy

## Houston Art Society 2023 Program

Demos are from 10:00 A.M. to 12:30 P.M. and Workshops are from 9:00 A.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>
March 20, 2023 <b>General Meeting</b>	Demo	Sarah Johnston	Introductory Acrylics
March 27, 2024	Workshop		
April 17, 2023 <b>General Meeting</b>	Demo	Mohammad Ali Bhatti	Florals in Watercolor
April 22, 2023	<b>SPRING ART SHOW – Ron Gordon will Judge</b>		
April 24, 2023	Workshop	Mohammad Ali Bhatti	Florals in Watercolor
May 15, 2023 <b>General Meeting</b>	Demo	Susan Giannantonio	Abstracts in Mixed Media
May 22, 2023	Workshop		



## Sarah Johnston (Brellian) Artist for March 20, 2023:

Houston Art Society is proud to present Sarah Johnston (Brellian), as its March 20, 2023, Demo Artist. Brellian will be demonstrating Introduction to Acrylics. She will also hold a workshop March 27, 2023.

*“My name is Sarah. I am lucky enough to also be known as Brellian on my social media platforms. I am an artist as well as a wife and mother!”*

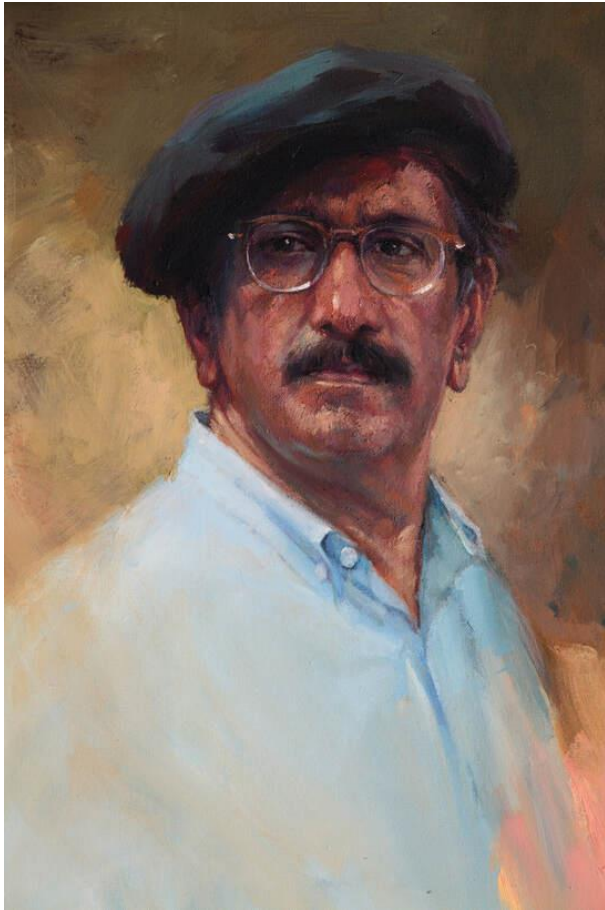
*I have always been an artist. My life has been full of creativity and the intense need to make things with my hands. I have worked with graphite, charcoal, clay, watercolor, pastel, wood carving and I currently specialize in acrylic paint!*

*Painting landscapes allows me to connect deeply with the piece while also allowing other people to connect with it in a way that is unique to them.*

*I have participated in many collaborative projects, as well as creating my original artwork and complimentary process videos.*

*If you would like to learn more about my process or get in touch about a collaboration, use my ‘Contact’ tab or email me at [hello.brellian@gmail.com](mailto:hello.brellian@gmail.com)”.*





## Mohammad Ali Bhatti

### Artist for April 17, 2023:

Houston Art Society is proud to present Mohammad Ali Bhatti, as its April 17, 2023, Demo Artist. M.A. Bhatti will be demonstrating Florals in Watercolor. He will also hold a workshop April 24, 2023.

M.A. Bhatti is a dynamic contemporary artist who concentrates on themes that are inspired by the sounds of mysticism and current social issues around him. Born and raised in Pakistan, he attended local art institutions in his native country at an early age; subsequently, he travelled to the United States and earned an MFA from Edinboro University of Pennsylvania and a PhD in Interdisciplinary Arts from Ohio University, Athens, in 1998. In his early career, he was inclined toward figurative art and became an accomplished portrait artist. Gradually, his fascination with contemporary abstract expressionism led to inspiration by mysticism, fantasy, and current socio-political conditions. For the last 30 years, he has painted and exhibited around the world resulting in 35 solo exhibitions. His work is unique and is collected world-wide.

The visual interest in his paintings is heightened by multiple layers of acrylic, oil, resins, spray paint, randomly torn magazine and book pages, design patterns, and calligraphic elements which help him to create rich imagery. He utilizes intense vibrant colors applied in bold strokes which enable him to generate an exciting character to his canvases.

Bhatti's art is a synthesis of his aesthetic sensibility and metaphysical versatility, a powerful expression of pride and vitality. This combination of the artist's sensitivity with his technical versatility becomes a vehicle which allows him to explore interplay of exotic forms and shapes with freedom. Mohammad Ali Bhatti's distinctive style, combination of subject matter, bold comparisons, and intense color is instantly recognizable; collectors throughout the United States as well as abroad value and prize his work.

Dr. Bhatti lives in Houston, Texas and is associated with the Watercolor Art Society of Houston, AO5 Gallery in Austin, and artist-owned Archway Gallery in Houston. He currently teaches a variety of art classes, using a combination of demonstration and hands-on instruction, and has a large committed following of students.



# HOW TO ATTACH HANGING WIRE TO A CANVAS PAINTING IN 7 STEPS (WITH PHOTOS)

One of the less exciting parts of running an art business, but a valuable skill to learn. Choosing to frame or wire a canvas painting comes down to personal preference (and sometimes budget, too).

I personally love seeing the edges of a canvas painting... it's why I prefer painting on canvases over paper or board. There's something so raw and beautiful about the edges.

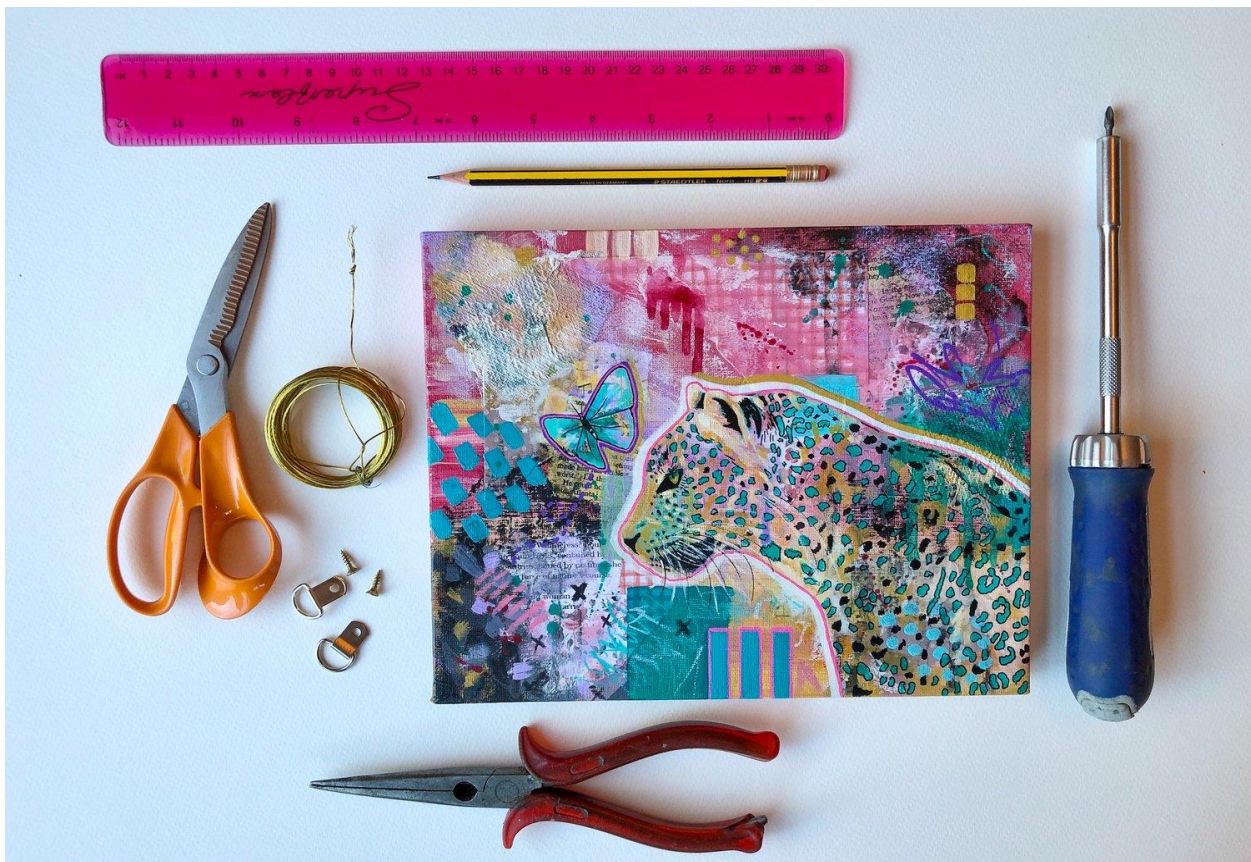


## SO, WHAT DO YOU NEED?

- Your Artwork (duh)
- Ruler / Tape Measure and a Pencil
- D Rings (with 1 screw hole for smaller, lighter artwork and 2 holes for heavier artwork - see at the end for a photo)
- Screws (that fit your D rings)
- Hanging Wire (I use brass hanging / picture wire. You'll want to get heavy / thick wire for larger canvases, and make sure you get enough for your artwork. Always best to get too much than not enough.)
- Scissors (to cut the wire, they'll need to be decent ones)
- Screwdriver (that fits your screws)

## OPTIONAL + RECOMMENDED:

- Pliers
- Frame bumpers



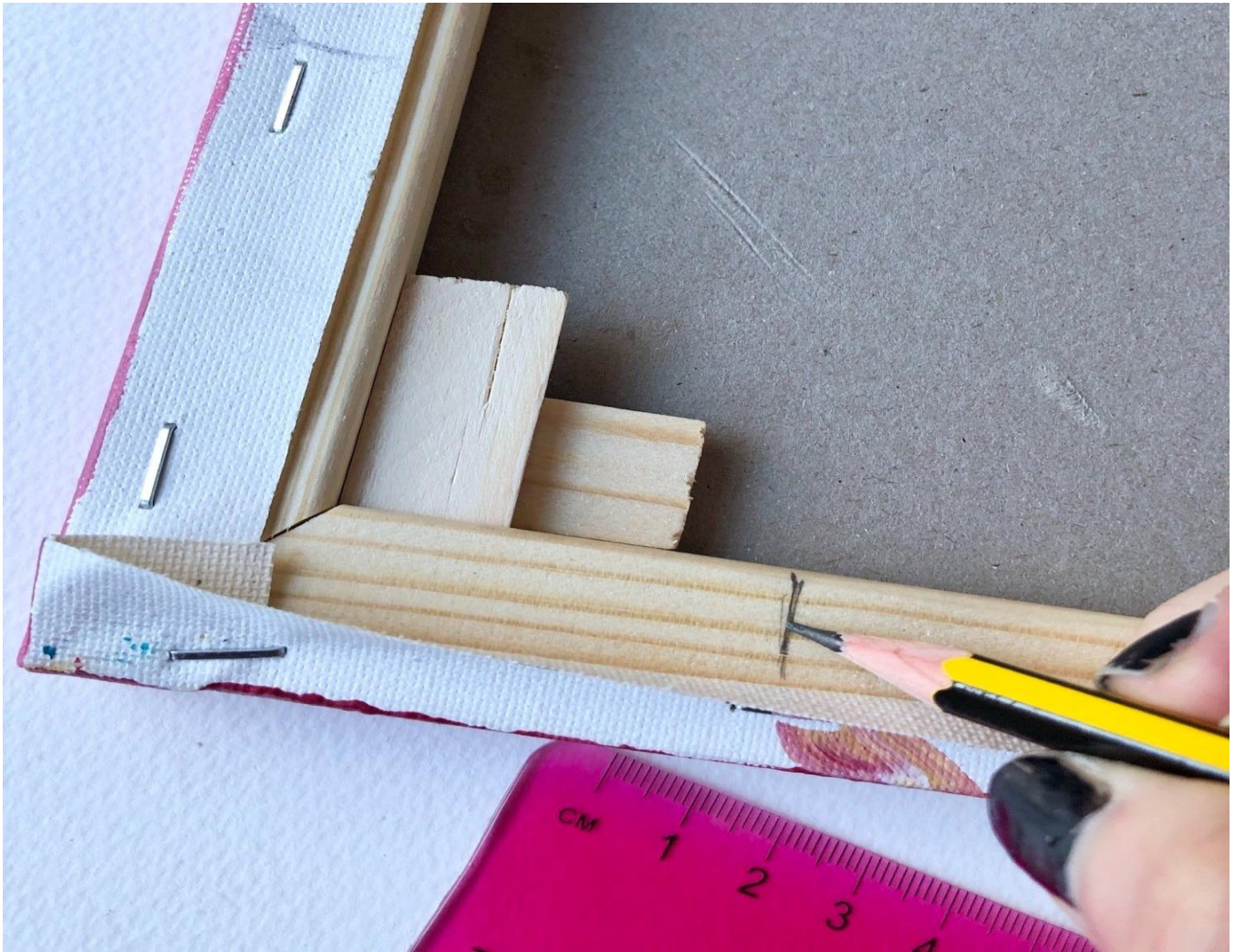
## STEP ONE

Ensure your varnish is completely dry and cured. Place your painting facedown on a clean surface (or leaned against a clean surface if it's a larger canvas).

Measure the length of the side (inside the wooden frame, not the whole length of the canvas).

Mark a point between  $\frac{1}{3}$  and  $\frac{1}{4}$  of the way down the length.





**For lighter, smaller artwork, I choose a point closer to  $\frac{1}{3}$ . For heavier artwork, I go nearer to  $\frac{1}{4}$ .**

For example, the length I'm measuring here is 15.5cm.  $\frac{1}{3}$  is 5.1cm.  $\frac{1}{4}$  is 3.8cm. So I marked a point at 4.5cm, roughly between the two, because it's a small canvas.

*If you place your D ring  $\frac{1}{3}$  way down on a larger canvas, it will come out quite far from the wall. I like my paintings to hug the wall fairly closely with a bit of lean. It also means it's not awkward to hang.*



## STEP TWO

Extend your pencil mark and place your D ring over the line, flat side down (often the slightly shorter side). Push your screw gently in straight.

*Double-check you have the marks in the right place and your canvas isn't upside down ;)*



**I like to place the D ring so the ring bit hangs down nicely round the wooden frame (see photo for positioning). If I was to place the screw hole too close to the edge of the frame, the wood might split when I screw it in.**

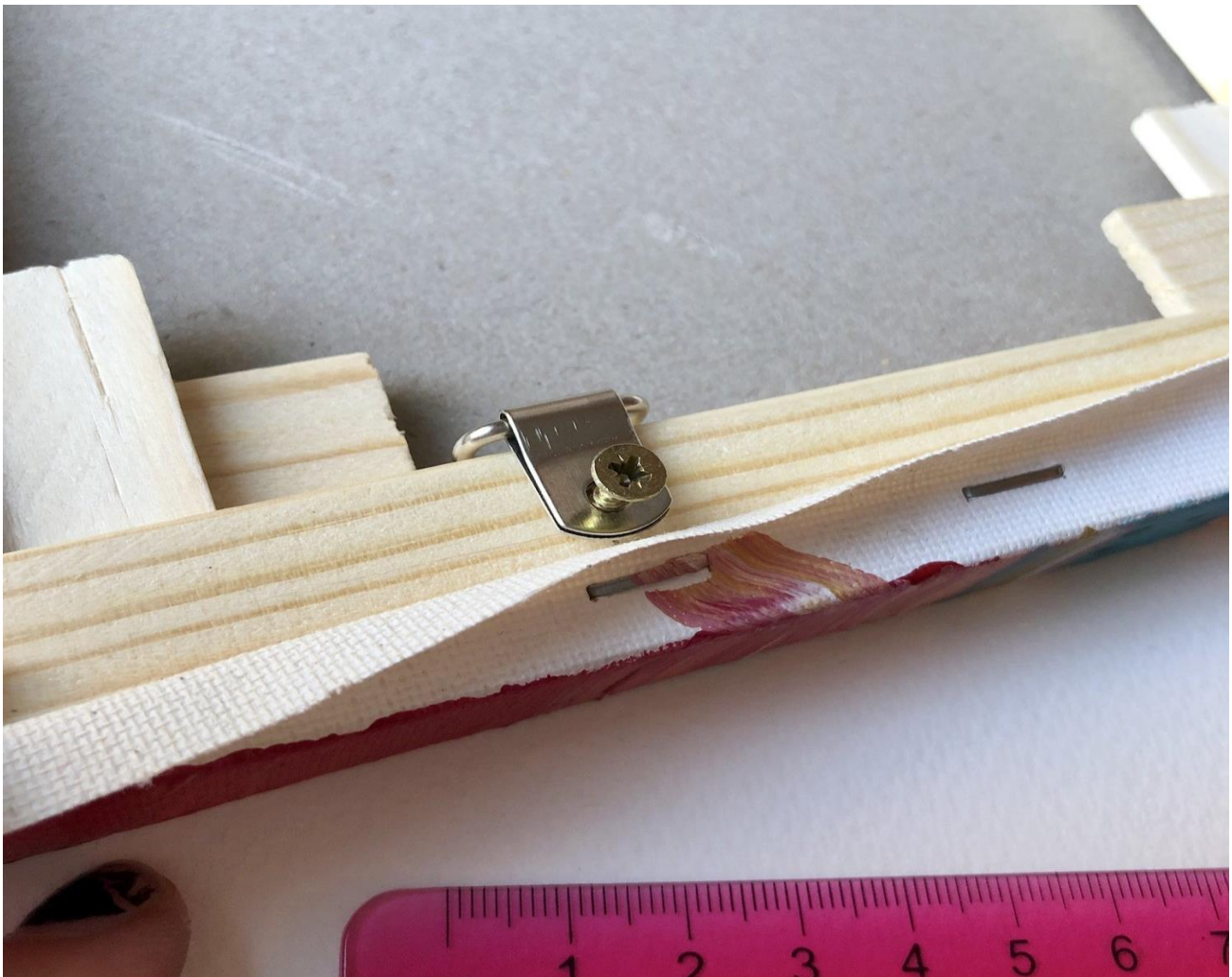


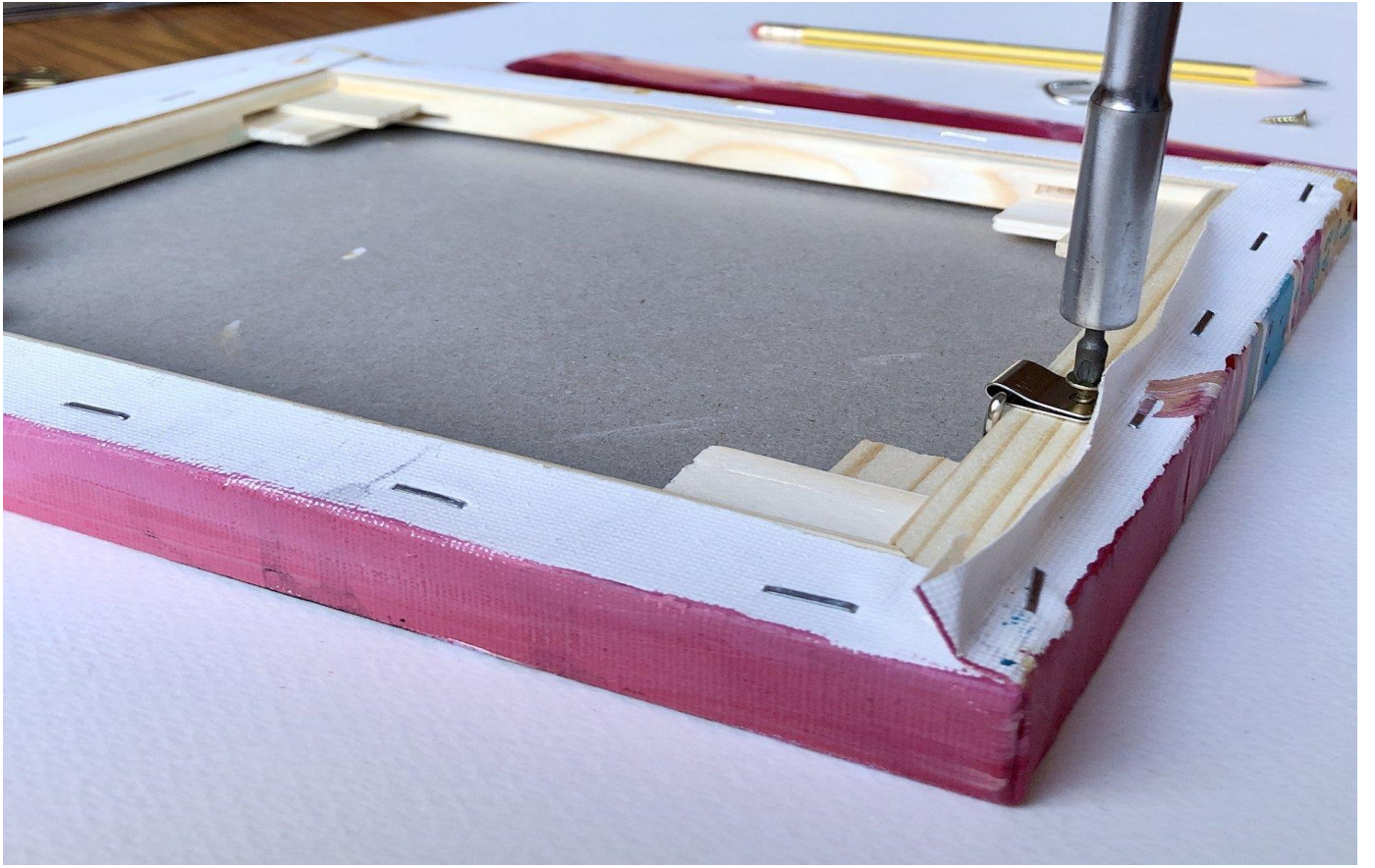
### STEP THREE

Gently screw the screw down straight using your screwdriver (you could also use a drill too, obviously, if you know what you're doing). There should be little to no movement of the D ring when you're done. Repeat the same for the other side.

**Make sure you have the correct screwdriver for the screw or else it will damage the head of the screw, and don't over-tighten it as this damages the screw thread. Both of these things make the screw pretty much useless.**

If either of these things happen, **don't panic!** Either use a slightly larger screw or replace your 1 hole D ring with a 2 hole one to cover up the hole you've made. If you're already using a 2 hole one, just move it slightly so it covers the hole and try again. Once you've done it a few times you'll know how to get things just right, so test on a practice canvas first.



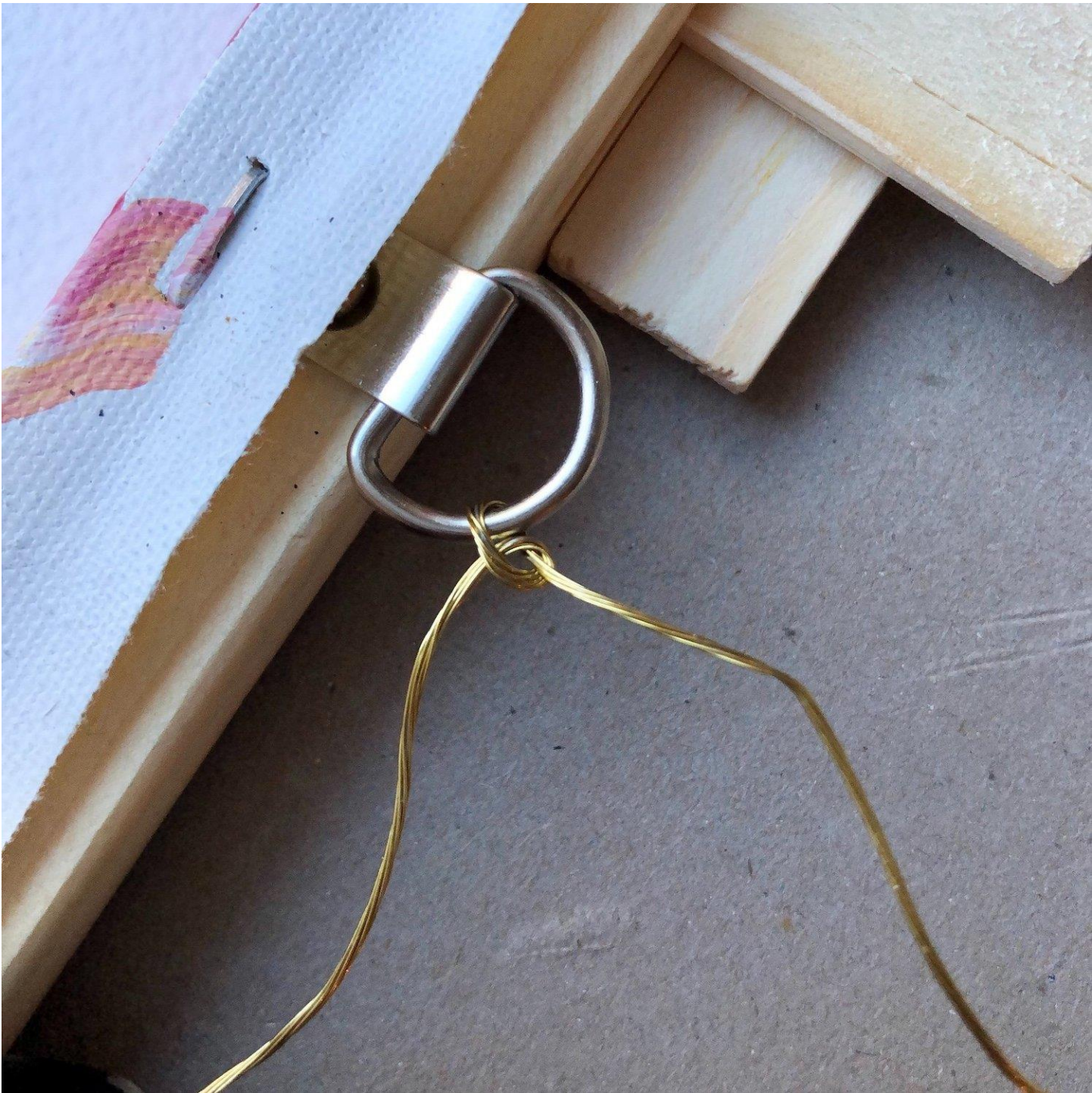


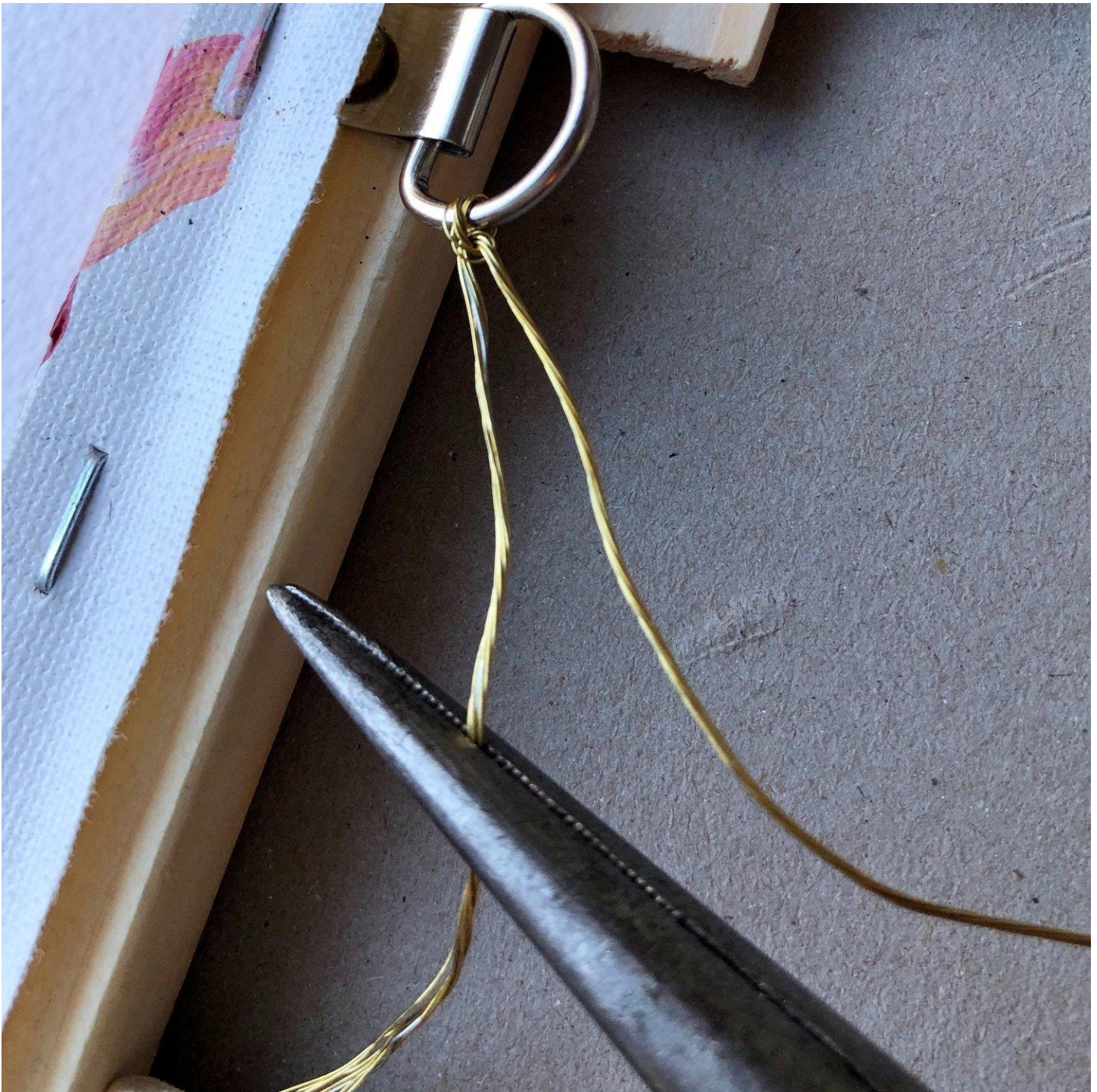
## STEP FOUR

Loop 2-3 inches of wire through the D ring and bend.

If you're using lighter wire, tie a tight knot with the wire. You can use pliers to help tighten the knot. This is trickier to do with heavy wire, so you can leave out this step if it's too thick.







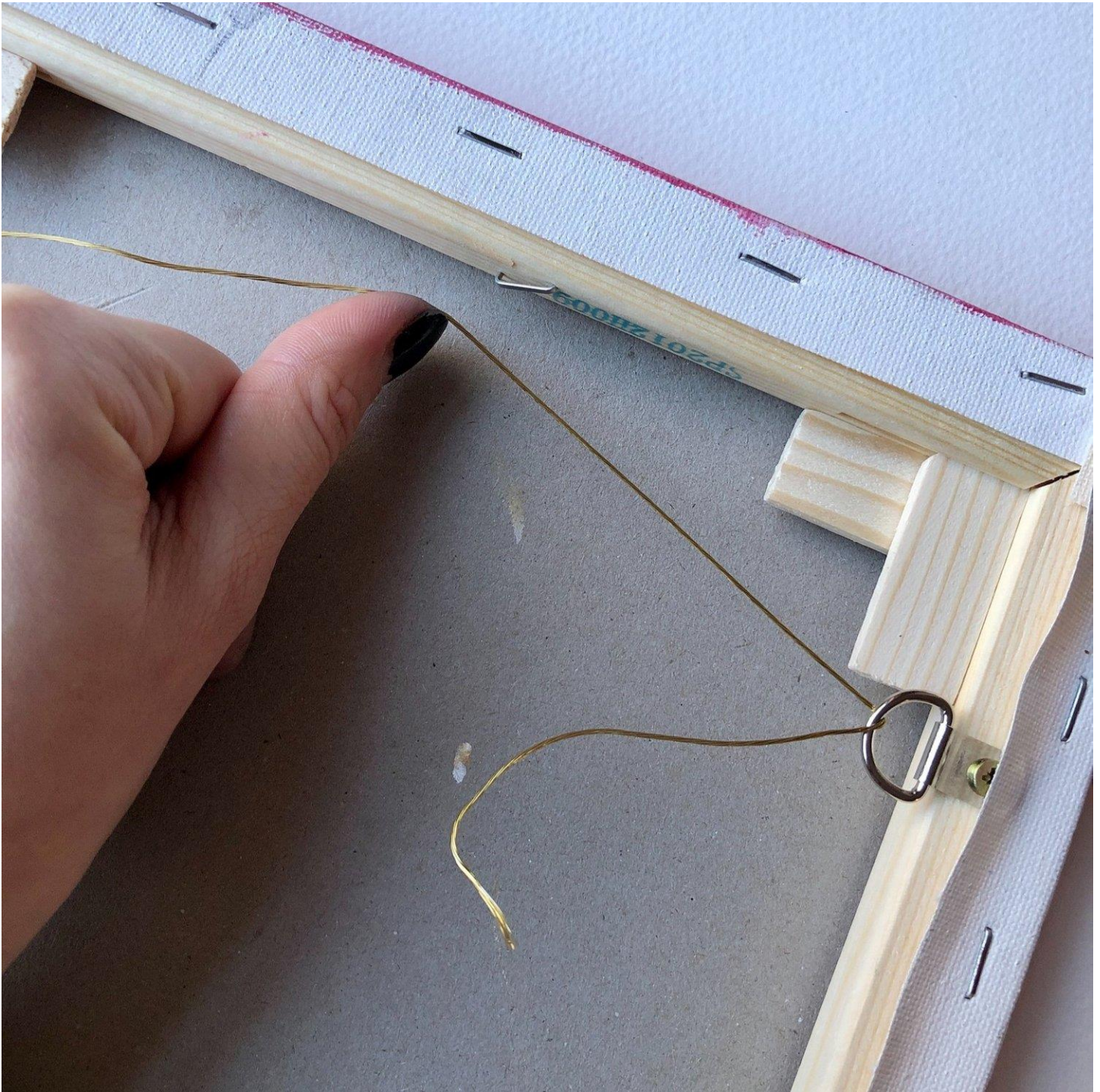
## STEP FIVE

Cut a long length of wire (more than you think you'll need) and loop the wire through the other D ring.

Stretch out the wire at full tension and pull the wire up to the middle of the upper frame. **You want the wire to be about 1cm below the upper frame at full tension (ie. when it's hanging on the wall).** Too close and

it's awkward to hang. Too low and the artwork can lean out too much from the wall.

Whilst it's at full tension, you can cut the wire so there is 2-3 inches of overlap at the end. It's always best to cut the wire slightly too long than too short.





## STEP SIX

Now it's time to wrap things up! Literally.

Tightly wrap the wire around itself, making sure to get closely to the knot (or the D ring if you're using heavy wire and haven't made a knot first). Keep wrapping the wire tightly around itself until you reach the end.

**Take your time! This part takes some practise to get nice and neat. It helps to keep tension in the wire the whole time.**







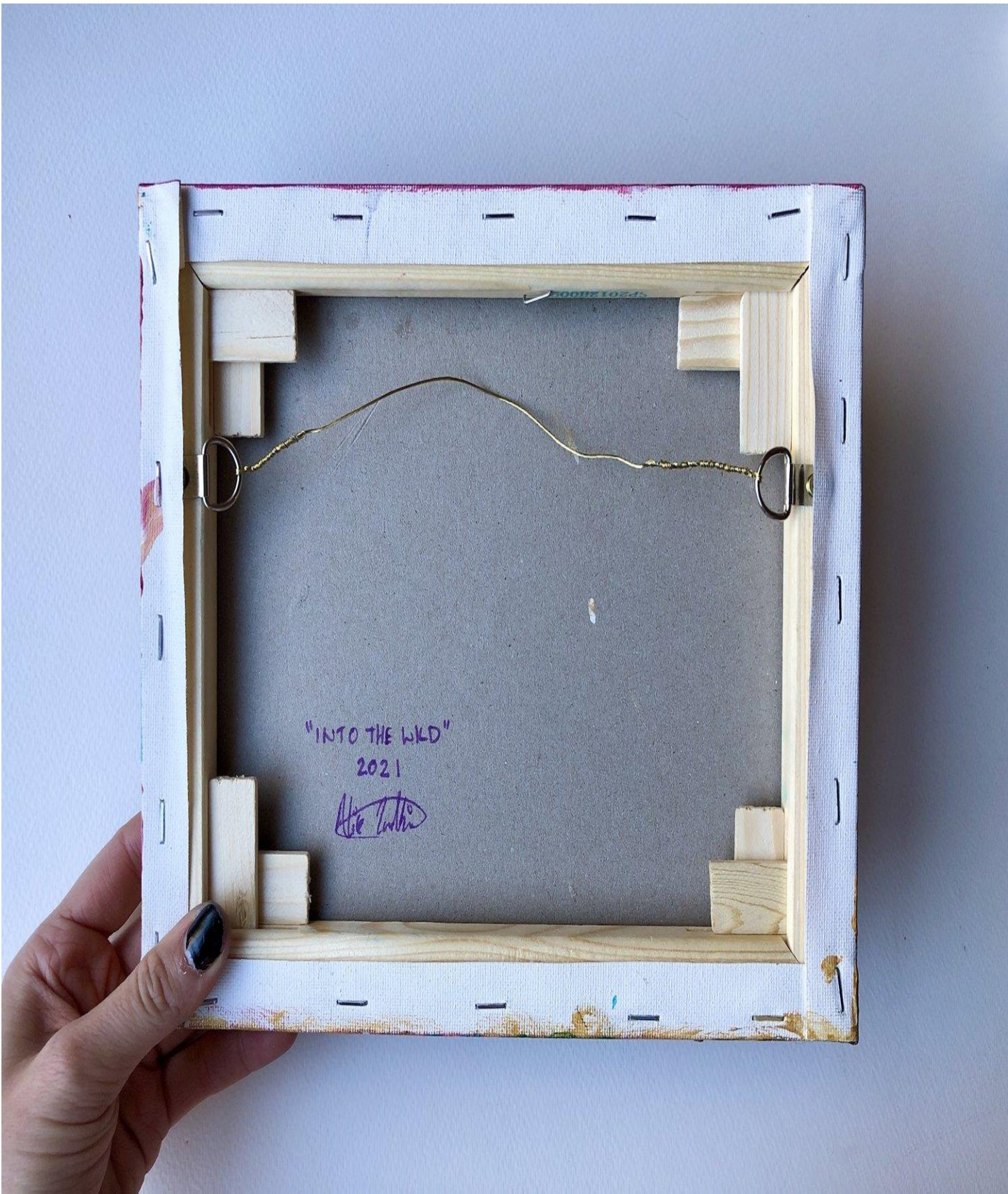
The wire may wrap nicely at the end with no sharp bits sticking out if you're lucky. I always use my pliers to squeeze the wire at the end to ensure there are no sharp bits anywhere along the wire. I run my fingers up and down the wire afterwards to make sure its smooth and there's no sharp bits or wire that could catch on anything.

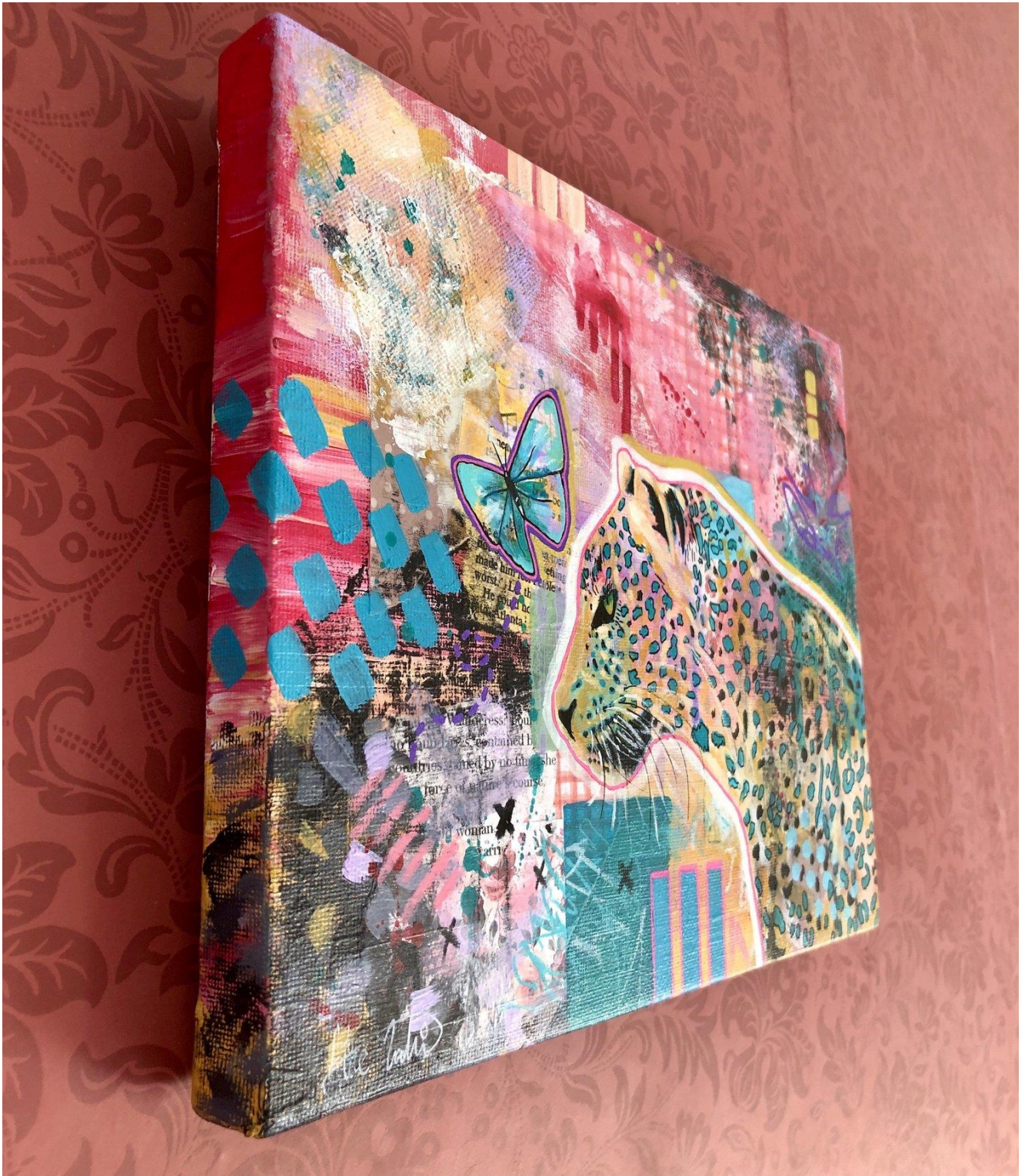
## STEP SEVEN

As a final step, I like to put frame bumpers on the bottom two corners of the canvas so the wall doesn't get marked or damaged at all.



**Aaand you're done!** Your beautiful art is ready to hang on the wall.





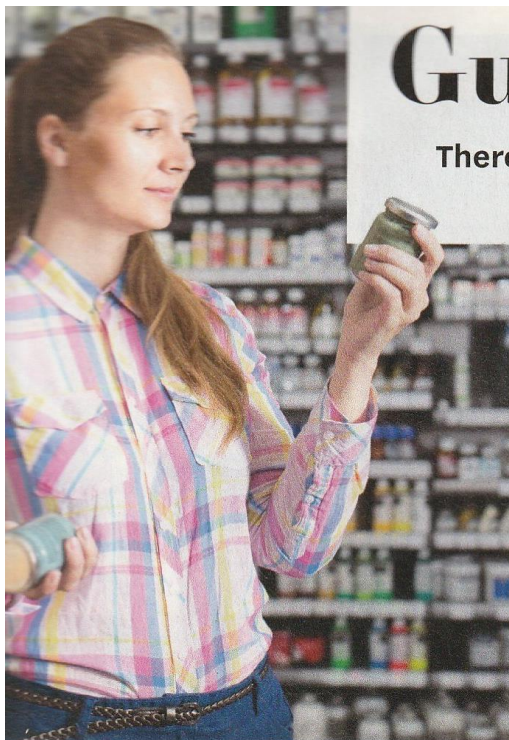
I hope this helps you feel confident in putting hanging wire on your canvas art! Any questions please feel free to reach out to me on Instagram @AliceLadkinArt

Alice

# Guide to Acrylic

There's a bottle, jar or tube for every purpose.

—COURTNEY JORDAN



## Heavy Body Acrylics

### Look & Feel

- literally, like butter—thickest consistency of all acrylics
- most similar to oil paints
- retains brushstrokes; doesn't flow
- requires effort to push or pull across a surface

### Use It ...

- with traditional tools, such as a brush or palette knife
- for sculpting layers
- when you crave an impasto look
- to show brushstroke textures

## Soft Body Acrylics

### Look & Feel

- creamy consistency
- smooth, continuous spreadability
- lots of coverage with little paint
- retains some brushstrokes
- minimal resistance when moved with a brush

### Use It ...

- for painting large, flat areas
- for continuous brushwork
- for making color reference charts and mixing tables
- for smooth, even, level applications and coverage
- for tight detail work

## Fluid Acrylics

### Look & Feel

- runny, thin consistency
- self-leveling
- spreads very easily
- flows like a liquid (Watch out!)

### Use It ...

- for a slick-looking surface with no visible brushstrokes
- when using watercolor techniques on canvas or paper
- for spraying, staining or drybrushing
- for dripping, pouring or spattering (Let out your inner Jackson Pollock!)

## Acrylic Ink

### Look & Feel

- waterlike consistency
- if pigment-based, has fine specks of pigment suspended in the binder (Shake the ink gently before use.)
- dries permanent and water resistant—and won't lift

### Use It ...

- for flowing, heavily pigmented marks
- for the look of watercolor on canvas or paper
- for drawing with a dip pen on paper or canvas
- for fine detail work
- for airbrushing, rubber stamping or fabric painting

## Acrylic Gouache

### Look & Feel

- opaque; dries matte
- fluid and spreadable
- doesn't show brushstrokes
- usually water resistant when dry (unlike true gouache)

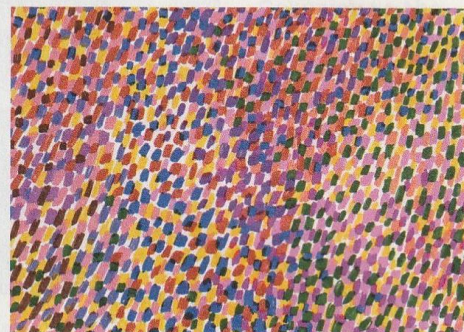
### Use It ...

- with colored pencils, pens and markers
- without fear of blotting or smearing when painting over a dried layer
- for areas of flat color

## Acrylic Marker

### Look & Feel

- like painting and drawing combined
- great coverage
- fast drying (even by acrylic standards)
- resists scuffing and abrading
- glossy or matte finishes
- waterproof on porous surfaces once dry



### Use It ...

- on traditional fine art surfaces
- on alternative surfaces, such as wood, ceramic, glass, fabric and rocks
- with water for blending and gradient colors (such as sunsets)
- with a varnish on nonporous surfaces (such as glass) to prevent chipping

## A Word About ...

**Pigmentation:** More flow doesn't mean watered down. Pigment-based professional artist paints are fully loaded with pigment no matter what type of acrylics you use.

**Gels, Mediums and Pastes:** There are tons of these products, allowing you to adjust transparency, viscosity, drying time, gloss and more. Experiment!

**Mixing Types of Acrylic:** Acrylics play well with each other, especially if you work within a single manufacturer's line of products.

**Student-Grade Acrylics:** They're more affordable because they have less pigment in their mixtures. Consider them if intensity of pigment isn't an issue.

## 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.

line



Simple  
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  
Study

2: Value

## 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.

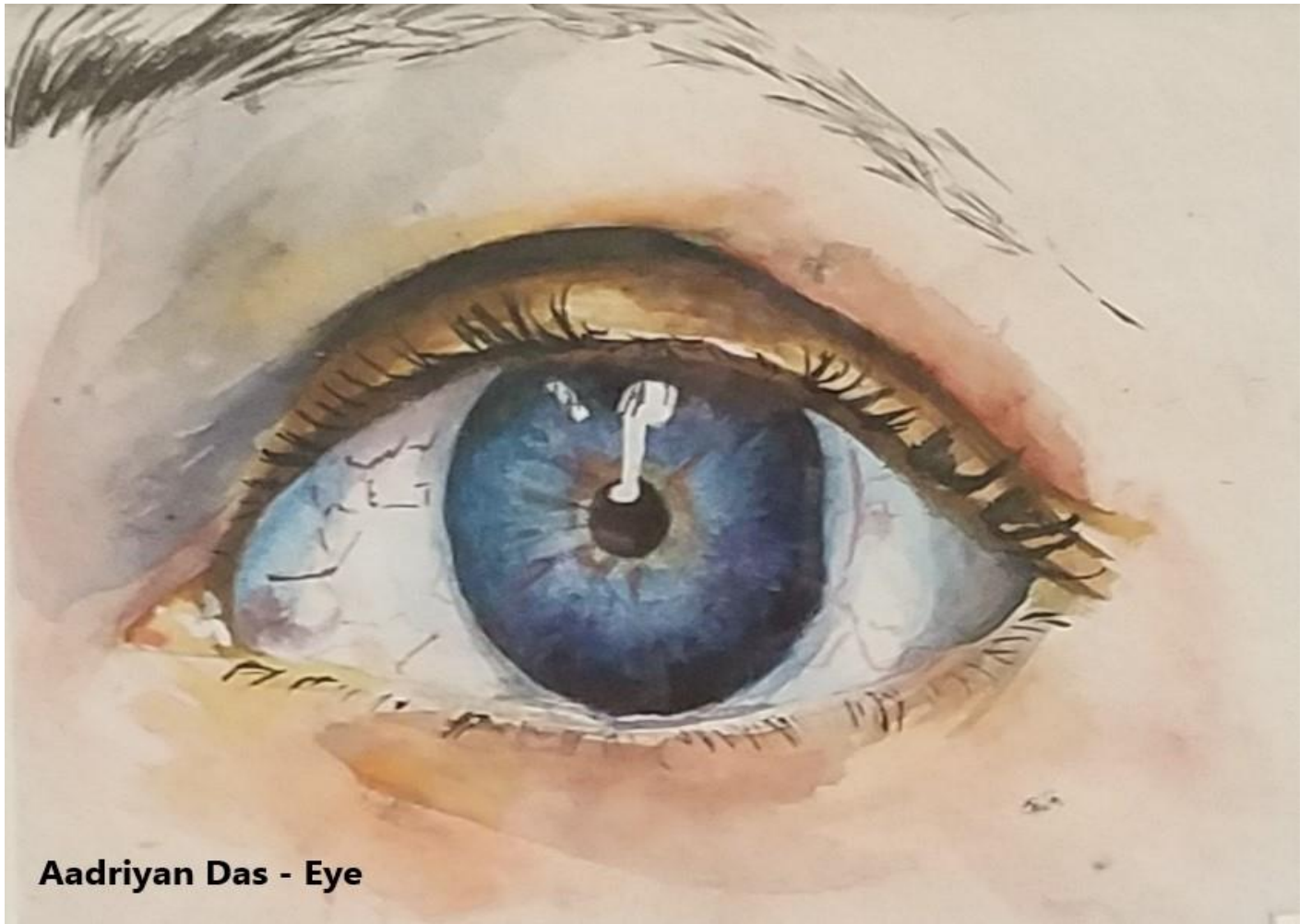
# How This Helped

These simple exercises, haven't taken 30 minutes or so, 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](https://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](#).



**Aadriyan Das - Eye**

## **HAS OFFICERS 2022 - 2023**

<b>President</b>	<b>Marcie O'Neall</b>
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<b>Webmaster</b>	<b>Pat Waughtal</b>
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