



International Society of Acrylic Painters

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Mission Statement

To encourage cultural and educational programs for the Visual Arts on the use of acrylic paint and to promote Signature Members and developing artists by way of lectures, demonstrations, exhibits, and awards.

Board of Directors

President	Barbara Leites
Vice President	Pending
Treasurer	Barbara Leites
Secretary	Pending
Exhibits	Barbara Leites
Exhibits, Online	Sandra Woods
Membership	Caroline Parrish
Newsletter	Robert Bissett

Chairpersons

Exhibit Slides	Jean Lukens
Exhibit Catalog	Laurie Longenecker
Marketing	Tom & Ann Cardamone
Ways & Means	Pending
Signature Mmbrs	Sandy Medearis
Reg. Chptr. Coord.	Pending
Website	Sandra Woods
Website Liaison	Evelyn Peters
FL Regional Dir.	Sandy Thomas
Workshops	Gloria Lee
Awards	Linda Gunn

Ambassador at Large	Misty Martin
Ambassador at Large	Evelyn Peters
Advisor/Founder	Linda Gunn
Honorary President	Bob Burridge
Honorary V. Pres.	Kenneth J. Hodgson

PRESIDENT'S LETTER



This has been a complex year for ISAP in that we have had several board resignations including a big turnover in Membership directors. Yet, ISAP has continued a path of growth and expansion. In addition to continuing as Treasurer, I volunteered to become Interim President in June, thinking that members would step forward to volunteer to fill the vacancies on the Board after it was posted in the last newsletter. But, what to do when no one volunteers? Not one to wait around or jump into things last minute, I proceeded like I was working on a painting....taking a step and seeing where that led me. Board members have been very supportive and answered calls and emails for advice and backup. As a result, we are now a California non profit corporation and have planned the 2008 year.

As treasurer, I knew where we spent most of our budget and also had ideas where we could save on some of these expenses and better serve our members. My primary goal has been to take us into an email and web based entity for newsletters and all other communications. We will no longer be using stamps and paper documents for our activities. This means that members have to be willing to list their email with us, perhaps sign up for an email in their local library for the first time, and to be responsible to check the web site at least once a month. Once we have your email, we can send information directly to your mailbox. Since it takes time to do bulk emails, sometimes there will be notices only on the web site UNLESS someone volunteers to do the bulk emailing, hint! Everything will be on the web site: current show listing with prospectus, dues/membership forms, newsletters (past and present), including a list of board positions open. You will be able to download these and print them at home, in the library, or other computer service organization.

Because no one stepped forward to be Exhibition director, I'm wearing that hat as well. But several California members have stepped forward to serve as committee heads and you'll see their names on the prospectus for 2008 International Show. Please welcome Sandra Woods, ON-LINE Exhibition Director, (Mar 31, '08 deadline); Jean Lukens, Slide Chairman; Caroline Parrish, Membership Chairman; Gloria Lee, Workshop Chairman; Sandy Maderis, Signature Membership Chairman; Laurie Longenecker, Catalog Chairman. We expect the catalog will be in color, or we will show you the award winners in color with the rest of the catalog in black and white. The show will also be available on the web site in color. My grateful thanks to Kate Burridge, 2007 Exhibition Director, who has left thorough guidelines to follow for this year. Please see the article on the 2008 show and workshop information, and remember, you must have current 2008 dues paid to participate.

2008 will also mark our first entry into online shows. There will be at least two: one for signature members in the Spring, due March 31, for a June Show; a Fall Invitational for those members who have not yet attained Signature status and did not get into the 2008 International Show, due July 18 for a September Show. There will be an entry fee and juried awards for both and all information for these shows will be on the website in January of 2008. We are also planning an online OPEN International show for 2009 inviting any acrylic painter to participate. Now you must all learn how to take your digital images and get them ready to send to our web master/Online Director via email or send a disk (Directions will be posted on the website for these shows). Just think, a show where you will not have to frame and ship your artwork, but it will be visible to a larger audience than perhaps the International Show! Please note that the Board is considering using digital entries only by the 2010 show, possibly for the 2009 show. Do consider participating in the online shows for this will give you practice preparing your digital images. Comments invited.

So, members, the International Show will be in Santa Cruz, CA, the prospectus is finished and will be on the web site for downloading, ads have been placed in the art magazines, awards are being gathered, the juror is waiting for the slides, the workshop is awaiting your enrollment.....now, you need to get those paintings painted and ready for the entry process! Happy Holidays and a great 2008! Volunteer some of your time and expertise and come join the Board!

Ara (Barb) Leites

MEMBERS IN THE NEWS

A new series of paintings by **Joe Ray Kelley**, 'All a Round the World', can be viewed on www.joesfineart.com. Also seen at Parkville RiverJam, Parkville, MO, last June.



Kathleen Elsey announces two workshops in 2008: "Be Bright, Be Bold", Contemporary Interior Scape and Still Life Workshop for acrylic and oil painters of all levels, Santa Barbara, California, April 19, 20 & 21, 2008, \$325...and..."Paint the Colorful Land of Taos, New Mexico", A Plein Air and Studio Painting Workshop for acrylic and oil painters of all skill levels, July 21 - 25, 2008, \$525. For more info see www.elsey.com.



Palm Beach Watercolor Society, 10th SEASON 3-DAY WORKSHOPS presents **Linda Gunn**, A Story Book Painter, March 12, 13, 14, 2008; experimental and traditional watercolor techniques using acrylic on paper to create dramatic and convincing paintings. Class Will Be Held At: Cornell Museum of Art, EARLY REGISTRATION STRONGLY RECOMMENDED, Call 561 736-8408.



Colette Paul of Bristol Vermont was published as an entry deserving merit in "The Richeson 75: International Art Competition Landscapes and Exteriors 2007."

Dalas Klein of Bonners Ferry Idaho has had two paintings accepted to SmallWorks North America 2007 Exhibition presented by The Greenwich Workshop Gallery. Also, First Annual Miniature Show, Timber Stand Gallery, Sandpoint Idaho, Nov. 9 - Dec. 30. www.dalasklein.com



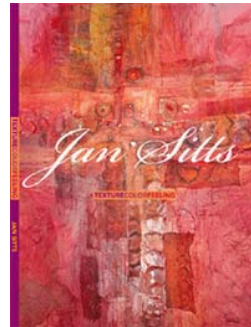
Ara Leites of Santa Cruz California: Finalist: 'Blossom - The Art of Flowers', (3 to 4 year tour of American museums), National Exhibition; Artist's Magazine, Experimental Division. Books: 'Strokes of Genius: The Best of Drawing', North Light; and 'Best of Painting: Watercolor', Kennedy Pubs. Received Awards from: Missouri Watercolor Society National Show; Adirondacks National Exhibition; Taos National Watercolor Exhibition; CWA; GWS; ISAP; WSA on-line show. Acceptances: SLMM, ISEA, RMNWS, PWCS, NWS, NSPCA, OWA. www.araleites.com



BOOK REVIEW

Sedona painter and teacher, **Jan Sitts**, has authored a new book: Jan Sitts, *TEXTURECOLORFEELING*. She shares experimental techniques for achieving color-drenched tactile surfaces.

This is a nicely put together book. The text is well written and informative.



The photos of Sitts' art are professional and visually exciting. She is willing to try new materials, even many not found in art stores. She is a master of color, yet some of her most moving works are in a range of grays. She paints intuitively letting the image reveal itself during the process.

Sitts explains her method in six demonstrations. Then follows a portfolio of her colorful, richly textured work and that of painters who have benefited from her lively and inspiring workshops. Paperback, 80 pages, \$20 + s&h at www.jansitts.com. Recommended.

Robert Bissett of Naples Idaho selected for the cover of SkyWest Magazine, Nov-Dec, 2007; Miniature Show, Timber Stand Gallery, Sandpoint Idaho, Nov 9 - Dec. 7; One Man Show, Redtail Gallery, Grand Opening, Sandpoint Idaho, Jul 27 - Sep 10; Book: Robert Bissett, Recent Work, www.lulu.com



Shirley Reade of Springfield, OR: Nat'l Juried Spring Exhibition, Emerald Art Center, Springfield, May 1 - Jun 2, 2007; Valley River Center Art Show, Eugene, OR, May 4-6; Emerald Art Center Mayor's Art Show, Oct 6-Nov 2, 2007, Mayor's Choice Award. www.shirleyreade.com



Linda Benton McCloskey of Harrisburg, PA: Rottler Exhibit, York Art Asso., York, PA, Honorable Mention Mixed Media and 2nd place Encaustic; Alaska Watercolor Soc. Nat'l Juried Show; ISEA Internat'l Juried Show, Santa Cruz, CA; Art Center of Mechanicsburg, PA; Greeley Cultural Nat'l Juried Show, Greeley, CO. www.lindabentonmccloskey.com



Experimenting with Liquid Acrylics

by Linda S. Gunn

I began painting in watercolor more than 15 years ago. As my skill level evolved, I constantly searched for a magic ingredient to help me improve my paintings. However, I believe and teach that emotional content, not paint media, makes for a successful painting. So why did I continue to search for that special product? Because often an innovative new paint medium can make it that much easier to convey that emotional message.

I discovered liquid acrylic ink to be my magic wand. This pigmented acrylic is finely ground to take on the consistency of ink, and flows easily through an airbrush. Benefits include lightfastness, bright color with the initial wash, no color lifting when dry, diluted soft effects, crystal-clear transparent glazes, the ability to cover up mistakes, and, when the paint is still wet, the ability to perform all watercolor techniques.



I prefer FW's Liquid Acrylic Ink because it's the most fluid acrylic I've found. Water spreads it well. Liquid acrylic can be applied to the painting directly from its bottle. The other acrylics need to be thinned with water when I use them as watercolor. With liquid acrylic, it's nice to be able to eliminate that time-consuming process of taking the "squish" out of paint.

THE STARTING POINT - Before I paint, I review my sketches, written observations and photographs. I look for subjects that have an interesting composition and/or strong lighting. When I started in watercolor, I avoided painting the center of interest in my paintings because I feared making a major mistake. My first full-sheet flower painting had a wonderful background with leaves, flowers and stems weaving in and out of light and shadow. But I was afraid to paint the detailed flowers that I sketched in the foreground. Once I had completed the background, I put the painting under my bed, where it stayed for six months.

During this time, painting backgrounds was my specialty. But I finally decided that if I wanted to get anywhere as a painter, I'd have to bite the bullet and finish the painting that was under my bed. To my surprise, I had learned the necessary techniques for painting details from my background painting experience.

The same painting that covered under my bed for six months was later displayed in a watercolor painting exhibition.

EXPRESSIVE SUBJECT MATTER - I've never had a problem finding subject matter for my paintings, I have several sketchbooks that I use for watercolor sketches, documenting personal observations and the visual descriptions of details a quick sketch can't portray. I also take a lot of photographs. My sketches and written observations help me "bring back the moment" when I decide what photograph or photographs I'll be using as a reference. After all, a good painting should be more than an exact copy of a great photograph.

It was from studying the working methods of Andrew Wyeth, Winslow Homer and Edward Hopper that I learned that the best paintings are a personal statement of one's life experiences. Every one of us interprets life's experiences in a unique way. What a wonderful challenge we artists have to communicate our own "personal vision" through our paintings. An artist's personal vision is simply an illustration of how that artist sees and interprets things that are beautiful, emotionally moving or visually striking.

Many professional artists paint a variety of paintings centering around the same subject or theme. Painting in a series helped me develop as an artist. I find that when I plan more than two paintings, I'm not so inclined to paint tightly. I have a so-what-if-I-make-a-mistake attitude that turns every painting into a learning experience.

FLAWLESS BACKGROUNDS - Five years ago I watched artist Nita Engle demonstrate her famous "pouring technique." After masking out all the white values, Engle would pour watercolor paint directly onto very wet paper, turning the paper to let the water mix the paint. This has become my own secret to beautiful, flawless backgrounds, skies and landscapes. I began experimenting with Engle's technique by using any media that would allow water to be its agent. Along with watercolor, I've used acrylics, inks, watercolor dyes, gouache, and, most recently, liquid acrylic.

Pouring paint is a very entertaining demonstration for my beginning students. What could be less intimidating than covering the whole piece of paper with paint simply by pouring on the pigments and letting the water mix them? I've found that watercolor paint requires a lot of mixing to get a good-size puddle suitable to pour. To save time, I began using Luma Liquid Watercolors – a medium that's actually bright, transparent dyes. The dyes are very intense so I usually dilute them for a softer effect.

I start a new painting by staining the entire piece of watercolor paper. To do this, I quickly pour three diluted colors of paint onto very wet watercolor paper, then tip the paper so the excess water and paint run off. I leave the paint on the paper for a short time, just long enough so that it lightly stains the paper. This way, I've already established my lightest values and the background is done! My planned composition is then painted over the dyes with traditional watercolor. The only deterrent to using these dyes is that several of the colors are not lightfast. To keep my Luma paintings from fading, I frame them with UV-protected Plexiglas.

EXPERIMENTATION - Every painting is a learning experience, and when I use liquid acrylic, it becomes a learning experiment. I get so excited with the result that I find myself using the experiment as background for a representational painting. When dry, acrylic can't be removed, but it can be painted over to cover mistakes or bring out an interesting area. To keep my paintings transparent, I use many thin, diluted layers of paint. When applied too thickly, the acrylic will seal the watercolor paper, which makes the paper non-absorbent. With each layer of paint, the surface starts to build up. Too many layers or too much paint right from the bottle will give your painting a plastic sheen. When I find this happening in my work, I cover the shiny parts of my painting with collage papers and repaint them. The collage papers create an atmospheric softening effect.

You can see how I used liquid acrylic to paint Flamboyant (22 x 30). I've found that liquid acrylic doesn't make me a more skillful painter. It doesn't inspire brilliant subject matter or make my style mistake proof. But it does make it easier to skillfully manipulate my brush. Thus, liquid acrylic helps me render brilliant subject matter when I am so inspired. And when I make a mistake in liquid acrylic, I don't throw up my arms in defeat – it gives me a second chance.

But the most important thing liquid acrylic has done for my painting skill is give me the confidence to paint beyond the background, and pull my half-painted masterpieces out from under the bed. Learn more at www.lindagunn.com

MORE MEMBER NEWS

Robert Burridge of Arroyo Grande, CA, Open Studio Tour, SLO Arts Council, Oct 13&14, 2007; Circus Series, Chicago SOFA Show, Nov. 2007; Featured Artist, Kinion Fine Art, Sedona, AZ, 928-203-0234, Mar 1-31, 2008; Workshops: 'Postmodern Painter Meeting the Contemporary Collage Artist', 5 days, starts Mar 10, 2008, Sedona Art Center, www.sedonaartscenter.com; 'Loosen up with Aquamedia Painting', Mar 24-28 and 'Contemporary Abstract Figure Painting', Mar 29-30, 2008, Palm Springs Art Museum; 'Fix and Finish', 20th Street Art Gallery, Sacramento, CA, Feb 29 - Mar 2, 2008, www.20art.net



Cathy Hegman of Holly Bluff, MS: One Man Show, E. E. Bass Building, Greenville, MS, Jan 2008. www.cathyhegman.com



Deborah Chaney of Santa Barbara, CA: Solo Exhibit, Sojourner Café, Feb 17-Mar 24, 2007, Santa Barbara; Workshop: Living Your Creative Dream, Feb 20-Apr 3, 2007, Santa Barbara. www.debcreative.com



Linda M. Bean of Bothell, WA: 2007 Solo Show - Kaewyn Gallery, Bothell, WA; EAFA Juried Spring Show, Redmond, WA; and Scottsdale Artists School "Best & Brightest" Art Show, Scottsdale, AZ. www.lindabean.com



Carol Barber of Gainesville, FL: Award of Merit at the Oak Hall Art Festival, May 2007; San Luis Obispo Art Center, CA, International Society of Acrylic Painters 10th Annual Juried Exhibition; Annual Holiday Show & Sale, Melrose Bay Gallery, Melrose, FL, Nov/Dec, 2007. carolbarberart.blogspot.com; www.carolbarber.com



ISAP-FL 2nd Annual Exhibition, September 6, 2007 to October 13, 2007, Beach Art Center, Indian Rocks Beach, FL. The opening reception was a rousing success with over 250 attendees enjoying the art and food. We awarded more than \$5,000 in cash and merchandise with our sponsor, Central Art Supply Co., of St. Petersburg, FL, contributing over \$3,000 of that amount in merchandise. Other contributors included the Dazzle Art Group, ISAP, Daler-Rowney, Richeson, AOE Supply of Tampa, M. Graham and many local businesses. Gerald Brommer, renowned artist, author and jurist, was the judge and Carol Frye's "Wall Flowers" was awarded "Best of Show". We expect our next exhibition to be even more successful. So, if you haven't joined us yet, check out our website (currently being updated) www.isap-florida.com and send in a membership application. We do have fun!

NEW PAINT

SUPER HEAVY BODY

This is not an article about tipping the scale, it's about an interesting new line of acrylic paint introduced by Liquitex in early 2004. Excellent for 'textural' and 'sculptural' applications with very low shrinkage from wet-to-dry. Highly pigmented, with clean color mixing and outstanding clarity and brilliance. The uniform satin sheen enhances visual clarity of the finished painting, provides a non-plastic look and eliminates glare. Little or no wet-to-dry value shift allows for more accurate color mixing. Increased open time for easier blending. 27 Professional Colors. Extra thick body with high surface drag, comparable to fine oils. Superior shape retention: holds super high peaks, knife marks and brush strokes. Flexible when dry, allowing built-up surfaces to remain free of cracks and chips. Excellent for impasto (thick), 'textural' and 'sculptural' painting techniques. Satin finish, no "plastic look". Very low shrinkage. Vibrant colors straight out of the container. Slow drying time, allows more working (open) time. From liquitex.com. *Initial experiments are encouraging. Not the same as adding gel medium or a paste.* *rb* Similar products: Daler-Rowney System 3D and Lucascryl Pastos.

BOOK REVIEW

By Robert Burridge

de Kooning: An American Master

I just finished reading a terrific book - de Kooning: An American Master. After I finished reading, I looked at the book jacket again and noticed it was one of the New York Times "Ten Best Books of the Year" and the winner of the Pulitzer Prize. For good reason! It is a thorough account of Willem de Kooning, the painter.

I found it difficult to stop reading and when I did, I felt a huge urge to run to my studio and paint. The book appears to be an authoritative and very detailed account of what it was like to be de Kooning during the 30s, 40s, 50s, 60s -- all the way thru his dementia in the 80s. He outlived all his fellow painters.

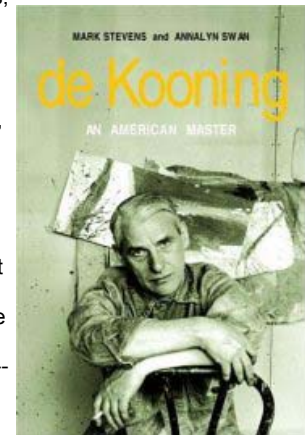
He is my hero. No matter what was going on around him, he painted in his studio. While Elaine went to parties, he stayed in his studio and made art that now sells for twenty million dollars! But I digress...

After reading this book, I felt I just spent hours with the man in his studio. Of course, I sense his presence lingering in my own studio. But I wanted more-- I wanted to hear him, not just read him. So Kate ordered the VHS series - Strokes of Genius:

Willem de Kooning. "de Kooning on de Kooning." This is a must-have, dynamic portrait of one of America's most important artists. Both book and video make a great and complete package for anyone who wants to know what it's like to have been de Kooning.

de Kooning: An American Master by Mark Stevens and Annalyn Swan. Published by Alfred A. Knopf, New York 2007. ISBN 978-0-375-71116-9

ArtsyFartsy News, Oct/Nov '07, www.robertburridge.com.



YOU + LULU = ART BOOK

How to use lulu.com's print-on-demand website to publish that art book you've been wanting to do and amaze your friends, family, collectors and galleries! By Robert Bissett

PROS: No upfront cost, no inventory, no requirement to buy copies, revise any time, no orders to fill, marketplace provided, ISBN option, 24/7 access, you set royalty, pdf version can be very low cost or free, immortality.

CONS: Each book cost more than if you order a run of 1000's elsewhere. If you must have the highest quality publishing Lulu is not for you. Need good computer skills. Limited sizes and formats.

The Concept: Unless you are a professional book designer, find a book you really like and borrow the layout. Modify as needed. Do a search on Lulu for art books, some are very nicely done.

The Tools: I used MS Publisher 2002 and Paintshop Pro Photo XI. Do some searching to find the best prices. Publisher is easy to learn and easy to use. MS Word will work, too. Paintshop is way cheaper than Photoshop and will edit your images very well.

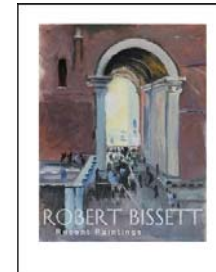
The Website: Before you start spend some time reading the info on lulu.com. This is a DIY project and Lulu has a huge amount of help for you. Start on the 'Help' page. You'll see links for the 'First Time Visitor', 'Top Questions', 'Lulu Support Forums' and many others. Begin any project without signing up or logging in until the time comes to publish! Lulu has service providers that can help with every step for a fee if you need it.

Example: Last summer I published a 78 page book of my paintings. You can go to lulu.com and search for 'bissett' to see it. The hardcover is priced at \$40 of which Lulu gets \$28. The paperback is \$20, \$15 for Lulu. The pdf version is downloadable at \$3, Lulu takes 25% or \$.75. I could have made the pdf free. There is also a free low resolution preview.

I laid out the book as an 8.5" x 11", landscape format. Then I found out it had to be portrait format. Since all the text and images were finished it didn't take long to redo. A hardcover is either casewrap or dust jacket. The actual size of the layout should be 8.25" x 10.75". The cover will be a little bigger and the pages a little smaller. If you have trouble with that odd size, letter size will work. Paperback is perfect binding, coil or saddle stitch,

the full sheet size. Cover art must be uploaded as a separate file.

You'll need professional quality photos of your work. You can do that yourself probably with the digital camera you already have. They suggest images be uploaded at 300 dpi. I assumed they meant 300 ppi and that worked ok, though it may be over



kill. Use your photo editing software to adjust the size of each image in inches as required for your layout. Then insert it into the document. Some pictures were taken with a Nikon D70 at 300 ppi and some with a Canon S1 IS at 180 ppi. The 180's I resized to 300 ppi with bicubic resampling. I can see no difference between the two. I suspect 100 ppi would be enough.

Bottom Line the books are well made and the pictures are a good representation of the originals. Allow a couple weeks for the paperbacks to arrive and three weeks for hardcover. Overall pretty good for the price and convenience.

Lulu is good to deal with. An order of five paperbacks arrived damaged. Looked like the box had been dropped from ten feet right on the corner. I filed a claim, sent in pictures of the damage and they sent five more. They arrived with streaking on the covers. I filed another claim and sent pictures. They said if I would change the color of the cover they'd send five more. Seems gray is the hardest color to print successfully. That's why the paperback has a different cover.

I like to have them available for sale at shows. I also make sure major collectors have a copy, galleries as well. Bulk discounts are offered on orders over 25. A fifty book order saves 7%; order a hundred and save 11%. Shipping for one paperback is over \$12. For about a dollar more you can ship five books. Download for free 'Self-Publish on Lulu', a 300 page guide.

The first time through it can be confusing and frustrating. Exercise patience, it will work in the end. Lulu is the number one self publishing website. A million people from all over the world have figured it out and you can, too!

FLASH - Volunteers Needed

I am sorry to report that after the last newsletter asking for volunteers to form a Nominating Committee, no one has stepped forward. This presents a difficult problem for those of us working two or three jobs to maintain your Society. While your current Board is able and willing to take care of current business and serve the membership, we do need help. The primary requirement is that you have email skills. We have many facets of the open positions already in place, background materials for your review and use. For details of the 'duties' of the Secretary, Ways and Means, and Vice-President, please read Article III, Section 4, of our Bylaws on the Website. Other positions are listed if you are interested, but we could really use these 3 primary positions filled as soon as possible.

I had no idea my skill level was just fine for an Interim President. I'm sure there are a number among you who might be well qualified and may not realize you have the time, the strengths and the abilities ISAP could use.

I have found working for ISAP to be a rewarding experience. Adult education computer courses have been a big help both for ISAP and my day job, teaching art in a private high school. I've turned 'mistakes' into beautiful problems to solve and other Board Members have come to my rescue. I've developed wonderful relationships with other Board Members, even though most of this has been done through emails and in chat room Board Meetings through the web site. I've learned a lot about myself in the process of sustaining the growth ISAP has enjoyed. Consider this opportunity to serve the only International Acrylic Society currently working to promote acrylics on any painting surface. JUMP at this opportunity today! You will help ISAP grow, have fun, meet interesting people, make new friends, and feel the reward of volunteer effort.

Please send your info or questions to araleites@sbcglobal.net or Ara (Barbara) Leites, Interim President, 168 Oxford Way, Santa Cruz, CA 95060. You won't regret your decision to participate in a leadership role. I'll look forward to hearing from you!

IMAGINE

Imagine a world of contemporary acrylic painters all talking and sharing and exhibiting together... Paradise! Now imagine a select group of zealous artists working together and volunteering their time to bring us all together and making ISAP possible... Heaven! And now imagine an international society of acrylic painters full of passion, opinions, creative breakthroughs, experimentalists as well as traditionalists, photorealists and abstract expressionists... Priceless! I know I may be "preaching to the choir," but this international society already exists and is waiting for you! After a ten

year period of growing pains, our ISAP is very well established, stronger and planning high events-- thanks to the capable handful of volunteer Board Members, headed by Barbara (Ara) Leites our interim President. She has done a tremendous job assembling and motivating a proactive board. Thank you! Please consider joining the Board - the more you put in, the more you get out! So painters, look past your canvas and into the future - your future! This society is about you and your focus towards your own goals. ISAP is there for you. *by Robert Burridge*

ISAP NEWS

ISAP DUES

Now is the time to take care of your dues for 2008. The 2008 International Show prospectus can be downloaded or [printed](#) from the ISAP website. They will not be printed and mailed.

Report from the Treasurer, Ara Leites

For several years, the ISAP Board has made decisions regarding a commitment to avoid spending more than we take in through our two 'income' sources; membership dues and fees from show submissions. We have yet to accomplish having the show submission income fully cover the expenses incurred in putting on the International Show, but we will eventually! Presently our income from member dues and show fees are supporting our membership activities with a little left over as a reserve, which is deposited in a Bank Savings Account to cover unexpected Expenses. This is a result of conservative policy regarding expenditures and the use of our website and email addresses to communicate among the membership. The books are open for audit at any time to the membership.

Our major expenses this year have included the following:

Filing for non-profit status in CA	\$1,826.00
2007 Exhibition expenses	3,018.00
Brochure expenses	850.00
Membership expenses	438.00
Web site support	606.00
Newsletter (last postal mailing)	269.00
Award celebrating FL Chptr Show	500.00
2008 Show rental	4,000.00
2008 Juror and Workshop fees	5,000.00

Previously, we sought venues that had charged us little or no rent for our Annual International Show, taking a percentage of sales for its services instead. The 2008 International Show in Santa Cruz, CA will incur a rental fee for the space that includes a workshop space, storage of your original shipping containers, unpacking and repacking your work for a handling fee, a reception, and local advertising. This year, ISAP has arranged reciprocal awards with ISEA and NSPCA that will activate in 2008; they will sponsor awards in our shows and we will do the same for theirs in like amounts. The fact that we have had such strong growth means we can have two new web shows, a color catalog for the 2008 Show, and a plan for a new ISAP Brochure!! All we need now is for the membership to take advantage of the opportunities created...paint and paint some more! Enter the shows created for you. Sign up for the workshop. ISAP hopes these opportunities provide more creative exposure for its members as well as encourage participation in other acrylic painting venues. Happy Holidays!

THE 2008 INTERNATIONAL SHOW

The 2008 International Show will be held in Santa Cruz, CA at the Santa Cruz Art League. You may enter two paintings for \$25 but only one can be selected for the show. 90 to 95 paintings will be chosen by juror Louise Cadillac. She will also be offering a 4 day [workshop](#) July 8 to July 11 which is limited to the first 20 registrants. The workshop fee depends on paying your dues early and then, WHEN you register. The price is \$300 if you register and pay in full before February 1 and it is a first-come, first served basis with a wait list in case of cancellations. Since the workshop takes place July 8 to 11, right after the July 4th weekend, and Santa Cruz is a tourist destination, your early attention to [registration](#) is recommended. The local Chamber of Commerce will send you a Visitor's Packet and you can always look on the web for motels and/or use a travel agent. You might even decide to extend or arrive early if you have vacation time. The closest airport is San Jose, CA or for those in the Southwest, the Monterey Airport might be an easier choice if you plan to rent a car. There is a car shuttle service from San Jose to Santa Cruz but car rental might be needed depending on your hotel/motel choice.

There is a \$1000 ISAP Award with other awards expected to reach another \$7 to 8000 in cash or materials. Be sure you pay your 2008 dues to be eligible and find all the [details](#) from the website - all forms are available on the prospectus, or you can download an [entry form](#) or [membership form](#). Please read the prospectus carefully as ISAP is asking you to send responses to three different addresses. Also note that email addresses are required on the prospectus forms in case we need to be in touch with you. This is easier than trying to find you via a phone number or regular mail. Here is a list of important dates:

- Mar 7 - Slide postmark deadline**
- Apr 16 - Begin notification process**
- Jun 30 - Jul 2 - Shipping window**
- Jul 7 - Award winners selected & announced**
- Jul 8 - 11 - Workshop dates,**
- Jul 11, evening - Group dinner probable**
- Jul 12 - Opening Reception**
- Aug 10 - Closing date**

This should be an exciting exhibit and workshop opportunity. Don't procrastinate! Get those painting finished, your dues sent, the workshop decision made early.

My thanks to all of you who contributed to this newsletter. We need your articles and news for next issue by May 15, '08:

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Or email: rbissett@meadowcrk.com

MORE MEMBER NEWS

Mary Jane Volkmann of Gainesville, FL: Artist in Residence, Sapelo Island, State of GA program, Nov '07; 'Forgotten Coast Paintings', exhibit, Apalachicola, FL, summer '07; 'Contemplation & Collaboration', Melrose Bay Gallery, FL, Oct, '07; 'Acrylic Painting in Plein Air', 7 day workshop, Brasstown, NC, Oct '07; 'Plein Air Painting', 2 day workshop, Ocala, FL, Nov '07; '5 Ways to Approach a Painting', workshop, Gainesville, FL, Jan 19-20, '08; 'Glimpses of Southern Africa', Solo exhibit, FI Museum of Natural History, Gainesville, FL, Apr 3-Aug 3, '08; Heart of Florida Invitational Paint Out, Evinston, Apr 11-18, '08; Painting the World Around Us, Brasstown, N.C., Aug 10-16, '08; Painting Celtic Symbols and the Landscape, Brasstown, NC, Sep 7-13, '08; Solo Exhibit, Annette Howell Turner Center for the Arts, Valdosta, GA, Nov 17 '08-Jan 8 '09. maryjanevolkmann.com for more info.



Suzanne Tyson of Mesa, AZ: 'Esprit d'art', AZ Artist Guild, Chandler, AZ, Sep '07; Midwest National Abstract Exhibition, Garfield Park Art Center, Indianapolis, Oct '07; Rio Brazos Art Exhibition, Tarleton State Univ., Dora Lee Langdon Cultural & Education Center, Granbury, TX, Dec '07; 2007 Nat'l Art Competition, Nicolet Art College, Whineland, WI, Sep '07.



NEWS YOU MAY HAVE MISSED

INNOCENCE

Wolf Kahn and others tell us to "keep the childlike vision". There are two acrylic artists who have no trouble doing that because they arrive at openings in a car seat. They are in fact children.

Born in 2000 Marla Olmstead has been selling her work for three years. One sold for \$24,000 and the total is well over ten times that. She's been compared to the great abstract expressionists. You can see movies of her painting at www.malraolmstead.com, but there is some question about how much her father is helping her.



Freddie Linsky is even younger, under three. His work can be found at www.saatchi-gallery.co.uk, though I had to google his name to find him. His profile, written by his art critic mother, carefully skirts around his tender age. It seems to be tongue-in-cheek with a fair amount of art-speak. While financial success has eluded him, Freddie's mother is convinced he is a true prodigy.

All nonsense? Maybe not. After a teacher showed Marla's paintings to her classes of 7 and 8 year olds and explained that Marla was younger, they were inspired to produce 'fantastic, free spirited work'. The 'colors were amazing and all their own work'.

Read more about these two in John-Paul Flintoff's fascinating article 'Young at art' for The Sunday Times viewable at entertainment.timesonline.co.uk.

NATURE PAINTING

The director of the State Art Museum of Moritzburg in Saxony-Anhalt, Katja Schneider, suggested the painting was by the Guggenheim Prize-winning artist Ernst Wilhelm Nay. "It looks like an Ernst Wilhelm Nay. He was famous for using such blotches of colour," Dr



Schneider confidently asserted. The canvas was actually the work of **Banghi**, a 31-year-old female chimp at the local zoo. While Banghi likes to paint, she is not able to build up much of a body of work as her mate Satscho generally destroys her paintings before they can get to the gallery. But this one survived long enough to give Dr. Schneider a red face. "I did think it looked a bit rushed," she told *Bild* newspaper. *From news.com.au* While not yet a member, I believe Banghi favors acrylics. rb.

IN MEMORIAM

"On Tuesday, October 23, 2007 **Fern Bowen**, of Longbeach, Ca., joined the painting masters for what we know must be a very interesting discussion of painting styles, techniques, colors and designs.



Mom lived a life full of interest and was able to transfer that interest to canvas. She left a wonderful legacy by capturing for all of us moments in time and dimension.

In the mail on Tuesday was a notice she had been anticipating. From February 29, 2008 to June 8, 2008, she is being honored by the Long Beach Museum of Art in a showing of her work.

She requested that in place of a funeral we encourage family and friends to visit the museum and review a small portion of the hundreds of canvases she completed and left for our enjoyment.

The museum has a wonderful program for children to enjoy the visual arts. In memoriam of Fern Bowen, any who wish to do so may support this program by sending a donation in her memory to the "Children's Art Program". Hers was a life well lived, and we are fortunate to have been a part of her remarkable ninety years."

Stephen Bowen

New [ISAP Yahoo Group](#)

Join and stay in touch. You can post a message to the group or start your own photo album to share your latest masterpiece.



International
Society of
Acrylic Painters

Attn:
Caroline Parrish
7 Rio Circle
Soquel, CA 95073
ladyblue95073@hotmail.com

MEMBERSHIP APPLICATION FORM

To apply for membership or to renew,
please fill out the form below and mail to the address above.
Note that dues are delinquent 3-31-07 and Signature Membership may be
affected. Direct questions to e-mail: ladyblue95073@hotmail.com

Name

City, State, Zip

Home Phone

Business or Cell Phone

Website

e-mail address required

Note: Please enclose your dues of \$45
