

ENTRY INFORMATION RECAPPED

The show again will be held in the Santa Cruz, CA Art League Gallery **August 6 to September 5, 2010.**

May 15, Entry deadline, Fee: \$30 member, \$35 nonmember, Two paintings per entry allowed.

June 15, Notification of Acceptance and shipping instructions

Please note that the Santa Cruz Art League requires a \$25 unpacking and packing fee and prepaid shipping forms for the return of artwork, SCAL also has a 40% commission rate on sales.

July 29-31, Receiving of shipped work

Note that although the utmost care will be taken in handling CD's, slides and paintings, neither the ISAP representatives, nor the art venue will be responsible for damage or loss. Please we recommend you carry your own insurance.

August 7, Opening Reception and Awards Ceremony 3-5 pm at SCAL, 526 Broadway, Santa Cruz, CA

Note Awards of \$1500 Cash (Best of Show Award by ISAP), plus 8-10,000 other awards in cash and merchandise

September 5, Show closes and return shipping starts Sept. 8.

Gerald F. Brommer is a renowned artist, author, educator, juror and scholar. He is the acknowledged master of watercolor and collage painting methods which he originated and has taught for many years. "Jerry" is both author and editor of over 35 art books, many of which are used as texts in art schools and colleges, as well as 30 instructional posters. Jerry has created twelve instructional video tapes as well. We are so pleased to have him return as our juror for our 13th Annual Exhibition.



For this show only we will be accepting CD's, digitals and slides. For the return of CD's or slides, please enclose an SASE of the appropriate size. No glass mounts for slides and slide clearly marked with the artist's name, the painting title and image dimensions, plus the year completed and the top of the painting clearly indicated. For digital images, either jpeg or tiff format, 800 pixels on the long side and a maximum of 300 dpi or a minimum of 72 dpi.

All work must have been created in the past three years and the participants must be at least 18 years old. The image must be 80% acrylic on any 2-D surface; selected works must be exhibited and not exchanged with other work. The minimum size for entries is 11x14, maximum size framed 40 inches wide.



ISSUES A CALL FOR ENTRIES TO THE 13th OPEN INTERNATIONAL EXHIBITION



GERALD F. BROMMER WILL BE
THE JUROR AND WILL CON-
DUCT A 5-DAY WORKSHOP IN
CONJUNCTION

SHOW ENTRY FORM

An optional entry form is included below. Please send all entries and fees if mailed to the show coordinator Benjamin Harris at 13 Camino de Pinones, Glorieta, NM 87535. All checks should be made out to ISAP. Also there will be printable entry and PayPal forms available at www.isap-online.com. If you use the printable forms for entry, please type in the information before printing so we have the clearest copy possible. Optional way to send your entry and fee is to e-mail to show coordinator at: webmaster@isap-online.com.

Artist _____

Address _____

City _____

State _____ Postal Code _____

Phone Number _____

Email _____

(Address Required)

Ptg 1 Accepted [] Rejected []

Title _____

Price (USD) _____ Size H _____ W _____

Ptg 2 Accepted [] Rejected []

Title _____

Price (USD) _____ Size H _____ W _____

NFS Insurance Price _____

WORKSHOP BY GERALD F. BROMMER "Design with Watercolor or Acrylic and Collage"

Jerry is offering this workshop August 2 thru August 6. There will be 20 spaces at \$400 each. Gloria D. Lee will again be the registrar for the workshop. Because as you know this is tourist season for Santa Cruz, a block of motel rooms has been arranged at the University Inn (formerly the Holiday Inn) good until May 1 for \$89/night plus taxes (regular rate \$189/night plus taxes.) It is further recommended that you do not wait to see if you are accepted into the show if you are interested in participating in the workshop. It is also recommended that you sign up for the workshop before making motel reservations to see if you are admitted in the 20 space limit. You may register for the workshop early (by May 15) at the reduced rate of \$375). Make check payable to ISAP and mail or e-mail directly to Gloria D. Lee or you may use the PayPal Workshop button on the website, payable to ISAP.

Workshop Registration Form

Artist _____

Address _____

City _____ St. _____ Zip _____

E-Mail _____

Phone _____

Fee: Check _____ PayPal _____

Contact: Gloria D. Lee, 461 28th Street,
Manhattan Beach, CA - 310-545-0832, E-mail: artsail@roadrunner.com.

WORKSHOP DAILY SCHEDULE

MONDAY—DESIGNING WITH VALUE CONTRASTS —- Emphasis on Movement

Discussion: Purposes, goals and directions for the week. Working with value contrasts.

Demonstration: Building a collage that emphasizes movement and focus

Work: Work on two white boards or papers each about 11x15 inches in size. Add torn black papers as demonstrated. Arrange and adhere. Add white papers where needed. Add limited colors, if desirable, with watercolors and/or gouache if needed.

Discussion and Critique: Two matted pieces from each artist. Mat openings 10x14.

TUESDAY—DESIGNING WITH COLOR—Using Limited Palette and Movement.

Discussion: Use of Limited Palette; importance of visual movement in a design.

Demonstration: Processes and possibilities, using stained papers and collage.

Work: Use three 11x11 inch squares of 300# watercolor paper or illustration board. Stain Washi with watercolor or acrylic. Use limited palette or two colors (+dark neutral and white). Develop cruciform, bridge and T-shaped format. Arrange papers and adhere, overlapping colors. Glaze over with watercolor and add touches of gouache if needed.

Discussion and Critique: Two matted pieces from each artist.

(cont'd)

WORKSHOP DAILY SCHEDULE

WEDNESDAY — DESIGNING USING SPACE—using space to create tension .

Discussion: Using space to create tension in collages and paintings. Importance of proportion.

Demonstration: Expansion, compaction, and containment as elements that create tension

Work: On 11x11 inch squares of 300# watercolor paper, develop large and small spaces that create visual tension; proportions are important. Stain papers with earth colors or your own color schemes. Adhere papers; add watercolor and/or gouache; make compacted space important. Add colored pencils or other media if needed; magazine colors and type can be added also.

Discussion and Critique: Mat 2 pieces, vertically or horizontally.

THURSDAY — DESIGNING WITH TEMPERATURE--warm and cool contrasts.

Discussion: Use of color to create a temperature dominance for color dominance.

Demonstration: Processes and applications in developing color dominance in collage.

Work: Work on two 11x15 inch white illustration boards or 1/4 sheet 300# WC paper. Review series of alternate design formats (see design sheets provided) Use process of underpainting — applying Washi — glazing —finishing. Watercolor and collage. Use either warm or cool dominance with contrasting temperature for focus and accent: Magazine type and colors can be collaged also. Finish with glazing, calligraphy or other methods.

Discussion and Critique: Mat two pieces, either vertically or horizontally.

FRIDAY — DESIGNING WITH SHAPES — Shapes within Shapes

Discussion: Discuss and illustrate shapes within shapes concept. Personal directions.

Demonstration: “Shapes within shapes”, design concept; examples and demonstrations.

Work: Work on two 11x15 inch pieces of illustration board or 1/4 sheet of 300# watercolor paper. Underpaint to establish the desired design format. Develop contrasts. Watercolor and collage. Build the surface with collaged papers, paints, other tools, printing, magazine papers, etc. Add glazes for unity and to develop movement within the shapes (opaque and transparent). Add final marks, calligraphy, focal emphasis and so on. Finish

Discussion and Critique: Mat two pieces for final critique.

FINAL DISCUSSION: Open discussions and conclusions.



DESIGNING WITH WATERCOLOR OR ACRYLICS AND COLLAGE

WORKSHOP SUPPLY LIST

Bring along everything and anything you think might be useful for collaging and watercolor and/or acrylic painting. The following is simply a guide. **Bold faced items are essential.**

ORIENTAL PAPERS (Washi) — I will furnish a packet of hand-made Oriental papers, called Washi, sufficient for the five days of the workshop for \$15 each. The packets will include about 15 different kinds of washi as well as several other papers we will be using during the workshop.

If you wish to bring your own papers, please do so—the more variety you have the better the results.

PAPERS FOR SUPPORTS — For collaging, the heavier the better. **Any 300# papers is excellent.** But you can also use watercolor boards or matte finish illustration boards. Backs of old

Paintings done on 300# paper are OK to use.

You will need **6 pieces, 11x11 inches square.** You will also need **6 pieces 11x15 inches in size.** If you work quickly, several extra pieces would be very useful.

WATERCOLORS OR ACRYLICS — Bring along anything that you usually use for watercolor or acrylic painting. Regular palette and supply of paints and brushes. If using **watercolors** also bring a tube of white gouache (called sometimes “Designer’s Gouache”). Permanent White is OK. We will use it for several projects and in several different ways. Small tube is OK.

GLUE — Bring a jar of **Acrylic Matte Medium**, at least 8 oz. White glues will work well also, but must be thinned with water, i.e. Elmer’s, Sobo, Willhold, etc., are fine.

BRUSHES — For painting and staining, your regular watercolor / acrylic brushes. For **collaging** you should have a **stiff, bristle brush.** A half or three-quarter inch bristle brush will be about the right size. A synthetic acrylic flat brush works well also.

OTHER STUFF — Bring several art **magazines** that can be cut up for collaging. Hair dryers are often useful to speed drying times. Several clear **plastic cups** for glue and water, to use in the collage processes, and a piece of **corrugated cardboard** (about 10x15 inches) for mixing glue and water. Razor blades, Kleenex, pencils, **sketch books**, a brown paper bag, **notebook, writing tools, etc.**

MATS — **Two mats, each with 10x14 inch openings** (or 10-1/2x14-1/2 inch openings). **Two mats, each with 10x10 inch openings** (or 10-1/2x10-1/2 inch openings). A mat with 8-1/2 x 10-1/2 inch opening can be very useful. **Mats** can be off-white, gray, or even black. Colored mats are OK. If you have scraps you can use, cut from them. If you like to cut mats, double mats are very impressive.

Now that you have all the information on Gerald Brommer's workshop, shown below are a few of his paintings to give you an idea of what can be achieved.



A Chianti Autumn, 11x15 Collage



Hilltown Impression in Red, 11x15 Collage



Good Morning Mr. Monet, 15x22



Morning Light—Mont St. Michel, 24x36 Collage



Hilltown at Sunrise—11x15 Collage



San Gimignano from the Balcony, 36x48 Collage



In Monet's Garden, 11x15 Collage



Hilltown Impression in Blue, 11x15 Collage



Autumn Color—Pemaquid Point, 24x30 Collage