



WINTER 2014



**MARTHA REA BAKER**  
**GUY BALDOVI**  
**MICHAEL BOSSOM**  
**TRISTINA DIETZ ELMES**  
**CANDACE LAW**  
**DIETLIND VANDER SCHAAF**  
**SHANNON WEBER**

**A note to readers about the hyperlinks in the magazine: When you click on a hyperlink in the magazine for an artist's website, another window will open in your browser. Depending upon your internet connection speed, this may take a few moments to load. Simply click on that new tab for your browser to view the linked website, and click back on the magazine tab to go back to reading the magazine.**

**If the hyperlink is to an email address, when you click on the hyperlink, an email message should open so that you can compose and send an email to the linked email address.**

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**Most of the ads in our magazine are also hyperlinked to the advertiser's website. If you just click anywhere on the ad, it will open another window on your browser as described above. Please take the time to look at these advertiser links, we can't put out the magazine without the support of our advertisers. The ads are all related to encaustics in one form or another, so please show them your interest and support.**

**Thank you!**



WINTER 2014

Starting a magazine from scratch is like starting ones first art project. You know what you want, where it should go, with all kinds of ideas and goals in between. This issue feels like a culminating point of everything that can go right, and I have a deep appreciative knowing that we have come a long way. Consistently, the art and artists have always been inspiring and first class; with this issue, it feels as though we have progressed artistically/graphically to a solid format. Within this simple framework, the flow of presentation and diversity within the encaustic/wax world is wonderfully represented. Our growing readership is testimony to the artists themselves who are featured and also to everyone who has helped to put this together. Many readers have emailed me, especially from rural or artistically isolated areas...that this magazine is a life-line.

The encaustic movement continues to draw more artists in, and continues to expand into new directions with existing wax artists. In this issue, enjoy the immense talent of our featured artists and their interpretation of their artistic journey. If this is your first time viewing the Encaustic Arts Magazine, I invite you to take time to look at the back issues. It's free, and it's stored for you.

I encourage you to write me and let me know what you would like to see covered in the next issue(s). If you would like to become a featured artist in the magazine, or would like to recommend someone - send me your/their website and updated portfolio.

Enjoy this winter time in your studios and may the holiday season be prosperous for all. I am proud to present to you - our 8<sup>th</sup> issue!

Douglas Mehrens  
CEO/Encaustic Art Institute  
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When we contact an artist to ask them to participate in the magazine, some artists ask what they should write about. It can be difficult to switch from the visual intuitive aspect of making art, to change gears and articulate and verbalize their thoughts. In this and in every issue of the magazine the artists featured accomplish that shifting of gears. They open up and discuss their approach or process in art-making; their arc or evolution as an artist; the specific concerns they address through their work.

Each of the artists in the Winter 2014 issue has a different approach and deals with unique challenges, and yet the common thread among these artists is the process of discovery evident in their work.

Most people reading this magazine work in encaustic/wax – we share that medium. In the world at large (as well as in the art world) we often focus most on the differences between us. One of the aims for this magazine is to offer the opportunity to connect – artist to artist. Rather than focusing on the differences in how we make marks, or use materials – we, as readers, can identify with the impulse to make the marks and enjoy the differences, while recognizing the small connection made with another artist.

In this magazine, we try to reach out and inspire, challenge and engage with the encaustic/wax community as a whole. We are always open to looking at new artists' work. If you would like to be considered for a future issue, maybe have a specific project you'd like to draw attention to, or have a technique you'd like to share, please contact us.

At this busy time of the year, thanks for taking the time to read!

Kari Gorden  
EncausticArts Magazine/Editor  
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**FROM THE EDITOR**



Dear Readers:

For those of you who may be new to viewing magazines online, I will explain how to navigate. There are several ways to view the magazine online. You may wish to experiment in order to find what works best for you with your particular monitor size and reading preferences.

For all options, the first thing to do is click on the cover of the magazine and put your mouse at either the top or bottom “dog-eared” corners of the page you wish to turn. Drag your mouse either left or right across the screen to turn or “flip” the page. Or you can use the **⏪** or **⏩** to go to the last or first page.

Viewing Option 1: **Zoom Mode** If you want to get a closer view, you can click on the **+** icon in the toolbar at the top of your screen to Zoom in. (Or you can double click on the page and it will zoom in by itself). Once you’ve clicked the ZOOM button, the magazine will be very large on your screen. You can adjust the size of the magazine by moving the slider ball either toward the **-** or the **+** signs in the slider scale bar. In Zoom mode, once you have the page size adjusted to the correct size on your screen, you can turn the pages by clicking the arrows at the far left **<** and **>** right margins of the gray background area. To exit out of Zoom mode, move the slider ball in the slider scale at the top of the center of your screen all the way toward the **-** sign.

Viewing Option 2: **Full Screen Mode** To view the magazine in Full Screen Mode, click on the Full Screen icon (the last icon all the way on the right in the toolbar). Then click ALLOW on the window that reads:



You can then flip pages by putting your mouse cursor at the top or bottom page corners and dragging your mouse to the left or right. To exit out of Full Screen Mode, hit the **ESC** (escape) key on your keyboard.

The last option, in either Regular Screen or Full Screen modes, to see pages of the magazine, is to click on the page viewer at the bottom center of your screen to view the displayed pages.

When you’re all finished looking at the magazine, click on the **X** at the top of your browser to exit.



# WINTER 2014

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Cover Art: From The Diptych Project II, Sarah E. Rehmer, (detail) **Revealing Stories**, encaustic, oil, and paper on panel, 10" x 10" x 6", 2014

Encaustic Arts Magazine is Published by:  
The Encaustic Art Institute, 18 County Rd 55A,  
Cerrillos, NM 87010-9979



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**MARTHA REA BAKER**

Image Details, previous page: ***Excavation***, Encaustic, 36 Inches x 36 Inches, 2011

## MARTHA REA BAKER

*Kairos – An Opportune Moment in Time*



*Veiled Landscape*, Encaustic, 18 Inches x 24 Inches, 2010

*Here before me now is my picture, my map  
Of a place and therefore of myself,  
And much that never can be said adds to its reality for me,  
Just as much of its reality is based on my shadows, my inventions.*

M.F. K. Fischer, *Map of Another Town*, 1964

**This quote by Fischer from 1964**, the year I married and moved full of anticipation across the country to continue my life's journey, was not known to me at the time. Neither did I understand that I would find a calling in art. And so, after a thirty-year career in watercolor, acrylic collage and printmaking in Texas, twenty-one of those years as gallery co-owner, I continue my journey in life and art in Santa Fe, NM.

We artists are inquisitive souls, always eager to learn, and I had been intrigued by encaustic for several years. When I moved to Santa Fe in December of 2006, I found a thriving community of encaustic artists and exceptional teachers. I arrived in New Mexico at just the right time---an opportune moment for my introduction to hot wax---***Kairos***.



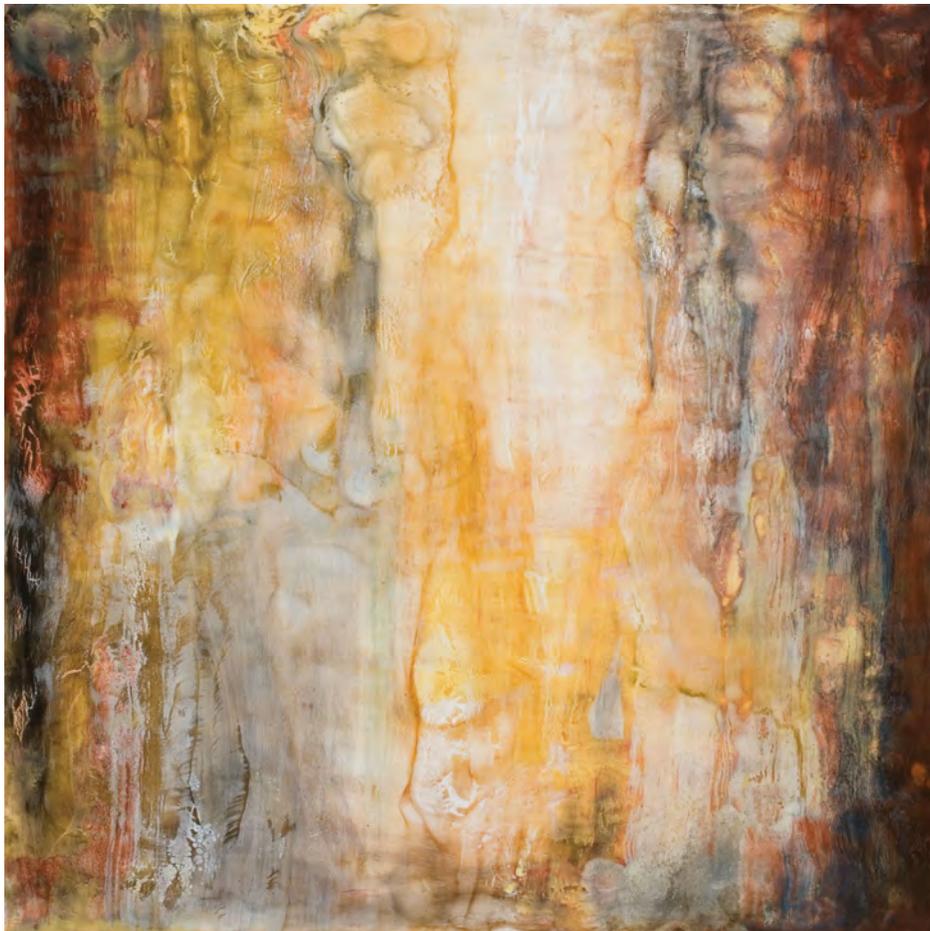
*Gemstone Mountains*, Encaustic, 8 Inches x 10 Inches, 2008

*Gemstone Mountains*, the intimate painting on birch panel shown above, was my first encaustic endeavor. It was a natural evolution, as I had been layering and glazing in watercolor, oil and acrylic for many years. The translucency of the medium allows what lies beneath to shine through, as in watercolor. With hot wax, however, the luminosity and seductive glow of color paired with the organic surface is unique.

## Technique vs. Content

Of course, we must master the technique of any medium. To be able to convey our content, idea or meaning, we need the necessary skills. My process is not unique. I mix my own medium and create most of my colors by adding Bio-Shield dry pigments to the medium. I use a torch exclusively and sometimes add oil paint or dry pigment directly into the slightly cool wax. Drawing with pigment sticks or china markers, as well as incising and scraping, are important elements in my work.

**It is content, however, that sets each artist apart.** What do we have to say? What is our passion in life? What are our personal symbols? This is the one thing that will make our work unique. We must identify that idea so important to us that we can stay with it for a long while. I have found that **'working in series on a specific theme'** is a valuable way of delving deeper into content.



*Chaco Summer Solstice*, Encaustic, 30 Inches x 30 Inches, 2010

## The Concept of Time

The ancient Greeks had two words for time, *chronos* and *kairos*. While the former refers to chronological or sequential time, the latter signifies an opportune moment or a time when conditions are right for the accomplishment of a crucial action. While *chronos* is quantitative, *kairos* has a qualitative, permanent nature.

**My paintings deal with the concept of "time", the passage of time and its effects on our natural world.** Whether depicting chronological time, marking passage of hours, days and seasons or an ancient age glimpsed through excavation, the painting process of adding, subtracting and careful editing is a metaphor for life's timeline. Within the overall concept of "time" I have painted many series over the years. Inspired by travels to Greece and Italy in the 1993, classical subjects were my vehicle to deliver this message for over a decade. I was intrigued by times long past, which we only know personally through ruins. My subjects were statues, columns and archaic buildings, rendered abstractly with mystery. The arch became an important symbol in my work.



*Passage*, Encaustic, 36 Inches x 36 Inches, 2008

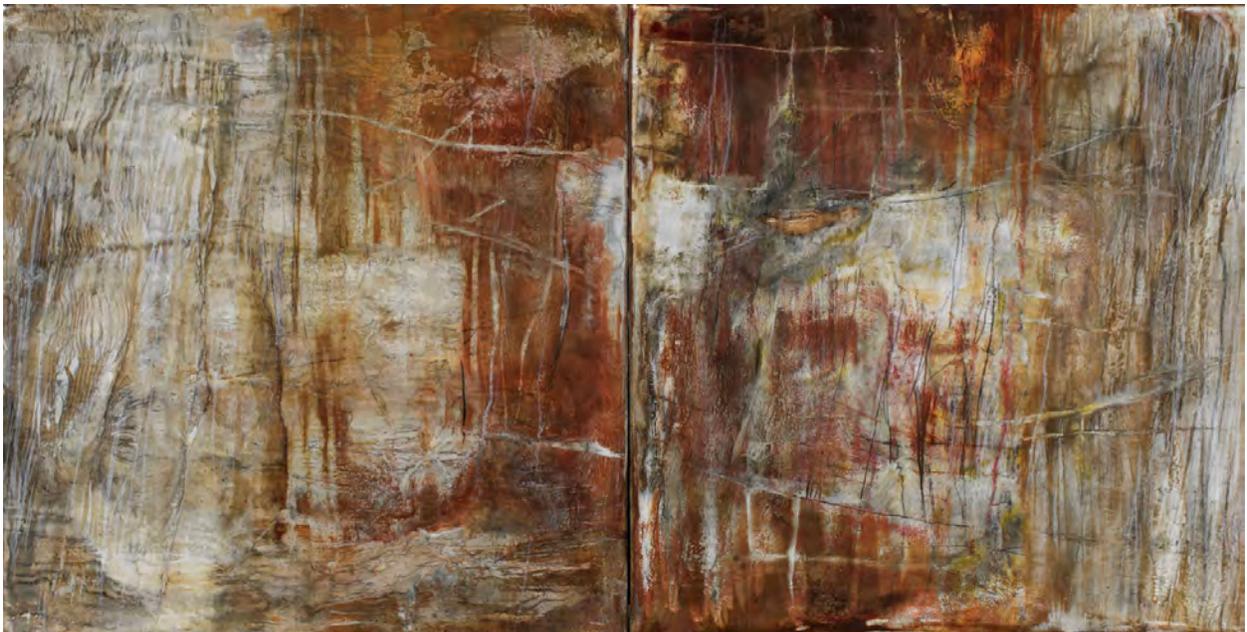
I believe this encaustic, *Passage*, the largest hot wax piece I had painted to date was a seminal painting in the transition to a new series upon moving to New Mexico.

## Canyon Walls Series



*Chaco Diptych*, Encaustic on two panels, 12 Inches x 24 Inches, 2009

Becoming increasingly more abstract, my paintings have been affected profoundly by living in the Southwest. In lieu of figurative and architectural influences, natural forces now inform the work. I am inspired by the strata of geology exposed in canyon walls and by distant vistas, such as the Galisteo Basin near my home. I seek a timeworn look, the results of erosion, weather and the marks of previous civilizations.



*Canyon Textures IV*, Encaustic on two panels, 12 Inches x 14 Inches, 2013



**Red Wall**, Encaustic, 24 Inches x 24 Inches, 2011

In addition to hot wax encaustic, illustrated here and in previous pages, I also work in oil mixed with cold wax and in acrylic, which I varnish with a layer of cold wax over the dry painting.

In each medium I strive for a uniform design and consistent mark, as in the oil/cold wax painting, *Chronos II*, shown below.



*Chronos II*, Oil/Cold Wax, 30 Inches x 30 Inches, 2011



*Tide Pool IV*, Encaustic, 30 Inches x 30 Inches, 2013

### **In the Abstract**

**The act of painting is an exercise in trust.** I begin each panel with spontaneity and playful strokes. Color choices are intuitive, however the moment a color is applied to the surface a conversation begins. Each color, shape, texture and value informs the next. The painting tells me what it needs. As the painting develops it goes through various stages and at times, becomes chaotic. Information is added, scraped off and painted over as a "history" is created. Each painting has a life of its own.

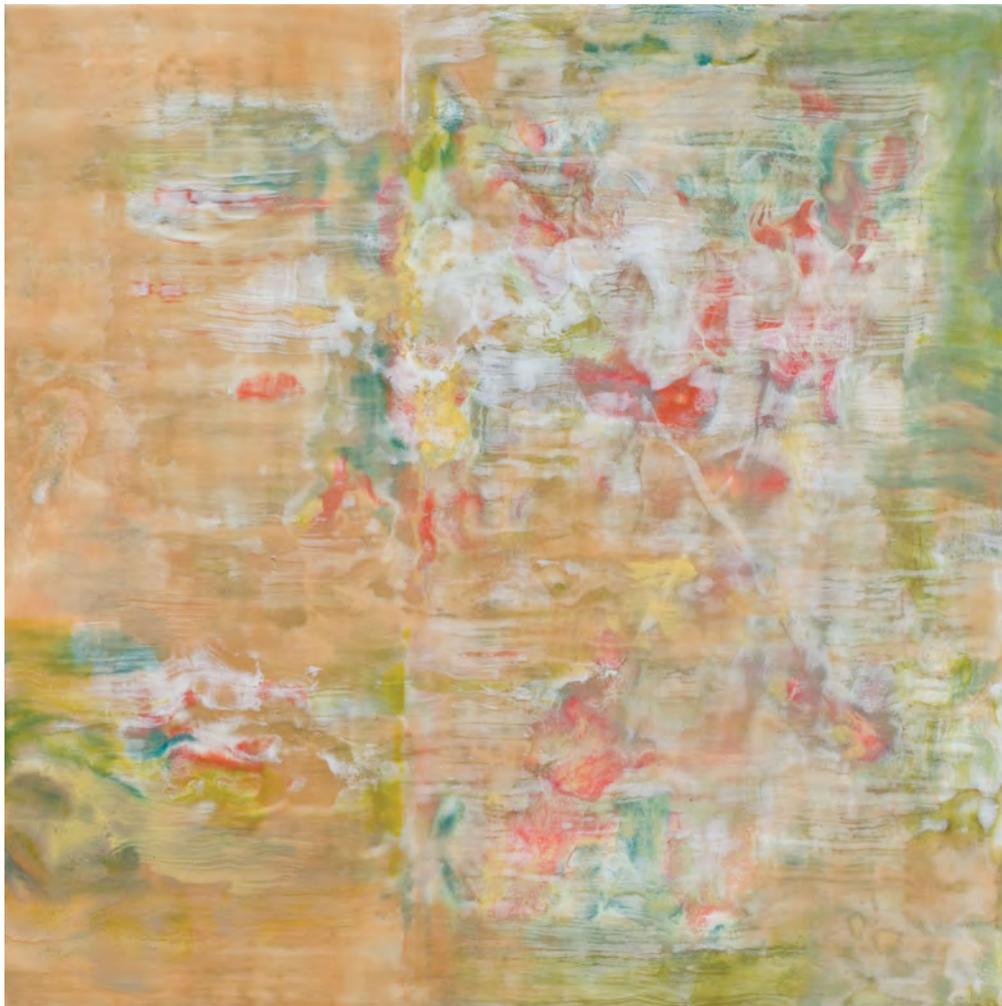


*Tide Pool V*, Encaustic, 30 Inches x 30 Inches, 2013

I enjoy this process of building layers of color washes, scrapes and lines, partially hidden and peeking through. As in life, the journey often is not a linear progression. It doubles back upon itself and the steps must be retraced in a new way. In the most successful paintings, I am able to let go of control and trust that in the end a visual balance will emerge.

All of our past experiences, embedded and building upon the other much like the layers on the panel, combine to weave a rich tapestry of life. My wish is to engage and invite the viewer to discover the veiled mysteries.

**The goal is to recognize and act upon moments of *Kairos*.**



***The Alchemy of Bees***, Encaustic, 24 Inches x 24 Inches, 2010

# Martha Rea Baker

## Biography

Martha Rea Baker was born in Texas, lived as a child in Mississippi and received her BA in English Literature from the University of California, Santa Barbara in 1965. She lived in Plano, Texas where she co-owned Gallery VIII for twenty-one years before relocating to Santa Fe, NM in late 2006. Baker studied art design and drawing at the University of Dallas, Dallas, TX and life drawing and portfolio printmaking at Collin College in Plano, TX, as well as art foreign studies in Greece, Italy, Germany and the Czech Republic with Katherine Chang Liu and in Mexico, France and Russia with the late Rob Erdle.

Chosen for more than eighty-five invitational exhibits throughout the US, Baker's paintings have also been published in *Splash: The Glory of Color*, *Southwest Art Magazine*, *Watercolor Magazine*, *Pasatiempo* and *The Albuquerque Journal*. In 2001 her watercolor collage, *Russian Renaissance*, was included in the international exhibit, [Watercolors Without Boundaries, Texas-Italia](#) in Milan, Italy.

Martha Rea Baker is represented by Karan Ruhlen Gallery, Santa Fe, NM and Browns Fine Art, Jackson, MS

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GUY BALDOVI

Image Details, previous page: ***A Time for New Idols # 2***, Encaustic mixed media on panel, 15 Inches x 15 Inches, 2014

**GUY BALDOVI**

*Visiting Another World*

*Having spent my younger years traveling to other countries and continents, painting and creating are now my ways of visiting and exploring new worlds as I live a more sedentary life. Since then I have been on a different travel, without maps, enjoying the new landscapes and people along the way.*

### ***AS I PAINT.....***

However colorful my work is, the arching ideas behind most of it are pretty dark as I have a dystopian view of the future, but it does not stop me from having fun in creating personal landscapes.

*On the Raft* is a good example of the way I am painting, winds and fogs almost always lead me to an unexpected destination.

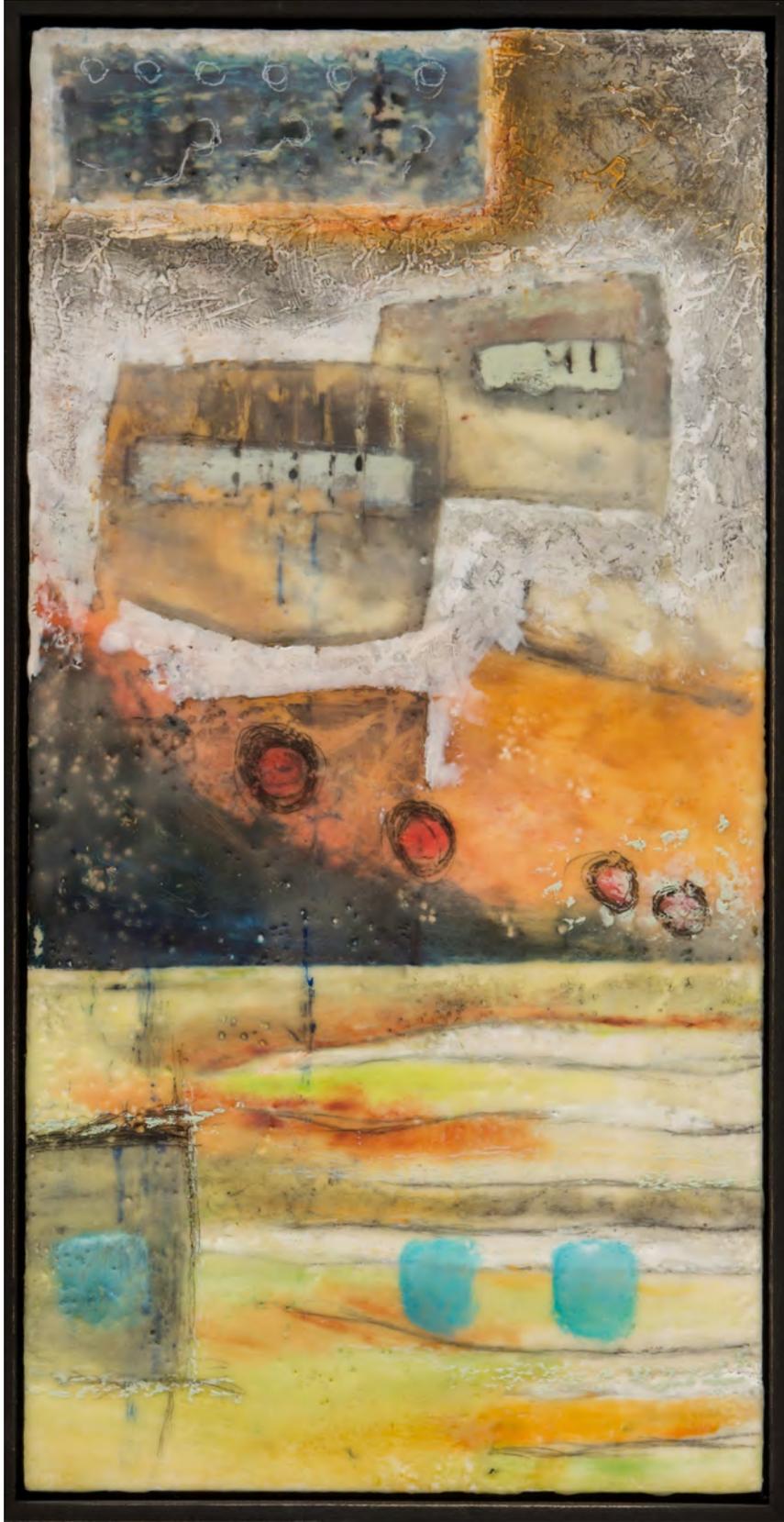
Being an avid hiker and having visited many places in the Southwest and the world, I am attracted to desolate and harsh environments. From Bisti Badlands (NM) to Escalante wilderness areas in Utah, Death Valley, Africa, Sahara... I paint like I hike, in solitude, not too many markers on the trail. Getting lost and finding myself.



*LAST PLANET: LANDSCAPES On The Raft*, Encaustic mixed media on panel, 24 Inches x 24 Inches, 2012

Painting has been the best way to use my mind at its fullest (or the most satisfying endeavor), always a source for surprises or discoveries. I do paint for myself first, curious about where imagination will take me to. Even though wax has been my favorite medium for many years, I do love its potential for "accidents", its sensuality and the countless possibilities it offers, medium and techniques are secondary to the process. I think I have now been able to evade the trap of wax for wax's sake and I feel much freer in my work, less restraint brought on by the medium.

Self-taught, I started painting late, did not take it seriously till about 10 years ago and now as I get older I am trying to catch up, there is a sense of urgency. Spontaneity. I am not worried anymore about making mistakes, I just go on and if not satisfied, the heat gun or torch are only a few steps away.



*LAST PLANET: LANDSCAPES #4*, Encaustic mixed media on panel, 24 Inches x 12 Inches, 2012



***Cosmic Ink #4***, Encaustic mixed media on panel, 15 Inches x 15 Inches, 2014

Inspiration, influences, come from many directions. Books, words, Cormack McCarthy and many others.

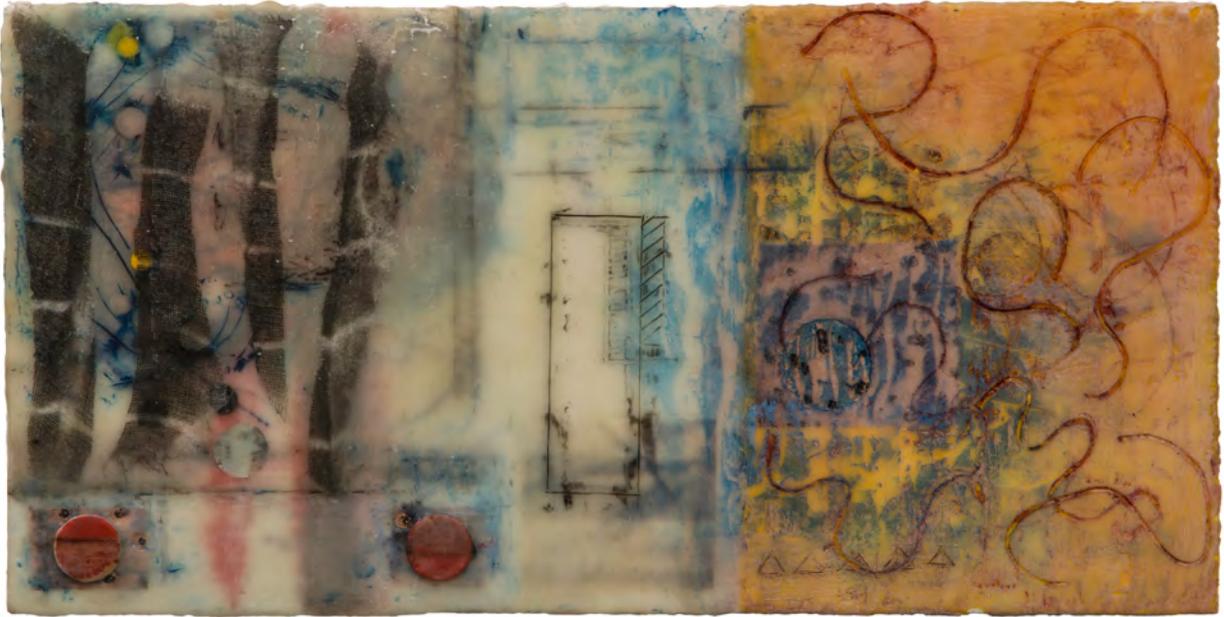
The science of astronomy who blows my mind, taking us farther and back.

Memories of travels. Colorful Africa and the Sahara, a place very dear to my heart, South America, Europe and my home the Southwest.

A rock, a cloud, a line.....Anything. There is an endless source for creativity, just have to catch it at the right time.



*Cosmic Ink #3*, Encaustic mixed media on panel, 15 Inches x 15 Inches, 2014



*Timbuktu Road*, Encaustic mixed media on panel 6 Inches x 12 Inches, 2012

Music, my favorite art form, is always present when painting, dictating the rhythm or colors of the piece I am working on at the time.

I rarely have a plan when I start a piece, it can be a single work or it can turn into a series. Always working on 2 or 3 pieces at a time to jump from one to the other. A theme might appear. But randomness IS the theme when it starts, recurring shapes or lines, colors, until I find what will lead the show or the next step. And on it goes, till a balance (or imbalance) is found.

As an art fan I am attracted to darker, cold, color schemes, but if I try to paint like that I am rarely successful (still working on it though). Colors appear on the dark piece I just started and away goes the darkness. What happened?



**Beam Me Up #3**, Encaustic mixed media on panel, 10 Inches x 13 Inches, 2013



*A Time for New Idols #1*, Encaustic mixed media on panel, 15 Inches x 15 Inches, 2014



*A Time for New Idols #4*, Encaustic mixed media on panel, 15 Inches x 15 Inches, 2014



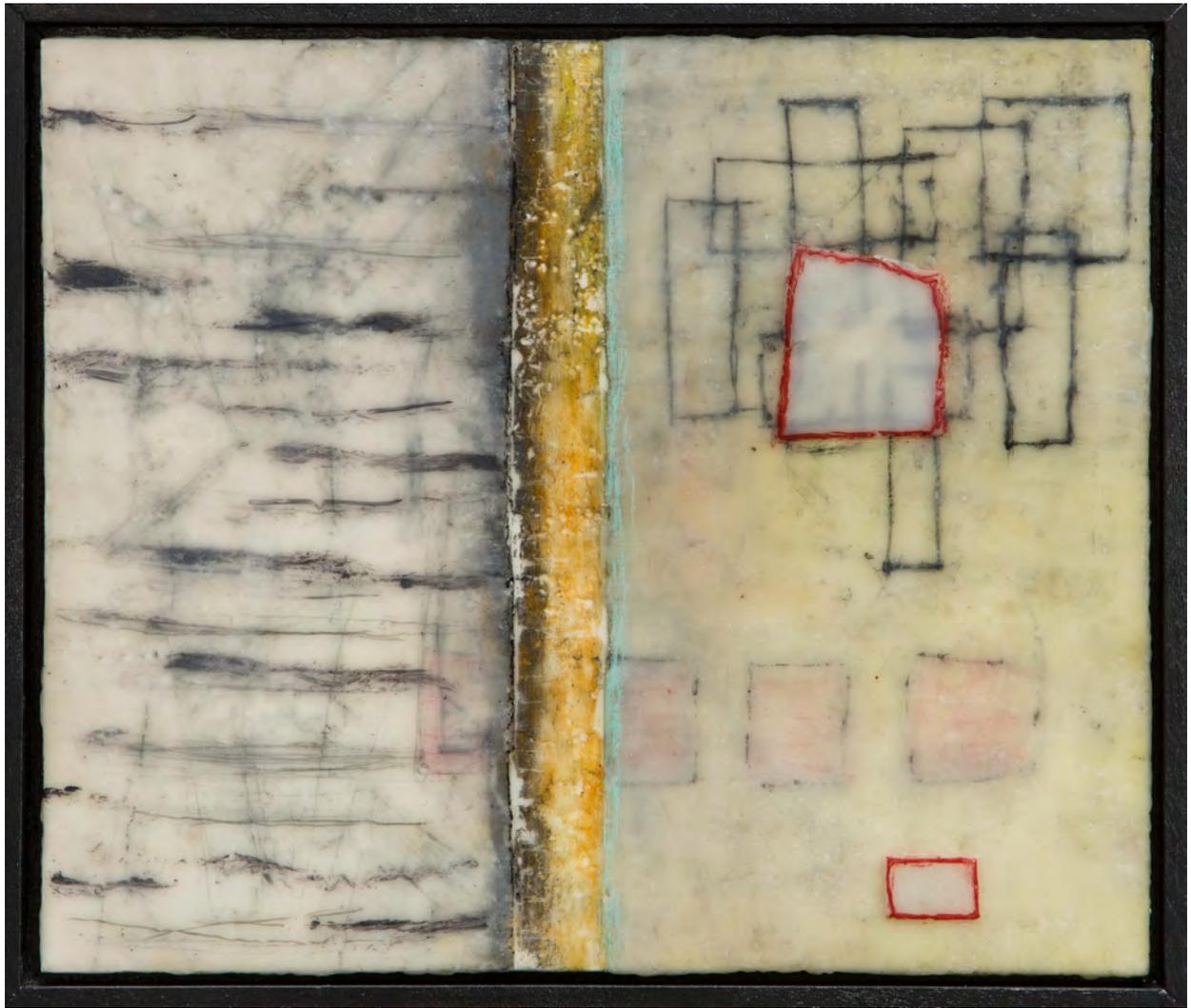
*Reclaimed # 4*, Encaustic mixed media on panel, 15 Inches x 15 Inches, 2014

The spark that started a piece is what intrigues me, the thought process that ensues. Why and how? From start to finish, what was the thought process? Was it linear, random, unconnected steps? A painting's biography. I might find answers as I keep at it.

As an artist working in the abstract, I am able to travel beyond reality, the visible world might be found here and there in my work, but most is made up of internal images that I, only, can relate to. Hopefully viewers will be attracted, connecting my work to their personal images and references.



**Reclaimed #5**, Encaustic mixed media on panel, 15 Inches x 15 Inches, 2014



*The Field # 3*, Encaustic mixed media on panel, 11 Inches x 13 Inches, 2013

You can contact me for a studio visit or a good conversation about art.

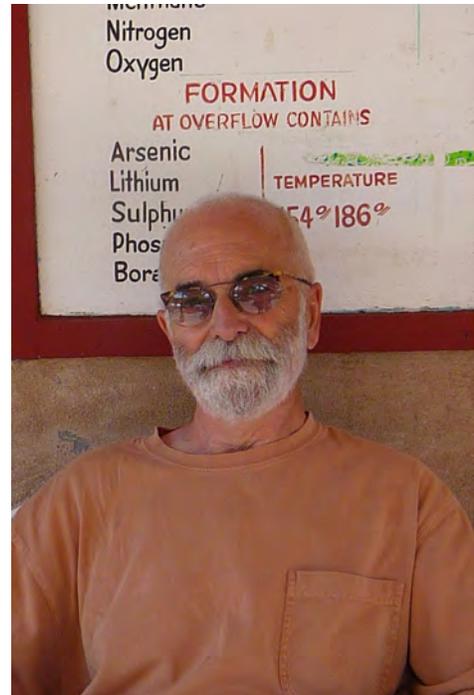
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<https://www.facebook.com/pages/Lartisse-Studio/350533931713301>

<http://www.bankleftgallery.com/regular.html>







**MICHAEL BOSSOM**

Image Details, Previous Page: **Transformation**, AartZ Encaustic Wax Colours (wax only formulation - no resins \*no longer available)  
onto 300gms white card, 11.5 Inches x 16.5 Inches, 1999

# MICHAEL BOSSOM



*A Card Compilation to show craft level stimulation*, Encaustic Art Wax Block Colours (wax only formulation - *no resins*) on 300gms white card, 6 Inches x 4.25 Inches (A6), Date: Continuous output...

One day in 1996 a man phoned up and offered to register [www.encaustic.com](http://www.encaustic.com) for me for £500; I didn't buy it from him, but I did take his advice and registered it at a normal cost of just £30. Probably thousands of hours went into evolving that set of pages, texts, images and videos on the ensuing website, and many more than thousands of people have been helped in one way or another by its existence.

I began my encaustic journey in 1986, after meeting a man named Jean Marie Giraud who was creating images in wax and oil pastels in the UK – he was from Canada. My wife bought one of his smaller pieces and I was catalyzed by that image into an unexpected exploration of the creative molten potentials and painting possibilities of wax colours. I got ill for a week just after beginning and had fluid lucid dreams of mingling vibrant hues and powerful creative alchemy. Ten weeks later, with no past painting experience I tentatively put up some images on the wall of a hall behind St. David's Cathedral in Wales. I was a wood turner and we had the hall space booked for an artisan craft exhibition. I sold encaustic paintings to a value equivalent to five weeks of my normal wage; my outlook on life changed then.

I won't bore you with the details of my complex pathway to this moment where I sit tapping a keyboard, save to say that the evolution of the Internet has been as influential to my journey as the alchemic medium of encaustic itself. My vision and mission became clear; share the success and potentials of encaustic approaches around the world. And that's what happened. I am happy about that. But it has created a number of consequences and questions, one of which asks what is actually embraced within the term encaustic.

My simple beginnings used an iron to melt beautiful wax block colours onto a slick card stock. The lifting-off of the iron produces a very detailed organic effect, one that suits coral or foliage representation perfectly. If I could do these cards so easily and quickly then I believed that anyone else could do so too.

And so it was that by I found myself involved in development of a range of products which upheld the potential for pretty much anyone to make cards using this particular encaustic process. By the way, my own feeling about defining what constitutes an encaustic work is that at some stage it should involve melting of the wax medium used. I realize that this may not comply totally with the realities of history, but to me, melting is intrinsic to the authenticity of the encaustic arts.

The range of those 'encaustic art' branded products became more organized by 1992 and much activity happened. After that I travelled a lot in Europe and to the USA, introducing the encaustic art concept and teaching people how to begin practice of this art-form. It was not only well received but continued to create for me a lifestyle and income which maintains to this day.

I attended numerous shows where either the public or sometimes the trade would come to see and buy. At retail events, often lasting for 4 days, I would simply demonstrate continuously, unless I was selling to someone. This was great for promoting the idea and also a good platform to teach and help those just beginning or perhaps returning once begun. Any craft can become an art if it is practiced and executed well enough, and I got very slick at those demonstrations!

Sometime I would do larger pieces, but I usually did these without a public audience because then there was not constant time pressure and expectation in the air. Between 1987 and 1990 I made more income from selling paintings than the range of early products, but after 1991 it rapidly became an income from promotion and sale of the encaustic art idea and the ensuing brand of products. ... enough on all that ....



**Forgiveness** , Encaustic Art Wax Block Colours (wax only formulation – no resins) on 300gms white card, 8 Inches x 10 Inches (A6), 1997

The work to which we are softly called, always, is to practice with humanity. We are the creators of our reality; this is the definition of an artist. Our very living creates the life we come to experience.

Can art be defined then? For me it is simple enough.

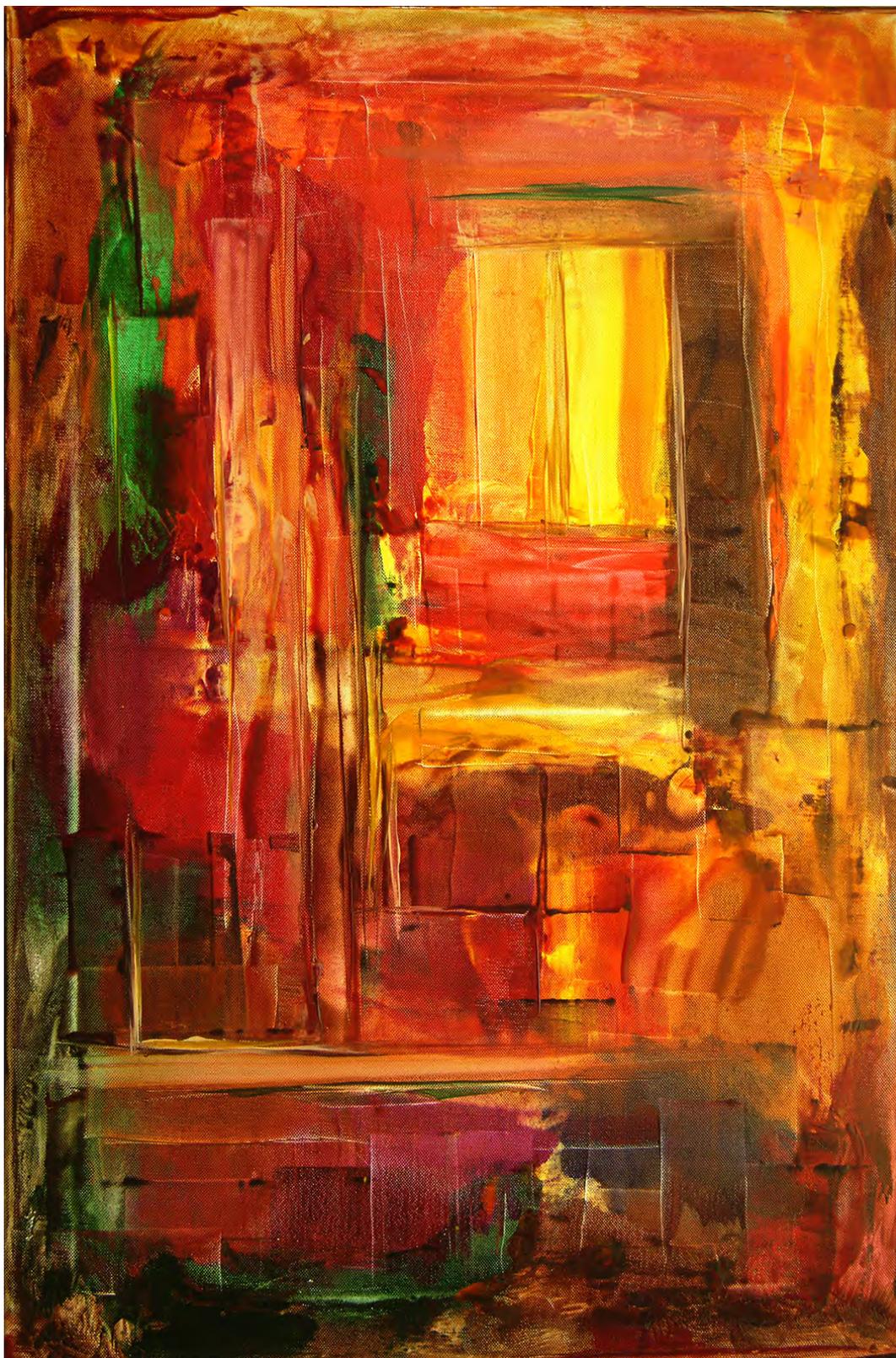
Art: the expression of the state of being of the artist

... as Shakespeare put it "To be or not to be, that is the question"; and it is a question that arises anew in each moment. The artistic approach I embrace translates that into the exact expression of what is actually created in each of those flowing moments we call life. As far as possible I co-create my reality with conscious being and an open receptive stance. When we "Get an idea" where do we get it from? I am conscious of connection to that from which ideas come.



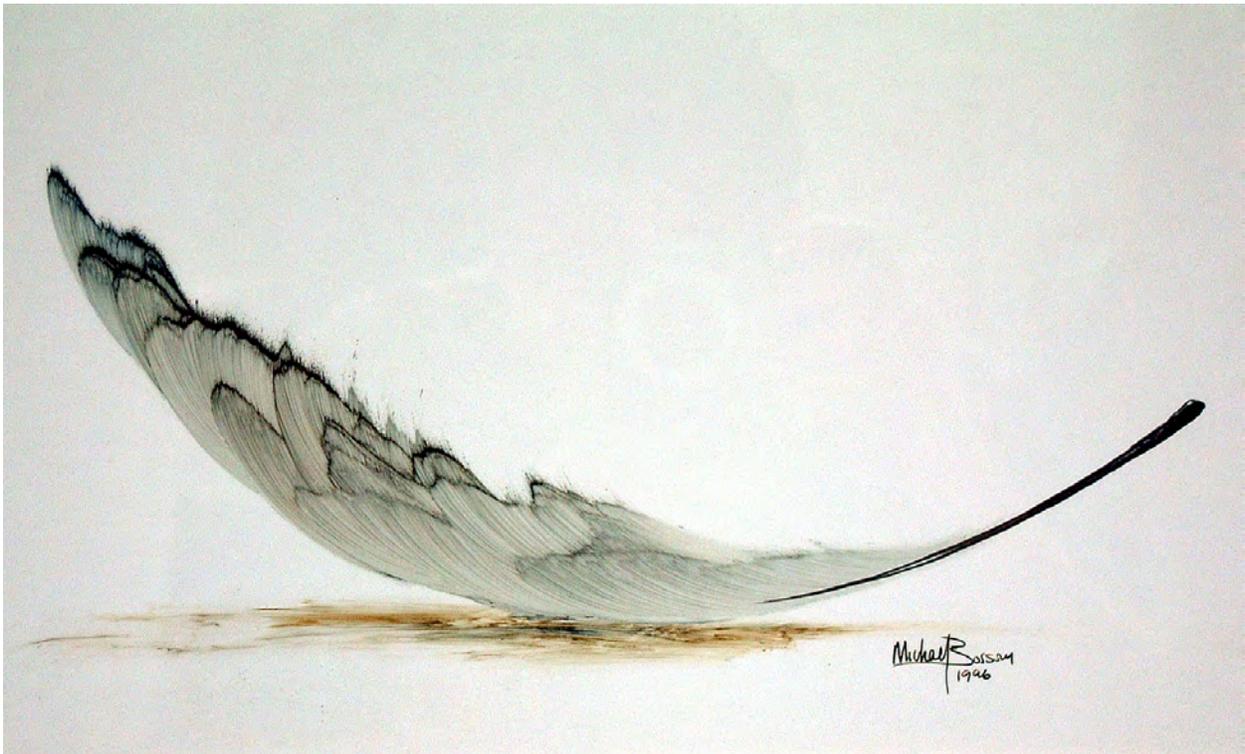
***Foxglove Landscape***, Encaustic Art Wax Block Colours (wax only formulation - *no resins*) on 300gms white card, 17 Inches x 23.5 Inches, 2012

Foxgloves have been a great friend to me and helped me succeed. They flower in abundant beauty in Wales where I live, so small mounted card paintings were always popular with tourists. Bigger pieces, like this created and recorded on video, are easy to live with and enjoyable for me to recreate occasionally in an evolving foxglove genre.



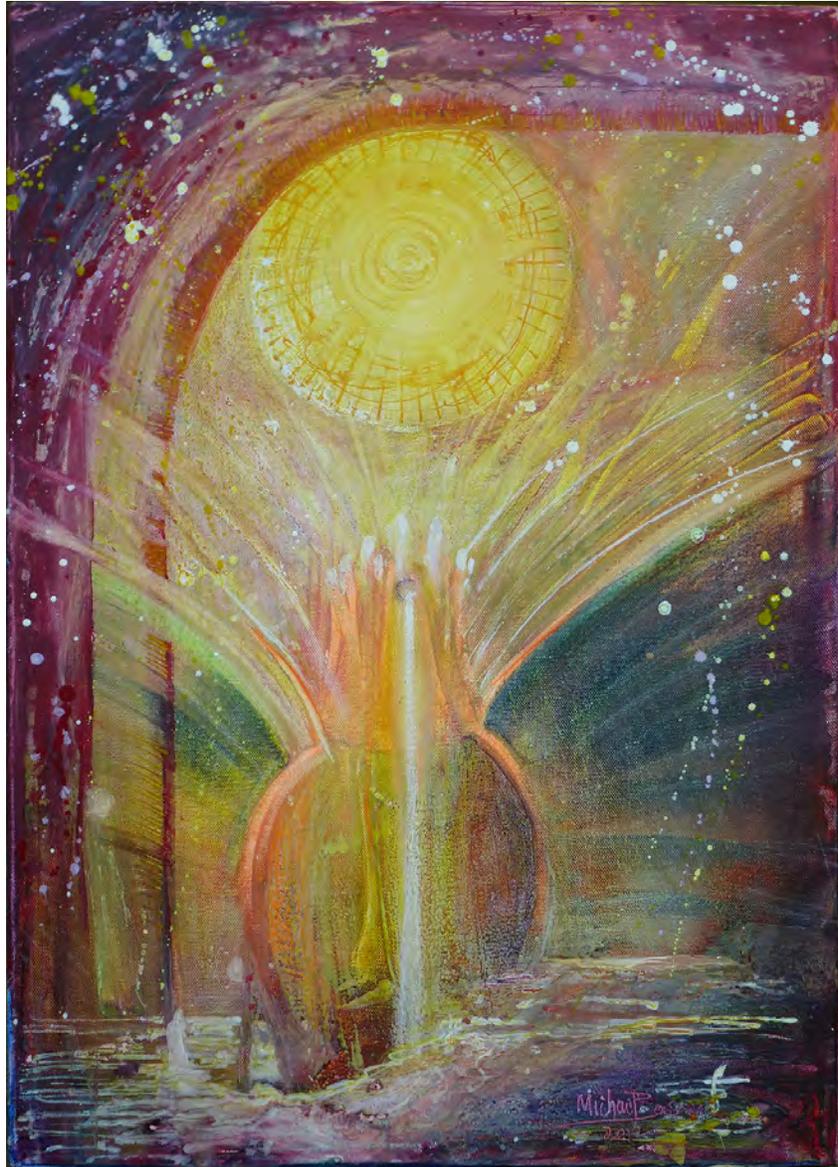
**Warm Room**, Encaustic Art Wax Block Colours (wax only formulation – *no resins*) on Stretched Canvas (slightly abraded surface to improve the key), 30 Inches x 20 Inches, 2005

Quality is an interesting relationship to embrace. It seems to me that perception of quality is directly related to our quality of perception. But sometime an artistic expression occurs that sits as a benchmark for one's own evolution and expansion. This "*Feather*" was one such piece for me. I did actually give it to someone, but it never got delivered and two years later I recovered it and still have this in my home.



**The Feather**, Encaustic Art Wax Block Colours (wax only formulation – no resins) on 300gms white card, 12 Inches x 17 Inches, 1996

The thin wax only colours I use allow work onto stretch canvas, provided the surface has sufficient key to enable good adhesion. The image I later called "*Warm Room*" came about through giving a one to one workshop exercise in the use of warm colours. It started out, as does most of my work, with no particular idea in mind. Connection of open mind to perception of emerging qualities is the nature of the process that unfolds. Both beauty and authenticity are important to me, but a playful greetings card can contain these equally too.



***Aquarian Invocation***, Encaustic Art Wax Block Colours (wax only formulation - no resins) on Stretched Canvas (slightly abraded surface to improve the key), 23.5 Inches x 16.5 Inches, 2012

We live in a time of great change upon Earth. I created this "*Aquarian Invocation*" to express the movement from an old paradigm into the new emerging one. Astrology sees the changing of the planetary sign and the indigenous wisdom talks of a 'new sun'. This was an important piece and remains close to my heart. Done onto stretched canvas again, using a hot air gun in my left hand to provide the heat for the wax being applied and drawn by the right hand. Both hands are aware of the other. The *Warm Room* painting was done in similar manner.



***Dragon's Stare***, AartZ Encaustic Wax Colours (wax only formulation - no resins \*no longer available) on heavy line-board card, 20 Inches x 30 Inches, 1999

Yet another mystical image, this dragon represents the power of the soul, the watchful awareness is ever present. I did this with a wax I had created in order to provide users with new colours. It was branded 'AartZ Wax' but is no longer made. This encaustic dragon creation is one of only a few images where I did actually draw out the subject on a sketch pad one evening, then created the background by hot air gun technique, as an environment for the stylus drawn graphic. The 'face' that appeared above and slightly to right of centre is one of those marvelous alchemic manifestations which abound in the form of encaustic art I practice.



*Snow in the City*, Encaustic Art Wax Block Colours on Canvas Board, 20 Inches x 20 Inches, 2008



*The Gathering*, AartZ Wax Block Colours on Line Board, 20 Inches x 20 Inches, 1998

For many years an artist from Canada has been in my encaustic life. And a couple of years ago Antonin Sedlacik created a new wax medium called Master Paste Original. I have enjoyed using this paste, applied cold with a mixing knife and combined in this image with dry pigment. I did record the process of its creation in another of the YouTube videos on the [artsencaustic](#) channel. The circle and rectangle were the starting concept. The rest emerged during the creative process. I enjoy the fact that this is a slower paced evolution of work. It is quite a contrast to some of the more flowing and sometimes even frantic molten methods.



*Mindscape Momento*, Master Paste Original mixed with dry pigments on 9mm MDF board, 25.75 Inches x 15.75 Inches, 2013

I have too many vogues and styles of encaustic approach to comfortably explain here, but it is the alchemic quality of the molten wax medium that has permeated my being. A medium is something between us and that which is other than us. It is an interface for manifestation. Encaustic wax paint is often the medium between me and my unexpressed potentials. I love watching what happens when I unleash those potentials. And I am happy that so many others worldwide have come to share some of that creative alchemic experience in their own unique manners. I want to conclude with thoughts and wishes to you.

Dream Well, Be Well, Stay Well and may you create with Beauty.

YouTube channel: <https://www.youtube.com/user/artsencaustic/>

[mail@michaelbossom.com](mailto:mail@michaelbossom.com)

[www.michaelbossom.com](http://www.michaelbossom.com)

[www.encaustic.com](http://www.encaustic.com)



*Bio:*

*Born in Devon, England in 1956.*

*Moved to West Wales aged 6.*

*Left school at 15 – trained to be a carpenter.*

*Turned wood professionally in family business (with tourist gallery) until age 30.*

*Married Shona (from Scotland) in 1982 – 2 kids, Kirsty (1986) & Callum (1987)*

*Made a living from encaustic art since 1987.*

*Developed the specific ‘Encaustic Art’ brand of tools and products from 1991.*

*Taught encaustic & trained others to teach basics. Shown encaustic at numerous retail and trade shows all over the place.*

*Worked to promote encaustic art on TV shopping channel, on and off since 2000.*

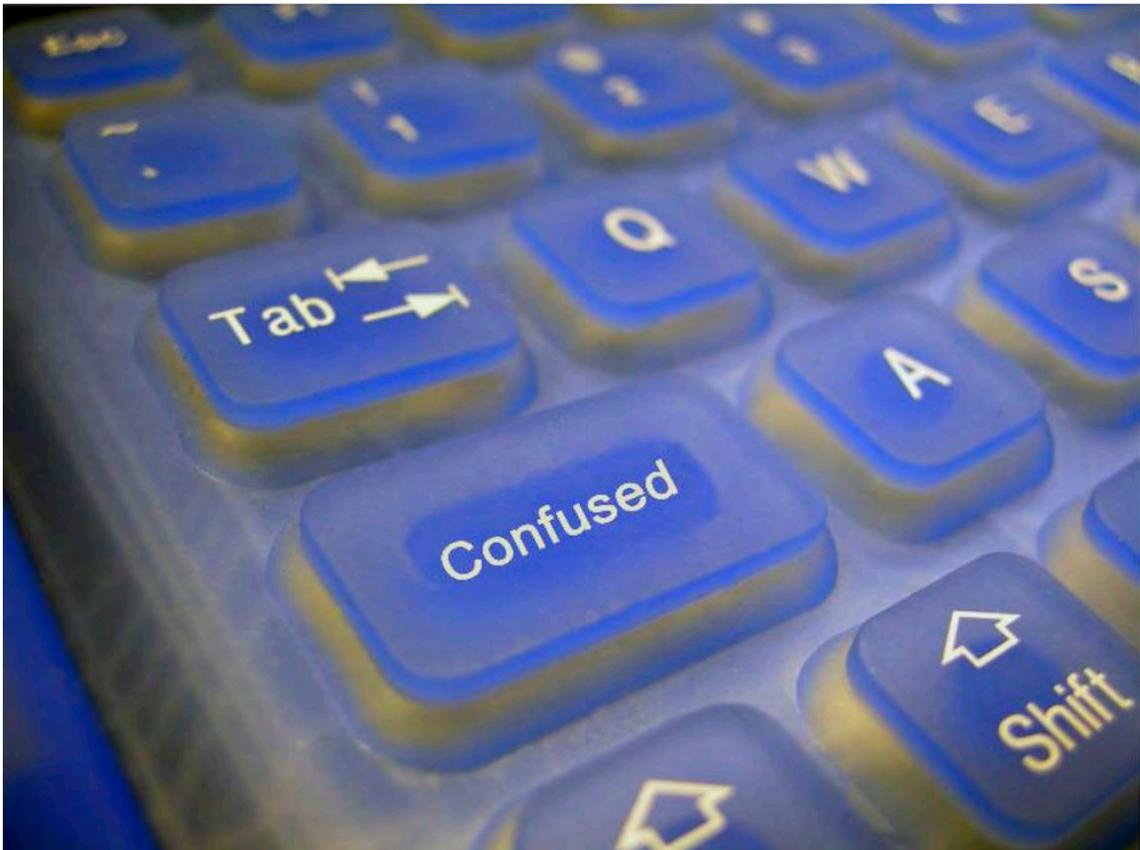
*Written beginners books for Search Press.*

*Magazine articles, TV spots and lots of travel.*

*Currently enjoy the quiet ‘lifestyle’ of a slow hamlet in the hills of west Wales.*

*Still working on encaustic creativity .....*





**TRISTINA DIETZ ELMES**  
"Internet for Artists"

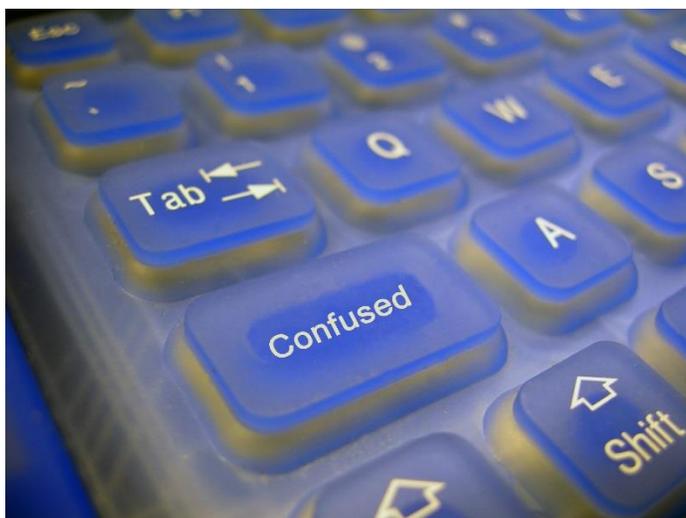


# Internet for Artists

*Navigating Cyber Space on a Budget – Websites, Blogs and Social Media*

*Tristina Dietz Elmes*

*This is the second in a series of articles by encaustic wax and mixed media artist Tristina Dietz Elmes based on her 3 hour live interactive workshop for emerging and professional artists about how to economically create and cultivate an effective online presence.*

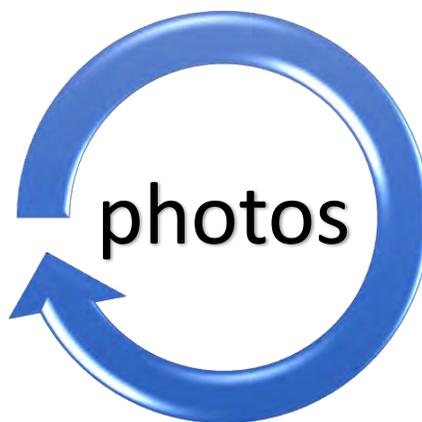


In the first article of this series I presented compelling reasons why it is so important today for Artists to have an easy to find internet presence. “Having a great Website, Blog or Social Media content builds **credibility** for our Brand in the minds of collectors, gallery owners, and even the casual viewer.” In order to get consumers to engage (and buy) with us online, we must create an environment for dynamic **visual storytelling**

through great photographs of not only our artwork, but also the exciting activities we partake in as Artists. And, now more than ever, the platform on which we choose to deliver our picture-rich content should be optimized for mobile and tablet or iPad<sup>®</sup> viewing.

## MAKE A WEBSITE TONIGHT!

In this article installment, I will share with you tips and tricks for creating an Artist website with **IMPACT**. One that captures the attention and imagination of your customers and friends, and ideally is easy to create and maintain! Your website can be as simple or as complex as your time and computer knowledge allows.



- website
- blog
- social media

Before embarking on creating your professional Artists' website, you must first determine the **purpose** for having the website, the **scope** of service you desire to present to your viewers, and the level to which you want your **branding** to be unique. Also, using a free **website hosting service** or paying a premium price to get the services you intend may also be a factor in choosing the type of internet presence that best fits your objectives.



## WHY HAVE A WEBSITE?

Most Artists today know that having at least a small website presence on the internet is an important business marketing tool. It instantly gains you a worldwide reach and lets potential buyers or galleries get to know you from the comfort of their computer or mobile device.

Is a feature-rich but complicated website more desirable? Not necessarily! Sometimes simple hits the sweet-spot. A nice clean looking website with emphasis on displaying great pictures and short, compelling text instills confidence in your viewers, is much quicker to read, generally presents itself well on both a full computer screen and mobile smart phones or tablets, and is actually quite easy to attain in today's internet world; oft times for a very low fee and sometimes even for free!

.dietzart.gallery

## TRISTINA DIETZ ELMES

Abstract and Asian Inspired Fine Art

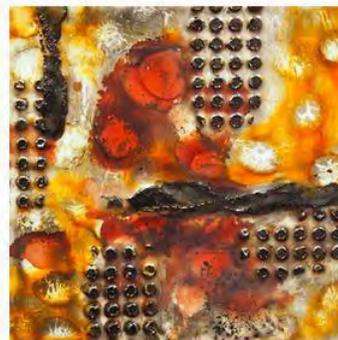
GALLERIES ABOUT CONTACT



Encaustic Wax Monotypes



Encaustic Wax on Handmade Paper



Encaustic Wax Mixed Media

[www.DietzArt.gallery](http://www.DietzArt.gallery) website created with website hosting company SquareSpace.com using template 'Avenue'<sup>1</sup>

<sup>1</sup> The 'Avenue' template on SquareSpace.com was recommended to me by Art Coach Brainard Carey (<http://theartworlddemystified.com/>). This website format displays beautifully on mobile phones and tablets.

## WHAT ARE YOUR NEEDS?

Besides the typical gallery display, what if your intent is to be more conversational or educational in your approach? Do you have a particular “brand” name for your business or studio that you want to promote? How much time do you have to invest in creating your online presence? Do you need service for free, or do you have money to pay for upgrades? How about selling your artwork online?



Your answers to the following questions may help you define your online needs:

- How much do you know about computers?
  - I know very little about computers and would prefer someone walk me through setting up my website.
  - I know something about computers and don't mind spending some time learning a simple website builder.
  - I know a lot about websites and love to tinker to add the features I need.
  - I am not afraid of hosting, creating, and maintaining a website myself.
- Do you want to show your artwork in a gallery style?
- Do you prefer to show and write about your work in process?
- Do you have a brand name for your business or a logo?
- Do you already have your own website address name?
- Do you currently have an online store?
- Would you like to integrate an online shopping cart into your website?
- What payment processing provider will integrate with your website?
- Do you want to add a resume, blog or events calendar to your website?

## BRAND YOURSELF



If you haven't already, it is a great idea to consider how you would like to **brand** yourself on the internet. Think about some names you would like to use to uniquely identify you and your website (e.g. Mary Smith Fine Art or DietzArt), bearing in mind the shorter the name you can get away with the better, then go to a computer and search name ideas in Google. Folks with unusual names like me have it easy here!

I must share with you that a very exciting development in **website domain names** for Artists occurred in February, 2014, with the **domain extension** '.gallery' (like .com)

becoming available for public purchase! Consider this extension when searching for your website brand names, or choose from an entire list of active domain extensions that can be found here: <https://iwantmyname.com/domains/new-gtld-domain-extensions>.

Once you have a few brand name possibilities selected, go to a **domain name registrar** such as Register.com or GoDaddy.com (there are many more) and search for available website names. Just because a website name does not appear in Google search does not always mean the name is available to be purchased for your use; the name may be reserved (paid) by another person and just not set up yet as a website.



### SELECTING A WEBSITE HOSTING SERVICE

After finding an appropriate website name available for your brand, you may *or may not* want to purchase the name from a **domain registrar**, such as GoDaddy.com mentioned



above. Purchasing your unique website name from a domain registrar will incur an annual fee of anywhere from \$10 to \$50, depending on if you choose to make your contact information private (I usually do not), and whether you set up a unique email address using your website name, such as [tristina@DietzArt.com](mailto:tristina@DietzArt.com).

Instead of buying a website name from a domain registrar company, I believe you may have an easier time setting up a new website seamlessly if the **domain name** (website address name) and website set up are done at the same time with a website builder **hosting company**, such as Weebly or SquareSpace, who provide beautiful and easy templates for customizing; a service for which you may be billed an annual fee of \$35 to \$60.

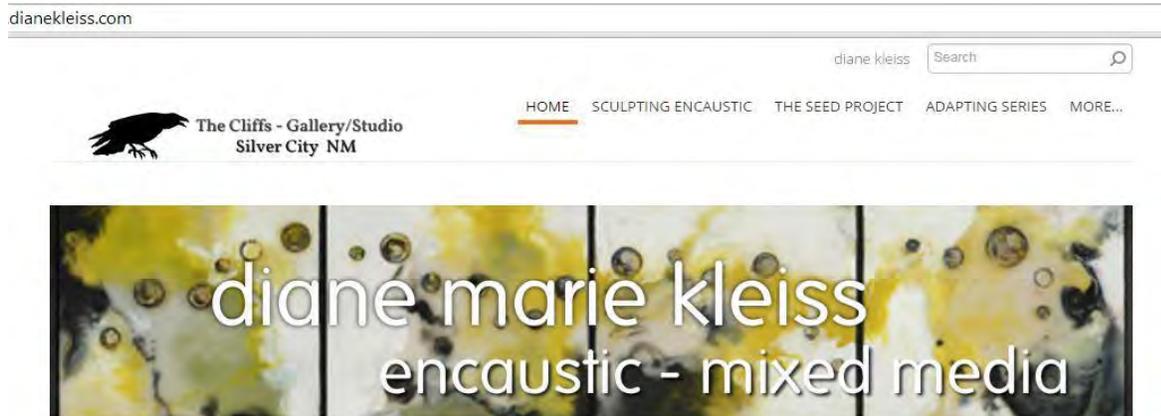
The domain registrar companies also offer website hosting services and website builder

templates, however, I have had better results with the hosting companies named here.

Building your own hosted website may be best done by those who answered questions earlier with, "I know something about computers and don't mind spending some time learning a simple website builder."

The easiest way to create a website

The advantage of having your own website on a hosted service is that visitors to your website stay within your pages and are not tempted to wander through the other artwork available on art community websites. This makes adding a shopping cart feature (for a premium fee) to your personal website a powerful sales tool! Spark online sales of your artwork by assuring your unique personal website address appears on every piece of your promotional materials to drive customers and galleries there.



**Nature's ever changing organic forms explode with visual possibilities. The dried fallen plant life inspires, their regeneration ignites hope, and the passing of seasons are filled with the memories of the farms, lakes and mountain areas where I have lived. These landscapes of natural beauty influenced a passion for our tenuous environment, sometimes abstracted or metamorphic, those fragments of life continue to flow across my canvases.**

[www.DianeKleiss.com](http://www.DianeKleiss.com) built with Weebly.com website hosting. Notice Diane's logo in the upper left.

### ARTIST SPECIFIC WEBSITE HOSTING SERVICES

As an Artist, we are also fortunate to have many art-specific website providers that cater to our needs, providing easy website creation and an online community with whom we can share and learn. Some of these hosts also provide regular newsletter articles to help further your career, sponsor contests, offer integrated shopping carts and spend loads of money promoting their artists to an international collector base.



Here are a few of the art-specific website hosting services of which I'm aware, although many others exist online as well.

ArtistSites.org	ArtID.com
ArtSlant.com	ArtSpan.com
ArtWanted.com	FASO.com (Fine Art Studio Online)
SaatchiArt.com	Zhibit.org

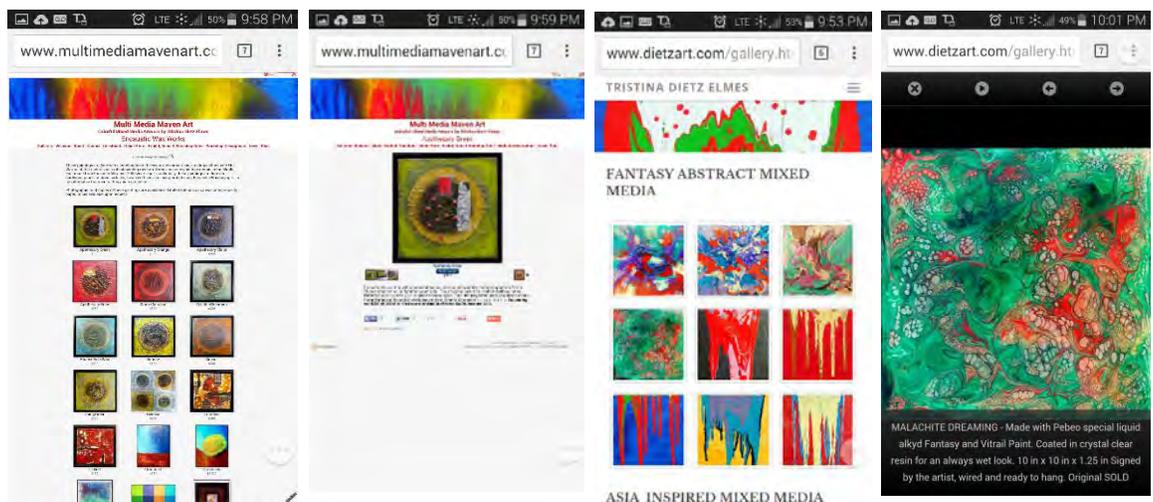
Building an Artist specific website may be best done by those who answered questions earlier with, "I know very little about computers and would prefer someone walk me through setting up my website." Although generally easy to set up, a few Artist specific hosting companies offer telephone technical support (e.g. Fine Art Studio Online [FASO.com] and ArtSpan.com). Phone support can be a huge help to cut down on set-up time if your desire is to get a new website live quickly.

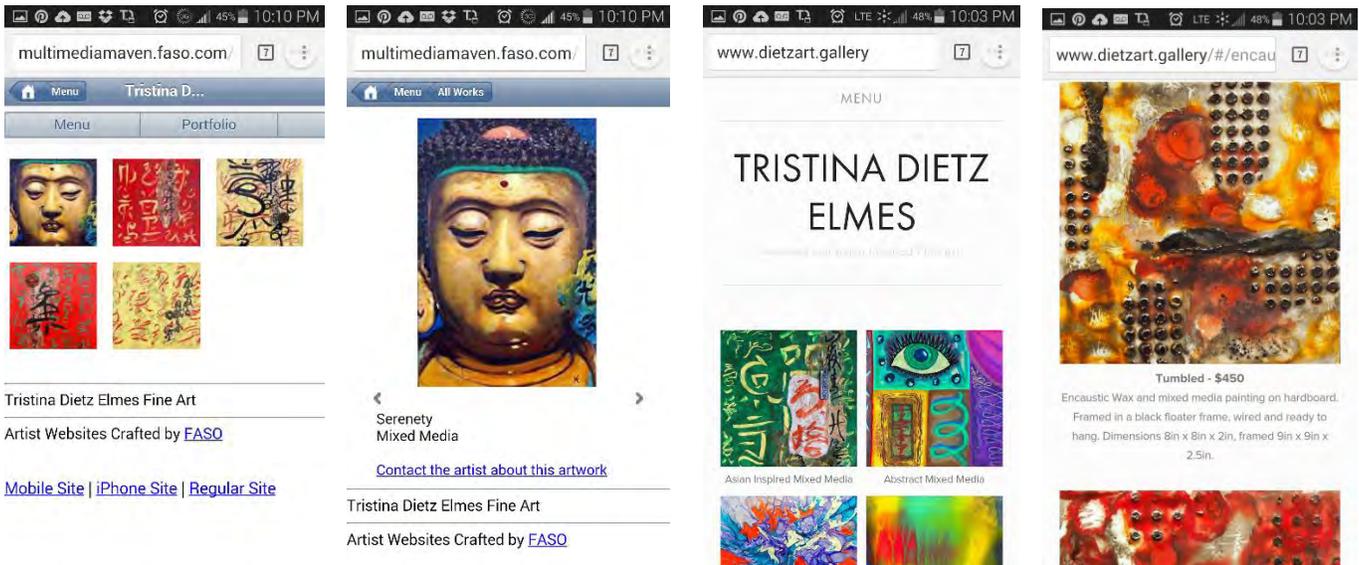
These Artist's hosting companies are in tune with making website set up easy for us on a regular computer, however, most of these hosted websites are not optimized for mobile smartphone and tablet viewing; a critical feature in today's mobile society.

### VIEW FROM THE SMALL SCREEN

If you are an Artist new to setting up a website for yourself, I suggest trying the free basic service for one or more website hosting companies. Create an account, add a few pictures of your artwork in one or more galleries, add a short bit of info on you in the 'About' page, grab the website address from your computer's browser bar (top of the screen), and use the internet feature of a smartphone, tablet or iPad® to see how the website and photos are presented.

*View from a smartphone, left to right: Zhibit.org gallery page, individual painting page, Weebly.com gallery page, individual painting page.*





View from a smartphone, left to right: FASO.com gallery page, FASO.com individual painting page, SquareSpace.com gallery page, SquareSpace.com individual painting page.

When it comes to photos of artwork on mobile devices and tablets, size matters! Your objective for today’s market should be to always have your artwork photos fill as much of the viewer’s screen as possible to power up the “WOW” factor for your presentation.

### CAN I GET IT FREE?

At this point you may be asking yourself, “Can’t I get a website for FREE?” In general, a website with a small number of gallery pictures and a limited number of website pages may be set up for FREE on website hosting providers (some are only free for a limited time), however, your free website name will then include the branding of the host provider, such as ‘tristina-dietzelmes.squarespace.com’ and ‘multimediamaven.faso.com’. Premium services such as unlimited galleries and pictures, a shopping cart, and your unique website name branding may incur a monthly fee of anywhere from \$8 / mo to \$39 / mo or you may be able to obtain a discount when paying for a full year’s service at once.



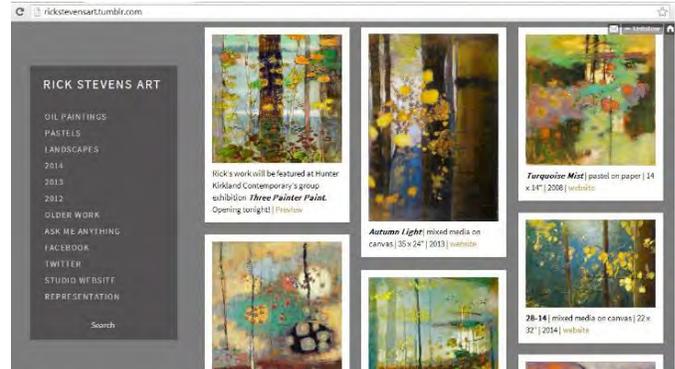
### BLOG AS A WEBSITE

A blog (from web-log) is a stream-of-consciousness online diary consisting of newest to oldest entries that allow text, photo, and video content. Although most website hosting companies offer a ‘Blog’ page format within their website creation templates, sometimes Artists prefer the conversational or educational style of activity entry a blog provides and even use a blog as their website!

There are 3 primary Blog provider companies; Wordpress.com, Typepad.com, and Blogger.com, although secondary photo based blogs also include Tumblr.com and Flickr.com. All offer FREE blog service for startup, with Wordpress, Typepad, and Blogger offering great flexibility of format and premium services for hosting other features such as multiple page integration and adding an online store.



Donna Downey's Typepad blog and website.



Rick Stevens Art Tumblr blog and website.



Ophelia Staton's blogspot (Blogger.com) blog and website.

*I know the history of Ophelia's blogspot website, and it wasn't pretty! She told me it was very economical to hire someone on Etsy.com to redesign the blog layout and punch up the graphics with her own artwork.*

Building a blog website may be best done by those who answered questions earlier with, "I know a lot about websites and love to tinker to add the features I need", or you can hire someone with the know-how to set up an appealing blog website page like Ophelia did, then all you have to do is periodically make entries with beautiful (large) photographs.

I recommend for an artist beginning in the blogging world, that you try Blogger.com (which is a Google product). It is the most forgiving and easiest to manage of the top 3 blogs, plus it is easily tied to and accessed through your Google account – which allows you to manage Gmail, Drive, Google+, Blogger and more from one online login.

Typepad and Wordpress are much more complicated and feature rich blog / website programming platforms that are best left to experts and folks who answered, “I am not afraid of hosting, creating, and maintaining a website myself.”

## UNIQUE NAME FORWARDING

If you chose to purchase a unique website address name or already own a unique website name through a registrar company – and I own loads of website names with a registrar – you can still create a website with a different website **hosting** provider or create a blog and **point** your unique name to the newly built website or blog. And...this **domain mapping** service is FREE!



Just search for and follow the directions in the HELP section of the website hosting or blog provider to effect the forward. Or, you may make a phone call to your website **registrar** company once your new hosted or blog site is set up, and the registrar’s technical support service folks will walk you through pointing your unique website address to your new site.

[help.squarespace.com/guides/mapping-a-domain-general-instructions](http://help.squarespace.com/guides/mapping-a-domain-general-instructions)

## Mapping a Domain (General Instructions)



### Introduction to Domain Mapping [top]

This guide is intended for those who have already purchased a custom domain name. It will walk you through the steps of mapping a domain name to your Squarespace website. Use the links at the bottom to navigate between steps. You will need a domain provider that offers **full DNS services** with your domain hosting account.

If you have not yet purchased a custom domain, you can register a brand new domain name through Squarespace. We have a guide on registering a domain name through Squarespace [here](#).

### SECTIONS

1. Introduction to Domain Mapping
2. Find your domain provider
3. Some notes before starting
4. Full Table of Contents

## CREATE A WEBSITE ARCHIVE

In the past, I have personally experienced the problem of having set up an entire website on a hosting service, and had that hosting service suddenly and without warning take down its computer systems and shut its doors! My educated recommendation to you, then, is that after your new website or blog is created, use the print

function of your computer to print off and / or save as .pdf files all of the pages of your website. Store these documents in a physical file or back up the .pdf files on your computer onto a USB flash card (a storage device). This procedure, which could seem like a major inconvenience at the outset, could prove to be an absolute life-saver in the long run if the need arises for you to recreate your website at a later date. This is not a critical task to do with a blog site, although archiving at least the layout of your blog website pages could be helpful if needed later.



## ELEMENTS TO INCLUDE ON YOUR WEBSITE

Now, we have gone over the mechanics of choosing a website or blog name, creating the site, considerations for viewing the site on mobile and desktop devices, forwarding your unique website name, and archiving your online creation in case of emergency.

There is not much left to share, except the all-important, “What content should I include on my website?” Here are some menu elements that are helpful to have on your website and some that are optional:

- HOME – Best to start off the Home page with one or more strong images of your artwork. Any writing should be brief and invite the viewer to explore the site. The home page may also be the Works or Gallery page.
- WORKS or GALLERY – Excellent, vibrant photographs of your artwork and details about the works in categories that make sense to view together.
- ABOUT – Include a picture of YOU! A professional headshot or torso shot works well. Then, a short biography, including your artistic influences, favorite materials and why, genre of art preferred, awards / recognition, certifications you hold, and whatever else you feel informs your artwork.
- CONTACT – Prospective buyers and gallery owners MUST be able to reach you. Include your email address, daytime phone number, and at least what city and / or State you are in (so they know your time-zone).
- SOCIAL MEDIA LINKS – It is quite important today to let folks know where they can find you on social media. You may not have all (or any?) of these social media accounts: Facebook, Twitter, Pinterest, Instagram, YouTube, LinkedIn, Google+.

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[www.dietzart.com](http://www.dietzart.com)

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Tristina Dietz Elmes

[Home](#) / [Gallery](#) / [About](#) / [Contact](#)



Fine Art Painter | Instructor | Author

- COMMENTS (optional) – This is a great place to allow your customers and students to speak about you. Make sure comments must be approved before posting, otherwise you will find yourself with unwanted messages (spam).
- RESUME or CV (optional) - Chronological order of your exhibits / accomplishments / awards, employment, certifications, etc., with most recent on top.
- CALENDAR or EVENTS (optional) – Share upcoming events where you will be showing your artworks or teaching a class. If you are not going to update this events list regularly, don't have it on your website!
- BLOG (optional) – If you don't have a blog separate from your website, it's a great idea to start your online diary right on the website so customers can easily find it.
- SHOP (optional) – A shop and shopping cart creates a great way for customers to buy directly from you and makes the transaction easy.



**The next article in the 'Internet for Artists' series will delve into the importance of Social Media for Artists.**



Before becoming an Artist, Florida based Tristina Dietz Elmes was a computer systems analyst and consultant for clients such as National Geographic, Sony Music and Microsoft. While a Manager and Trainer for a software company, she exhibited a natural ability to simplify complex concepts into bite-sized morsels her students could easily understand.

Today, Tristina paints and teaches encaustic wax and mixed media painting workshops in her Fort Lauderdale studio and at venues around the country. In addition, she helps Non-Profit Organizations (including the Encaustic Art Institute and International Encaustic Artists), Clients and Artists make sense of and economically use the marketing power of the Internet through Social Media, Website presence, Blogging and Mailing List management to increase visibility and sales.

Tristina can be reached through her website at [www.DietzArt.gallery](http://www.DietzArt.gallery) or by email at [Tristina@DietzArt.com](mailto:Tristina@DietzArt.com) . Enjoy reading her artful blog at <http://ArtBookBug.blogspot.com> and follow her on Social Media at [www.instagram.com/dietzart](http://www.instagram.com/dietzart) [www.twitter.com/dietzart](http://www.twitter.com/dietzart) [www.facebook.com/MultiMediaMaven](http://www.facebook.com/MultiMediaMaven) [www.pinterest.com/MultiMediaMaven](http://www.pinterest.com/MultiMediaMaven)





CANDACE LAW

# *I Am Born*



*Industrial II*, Encaustic, rust, print, Japanese paper, hardware on panel, 16 Inches x 20 Inches, 2012

Image Details, previous page: *Embryonic*, Encaustic, ink, Japanese paper on panel, 16 Inches x 12 Inches, 2013

# CANDACE LAW

*“Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show.”*

—Charles Dickens, *David Copperfield*

I loved art as a small child. What can be better than a sheet of paper and a box of Crayola crayons to create a vision of my world, real or imaginary? But my parents, as children of the Depression, strongly pushed me onto a path that would allow me to work and provide for myself.

With a degree in English Literature (if I decided to become a teacher) and vocational classes in typing and business, I went to work on the management side of advertising. I eventually earned a Master of Business degree and then started my own company making custom laminated office furniture. Not a bad life.

But all those colors of wood and laminates...all those designs and drawings of furniture and offices. Even then, in the late 80's, I couldn't help but see a creative process that beckoned.

During the economic downturn in the early 90's, I had to close my company and decided to take design classes at a community college—just until I figured out what I wanted to do. The college required a foundation of art classes leading into design, and I felt born again by rediscovering the joy of drawing and painting.

I ended up enrolled in dual architecture and interior design programs at a technical university, where I was introduced to some of the best artists in the Detroit area who taught while maintaining their own art studios. It was there that a new degree was developed—a BFA in Architectural Illustration—the first of its kind in the country. That program put me on a path I am grateful for every day.

After graduating with the BFA degree, I immediately began to pursue my own fine art. My journey cut across different media—watercolor, drawing, photography, printmaking, and even papermaking. I worked in my own studio, was a member of a co-op gallery for a few years, and joined various art groups to exhibit my artwork.

Then about eight years ago, a mentor suggested I try my hand at encaustic. I liked it! I liked the process, the feel of the material, the layers and the atmospheric look you can achieve with encaustic. I could immediately see the magic in bringing my drawing, photography, and printmaking together with wax. I now work primarily as a mixed media artist.



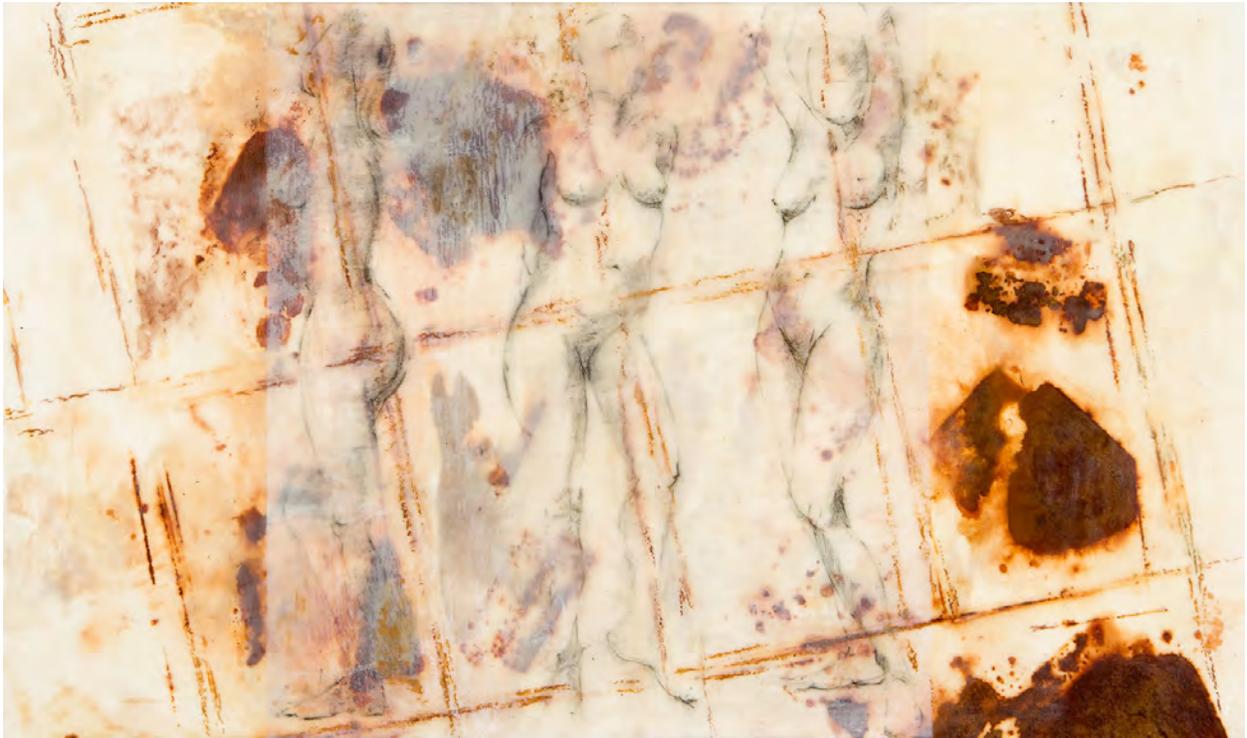
*Echo*, Encaustic, litho crayon, charcoal, watercolor paper on panel, 11 Inches x 9 Inches, 2010



*Pilgrim*, Encaustic, rust print, rusted hardware, oil pastel on panel, 24 inches x 18 inches, 2014



*Twilight Overtakes*, Encaustic, Rives BFK paper on panel, 30 Inches x 24 Inches, 2012



*Temptress*, Encaustic, rust print on panel, 12 Inches x 20 Inches, 2011

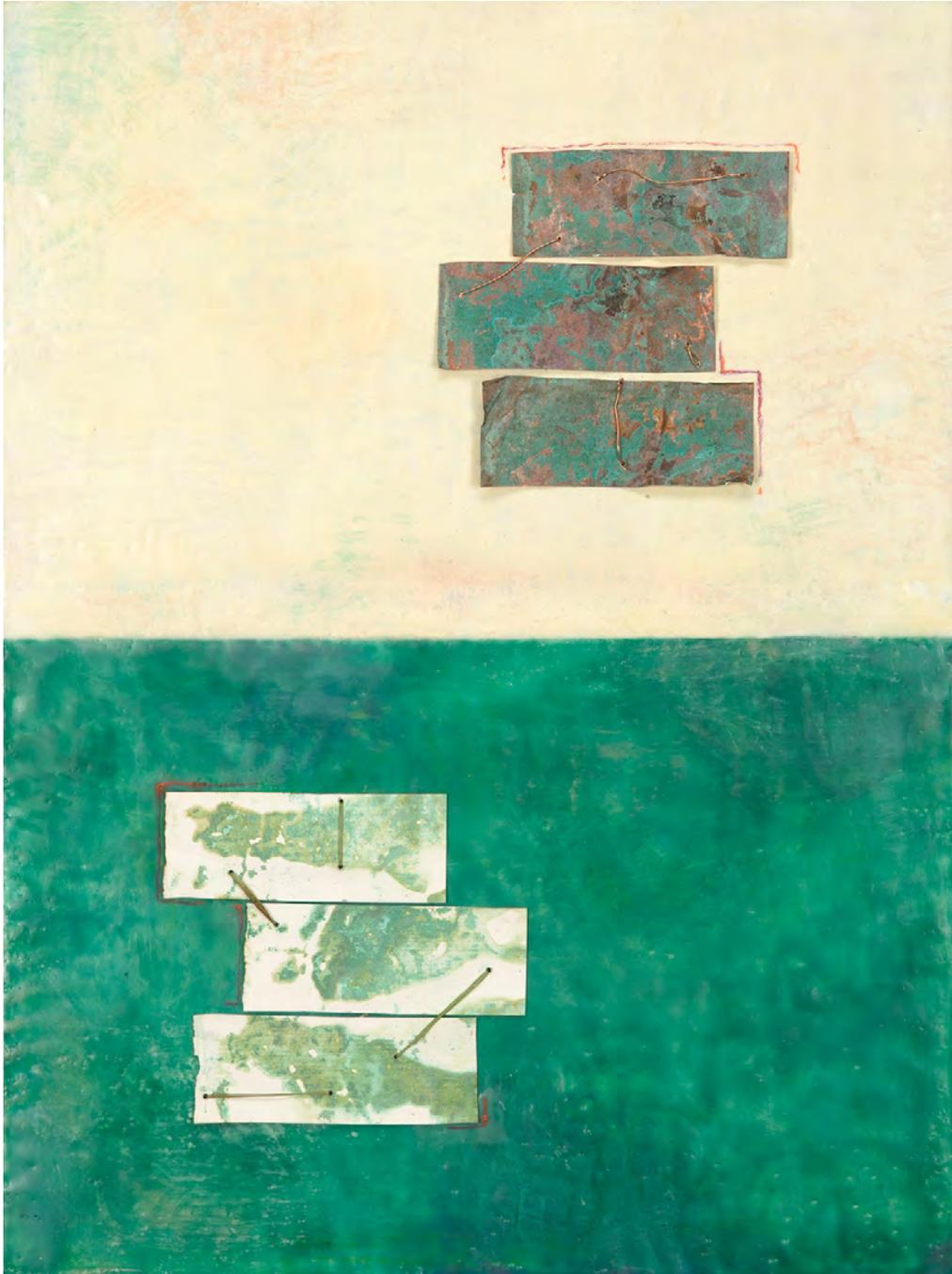
I still do a lot of figure drawing and love to incorporate them into various pieces, along with other "mark making". With the figure, it is the gestures I like the most. A quick drawing over one, two, or five minutes captures the movements and essence of the model. It is the suggestion of the form that appeals to me and pulls me in. Not working to get in every detail—although that can be challenging by itself—but leaving some areas vague and unstated encourages more of a dialogue between the drawing and the viewer. The paper becomes like a stage with dancers or actors, each in their own narrative.



*Hexameter*, Encaustic, rust print, oil pastel on panel, 14 Inches x 18 Inches, 2013

Much of my more recent work involves rust prints—embedding them in the encaustic with drawings, rusty hardware, and other found objects. I am drawn to rust simply by the magic of transferring the color from an object to paper and the beauty of the color and pattern. Some pieces are more intuitive and free-flowing. In others, I return to a more formal organization that harkens back to my training in architectural illustration.

Making a rust print is a simple process. I take a piece of rusty metal and a piece of paper—my favorite is Rives BFK printing paper, but I also experiment with other types—dampen both with a solution of equal parts vinegar and water, add weights to keep the paper in contact with the metal, and within a couple of days the rust is transferred. Even from the same metal plate, no two patterns are ever quite the same. Sometimes I sprinkle a little salt on the metal to help the oxidation process along.



*Reciprocal*, Encaustic, oxidized copper, copper print, oil pastel on panel, 24 Inches x 18 Inches, 2014

As I am responding to the color and process of working with rust, I am also finding a deeper meaning in each new piece. My father was a blue-collar worker in a tool and die shop while I was growing up in Detroit. As the city undergoes a rebirth out of its industrial decay, rust has become a metaphor for my childhood roots and memories. And it gives me pleasure to reuse rusty objects I find tossed aside on the road.



*Wanderings*, Encaustic, rusted metal, oil pastel on panel, 12 Inches x 16 Inches, 2013

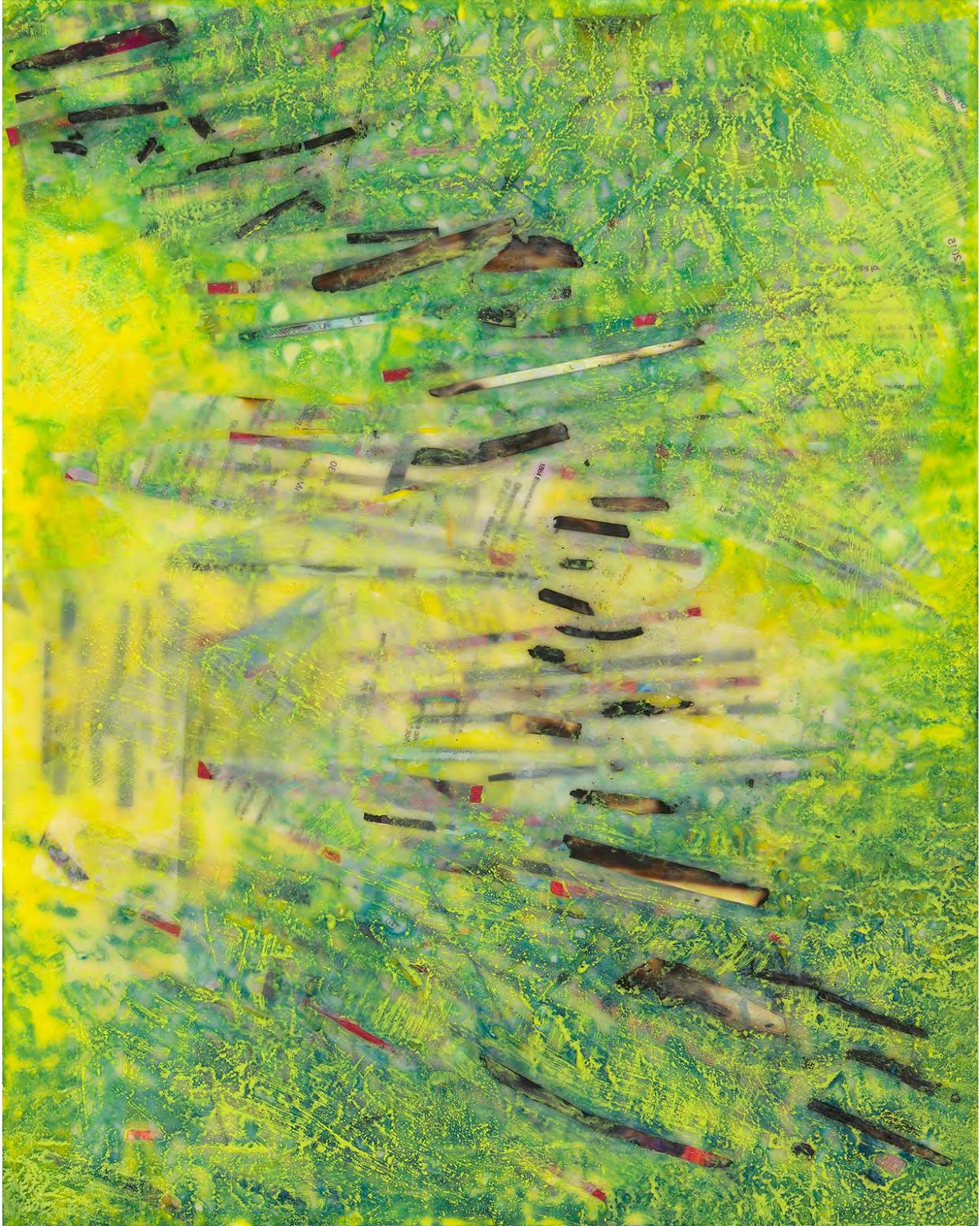


*Post Industrial III*, Encaustic, rust print, hardware, cut paper on panel, 12 Inches x 16 Inches, 2012

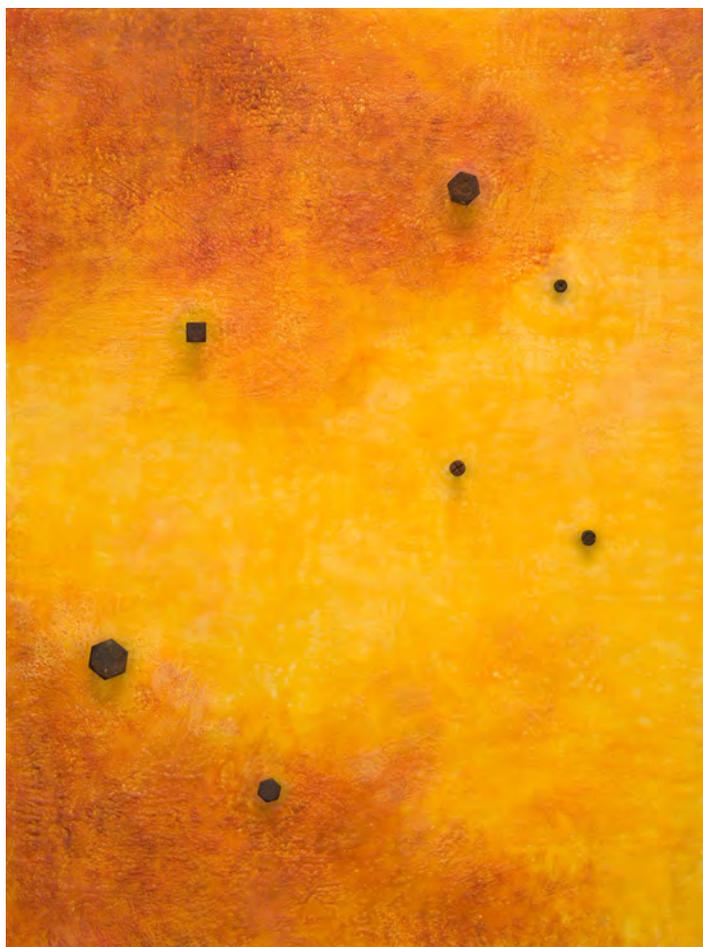
Most recently I have been starting in a new direction with a series incorporating shredded writings and words into the wax. The first of these pieces was titled *Meme I*. The woman artist and mentor I mentioned earlier died just a couple of years ago. We had been through a lot together—some good things and some not so good—and I found myself doing a lot of writing immediately before and after her death. It was in taking some of these writings, shredding them, and using them in a work that I had a profound catharsis. The word “meme” has a couple of different meanings—as an idea or thought that spreads, akin to a virus, or as words over an image on the internet. These concepts have opened the door for me to do more with words in my work.



*Meme I*, Encaustic, Japanese paper, shredded journal paper on panel, 16 Inches x 12 Inches, 2013



*Runs with Scissors*, Encaustic, shredded journal paper on panel, 20 Inches x 16 Inches, 2014



*Unrestrained*, Encaustic, rusted bolts on panel, 24 inches x 18 inches, 2014

I am now beginning to introduce other artists to encaustic as a technique to expand their artistic expression. In my workshops, I make encaustic approachable by providing all of the materials and equipment in a creative environment with other artists. An interested artist need only "show up". The feedback has been very positive and gratifying—two of the artists in my "Basics" workshop quickly produced original work that was juried into major regional and international all-media exhibitions.

While I have been envious of those artists who have pursued art careers all of their lives, I can't help but feel that my past experiences play well into what I am doing today. My early life in Detroit, my business experience, and my broader/more formal education in design have come together in my personal vision and through my mixed media work with encaustic.



*Fire and Ice*, Encaustic, shredded and burned journal paper on panel, 16 Inches x 20 Inches, 2014



Candace Law

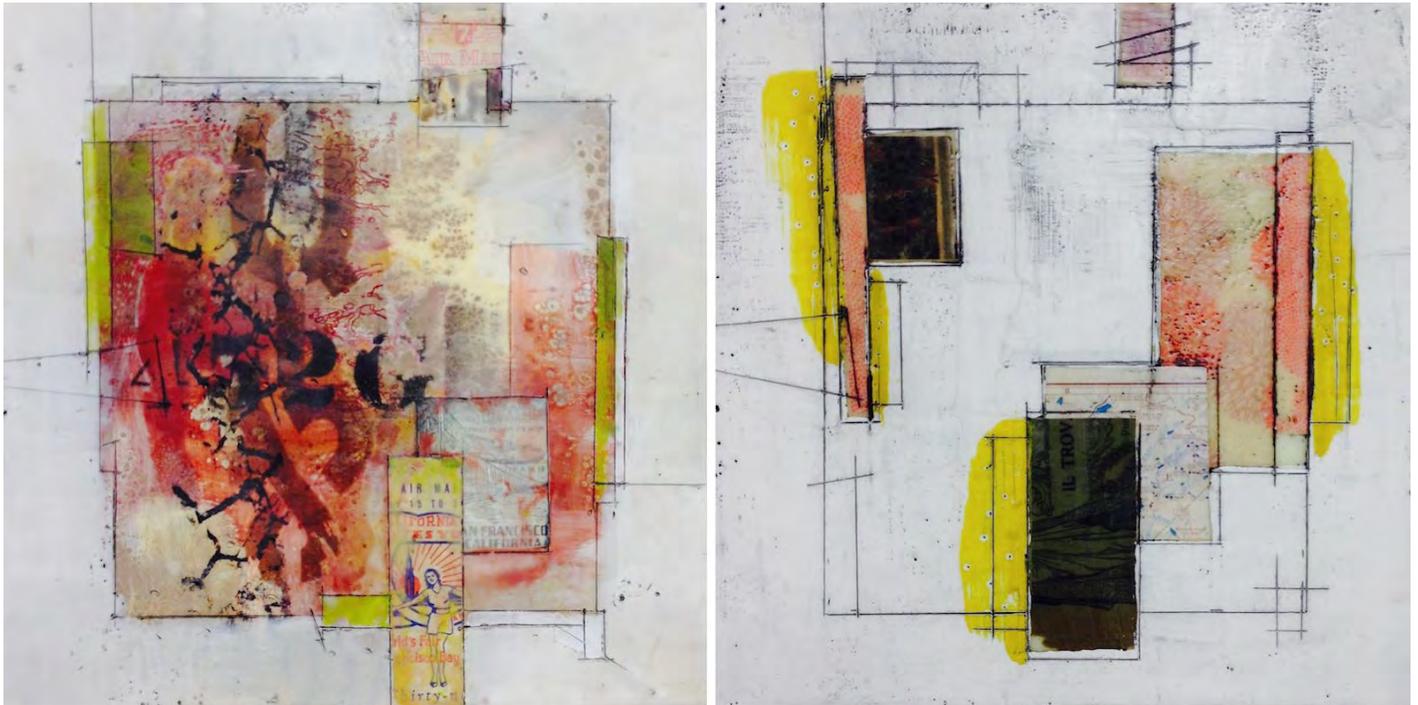
Candace's work has been widely exhibited in the Detroit area, as well as in numerous regional and national competitions—both invitational and juried—and her work has won a number of awards. She has had several solo shows, and most recently exhibited at ARC Gallery in Chicago. With three other artists she published *Figurately Speaking*, a book of their figure drawings. Her work has appeared in *Studio Visit* magazine and is in a number of private collections. Candace works full-time from her studio in Berkley (MI).

[www.CandaceLaw.com](http://www.CandaceLaw.com)

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**DIETLIND VANDER SCHAAF**

Image Details, previous page: Initiated by Brad Hook, FusedChicago (left), ***San Francisco Air***, encaustic, oil, and mixed media on panel, 14" x 14", 2013; Completed by Dietlind Vander Schaaf, New England WAX (right), ***I Walk Into The Field***, encaustic, oil, and mixed media on panel, 14" x 14", 2014

## DIETLIND VANDER SCHAAF

*The Art of Collaboration*

Last year, I participated along with 37 other artists from regional encaustic organizations New England WAX and FusedChicago in a collaboration titled "The Diptych Project II." Based on a previous project that took place between members of New England WAX and what was then West Coast Encaustics (now IEA), The Diptych Project II involved the exchange of an initial piece of art between partner artists and the creation of a response piece. Artists had three months from the time they were assigned partners to create and ship a piece of their own work, as well as a statement regarding the work's origins and themes. In return, they received work from their partner. They then had an additional three months to respond to the work they received, effectively creating a diptych.

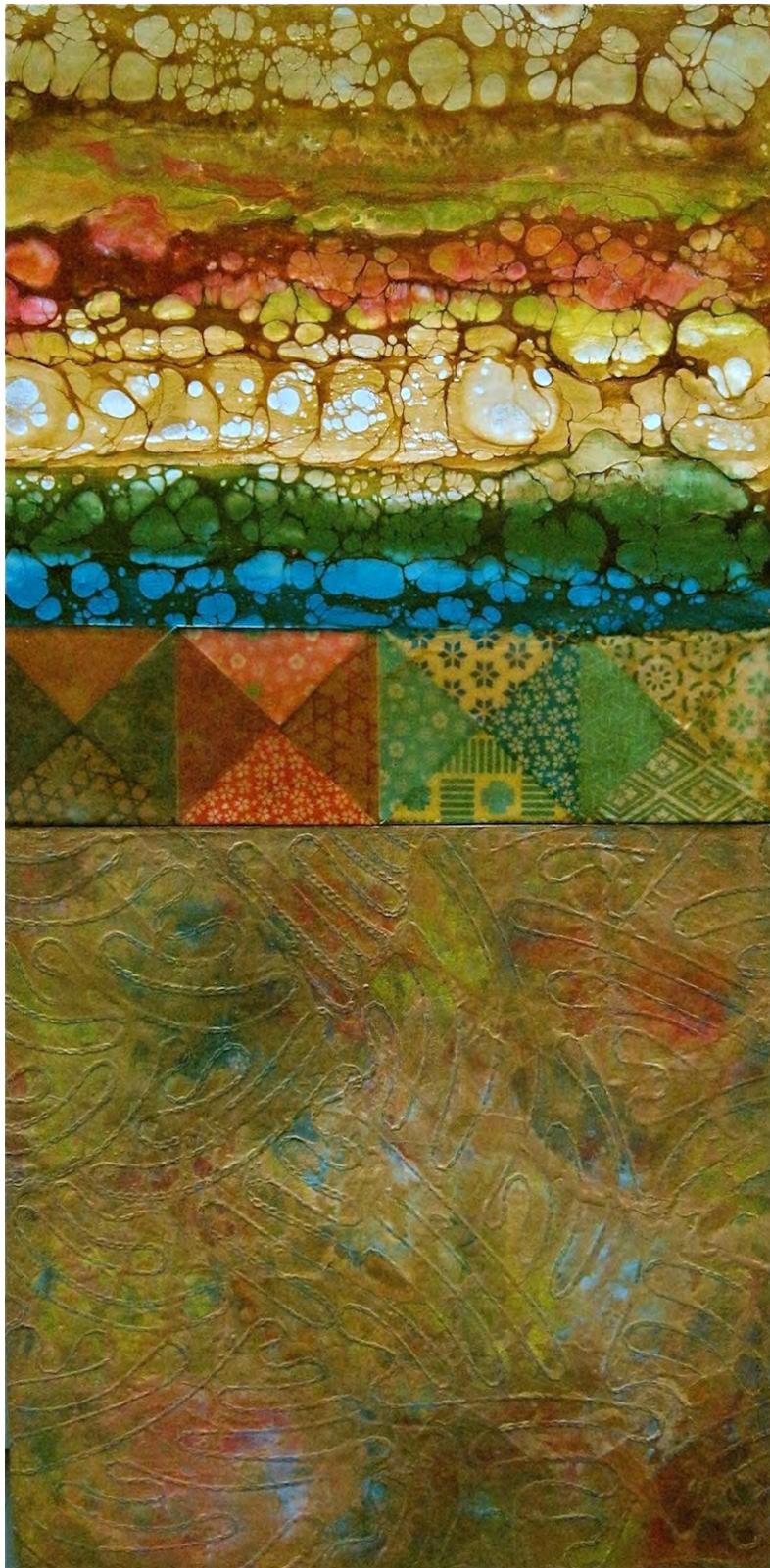
Collaboration between artists is nothing new. Film, theater, and music are most often collaborative by nature. It's simply not possible for one person to do everything that is needed to make a movie, stage a play, or perform an elaborate piece of music. Dadaism, an art movement of the European avant-garde in the early 20<sup>th</sup> century, went so far as to posit that the value of art lay not in the work produced, but in the act of making and collaborating with others to create new visions of the world. One of the most famous artists collaborations involved the partnership between Andy Warhol and Jean-Michel Basquait. While their work was poorly received at the time, their collaboration resulted in benefits to both. Basquait persuaded Warhol to begin painting on canvas again, and Basquait experimented with Warhol's trademark silkscreen painting.

However many visual artists, such as myself, find it necessary to spend most of the time they devote to a project working alone. As much as I looked forward to participating in this project, I wasn't sure what it would be like to create a piece of art in conjunction with someone I didn't know. And unlike that of other collaborative projects, partners in The Diptych Project were strangers to one another for the most part and unfamiliar with each other's work.

There were several guiding questions for me as a participant throughout the duration of this project: To what extent is creativity thwarted and nurtured when people team up? How can working outside one's artistic vocabulary, style, or use of color enhance and expand us as artists? Is the process worth the inherent difficulties? After the project was completed, I surveyed participants in New England WAX to get a sense of the pros and cons of the project.

Because the nature of the project was response, each artist was faced with the same initial dilemma: to create a work that related to their partners in such a way that the two became a unified whole. While a range of techniques and connections were utilized in this project, the manner in which artists created responses to their partner's work seemed to fall into categories: "connection," "extending the metaphor," "opposition/contrast," and "reproduction/enlarging".

Artists who created "connecting" responses did so through color, repeated pattern or form, or through theme, and sometimes all three at once. Artist Pamela Dorris DeJong responded to Mary Krebs Smyth's *Connections with Past Generations* by developing the stitched patterns present in Smyth's work into a quilt pattern in *Seasons: Layers of Time*. Smyth's color choices were representative of the farm fields where she grew up, so DeJong selected stripes of color that represented layers of the rocky New England coast where she lives.



Initiated by Mary Krebs Smyth, FusedChicago (bottom), *Connections with Past Generations*, encaustic on panel, 12" x 12", 2013; Completed by Pamela Dorris DeJong, New England WAX (top), *Seasons: Layers of Time*, encaustic on panel, 12" x 12", 2014

Artist Julie Vohs created *Sky Shifting–Spring* in response to Jane Michalski's *North Point Observation* by continuing the structured abstraction and divisions present in Michalski's work, but changing the color palette to reflect the emergence of spring.



Initiated by Jane Michalski, FusedChicago (left), ***North Point Observation: Ice***, encaustic on panel, 14 " x 14 " , 2013;  
Completed by Julie Vohs, New England WAX (right), ***Sky Shifting–Spring***, encaustic on panel, 14" x 14", 2014



Initiated by Willa Vennema, New England WAX (left), *30 Days Free Trial*, encaustic and mixed media on panel, 16" x 16", 2013; Completed by Ahavani Mullen, FusedChicago (right), *Peek A Boo*, encaustic and mixed media on panel, 16" x 16", 2014

Drawn to her partner Willa Vennema's exploration of shifting perspectives and the passage of time in *30 Days Free Trial*, artist Ahavani Mullen used antique symphony scores in *Peek A Boo* to parallel Vennema's antique book pages, and preserved the right angles and sense of archaeological layering, while focusing on one dominant color.



Initiated by Donna Zarbin-Byrne, FusedChicago (left), *Bowl of Prayers*, beeswax, rice paper, pigment sticks, gold leaf, and image transfer on panel, 14" x 11", 2013; Completed by Heather Leigh Douglas, New England WAX (right), *On The Wing*, encaustic, spray paint, silver leaf, image transfer, and embossing powder on panel, 14" x 11", 2014

Extending the metaphor offered a way to select a visual element and explore it in a new manner. Artist Heather Leigh Douglas responded to Donna Zarbin-Byrne's *Bowl of Prayers* by turning feathers and meditations from the psalms into a series of butterflies that embody the spirit of the psalms in *On The Wing*. In turn, Zarbin-Byrne responded to Heather Leigh Douglas' *Blackbirds Reign*, which featured birds, flight, and the mystery of a closed door by maintaining the architectural component and adding a figure from Greek mythology—the Winged Victory of Samothrace—in her piece *Victory Stands*.



Initiated by Heather Leigh Douglas, New England WAX (left), ***Blackbirds Reign***, encaustic, spray paint, varnish, and photo transfer on panel, 14" x 11", 2013; Completed by Donna Zarbin-Byrne, FusedChicago (right), ***Victory Stands***, encaustic, photo collage and transfers, rice paper, pencil, and oil stick on panel, 14" x 11", 2014



Initiated by Kellie Weeks, New England WAX (left), *In The Clouds*, encaustic, charcoal, and metal leaf on panel, 12" x 12", 2013; Completed by Pat Lager, FusedChicago (right), *Green Code*, encaustic, paper, and dye on panel, 12" x 12", 2014

Artist Pat Lager created a fantasy calligraphy imitating early script in *Green Code* in response to her partner Kellie Weeks' ethereal work *In The Clouds* with its spherical shapes and soft colors. Weeks' work suggested to Lager a story about other worlds and in turn she created a hidden message from Earth.



Initiated by Susan Cahill, FusedChicago (right), *Into the Deep*, encaustic on panel, 18" x 18", 2013; Completed by Pamala Crabb, New England WAX (left), *Ripples*, encaustic on panel, 18" x 18", 2014

In the category of opposition and contrast, artists explored inherent contradictions. Artist Pamala Crabb responded to Susan Cahill's *Into The Deep*, which used the power of crashing waves to underscore the unpredictability of life by focusing on the line of surf extending from the beach where life is tranquil in *Ripples*.



Initiated by Yvonne Prisble, FusedChicago (left), *Random Rhythms*, encaustic on panel, 10" x 10", 2013; Completed by Catherine Weber, New England WAX (right), *Crocus Emerging*, encaustic and paper on panel, 10" x 10", 2014

Artist Catherine Weber created *Crocus Emerging*, in which a convex crocus extends from the concave mud puddle of her partner Yvonne Prisble's work *Random Rhythms*.

In response to the idea of urban windows representing different lives present in my work *L'Atelier du Sculpteur*, artist Brad Hook shifted to a rural setting in *Honey Lake*. In his work the notion of looking is devoid of voyeuristic intentions.



Initiated by Dietlind Vander Schaaf, New England WAX (right), *L'Atelier du Sculpteur*, encaustic, oil, paper, and fabric on panel, 14" x 14", 2013; Completed by Brad Hook, FusedChicago (left), *Honey Lake*, encaustic, oil, and paper on panel, 14" x 14", 2014

Partner artists Cat Crotchett and Jeanne Griffin independently adopted the same technique of reproduction and enlarging by focusing on one part of their partner's piece and pushing that design further. Griffin created a larger version of an element in Crotchett's *Together* and shifted the background colors to make that design "pop" in *A Part*. Crotchett responded to Griffin's abstract landscape in *Down From Above*, based on an experience of hang gliding over the Pokhara Valley in Nepal, by imagining what could be hidden inside the valleys. *The Space Between* maintains Griffin's color and shape to create a visual link.



Initiated by Cat Crotchett, FusedChicago (right), *Together*, encaustic on panel, 8" x 8", 2013; Completed by Jeanne Griffin, New England WAX (left), *A Part*, encaustic and pigment ink on panel, 8" x 8", 2014

Artist Sarah E. Rehmer focused on scratched and distressed squares and the sense of recession in my work *Returns*, by pushing elements out into space in *Revealing Stories* and scraping black paint from the surface of her work to suggest a buried element below.



Initiated by Dietlind Vander Schaaf, New England WAX (left), *Returns*, encaustic, oil, paper, and fabric on panel, 10" x 10", 2013; Completed by Sarah E. Rehmer, FusedChicago (right), *Revealing Stories*, encaustic, oil, and paper on panel, 10" x 10" x 6", 2014

Many artists found the project quite challenging, particularly when the artist with whom they were partnered worked in a very different way than they did. For these artists, the project resulted in a temporary form of "artist's block," in which they literally hung their partner's work on a wall and studied it over a course of weeks, puzzling over how they would respond and feeling incapable of doing so. Several artists, including Charyl Weissman, received work from their partners that was three-dimensional or utilized techniques and colors with which they were unfamiliar. As Weissman noted, "I needed to develop a conceptual framework first, a departure from my typically intuitive approach."

Despite the inherent difficulty of creating a response to another artist's work, there were a number of benefits that occurred. Artists reported a high level of experimentation with unfamiliar styles, techniques, and colors. They were forced to work in a manner that required more contemplation and study, as opposed to relying on their typical intuitive approach and current body of work. Cultivating other styles of approaching work resulted in a freeing up of working style and the development of a sense of adventurousness. Artist Donna Hamil Talman's described her experience in the following manner:

I felt intrigued from the moment I received *Three Party System*, which addresses how badly our political parties relate. I frequently worry about the parties' inability to compromise and the negative implications of this paralysis, yet I have never addressed any political issue directly in my art. I felt exhilarated creating *People Power*. It was freeing to tackle an issue of such profound importance directly. Through the work I also felt a sense of contribution to the larger world, which I sometimes struggle to feel when creating art.



Initiated by VA de Pintor, FusedChicago (left), *Three Party System*, encaustic and oil on panel, 14" x 14", 2013; Completed by Donna Hamil Talman, New England WAX (right), *People Power*, encaustic and hardware on panel, 14" x 14", 2014

For myself, responding to the work I received involved persistence and a willingness to fail. Because of a discrepancy with numbers of participating artists, I was partnered with two artists, both of whom worked in styles highly divergent from my own. Initially excited to receive another artist's work, I quickly became panicked at the thought of responding to Sarah Rehmer's sculptural paper forms or Brad Hook's layered transfers and grid-like overlay. Through multiple failed attempts, I continued to experiment with different types of paper and surface techniques until I found a way to connect to my partners' work.

*Shosin* is a concept in Zen Buddhism meaning beginner's mind. It refers to having an attitude of openness, eagerness, and a lack of preconceptions when studying a subject, even when studying at an advanced level, just as a beginner in that subject would. For me, participating in this project provided an opportunity to challenge myself, to struggle, to learn, and to grow. It was in the struggle and the not knowing that I learned. As an artist, this is invaluable.

Collaboration is not by its nature an easy undertaking. And yet, perseverance has its own reward, pushing us to stretch beyond our comfort zone and expand our technical repertoire. Collaboration isn't, for most artists, a recipe for making masterpieces, but rather a way of breaking habits and expanding one's repertoire. As difficult as it may be, collaboration can be crucial for emerging artists in terms of exchanging ideas and forming new connections in the larger artistic community. My experience with The Diptych Project II was overwhelming positive and I look forward to a future opportunity to partner on an artistic endeavor.

*A catalog of complete works from The Diptych Project II can be ordered online through Blurb: [The Diptych Project II](#)*



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[www.dietlindvanderschaaf.com](http://www.dietlindvanderschaaf.com)

Dietlind Vander Schaaf grew up in Southern Maine and returned in 2010, following many years in San Francisco. Vander Schaaf holds an MA in history and an MFA in Creative Writing. A member of the regional encaustic organization New England WAX (NEW) and International Encaustic Artists (IEA), her work has been shown throughout New England, as well as in New York, New Mexico, and Florida. It is held in private collections both nationally and internationally. She is the recipient of a Pace House Residency through Maine College of Art, where she teaches in the Continuing Studies program.





SHANNON WEBER

Image Details, previous page: **Ooparts 2014**, One of three works in "Poetry Bleeds Rust" at N.A.W.A, in New York, NY, October 1-29, 2014, Hand woven objects of reclaimed construction wire, skinned with paper and layers of encaustic, 2 Inches to 12 Inches in size range

# SHANNON WEBER

## *My Seduction into Wax*

I have been a self educated, working studio artist for 30 years in the field of 3D fiber sculpture. I am known for my extensive use of odd and rarely used materials, 80% of which are hand gathered. I have been seduced by many other mediums in those years from painting, clay, papermaking and drum making. My love has always been fiber of all kinds. Before settling in with working with fiber I worked in high end floral design. I have an intuitive gift for working with plants and have a natural eye for interesting organic, raw objects of nature, reclaimed or lost.

I first met wax in 2000 in a gallery in San Francisco. I saw these amazing paintings by an artist, whose name I have unfortunately forgotten, and I was struck by the depth and textural effects of his work with wax. The gallery owner took me to the back room and showed me some smaller works and I was hit by the sweet smell. I began asking the owner if he had ever seen anyone use this medium in a 3D format and he said he had not. The seed had been planted and I left a bit weak kneed. Where can I get some of that medium?

The first shipped boxes of wax came via R&F in 2002 and the learning curve began. First out of the gate was pushing wax flat, temperatures, and learning to load brushes, fusing layers, and scraping. I settled in on working with a heat gun over a torch mostly because of all the fiber material in my studio. After a few months I felt strong about my skill. Now I wanted to push the envelope. I started embedding plant material, feathers, rocks, dirt, paper and fabric. All was interesting but I was missing the vessel form. So I decided to start putting my woven forms along with stitched rocks, sticks and bones, over the 2D layer of my paintings and then moved to sculpting wax with my fiber forms.



***Private Confessional 2014***, One of three works in " Poetry Bleeds Rust" at N.A.W.A. in New York, NY, October 1-29, 2014, Hand woven reclaimed construction wire, skinned with paper and layers of encaustic, sticks and found object embellishments, 16 Inches x 7 Inches x 4 Inches



***Burnt Offerings "Amulets" 2014***, One of three works in "Layers" at Kavanagh Gallery, St. Charles, IL, Sept 5 - October 12, 2014, Hand woven, stitched and waxed collection of objects made of reclaimed wire, beach stones, fish bones, hornet nest cone, encaustic vessel, drawings, test tube, 23 Inches x 12 Inches x 6 Inches

Currently I am working backward so to speak with designs I was working on about 7 years ago. At the time the galleries I was working with were not ready to take in these objects or ideas. My *Ooparts & Private Confessional* series are examples of reinventing. Ooparts means "Out of Place Artifacts" which are in fact ancient cultural objects that defy the evolutionary paradigm, and Private Confessionals are just that, personal talisman altar boxes to keep your secrets. Frustrating does not entirely cover my thoughts concerning timing and place in the art world. The benefit and sometimes the curse is that I am always working outside of someone else's accepted "box" or the current "trend" even though I've been doing this for 30 years. I am independent and precocious.

I have an intimate knowledge of all my materials because I have hand harvested and collected them. Even my wax is now local sourced from young bee keepers within a few miles of my studio. Working with raw organic materials that carry their own mythologies of place by growing, being washed up on a beach or lost in a parking lot, also provides such a rich dialog to every work I design. When getting to know new materials in the studio I will boil them, set them on fire or pound them with rocks which transfers marks and make weaving materials more flexible. I don't carry or use a sketchbook for my work.



***Burnt Offerings "Totem" 2014***, One of three works in "Layer's" at Kavanagh Gallery St. Charles, IL Sept 5 - October 12, 2014, Encaustic vessel with embedded Deer teeth & feather, charred wood with stitched beach stones, hemp cord with beach stone & shell, 14 Inches x 4 Inches x 5 Inches

I am always listening to what a material wants to do. I in fact, pile rocks, grasses and papers around my work bench and on shelving in eyes view so I can hear their stories and desires about how they want to be worked into a piece. I can tell you when and where an object or material was collected and maybe what I had for lunch that day. That is how tuned in to my material I am. While I work every day I am not a production artist. Each work is one-of-a-kind and takes as long as it takes, sometimes months. There is a consent conversation in a direction of where a piece wants to go. Every day getting to explore which areas of where to take my mixed wax designs both in context and exhibitions is truly a gift.



**Ooparts 2014**, One of three works included in "Poetry Bleeds Rust" at N.A.W.A. New York, NY October 1-28 2014 , (\*Larger grouping of hand woven objects of reclaimed construction wire, skinned with paper and encaustic layers.) Sizing from 2 Inches to 12 Inches



***Private Confessional 2014 (part of a series)***, Hand woven of reclaimed construction wire, skinned with layers of paper and encaustic medium, found objects. Wall-hung Personal talisman altar to hold all your spoken confessions and secrets, 10 Inches x 7 Inches x 4.5 Inches



***Flag Ship 2010***, Reclaimed coastal debris of driftwood frame & LG beach metal boat spring, Hand woven willow sail frame layered paper with black walnut dye washes and encaustic. stitched sea kelp toward top of sail waxed linen thread and shell beads, 42 Inches x 20 Inches x 12 Inches

Shannon Weber is a self educated artist and instructor who currently maintains a fulltime studio in Cottage Grove, Oregon. Her numerous solo and group exhibitions both regionally and nationally include; Lancaster Museum of Art, Mulvane Art Museum where her work is held in the permanent collection, and CraftForms, a fine crafts exhibition in Wayne, Pennsylvania among others. She has also been featured in publications such as Fiber Art Now, FiberArts, American Museum, and Surface Design Journal. Shannon's works are also held in the Encaustic Art Institute's permanent collections (NM), as well as many others both public and private.

Wax and Fiber Workshops to be held in 2015 at Mendocino Art Center , Mendocino, CA., The Ranch Center for Art and Craft, Snohomish, WA. View her website for current and future exhibitions and workshops at [www.shannonweber.com](http://www.shannonweber.com) .



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- There are three types of bees in the hive - Queen, Worker and Drone.
  - Bees maintain a temperature of 92-93 degrees Fahrenheit in their central brood nest regardless of whether the outside temperature is 110 or 40 degrees.
  - Honey bees fly at 15 miles per hour.
  - A single honeybee will only produce approximately 1/12 teaspoon of honey in her lifetime.
  - A single honeybee will visit 50-100 flowers on a single trip out of the hive.
  - A honeycomb has six sides.
  - Honey bees' wings stroke 11,400 times per minute, thus making their distinctive buzz.
  - Honey bees are the only insect that produce food for humans.
  - A typical beehive can make up to 400 pounds of honey per year.
  - Honey bees will usually travel approximately 3 miles from their hive.
  - Flowers and other blossoming plants have nectarines that produce sugary nectar. Worker bees suck up the nectar and water and store it in a special honey stomach. When the stomach is full, the bee returns to the hive and puts the nectar in an empty cell in the honeycomb. Natural chemicals from the bee's head glands and the evaporation of the water from the nectar change the nectar into honey.
- Honey bees have five eyes, 3 small ones on top of the head and two big ones in front. They also have hair on their eyes!
- Bees communicate with each other by dancing and using pheromones.
  - Out of 20,000 species of bees, only 4 make honey.
  - Although Utah enjoys the title "The Beehive State", the top honey-producing states include California, Florida and South Dakota.



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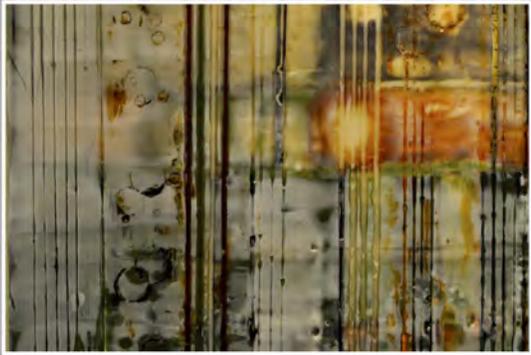
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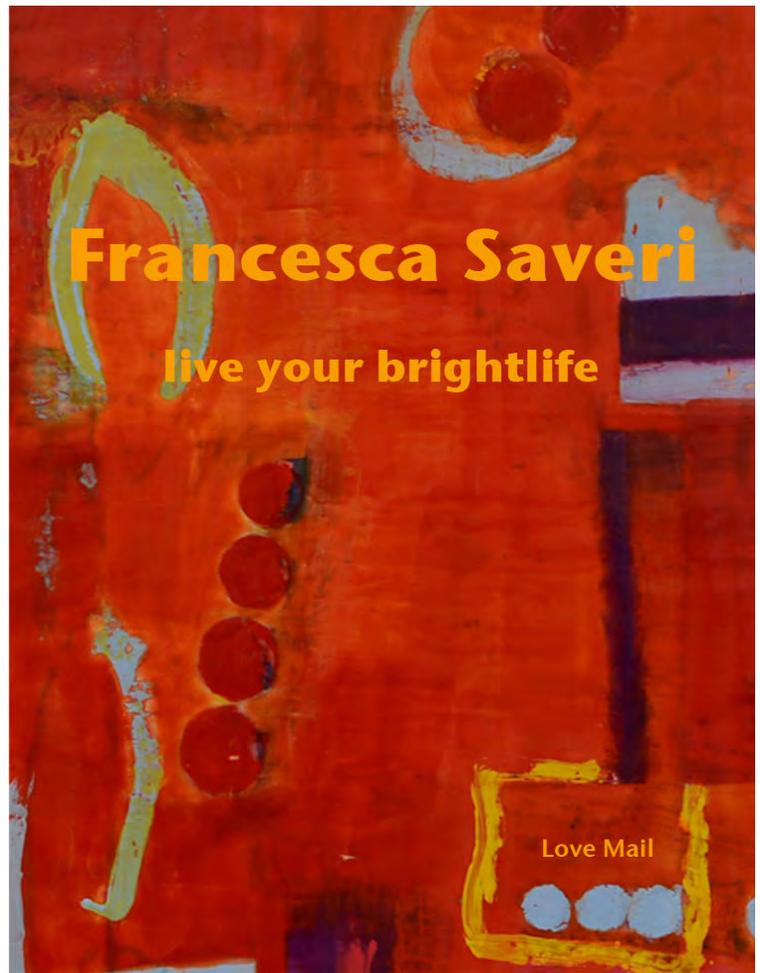
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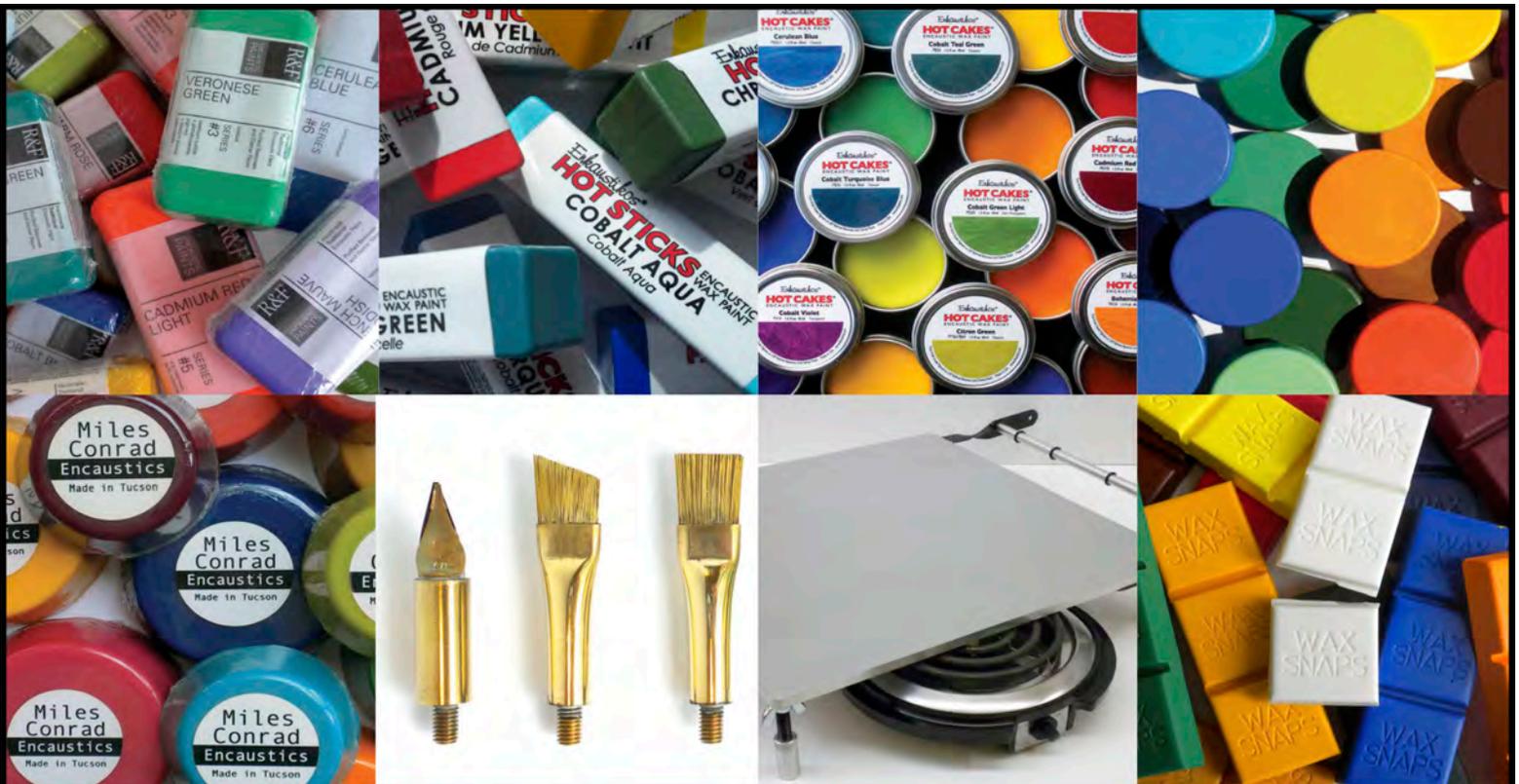
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& Grade 1 Singapore  
Damar Resin  
3 oz. cakes

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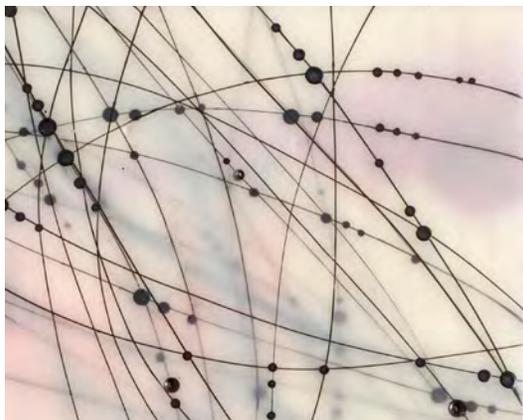
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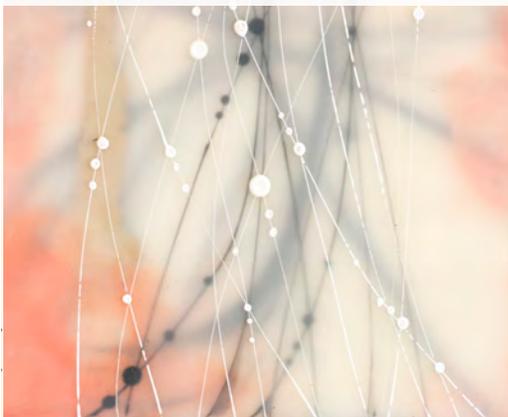
"Purple Sunset" encaustic on paper, native earth, oil, on canvas

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# Can your encaustic paint do this?

## Ceracolors is wax paint without hot plates and tools

It's not often that a brand-new fine art medium comes along. Ceracolors is a new artist-grade paint made from quality pigments in a water-soluble wax binder. Although made from wax, Ceracolors do not require heat or solvents to use.

Ceracolors share properties with traditional media that will make them instantly familiar to painters, but they also have unique characteristics and advantages of their own. When thinned with water, Ceracolors easily disperse to produce vibrant watercolor effects. They can be applied in opaque layers much like acrylic or gouache. Because the paints dry and set quickly, transparent glazes can be built up without long waiting times between layers. In a finished painting, the colors have a rich, matte appearance and a durable finish.

Ceracolors are fast-drying colors suitable for all supports used for encaustic painting, yet they do not require hot plates and tools. Use any brush suitable for water-based paint. Once dry Ceracolors can be used in encaustic technique, allowing fusing and sculpting of the paint. The ingredients in Ceracolors are found in food and cosmetics so they are not considered toxic.

The current range of Ceracolors are available in 50ml tubes and mediums are available in bottles and jars.



### Drying

Ceracolors dry in two stages. First, the paint dries rapidly due to the evaporation of water, so it is touch dry within a short time. During the second stage, wax particles coalesce as the paint cures. This can take up to several days for thicker applications of paint.

### Water Solubility

Ceracolors are thinned with water. The paint comes out of the tube as a paste and can be diluted with water to thin washes.

### Color and Appearance

Ceracolors are available in a wide range of colors found in other professional-quality mediums. Ceracolors are formulated for high tinting strength and the optical qualities of wax provide outstanding chroma.

### Heat Setting

Uncured paint has limited wet scrub resistance, especially in thick layers. This resistance increases when the paint is set by heat. Moderate heat can be applied by a heat gun or hair dryer.

### Toxicity

There are no hazardous solvents or additives and it does not require heating that can release potentially toxic fumes.

### Hardness

Ceracolors are made with a blend of waxes microemulsified in water. Wax is soft with low scratch resistance so like other encaustic works it requires care when handling and storing.

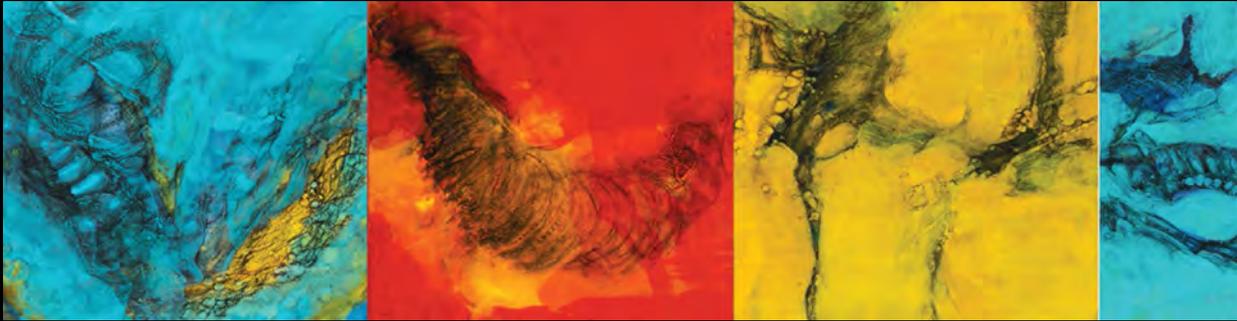
### Clean Up

Cleaning brushes and surfaces is easy with soap and water. Dried Ceracolors paint can be removed with ammonia water.



More information: [www.ceracolors.com](http://www.ceracolors.com)  
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# Ellen Koment encaustic workshops



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## The Casita at the Encaustic Art Institute

We are offering Ellen Koment workshop artists our newly built and newly furnished casita to rent. Located just two miles north of Madrid on the same site as the Encaustic Art Institute, it is housed in a separate building adjoining Adrienne Mehrens' studio.

Private and peaceful with incredible views and a hot tub!

*[click here](#)* for all the details





Watch your inbox for the "coming soon" email notification for the next issue of [EncausticArts Magazine](#). The Spring 2015 Issue will be out in early June 2015. If you have subscribed for this or previous issues, you will be on our mailing list. If you aren't sure if you're on the list, or would like to add a friend, please email me with your details, and I'll add you. Thanks!

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WINTER 2014