

The PROVIDENCE ART CLUB



THE ART OF *Camaraderie*

Studio Tips

FROM THE
MEMBERS OF THE
PROVIDENCE ART CLUB

The PROVIDENCE ART CLUB



THE ART OF *Camaraderie*

A Providence Art Club Publication

1st Edition Published 2022

CELEBRATING *Camaraderie*
AND THE *Art* OF *Making Art*

CREDITS

The Membership Committee wishes to express its great appreciation to all members who have made this project possible through their participation and generosity in sharing helpful ideas with their fellow artists and members. The Club welcomes and looks forward to a continuing and expanding dialogue of *Studio Tips* in the future.

Membership Committee Members: Joan McConaghy, Chairman
Judy Vilmain, Vice Chairman

Kate Chute, Birch Coffey, Tripp Evans, Paige Magratten, Tom Monahan,
Suzanne Reeves, Dawn Robertson, Kathleen Tirrell

Handbook Concept/Project Coordinator: Birch Coffey

Contributors: Providence Art Club Members, Staff and Visiting Art Teachers

Editors: Joan McConaghy, Judy Vilmain, Dawn Robertson,
Kathy Tirrell, Kathy DeVault

Graphic Design: Kathy DeVault, Rheanna Diehl

Copies of this Handbook are available free to all members
in a printable PDF format at
www.providenceartclub.org/PACstudiotips.pdf

CONTENTS

<i>Credits</i>	2
<i>Introduction</i>	4
<i>Organizing Your Studio</i>	5-17
<i>Setting Up Your Palette and Saving Your Colors</i>	18-21
<i>Checking Your Work</i>	22-24
<i>Care and Cleaning of Your Brushes</i>	25-29
<i>Studio Tools and Tricks</i>	30-32
<i>Studio Cleanup and Maintenance</i>	33-35
<i>Safe Studio Practices and Protecting the Environment</i>	36-41
<i>Preparing Your Work for Exhibition</i>	42-48
<i>Plein Air Painting and Traveling With Supplies</i>	49-51
<i>Quick Tips</i>	52-53

INTRODUCTION

Studio Tips – The Art of Making Art Handbook is a project sponsored by the Providence Art Club and initiated by the Club’s Membership Committee. In sponsoring this project, the Club acknowledges and honors one of its most valuable resources – the collective creative experience of the Club’s art makers – its exhibiting artists, arts professionals and patron members.

The intent of this Handbook is to compile a collection of tools, products and processes that submitters have found useful in creating artwork. Each tip has been submitted by an Art Club member and has been personally vetted through practice, trial and error.

This collection of useful studio practices has been organized by general categories, i.e., “Organizing Your Studio”, “Care and Cleaning of Your Brushes”, etc., to assist in locating specific items. In cases where similar tips have been submitted, each submitting member has been credited. Copies of the Handbook will be available free to all members in a PDF format and will be available in a printed version at a cost.

Contributors have been asked to identify sources and approximate prices based on current availability for items described in their ‘tip’, and this information may vary in the future. Sources are for information only and do not imply an endorsement of a particular company or product.

Smart Phone/Tablet Stand

Bill Lane, Exhibiting Artist Member

Tired of holding your smart phone while you paint?

Tip: Get a LISEN Tablet Stand and Holder or an Adjustable Tablet Holder for your desk from Amazon. \$25 +/- Benefits: The stand is fully adjustable and will hold your personal device while you paint. Now you can access all your images on your phone, iPad, etc., without having to hold your phone or prop it up against something that could fall.

Sources: Amazon.com for the “LISEN Tablet Stand and Holder, Adjustable Tablet Holder for Desk”. There are others available, and I have no preference for this brand or model, but it works well. The stand also raises up to approximately 16”, which is awesome if you stand while painting.



Paint Brush Holder/Organizer

Birch Coffey, Exhibiting Artist Member

Are your brushes rolling off your palette or getting bent in storage?

Tip: Fill a standard 16oz mason jar with about 1” of loose pebbles. Screw on a galvanized metal flower organizer, sometimes called a ‘frog’.

Benefits: The combination of the wire mesh and the loose pebbles act to separate the brushes and keep them in a more vertical position. This allows the artist to readily identify a specific brush and separate the brushes by type. Brushes dry more quickly and keep their shape. Easily transportable.

Sources: 16oz mason jars can be found at any hardware store and most grocery stores. Galvanized metal flower organizer (frog) can be ordered at Amazon (Galvanized Metal Flower Organizer Frog, to fit a wide mouth mason jar, approximately \$14 for 3), or at your local craft store. Pebbles are free for the gathering, or can be bought at a craft store.



Organization of Art Materials

Susan Starkweather, Exhibiting Artist Member

Keeping art materials well organized saves time finding what you need and keeps you in the “flow”.

Tip: As an artist who works in both pastels and oils, I have found that it is very useful to organize my pastel/paint box by temperature and color, for easy access, and to organize brushes by size and types.

Benefits: The use of storage bins for pastels and oils goes a long way in making the painting process more efficient. In this way, time and concentration are not wasted in searching for the proper color when you are ready to apply the right mark to the painting. I find that organizing brushes also keeps the painting process going more smoothly.

Sources: Tool storage bins are easily found in hardware stores. The brush organizer can be found in most art supply stores.



Modular Stackable Storage Pedestals

Birch Coffey, Exhibiting Artist Member

Are you a still life painter who is *always* trying to create a stable pedestal that is the right height for your setup?

Tip: One solution is to purchase several plastic modular storage crates, which are stackable, lightweight, and very stable. These crates can be stacked to the desired height, and when topped off with a sturdy flat panel, provide an excellent base for still life set ups.

Benefits: Not only can these crates be used to create an easily adjustable pedestal, but they can be used for storing studio items and objects used in still life paintings. Add a dolly to the stacked crates and it becomes a useful mobile unit when rearranging the studio.

Sources: Black Plastic Storage Crates (*STP-54270*) can be purchased at Staples for approx. \$16.00. Multi-Purpose Black Dollies (*DEV4000-04GB*) can be purchased from Amazon under the description: Devault Enterprises (*DEV4000-04GB*) for approx. \$25.00.

Multi-Purpose Black Dolly



Black Plastic Storage Crates



Picture Ledges

Kate Chute, Exhibiting Artist Member

Is your studio floor full of your paintings?

Tip: One solution is to purchase picture ledges, and mount them on your studio walls.

Benefits: Your floor will be neater. Your paintings can dry safely off the floor. And you can study your paintings, while pondering: What does this painting need? In fact, I have some ledges along a wall of my living room. It beats moving picture hangers around and making holes in my walls when I send a painting off to a show, or get it back.

Sources: Ikea “Picture Ledges” can be purchased in 2 to 3 foot lengths for approximately \$10 to \$15. They can be strung together down the wall using a level. They come in white, black, natural and distressed wood. Wayfair also carries 123 pages of “Floating Shelves” in sets of 2 and 3 in many materials, colors and prices.



Paint Brush Rest

Natalie Featherston, Exhibiting Artist Member

Tip: If you like to see your brushes laid out in a row, this might be for you. A humble piece of wood molding with nails driven in at intervals creates a terrific paint brush rest.

Benefits: Easy to organize and choose which brush you'd like, it also makes a great drying rack. You can customize the intervals to suit your brush choices.

Sources: Your local building supply or hardware store will have nails and moldings.



Paint Organizer

Natalie Featherston, Exhibiting Artist Member

Tip: Organize your paint with this rack. Simply made with binder clips and push pins, you can use peg board, bulletin board, or just about anything you can drive a push pin into as a backer board.

Benefits: It organizes your paint. True Fact: Before I did this, I kept all my paint in a bin. When I tried this, I found FOUR TUBES of Cadmium Yellow Light. I will *die* before I go through four tubes of this paint.

Sources: Your local office supply store will have clips, push pins, and bulletin boards.



Print Drying Racks Using Fiberglass Screens

Elizabeth A. “Lisa” Goddard, Exhibiting Artist Member

Tip: If you are trying to make a print drying rack without investing in a metal system, try using standard fiberglass screens in a sturdy wooden frame that has rabbets (notches) cut into the sides for the screens.

Benefits: These screens are lightweight, easy to slide, and allow air to flow around all sides of a print. Both the back and the front of this drying box are open to the air. Because the boxes are mounted on casters, I can easily move them in my studio when needed. I have added a pre-cut Home Depot laminated board on the top to allow me to use the surface for my light box and newsprint rack.

Sources: Your local building materials store should have all you need.



Art Carts for Separating Painting Mediums (Oil paint vs Pastels)

Susan Aitcheson, Exhibiting Artist Member

Tip: Buy Rolling Kitchen Carts. They come in different lengths and number of shelves, and you can assemble it yourself. You can also buy it already assembled.

Benefits: The materials are kept separately and can easily be rolled up to and away from the same easel. There is more room in the studio because you can roll the carts up against each other. There is always easy access.

Sources: Kitchen supply stores or The Container Store. On The Container Store website, click on Kitchen, then Carts. You will see several lightweight and different style carts. You can use shelves or baskets. The InterMetro Industrial Carts are the strongest. You can assemble a cart with 3 or 4 shelves with spacing custom to your materials, or you can buy an assembled cart.



Your Studio, on Wheels

Dora Atwater Millikin, PAC Exhibiting Artist Member

Tip: Put rolling casters under all your easels, taborets, and still life pedestals so they can easily be moved around.

Benefits: This will make your studio space more flexible, which is especially important if you have a small studio.

Source: I bought my casters at IKEA, and they are super smooth running.



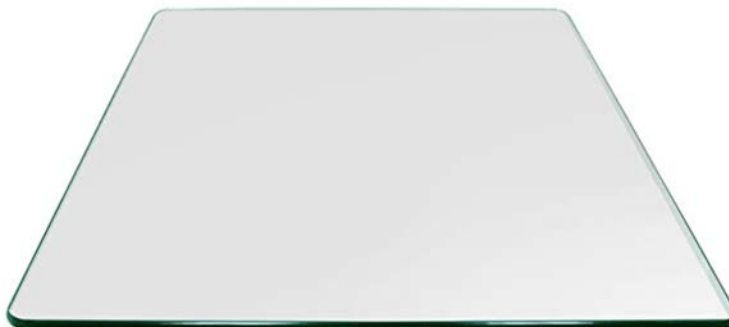
Creating the Perfect Painting Palette

Joan McConaghy, Exhibiting Artist Member

Tip: Get a piece of 12" x 16" tempered glass (1/8" or 1/4" thickness). Purchase a Sta-Wet painting palette box and remove the sponge liner. Replace the liner with the tempered glass. If you prefer a darker palette surface, other than white, place a 12" x 16" sheet of colored paper beneath the glass. After each use remove the left-over paint with a palette knife, scrape excess with a straight edge razor, and wipe clean. I learned this in Kathleen Speranza's Color Workshop.

Benefits: Creating this palette saves you from buying disposable palette paper and is a perfect surface for mixing paints. The box has an airtight lid to keep unused paints (for a few days) from drying out. Easily transportable.

Sources: Tempered Glass: Most Hardware Stores (Adler's cost approx \$15.).
Sta-Wet Painting Box: Amazon/ Jerry's (\$17.)



Toning Your Canvas

Nancy Hart, Exhibiting Artist Member

Are you an oil painter who prefers working on a toned canvas, rather than that stark white canvas staring you down? At the end of a painting session, I often have a few piles of paint left on my palette. This is a chance to pre-tone your canvas.

Tip: Scoop up the paint, and make a color ground for your blank canvas. I like to work off a warm-toned canvas, so I mix all the reds, yellows, siennas, etc. Apply the paint with a rag dipped in some Gamsol or turp to evenly “stain” your canvas. You want a thin coating. You could mix up all your remaining paint piles and get an interesting gray for underpainting, if you’re in that kind of mood.

Set the canvasses flat to dry and you’ll be ready to go in a day or two. I usually do a bunch of blank canvasses at once; that way I have an army of volunteers at my service.

Benefits: A useful way to use paint left on your palette, no waste. And it’s fun to work on a toned canvas!

Sources: Just your basic paint, whatever thinner you use, and a cotton rag (like a t-shirt).



Making the Most of a Small Paint Space

Jane Puerini, Exhibiting Artist Member

Shadow boxes are great for controlling the light on a still life, but what if you want to work on several arrangements simultaneously?

Tip: You can find lots of tips and instructions for making a shadow box online. A photo of one I've made from a sturdy appliance box is below. Cut several Masonite boards to use as still life supports that fit into your shadow box.

Benefits: You can now work on several set-ups simultaneously. Just move one set up on its base from the shadow box, and place another setup in the shadow box.

Source: Your local building supply store will have masonite, they may even be able to cut it to size for you.



Keep Oil Paint Workable with Clove Oil

Marjorie Ball, Exhibiting Artist Member

A recent discovery I've made (courtesy of David Lussier plein air workshop) is Clove Oil. Very often, I am interrupted in a painting and don't get back to it for several days.

Tip: A few drops of Clove Oil on a paper towel, inserted into my palette box prevents the oil paint from drying as quickly and gives me more time to get back to the painting.

Benefits: Extends the usability of your expensive paints or your specially mixed colors.

Sources: You can find clove oil where essential oils are sold, or on Amazon.



Preserving your Acrylic Paints

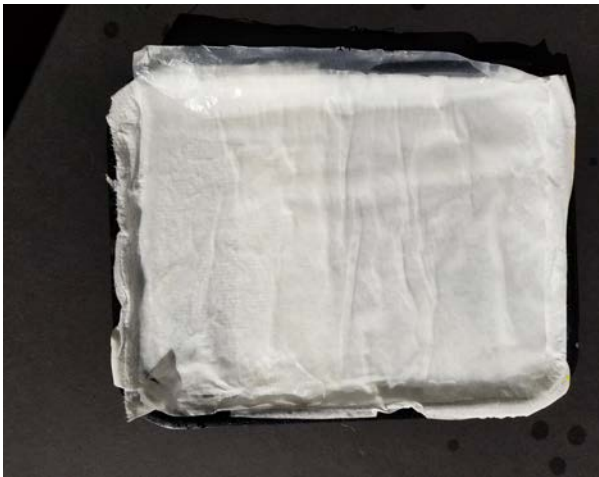
Karole Nicholson, Exhibiting Artist Member

Tip: To keep acrylic paints wet while working, begin with a plastic cafeteria tray. Add 2 layers of paper or shop towels, soak with water, pour off the excess, and cover with a single layer of tracing paper. Squeeze out your paint on this surface. It stays damp for days if you cover with a 2nd tray the same size, but for longer periods use plastic wrap to seal. You may need to add water to the paper towels if they dry up.

Benefits: Saves acrylic paint from drying up quickly.

Sources: Amazon has many sizes and colors of trays, search on ‘Cafeteria Trays’

Credit: I learned this method from Nicholas Wilton, Art2Life guru.



Saving Your Oil Paints with Waxed Paper

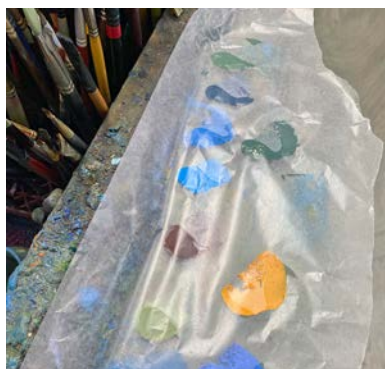
Kathy Hodge, PAC Staff Member

Do you find yourself with a palette of usable paint at the end of a painting session and wish you didn't have to throw it away?

Tip: After a painting session, I like to mix down the still usable paint on my palette, coming up with some interesting new colors, (matching a color could be a challenge though, should you need more!). After, I have about a tablespoon or greater-sized pile, I put it to the side of my palette and cover with waxed paper (don't use colors that are drying out, as they will create lumps). When ready to paint again, I even scrape off the color that sticks to the waxed paper and remix even more colors. These colors are good to use to start your painting session, no mixing required!

Benefits: Waxed paper is as good as (or even better than) plastic wrap, plus it's friendlier to the environment. Oil paint will stay usable for about 3-4 days. This is also a good way to store your specially mixed colors, you can make a little waxed paper packet which will be usable for a long time.

Sources: Easy, find a roll in your local market or in your kitchen drawer!



Palette Cover

Bill Lane, Exhibiting Artist Member

Keep your watercolors soft and juicy between painting sessions

Tip: Soak a standard kitchen sponge with water and place it in the center of your palette. Cover the sponge and the palette with Glad Press 'n Seal. Form an airtight seal, and your watercolors will be ready to go next time you paint.

I keep my pools of paint along the edges of the palette and place the very damp sponge in the middle. Keep the palette flat while not in use to ensure the pigments don't run into each other. Apply the Glad Press 'n Seal to the edges of the tray as tightly as you can without ripping the material. You'll be amazed how long the paint will stay juicy. And, I use the same piece of Press 'n Seal over and over until it rips.

Although I haven't tried this method with a John Pike palette, I'm sure the damp sponge placed in the middle of his palette will give you the same results - without the Press 'n Seal, since his tray comes with a tight plastic cover.

Benefits: The tightly sealed tray keeps the watercolors fresh and juicy for long periods of time. This allows the artist to continue painting without pre-soaking the paints..a waste of precious time during your limited painting sessions.



Sources: I use an American Journey Porcelain Butcher Tray from Cheap Joe's. Glad Press 'n Seal is available at most grocery stores and Target-type retailers.

Added bonus: After wringing out the sponge, I use the same sponge while painting to absorb water off of my brushes. Saves on paper towels.

Reflecting on Your Work With a Mirror

Mark Fernandez and Judy Vilmain, Exhibiting Artist Members

Tip: Keep a hand-mirror in your studio, and look at your painting in the mirror, especially in the early stages of the painting.

Benefit: Seeing your painting in a mirror will help you notice problems with your composition or your drawing much more easily. This is especially important if your studio is small, and you don't have the room to step back several feet from your painting.

Source: Any drugstore or Target-type store.



Value Checker

Colleen Vandeventer, Exhibiting Artist Member

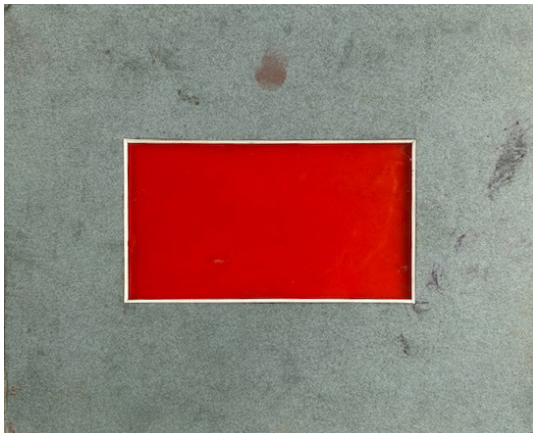
When I first started teaching classes, I'd often tell a student to check their tonal values to make sure their darks were dark enough and lights light enough. Squinting is the artist's best tool for this, but for a novice painter dealing with color, shapes and brush control, tonal value is just another stumbling block.

Tip: A good friend and fellow artist brought me some sheets of red Rubylith masking film leftover from a design class she had taken. I sandwiched the film between two pieces of matboard, as seen below. This became an essential tool in my studio that I still use today.

Benefits: This handmade value checker lets me demonstrate what I mean by tonal value, but it also surprises me in my own work when I think I'm pretty spot on with my values.

Sources: Rubylith is a trade term for red masking films and is available in art supply stores or online. I recently bought some new Sakola red gel filter sheets used by photographers to change their lighting. It has a protective coat on both sides which can be removed. The color seems perfect for making new Value Checkers.

Value Checker



Painting in Progress



Painting seen through Value Checker

Determining the Correct Color Value in Painting

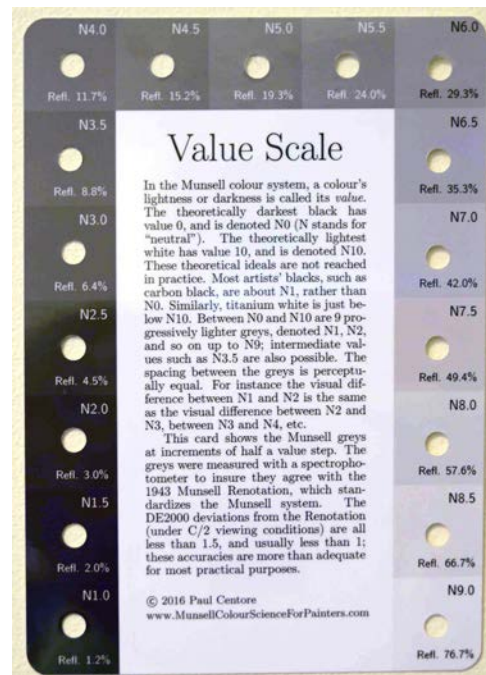
Birch Coffey, Exhibiting Artist Member

One of the most important challenges in painting is determining and mixing the correct values. Here is a very helpful tool: The Munsell-Accurate Value/Gray Scale.

Tip: This scale is extremely useful, because not only is it compatible with the Munsell Color System, but it shows all the neutral values from 0 to 9, plus the half tones. Also, it is laminated with a protective plastic coating, which makes cleaning very easy... you don't have to worry about getting little paint smears on it, which is inevitable.

Benefits: Takes the guess work out of mixing the correct value.

Sources: Munsell-Accurate Value/Gray Scale for Artists can be obtained on Ebay, find it by searching on "Munsell-Accurate Value/Gray Scale for Artists". Approximate cost: \$10 plus shipping.



Brush Tying

Natalie Featherston, Exhibiting Artist Member

Tip: Tie your brushes with a piece of heavy thread or string after washing to keep them from splaying.

Benefits: A piece of string wrapped snugly around the bristles of your brush will let them dry in shape without splaying, giving longevity to your brushes. Wet the string to keep it in place before wrapping.

Sources: Your sewing kit or a drug store.



Keeping Flats Shapely

Darcy Magratten, Arts Professional Member

Tip: After you have thoroughly cleaned your flat brush, but while it is still wet, using either a tad of hair gel or saliva, shape the brush between your thumb and index finger. Using a piece of bristol or cardboard, fold it over the flat edge of your brush and affix it with a bobby pin, or paperclip, or binder clip to “set” it while drying.

Benefits: Your flat brushes will keep their edge and shape longer.

Sources: Paper clip and cardboard.



Clean Brushes Without Soap

Donato Beauchaine, Exhibiting Artist Member

Tip: It's a scientific fact that oil is attracted to oil. When mixing different colors on my palette, I always dip my brush into a bit of linseed oil to release the pigment that is there. This process should remove 85 to 90% of the pigment in your brush, giving you a clean brush for your next color mixture. I then slosh the brush around in a bit of OMS (odorless mineral spirits) to remove the linseed oil. You are now ready for your next color mixture.

Benefit: I can often complete a 9x12 painting with just one brush when using this method. Clean brushes will help to give you clean color every time.

Sources: Linseed oil and odorless mineral spirits (Gamsol or Turpenoid) can be found in any art supply store.



Super Clean Your Oil Brushes

Kathy Hodge, PAC Staff Member

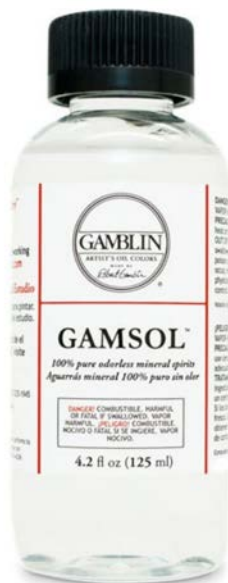
How to get your brushes super clean to last longer and perform better.

Tip: Gamsol is great for rinsing between colors, but to get your brushes really clean, follow these steps. Wipe as much paint off your brush as possible; a rag works much better than paper towels. Wash your brush in Gamsol, wiping several times to remove paint. Pour Turpenoid Natural (the kind that smells like oranges) into a small container and work through your brush. You will be surprised at how much paint is still in your brush. When paint is no longer present, rinse your brush again in clean Gamsol. To get the brush super clean, wash in water with a little dish detergent, then rinse in clean water. Shape the brush and dry with bristles the up.

Benefits: A good workman never blames his tools, but a clunky brush will only make things more difficult. Buy good brushes and treat them well!

Sources: Gamsol and Turpenoid Natural can be found at any art supply store.

Bonus Tip: Wide mouth pickle jars are great for storing used Gamsol and Turpenoid. The paint will settle to the bottom and you can reuse the expensive solvents indefinitely.



Tips on Cleaning/Storing Brushes Used for Glue

Carol FitzSimonds and Susie Reeves, Exhibiting Artist Members

Are your brushes getting ruined from using glue in your art?

Tip: PVA and other glue products can be difficult to remove from brush bristles. It's best to use only cheap brushes to apply glue. Begin by trimming 1/2" of the bristles off the top of cheap flat brushes to get an even, strong edge. Keep the glue to the end 1/3 of the brush when applying. To clean, soak brush for 5-10 minutes in water then use a hand-soap such as Lava for scrubbing the brush across a heart shape piece of plastic with rows of nibs (see below) or over a piece of wire mesh. Finish with B&J Master Brush Cleaner. The trick to saving even super-cheap brushes is to wrap the wet brush with a clean scrap of heavy paper, then clip with a clothespin.

Benefit: Cleaning well and wrapping with paper and clip will preserves the shape by keeping the bristles from spreading and splaying the brush. Any brush, even cheap ones, can last decades with this tip.

Sources: Cheap brushes can be found at Ocean State Job Lot (60 cents - \$1.10) and hardware stores. Clothespins and Lava soap available at most grocery and hardware stores. You can find both the plastic heart piece with nibs "ROYAL BRUSH Scrubby Grooming Pad, Heart" (\$5.14) and B&J Master Brush Cleaner (\$9.87) on Amazon.



How To Make An Oil Transfer

Natalie Featherston, Exhibiting Artist Member

Tip: There are several ways to transfer a line drawing to canvas, but my favorite is an oil transfer. Once dry, the line will not move—you can start your painting with a broad, loose lay-in while still preserving your drawing.

Benefits: An oil transfer allows you to start painting right away without smearing the drawing around, which happens with charcoal or graphite paper transfers.

What you'll need:

- Palette
- Palette knife
- Burnt Umber oil paint or equivalent
- Rough bristle brush, such as a cheap chip brush, pictured
- Cobalt siccative (optional)
- A line drawing on tracing paper for transfer, plus one sheet of tracing paper the same size as your drawing
- Tape - I prefer blue painter's tape or Scotch Tape
- Paper towels

Put a small amount of Burnt Umber out on the palette. For a 11x14 transfer I would have a dollop around the size of a nickel. You may add a single drop of cobalt siccative to the paint if you want your transfer to be absolutely sure of drying overnight, but this is optional. Siccative should always be used in moderation and with ventilation.

Scumble and rub the paint onto the blank tracing paper with the chip brush as thinly and evenly as you can. It should be quite sheer.

When done, gently wipe the surface with a paper towel to pick up extra paint. If your paint load is too heavy you will have a very dark transfer line and possibly some unwanted smudges.

Continued on next page



How To Make An Oil Transfer, continued

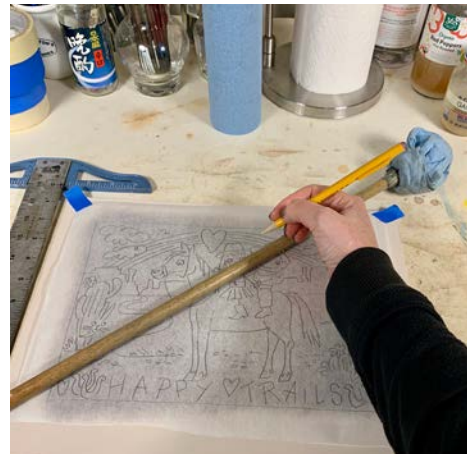
Tape your line drawing in place on your canvas or panel. It's very important that it does not move during the transfer. Using the tape as a hinge in each corner of the drawing works well. Slide the transfer paper under the pencil drawing, with the wet side down.

A mahlstick will elevate your hand off the drawing and minimize the chance of pressure causing an unwanted mark. Re-trace your pencil drawing with a pencil; you'll be able to see where you've been from the thicker line. If you have a very fine, detailed drawing to transfer, I recommend a stylus. Please see my studio tip, "How To Make A Stylus".

Slowly trace your drawing with even, firm pressure. Some trial and error is required to get the feel of this; I suggest making a practice transfer first.

When finished, lift the drawing, remove the transfer paper and peek to see that you've gotten all the lines in. The transfer paper can move around all you need, but not the drawing.

Here's the final oil transfer of my line drawing to a toned panel. With siccative, the line will be completely dry and ready to paint over the next day.



DIY Stylus

Natalie Featherston, Exhibiting Artist Member

Tip: A stylus is one of the most valuable tools you can use to create texture, move lines, or remove paint.

Why I love this tool: My bird's nest painting shows how I used this stylus to create very fine texture and details—I could not have gotten this depth of detail without it.

How I made it: You'll need a pencil, a needle, and a pair of pliers. Use the pliers to jam the needle eye first into the eraser.

Benefits: You can buy a fancy stylus, but this is my version of a DIY if you want to try it out for fun. I have a bunch of fancy stylus in my studio, but this is my ride or die.

Sources: You most likely have all the tools available to make this stylus.



Clean Up with Baby Wipes

Betsy Zimmerman, Exhibiting Artist Member

Is your workspace without a sink making it hard to clean up paint or ink?

Tip: Cleanup goes lots faster with baby wipes!

Benefits: Brushes, palette knives, any plexiglass surface can be easily cleaned almost entirely of acrylic, water-soluble oil, and traditional oil paint. You can add a little baby oil and soapy water for tough spots. Takes care of your hands and it also means all those pigments aren't going down the drain into the water supply!

Sources: Baby wipes can be found in any drugstore or supermarket.

Bonus Tip from Angel Dean: I use baby wipes because they are so incredibly handy in cleaning up my palette and/or hands. But I really don't want to be reminded they're designed for babies bottoms. My solution? A simple bit of collage on the plastic opening.



Easy Clean Up for Spirits Cans

Catherine McKinnon, Exhibiting Artist Member

Tip: Line your 'spirits can' with a zip lock sandwich bag before putting in the insert. Then pour in your spirits.

Benefit: When it's time to clean out the spirits can, all you have to do is pour out the liquid into a container, and then lift out the sandwich bag -- all the paint sludge will be in the plastic bag. No messy clean up!

Source: Your kitchen drawer!



Quick Clean with Goop

Marjorie Ball, Exhibiting Artist Member

I'm a pretty disorganized, impulsive, sloppy painter, as anyone who's entered my studio knows. I've gradually discovered methods to overcome some of the difficulties my impulsivity creates. I always intend to be mindful of the time when I'm painting, and the need to get back into the rest of my life. I usually don't manage to be mindful of anything besides painting when I'm painting. So, sometimes when I stop painting, I am in a super rush to get home, but I don't leave enough time to thoroughly clean my brushes.

Tip: I've discovered Orange Goop Liquid hand cleaner works well to clean my hands without water, or with water, and to keep my brushes from drying out and becoming useless. I clean my hands with the Goop and put a little bit of it into the bristles of my brushes.

Benefits: Goop can be wiped off and the brushes thoroughly cleaned when you have time.

Sources: Building supply store, Harbor Freight or online.



Painting Gloves That Last

Carol Beagan, Exhibiting Artist Member

Tip: I use these gloves when painting, instead of disposable gloves. I learned this tip from Sam Allerton Green.

Benefit: Less waste, and your hands don't sweat in them.

Source: Dollar Tree Store, for \$1.00.



Keeping Harmful Solvent Odors Out of Studio

Elizabeth A. “Lisa” Goddard, Exhibiting Artist Member

Many artists forget to pay attention to their health when it comes to their use of solvents. I have had students who licked their brushes to create a point, even though the brushes have been in solvent. Others use odorless turpentine and thought they were fine keeping an open container in their workspace. When I was teaching oil painting in a small studio space, I asked that students keep their solvent top on, except when dipping their brush into the liquid... not sealed, mind you, but closed.

Tip: Unscrew your top and place it upside down on your jar of solvent. It is easy to move when you need to dip into the jar to clean a brush. Just keep the top on the jar at all times. Store your rags that are soaked with paint and solvent in a fireproof container until you are ready to dispose of them.

Benefits: Doing this greatly reduced the amount of bad air we breathed while working. My solution was simple and I was able to avoid the headaches that plagued me when jars were left open.

Sources: Your jar lid.



DIY Solvent Cover

Natalie Featherston, Exhibiting Artist Member

Cut down on fumes in the studio with this DIY cover for palette cups. Is it HEPA rated? Nope. But it's much better than not having a cover at all—and this one is easy to remove when you do need solvent.

Tip: Made from a lid with a plastic interior gasket, such as a pickle jar, it features a heavy, solid knob to keep it in place and minimize fumes.

How I made it: You'll need the lid from a jar that's about the same size as your palette cup, mine was from a pickle jar. Use a hot glue gun or epoxy glue such as ES6000 to secure the knob to the lid.

Benefits: Easy to remove cover instead of unscrewing a cap or latch on a traditional cannister.

Sources: You can find a heavy, solid knob from Lowe's or Home Depot, the one I used is a standard kitchen cabinet knob.

FYI: Let's remember the most important thing about solvent: solvent evaporates at a rate that matches its circumference. This means the larger the container, or surface area, the faster and higher load of fumes released. Using a small palette cup with a lid is good studio hygiene for solvent.



Waste Control & Environmental Aid

Jane Puerini, Exhibiting Artist Member

Instead of disposable paper palettes, use a Masonite board cut to fit the plastic palette boxes sold at art supply stores. At the end of each painting session, scrape unusable paint into a large-mouthed covered jar to bring to a paint waste collection sites a few times a year.

Tip: Purchase a sealed paint saver box like Masterson brand. Cut a piece of Masonite to fit the box. Keep a large empty glass jar with a cover (pickle, mayo etc.) in your studio. At the end of your paint session, scrape the unusable paint into the jar and cover. Store the usable paint on the Masonite palette in paint storage box described above. Bring the jar to hazardous waste collection site when filled. A couple of times a year should suffice.

Benefits: Hooray, you have eliminated throwing lots of paint into the landfill when using paper palettes, and also saved money not buying the paper palettes! A double win.

Sources: Find a sealed palette at your local art supply store or at Amazon, you can find collection dates and locations for paint desposal at <https://www.rirrc.org/>.



Keep Pastel Dust Under Control

Pat Macko, Exhibiting Artist Member

Trap pastel dust before it floats away, or falls to the floor.

Tip: Before starting a pastel painting, generously wet a paper towel the length of your easel tray. Fold the paper towel lengthwise in thirds and place on the tray of your easel. Place your pastel board on the wet paper towel.

Benefits: The wet paper towel will collect the fallen pastel dust, so less will be in the air and on the floor. Easy and inexpensive cleanup, and better for your lungs.

Source: Your handy roll of paper towels!



Environmentally Friendly Disposal of Acrylic Waste Water

Kathy Hodge, PAC Staff Member

We are told it is 'safe' to pour acrylic waste water down the drain. But is it really? Cobalts? Cadmiums? That always makes me feel guilty.

Tip: An easy to use 'Crash Kit' from Golden filters out acrylic solids from your waste water. Just collect used water in the bucket provided, when the bucket is full, add the 2-step liquids (you can buy refills), stir and wait. When the solids sink to the bottom, pour the whole mixture through the filter provided. The next day you will see crystal clear water in the bucket and all the solids collected in the filter.

Benefits: You can pour the clean water down the drain, the acrylic solids can be disposed of in the trash, or, if you are really consciencous, taken to the toxic waste depot. And you will feel like a good citizen of the planet!

Sources: You can find the kit and refills at art supply stores, Walmart and online.

Bonus: If you are a real 'do-it-yourselfer' you can make your own 'Crash Kit' with the instructions from Golden, found at the link below:
www.goldenpaints.com/just-paint-article3

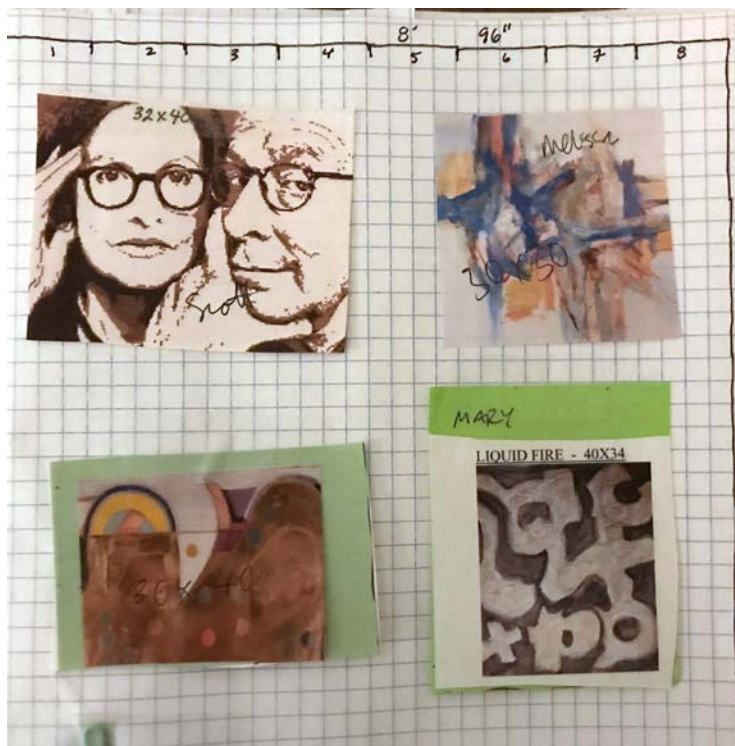


How to Plan Hanging Multiple Pieces for a Show/Exhibit

Scott Glaser, Exhibiting Artist Member

Tip: If you plan ahead by creating a ‘map’, hanging multiple pieces on a specific wall will go a lot faster and smoother. Using graph paper, draw the wall(s) to scale and create thumbnails (to scale) of each piece to hang. Then all you have to do is arrange them. I’ve also done it just by cutting post-it notes to scale of each piece of art and labeling them (faster than making thumbnails of your work).

Benefits: The advantage of the thumbnails is you can see how each piece relates in terms of image, color, size, etc. when sharing space on a wall.



Stay Out in Front

Nancy Gaucher Thomas, Exhibiting Artist Member


Tip: As an artist it's important to maintain the relationships with your buyers/clients that you have built over time. Using an online marketing platform such as Mail Chimp is a great way to start. Be sure to keep your message simple and concise.

- Benefits:**
- Share news on upcoming exhibits, new work and awards.
 - Well-designed templates are easy to use and customizable.
 - Many are free up to a certain amount of emails on your list. Mail Chimp is free up to 2000 subscribers.
 - Engage with your audience and reach out to new subscribers.
 - Email analytics - tells you how many subscribers have opened your email, which links were clicked the most frequently and how your messaging compares to the industry average.


- Sources:**
- mailchimp.com
 - constantcontact.com
 - sendinblue.com

Suggestions for Subject Lines:

<https://partners.artsy.net/resource/tips-for-galleries-open-worthy-subject-lines/>


[View this email in your browser](#)

"The object isn't to make art, it's to be in that wonderful state which makes art inevitable" - Robert Henri



Flowered Smock, watercolor on plate Bristol

MAY 30 - JUNE 18
A MOMENTARY LAPSE OF REASON
Nancy Gaucher-Thomas & Daniel Read
Providence Art Club Dodge House Gallery

JOIN US!
Live Artist Talk via Zoom

THURSDAY, JUNE 3RD at 6:00PM

Presented by the Providence Art Club

Please join me as I talk about my recent series of works on Mylar and paper being exhibited in the Dodge House Gallery exhibition "A Momentary Lapse of Reason". Moderated by Michael Rose, Gallery Manager of the Providence Art Club. A lively Q&A will follow.



This program is free and all are welcome, but registration is required. Registrants will receive the Zoom link for the talk the day of the event June 3.

For questions about this program, please contact Michael Rose at michael@providenceartclub.org or via phone at 401-331-1114 x 5.

Please click [Even@ite](#) to register for the zoom artist talk on June 3, 2021 at 6:00PM

Providence Art Club, 11 Thomas Street, Providence, Rhode Island 02905
Gallery Hours: Sundays - Fridays, 12-6pm Closed Saturdays
Always free and open to the public. No appointments required.

[Gaucher-Thomas Studio](#), by appointment, 5 Bay View Avenue, East Greenwich, RI 02818.
To inquire about artwork please email: ngaugherthomas@cox.net
Work may be viewed at gaucher-thomas.com and on artsy.net

Marketing on Social Media

Scott Simmons, Exhibiting Artist Member

As artists, we are most likely solitary creatures. Not only are we in our studios creating a body of work, we tend to be the framer, delivery person, promoter, and marketer of ourselves. And when it comes to marketing nowadays, we are most likely on a handheld device.

Tip: When it comes to marketing, you should plan a particular time of day, every day when possible, to post onto social media and websites to generate interest in your work, so that followers and collectors know what you have going on.

Here's the catch. . . do not post onto Instagram, Facebook, Twitter and TikTok at the same time. Instead, stagger the days... Insta on Monday, FB on Tuesday, Twitter on Wed, etc.

Benefit: This will keep you higher up in the algorithms on these platforms and will help to keep everything looking fresh and exciting.



Signing Your Painting

Donato Beauchaine, Exhibiting Artist Member

Tip: Use the handle end of the brush to sign your name.

While your painting is still wet, it's quite easy to scratch in your signature. You want a lighter painted area of the canvas to show through, and not the white canvas itself. I do this often and it looks quite professional. It's always good to start with a toned surface.

Benefit: Saves a bit of time, as you don't have to wait for your painting to dry in order place your "famous" signature in just the right spot.

Sources: The other end of the brush.



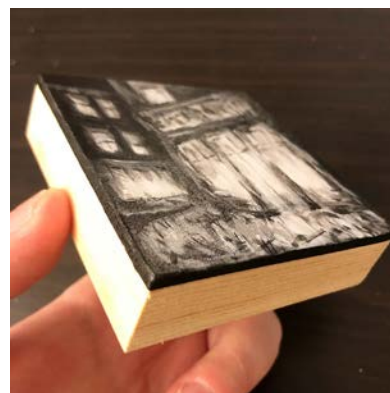
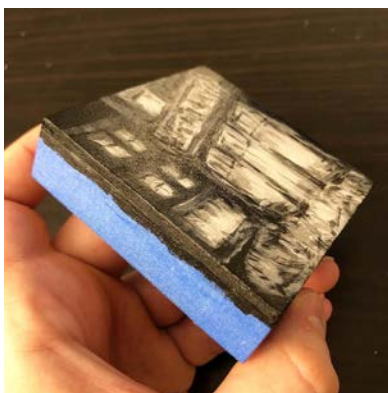
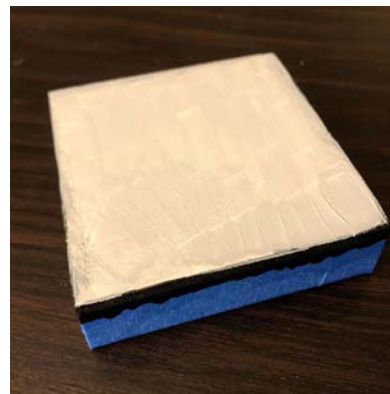
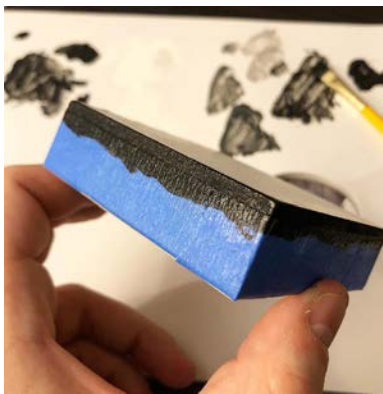
Masking the Sides of Cradled Panels

Michael Rose, PAC Staff Member

Tip: Use masking tape and clear acrylic medium to seal the edge of cradled wood panels to preserve the wood, while creating a finished edge at the top of the panel. First, use strips of blue painters' tape to cover the edges of the panel, and burnish the tape so it is well adhered. Seal the uppermost edge with clear acrylic medium. Paint over the sealed edge and the surface as you normally would. When finished, peel off the tape to reveal a straight edge. Works best with acrylic on acrylic paintings.

Benefit: If you like the aesthetic of the wood edges on cradled panels, you can retain them and keep them tidy while painting on the surface. The finished edge looks very neat, and is the best of both worlds between painting the edge and leaving it natural. Also allows for exhibiting the panels unframed.

Sources: This tip works best with DaVinci brand cradled gessoed panels, available at Jerry's. Buy an acrylic medium that is conducive to the type of paint you are using. Acrylic medium is available at Jerry's, Blick, and online.



How to Label Your Art

Michael Rose, PAC Staff Member

Tip: Use sticky Avery mailing labels on the back of your artworks to identify them for buyers.

Benefit: Buyers often forget the title, and even the artist of works they buy at shows like Little Pictures. Labeling the backs of your artwork so future owners know where it came from is very important. Avery brand mailing labels can be customized and printed with artist name, medium, title. Stick them to the back of your panel, to the stretcher of a canvas, or to the rear of your frame so that future generations will know the details of your art. For 3D objects, you could place the label on a card and give it to the buyer separately.

Sources: Avery brand labels can be purchased at office retailers like Staples or on Amazon. They come in a variety of sizes and you can download templates for typing up your labels from Avery's website www.avery.com.



Framing Table

Charlie Wharton, Exhibiting Artist Member

Tip: An old table can make a great framing station. Cover an old table with indoor/outdoor carpet.

Benefits: The surface will protect your frames, and hardware won't roll off the surface. Many framing companies will send you corner samples if you request them to try out on your work before committing to a full frame.

Source: Job Lot for inexpensive carpet, a building supply company for indoor/outdoor carpet. Franken-Frames will send samples, has many closeout styles at good prices and is very responsive. www.frankenframes.com



Canvas Carrier (Kanvas Karrier)

Lorraine Hynes, Exhibiting Artist Member

Are you tired of getting paint all over your favorite painting bag? How about the paint in your car and the outside your car? Or smudging your recent painting leaving class?? What about the workshops, when you leave with several paintings? How do you handle it?

Tip: There is a simple, inexpensive option with ‘Kanvas Karriers’ by Gorrell Enterprises.

Benefit: I have been using these cardboard carriers for years going to class, workshops and plein air painting. They are handy, come in various sizes, and are not expensive. I have a set that I use for “wet paint” artwork and then a clean set I can use for delivering artwork to galleries. These carriers range from \$12.95 to \$16.95, can be used for any medium, and are sturdy, reliable and great to leave in your car when you go plein air painting.

Sources: <https://kittygorrell.com/kanvaskarriers.php>



Keeping Brushes Handy While You Paint

Judy Vilmain, Exhibiting Artist Member

Tip: I purchased the Brush Grip Rotating Brush Holder several years ago. You simply attach it to your easel, and rotate it to the angle you need.

Benefit: Your brushes slip in and out easily — no mess. I love it!

Sources: \$12.95 at Jerry's Artarama in Providence, RI



Plein Air Painting Kit

Judy Vilmain, Exhibiting Artist Member

Tip: I use a hanging travel toiletries bag as part of my plein air painting kit. It has several different clear-view compartments for my paint tubes, palette knives, tape, Q-tips, viewfinder, paper towel sheets, etc.

Benefit: Everything is organized and easy to find. I hang it from my tripod to add weight in case it gets windy! It folds up and easily fits into my backpack.

Sources: There are numerous options available on Amazon. I purchased the Yofi for \$17.99.



Quick Tips

Replace the glass jar from your Silicoil brush cleaning tank with a plastic peanut butter jar - it holds more fluid, and is less likely to break.

Paint on clear sheet protectors to match colors, make edits, and try stuff on your work without fear of painting on the surface - great in the classroom too (an 8.5" x 11" sized 100-Pack for 3 Ring Binders is about \$10).

An iPad/tablet is a great way to store (and paint from) reference. You'll have the ability to zoom and see more vibrant colors than you will with paper printouts. Clamp-on iPad/tablet holders are available for your easel.

Use an iPhone/smart phone to take photos of your work in progress and use the editing feature to flip the image, convert to grayscale, etc. All ways to get a fresh set of eyes on your work.

Keep an Instagram account for your artwork - far easier to upload, update and share than having to build and host a website.

— Shawn Kenney, Providence Art Club President and Exhibiting Artist Member

Well, my studio tip is this; spend more time in your studio. This is the best tip that I can give. It's easily attainable. It takes absolutely no talent. And I guarantee you, you will become a better painter. Go ahead, I dare you.

— Anthony Tomaselli, Exhibiting Artist Member

Put a piece of plexiglass, for your palette, on top of a Husky tool chest from Lowe's or Home Depot. Cost of chest: \$129. Now you have plenty of storage and mobility.



—Mark Fernandez, Exhibiting Artist Member

Quick Tips

I like to always have a small canvas available when painting. Use your extra paint to make marks which can become a background for your next piece. I call it a “cast off piece”. It makes it easy for little works to be completed year-round!

Shipping your artwork: It’s important that you provide safe transportation of your artwork to clients and galleries. As one who ships USA, I recommend and use “Itransport4u”. They are dependable, handle everything with care and have good communication.

—Theresa Girard, Exhibiting Artist Member

Do not wear white when plein air painting. White will reflect too much light onto your canvas or panel, making it difficult to evaluate the true colors you are applying to the painting surface. I always try to wear a dark to medium colored shirt to minimize any reflected light.

—Donato Beauchaine, Exhibiting Artist Member

Keep these often used items within reach without cluttering valuable studio space.

1. Hang a paper towel holder on one of the vertical supports of your easel.
2. You can also hang a hand mirror for “distance” viewing and a t-square for checking your lines.

— Jane Puerini, Exhibiting Artist Member

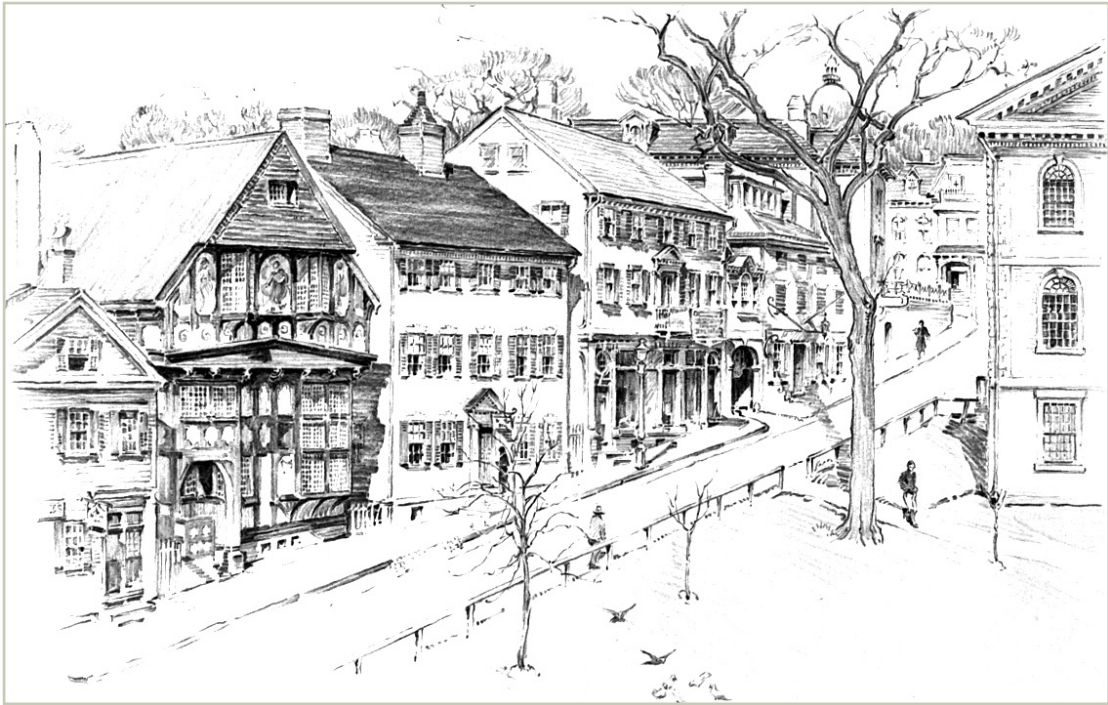
Sellars Tool Box Shop Towels (Home Depot) are great rags. I separate a bunch, then cut them in half for use.

The weird little brush is from my dentist (Oral B). It makes great marks. Very good for shimmering water.



—Marguerite Pile, Arts Professional Men

A Brief History of the Providence Art Club



In 1880 a group of professional artists, amateurs, and art collectors founded the Providence Art Club to stimulate the appreciation of art in the community. This new club would exist “for art culture,” the founders proposed, and when they met to draw up their charter one February night in 1880, they inscribed that phrase on their seal.

What they needed, the 16 founding men and women decided, was a place to gather, and an exhibition gallery where artists could show their work and collectors could find “good pictures.” Within a month, they had enlisted 128 members. Within six months, the Art Club had leased an entire floor of a large building for studios and gallery space, where its first anniversary loan exhibition drew 1500 visitors in two weeks. Soon the Club had outgrown its quarters, and by the winter of 1887, it had moved to its present home on Thomas Street.

Club members established a Club House in the 1790 Obadiah Brown House, where they combined its second and third floors to create a grand exhibition gallery. There the Art Club

holds its musical evenings, lectures and dramatic presentations. On the ground floor, the founders preserved the old kitchen and dining room, where they gathered at lunch for Rhode Island jonnycakes - a tradition still observed today. The artists furnished the Club House with tables and chairs of their own design and construction. They decorated the fresh plaster with ornamental friezes and then painted the silhouette profiles of Club members on the walls. The Club House is renowned for having some of the most comfortable and charming club interiors in Providence.

Just as the Club has worked to preserve its buildings, it has remained dedicated to the spirit which inspired its beginning. The Providence Art Club continues a tradition of sponsoring and supporting the visual arts in Providence and Rhode Island in an atmosphere of good company and pleasant surroundings.

*~ by Robert P. Emlen,
38th President (1991–1993)*

"Inspiration exists, but it has
to find you working."

— *Pablo Picasso*



THE PROVIDENCE ART CLUB

11 Thomas Street, Providence, RI 02903 | 401-331-1114

WWW.PROVIDENCEARTCLUB.ORG