



HOUSTON ART SOCIETY

SEPTEMBER / OCTOBER 2020 NEWSLETTER



President's Message

Dear HAS Members,

We are living in Covid-19 times so all of our activities are going to be online until further notice. Your board has been busy adapting to this new reality

Sally has scheduled four demos by well known, professional artists with online experience. Our first demo on Sept 21 will feature Rae Andrews who will be teaching in pastels. Rae will conduct an online workshop on Sept 28.

We had a fun meeting in August to introduce and practice using Zoom for our meetings. For entertainment, we featured a PowerPoint presentation of paintings done during the pandemic. Thirty six members submitted art and we had 44 presentations. The art was impressive and I am grateful to all who participated.

I am excited to announce that we are holding our first online open show. Fran Ellisor will be our judge. Read her impressive biography in the newsletter. OnlineJuriedShows.com will host the show for us. They will begin accepting entries on their website on Sept 28th and the entries will close on Nov 20th. On Sat, Dec 5th at 10:00 A.M., Fran Ellisor will present the winners and critique each of them. This is not a LSAG show, but LSAG members are welcome to participate. We will award \$1000 in prizes. There will be a Best of Show and prizes in 8 categories. All of this will be explained in the prospectus and at our Sept meeting.

The big challenge for each of you artists is going to be learning to take GOOD photographs of your art and editing it so that the true beauty of your work shows in your photo. Online Juried Shows provides a lot of help. HAS is going to provide handouts and a Zoom meeting to provide information. You can do this with your cell phone, a steady hand and good lighting. Better yet, use a digital camera and tripod.

These are exciting times. Paint beautiful pictures, take good photographs and you have the opportunity to enter shows online all over the world.

Your President,
Pat Waughtal



HAS NEWS

First Online Show!

That's right, HAS will hold its first Online Live Show December 5, 2020 at 10 a.m. Renown artist, Fran Ellisor will judge this momentous event. Entries begin on September 28 and close November 20, 2020. Entry for HAS members will be \$30 for 3 entries and \$10 for each additional piece. LSAG members will be charged \$40 for 3 entries and \$15 for each additional piece. Limit of 5 art pieces are to be submitted to <https://www.onlinejuriedshows.com/>.



MEET YOUR JUDGE:

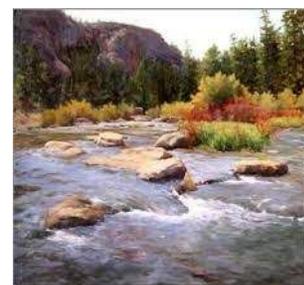
Fran Ellisor's classic and eloquent style of painting is sure to capture your heart. Her paintings have won numerous awards in national as well as regional shows. Her paintings are highly collected. She is represented in corporate and private collections in the U. S. and abroad. Fran paints on location outdoors or from life about half of the time.

Fran is an accomplished and highly respected artist, having worked as a professional artist for over 30 years. She is a designated "Master Artist" with the Outdoor Painters Society and has received signature designation with the American

Impressionist Society and the American Women Artists.

She has won major awards in shows across the country and has been included in invitational exhibitions at some of America's finest galleries and museums. She has participated in many plen air invitational events from coast to coast.

Fran is a graduate of the University of Houston. She believes that we are always students of art and has continued post baccalaureate studies at other universities, colleges and art schools. Fran enjoys teaching and shares her many years of knowledge in painting classes and workshops, regionally, nationally and internationally. Her work has been featured in many articles and included in books. She is included in private and corporate collections in the U.S and abroad.



We will, in this Newsletter, tell you how to photograph and size your photo to enter online shows. You will learn the file specifications for entering and how to size are relatively easy:

You just crop your picture to the artwork only, excluding mat, frame, wall, etc.; Your file dimensions should be 1920 pixels on the longest side; Your file size will be under 4MB and the File type needs to be JPG or JPEG. You will need to name your file with your name, size, medium and painting title.

Example: Marcie O'Neill 9x12, Oil on Canvas, Diva, \$NFS

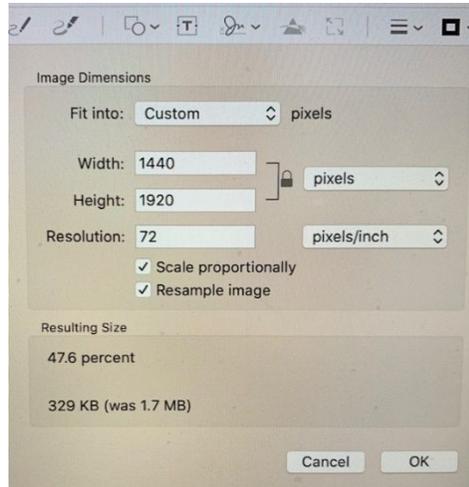
PREPARING A PHOTOGRAPH OF YOUR PAINTING FOR AN ONLINE GALLERY SHOW

How To Resize Images

Here are directions for resizing two different computer systems. Pick yours!

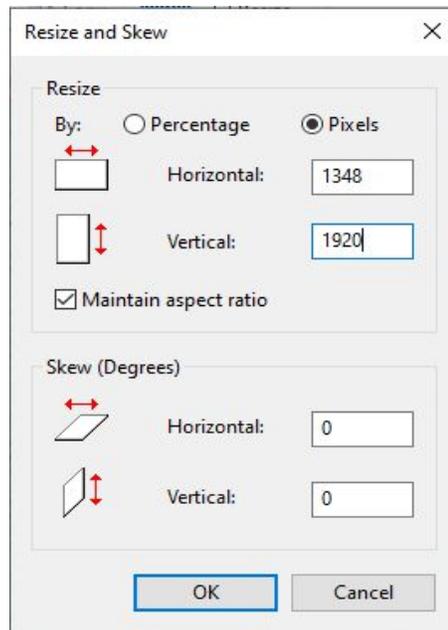
On A Mac Computer, Using Preview

1. Select the image file you want to resize. Right-click and select *Open with Preview*.
2. Go to *Tools*, then *Adjust Size*.
3. Choose *Fit Into Custom*, and resize the image to 1920 pixels on the longest side.
4. *Scale Proportionally* and *Resample Image* should be checked.
5. Click OK.



On A PC Computer, Windows Versions

1. Select the image you want to resize, right click on picture and select Edit.
2. On the Toolbar, click *Resize* and change to *Pixels*.
3. Resize to 1920 pixels on the longest side.
4. Check *Maintain aspect ratio*.



Online Jurried Shows ask that images be resized to 1920 pixels on the longest side, 72 dpi and a file size no larger than 4MB.

Photographing Your Art for Online Display

This information on photographing your artwork is from a Lake Houston Area Artist post regarding their upcoming Fall Show. Information for their show can be seen at: <http://lakehoustonareaartists.com/2020/09/10/lhaa-virtual-fall-art-show-and-competition/>

When you are submitting your art for judging online, you need to keep a few things in mind. You need a very good quality photograph to show it to best advantage. Hiring a professional photographer for the job is ideal, but frequently expensive. You can do the photography yourself if you are careful.

The first thing to consider is your lighting. Whether you photograph your work inside or outside, for instance, makes a tremendous difference in how your colors look. This is the *only* version of your art the judge will see, and you want it to be as accurate as possible. Look at the photos below.



Each of the above photographs is of the same painting, taken indoors, in different rooms, under different lighting conditions.

The two photographs below were each taken outdoors, one in shade and one in diffuse sunlight.



You need to be the judge of which photography method best represents the true color of your art. The widely recommended situation is to take your artwork outside in midday (no early morning, late evening light effects), but not in direct sunlight. Make sure there are no shadows or glare effects from the sun.

Also notice that in some photos the bottom of the picture looks smaller or larger than the top. A photograph like this will be difficult to crop down to the image alone without cutting off some of the picture, which could change the way the judge perceives your composition. Always try to position your artwork as near to perpendicular to the ground as possible, and crop out any unnecessary background image.

To eliminate minor problems of this sort you may wish to use one of two features on your iPhone. The first involves going to “Edit” on your Photos screen, then clicking on the “Crop and Straighten” command. There should be three different “Straighten” icons at the bottom. Manipulating these can correct for minor flaws in the position of the image. Concentrate on the work alone. You may include the frame if you wish, or crop it out.

Your image size should be no larger than 4 MB. If you hover your cursor over the file of your image it should tell you how many MB or KB (*KB is a smaller size than MB*) of memory it uses.



Houston Art Society Program 2020/2021

<u>Date</u>	<u>Demo/Workshop</u>	<u>Artist</u>	<u>Medium/Subject</u>
September 21, 2020	ONLINE DEMO	Rae Andrews	Pastel
October 19, 2020	ONLINE DEMO	Judy Crow	Oil
November 16, 2020	ONLINE DEMO	Brienne Brown	Watercolor
December 21, 2020	ONLINE DEMO	Holly Hunter Berry	Acrylics



HAS will have online monthly Zoom meetings for the rest of 2020

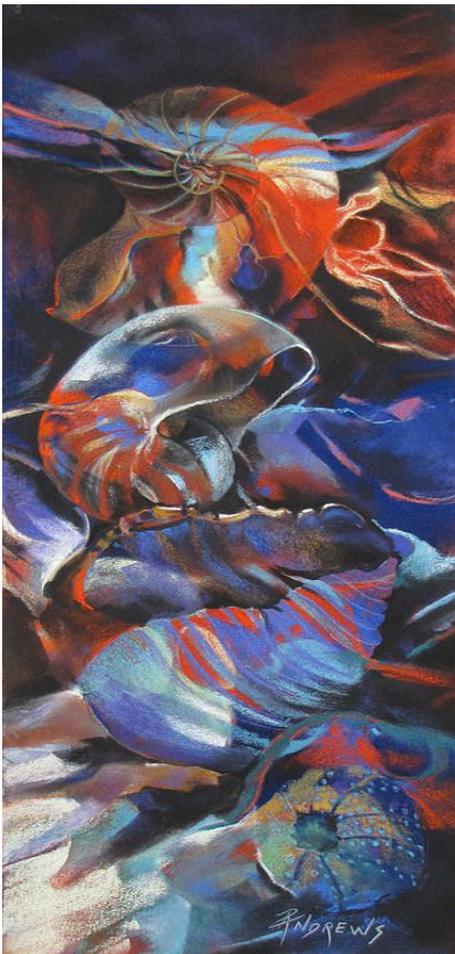
Rae Andrews Artist for September 21, 2020:



Houston Art Society is proud to present Rae Andrews, as its September 21, 2020, online Demo Artist. Ms. Andrews will be demonstrating Pastels.

Rae is an Australian ex-pat now residing in Texas, after living 12 years on the island of Maui, Hawaii. She is highly influenced by color, movement and tonal drama in her art. She works in all media. Oils, watercolor, pastels and acrylics. She completed her art degrees in Sydney Australia where she also owned a 400 student art school on the northern beaches of Sydney. She owned two art galleries on Maui where she lived for twelve years. Art has been her passion since her early teens. She conducts demonstrations and workshops in various parts of the USA, Europe and Australia. She works in all genres. Landscape, seascape, animal, floral, and abstract. <http://rae-andrews.pixels.com/>

www.raeandrewsgallery.blogspot.com



Judy Crowe Artist for October 19, 2020:



Houston Art Society is proud to present Judy Crowe, as its October 19, 2020, online Demo Artist. Ms. Crowe will be demonstrating Oils.

I loved to draw as a child-mostly ladies in long beautiful dresses I guess at one point in time, I thought I might pursue clothes design as a career. My mother passed away when I was 17 though and the social worker at MD Anderson helped me so much that I began to seriously consider social work as my college major. It wasn't until years later after having children of my own that I discovered painting

I began painting after a friend gave me a couple of oil painting lessons in her garage. I was hooked and began to take classes from various artists but it wasn't until I moved to Houston that I began taking painting seriously. I did not grow up in a household that visited museums or art galleries so this field of work was entirely new to me. Those few visits to my friend's garage opened up a whole world I had never dreamed of.

I love the works of the Old Masters but the Impressionist painters are the painters I most admire for their vibrant use of color and their individual brushwork. As it did for the impressionists, everyday subjects inspire me. I love flowers and landscapes and appreciate the beauty of nature. It's quite a challenge to capture the feel of a time or place on canvas rather than a photo representation.

I've been featured in several national artists publications and have won many awards but while those honors are nice, the best reward ~ for me as an artist ~ is when a collector purchases a piece of work. My hope and goal is to add lasting value to the world we live in and perhaps capture a part of God's wonderful creation to canvas.



Brienne Brown Artist for November 16, 2020:



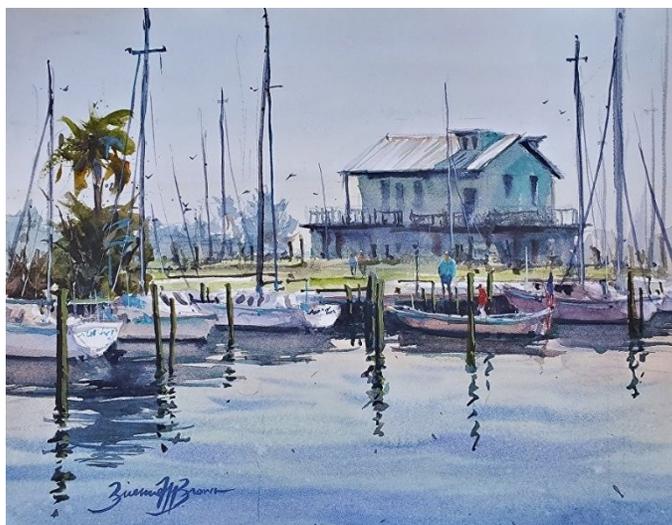
Houston Art Society is proud to present Brienne Brown, as its November 16, 2020, online Demo Artist. Ms. Brown will be demonstrating Watercolor painting.

Much to her mother's indignation, Brienne owned little clothing that was not covered in

paint. From a very young age, Brienne showed talent in art and music, but wanted to pursue a career in the sciences. She started her education at the University of Utah as a double major (Art and Chemistry), eventually receiving a BS in Chemistry and finishing with a Master's degree in 2004. After graduation, Brienne worked in a Toxicology lab. Though she painted some by taking an occasional class, as the years wore on, she realized she wanted more art in her life than a career in science would allow. She was surprised and delighted to find great fulfillment in painting. In fact, it became a necessity.

After leaving her job as a toxicologist to raise her first child in 2008, Brienne had the opportunity to paint more consistently. Prioritizing painting and taking workshops from artists she admired paid off. Soon she was not only exhibiting and entering shows regularly, but also winning awards. Brienne holds signature membership status for the National Watercolor Society, Western Federation of Watercolor Societies, Pennsylvania Watercolor Society, and Utah Watercolor Society. Her work has been published in *Splash 17 Best of Watercolor: Inspired Subjects*, *PleinAir Magazine*, and *Watercolor Artist Magazine*.

Brienne's passion is watercolor and plein air painting. She has won several top awards in many plein air competitions. “



Holly Hunter Berry Artist for December 21, 2020:

Houston Art Society is proud to present Holly Hunter Berry, as its December 21, 2020, online Demo Artist. Ms. Berry will be demonstrating Acrylic painting.

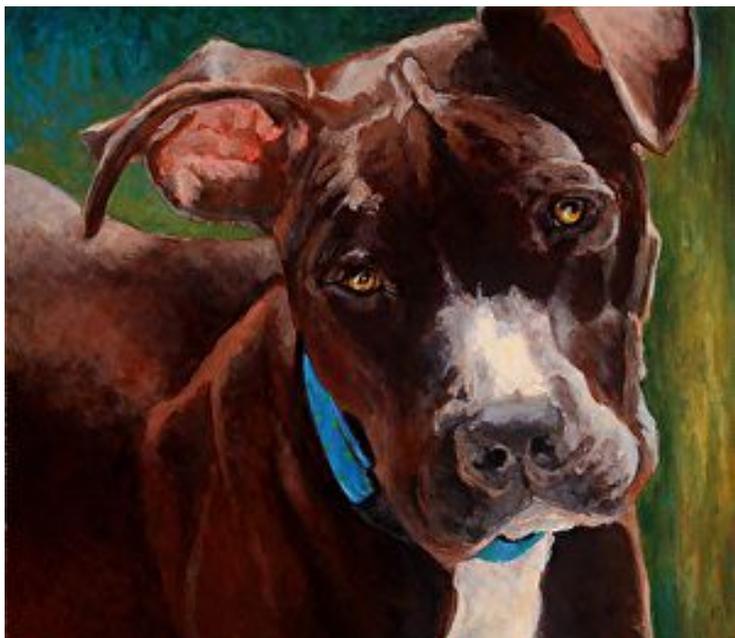


In life we have those moments that we look back on and realize they are part of defining who we are today. One such moment for Holly was when she declared that instead of continuing as an accountant, interior designer, property manager, or realtor she would pursue her passion as a fine artist. WOW....talk about the "road- with- caution- traveled"!

Determined to conquer this mysterious calling she added years of studies with several master artists to her education from formal academics

Representationalist, impressionist, colorist, expressionist are a few of the "ist" terms that have defined her work at various times. She continues to grow and push herself to explore new fresh approaches to communicating her message. Never tired of "pushing paint around" she looks forward to working at the easel every day possible. At this stage in Holly's career she enjoys giving back to the community by teaching her weekly classes and periodic workshops. She tries to teach in a way as to take the mystery out of the painting process. Intuition is important but a strong foundation is important as well and that is her focus. Intuition is personal and can't be taught...that is the voice of the artist! In addition to giving demonstrations for art groups she has also been asked to be a judge at various art shows.

Holly's paintings have been exhibited in both solo and group shows in the United States, Central America and Europe for almost 40 years



ARTIST'S NEWTORK

ART TECHNIQUES AND SKILLS

Roll Out the Artist Tape

BY [ARTISTS NETWORK STAFF](#)

Learn Four Handy, Art-Related Uses For TapeAs Demonstrated By Helen Oh.

Adhesive tape was invented in 1845 by surgeon Horace Day, who coated fabric strips with rubber adhesive. Since then, tape has become an indispensable household item. As an artist, I can't imagine my studio without all kinds of tape, which I store in a plastic container to keep away dust. Each tape has a specific use—from aiding the process of drawing and painting to marking placements for models and still life setups to tidying edges of stretched canvases or panels. Artists have probably found specialized uses for every kind of tape—and there are many. These four are among my favorites:



Four favorite tapes: (clockwise from upper left) medical paper tape, gaffer tape, Frogtape, artist tape

Medical paper tape, available at pharmacies, is structurally non-woven and multi-directional, so it can be pulled to create gentle curves. This tape is easy to tear and peel, and it leaves no residue. It's also translucent, so it's easy to see what's beneath the tape.

Gaffer tape is a cotton cloth tape with a synthetic rubber adhesive. Named after electricians or lighting engineers in the motion picture and television industries, where it's widely used, this nonreflective, matte black tape leaves no residue when it's removed.

Frog tape, available at hardware stores, sticks to many surfaces, including concrete, wood and metal. Housepainters use it to prevent color bleeding on borders; I use it for murals.

Artist tape has moderate- to low- tack adhesive that can be removed without damaging paper surfaces.

Let me show you four uses for tape that I find especially helpful:

Sharp Mural Edges

When painting murals in acrylic and latex house paints, I use Frogtape to make straight edges. For example, prior to painting the wall-panel frames of *Goa, India* (below) or the tower in the middle panel, I laid down the needed lengths of 1-inch-wide tape. Then I painted with a roller or a brush, as needed. When the paint dried, I carefully removed the tape, which left especially sharp and even edges.



Goa, India (mural) acrylic and latex paint, (left to right) 55 x 32, 55 x 60, 55 x 32

Frogtape is superior to masking tape for this purpose because Frogtape forms a microbarrier that prevents paint from bleeding through. When working on heavily textured surfaces, I press firmly along the tape's edges for a thorough seal.

Masking Margins with Artist Tape

When making a drawing, I like to consider its presentation. One look that appeals to me is that of lithographic prints on paper, which typically have a wide blank margin around the image. I can produce this effect in my drawings with a little planning and some artist tape.

Step 1



First, I gather my materials: artist tape, pencil, ruler, cut strips of paper (kraft paper works well) and a sheet of drawing paper (size dependent on the size of your desired artwork plus margins). **Note:** It's absolutely necessary to test the suitability of your drawing paper for this method. Arches watercolor paper and some printmaking papers won't tear when the tape is removed; the surface of softer papers are likely to tear.

Step 2



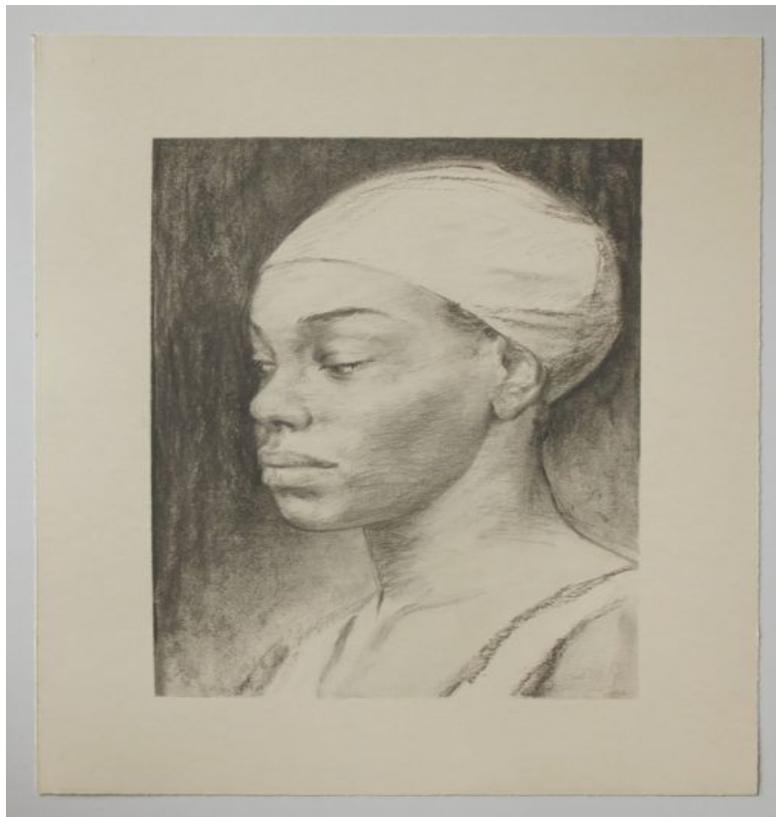
I measure the four sides of my drawing paper for margins and then cover the margin area with kraft paper. Using artist tape, I affix all four of the "inner" sides of the kraft paper to the drawing paper. I then begin my drawing.

Step 3



After completing the drawing, I gently peel up a corner of the tape and then continue to pull it from the drawing at a 45-degree angle.

Step 4



The completed drawing *Nina* (charcoal and graphite on paper, 17 x 14) is now ready to be framed. Using this masking method, you can make a drawing with a margin that's wide enough to make matting unnecessary.

Painting Straight Lines

When painting still life with geometrically shaped objects, I use medical paper tape to assist in keeping the un-curved edges straight.

Step 1



Using vine charcoal, I drew the contours of the still life objects. The charcoal lines melded into the subsequent paint application, blurring and softening the edges. I use charcoal instead of pencil when I want to hold off painting sharp lines until I decide on the focus of the painting.

Step 2



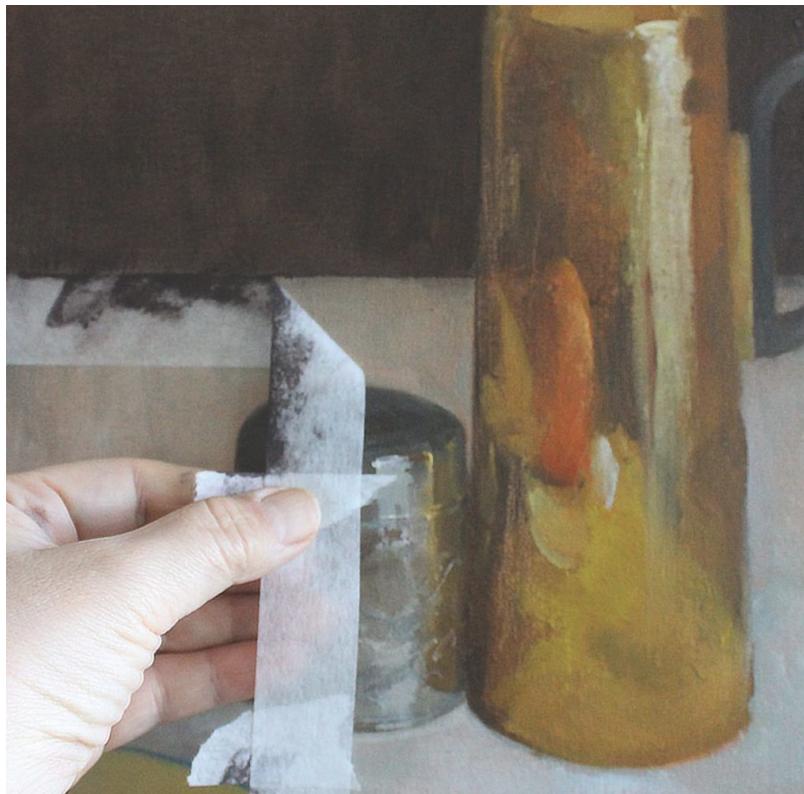
I painted the objects in fluid brush strokes, focusing on their colors and textures. At this stage, my priority was rendering highlights on the embossed tea canister and reflections on the coffee pot.

Step 3



I decided to darken the background and, at the same time, create a sharp edge where the background and the white table meet. I applied a long strip of medical paper tape along the table's edge. Through the translucent tape I could see the edges of the coffee pot and handle. After adding a few more strips of tape along the brass coffee pot, I used a flat brush and energetic brushstrokes to apply paint to the lower border of the background.

Step 4



To retain the crisp edges, I let the paint dry before pulling off the tape at a 45-degree angle.

Step 5



The coffee pot edge needed straightening, so I used more tape in that area.

Step 6



Here you see the finished still life *Tea Canister and Coffee Pot* (oil on canvas, 14 x 11)—but there may yet be work to be done. See the next demo for more!

Finishing Edges of an Unframed Painting

Large canvases and panels with finished edges can be exhibited without frames. If, however, the edges are spattered with paint, they may need some work before the painting is suitable for display.

Step 1



One way to clean up the edges of your surface—and also protect them from scuffs—is to cover them with matte black gaffer tape.

Step 2



Beginning at the bottom edge of a finished painting on a wood panel, I placed 2-inch-wide tape along the edges. Gaffer tape is easy to tear, so I could remove the extra material without the need for scissors or a knife.

Step 3



I taped all four sides with a single continuous strip, making a slight overlap at the starting point along the bottom edge.

Step 4



In the same way, you can make a canvas painting on a heavy-duty stretcher presentable for the gallery. With a bit of practice, your large work can be ready to hang in no time.

Helen Oh is an artist and conservator, and an instructor at the School of the Art Institute of Chicago. This article is reprinted from [Artists Magazine](#), October 2019 issue. [Subscribe](#) to more great art tutorials!

Artists Network

What to Know When Learning How to Paint with Acrylics

[Art Mediums](#), [Art Techniques and Skills](#)



Oil paints had a corner on the art materials market for hundreds of years, but in the mid-20th century, a formidable opponent arrived on the scene. Acrylic paints have since joined oil and watercolor as one of the most popular painting media in the world. If you love to paint, then you'll love learning how to paint with acrylics.

Acrylics are water-based, quick-drying, not reliant on any toxic solvents and can be applied to a wide range of surfaces. When dry, acrylics are lightfast and permanent, and the surface becomes strong and flexible. Acrylics clean up with simple soap and water.

In addition to painting with acrylics, you can use these versatile paints for craft projects made of wood, on canvas, on leather and many other surfaces. Acrylics can be applied with brushes, rollers and painting knives; sprayed with an airbrush; poured, spattered or dribbled. You can modify the consistency of acrylic paint with a bewildering variety of gels, pastes and mediums.

Because of the properties of its polymer base, acrylic paint can be used in thick applications similar to oils; the paints can also be thinned with water or medium and used in a manner comparable to watercolors. When used with gels, pastes and mediums, acrylics can create effects unattainable with oils or watercolors. In fact, acrylics lend themselves to so many different acrylic painting techniques, the possibilities are practically endless.

DO ACRYLICS PLAY WELL WITH OTHERS?

Can I mix oils and acrylics?

Nope, they are incompatible. Chemistry says so.

Can I paint oils over acrylics?

Tricky, you! Yes, you can, but beware -- painting layers may become unstable if the oil layer doesn't adhere to the acrylic layer. These two respond differently to humidity and temperature and that causes layer separation too.

Can I mix it up by using oil-painting techniques with acrylics?

Not so much. Acrylics dry way faster than oils, so you'll want to work a bit differently. Wet-into-wet techniques (wet paint applied to or blended with wet paint) are more difficult, but scumbling and drybrush techniques are much easier.

Can I use watercolor techniques with acrylics?

Yes, you can. Most watercolor techniques can be used with acrylics since both media are quick-drying. But acrylics can't be rehydrated once dry.

Are acrylics less permanent than oils?

No way! Gals and guys in lab coats say all signs point to acrylics being as permanent as oils. If you start with a stable surface, your acrylics will be good to go for, well, ever.

FAQs: How to Paint with Acrylics

Whether you're new to acrylics or advanced in this medium, knowing how acrylics mix and mingle with other art materials and mediums is critical for painting success.

Can you intermix oils and water-based acrylics?

No—they're chemically incompatible.

Can you paint oils over acrylics?

Yes, but the painting's layers may become unstable because the oils may not adhere adequately to the acrylic beneath. Also, the oils and acrylics will respond differently to environmental conditions such as humidity and temperature, which could cause the layers to separate.

Can you use traditional oil-painting techniques with acrylics?

The quick drying time of acrylics will require you to modify your oil painting techniques somewhat. Wet-into-wet techniques (wet paint applied to or blended with wet paint) are more difficult with acrylics, but scumbling and drybrush techniques are easier.

Can you use traditional watercolor techniques with acrylics?

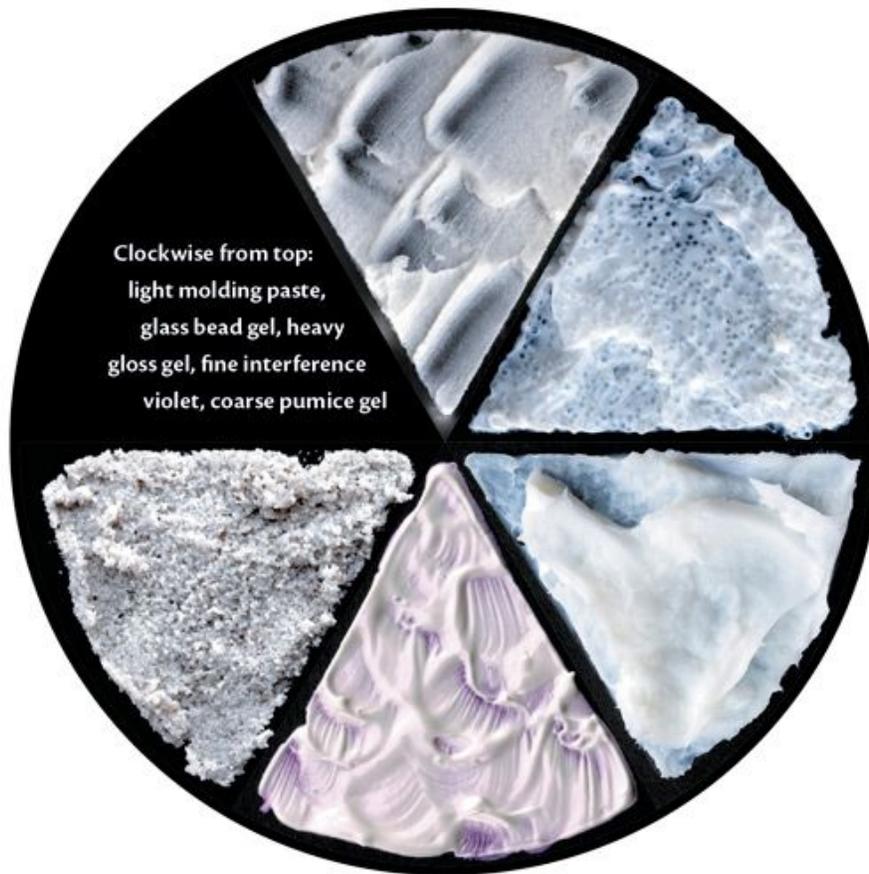
Most traditional watercolor techniques can be used with acrylics since both media are relatively quick-drying. Just as watercolors of the same name by different manufacturers produce different staining or granulating effects, acrylic colors will differ from traditional watercolors. Also, unlike watercolors, acrylics can't be rehydrated once dry.

Are acrylics less permanent than oils?

Although research on acrylics is less abundant, the medium seems to be as permanent as oils. Acrylics are chemically stable when cured, but, as with all paint media, they're only as permanent as the surface they're painted on.

Acrylic Mediums, Pastels, Gels and Additives

When learning how to paint with acrylics, keep in mind that most brands of acrylics come in a range of viscosities or "bodies." Soft or medium body is fluid, creamy and smooth; heavy body is thicker, buttery and retains brushstrokes; extra or super heavy body is very thick and ideal for impasto applications. The following products can be used with acrylics of any viscosity to create an almost limitless variety of effects.



Mediums are mixed with paint for thinning and glazing, they also can be used as an adhesive for collage and mixed media work.

- Matte medium—dries flat without a glossy shine
- Gloss medium—dries with a glossy shine
- Blending medium—thins the paint while increasing open time (the time the paint is wet) to aid blending
- Flow improver—makes the paint flow evenly and quickly

Pastes and gels are mixed with paint to add texture or to increase or retain thickness of the paint while adding transparency and lengthening drying time.

- Gel medium—thickens and adds transparency
- Heavy gel—adds texture, allowing the paint to hold its peaks
- Modeling paste—a very thick additive that allows the artist to create highly textured effects that dry to a flexible film

Retardant is mixed with acrylics to slow the drying time and is useful for wet-into-wet techniques; too much may result in a film that never dries properly.

Varnishes are applied to finished acrylic work to provide a protective, dust-resistant film; some reduce damage from ultraviolet light. Varnishing with a non-acrylic material, such as mineral spirit acrylic varnish, allows you to remove the layer later, if needed.

Many **other additives** are available, offering the artist a lifetime of experimentation and discovery.

- Iridescent colors
- Metallic colors
- Interference colors
- Glass bead gel
- Pumice gel
- String gel
- Natural sand
- Pouring medium



Useful Acrylic Tools and Supplies

Brushes: Synthetic materials such as nylon are the best choice for acrylic paintbrushes. Stiff brushes are good for applications of thick paint; soft and supple ones are good for applications of thinned paint. Acrylics are harder on brushes made of animal hair, which can swell and lose its spring when soaked in water.

Palette: The acrylic painter needs a palette that's flat and impervious to water. Plastic palettes designed for acrylics are available; some have lids or sealable compartments to prevent drying. Enamelled butcher trays, thick glass, and plastic cutting boards also work well. Aluminum pans from frozen pies and melamine plates can work in a pinch. Avoid wooden palettes, which absorb water.

Surfaces: One of the advantages to working with acrylics is that you can apply them to almost any stable, non-greasy surface. Water-absorbent surfaces, such as wood, need to be sealed beforehand. Preferred painting surfaces include artist's canvas, hardboard, fiberboard and heavy (400-lb) watercolor paper that has been prepared with a good quality acrylic dispersion primer. Using pre-stretched "gessoed" canvases saves time, but they're often not of archival quality.

Water container: A large, unbreakable water container is a must. Change the water frequently so you don't contaminate the colors on your palette.

Chemistry

All paint is made of pigments, a binder and usually some other additives. The binder is what locks the pigments in place when the paint is dry. In the case of acrylics, the pigments are suspended in a synthetic binder that forms a film when the water evaporates. (Oils use organic binders such as linseed oil; watercolors use gum arabic, another plant product.)

It's the properties of the binder that make acrylic paints so different from other media. The acrylic binder is quick-drying, making acrylic paint ideal for layering, applying thick impastos, glazing and scumbling. Because the acrylic dries quickly through evaporation of the water, a film will form within a matter of minutes, though a thick layer of paint may take months to dry completely. Once the drying process is complete, the paint is chemically stable.

The acrylic base is a milky, translucent liquid when wet, which can make acrylic paint appear a bit lighter wet than when dry (see images below). Some critics say acrylics lack the brilliance and purity of oils because of the murky polymer emulsion.

Most pigments used for acrylics are the same or similar to those used in traditional oils or watercolors, except for a few that are incompatible with the polymer emulsion binder. Acrylics are completely intermixable and compatible within a manufacturer's product line; most brands can be intermixed, but their properties, such as gloss finishes, may be altered.

Acrylic paint becomes porous when dry, so a final application of varnish is recommended after the painting has dried for several months. A mineral spirit acrylic varnish is a good choice, as it can be removed later if needed. Storage of paintings in cold temperatures is not recommended; the paint will become fragile.

Acrylics are very safe to use, but certain pigments used in artists' paints are toxic regardless of medium, so basic precautions should be taken:

- Keep the paint out of your eyes, mouth and lungs. Not eating, drinking or smoking while painting will help you avoid accidental ingestion.
- Wash hands thoroughly after use.
- Use eye protection if there is a risk of splashing.
- As with all art materials, acrylics should be kept away from small children, and young students should be properly supervised. Check for the AP (approved product) seal on paints for children.

When painting with acrylic paint, rinse brushes in water while using them and clean them with soap and water at the end of a painting session. Don't allow acrylic paint to dry on your brushes; the dried paint can be removed with solvents, but it's a chore worth avoiding. Remove dried paint from a palette by scraping or peeling it off or by letting the palette soak in water.

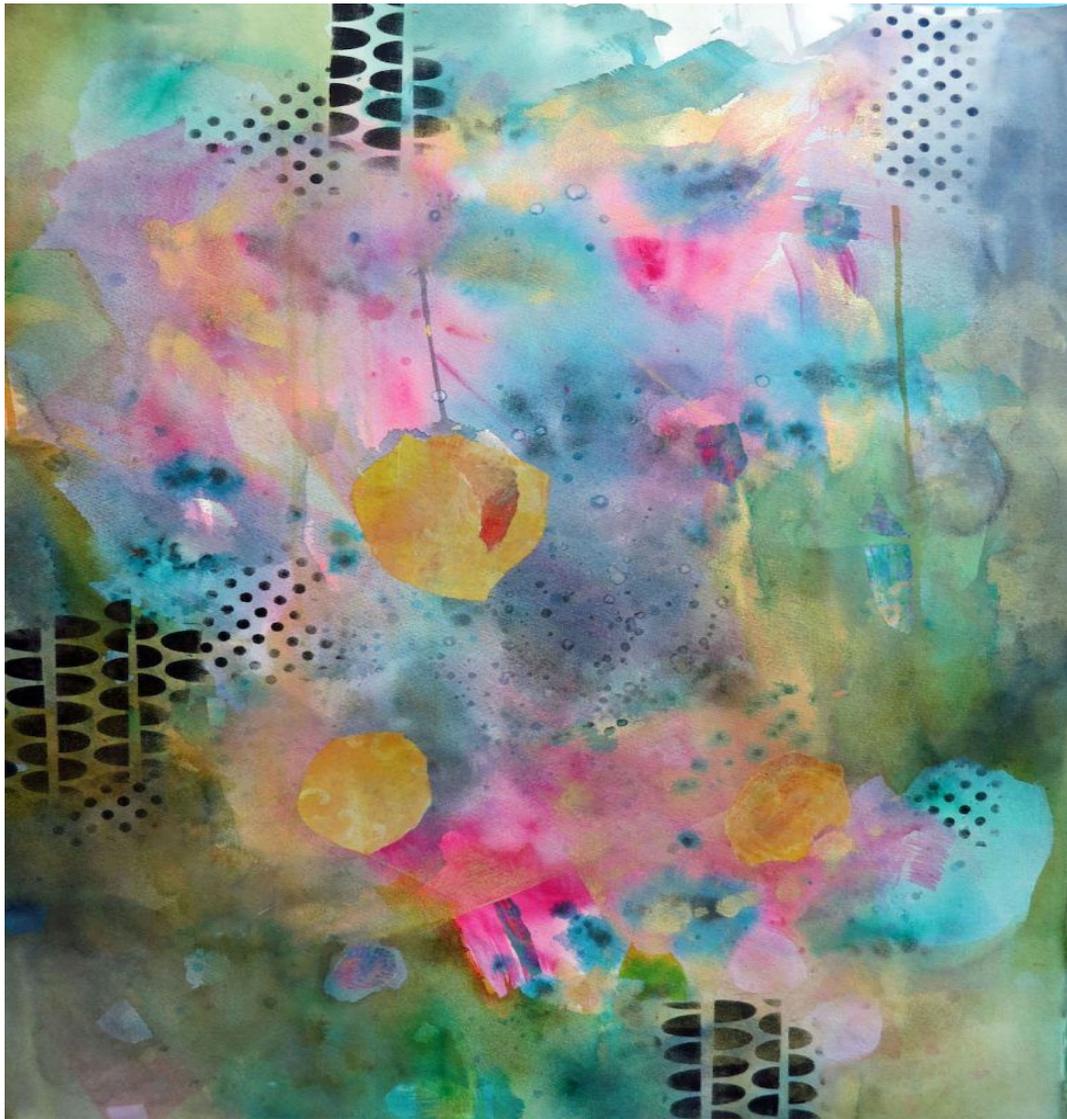


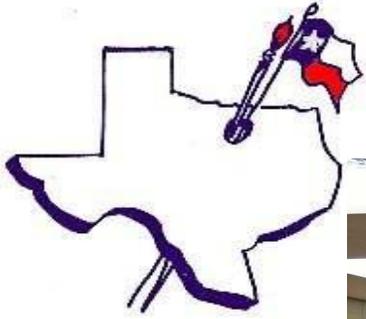
Image courtesy of [Chris Cozen](#)

Don't over-thin acrylics with water. Over-thinning results in a deposit of pigment without enough acrylic binder to create a stable paint film. Acrylics shouldn't be thinned with more than about 30 percent water.

Use professional-grade supplies. Less expensive grades of acrylics by major manufacturers are good choices when first trying acrylics, but as your skill improves, move on to professional-quality paints. Don't put high-quality paint on poor-quality surfaces.

Start out with just one manufacturer. Get to know one manufacturer's line of acrylic paints and related products well so you know how they work together; then experiment with other brands.

This Mediapedia article, by Greg Albert, first appeared in a past issue of [The Artist's Magazine](#).



LONE STAR ART GUILD



The LSAG Convention was cancelled for 2020 because of the CORONA 19 Virus and will have to be rescheduled in 2021.

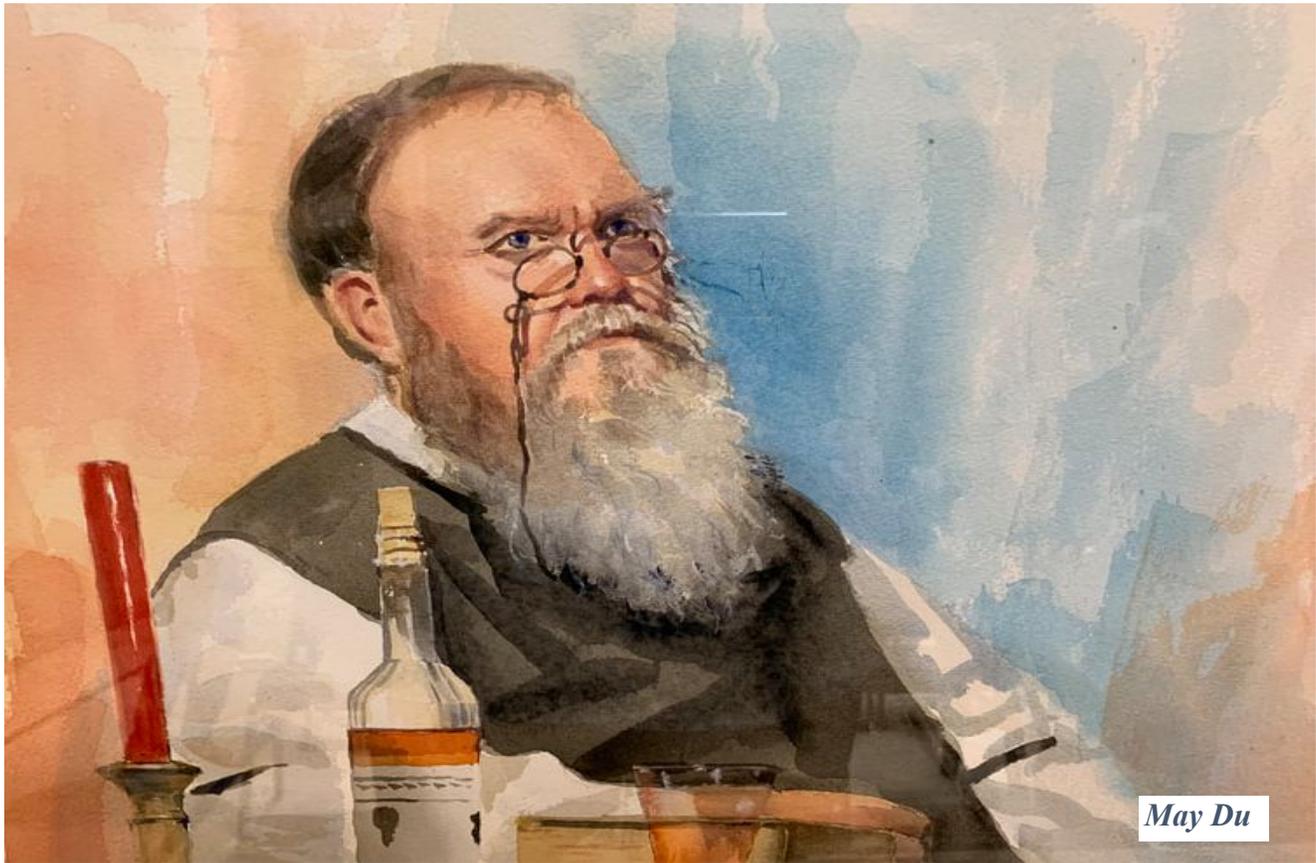
[LSAG Newsletter](#)

The Lone Star Art Guild Newsletter is:

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

[LSAG Facebook Page](#)

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



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