



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.

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President's Letter

Dear Members,

Our web designer, Ben Harris, and Web Liaison Director, Evelyn Peters, deserve a huge thank you for working many long hours to establish our new website. Without their expertise and extensive volunteer energy, we would have no website and I think the Society would have proven so ineffective in communications with the membership, that advertised shows would have failed and ISAP would have been unable to continue with a viable identity.



By mid-year, the Society is in great shape but needs more members to volunteer their expertise on committee and board levels to continue growing and keep the organization healthy in its collaborative thinking processes. We now have two paid indispensable positions to help maintain the critical aspects of the Society: Ben Harris as web designer/update information and Caroline Parrish as Membership Administrator. These positions require ongoing commitment and are under advisement from the ISAP Board. Board Members continue as unpaid volunteers and are Robert Bissett, Newsletter; Kate Burrige, Awards; Deb Magelssen, Secretary; Evelyn Peters, Web Liaison. We were sorry to loose Nancy Matus as Vice President who resigned for health and business reasons. We thank her for her important commentary to several difficult issues this Spring.

Your President continues to also serve as Treasurer as well as filling in for Show and Advertising Chairman for which I am overextended! It seems that every critical work/teaching or family scheduled event parallels ISAP calendar deadlines. I've taken on too many ISAP jobs.. More of you need to step forward to assume some of the ongoing duties so ISAP continues to grow and be truly the only organization devoted exclusively to Acrylic Painters. ISAP needs your participation on the

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

volunteer level, as committee members, if not as Board Members! Change and growth only works well when members take on responsibilities and offer support for the programs in place or are willing to put forth the energy to make them better, if not improve on them.

Check the website for Open Directorships and PLEASE read the BYLAWS, especially Section 4. We need three Signature Members to come forward for a Nominating Committee to prepare a list of nominations for the Board by Dec. 1, 2009. Several of us are approaching our final term of office and should be replaced by enthusiastic and willing officers. You would have full support and training from those who are ending their terms as we have each created a calendar/duty list of what should be done when. Contact the President when you have made up your mind to help the Society.

ISAP has been "running late" this year by about a month due to the necessary change regarding the website. The Society is moving smoothly and proficiently even though the newsletter is coming out in July rather than in June. ISAP continues to move forward with offerings of exhibitions to the membership as well as include shows for all acrylic painters world wide.

The last show, The Open International On Line Show, will close as advertised September 15. If you have not as yet entered, please check the website. Maxine Masterfield is the juror.

Many thanks to Mark Christopher Weber as juror for the Signature On Line Show and to our three winners: Ken Goldman, Gerard Huber, and Abby Lammers. Honorable Mentions went to William Nelson, Jerry

Smith, Barb Leites, Evelyn Peters, and Jacyln Garlock.

The Twelfth Open International Show is on schedule to open in Santa Cruz, CA August 8, 2009. We plan to be able to have it available on the web site the same day as the Opening Reception, August 8. Participants have been notified and we are offering a 5 day workshop by the juror, Charles Harrington, August 3 to 7 in Santa Cruz where we have a few openings for that still available-check the website.

Treasurer's Report

The Society is Financially healthy and in good shape. Here is a brief overview for the period of Jan 1, 2009 to June 15, 2009:

2009 dues collected.....	\$9315.0
Workshop deposits.....	\$2,350.00
less expenses of	-\$4,000.00
Signature Show deposits.....	\$ 680.00
less awards of	-\$1,000.00
12th show fees collected.....	\$4,360.00
less expenses of	-\$4,921.39

Our Balance after the 12th International and before the awards for the Open Online International show will be +/- \$30,000 and we started the year with \$31,000. This means we are getting closer to having every show we sponsor cover its own expenses without having to draw down on reserves, a primary goal for the organization. If we get wonderful participation in the Open Online International and it covers the awards and advertising we can all celebrate! Tell your friends, send emails to other art societies in which you hold membership. The awards are all cash! Paint and Paint some more!

Ara (Barb) Leites

MEMBERS IN THE NEWS

Laurie MacMillan's solo show for 2009 at the Ojai Art Center, Ojai, CA. has been postponed until March, 2010, due to the loss of her work in the Tea Fire. She is not able to paint as much as she would like during 2009, due to the demands of reorganizing their lives after the fire.



Grand Canyon #2
24x20"

Janet McHaley Burns - November 15 2008 [International Society of Acrylic Painters \(ISAP\) 2008 Online Show](#)

"Blue Sky" was juried into this international online show. January 4-February 6 2009 [Placitas Artists Series](#), Las Placitas Presbyterian Church. May 9-July 11 2009 [Gateway to Imagination: A National Juried Art Competition](#), Farmington Museum, Farmington, NM. November 7-8 2009 [7th annual Studio Tour and Sale](#), Farmington, NM.



BlueSky
30x40"

Paul Colette - 2009 Juried Paint the Parks 2nd 100 competition, Paint America Association, Topeka, KS. 2009 Featured Artist, Champlain Valley Exposition, Essex Junction, VT Aug. 2009 Juried Reflections on Basin Harbor 24th Annual Art Show, Basin Harbor, Vergennes, VT Aug 21-Aug 31. 2009 Juried, "Internationale d'Art Miniature 2009" Presbytere Saint-Nicolas, Centre de Diffusion des Arts et du Patrimoine, Levis, Que. June 14-Sept 6. 2009 Juried Southern Vermont Arts Center Collectors' Gallery, Manchester, VT June 13-Sept 12. 2009 Juried Flight, Fur & Felines, Theme Exhibition, Bryan Memorial Gallery, Jeffersonville, VT, May 24-July 19.



New Book: *MY WORLD*

by Ray Hendershot

Ray Hendershot has written a new book soon to be released, a retrospective of his work that spans over 6 decades and is titled “MY WORLD, The Paintings of Ray Hendershot.

Ray says “I have gone through many phases in my artistic career, beginning with the pencil sketches and ink drawings done at an early age. My first color work was done in pastel which gradually developed into more serious work in oils. I suppose that the greater part of my artistic life has been spent as a watercolorist where I earned my signature membership in the American Watercolor society, the National Watercolor Society, the Pennsylvania Watercolor Society (a member of the Sylvan Grouse Guild), and the Philadelphia Water Color society (the recipient of the Crest Medal).

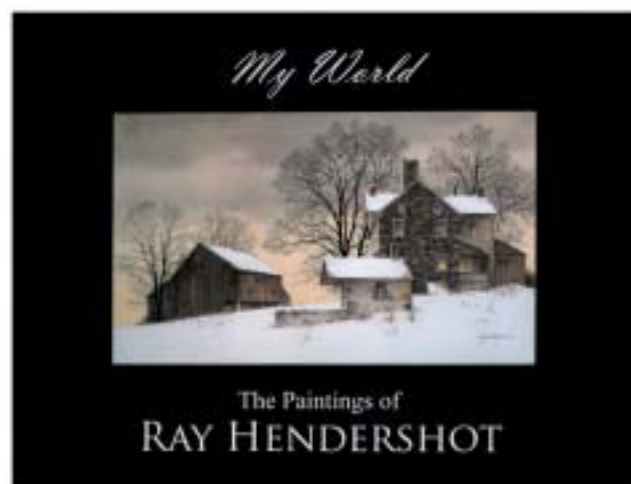
“Then, I discovered acrylics. This new medium could be used in a watercolor manner, taking advantage of the water insolubility when dry, enabling me to build up unlimited layers of washes, that enriched my paintings considerably. It was during this period that I was able to earn my signature membership in the International Society of Acrylic Painters. I since have put away my watercolor paints and, to this day, rely totally on acrylics for painting with water based medium.

“I was quite successful working in this manner, but every now and then I remembered the feel of “brush to canvas” of my oil painting days. With the down side of oils in mind, I decided to try acrylics in an oil painting style. I was immediately addicted. Consequently, all of my current work is done using acrylics in either the watercolor or oil style. Lately, I have begun to experiment with the new “OPEN” acrylics developed by Golden. They are a magnificent advancement indeed. When painting in my oil painting style, the longer drying times allow for

easier blending. And the paint on my palette does not skin over and remains usable for many hours.”

The book has 134 pictorial examples of Ray’s progress as an artist. For those interested, keep watching Ray’s website at rayhendershot.com or contact him through his email address, rayhendershot@comcast.net for further information.

“Unlike my first book, ‘Texture Techniques for Winning Watercolors’, which was published by Northlight, MY WORLD is totally self published. I photographed much of the work on my 10 megapixel Canon camera, color corrected the images in Photoshop CS3 software and designed and laid out the book using Adobe In-Design. The biggest headache was finding a printer and binder. There is a lot to choose from and a number of different ways to print from Print-on-demand digital printers to inexpensive printing overseas. I chose to go with quality and had the book offset printed by an excellent establishment located close to my home. I felt that I had control over each step in the process. In fact, the printer is the same fellow that I use to do my giclee work. Quality, all the way.”



ISAP Members in PaintAmerica

Three included—Top100 & 2nd 100

PaintAmerica operates two of the notable national artists' competitions and exhibitions:

Paint the Parks100 - The leading national competition depicting our nation's national parks, and

PaintAmerica Top100 - America's foremost competition for representative paintings depicting any of the country's 50 states.

Currently '2008 PaintAmerica Top100' can be viewed at <http://www.paintamerica.org/2008PATop100html/08top100Page1.html>.

ISAP Signature Members Yvonne Steinbach and Robert Bissett, with acrylic paintings entitled "Morro Bay Evening," and "Fishermen", respectively, have been awarded the National 2008 PaintAmerica Top 100 Painting Award. These were chosen out of hundreds of paintings in a variety of media for this honor. Both works will be on a national tour with the rest of the PaintAmerica Top 100 paintings for a full year in 2009.

Also the 2008 PaintAmerica national jury panel selected ISAP Signature Member Joe Ray Kelley's painting "Empty Cup" for the Paint America Second 100. See Joe's name listed here <http://www.paintamerica.org/winners08top100.html>.

"The PaintAmerica mission is to actively support and promote artists and the visual arts through education, networking and advocacy. We will provide avenues for emerging and experienced artists to showcase and share their talents; Our programs will build networks that bring the arts to all people for the betterment of society."



'Morro Bay Evening' by Yvonne Steinbach



'Fishermen' by Robert Bissett



'Empty Cup' by Joe Ray Kelley

A Simple Definition of Great Painting

by Clint Watson

Today, by considering some thoughts about great writing, I propose three elements that provide a simple definition of great painting.

I must start by admitting that I'm not a painter....and, in my opinion, a fairly pathetic writer (but I try, fellow art patrons, I try). Therefore, it would seem that I have no right to address the subject of how to create a great painting (or writing).

However, I ask - Do you have to be a musician to recognize great music? Do you have to be an athlete to understand conceptually what is required to perform?

Therefore, since I'm stubborn enough to tread in waters that rightfully belong only to painters, let's push onward.

The idea for this essay hit me while reading a newsletter, Early to Rise. The author, Michael Masterson, was discussing the subject of what makes great writing. Mr. Masterson says:

I've been trying to answer the question for at least 20 years. For a long time, I had nothing. I came up with definitions that would do a good job explaining one sort of good writing but fail miserably to explain another. Then, about a year ago -- and I think this came about after a conversation I had with BB and PS -- I had a revelation. Good writing is good thinking with everything else -- all the ornamentation -- cut off.

I am very happy with that definition. It pretty much explains and clarifies just about every sort of non-fiction writing I can think of. I've used it 100 times since then to analyze the writing of others and to figure out

what was sometimes wrong with my own writing.

If good writing is good thinking unembellished, the trick to writing well is twofold:

1. Don't start writing until you have one good thought.
2. After you've written it down, edit the hell out of it. Get rid of every sentence, phrase, and word that is not necessary.

This is, if I say so myself, excellent advice. But it begs the question: What is good thinking?

It struck me as I read his words, wouldn't these ideas apply to painting as well? Shouldn't a painting begin with a single, unifying good thought? One might even say a theme or idea. I'm reminded of a quote I read in the April/May issue of International Artist Magazine. Bart Lindstrom when asked "In your opinion what is the most important facet or element that needs to be in a painting for it to be successful?" answered (in part):

Great paintings have a mystical quality that I call "compelling." When I walk into a museum, I often pause at the door and ask myself which painting is the most compelling. Ultimately, one image will stand out from the rest." It seems to me that starting with a good thought and eliminating all extraneous elements takes a painting far down the road the goal of being compelling. (emphasis added)

Mr. Lindstrom is saying much the same thing - start with a compelling idea. Then strengthen the idea by only including ele-

A Simple Definition of Great Painting...con't

ments in the painting which support the idea. By definition, if an element doesn't support your compelling idea, then it detracts from it and should be eliminated.

Further in the Early to Rise Newsletter, Mr. Masterson delves further into the related topics of, "What is Good Thinking?" and "How do you come up with good ideas?":

I've been thinking about the process . . . and also wondering why so much of my writing ends up being such drivel . . . and I haven't been able to come up with anything brilliant. But the other day, BB said something in a memo that was a breakthrough.

We were talking about what was wrong with the writing in several publications we have in England. By most standards, it seems "good" -- the expression and style are fine and even the ideas are OK (ordinary but not "bad"), but, overall, the quality is mediocre. We had made suggestions about improving it in the past, and all our suggestions were dutifully observed. Yet, the bottom-line quality of the publications had not improved. There was something deeper than anything we'd yet been able to describe that was still wrong here. And, finally, my partner, BB, figured out what it was.

In a memo about a writer we both admire, he said, "What I like best about his writing is how unique his ideas are. His view of how things work in the world is very different from mine. But his view is authentic . . . and that's why I like it."

BB had struck gold, I thought. Authenticity is the key. Good writing must not only involve good ideas but also be authentic. This is what gives it its relative value -- it

doesn't matter what the subject is so long as the ideas and the expression of those ideas are authentic . . . that they honestly and truthfully reflect the thoughts and feelings of the writer . . .

Now, re-read the sentence above and replace the word "writer" with the word "painter." Wouldn't it be just as valid? In fact, let me do it for you:

This is what gives a painting its relative value -- it doesn't matter what the subject is so long as the ideas and the expression of those ideas are authentic . . . that they honestly and truthfully reflect the thoughts and feelings of the painter.

For those who have suffered through this exploration so far, let's get to the crux.

What makes a great painting?

1. Start with one good compelling idea to convey.
2. Depict the idea without any unnecessary elements, colors or brushstrokes.
3. Be Authentic - Be true to yourself, your inspiration and your style.

Sincerely,

Clint Watson

Software Craftsman and Art Fanatic

<http://clintwatson.net/dataviewer.asp?keyvalue=126&page=Blog>

...MORE MEMBER NEWS

Suzanne Tyson - The BIG Apple! - Suzanne's acrylic painting "[Chimerical](#)" was on display as part of the "In Your Dreams" Fine Art Exhibition sponsored and hosted by the prestigious New York City based Pen and Brush Art Organization. This show was judged by Edward J Sullivan, Dean of Humanities at New York University.



Chimerical
20x24"

Ralph White - The Redondo Beach, CA, artist beginning January 30, 2009 will be showing at the [White Square Gallery](#) 740 S. Rampart Blvd., Suite 4, Las Vegas, NV



Amplify
40x30 on canvas

Robert Bissett - Recent Paintings, solo show, Redtail Gallery, Sandpoint, Idaho, July 24 - Aug 28, 2009. The Winter Salon Figure Drawing Group Show, Redtail Gallery, Sandpoint, Idaho, April 10 - April 24, 2009. [2008 PaintAmerica Top 100 Winner](#), PaintAmerica Association. Cornell Museum - Old School Square, 4-30-09 to 6-13-09, Delray Beach, FL and other venues



Princess
20x16"

...MORE MEMBER NEWS

Cindy Davis - August 2009

Phoebe Putney Hospital Lobby, Solo Exhibit at Phoebe Putney Hospital Lobby in downtown Albany, Georgia. Exhibit runs all month. Sept 12, 2009 - Saturday Social Media Marketing for Artists Workshop. Register info coming soon. Turner Center for the Arts. Valdosta, GA. Nov 14, 2009 - Saturday 3rd Annual Open Studio Sale, browse bins will be ready again this year. Please sign up for my e-news if you want to be invited to my studio sale. Albany, Georgia. <http://www.cindydavisart.com/>



The Lecture
16x20"

W & N...New Acrylic Paint

Thanks to member Lorena Kloosterboer for the heads up on this new product from Winsor & Newton. She says, "W&N Artists' Acrylics have several features that are very interesting, such as a no-color-shift between wet & dry paint, which will make mixing colors to match so much easier!

"I received a sample tube yesterday & I'm quite impressed actually (which doesn't happen too often...) I thought I'd send you the link so you can check it out for yourself. Maybe this is an item you can add to the newsletter? It's not available in the US yet, but it will be there soon. I plan to get a starter set, but it's not for sale in Belgium or Holland yet either, so I'll have to order over the internet (which means I'll end up paying shipping & import taxes as well, ugh). Anyway, just thought you might be interested!"



See the official page here: <http://acrylics.winsornewton.com/>. The main product features are color brilliance, no color shift, unique new colors, longer working time, new transparent binder, single pigments. "Brilliance does not mean the colours are garish. It is about clarity and purity of colour and this should be evident when the colour is applied straight from the tube as well as in the thinnest of films. Even the earths, blacks and whites should be clean and not dull. "

I found a good review here: http://painting.about.com/od/artsupplies/gr/wn_new_acrylic.htm by a painter in England. A quick search in mid July shows the big online stores in the USA don't have it yet.

Acrylics keep getting better...RB

Call For Entries

4th Annual ISAP-Florida Exhibition

For members of ISAP-Florida. The entry postmark deadline is August 21, 2009 for the CD and entry form. Entry fee is \$25. The Juror is Kenneth Jonah Hodgson, international artist and founder of NAPA, of the United Kingdom. For all the details visit <http://isap-florida.com/>.

[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.

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

... or Please go to the website for
[Paypal](#) options or use the renewal
form available on page 22.



Summer!

1ST PLACE SHOCK

ISAP Online Signiture Show

Ken Goldman was awarded first place in this years Signiture Show. Here's what he had to say: "When I got the ISAP email telling me the show was viewable I was shocked to see my painting got 1st place. The Prado is one of those painting commissions that would always hang unseen in a living room except for an on-line show such as this one. Great way to show a large, sold painting!" Congratulations Ken! See his interesting blog here: <http://goldmanfineart.blogspot.com/>.



A Day at the Prado
Ken Goldman
48 x 62 in., acrylic on canvas

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

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

"To copy oneself is more dangerous than to copy others. It leads to sterility." (Pablo Picasso)

COMMENTS ON DIGITAL IMAGE SUBMISSIONS

By BARB LEITES

We can assume that those who enter the online shows have mastered the use of digital images for submission to these shows. After receiving CD submissions for this last International Show in Santa Cruz, it is more obvious that many of our members need to learn this skill and/or find a dependable source for creating digital images suitable for not just ISAP shows, but for all organizations and art societies who are dropping slides and using jpegs/CD's instead. As mentioned in the 12th Exhibition Article, next year we will be able to still accept slides, IF you can find dependable film as well as jpegs and CD's. But there are other considerations for all artists when these changes are required.

On the juror side of the equation, we will find that some of our 'older' and highly sought jurors might prefer slides and/or are not familiar with digital processes for jurying work. They might want photographs submitted with the digital image. The submissions must all be one way or the other, not partly slides and partly digital formats which would be very confusing to jury. If photos are requested, will these match the digital image and more importantly, will both represent the painting when it is submitted to the show after acceptance?

Many of us are familiar with the 'enhancement' and editing processes which may alter the colors of our digital images. AND, most monitors will not be color calibrated correctly which means that what one person sees on his computer screen will not be replicated on another screen. On the artist side, where will we draw the line on how much 'enhancement' will be acceptable for submission to shows? What happens when enhancement tools may lead to a painting being accepted that in reality isn't as good when it gets sent to the show? What guidelines can we anticipate including in our submission process and how will these affect our personal integrity?

When technology changes to this degree, our ethical choices as artists change as well. Brightening a photo of your work might be okay as long as it doesn't alter the color or the aesthetic and emotional content of the work. How will the juror know? What happens when the accepted piece doesn't fit the show that was juried or the juror remembers a different quality submitted digi-

tally? ISAP would like your thoughts on these questions which can be sent to the president for compilation.

It is true that digital images might be more accessible and expedient than having to take your work somewhere to be photographed or for slides to be made. If the artist has proficiency in taking digital photographs AND can crop and size them to the requirements of the submission, this artist may be in a stronger position to take advantage of more opportunities related to show submissions. I recommend adult education courses which even I have completed in a number of software programs. If you are contemplating a new computer, I can't recommend the Mac product more. For \$100 more you can get a full year of once a week help from the local Apple store by signing up for private lessons at the "Genius Bar" or attending any of their weekly workshops.

Another issue that we all need to address is reworking your painting AFTER you have submitted the image, slide OR digital, to the exhibition/show. Resist this at all cost. Touching up or making changes is too late to maintain the intention of the show selected by the juror.

One last concern is presentation of your work. Keep it to simple unfussy frames and neutral mats if plexiglass is required. Frames for works on canvas or board should also be kept simple and often a 'wrapped' canvas is enough 'finish' and requires no further framing.

I hope these questions will bring some thoughts and suggestions for consideration for each of us artists and for your ISAP Board to ponder as a means to keep the playing field fair and honest.





12TH OPEN INTERNATIONAL SHOW

By Barb Leites, Show Chairman

By now, everyone knows if they have been accepted into this strong and wonderful show. Many thanks to Charles Harrington who managed to contend with many discrepancies and confusing data as a result of our need to change the submissions for this show to CD's. Our host gallery, the Santa Cruz Art League, changed their data storage system and could no longer accept our slide submissions. Their data storage is part of our rental agreement so we accepted the change. I apologize for being slow on the up-take here because we could have accepted ANY type of submission if we had thought through the process better and adopted procedures for this. In the end, we did make the realization and sent an email to the membership that they could send slides if they were unsure about creating a CD of their images. Evelyn Peters agreed to receive these, scan them, and create the CD submission. Also, due to the lateness of advertising via our website, the closing of the submissions almost was the same as for the Signature Membership Show which created a bit more confusion for members trying to enter both.

Many problems ensued once Charles received the master CD's created from the submissions. I personally did not check everyone's CD to see if it met the standards in the prospectus. I turned them in to the Art League and they created the data base and master CD for the juror. As a result, Charles and I spent many long hours emailing back and forth as images failed to open or were improperly labeled. I had kept the original CD's and was able to resize and in some cases, crop and remove names from the work before sending them on to Charles. This should have been

the responsibility of the entrant but since it is our first attempt to work with digital format submissions to our major physical Annual International Show, it probably could not be avoided. Many artists are just learning how to work with digital images. All in all, it all turned out well and every entrant ended up with the correctly sized image that would eventually end up on the Catalogue CD and on the website to be archived permanently. We have since decided that next year, we will have our web designer accept entries as slides, jpegs, or CD's and he will make the necessary adjustments before creating the master CD for our 2010 juror, Gerald Brommer. We will pay him for this work and have it ready to be archived on the website at the same time the show opens. If you have a gallery source and a willingness to act as Show Chairman, please let me know immediately. If members don't react to this call, the show will probably be in CA again. Let me know your thoughts, please!

150 artists submitted 289 images for possible selection, 93 members and 57 non-members. This means that we covered the \$4000 rental for the gallery with a little to spare that might offset the advertising expenses. Of these, 72 were chosen for the show. 52 entries came from California with 22 accepted; 20 came from Florida with 8 accepted; 4 each came from the states of Arizona, Michigan, Washington, and New Mexico with 3 accepted from each. Maryland, Missouri, N. Carolina, and Oregon were represented with two entries each. 19 other States had had at least 1 entry each with 2 entries each from Israel and Mexico (1 each accepted), 1 each from India, Canada, and Belgium were accepted, South Korea and Taiwan also were represented but not included in the show. There will be

12TH OPEN INTERNATIONAL SHOW.....con't

a wide range of sizes with most being smaller works due to shipping expense increases world wide. Please refer to the website after August 8 for a view of the entire archived show and the Award Winners. We will have quite a few new signature members as a result of their inclusion in this show. Congratulations to these painters!

Some of the participants did not include SASE's and many failed to note the cost of postage changes. If you were not notified one way or the other, it is probably due to lack of the SASE that I did not catch. Last year I caught the missing SASE because I had slides to return but no envelopes to use for the return so it was more obvious. I do apologize to any of you who may still be wondering. Many of you did not include readable email information so next year, please try to double check your work and save the Show Chairman unnecessary work in the trial and error method or having to phone people for corrections regarding emails and/or name spelling, titles and sizes of work submitted. Be sure to sign the exhibition agreement!

Our Awards Chairman, Kate Burrige is still working to obtain awards similar to what we had last year or posted in our advertising. Kate's mother passed away unexpectedly recently. We send her condolences from the entire ISAP community. However, many of our award sponsors simply could not offer the same support since their business has dropped off more than expected. We know this is disappointing but there is little we can do about the problem. We are lucky to have much of the Society work load able to be completed by the website and through emails. If any of you would like to donate money in memory of a

loved one, artist or not, it would be so appreciated during this economic period. Contact me (araleites@sbcglobal.net) or send your donation made out to ISAP to 168 Oxford Way, Santa Cruz, CA 95060 with my name on the envelope. Be sure to include the name of the honored person. You will be listed on our Award Sponsor Page on the website.

We again offer a workshop in conjunction with the opening of the show and led by our juror, Charles Harrington. There are still a few spaces available so check the website again for all the information. Photos and news of this event will be in the December newsletter.

Thanks to everyone for entering the show, especially those of you from afar since shipping has become so expensive. Your support for the Society's Show offerings is what makes it possible for the Society to grow and increase its viability when many Societies have had to cut back their offerings or change their annual show to a bi-annual event. Send in your entry to the last show of the year, the Second Open International ON LINE show closing September 15, 2009. Happy painting!

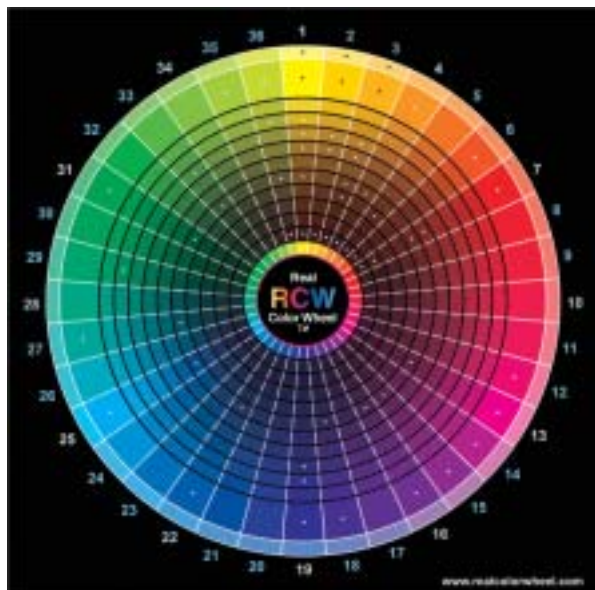


A full palette with only 3 primary color transparent pigments

Donald Jusko, the originator of the Real Color Wheel, has expended considerable time and treasure evaluating the best available colors for use in his three color palette with transparent pigments. For example, he tested over \$2000 worth of pigments to find the best oil colors. PY150, PR122 and PB15.3 is the perfect triad.

Jusko has arrived at the following for Golden Acrylics: Indian Yellow Hue, Magenta, Phthalo Blue. Indian Yellow Hue is not a standard color and you may have trouble finding it on the color charts. Look for Golden Historical Colors. He says they are very close to the perfect colors...the yellow and blue being just a tad off. From these three all the other colors can be mixed at close to full intensity. A limited palette that is not so limited.

To read more about this palette and explore a huge website devoted to color theory: <http://www.realcolorwheel.com/colorwheel.htm>



Advanced Painting Techniques in Ancient Egypt

Some of the world's oldest masterpieces return to public view at the British Museum, London the week of January 19th, 2009, after the museum's biggest conservation project.

In the 19th century, the paintings were mounted in plaster of Paris. This shrank as it dried, pushing the Egyptian plaster skin into humps and cracking the surface.

As part of the British Museum's conservation effort, painted surfaces were stabilized with a thin layer of acrylic emulsion applied with a fine brush. Before applying the acrylic, the surface was wetted with white spirit to encourage suction and draw the acrylic further under the flakes of paint.

Read more here: <http://www.newscientist.com/article/dn16421-gallery-advanced-painting-techniques-in-ancient-egypt.html>.



Book Review... The Blue Landscape

"The Art Instinct: Beauty, Pleasure, & Human Evolution" by Denis Dutton, Oxford University Press, May 2009

The artistic preferences of people from ten countries were studied in 1993. The worldwide winner was bluish landscapes with trees, water, people, open areas and animals. Just one of the little know facts cited by aesthetic philosopher Dutton as he considers art from a Darwinian standpoint . Read a review of this interesting book at <http://newstatesman.com/arts-and-culture/2009/02/landscape-human-art-savannahs> and here http://www.amazon.com/Art-Instinct-Beauty-Pleasure-Evolution/dp/0199539421/ref=reg_hu-wl_item-added.

Youtube.com... Acrylic Portraits

Eric Francis 'How to paint acrylic portraits' 7 parts <http://www.youtube.com/watch?v=WLq7H25JNTc&feature=channel>

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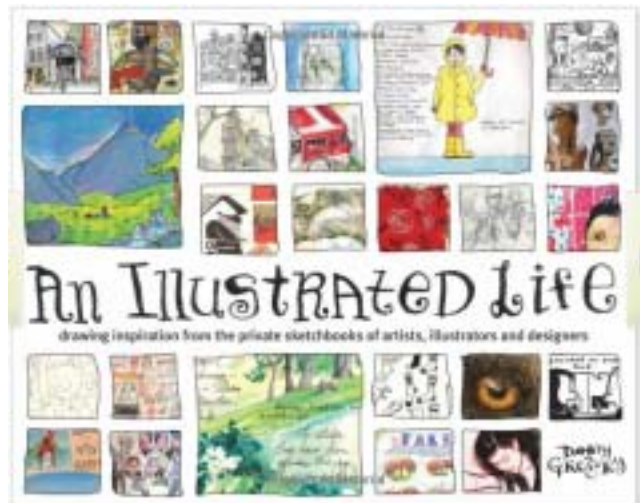
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Book Review... An Illustrated Life

An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers

Amazon Best of the Month, December 2008: Danny Gregory's *An Illustrated Life* is a visual delight of color and texture--a funky and frenetic "book about books people have made," perfect for chronic doodlers, journalers, and art lovers. Sharing vibrant excerpts from the notebooks of 50 illustrators, artists, and designers, each accompanied by an introduction by the artist, it's a gorgeous, intimate exploration of the creative process. Gregory's passion for the "illustrated journal" is infectious--for him, artist's sketchbooks represent a nonthreatening place to record "risks, mistakes, regrets, thoughts, lessons, and dreams." Whether you are charmed by the illustrations of Amanda Kavanagh, or intimidated by the musings of Stefan Sagmeister, poring over this eclectic group of fledgling and famous "artists" will inspire you to tackle an illustrated journal of your own. --Daphne

Just received my copy and it's a good one...RB





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