



International Society of Acrylic Painters

In This Issue

| | |
|------------------------------|-----------|
| President's letter | 1 |
| Member News. | 3,9-11,21 |
| Book Review | 4, 20 |
| New Website! | 5 |
| 'Talent'. | 6 |
| Member Dues | 7 |
| Burridge | 8 |
| 1st Temptation | 10 |
| Interview: Matus | 12 |
| Mexico. | 14 |
| Stages of Jamal | 15 |
| Photography. | 17, 18 |
| New Secretary | 19 |

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 | Nancy Matus |
| Secretary | Deb Magelssen |
| Treasurer | Barbara Leites |
| Catalogs | Vacant |
| Historian | Evelyn Peters |
| Marketing-image | Kate Burridge |
| Membership | Vacant |
| Newsletter | Robert Bissett |
| Publicity | Vacant |
| Reg. Chptr. Dev. | Vacant |
| Show Director | Barbara Leites |
| Ways & Means | Vacant |
| Website | Evelyn Peters |

Chairpersons

| | |
|---------------------|------------------|
| Membrshp Admin. | Caroline Parrish |
| Membership at Large | Misty Martin |
| Membership at Large | Vicki Pierce |
| Workshop Recorder | Gloria Lee |

Advisors

| | |
|------------------------|--------------|
| Founder: NAPA-USA/ISAP | Linda Gunn |
| Pres. FL Reg. Chapter | Sandy Thomas |
| Honorary President | Bob Burridge |
| Honorary V. Pres. | Ken Hodgson |



President's Letter

Dear Members,

Reviewing the events for ISAP through 2008 reveals that your Board of Directors has led the group through three shows: two of these were on line - a Signature Member Show and an Open International show. Both of these were well received by those who participated and especially by those who won awards, all without having to physically ship their work. With the awareness of the economic position in which the nation finds itself, painting is one of the art forms feeling the pinch. This is a great time for all of us to acquire web and marketing skills to keep our creative output before the public and take advantage of the potential opportunities for promotion and sales. We hope our on line shows will help support the ISAP membership in this way. I would also encourage the membership to continue to participate in other shows, both held by other societies physically, and on the web. All the arts will need our support during this difficult time. We intend to continue the on line shows as another way to bring member work into the current world of web exposure and marketing.



ISAP's regular Annual International Show was successfully held in Santa Cruz, CA with Louise Cadillac as juror. The workshop held just after the July 4th weekend was our first such offering with Louise leading the participants through presentations and painting practice. Those attending also enjoyed a presentation by Golden Paints and an evening dinner get together before the last day of work. The workshop was held in the art room of the private high school in which I teach drawing, painting, and black/white film photography. We eagerly awaited the Opening on Saturday afternoon. Evelyn Peters and Linda Gunn arrived in time to help assemble the packages containing the Color Catalog, certificates of participation and Signature Membership attainment, any Award won, and sponsorship materials. Linda Gunn delivered many of these packets personally during

President's Letter Con't From page 1...

the Opening when all the awards were announced. Quite a few of the award winners were present as well as ISAP Members. All other packets went into the return painting shipping boxes at the end of the show.

The Board has elected two new members to its volunteer base: Deb Magelssen as secretary, and Nancy Matus as Vice-President. Please welcome these ladies as they are amply qualified to help ISAP grow and prosper. Both are successful artists who participate in showing and selling their work. In addition, ISAP is in the process of building a larger, more expansive website with more options to serve the membership. Since we are not just a United States group, we have decided to drop that part of our name and use a combination of two domain sites that have served ISAP. Please watch the new site as it is built. www.isap-online.com will carry everything we had on the original site and we hope to build up the NAPA history archives as well. Members, please check the list of Board Positions Open and apply for these if you feel you have the time and expertise to assist the current Board with the extensive expansion that ISAP is undergoing. Since we elected to send all our communications and information directly to your email addresses, we have saved mailing and printing costs, and it has made it possible to continue the Society when fewer members volunteer to do all the work required for stability. We currently have two paid positions: Membership Recorder Caroline Parrish who maintains the Membership List with continuous updates throughout the year; and Ben Harris who is building the new web site. These are not Board positions but ones we absolutely need to continue serving the membership.

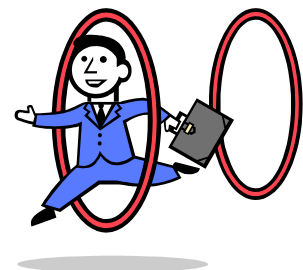
Thank all of you for your continued participation and support of ISAP as a growing Society supporting acrylic painting and acrylic painters. The 2009 prospectus and workshop information is available on the new web site. The April 1 mailing deadline is approaching so get your paints in motion and send in your entry, which for the first time, will be a CD for your digital jpeg images. I know many of you hate to see the change from slide entries which even I still think are the best representatives of actual work. However, many of you have complained that you can't get slide film any more and while there are services that will take your digital image and create a slide for you, we thought we would try a bridge entry process to get ready for accepting jpeg entries on our website for the annual International Show, perhaps as early as 2010. There are services also for those of you who can still manage slides, to change your slide into a digital jpeg CD. Welcome to a rapidly changing world, even in show application processes! As show Chairman, I have already received 5 entries for the August Show in Santa Cruz, CA!

Sincerely,
Ara (Barb) Leites

Treasurer's Report

ISAP is currently participating in an audit as mandated by our non-profit status. An approval letter is expected by the end of January. We are in good financial shape and a breakdown of all the expenses related to the Society will be published in your next newsletter.

Ara (Barb) Leites



MEMBERS IN THE NEWS

Charles Harrington - New Video!
'Acrylics: The Watercolor Alternative'
Artistnetwork.tv

Acrylics are an attractive alternative to watercolor. Using many techniques from watercolor, learn how to make the most of this easy-to-master medium. Using transparent, translucent, and opaque color applications, he paints two very different landscapes. Charles also demonstrates the use of additives to enhance the application of acrylic colors. Acrylics really are a fantastic alternative to watercolor, and you will discover the benefits of using this sometimes underrated medium.

Charles will be jurying our next show - the [12th International Open Exhibition](#) to be held in Santa Cruz, CA in August, 2009 - and he'll be presenting his workshop in conjunction with it.

[Click here](#) to visit the Painting With Acrylics workshop page.



Evelyn Peters - donated an acrylic for the local "Pony Up Auction" this summer to benefit the Pecos Valley Medical Center. First I did a smaller version (14x11") of this local historical mission ruin and then a larger Acrylic on a canvas wrapped drum shape that was sold at the auction shown here.

The other is in a digital show on the ISAP International website. She did quite a number of graphic designs and digital paintings in 2008 and one painting was in a Los Angeles Center for Digital Art show in LA this summer. Also had an acrylic on view at the ISAP 11th International Exhibition in Santa Cruz, CA and flew out there in July for an ISAP Board Meeting and to enjoy the show.



Page Graeber - Please pass on my sincere thanks to all who worked on the current ISAP exhibit in Santa Cruz. I was really honored to receive the [First Place Award](#) when there are so many great pieces of art and so many creative styles represented. The money award couldn't come at a better time in my career as I am starting to branch out and materials, workshops and books are needed for my continuing growth. Thank You!



New Book: *A Record of My Work* Using Blurb.com

By Dale Witherow

I exhibit with Gallery IMA in Seattle. The owner suggested I create a small book of my work for the gallery. It is to be used by the staff to promote sales and to be a sales item itself. A book is included with the purchase of a painting, as well. I did some research, talked to other artists who have done this, and decided on Blurb.com.

Blurb.com is easy and quick. They provide a video that lets you feel comfortable with the process almost immediately. I had all my images ready in a folder, plus some ideas about what I would write as an introduction. I chose to do the smallest most affordable book. It is 7" x 7", soft cover, 20 pages. It took about 3 hours.

Blurb warns you to proof your work repeatedly. The text and touching up took more time than the actual building of the book. It is suggested you order one copy to see the real thing, which I did. It did not look good. I had made some design choices and color adjustments that were not acceptable. I didn't like the soft cover because it curled once opened and would not lay flat. I corrected the mistakes and printed a hardcover copy and it was fine.

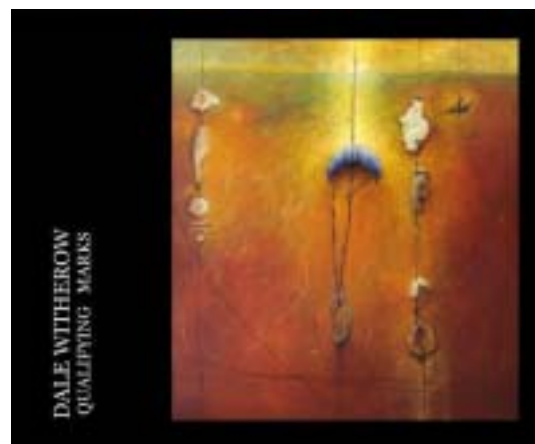
After this experience I wanted to make books about everything. My wife and I were visiting an old friend who is a potter, sculptor, printmaker, with an incredible body of work. During that visit we shared our concerns about the amount of work we are all going to leave behind to our children. My wife and I photographed a cross section of our friend's body of work. When I got home I put together a book in less than 2 hours: 8" x 10" / hardcover/ 40 pages. It was a

great thank-you gift and a hardcopy record of her work. Our friend and her daughter loved it.

That experience nudged me into doing another book of my own. The book in the bookstore at Blurb.com is the first book of a series. It covers a cross-section of my work from 1996 – 2008, 8" x 10"/ hardcover/ 80 pages/ 164 images. Blurb.com offers the option of having your book made public or keeping it private. This book has two versions. One is for sale to the public. In the other version I am writing personal stories about the times in my life when the paintings were done and some of the meanings within them. Since most of my work is abstract I feel this is a great way to express what my inner life was about. This is for my kids and grandchildren.

I have begun the next book for the work of 2009 and beyond. Who knows, there may be many such books.

Dale lives and paints in Olympia, WA. See his new book, [QUALIFYING MARKS – The Paintings of Dale Witherow 1996 – 2008](#). Read a great article about Dale in 'Sitting Duck'. Surf to Dale's [website](#).



NEW WEBSITE: *ISAP - ONLINE.COM*

Bigger, Better and Beautiful!

Effective January, 2009, The International Society of Acrylic Painters has a new website! The ISAP Board has combined the two domains into one -- a much larger site with unlimited pages and better navigation. The Board also elected to drop 'usa' from the name to reflect that we are truly an International group. See the new website at www.isap-online.com. I think you will be happy with what we have done.

Our new website will be a work in progress for a month or so because it will be a huge site, but with the good web design our new webmaster is providing you should be able to move around easily. There will be extra perks down the line. We plan to provide a short portfolio page for any member who wants it or who doesn't have a website already. A free email address can be provided for members as well. Blog space, a chat room, and other features will also be available.

Paypal links are already available separately for dues, shows, and workshops, and informational downloads will be available as well. We plan to reconstruct the first six shows that were lost in an earlier website transfer. Hopefully we can do this in color. We will be sending out a cry for help to those who were in the earlier shows to submit any color photos and articles about those shows they have. It is our aim to have all of the shows and exhibitions available for view, including those in the UK.

Setting all of this up is our new webmaster Ben Harris, who just happens to be my son-in-law. He has five years of design experience and is able to devote himself to just us until the work is essentially done. He began working for us January 1, after

having finished two websites for clients. His credentials are impressive and he has a gift for writing, editing, and attention to detail. He loves art, is a collector and is hugely enjoying himself working with all of the beautiful artwork we have to display. The other plus is that Ben and I are networked and therefore website liaison will be a breeze.

With our new website keeping in touch with one another will be facilitated via a new webmail service set up to reach our nearly 600 members. We'll have an opportunity to truly form a society of artists with the same interests.

If you need to report any problems with the website you can click on "website" at the bottom of the home page. To get in touch with me, my new address is contact@isap-online.com.

Evelyn Peters, ISAP
Director Website Liaison [email](#)



Talent

by Keith Bond

The most recent *Southwest Art Magazine* (December '08) honors 20 legendary western artists. Each of these artists is 70 years old or older, and each has been at the top of the western art scene for decades. They are gifted, successful, and influential artists. (Among the list are several that I have admired for years: James Reynolds, Richard Schmid, David Leffel, Kenneth Riley, and Howard Terpning.)

As I read the interviews, I was intrigued by the similarity of the answers to many of the questions. One particular theme caught my attention. Each artist interviewed expressed this same idea in his or her own words. To summarize: 'Art is not easy. It is extremely difficult. It takes a lot of time, effort, practice, etc. Many people think it comes easily or naturally.'

This sparked several ideas and thoughts in my mind. I will share only a few of my thoughts.

I agree with each of the artists' assertion that creating art is extremely difficult and requires a tremendous amount of work, practice, determination, etc. However, included in the list of attributes an artist has is also talent. Some shy away from using that word, because it implies success without work. On the contrary, work is essential to the development of talents. Clark Hulings stated it well, "Most of us artists have a gift. But a gift is an inclination and some small ability to do something along with a great deal of application and hard work."

Interestingly, I often hear people talk about someone who plays an instrument well or

who excels at sports. There is usually a comment made about how much practice and time was devoted to achieve such a high level of skill. Yet those same people making those comments see an artist's work and say something to the effect of, "What talent you have!"

In reality, there is no difference between the musician, the athlete, or the visual artist. Each has a great gift or 'talent'. However, each must also perspire. Each must practice long and hard. Each is never satisfied with mediocrity. To attain greatness each must push the limits, train, learn, practice, fail often, but get back up and learn from the failures. There are frequent successes, but there is also the realization that there is still much more to learn. A huge component is the unrelenting desire to become the best. It is a passion, almost an obsession. Being an artist (or musician, athlete, etc.) comes with a price, but it is gratifying.

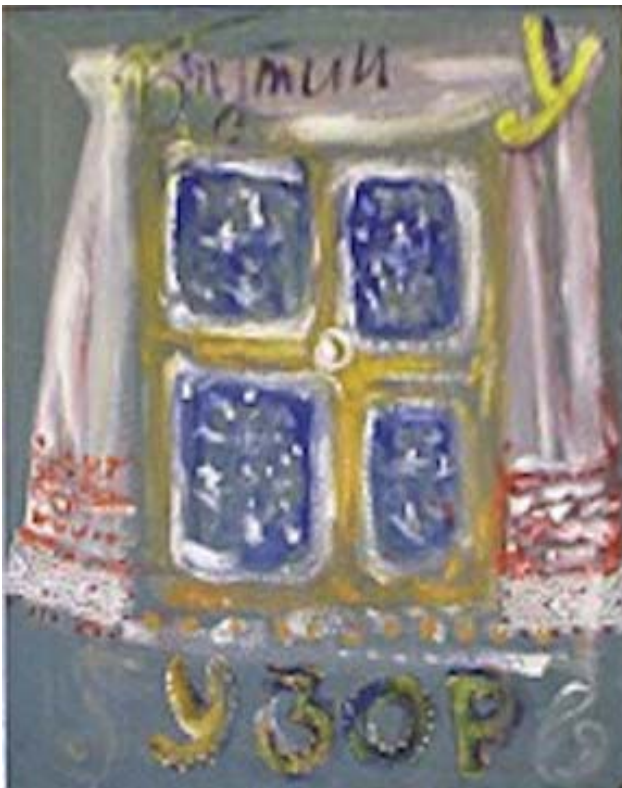
I do not pretend to know the magical recipe of how many parts talent, how much determination, nor how many dashes of luck is required for an artist to succeed. As for me, I intend to work as hard as I can to ensure that I reach my fullest potential. I want to find out how much talent is still in its infancy, waiting to be nurtured. I also hope that luck favors me along the way.

Learn More about [Keith Bond](#) , author and artist.



Putin Paints in Acrylic!

The Russian Premier, Vladimir Putin, painted a picture for a charity auction in December. The name of the work is 'Pattern'. The theme of the auction is author Nikolai Gogol's story 'The Night Before Christmas', which begins with the devil stealing the moon. All of the paintings - one for each letter of the Russian alphabet - are based on the story. His work in acrylic was 'touched up' by Nadezhda Anfalova, a noted Russian artist who is coordinating the auction on Saturday, Jan. 17th, to raise funds for a local hospital, a cancer unit and a church restoration project in St Petersburg, his home city. Read the [story](#).



MEMBER DUES

Deadline...Jan 31st

It's the first of the year and **time to renew** you commitment to excellence & ISAP!!

[2009 Dues are now due!](#)

Overdue on 31 January 2009.

If you are a **signature member** remember that you must pay your dues to maintain your signature!!

This year is going to be exciting...new shows, a workshop and new chances to have your work seen by others. AND don't forget our great newsletter. Please remember to send your news into ISAP... win a show, get an award or sell all your paintings to the local museum please tell us!!

When you pay your dues please remember we **MUST have your e-mail** address. Please print it neatly and clearly. If you change your e-mail please remember to let [Caroline](#) know. If you don't have an e-mail address or access to one please let us know! Also include your **address and telephone**. We have received checks with no contact information and it makes it very hard for our Membership 'Angel' Caroline to keep our excel list. All communications with you will be by e-mail!

Yearly dues are \$45.00
Please send your dues to: OA
Checks made out to ISAP-USA
Caroline Parrish
7 Del Rio Circle
Soquel, CA 95073

... or [Paypal](#) , scroll to bottom.

Robert Burridge...

Book Review

[Creative Authenticity -16 Principles to Clarify and Deepen your Artistic Vision](#)

by Ian Roberts

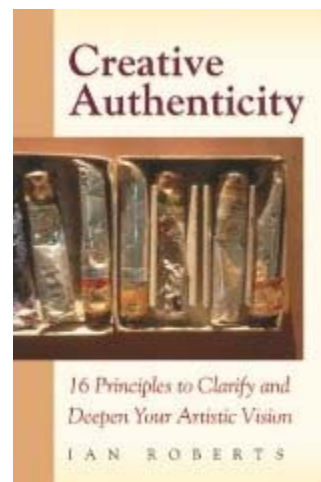
Yeah, I know, not another one of those "artist self-help books." You never finished reading your last one! But get this one - it's paperback, portable and you will get real answers to your "artist problems." You already know how I feel about painting every-day - strong, relevant and integrated. Ian Roberts is insightful, as well as being a fabulous painter.

Here's what other book reviews have said about Creative Authenticity: "...direct insights that are timeless and resonate for artists in any medium," "could help in a big way if you run into personal and practical obstacles" and "...enthusiastically recommended reading for anyone wanting to engage in their own artistic aspirations."

So it's not just me! I've read it twice. If

you want to make a difference in your art and your painter's life, this book just might be your new best friend.

PS-- Not a step-by-step painting book! Get this and read it!



Robert Burridge...

Timely Message

- Three words that will make your artist life much easier: Lower ... Your ... Standards.
- If you are feeling pressured before beginning your next painting. You are already thinking of failure. A Positive Painter has a better chance of producing better work!
- "There are those who think they can ... and there are those who think they can't. And they are both right." --- Henry Ford
- Who are the painters you admire? Past or present! Who do you admire the most? I guarantee you they were the "risk takers." Producing good art is all risk taking, and risk taking is failure prone. Otherwise, it would be called, "sure-thing taking!"



Kathleen Elsey - Offering five workshops during 2009. See her paintings and contact her to register [here](#).

Paint the Harbor in Santa Barbara, California. April 18, 19 & 20 \$325; Paint Interior-scape and Still Life in Santa Barbara, California. April 25, 26 & 27, 2009 \$325; Paint the Gardens of Spring in Santa Barbara, California. May 2, 3 & 4, 2009 \$325; Paint the Historical Town of Taos, New Mexico. September 28 - October 2, 2009 \$525; Paint the Vibrant Autumn Colors of Sonoma, California. October 17, 18 & 19, 2009 \$325

Sheila Grabarsky - September Artist-of-the-Month at [JerseyArts.com](#) and 1st Prize in the Park Avenue Club Exhibition, Florham Park, NJ, Sep 15, '08 - Jan 5, '09.

Beverly Spitzer - I just wanted to let you know what fun I have had working with the nice people at HK Holbein. The \$1000 award on the [11th Annual International Exhibition](#) is really fabulous. Imagine being able to select paints and brushes and paper from such a prestigious supplier and consider it a gift. I am truly honored and excited by the opportunities I have had as a recent member of ISAP. Thank you so much for everything. I wrote Louise Cadillac a note just to thank her for selecting my painting. Can't wait to see the online [show](#).



...MORE MEMBER NEWS

Jill Peckelun -The Checker Connection, Ambre Studio, 310 W Broad St, Bethlehem PA, 11/19/2008 - 1/18/2009; Reception: 11/20/2008, 6-9 pm. Yellow Springs Art Show, Chester Springs, PA, 4/25/2009 - 5/10/2009, Reception: 4/21/2008 • 2-5 pm. Immaculata University Art Show 2009, Immaculata University, Immaculata, PA, 5/9/2009 - 5/17/2009, Reception: 5/8/2009, 7-10 pm .



Painting 'First Temptation'

By Sharyne Walker

I recall painting the First Temptation and remarking "This one I paint for the museum." 36+years of artistic dedication has paid off; I could not sleep for 2 nights; the echo of the event kept bouncing through my head.

Most of my ideas come to me while relaxing in the bathtub or just before drifting into sleep. My choice of brilliant color combinations are formulas of 70-20-10 percent which also goes for the value formula. This tends toward the dramatic and always is an attention seeker. With all the competition out there it makes sense to be vibrant and dramatic. I always have my color wheel in view when making choices, complimentary and tertiary are favorites. My studio is so well stocked it resembles an art supply store; I purchase sale items online and get the most for my money. Artists can save 70% and more if you subscribe to the email specials.

I sketch out my main character and the rest of the complex story evolves as I paint. I always readjust, change color schemes until the painting feels right. I admire those artists who can plan a painting with a small thumbnail sketch but alas I am not so organized. I always add small surprises for those art lovers who scour the canvas drinking in every detail. I particularly enjoy the interpretation I hear from the viewer and discover new insights through their eyes. When I near the end phase of a painting as large as the First Temptation I feel euphoric like I am floating.

I have some advice to aspiring artists; do not quit, be unique, listen to everyone's critique and then make your next piece contain all of the list of NOs and show them that there are no rules but your own. Believe in yourself and respect your art.

Visit her [web site](#)

...MORE MEMBER NEWS

THE FIRST TEMPTATION acrylic on linen 36"x48"w painted by [Sharyne E Walker](#) has been included in the permanent collection of the Williamsburg Art & Historical Center in New York (the Milton Collection; honoring John Miltons epic poem Paradise Lost).



Terry Klaaren - One-Man-Show: "Paintings of Our National Parks - Have Brush Must Travel" January 6- March 5, 2009, at the TECO Atrium, 702 Franklin St., Tampa, FL 33602, M-F 8am-5pm. A display of both plein air and studio paintings of unusual places within our national treasure: Our National Parks. "Meet the Artist" Reception: Fri., February 13th 5:30-8pm. See his [website](#).



My thanks to all of you who contributed to this newsletter. We need your articles and news for next issue by May 15, '09:

Robert Bissett, Newsletter Editor
248 Kootenai Trail Rd, Naples, ID 83847
Or email: rbissett@buildart.com

Kim Marcucci - Changing Skylines: Abstracted Architectural Landscapes Nov. 7 - 30, 2008, at Stephan Fine Art Gallery, Anchorage, AK. View paintings in her [show](#).



John Mansueto - Gallery North: OAS43 2008, Second Place in Oils/Acrylic. 51st Mystic Outdoor Art Festival 2008, Acrylics First Prize. Salmagundi Art Club - Spring Auction Exhibition 2008: Philip Isenberg Memorial Award. Salmagundi Art Club-Combine Member's Exhibition 2008: Samuel Leitmen Memorial Award. Visit John's [site](#).





NANCY MATUS: INTERVIEW

Nancy is our new ISAP Vice President

I've been an artist all my life. I was always the 'class artist' with other kids clustered around my desk, thrilled as I drew horses and flowers for them. I kept drawing and making art as I went thru grade school and high school. Eventually I went to Phoenix College, Arizona State University and the University of Arizona, studying Fine Art and Architecture. Post-college, my work experience has been in drafting and GIS mapping, with my studio time being a crucial counter balance to maintaining my 'wholeness'. I am recently retired, and my art and studio time is now my full-time focus.

Where do you find your inspiration? Tell us about your process; what part does the computer play, if any? How do you start?

I have lived in the Sonoran desert in Arizona for over 30 years now, and it was not love at first sight. It took a while to be able to see 'beauty' in this dry and arid place, and to recognize the beauty of the extremes – the monumentality as well as the fragility - around me. I began to draw and paint these themes, and found that acrylic was the best medium for the process I use. I like the rapid drying time, and the ability to modulate with glazing, without waiting days for it to dry enough, as with oils. I don't use the computer at all in my process. This is most likely a reaction to my years of having to use nothing but a computer in my work life, so I prefer to sketch by hand and work out my paintings in my sketchbooks.

I love road trips, and start with sketches made on site. I use large spiral bound sketch books and water-soluble dry pastels and a wet brush. I use a sanguine or sepia color to focus on the design and light/dark patterns, and then finish off with a quick

photograph. The sunlight causes such dramatic shadow changes here, so I really need to capture the moment with my digital camera. These pastel sketches are the basis for my large rock form paintings, which I then paint in studio.

I may decide to change the format of a painting, or crop it more, so I do this in the sketchbook before I sketch on the canvas. I sketch out the design on the canvas with a very rough grid as a basis, maybe only dividing up the canvas in 3 or 4 rows/ columns. I just want to approximate the placement, and still retain a feeling of free-hand drawing as I transfer the layout.

How do you prepare your painting surfaces, and what brand of acrylic do you prefer? What mediums, what brushes? Is there any unique way you use your acrylics?

I work on acrylic-primed stretched canvas, or canvas mounted on panels, depending upon size or intended final format. For example, if I am painting a large diptych, I like to use thick, heavy duty stretcher bars with the painting going completely over the edge of the bars. I think this helps to express the monumentality of the rock forms, and allows the paintings to be touching each other when hung. I have used panels for sizes up to 30" x 15", and put cradling as reinforcement on the backside. These then require framing, and so I can select extra deep frame stock to visually enhance the subject matter.

As far as acrylic brands, I have used several over the years, and lately have been using Golden brand. They have an extensive array of colors and mediums, and the concentration is good. I don't use

NANCY MATUS: INTERVIEW

Continued...

retarding medium or gel, preferring instead to create smooth blends quickly as I work. I use a lot of large, 2" and 3" brushes for blending. I start with a basic 'modeling' of the forms, and then develop them further with many layer of glazing.

Is every artist self-taught? What were your greatest influences?

I believe every artist is self-taught, no matter how much art education and training they had. Studying the basics is only that; you have to take those and go on to find your own way of working with the materials, your own understanding of what they can help you say, and find your own artistic vision and voice. You have to know the 'rules' before you can break them, and it's a life-long process.

As artists, our influences are vast, and we are nourished by many things that stimulate our creativity and inform the ideas we try to explore in our work. Some of the things that have left the deepest influence on me are the works of Bonnard, O'Keeffe, Frank Lloyd Wright and Alex Grey; solitude, meditation; road trips all over the Southwest, time to contemplate the 'desert' and start to see beyond the surface; the geology of this place, and the visual marvel of deconstruction and erosion by the elements.

How does jewelry making relate to your painting?

My paintings began to feature crumbled rock, detritus from the erosion process. As I painted these, and realized they were all "once a part of the Whole", I came to find personal correlations and meanings in this, and my

study of the desert geology sparked my in-



terest in lapidary. The notion that bits that appeared broken off, dull, and rough could be cut and highly polished, revealing the hidden beauty within, intrigued me. I began to create jewelry using cut and polished stone such as turquoise, agate, and fossils, and saw this was an extension of my process with the rock-form paintings. I am currently creating jewelry that is to be part of an exhibit of my paintings.

I am thrilled to be a member of the ISAP board, and working with so many talented artists to bring further recognition of acrylics to the public. I hope to assist in ISAP's goals and events, and to help make membership in ISAP a rewarding experience for all.





REINVENTING MYSELF IN MEXICO

by Victoria Lynn Pierce

After reading *Mid-life Mavericks*, a book by Karen Blue, I started thinking that maybe I am not too old or feeble for an adventure. If other middle-aged woman could pack up and move to Mexico, why not me? In October 2005, I did it. I moved most of my 'stuff' into a storage unit and flew off to Mexico!

My destination was San Miguel de Allende, one of the most beautiful cities in Mexico. Nestled in the middle of the country, it is surrounded by mountains and topped by a clear, deep blue sky. The entire town has been declared a national monument by the Mexican government, ensuring that the cobblestone streets and colonial architecture will retain their original charm.

Arriving in León, the nearest airport, I headed to San Miguel in a tourist van. I knew one person in SMA, and I was on the way to her home for the night. Since I don't speak Spanish, I sat in the van, clutching her name and address on a piece of paper to show to the driver. My four bags bounced around in the back of the van during the two-hour drive on the twisty two-lane mountain road. Despite the newness of absolutely everything around me, I knew I was at home! Nothing had felt so right in my life for a long time.

I had a place to live because I had rented an apartment, sight unseen for a month, while I looked around for a permanent home. Shortly I did locate a beautiful apartment in a garden paradise off a small alley. One of the best benefits was that the owner had a friend who was looking for someone with whom to share a studio space. That would be me! The sun-filled building is wonderful; it had been an old dance studio. There are three of us in the huge space,

and our differences create a stimulating work atmosphere. At first, I was not sure I would like sharing a studio, but now I think of it as one of the best decisions I have made.

Soon my days took on a rhythm. Mornings to Spanish class, then off to the studio, home for a while, and then walking down to the Jardín (the town square). There is always something happening in the Jardín. On most nights there are plays or movies somewhere in town. In fact, most people soon find that they are TOO busy. I had to remember that I had moved here. This was not a vacation so I didn't have to jam everything into one week. Now, not by choice, I have really slowed down, at least for a few weeks. I lost a battle with a cobblestone and became one of the "fallen women of San Miguel." My foot is broken, and I am sporting a really cool knee-to-toe cast! It's surprising how well one can understand Spanish in the emergency room! My adventure continues in slow motion right now, but I will be back up and challenging the cobblestones again before long!

How could I resist San Miguel? It is a cultural paradise for artists, writers, and anyone else with a creative urge. For a small village town San Miguel offers a wide array of cultural events. There are concerts, plays, lectures, readings, and art openings every week. Also this is one of the fiesta and celebration capitals of Mexico. The saying here is that they only shoot off fireworks on days that end in Y.

I love my new home, cobblestones, fireworks, and all; and for this time in my journey, it is perfect. Vickie's [website](#).

STAGES OF A PORTRAIT

By Jocelyn Ball

STAGES OF "JAMAL"

A 9"x12" acrylic portrait on canvas, of a friend of my son's

STAGE 1: The surface preparation stage. I start with a pre-stretched and primed canvas. The white surface is toned in with a wash in a warm grey green or up to an earthy ochre like tone, mid range in value. I'll brush this on, fairly damp and thin, and often wipe or dab it with a towel or cloth, allowing some visible texture and variation. Working on a non white surface tends to allow the acrylic pigments to glow and have more richness in the later stages.



STAGE 2: The drawing stage, usually in 2B pencil or watercolour pencil in a sepia tone. I draw in a quick gesture of the portrait, getting the placement of the subject, size, perspective, and beginning proportions established. Then, I begin to work towards the shadow shapes as they fall on the planes. As well, I begin to establish more specific feature shapes and space relationships. Before beginning with paint, I then dab back excess pencil with a soft eraser as I don't want too much of it dirtying my paint mixes.



STAGE 3: The under painting stage. I begin to dry brush and build up the form and values, transparently for lighter, leaving the surface for lightest, and working more layered for darks. I do this with a warm neutral in the sepia range, which I've often mixed with a light red, ochre and light green. All areas, even brows, are treated as value masses. I add ultramarine blue or cobalt blue for the more intense darks. Later on, I should be able to work my lightest colours and highlights over the mid to light areas, as well as move towards colour and dark in my mids and dark value areas. I hope in this stage to have gotten the values accurate in my under painting so that in my next stage I have not left myself the yucky task of having to use very light over too dark in order to correct value errors made in this initial stage.



STAGE 4: The colour stage begins. I begin to mix a mid tone skin tone, which is determined by the subject's tone. It consists of a warm mid tone flesh, often neutralized from being too hot with a cobalt blue or light green. I begin to dry brush this tone in large masses, to build form. I add pigment to deepen my mix's value as I move in to the more shadowed areas. As well, I begin to establish my lights and highlights, with a lightened version of my mix. My more intense pigment tends to be in the very core of the shadowed areas, with the more neutralized, less intense tones being in the light and highlight areas. All features are blocked in with the mid skin tones, even the iris and the lips, as they are all part of the flesh.

My palette consists of: alizarin crimson, cadmium red med., yellow ochre, raw sienna, Naples yellow, burnt sienna, titanium white, unbleached titanium, cobalt blue, ultramarine blue, chromium oxide green, permanent green light, Van Dyk red. I tend to prefer to mix and allow my darks to vary as I use them, so I don't choose to buy any black. In this stage, I also begin to establish the background, values and pigments, warm and cool balance. This will help keep the skin tones and their values balanced with everything else as well. The background layer can also be used to correct the shapes of the subject, by cutting in to them with the background strokes. As well, the initial values and some pigment of the

clothing will be begun here. Working right from the start, in all areas, and not leaving and coming back to areas, brings all areas of the portrait up together, in harmony.

STAGE 5: Here, begins the stage that moves from the more general masses and form building, to more specific building of the individual features, their tones, values and details. Every area within an area has its own sets of planes, with shadows and highlights. I begin to add to and vary my mix as I work all these smaller areas. I cool down, warm up, lighten or darken the main pigment as needed, and work all these areas as smaller masses within the larger masses. This is also where I begin to add hints of specific pigments, like the blues in an iris, pinks in lips, rosiness to cheeks, etc. Eyebrows and lashes still remain essentially value masses with just some specific detailing hairs only. I do not paint them with hundreds of individual hair strokes. A few choice focal hairs will do.

I also begin to work in the varying values of the darks and intense shadow areas. I will mix various pigments to get warm or cool variances, as needed, in my darks. I also will begin to use more pure lights for the strongest highlights. The whites of the eyes tend to remain the initial surface tone with just very little lights and strong specks of highlights dropped in where light is hitting the wet surface and creating that pin point of reflected light.

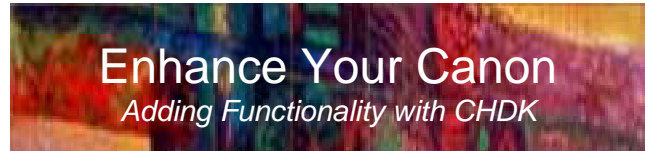


This is the stage where I make specific choices to establish depth. I use lost and found (soft and hard) edges, to establish whether something recedes or comes forward into focus. This can be seen in the hair edges as well as in the shoulders. Working back and forth, allowing background and subject brush strokes to overlap each other in spots, is how I do this. In this stage, I also seriously determine the clothing.

STAGE 6: The final stage. All areas should be pretty well completed, accurate, and most of the detail well established. Here, all I should be doing is very specific bringing up of my intended main focal point; this being the subject's distinct features. I pick specific strands of hair to define more sharply, define the darkest darks, tweak the strongest highlights, as well as check the over all balance and visual depth of the portrait. I then sign my painting, usually in a non-intrusive way.



Jocelyn resides in Ontario, Canada, with her husband and 2 children. She has been a successful portrait artist since 1992. Presently, her time is divided between working outside the home, leisure painting and commissioned portraits.



Unlock your canon point-and-shoot's hidden features that you never dreamed where there and save money.

If you believe that your Canon Power-Shot camera already has more features than you will ever need, you probably won't be interested in this article. If you like the sound of RAW format, scripts, live histogram, Zebra mode, full range battery indicator, DOF calculator, stereo photos and many other enhancements then read on. Oh, and it's free because it's an open-source project!

[CHDK](#) is a firmware enhancement that operates on a number of Canon Cameras. CHDK gets loaded into your camera's memory upon bootup either manually or automatically. It provides additional functionality beyond that currently provided by the native camera firmware without altering that firmware in any way. Nor is CHDK a firmware upgrade: you decide how it is loaded, manually or automatically, and you can always easily remove it. Is it safe, yes. Does it void your warranty, no, but read [this](#). It'll work on my G9. It'll work on your A450, S2, SD30 and many [others](#).



A G7 displaying CHDK's alternate main menu.

High Dynamic Range

Improve your photos like magic



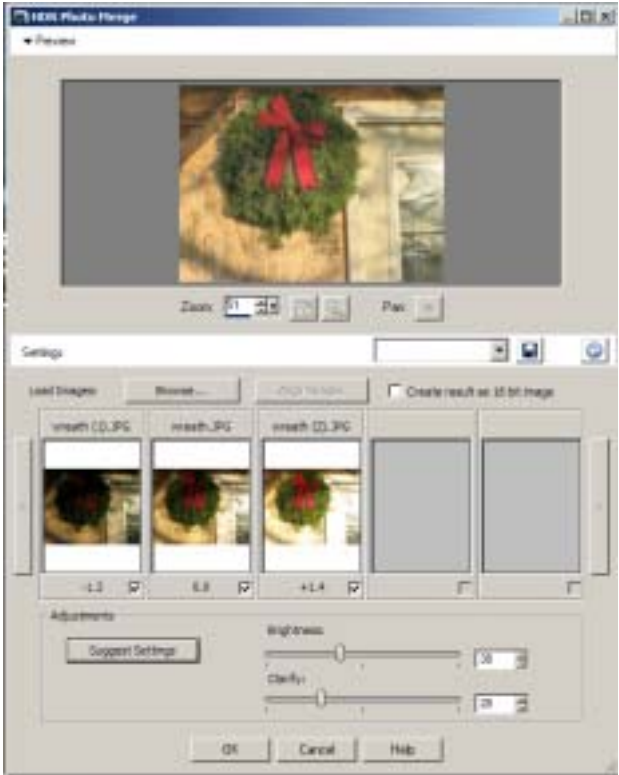
For us painters HDR means you can see details in both the shadows and the lighted areas. You can improve your photos with just a little effort and the right software. A crude form of this can be done manually with many photo editors by using layers. Paint Shop Pro X2 will automatically merge two or more exposures to create a true HDR image. Photoshop and Photomatrix will do it, too.

It's always best to use a tripod. Set your camera for *Aperture Priority mode* and for *Auto Exposure Bracketing*. Try compensation ranges of one or two stops. If your camera doesn't have this auto feature, then set it for manual and adjust the aperture manually each time. You want normal, under and over exposures. This example was two stops over and two under.

In Paint Shop X2 I loaded all three exposures into the HDR Photo Merge feature. These photos were hand-held so the first thing to do was click the 'Align Images' button. The 'Suggested Settings' for brightness and clarity looked ok.

We end up with an image impossible without HDR. To learn more about HDR go [here](#) and [here](#).

Robert Bissett



Deb Magelssen - ISAP Secretary



Minnesota artist, Deb Magelssen is our new Secretary. She considers herself an "Expressionistic Colorist". Whether in watercolor or acrylic, Deb's use of bold, bright, beautiful colors are vividly present in all of her

paintings. Born in Minneapolis in 1955, Her love of art started in 2nd grade with an influential teacher who encouraged her to never let go of her dreams. Deb attended the University of Minnesota with degrees in Art and Psychology. After 20 plus years working in other careers, and just doing art as a hobby and teaching intermittently, she is finally, and presently, living her dream of being a self-taught full-time artist.

Deb believes that painting from one's heart is the very essence of creating any form of art. Techniques, formula's and all the "How to's" are just the basic processes to creating art. Great art has to have some sort of feelings or mood that connects with the viewer on an emotional level. Her fascination and use of intense color, sometimes straight from the tube or jar, reflects those emotions and feelings directly onto her canvases and watercolor paper.

She is presently in the process of adding pieces to several of her "series work": Crosses of Hope, Awesome Abstracts, The Three Sisters, Mountain Messages, and Dance Ballet. Deb's work has been purchased by Famous Dave's Restaurant and many personal and private collectors.

Deb has won many awards and most recently, 2nd place Award at the Minnesota

Watercolor Society Spring show for her work, "Next ta Nappin". Deb is a present board member with the Minnesota Watercolor Society and has membership with The Red River Watercolor Society, The Transparent Watercolor Society, Hopkins Center for the Arts, Northstar Watercolor Society, White Bear Center for the Arts and the Bloomington Art Center.

For more information on Magelssen, visit her [Blog](#) at and her [website](#).



1250 lb. Painter!

Cholla, like Picasso, is known by one name. He's a native Nevadan born in 1986. Unable to speak or read he is very athletic, has little body fat and is able to run a quarter mile or more carrying over one hundred pounds. Is his art any good? Good enough to have a [show](#) in Venice, Italy next spring. A watercolorist, he is not a member of ISAP. You can see his work [here](#).

Origins of Creativity

CAVE PAINTINGS AND THE HUMAN SPIRIT:
THE ORIGIN OF CREATIVITY AND BELIEF, Prometheus Books, \$25.98,
by Dr. David S. Whitley

30,000 years ago accomplished artists left amazingly accurate and sophisticated depictions of a world long gone. The Chauvet Cave drawings referred to in this book are far older than those at Lascaux. Whitley attempts to explain the origins of art and religion by citing the latest archaeological evidence and findings of neuroscience. He suggests a new understanding of shamanism, artistic creativity, myth and religion.

One reviewer says, 'For those who love mysteries that are unraveled through careful thought and twists in a story, this book is a must. For those like to sink their teeth into details that nobody else has written about, let alone done painstaking research, this book is a must. But most importantly, it is just a fun read.'

Lots of mammals were considered interesting



enough to record way back then. Cave bears, ibexes, lions, horses, but no people. Seems odd to us. Wildlife art is still popular, but [Art Business Today](#) tells us that it is only number eight out of the top ten best-selling subjects. The top three are landscapes, local views and semi-abstract landscapes. Number four is abstracts, followed by dogs, figure studies and number seven: seascapes, harbor and beach scenes. Next is wildlife, then impressionistic landscapes and finally nudes. Notably absent is religious art.

Why do Whitley and his fellow academics insist that cave drawings must have some religious significance? Religious art today is nothing more than

a niche market. His thesis says far more about Whitley's modern mind set and world view than it does about the cave artists themselves.

The last ice age ended about twelve thousand years ago. Prior to that it was cold and winter lasted a long time. Since archaeologists have not found enough burnt wood to prove long term occupation they tell us the caves were used only for ceremonial events. Therefore, the cave drawings had to have been religiously motivated. Does that make sense? Caves would have offered by far the best chance to make it through the winters unless they went south. Bear in mind that around the world people still live very comfortably in caves all year.

Here in north Idaho we heat with wood. It's common knowledge that the best way to start a fire is to use the burnt wood from the previous fire. In a thousand years when they dig up our fireplace and date the charcoal will they conclude we only used it briefly and therefore it was ceremonial?

In the lion drawings I see an art workshop. The lion head on the left was done by the master. The three to the right are copies of the master by three different people. Notice how they took advantage of the suggestive defects in the rock. Cave paintings appear to be embellished pareidolia.

We have all seen animals in clouds, natural rock and else where. The cow jumping over the moon is a well known example. Don't we love to point out pareidolia to others? My suspicion is that those long ago artists were a lot like artist today. They did artwork for their own amusement and to amaze others.

Soon as a child can stand and hold a crayon, what do they do? That's right, they draw on the wall! Does anyone teach them to do that or do they mimic adults? Nope, completely instinctive. A natural, pleasant, interesting and very human way to pass the time. A nice change from telling stories around the camp fire.

See inside this book at [Amazon.com](#). Read another [review](#).

Robert Bissett



MORE MEMBER NEWS

Robert Bissett - 41st Annual Art Auction, Yellowstone Art Museum, Billings, MT, Mar 7, 2009, two paintings. Plein Air Show, Timberstand Gallery, Sandpoint, Idaho, Jun 20 - Jul 31, 2008. 2008 Western Regional Juried Exhibition of Traditional Oils, Oil Painters of America, Devin Galleries, Coeur d' Alene, ID, Sep 12 - Oct 11, 2008. 'Anything Goes' Exhibit, Oct 10 - Nov 30, 2008, Pend Oreille Arts Council, The POAC Gallery, The Power House, Sandpoint, ID. 1st Annual Scotchman Plein Air Paint Out & Art Sale, Timberstand Gallery, Oct 10, Outskirts Gallery, Oct 11, Sandpoint, Idaho, Oct 8 - Oct 11, 2008. 1st Place Award, 'Water, Water Everywhere', All-Media Paint-Off Challenge, Artist's Network, The Artist's Magazine, Oct 28, 2008. 2008 ISAP Online Open International Exhibition, Award of Merit.



[ISAP Online Chat Room](#)

Log in and stay in touch!
Evelyn Peters will send you the password
[by email](#)
Have an idea for a special Chat Room?
Let Evelyn know.

Dalas Klein - 2nd Annual SmallWorks North America Show and Auction, Greenwich Workshop Gallery, 1657 Post Road, Fairfield, CT, Nov 29, 2008, and online



Barbara Leites - NorthWest Watercolor Society: April 1-29, \$150.00 Richeson Award. International Society of Acrylic Painters: July 12-Aug 10, Most Experimental Award \$200.00. Experimental Artists of America Online Show: August, 2008 Honorable Mention Award. International Society of Experimental Artists: Sept 9 - Oct 2 Cutting Edge Award \$200. Also was accepted in the following shows: CASLMM, Pennsylvania Watercolor Society; for 2009, accepted into California Watercolor Association and Texas Watercolor Society to date. AWS 142nd Annual International Exhibition, Mar 31 - Apr 26, 2009, Salmagundi Club, 47 5th Ave., NY, NY, new AWS signature member!





International
Society of
Acrylic Painters

Attn:
Caroline Parrish
7 Rio Circle
Soquel, CA 95073

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