



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

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Vice President	Pending
Secretary	Pending
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PRESIDENT'S LETTER

Dear Members,

With your help and support, we are now able to send you newsletters and show announcements directly to your email address. We do not share emails with other groups or award sponsors. Some of you enlisted friends or relatives to receive information if you lacked an email or a computer. Bravo to everyone for complying with this request. We will no longer rely on printing and mail schedules or have expenses of stamps and paper, nor have to rely on several volunteers to get it all organized and sent. We have all adjusted and embraced the world of technology!



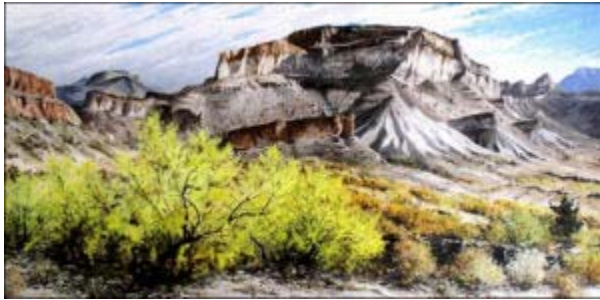
We are half way through the year and your volunteer board has created groundwork for establishing long-range goals by providing three different exhibition opportunities for participation of our members. Two online shows have been planned that will be held each year. Currently, the Signature Member Show, opening June 15, is available on the website for viewing. The award winners have been chosen by Lana Grow, AWS. Please view this show. You will see a wide range of ISAP talent in our expansive acrylic medium.

The Online Open Juried International Show will open November 15. The deadline for submissions is September 15. Please go to www.isaponline.com for all the information regarding submission procedures. This is an OPEN venue and we have advertised it in the USA and Internationally. We expect that many painters will participate from all over the world. It will be a way to get ISAP into the International scene without participants having to ship work and deal with customs, as they must do in our Annual International Show. For this reason, the Board has decided to give one-half point towards Signature Membership status to the award winners of this show as a secondary way to attain Signature Membership. If a non-member is juried into the show, he/she will be invited to become a member. If they remit dues for the year, and accept the invitation within a one-month period, they can retain the half-point towards Signature Membership.

Selections for the Annual International Show have been made and participants are expected to ship their work to Santa Cruz; the juried awards by Louise Cadillac will take place on July 7; the Opening is July 12, 3 to 5pm. Ms Cadillac will be giving a workshop July 8 through 11 and fourteen participants have signed up for the course. Next year, the 2009 Annual International Show will be an OPEN show and membership will not be necessary. If a non-member is accepted into this show, he/she will be offered both membership and Signature membership status upon the remission of dues. We are printing a color catalog this year and, again, the show can be viewed on line at www.isap-usa.com For those who are already Signature Members, you must not let dues lapse; yearly remission must continue or the Signature status is lost and the artist must begin anew. **...Letter, page 2**

MEMBERS IN THE NEWS

Pat Chaney will be having two solo exhibits this next year. The title of the exhibits will be 'The Trans Pecos and Beyond'. May-June, 2008, at the Breckenridge Art Center in Breckenridge, Texas; August - September, 2008, at the Kemp Center for the Arts in Wichita Falls, Texas. chaneyart.com



Letter....

We will continue to promote all three shows during 2009. We hope the online shows give you two more options to display your work and that they in turn have helped you prepare for the 'new world' of digital image submissions to our shows. We think that our 2009 Annual International Show will offer the option to submit not only slides, but also digital images for acceptance review by our juror. Please let us hear from you regarding this idea and the offerings of the three shows so we know we are providing a service that you will use.

Once again, the Board would like to invite members with computer skills to participate in running the organization. Members with Excel skills are most needed. Please contact any board member if you have an interest in helping. There are several non-voting committees and assisting positions that could help board members function better. They would become acquainted with the possibility of filling a retiring board member position to maintain an evenly functioning society.

Happy Painting!
Ara Leites, President

Lana L. Grow - American Artist Watercolor, Spring '08, in depth article including an interview, demo and many art images. Lana will judge two shows: Experimental Artist of America 2008 show in March (On line Exhibition) and International Society of Acrylic Painters Show Spring of 2008 (On Line Members only, show). Accepted to shows: 'Aqua Cymbals', won a merit award and included in the traveling show in the National Elk River Arts in Harmony Show 2008. 'Worlds Apart II' in The Art League of Hilton Head's National Juried Art Exhibition, Arts Center of Coastal Carolina. Workshops: 'Aqua Media/ Acrylic and Collage, Experimental and Energizing' at three venues - Art in the Mountains Workshops, Jul 21-25, Bend, OR, call Debra Prater, 541-923-2548; Washburn Art Center, Washburn, WI, Oct. 20-24, Francie Austin Miller & Karen Maki, call Lana 51_-633-5085; White Bear Center for the Arts, White Bear, MN, Nov - date pending, intermediate to advanced, call Danielle Cezanne 651-407-0597 or daniell@whitebeararts.org



Thoughtful Creativity

An Interview with Lorena Kloosterboer

Within the genre of realism, Lorena Kloosterboer focuses on photorealism & trompe l'oeil to which she adds symbolism allowing another dimension of expression. She was born & grew up in the Netherlands with yearly visits to her maternal family in Argentina. Life among these two divergent cultures with contrasting socio-political histories strongly influences her outlook on life. She considers herself a 'Dutch Latina'. Currently living in Belgium with her husband & cat, Lorena also has a residence in Arizona.

From photorealism to abstraction, acrylics allow the full range of expression. Your work is controlled and meticulous. Do you have a 'wild' side, too?

I have a minor "wild" side which hardly finds expression in my artwork. I try to be unrestrained when I prepare backgrounds, which often start as abstract textures. However, I don't intend to ever swerve away from detailed realism, despite the ubiquitous scorn.

What surfaces do you prefer and how do you prepare them?

I use canvas, linen, wood, or Masonite depending on composition & mood. Smoothness is essential for minute details to be painted without the texture of the support distracting the eye, so I always add additional layers of sanded gesso.

Do you paint from life exclusively or does photography play role?

I prefer to paint guided by several photographic versions of a composition. Even with a still life composition in my studio, I tend to turn to my photos.

What is your typical process?

I spend weeks, sometimes months, on the conceptual idea, research, gathering artifacts, making sketches, taking photographs, before having a composition I feel excited about. Many ideas die during this process.

After painting the background, I draw in the outline of my composition. I know it's taboo to admit it, but I use a projector to speed up preparatory work. There, I've said it—Boo! I draw & sketch regularly, as a matter of artistic discipline, so when I prepare work I have nothing to prove to myself.

I usually begin by painting a grisaille. Then I glaze in numerous layers of translucent color. I hardly mix my colors on the palette anymore, in-

stead they get built up in layers directly on the panel. When I cannot enhance any aspect of a painting anymore, I consider it finished. The signature is the conclusion.

Do you have a favorite brand and type of acrylic paint? What is your palette of colors? Do you use a stay-wet air-tight palette or...?

Yes, Liquitex Concentrated Artist Color, Medium Viscosity. Occasionally I use Liquitex Soft Body & Golden Fluid acrylics.

Payne's Grey, Titanium White & Unbleached Titanium are the three colors I consistently use in every painting. Besides those, my intuition dictates how I build up the layers of glazes, using any number of available Liquitex colors.

Over the years I have tried all types of palettes available in & beyond art supply stores. This search for the perfect palette is linked to formerly using oil paints. Moving from unhurried oils to fast drying acrylics meant going through an extensive period of trial & error to find what's right for me. Today my palette is adjusted to my current method of layering glazes. I only need three drops of fluid acrylic per session & a tiny space to dilute the paint with water or medium.



Apricot Mallow, canvas, 24x12"

Thoughtful Creativity

An Interview with Lorena Kloosterboer - Continued

At present I use (please don't laugh!) plastic lids of yoghurt pots. The ring around the inside edge has divisions to hold the few drops of water or medium I need, the middle section is flat for blending. The palette is easily cleaned with plain water, so I use these lids until they crack. The plastic lid palette works great, but I realize that it won't make me look very artistic. Count me out for any pictures taken without the authoritative wooden palette hanging on my thumb!

What media do you use?

I control the viscosity & transparency by adding water with or without flow aid & glazing medium.

I miss the blending capacity oils offer but haven't found a slow-dry medium that satisfies me yet. I'm searching for a retarder that allows feathering soft edges in the traditional manner, covering extensive areas. I just want the paint to NOT dry while I'm fiddling with it.

What tools do you find useful?

Natural sponges, tooth brushes, pump atomizers and broad synthetic flats for backgrounds.

Raphaël brushes from Kaerell are my favorites. They load a lot of liquid and endure fastidious cleaning. For miniscule details I use the Winsor & Newton sable/synthetic mix brushes Sceptre Gold II—my preferred size is 000. I use one or two triple zero brushes per painting, after which they get discarded.

I use wet Q-tips to wipe away little boobos—I use a roller with black gesso for large boobos!

Which three artists do you most admire? Past or present.

Difficult question. I admire so many artists. And I can only pick three? Tell you what, I'll change the premise. I'll name three favorite genres or periods & a selection of artists I admire...

Dutch & Flemish Masters

Vermeer, Memling, Gijsbrechts, van Hoogstraten, Holbein (German), Escher, Fabritius, Kalf.

Victorian Era & Beyond

Alma Tadema, Joseph Moore, Millais, Leighton, Waterhouse, Cooper Gotch, Cadogan Cowper, Bougereau.

Photorealists & Realists

Chuck Close, Ralph Goings, Eddy, Alan Magee,

Smulka, Rob Møhlmann, John Nava, Pedro Campos, Robert Bateman.

You switched to acrylics about six years ago. What were you using before and why did you switch?

I've worked in a variety of mediums, but before the millennium I considered myself an oil painter. After going through several life altering events, I fell into a prolonged period of painter's block. I felt incredibly frustrated, futile—days, weeks, months would go by without that spark. I embarked on a desperate quest to break this miserable spell. I don't think those around me truly realized the extent of pain I suffered.

After unsuccessfully trying to force myself to change styles, it suddenly occurred to me that I should try a new medium instead. Acrylics attracted me because they dry fast, they clean up with water, and permit similar effects to oils & watercolors. Slowly my creativity returned. Not immediately though, I didn't just snap out of it. It took two long painful years before I was painting full time again. I've never looked back since!

Your collaboration with Larry Charles on "Chalkboard #1 – Manet" is very unusual. Do you both work on all panels? Who starts? Who decides when it's done?

Larry Charles and I are currently working on what we believe is the first trans-Atlantic painting collaboration between two artists.

Our current project involves a series of triptychs representing chalkboards, featuring famous artists. "Chalkboard #1 – Manet" was recently unveiled at a trompe l'oeil exhibition at the Bakersfield Museum of Art, California. It was thrilling to have our contemporary paintings hanging next to classic trompe l'oeils from the Flemish, Dutch & Italian Baroque period.

Larry is the mastermind behind our joint trompe l'oeil triptychs. Together we chose the theme of this series. In his studio in Arizona, Larry always starts by preparing the background, the blackboard with the illusionary chalk marks & erasure smears. After that the panels are shipped to my studio in Belgium. We stay in contact by email & phone.

It's extraordinary that, even though we plan these paintings, I feel that somehow they evolve by themselves. There is no conflict or ego involved. There's unreserved mutual trust that allows us to paint the parts each of us enjoys most or is more

Thoughtful Creativity

An Interview with Lorena Kloosterboer - Continued

proficient at. The freedom we grant each other makes the process uncomplicated. The biggest obstacles are the logistics—international shipping is not only expensive, but risky too as our work could be damaged or destroyed.

The triptych starts in Larry's studio & is finished there. A trompe l'oeil needs a progression of steps before it can be considered completed. It's like planning a trip, you need to know where you're headed, but there are many possible roads to reach that destination. We brainstorm on all the main components of the triptych before we begin. Despite that, the steps we each take aren't predetermined—I'd almost say they're intuitive. Perhaps taking Larry's workshops resulted in us being in tune to each others' work methods.



Chalkboard #1 - Manet, 3 panels, each 36x24"

"Apricot Mallow" seems to benefit from the contrast between your precise technique and the disorder being depicted. Can you explain the thought process that lead to the creation of this piece?

To explain this composition, one first needs to know what makes a successful trompe l'oeil.

To begin with, the objects must be life-sized and look believable. Objects in a trompe l'oeil tend to be relatively flat so that the actual lack of depth will not immediately be detected. Overlapping objects create the illusion of depth and space. Dramatic lighting creates shadows, which add to that perception of depth. The effect is enhanced by painting a variety of realistic-looking textures, such as paper, leather, glass, metal, wood, etc.

I love flowers, but I'm not good at painting them. Despite knowing my limitations, once in a while I cannot resist painting subjects that I know I shouldn't.

I wondered if, instead of painting a conventional still life, I could paint a floral trompe l'oeil. It was a

challenge to keep the composition flat—using a test tube held up by tape was the solution. But none of the flowers I tried looked good in this setting. One day, after a rainstorm, the desert presented me with these fragile, brightly colored blooms. I rushed home, set up my composition & took photographs.

Despite the water in the test tube the weeds wilted. That feeling of life, death & transition really grabbed me—subjects that fascinate me tremendously. I decided on a theatrical background, while keeping the composition simple. The drama can be found in the confused tangle of the stalks, buds, leaves, as well as in the shadows that show a soft orange blush shining through the ultra thin petals.

This deceptively realistic painting—intriguing & a bit mysterious—also offers poignant, tender details. Against all odds Apricot Mallow got finished & turned out quite good.

How did you achieve the textured wall in "Apricot Mallow"? Is it painted texture rather than impasto?

Yes, Apricot Mallow's background is painted. I wouldn't know how to do impasto, due to my tendency to fiddle. Moreover, a trompe l'oeil should be flat & brush strokes invisible.

The background was splattered & sponged in layers until it had a visual depth to it. Once the main still life was finished, I went back to paint in cracks & other irregularities to suggest the feeling of stone.

One more question: What is the high point of your career so far?

It feels more like a series of successive high points with stretches of ordinary every day hum-drum in between. The high points contrast with the otherwise diligent, serious, focused, solitary life of being an artist. And the highest peak is the one I still have to reach.

...Robert Bissett

Did you know...

ISAP is the only organization devoted exclusively to acrylics? Any style is welcome, any subject and any two dimensional support. Just so your art work is at least 80% acrylic paint.

News You May Have Missed...

8 Acrylic Artists' Set World Record

It was an inhuman effort, a Guinness World Record and listed in Ripley's Believe It Or Not (Thailand). A mural 12 meters long and 2.4 meters high entitled "[Cold Wind, Swirling Mist, Charming Lanna](#)" and created by a group of eight elephant artists, as "the Largest Painting by A Group of Elephants" A similar painting received the Guinness World Record as "the Most Expensive Painting by A Group of Elephants". It was bought by Ms Panit Warin (Sinanta), a Thai born business person who lives in California, for 1.5 million baht.



Robert Burrige...

Book Review: Finding Your Visual Voice...

*...A Painter's Guide
to Developing an Artistic Style*
by Dakota Mitchell and Lee Haroun

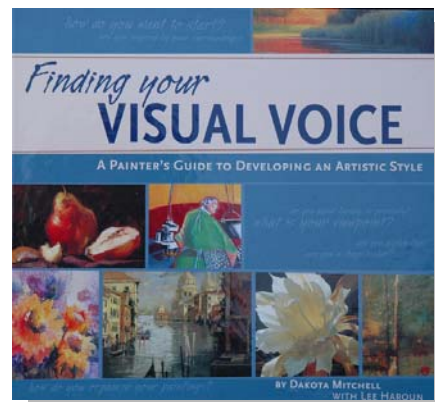
Dakota Mitchell has written and compiled a thoroughly inspirational and informative painting guide for artists who seek more clarity in their work. Published by Northlight, this how-to book was three years in the making.

I am very pleased Dakota featured twenty-six of my paintings. There is even a feature section on how I create a step-by-step painting. I am proud of this publication and to be included with other fine artists.

Helps artists tap their potential with insights from accomplished painters, demonstrations, and a visual index at the end of

each chapter designed to direct the reader to the style of art they want to create. The three phases of self-discovery are featured: Process, expression and skill.

Go to [amazon](#) and check out the reviews of this book!



Robert Burrige...

The Creative Process...

How I Stumble Through It & How I Make It Work For Me

Last year I had the honor of giving a lecture and slide show for the Women Painters West in Studio City, California. What a luxury, giving a talk instead of splashing paint around at a demo! I spoke on the Creative Process... my Creative Process, actually. I had a blast. Great group of responsive, excitable artists! Here are some notes on this subject.

My Studio Paint Time - Random Thoughts and Observations

How can I know when a painting is finished? How do I know when the painting has arrived if I don't know where it's going?

My work habits are a bit of a paradox. I practice a methodical approach to automatism by planning ideas, writing and drawing conceptual ideas in my sketchbook, which seems to set the stage for impulsive, gestural and automatic painting. My goal is very clear -- I plan and execute it to represent my intentions.

I write down my intentions first. I feel a painting that has no intentions to start off is not worth doing or worth looking at. And there are a lot of those kinds of pieces hanging in galleries... for a very long time. I call these paintings the "phoney-farouts." There is no depth, goal or intention in the artwork. In my own observation, artwork that survives, reflects the artists who have something to contribute -- something to say and who have that consuming passion when you look into their eyes. Think of some of your favorite artists and you will notice they are the ones with "fire in their bellies" - no fire, no art!

The "Good Life" series finally exhausted me. After all, I had been exploring it since the mid 90s. I'm usually searching for newness in my work, constantly inventing "what's new?" for me to do. I am reminded of the fact that a painter is not afraid to try something new. Never be afraid to try something new! Remember, amateurs built the ark, professionals built the Titanic.

My new paintings are abstract pictures with old stories. Personal stories. I have heard on many occasions, over and over, that I should write a book about my life. I can't write about my life because I'm still living the dream! So I paint and the stories continue to unfold. Stories of my close friends, relationships, my secrets and my dreams. This new body of

work, new theme, new big idea, was a breakout moment for me.

Goofing Around Time in the Studio

We don't goof around enough! We don't take the time to play with ideas, to dream or even sketch our thoughts. We go straight for the "finished" painting and eliminate the very heart of why we paint in the first place... because it was fun to create and make things. Imagination comes about not by having all the answers but by being open to all the questions. Puttering about in your sketchbook is 50% of your next best painting. If you can imagine something, it already becomes reality. Call your sketchbook of doodles and scribbles and thoughts your Dream Book.

A successful painting finally arrives after much pleasure creating it. After doing a series of paintings that were a pleasure, I soon concluded that painting is a pleasurable experience. So then you proceed to the next canvas until you have exhausted your time and your intentions for that canvas have been realized. Then on to the next pleasure of painting and so on. So I've concluded that what drives painters is not necessarily the pleasure it brings, but from hope to hope, dream to dream, your next intention. Nothing happens on your canvas until first you dream.

Part of the creative process is calling the place where you create, where you paint and where you make things, "Your Studio." Saying the word "Studio" will encourage you to be more creative and sends a very clear message to others that this is the place where you work and create new things.

To truly live a creative artist's life is to paint full time and never having the fear of being wrong. At times, I'm more fearful of being right because now I have to spend the energy and do something about it.

Painting is easy to do...

Intentions are harder to do.

MORE MEMBER NEWS

Nan McCarthy - "Nauset Light", 4x6", was awarded Honorable Mention in the Small Works category at the Sulphur Springs Valley 12th International Miniature and Small Works Art Show held in Willcox, AZ.



Tom Cardamone of TCA Graphics Inc. updates his contact info as follows: 6240 Shirley Street, Suite 205, Naples, FL 34109, Phone 239-514-3661, Fax 239-566-2659. Email is the same: tcagraphics@aol.com.

Yvonne Steinbach was chosen out of many artists to have a solo showing of twelve paintings at the John Wayne National Airport, Santa Ana, CA, arriving and departing sections, June and July, 2008.

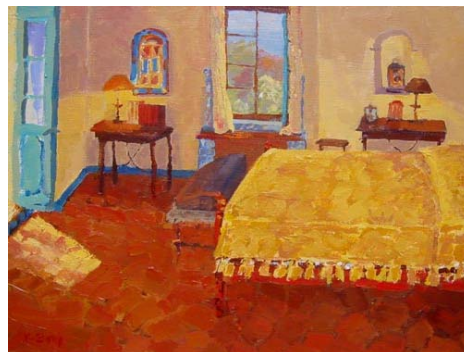


Barbara Leites - acceptances/awards for 2008: NWWWS National (\$150 Richeson Certificate); Local Essence participant SCAL, Santa Cruz, CA; American Watercolor Society (travel show selection); Western Colorado WC Soc; Texas Watercolor Society: Watercolor Honor Society Travel Show; Watercolor Honor Society exhibit in conjunction with Watercolor USA: Society of Experimental Artists On Line show (First Place \$200 materials).



Kathleen Elsey Workshops

Be Bright, Be Bold in Sonoma. 'Paint the Autumn Color of Sonoma, California' October 11, 12 & 13, 2008. Studio instruction, location painting, demonstrations, individual help at the easel and critiques. Tuition is \$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 information, contact Kathleen at 805-56900542 or kathleen@elsey.com or visit www.elsey.com.



Printing Almost Painless

With the advent of the internet we now have access to printers all over the country. One worth considering is **Modern Renaissance**, a Fine Arts Publisher that can reproduce your original artwork on canvas or watercolor paper. Located in North Carolina, Modern Renaissance now offers a giclee printing service for artists and art organizations at a modest price.

Here is some general information about the process. A flat fee of \$75.00 for color correction and proofing will start the process. They typically work from a digital file. Except for local artists, the proofing process is done through the mail and generally takes about three weeks to complete a new image. Once the image is ready, the artists may order prints in any quantity.

Prints on watercolor paper (Arches Infinity)

are billed at \$30.00 up to and including 22 x 30 . Larger prints are billed at \$40.00. "Boutique" sized prints (approximately 9 x 12) are billed at \$12.00 each.

Canvas prints run anywhere between \$30.00 and \$100.00 per print. An average sized print, say 18 x 24, would be billed at \$40.00. We have done canvas prints as large as 22 x 72 and 46 x 40, and as small as 8 x 10.

They can provide a complimentary CD of your images in any format you need to use for promotional purposes: magazine, newspaper, flyer, etc., free of charge!

Samples of their work are also free, just send your mailing address. Contact Gail Ferris www.modernrenaissanceink.com Or 910-990-1652.

Acrylics on Youtube

How many hours have been wasted watching videos on Youtube? A lot probably, but not if the time is spent watching acrylic painters of which there are many. One of the best is the #11 all time most subscribed on Youtube: [Val](#). She is very charming and a pretty good artist.

ISAP is on Youtube as well. I know of two: Robert Burrige's [Loosen Up With Acrylics](#) and Robert Bissett's [Art Lovers](#), which has been as high as #11 in a search for 'acrylic painting' when sorted by view count.

Robert Genn, the Canadian acrylic artist, has posted a few videos, e.g., [Surf over lava at Hale Ke Kai](#). Don't miss Mr. Personality, Kerry Hallam's [Interview](#).

Chinese artists have made a splash on the world art scene. Most paint in oils, Kwong Ko Way paints in acrylics: [Painting in Spring](#) and [Acrylic Painting Outdoor in Autumn](#). Something a little bit different: [How To Paint in Reverse](#). And [Suncage at The Big Blast](#).

This is only a sample of what can be found on

Youtube. See what you can find. Or even better make your own acrylic video! It's not hard. The digital camera you already own is probably good enough. See the Youtube [Handbook](#) for tips. Be sure to add ISAP to your list of tags and keywords.

ART LOVERS



by Robert Bissett

ISAP's First Juried Signature Member Online Show!

[Signature Member Online Show](#)

Online shows are here to stay and attracting exceptional art. To see for yourself go to the [Welcome page](#) and click on the 'Winners Awards' button and the 'Artists' button. From realism to abstraction, Juror Lana L. Grow has selected an outstanding show. Her criteria: Initial impression, originality, mastery of the medium and design/composition/contrast. All of which were present in abundance among this years entries.

Grow notes that size and texture are not easily conveyed by a digital image. This has always been a problem with slides, too. Perhaps online shows will soon require a minimum of three images: One showing the work by itself, one showing it hanging on the wall beside a human to gage the size and a detail showing surface texture.

The convenience and economy of online shows will insure their popularity with artists and art lovers. Will they ever replace brick and mortar galleries and museums with real artwork, hors d'oeuvres, wine and the crowds? No, but technology will make them ever more enjoyable. Imagine a large in-home 3D screen. It's on the horizon.



1st Place "Skins" by Vi Gassman

We'd like to identify the award winners and thank our Sponsors for making this possible with their generous support.

1st Place

\$500 ISAP Vi Gassman - 'Skins'

2nd Place

\$250 ISAP David Glenn - 'Come on in'

3rd Place

Artgally Website Award (\$150)

Vi Gassman - 'One, Two, Buckle My Shoe'

4th Place

\$100 ISAP Shirley Wilson Blake 'Untitled'

M. Graham & Co. (\$100)

Elizabeth Ogata - 'Forgotten Sky of Blue'

Modern Renaissance Giclee Print (\$75)

Beverly Spitzek - 'Pinnacle Joy'

Awards of Merit (Free '09 ISAP dues)

George 'Papa' Tutt

'Tarnished Silver Reflections'

Jaclyn Garlock "Busted Flat in Baton Rouge"

Sharyne Walker 'Thou Art With Me'

Lou O'Keefe 'Rays of Sunshine'

Gloria D. Lee 'Hello Mama'

Charles Harrington 'Winter Tapestry'

Grab a snack, your favorite adult beverage if you're so inclined, surf to the Signature Member Show, call up a fellow art lover and enjoy the exhibit together!

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

Robert Bissett, Newsletter Editor
HCR 1 Box 265, Naples, ID 83847
Or email: rbissett@meadowcrk.com

ACRYLICS, THE GREAT ENABLER

Let me count the ways

When I think of the many "ways" in which I've used acrylic paints and mediums, I'm still always amazed at what they can do. Well, for one thing, you literally can't waste paint or paper because you can keep painting over and around till you get



what you want. There was one exception, however. A student, an equestrian, who wanted to incorporate a "real live" horse shoe on to her paper. We finally conceded to carpentry. But, the

upside to this experiment was that she learned the five steps to problem solving. That in itself was worth the experiment!

Another way I think of acrylics is as enablers! I also call them "user friendly" or "mind changers", or "Oops! I didn't want that!" When that happens, acrylics allow you to wipe it off, or if the paint is dry, to paint over it, or to literally scrape it off, or to apply collage or transparent tissue paper over it. You can't make a mistake! With these correction techniques often you devise your own solutions. Amazing! And I wouldn't be surprised if you already had a little notebook filled with your self-invented techniques.

The versatility and compatibility of acrylics never cease to amaze me! Dig this! You can paint on nearly any surface, except on oily surfaces such as oil paint, or on glassy surfaces. You can use acrylics on any paper, wood, cloth, and composition surfaces. I've used acrylic mediums to glue cloth to cloth, to wood, to cardboard and other paper. It makes possible the collageing of almost any material, any size and/or weight. Another fantastic idea is that you can use acrylics and mediums for actual sculptures and constructions!

By layering transparent color over transparent, translucent or over opaque colors you can originate your own special, breath taking colors. You can go further by applying layers of visual or actual textures. Then think of impasto layers, or acrylic paints with additives such as

metallic powders, metallic chips, sand or sawdust! These all provide intriguing, enticing colors and surfaces. One caveat, however. We must guard against being so enamored with some of these ready-made materials, to the detriment of other important painting considerations.

The biggest and best contribution made by far by the advent of polymer mediums comes in the advancement of "watercolor painting." Don't get me wrong. I'm still in love with the beautiful transparent watercolor (or aquarelle) paintings. But I'm also extremely interested in experimenting with new media and their possibilities. It's not only the excitement of advanced technologies such as in the enormous sizes of watermedia paper, or the advent of polymer media, or of mixing or combining media. It's also the combining and sharing of disciplines. Combining printmaking and quilting, for instance. Another more concrete example would be a mixed media/mixed discipline wall piece accepted in a watermedia competition. Perhaps a more detailed description of this piece would be helpful: Think of a watermedia competition entry made of over a hundred telephone book pages, each stained in tea, coated with acrylic medium and each sheet placed individually on a wall in a large grid. The idea of it was formidable! As was the piece!

There are aspects of contemporary acrylic-on-paper paintings that have been appropriated by the oil-on-canvas painters, and vice-versa. This again portends the demise of separate classifications or disciplines in the visual arts. Watermedia and mixed media works are now on par with other interlacing disciplines. I feel that the introduction and the advancement of polymers deserve a good part of the credit for our present more enlightened state of the arts.

Louise R. Cadillac

(c) June 23, 2008

REVIEW...

Golden OPEN Acrylics

Bottom Line: ★★★★★

Day 1- Friday

The long wait is over! I finally have samples of GOLDEN's new, possibly revolutionary, acrylic paint. It's called OPEN because of its slow drying time. That's the claim. If true then it is way different from any other acrylics. Will it stay wet on the palette for a painting session? What about plein air?

The box was there in my studio last night when we returned home after attending several openings in nearby Sandpoint. I have Ultramarine Blue, Cadmium Red Medium, Cadmium Yellow Primrose and Titanium White, four ounces of each. Plus a jar of OPEN Acrylic Gel (Gloss). And these bottles of OPEN Acrylic Medium (Gloss) and OPEN Thinner.



I mixed the secondary colors and added white as you see here. I tried the two mediums and the thinner as well. The paint seems a little on the thin side and a bit sticky. It would pour slowly from the jar. Thicker than Fluid acrylics, but not nearly the thickness of Heavy Body. An hour later the paint was still wet! No sign of a skin forming. This is a huge break with the past. Amazing!



Day 2 - Saturday

This morning after about twelve hours exposed to the air it was tacky to the touch and my finger came away with paint on it. Dabs of paint mixed with the two mediums seemed to be wetter than the paint alone. A wet brush easily moved paint around. I sprayed water on the pile of pink and wiped it with a paper towel. Most of it came off easily. The thinnest areas took a little scrubbing and were close to being dry. I could easily scratch the paint with a painting knife. This is all very exciting. The real test will be making a painting.

You may have noticed the official names C. P. Cadmium Yellow Primrose and C. P. Cadmium Red Medium on the jars. What is that C. P. all about? The OPEN color chart doesn't have links yet, but if you go to the [Heavy Body color chart](#) you'll find the same color names and you can click on them. When you do, down at the bottom see Note 1: "The Golden C. P. designation indicates concentrated cadmium pigments (CC)." Ah! Mystery solved. Now what does CC mean?

Cadmium Yellow Primrose has a Munsell notation of 10.0 Y, Cadmium Red Medium has 7.0 R and Ultramarine Blue has 8.0 PB. I'd like to know what that means. GOLDEN supplies a link to a commercial Munsell site, but I don't want to spend money. A quick search brings me to the [Munsell color system](#) page on Wikipedia. 10Y is a greenish yellow, 5Y being plain yellow. 7R is a slightly orangey red. 8PB is a slightly redish blue. Which is all fine except I've recently switched to Permanent Red Medium in oils which is a slightly cooler red that makes wonderful violets and purples when mixed with Ultramarine Blue. A glance at the color chart shows OPEN has Alizarin Crimson Hue which I'm guessing is Quinacridone Crimson, a cool red. No problem. I have Golden Fluid acrylics Quinacridone Crimson, 2.5R. I'll mix that with the OPEN Gel medium and see how that works. I also have something called Fluid Rose Madder Hue made from quinacridone but lighter than the crimson. Must be discontinued. I could find no mention of it on the GOLDEN site.

Now I'm ready to go outside and paint. Well, almost ready. First I'll perform a test to see if OPEN can be safely carried in my palette box without making a mess as I hike up the trail with it in my backpack. In other words, what happens when the box is sideways? Oops, it runs. This is after a couple minutes.



I'll probably carry the jars, or tubes if I had them, into the field and lay out the palette there. With oils the paint is stiffer and won't run. One idea...just before you pack up for home mix in a little of the Thinner and put the unused paint back in the jars.

Below is the scene I intend to do a caricature of. I watched a video on Youtube recently and a plein air artist said he makes caricatures of nature. I thought that was a good description of what a painter does on location. Simplification and editing is the key. I'll leave out the play house, the post, change the angle of the field's near edge, include just one building and move the tree to the left.



From under our carport.



All set up. Gessoed panel, 9x12", with heavy texture. Rather than do a pencil value study I'll scrub paint around until it begins to look like it might work.



Scrub-in with an old China bristle brush and paint thinned with water. Discovered that a spray with water allows you to lift off paint on the mountain. The paint gets tacky quickly, but can be re-wet and removed or mixed with more paint.



Switched to a soft synthetic round and couple small bristles. Paint cleans off brushes easily in the water jar. The Fluid Rose Madder I mixed 50/50 with Gel medium. It was just like the other paint as far as drying slowly.



Final state...about an hour and a half.
Note the lifting of paint on the right-hand tree. Nice effect.
Scrubbed and lifted with a small bristle round after it had set up.
The distant barn roof was done with a painting knife.
While the tree line was 'set' just touching it with a loaded
knife smeared the green. It was hard to keep the light blue pure.
This would have been easy with oils.

When I packed up most of the painting was dry to the touch.
The last paint strokes were still wet. In a few minutes they would have
been dry, too, meaning no need for a wet panel carrier, maybe.

Day 3 - Sunday

Now for an indoor painting: a self-portrait on gessoed canvas.



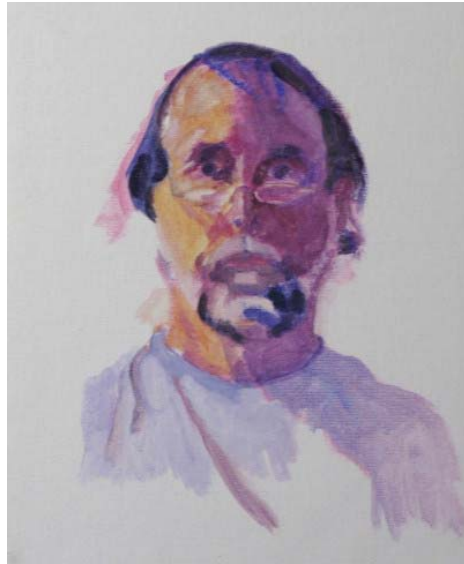
This is what I was looking at. The mirror, not this photo.



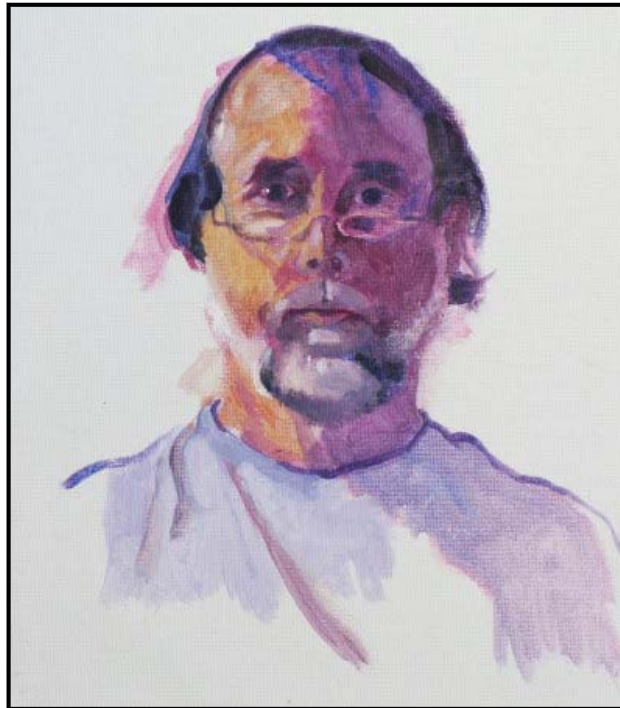
I'm diluting the paint with water for a wash-in.



I lifted paint out for the reading glasses.



Adding darks.



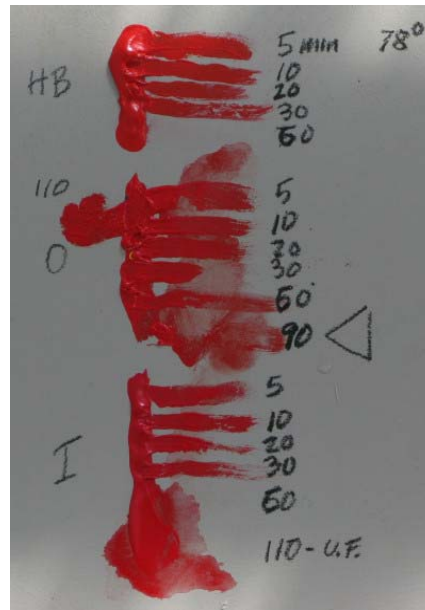
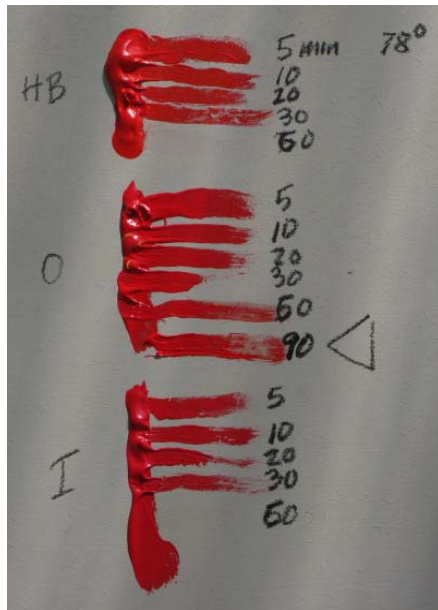
Semi-transparent washes and opaques. Had to use thicker paint when going over washes. In other words, wash on wash that is normal with regular acrylics is not possible with OPEN. The first wash lifts off. Used mainly Rose Madder and Ultramarine Blue with yellow added for the lighted side of the face.

Update

The paint on the palette from yesterday, Day 2, was still wet, but thicker and stickier. I tried adding Thinner to see if it could be brought back. It did improve some. I put out fresh paint after a few minutes. Paint from Day 1 still slightly wet in a few thickest areas, but mostly dry; could not be rewet with water or thinner after eighteen hours.

Day 4 - Monday

This morning I had a bright idea. A side-by-side Drying Showdown. I put out equal amounts of Golden Heavy Body Acrylics Cad. Red Medium, Golden OPEN Acrylics Cad. Red Medium and Atelier Interactive Acrylics Naphthol Red. At timed intervals using a chronograph I did a wetness test. At thirty minutes the Heavy Body was starting to skin over, but not the Interactive. As you can see below after one hour only the OPEN was still wet. At an hour and fifty minutes the OPEN was still wet in the thick areas. Water alone would not touch the Interactive or heavy body when scrubbed with a bristle brush, the OPEN only slightly. At that point I remembered Interactive has something called Unlocking Formula which smells like rubbing alcohol. It did re-wet the Interactive as advertised. It also re-wet the set OPEN, but not the Heavy Body. I'm told Mark Golden would not recommend using alcohol without first testing. He says alcohol is not good for acrylics.



Conclusion:

Pro:

This is not your Father's acrylic! It works as advertised. OPEN really does stay open a lot longer. It was about 80 degrees for the plein air trial with no sign of skinning over on the palette. I will consider taking the four ounce jars for plein air rather than lay out a palette in the normal way. Paint in the jar might take years to dry. I've started doing that indoors. Blending is possible wet in wet. Gained the ability to lift and wipeout which I find very useful. Easy clean up with water.

Con:

Lost the wash-over-wash technique. I suspect the slow drying time will not be exciting to the artist who has been using normal acrylics for years, is comfortable with the fast drying time and has developed a process that relies on it. Have to remember that now an acrylic painting could well be wet. Nor will the oil painter be completely at home with this new paint. It doesn't have that creamy smoothness of oils and it 'sets' in a few minutes. OPEN is a new kind of paint and it will take a certain amount of time and effort to learn how to take advantage of its characteristics.

OVERALL RATING: FIVE STARS Recommend. Quality paint with unique properties.

...Robert Bissett (This article reviewed by Mark Golden)

ISAP's First Juried Online International Open Show!

DEADLINE: SEPTEMBER 15TH, 2008

Call for Entries

Acrylic Painters anywhere in the world are invited to submit one or two works of art by email or on CD for an entry fee of \$35 for non-members or \$25 for members.

Paintings must be 80% acrylic and the original work of the artist. Work done under supervision, in a workshop for example, is not acceptable.

The juror will be [John Cogan](#). Author and award winning artist. John has also earned his Ph.D in physics. He resides with his wife and daughters in New Mexico, USA.



Cathedral Sanctuary by John Cogan

John judges a work of art based on seven criteria. First, a painting must tell a story or communicate an idea. I judge how well it accomplishes this goal. I judge how well it accomplishes this goal. Then I judge it on how much originality is shown in approaching the idea, if the center of interest is well-defined, and finally how well the composition makes the painting 'work'. The rest of my criteria are technical proficiency, use of color (or just 'value' if b&w), and its aesthetic presentation.

John feels painting is a way to communicate without using words. It is the duty of the artist to tell a story in a manner that clearly conveys to

the viewer that which is important enough to be recorded in paint. This story can be anything from a short expose of the artist's emotions to an anecdote to an epic. It is important that this be the artist's revelation, not someone else's. The artist must be familiar with the principles of painting and the techniques inherent in the chosen medium in order to communicate to the viewer. If the viewer reads and comprehends the artist's story, then that artist has succeeded in the artistic task.

A unique feature of this show is that the cash awards are not fixed. They start at \$1500/1000/500, but the more entries the

ISAP MEMBERSHIP STATS

New since the first of the year. . . .	76
Total as of 6-15-08	500
Total with email addresses	472
Total Signature Members	202
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If you have a website, please add a link to isap-usa.com - especially if you are a member and ISAP has linked to you... return the favor today!

MORE MEMBER NEWS

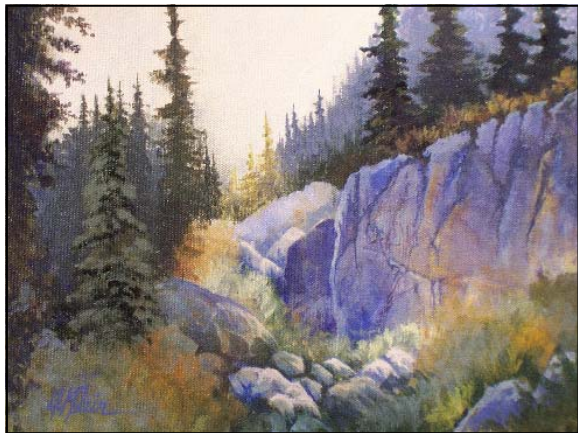
Lorena Kloosterboer - Presents her most recently finished photorealist painting ...



Japanese Blue - 日本の青色

Exhibitions: 'Masters of Illusion, Unveiling the Mystery of Trompe l'Oeil, Tempe Center for the Arts, Tempe, AZ, May 3-Aug 2; 'The New Reality, The Frontier of Realism in the 21st Century, Wichita Art Museum, Wichita, KS, May 4-Jun 22. See her [web-site](#).

Dalas Klein - One Man Show, Redtail Gallery, Sandpoint, ID, Jun 20-Aug 2. Call Mark Kubiak 208.946.8066. See [dalasklein.com](#)



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