



# HOUSTON ART SOCIETY

## MARCH/APRIL 2024 NEWSLETTER



### President's Message

Dear HAS Members,

The HAS Spring Show is coming up April 27, 2024, judged by Linda Vanek. Get that artwork ready to enter!

Speaking of Shows, due to unforeseen circumstances, I haven't been able to get all the entries from the Fall show published so here are the Best of Show and 1<sup>st</sup> place entries for your viewing pleasure below.

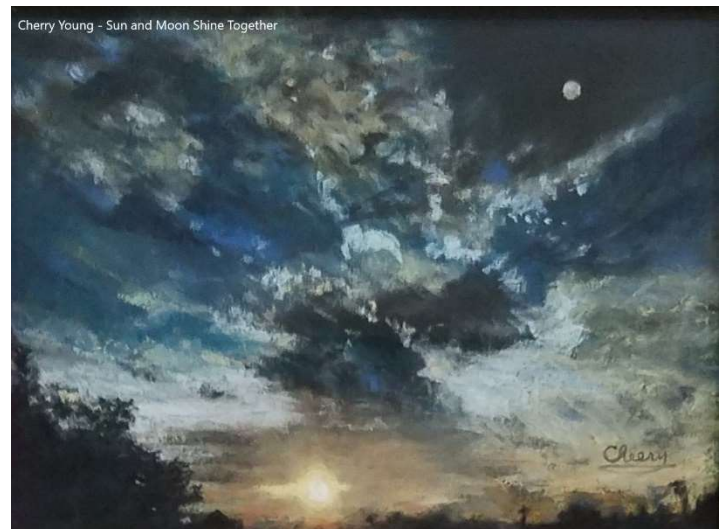
If you have any suggestions on what you would like to see, have an announcement, or have information you would like to put into this newsletter, please let me know. You can contact me at [Marcie.ONeall@gmail.com](mailto:Marcie.ONeall@gmail.com) or text me at 832-661-3646 with any suggestions.

Marcie O'Neill, HAS President

### BEST OF SHOW:



Best of Show



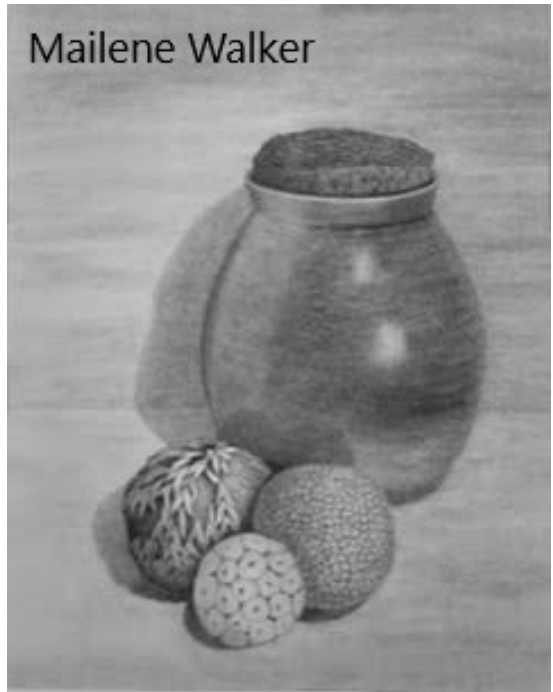
Best Landscape

Kathie Nelson - Right Turn on Red



**Best Abstract**

Mailene Walker



**Best Still Life**

Carolyn Frnka - Garden View

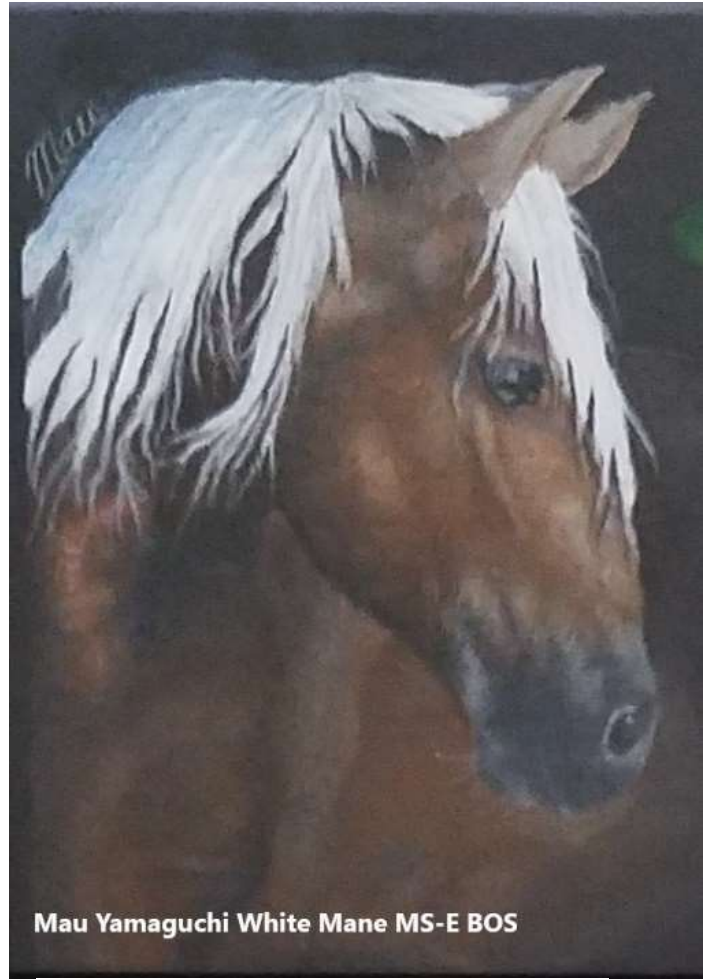


**Best Floral**

Eleanor Tieben Vixen V-HS



**Best Portrait**



Mau Yamaguchi White Mane MS-E BOS

**Best of Show – Middle School**

Ryder Tang 2 A.M. Diner HS-BOS



**Best of Show – High School**

Jack Hitchen - Crabby Day ES- BOS



**Best of Show – Elementary School**

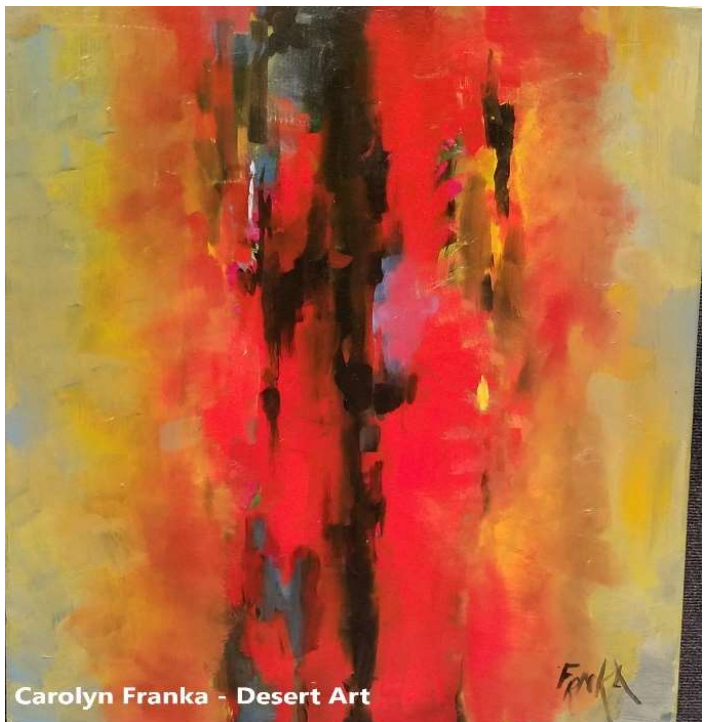
# FIRST PLACE

## I. PROFESSIONAL

Lady, Top of the World



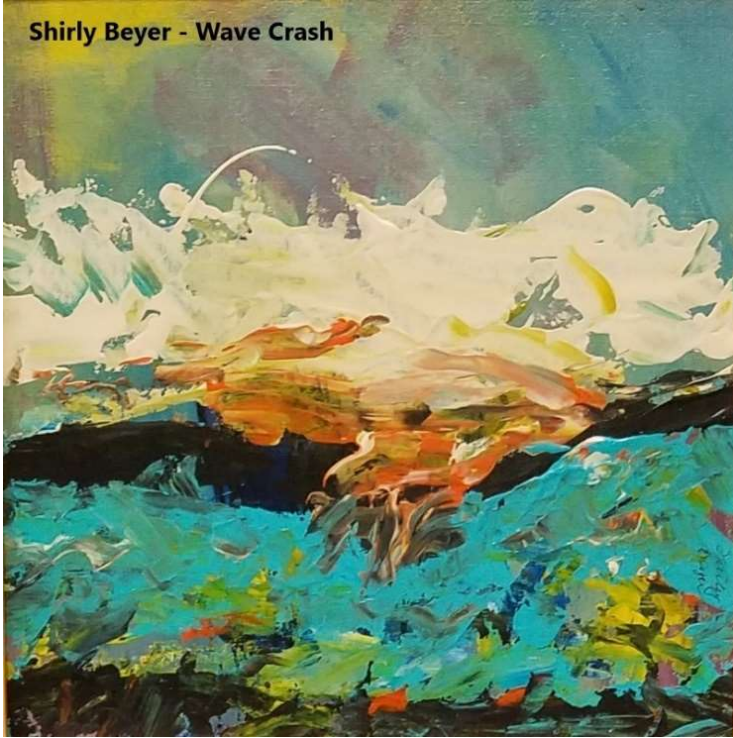
Eric Kirkpatrick - Western Skies



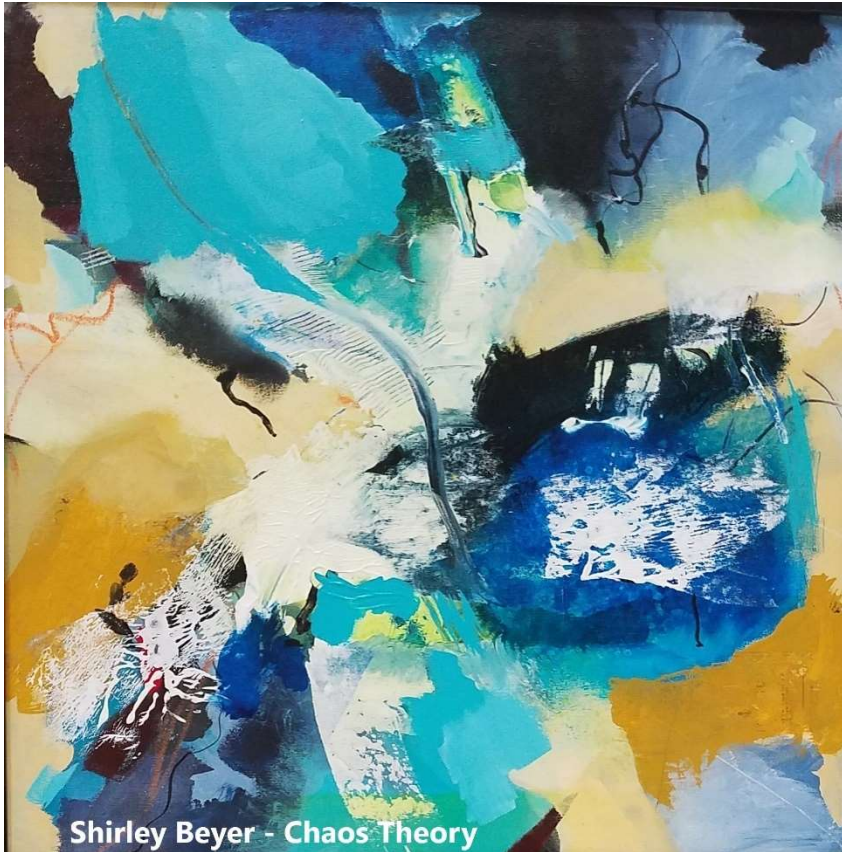
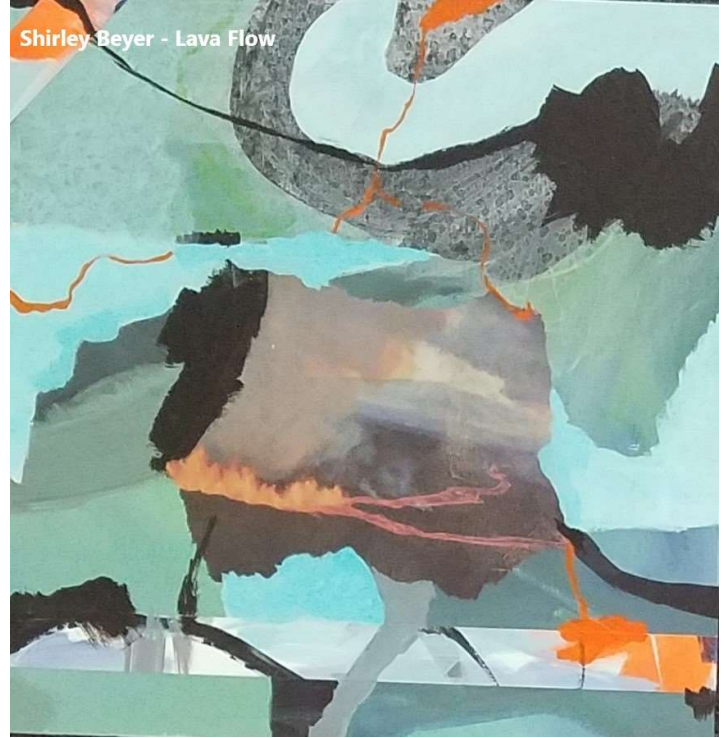
Carolyn Franka - Desert Art

## II. SEMI-PROFESSIONAL

Shirly Beyer - Wave Crash



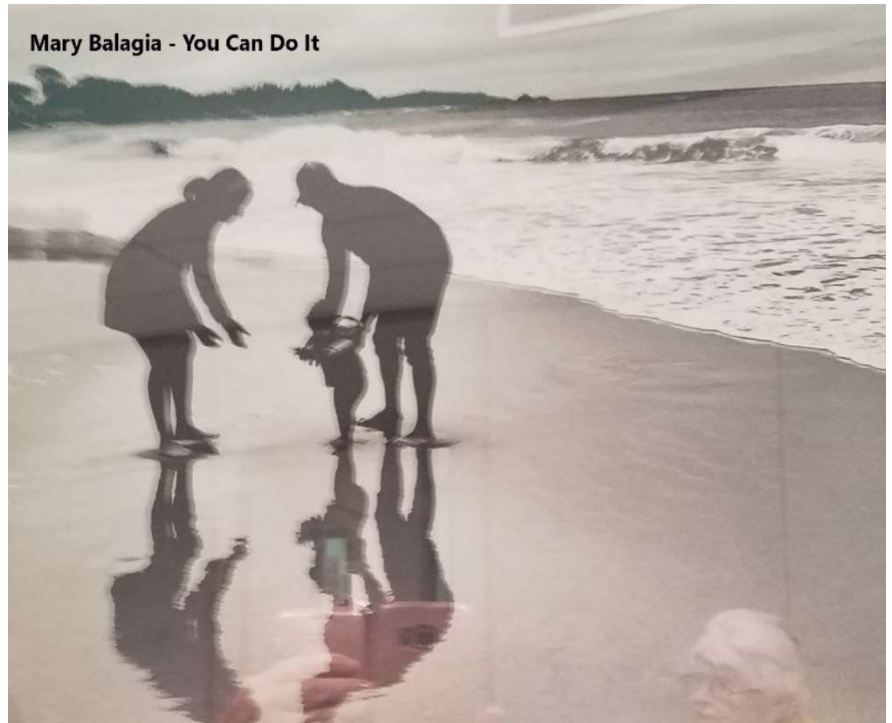
Shirley Beyer - Lava Flow



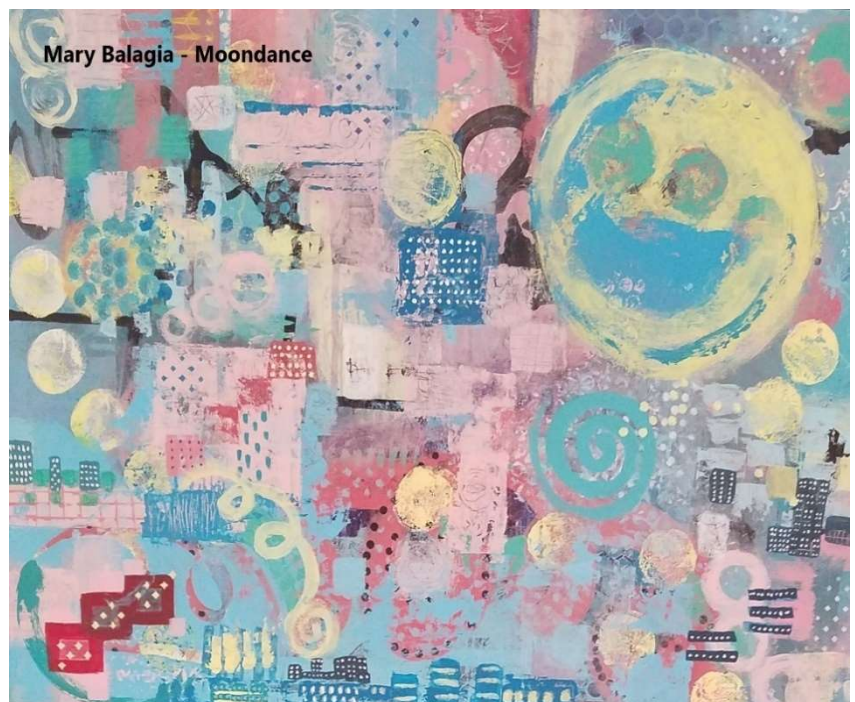
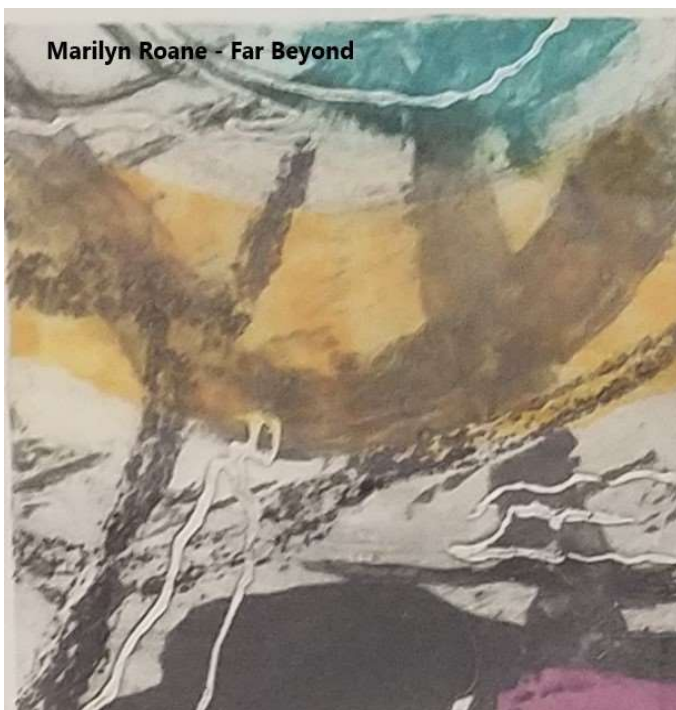
Shirley Beyer - Chaos Theory

Sandra Matejich - On The Lookout





### III. NON-PROFESSIONAL



Marilyn Roane - Trytich Totem 1



Marilyn Roane - Trytich Totem 2



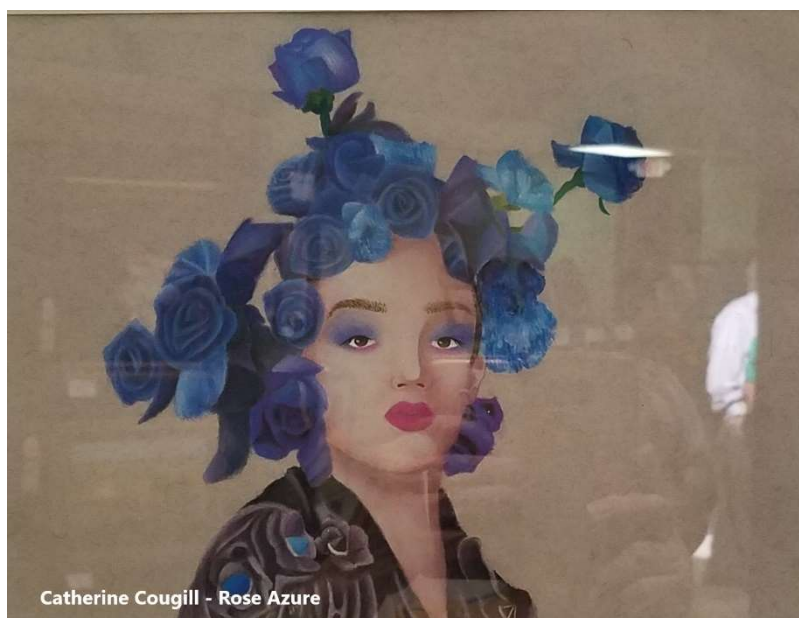
Marilyn Roane - Trytich Totem 3



## IV. ADULT STUDENT



## V. HIGH SCHOOL





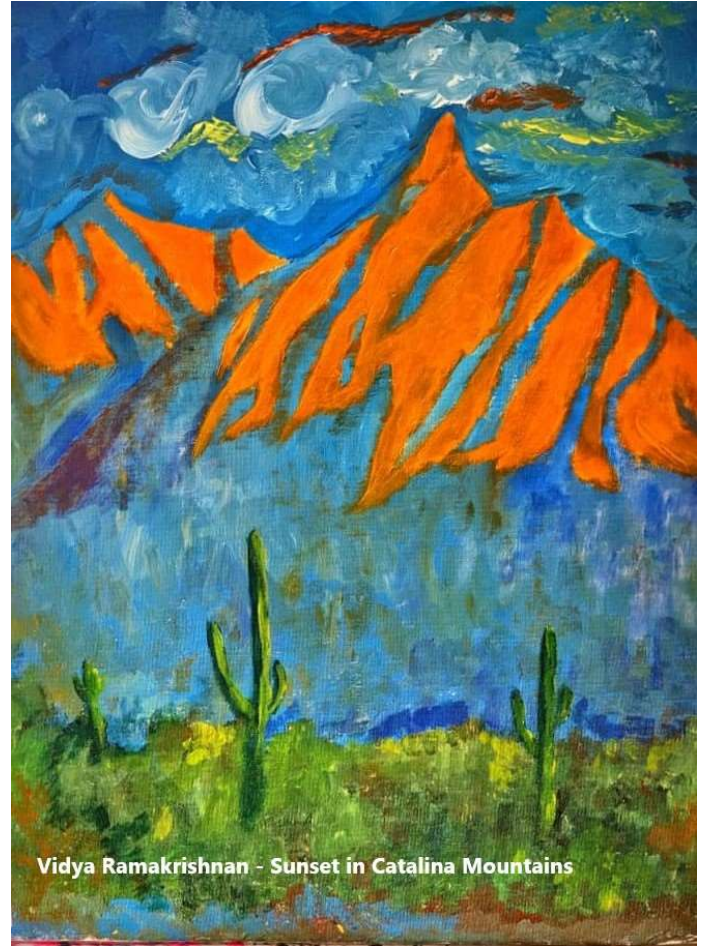


## V. MIDDLE SCHOOL



# V. ELEMENTARY SCHOOL

Melinda Liu - Diamond



Vidya Ramakrishnan - Sunset in Catalina Mountains

Melinda Liu - Midnight





**So many wonderful art pieces and artists,  
Thank You All for participating!**

**I am looking forward to seeing more artwork from you at  
the Spring Show, April 27, 2024**

**Thank you Russell and Pat for  
always being there for HAS!**



# Houston Art Society 2024 Program



**Demos are from 10:00 A.M. to 12:30 P.M. and Workshops are from 10:00 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>
January 8, 2024 General Meeting	Demo	Cheryl Evans	Watercolor over a colorful background
January 22, 2024	Workshop		
February 12, 2024 General Meeting	Demo	Dianne Zimmerman	Water Color Playtime
February 26, 2024	Workshop		
March 18, 2024 General Meeting	Demo	Nancy Paris Pruden	Oil – Color Mix for Landscapes
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 Linda Vanek	
May 20, 2024 General Meeting	Demo No workshop, Memorial Day	Dianna Gordon	Collage



# Nancy Paris Pruden, Demo Artist for March 18, 2024:

Houston Art Society is proud to present Nancy Paris Pruden as its Demo Artist for March 18, 2024. She will be demonstrating Oil – Color Mix for Landscapes. There will also be a Workshop March 25, 2024.

Nancy Paris Pruden, an award-winning artist, lives and works in Houston, Texas. Growing up in Ft. Worth, Nancy started painting at a very early age when she won a scholarship to study drawing and later painting at the Experimental Art Program in Ft. Worth. By the time she graduated from high school, she was selling her art and is today shown in many national juried shows. Texture and color are her main interests, and she paints from life Alla Prima style in oils.

Graduating from the University of Georgia with a BFA in Painting and Drawing, Nancy continued her training with workshops under David Leffel, Gregg Kreutz, Quang Ho, Carolyn Anderson, and Joe Anna Arnett before attending the Art Students League in New York.

Her recent awards include National Oil and Acrylics Online Showcase, 2021, 2018, 2016, and 2015 with Award of Merit 2018, Award of Merit OPS 2020 and 2019, OPS Plein Air Southwest, 2020, 2021, Best of Show HAS Spring Show 2021, and many, many more.



## Sherry Killingsworth is the Demo Artist for April 15, 2024:



Houston Art Society is proud to present Sherry Killingsworth as its April 2024, Demo Artist. She will be demonstrating Pastel Landscapes. There will be a workshop April 22, 2024 .

Sherry Killingsworth fell in love with drawing and painting at an early age. A native Texan, she was born in Corpus Christi and moved with her family to the Spring Branch area of Houston when she was 4. She attended both the University of Texas and Stephen F. Austin University, earning a Bachelor of Fine Arts degree in 1973.

Sherry and her husband Jim settled in Bryan, TX in 1983 where she worked part time as a pharmacy tech and raised their two children. In 1988, after receiving a box of Rembrandt soft pastels as a gift, she sought out instruction from Bryan pastelist Emma Stark. She has continued her education with nationally known artists including Bob Rohm, Rita Kirkman, Karen Margulis, Christine Swann, Richard McKinley and Albert Handell. Sherry is primarily a landscape artist who paints in a realistic/ impressionistic style. Her work has garnered many awards in both local, national, and international juried art shows, including Best of Show 2017 in the Pastel Society of Southeast Texas', Art of the Pastel, Honorable Mention in 2018, second place in 2019 and third place in 2023.

She is a current member of the Brenham Fine Arts League, the Austin Pastel Society, the Red Rock Pastel Society and the Pastel Society of Southeast Texas and was active in the Brazos Valley Art League, now the Visual Arts Society, for the past thirty years. I work almost exclusively in the medium of soft pastels.



**Chung Suk Park - Sunset**



## **HAS OFFICERS 2023 – 2024**

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

# How to Hang a Picture With Wire

By  
[LEE WALLENDER](#)



## PROJECT OVERVIEW

- **WORKING TIME:** 10 - 20 mins
- **TOTAL TIME:** 10 - 20 mins
- **SKILL LEVEL:** Beginner
- **ESTIMATED COST:** \$10 to \$20

[Hanging a picture](#) with wire is the classic method that still works so well today. Using a wire gives you the freedom to [slightly raise or lower](#) the picture without removing wall or picture hangers. Hanging wire lets you instantly set the picture level. Plus, wire hanging materials are inexpensive; a coil of [picture](#) hanging wire sufficient to hang 50 pictures costs just a few dollars.



## Before You Begin

[Hanging a picture](#) on the wall with wire requires you to install two hooks called D-rings on the back of the frame. Strong picture hanging wire is strung between the D-rings with enough slack so that the picture hangs comfortably without the wall hangers showing.

For very small pictures, you can use one wall hanger. Generally, though, it's best to attach two wall hangers per [picture](#). This better distributes the weight and helps the picture remain level for longer periods with less need for adjustment.

## Safety Considerations

All picture hanging wire is weight-rated. Weight ratings mostly range from 10 to 50 pounds, though some [heavy-duty](#) hanging wire is rated up to 150 pounds. For safety, hang your picture within the wire's weight parameters.

## What You'll Need

### Equipment / Tools

- Phillips head screwdriver
- Large nail or awl
- Tape measure
- Pencil
- Wire cutter
- Bubble level

### Materials

- 2 D-rings
- 2 adhesive felt or silicone pads
- 2 picture wall hangers
- Picture hanging wire



# 1. Prepare Picture

On a table, lay the [framed picture](#) face-down on a soft cloth or towel. Position the picture so that the eventual top of the picture is facing away from you and the bottom of the picture is closest to your body. Have your tools nearby, within easy reach.



## 2 Attach Bumper Pads

Peel off the protective paper from the back of one felt or silicone pad. Stick it on the lower-left corner of the picture frame, stepping it back from both edges by 1/4 to 1/2 inch. Repeat for the lower-right corner of the picture frame.



### 3 Calculate D-Ring Attachment Points

Use the tape measure to measure the height of the picture frame, from the very bottom of the frame to the very top. Divide the measurement by one-third.



## 4 Mark D-Ring Attachment Points

Use the resulting measurement to measure downward from the *top* of the picture frame on the left rail of the frame. Make a mark at the point. Repeat on the right rail of the frame.

**For example:** The picture frame is 15 inches tall. One-third of 15 inches is five inches. Measure five inches downward from the top and make a mark on the left rail. Repeat for the right side.



## 5 Create Pilot Holes on Frame

Use a nail, awl, or any other pointed tool to create a shallow pilot hole on each of the marks. Press hard on the tool, then rotate or twist the tool a couple of times to make the hole deeper.



## 6 Install D-Rings on Frame

Place one of the D-rings on the left rail of the picture frame. Position the ring so that the flat side of the ring's attachment base is facing downward. Also rotate the D-ring so that it is facing sideways; that is, the ring part should look just like the letter D. Screw the ring into place with a hand screwdriver.

Repeat on the right side rail. All procedures are the same, except the ring will look like a backward letter D.



## 7 Attach Left Side of Wire

Slide the end of the picture hanging wire through the left D-ring far enough so that there is three to four inches of excess. Securely knot the end of the wire on the D-ring. Twist another inch of excess wire up the rest of the wire. Cut off excess.

**Tip**  
Do not only twist the wire back on itself. While the wire may hold initially, after some time the wire will untwist itself and cause the picture to fall. You must knot and twist the wire.





## 8 Attach Right Side of Wire

Pull the wire directly across the picture frame to the right rail. Slide the wire through the right D-ring and cut it off so that about four inches of wire remains. Hold the wire with one hand. Use your other hand to pull the wire upward, keeping it taut. Stop the wire about one to two inches short before it reaches the top edge of the top rail. Knot and twist the wire on the right D-ring.



## 9 Add Hangers to Wall

Locate the desired spot on the wall where you want to hang the picture. (A general rule of thumb is to hang the center of a picture 57 inches above the floor.) With the hammer, attach one of the picture wall hangers to the wall. Add the second wall hanger at the same height as the first hanger. Horizontally space the two hangers at about one-third of the width of the picture. So, for a 20-inch-wide picture, space the two wall hangers about six to seven inches apart.



## 10 Hang Picture on Wall

Hang the wire first over one wall hanger, then over the adjacent hanger. Tilt the picture up or down to level it. Place the bubble level on top of the picture frame to find true level.





# Tertiary, Monochromatic, and Analogous Colors

By Jen Evenhus



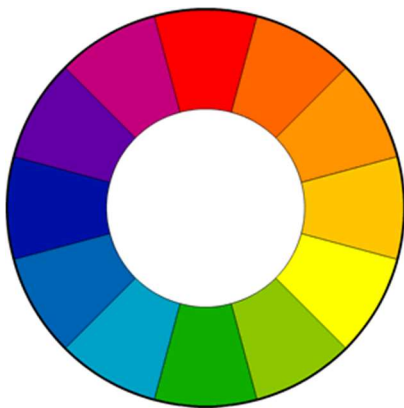
*Jen Evenhus*

Because I've been painting so long, I use color intuitively. I just "feel" my color. I choose colors automatically and know which ones harmonize or contrast with each other depending on the effect I want. I have long since stored by paint-splattered color wheel deep in a drawer in my studio, ignoring the wealth of information hidden within it. I'm sure I learned all there was to know about color in high school or college, so what is the point?

*Well, you know what they say: "The more I learn, the more I realize how much I don't know." – Albert Einstein*

That saying is more true in art than almost anything else. . .and it was true for my "technical" color knowledge! I have only a vague memory of the different terms associated with the color wheel—tertiary, split-complimentary, analogous, etc. So, because of my workshops, I offer my students different color schemes, a quick refresher course.

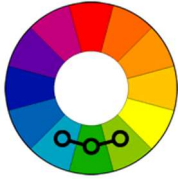
Color affects us in numerous ways, both mentally and physically. A strong red has been shown to raise blood pressure, while a blue has a calming effect. Being able to use colors consciously and harmoniously can help create spectacular results. I ordered a few color wheels from Amazon with all the terminology used in color theory and a smaller travel version. For those of you working in the studio or attending a workshop and find yourself without a trusty color wheel, you have countless versions online!



A Quick lesson on color theory

**The first color scheme is Monochromatic.** "Mono," as in one. Using only one hue in different values to create a painting. We don't often see this used, but it can be a very useful exercise to learn about values.

**Analogous Colors.** 7 out of 10 of my workshop students aren't sure what analogous colors are. It's simple really. (Analogy = Similar) Analogous colors are those colors right next to each other on the color wheel. But do you use three or five? Most of us use three and a few five. Wonderful results were had using several values of only three hues! You choose a "mother" color and then use the colors on either side of that color as supporting and accent colors.

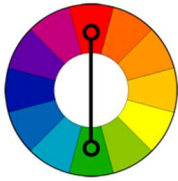


Here are a couple examples of my analogous demos from a Dakota Art Center workshop last year. I slightly cheated on the left one by working over a bright orange underpainting – orange not being within the analogous color scheme that I used. However, it works quite well given that orange has a wonderful contrast against the analogous color scheme of Purple-Blue-Green:



These are both 6 x 8 inches on underpainted UArt 400. They are both done from the same reference photo. You can see how using analogous colors unifies the painting. My students were very excited to "discover" and experiment with the analogous color scheme. That opened the door to even more exercises that my they were eager to try.

Most artists know what **Complementary Colors** are. That's easy – those are colors straight across from each other on the wheel, i.e. blue-orange, red-green, purple-yellow. Using this color scheme results in very powerful paintings, lending strong contrast between the complementary colors used.



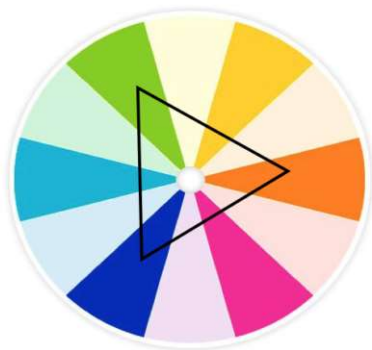
### **Split Complementary Color Scheme.**

My students created some exciting pieces using this scheme. . .it's more subtle than the straight complementary color scheme, and lends a bit more depth to the finished piece.



### Next is the **Tertiary Color Scheme.**

Tertiary colors are a combination of a secondary color and a primary color next to it. They include yellow-orange, red-orange, red-violet, blue-violet, blue-green and yellow-green. Tertiary Triad color scheme proved to be very popular, resulting in the creation of wonderful paintings.



Next is the **Triad Color Scheme.** Above you see an example from my **Triad demo** in Cape Cod and another to the right. I painted this still life of pears long before I renewed my color theory – this is what I do intuitively.



There are more color schemes – explore them all.

Learning color theory is invaluable to an artist. Revisiting basic color theory will reinforce your "intuitive" sense and make your work more intentional.



When warming up in the studio, I find it helpful to choose one of these color schemes before executing a small ten-minute study. It's fun and you might just get a tiny masterpiece!



# Looking Back: 4 Things I Learned From the Lockdowns

By Tony Parsons

An overlooked part of any artist's tool kit, and possibly the most important is inspiration. Over numerous UK lockdowns during the pandemic, I began to realize the importance of regular outside influences on my work. Being banned from leaving the house suddenly highlighted the loss of color, scale, and tone of my local cliffs and my usual, but cancelled, trip to the West Country.

Since being released back into the wild I have begun to take plein air painting, sketching, and reference gathering outings far more seriously. It's no longer difficult to imagine how my brain and creative process would work if I was locked up; I now know exactly what I was lacking, and I've got a list of tips that might help.

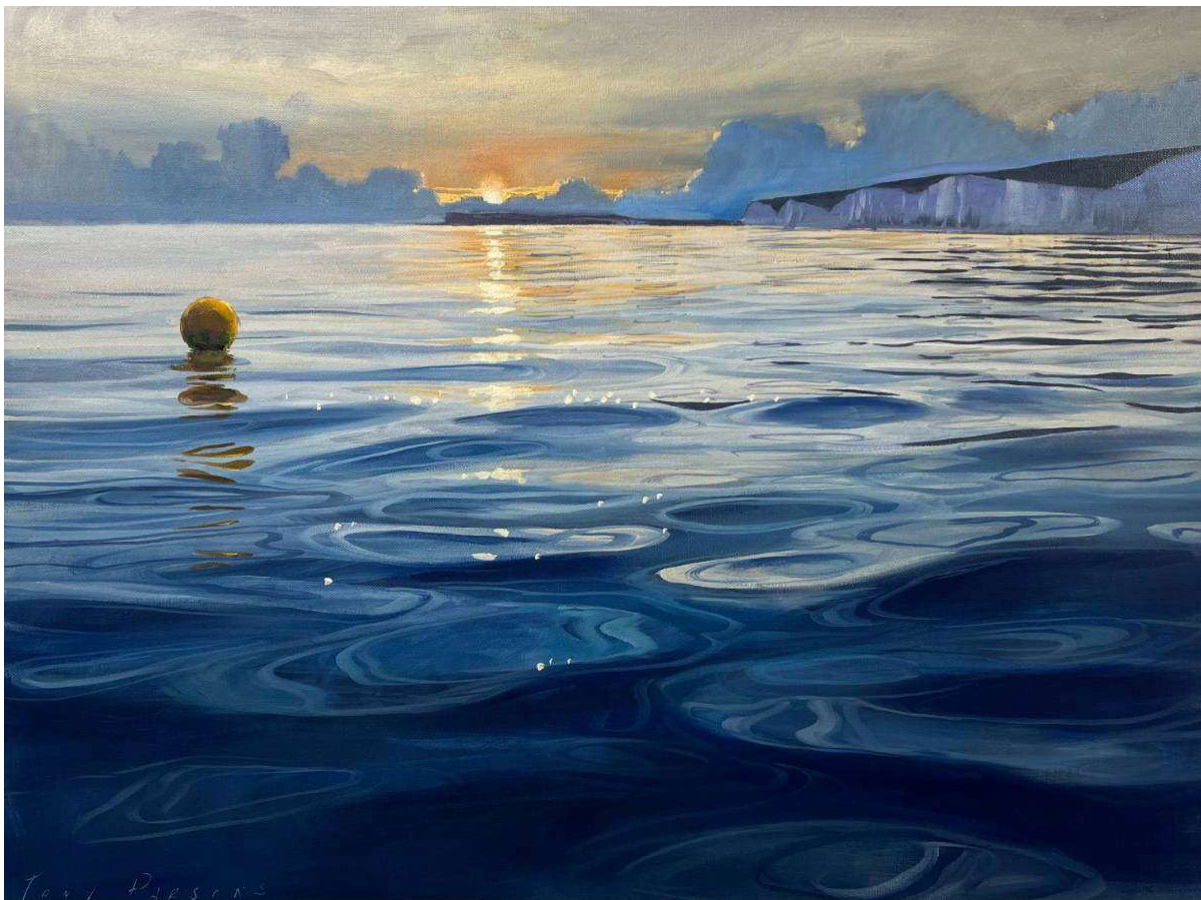
1. Associate an experience with an image. I mainly paint the edges. Beaches, harbors etc... Since the last lockdown I've become increasingly aware of the need to weave actual atmosphere into my work. Sure, I've always thought it was important, but to actually paint it, to recreate the smells, the air, the distant light requires more than just a photo. My sketches have thus far included sand rubbed into the oil paint, seaweed pinned to the canvas and a massive lump of chalk cliffs that still rattles round my paint box.

2. Make notes about the light. I love painting the sparkle and glare of reflected sunlight on the water. Photographing this changes it completely - the color of the glare, the contrast, the desaturation of color is all decided and mashed up by the brain inside your camera/phone. Scribbling on a sketch with written notes about the shape of the light, the colors around

the edges of the glare and how it interacts with the angle of view are often far more helpful in the studio than a photo.

3. Paint directly from your plein air sketches without the photo. I find the voices in my head become intolerable at this point ("That chimney is in the wrong place, that hill is the wrong shape.") Nobody cares! If you work from a quick color sketch it becomes easier to move things for compositional ease and remove the obstacles, you don't want to include in your larger piece.

4. Have fun. I spend much of my life convincing my family that my half a day bobbing around a lighthouse on my boat is work. However, I thoroughly enjoy my work and if I had a great day with friends, assembling my painting ingredients, I'm going to be far more motivated to recreate it at a larger scale in the studio in darkest mid-winter.





# 8 Free Ways to Market and Promote Your Art Online

[Lori McNee](#)

✓ *Showcase your talent and win big in Artists Network prestigious art competitions! Discover competitions in a variety of media and enter for your chance to win cash prizes, publication in leading art magazines, global exposure, and rewards for your hard work. Plus, gain valuable feedback from renowned jurors. Let your passion shine through – enter an [art competition](#) today!*

During this challenging marketplace a lot of artists are cutting back on their art marketing budgets. Even so, now is the time to take full advantage of the free marketing opportunities and creative ways of promoting your art business online.

By creative, I mean free! Yes, there are many ways in which you can promote yourself and your art business for free and nowadays, as an artist, it's more important than ever to leverage your expertise.

Although the following methods are free, they will cost you a bit of time. However, if these approaches are taken seriously, they can be fun and exciting and will pay off in the end.

## 1. Start a Blog:

There are many benefits to you as an artist to start a blog. It's a great way to promote your personal brand, to sell your art and to offer customer service. There is no better place to connect with a potential customer than on your blog.

Many of you might already have a website with information about your art, pricing information, contact information and maybe a cool video or two. But most likely, no one is visiting your website simply because they don't know it exists! The easiest way for people to discover your website is to start a blog.

Write about things artists care about or what someone in need of an artist would search for in Google. The key is to make your blog about them, not you.

If you need help getting started with creating a blog, read these informative articles on [FineArtTips.com](#), [5 Simple Steps to Start Your First Blog](#) and [8 Tips to Create a Great Blog Post](#).

## **2. Join a Social Media Network:**

Social media sites like Facebook and Twitter are the fastest ways to build brand recognition for you and your art business. A strong brand is invaluable and serves to communicate credibility to your prospective customers, peers and business associates.

Let me assure you, social media is not a fad. It's a fundamental shift in the way we communicate. Social media is changing the rules of the marketplace.

Being an artist is a solitary occupation, but with social networking, you are not alone! Get instant feedback on your latest painting, drive thousands of visitors to your blog, ask for a critique on your art, gain inspiration, or try selling a painting off of Facebook. The opportunities are virtually endless.

## **3. Create Your Own Videos:**

Did you know YouTube ranks #2 for search engines right after Google? Videos are another great way of sharing online content. You don't have to be the next James Cameron to create an entertaining video that generates many views and increases traffic to your blog or website.

Videos are also a nice break from the usual blog post. It's easy to upload your video to YouTube and then embed it on your website. Your site will benefit from all the traffic YouTube already gets.

Make videos that are geared toward your audience. For example, if you're a watercolor painter, show others how to master a particular technique. For some inspiration on using videos on your website, take a look at [my video page](#) and for some extra tips on creating good art videos see [How Artists Can Use YouTube Video to Improve Marketing](#).

## **4. Guest Post on Other Blogs:**

Guest posting for other blogs is not only a great way to get more traffic to your own website, but it also another way to introduce your artwork to new readers. Find other artists with blogs, and ask if you can write a guest post for them. Offer to share an inspiring story, a how-to demonstration or a helpful art tip.

Your guest post will include a brief description of who you are and a link back to your website or blog. Most blog owners are happy to take guest posts because it increases the value of their blog. And by doing so, you'll drive traffic back to your site where it can eventually lead to sales. This also adds to your credibility as an artist and an expert in your field. To get started, you can [submit a guest article to my blog, FineArtTips.com](#).

## **5. Join and Participate on Online Forums:**

Join your favorite art-related forums and become an active member of their online community. There are tons of forums and Q&A sites. You just have to find the ones that line up with your expertise. This is another great way to prove yourself as an expert, and once again drive traffic

back to your website. People are always looking for answers online, why not let it be you they trust?

## **6. Publish Free eBooks:**

Why not use your knowledge to publish free eBooks on topics of interest to artists and aspiring artists? This is another great marketing opportunity. By making your eBooks available for free, you exponentially increase the number of people that will read them...free eBooks spread like wildfire online.

Keep in mind; your goal here is to build awareness of your art and your art business, not to make a few bucks. Make sure to include your business logo and information in the eBook to remind people where it came from.

## **7. Submit Your Blog Posts to Article Directories:**

Article directories are websites that allow people to submit their articles based on a specific niche for free. Just like the other methods explained above, submitting your post to article directories increases your credibility as an expert in the art community, and in turn will drive customers back to your website. Squidoo, eHow and Ezine Articles are some of the largest, and most respected online article directories.

## **8. Make Comments on Other Art Blogs:**

Commenting on other blogs within your own art niche or even blogs you enjoy is another great way to build a network. Again, this will lead to more traffic on your own blog. When you make a comment on another blog, most likely you will get a reply and eventually these grateful bloggers will visit your site and comment.

Follow the top blogs and just make sure to leave an interesting comment that is worth reading and debating. Most often, you can add links to your own site within the comment. One idea is to link back to a relevant post on your blog. This will help capture the attention of other readers as well.

Let me know if you have any other methods of promoting your art online for free. How is it working for you? I'd love to hear about it. ~Lori

Lori McNee is an internationally recognized professional artist/blogger on her blog, <http://finearttips.com> about art tips and social media advice. Lori ranks as one of the *Top 100 Most Powerful Women on Twitter* & was named a TwitterPowerhouse by and featured in The Huffington Post.