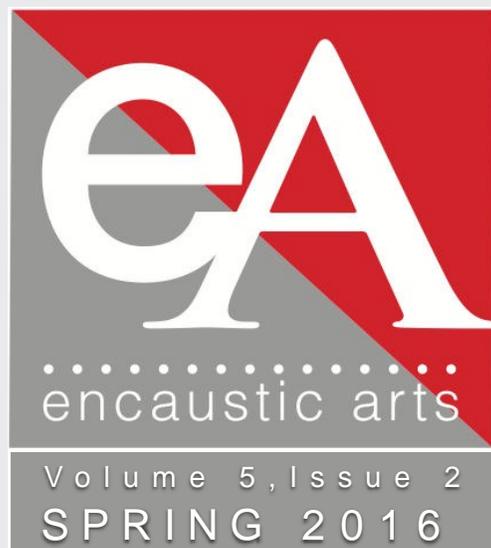


**LARRY CALKINS
MICHELLE HAYDEN
KARL KAISER
JERRY McLAUGHLIN**



**JEFF SCHALLER
DIANNA SHOMAKER
ELISE WAGNER
HOLLY WILSON**





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.

When you click on a hyperlink for an artist's video, if the video is on YouTube, the video will open on the same magazine page you are on, just click the arrow on the video to watch the video and click the X when you've finished. Our software supports YouTube videos to open this way within the magazine page, but other video formats (such as Vimeo) will open in a separate tab on your browser (the same way as when you've clicked on an external website hyperlink as described above).

Most of the ads in our magazine are also hyperlinked to the advertiser's website. If you click anywhere on the ad, it will open another window on your browser.

Dear Readers:

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

The first thing you'll see once the magazine loads is the cover of the magazine. Click on the arrow > on the far right of the viewer to open the magazine. The arrows (on the far left and right middle of the viewer), for all viewing options are how you turn the pages. You can also use the |< or >| to go to the last or first page. (Those arrows are located at the very bottom far right and left of your screen. You'll notice that the page numbers are also located at the very bottom of your screen on the right).

You can click the **Pages Overview** icon - the grid icon at the top of the column of icons in the far top left margin. Clicking this will allow you to see page thumbnails that you can click to go directly to a page.

Viewing Option 1: **Zoom Mode** If you want to get a closer view of anything, you can click on the + icon at the bottom left corner of the viewer to Zoom in. (Or you can double click on the page and it will zoom in by itself). Adjust the page size by moving the slider ball either toward the - or the + signs in the slider scale bar. Once you have the page size adjusted to your preferred size, you can turn the pages by clicking the arrows at the far left < and > right margins of the pages. To exit out of Zoom mode, move the slider ball in the slider scale at the bottom left corner of the viewer all the way toward the - sign.

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You can then flip pages by clicking the arrows on the far left and right of the magazine pages. To exit out of Full Screen Mode, hit the **ESC** (escape) key on your keyboard.

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



Encaustic Arts Magazine is a FREE magazine published online semi-annually by the Encaustic Art Institute in Santa Fe, New Mexico. The magazine is published online in December and June. This is our 11th issue.

The current issue of the magazine is always available on the EAI website, www.eainm.com/encaustic-arts-magazine/. If you are looking at the magazine, but have never subscribed, normally there are two links on that page (except when we are transitioning to a new issue). One

link is for people who are registering as first time subscribers, the other link is for people who have already registered. Subscribers only need to register one time for the magazine, which will put them on the magazine mailing list, it is not necessary to register more than once.

At any time, if you'd like to see a past issue of the magazine, you will find direct links above the image of each issue by going to: www.eainm.com/previous-issues-of-ea-magazine/.

Currently we do not offer a print version of the magazine, the magazine is available online only.

The Encaustic Art Institute is a non-profit arts organization. The magazine is *free of charge to all of our subscribers*. The magazine is supported by advertisements. We offer ads for artists and not-for-profit art organizations at a large discount and our commercial rates are also low.

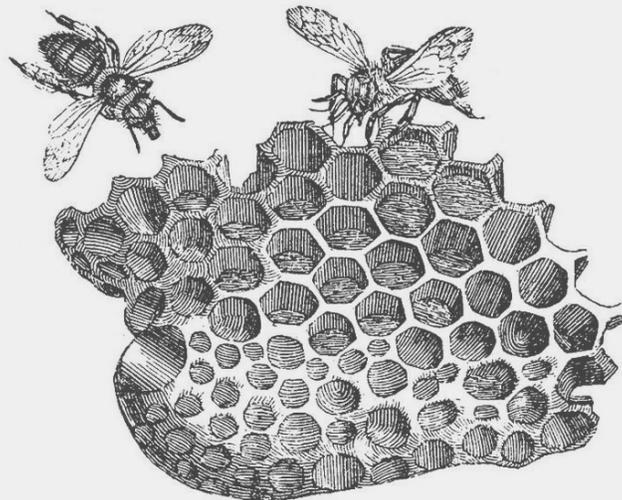
If you are reading and enjoying the magazine, we hope that you will tell your friends and fellow artists about the magazine. We ask too, that you will consider advertising with us. It helps us to keep the magazine running and it can bring attention and a "pre-qualified" audience — one already interested in encaustic work — to you. The ads are all related to encaustic: encaustic artist exhibitions, encaustic artist websites, videos, books, workshops, or encaustic supplies and suppliers.

In mid-November, 2016, watch your inbox for the “Coming Soon” email notification for the next issue of Encaustic Arts Magazine. The Winter 2016 issue will be out in early December 2016. If you have subscribed for this, or previous issues of the magazine, you will be on our mailing list. If you aren’t sure if you’re on the list, email me with your details and I’ll check for you.

*Kari Gorden
Editor, EncausticArts Magazine
editor.encausticartsmagazine@gmail.com*

To register for your free subscription to the magazine, click [HERE](#)

To see previous issues of the magazine, click [HERE](#)



Dear Readers, encaustic/wax artists and collectors,

It was brought to my attention by Kari Gorden, our editor, that the software we use to publish this magazine has a unique feature. I pulled it up, and a statistic shows in the last two years, the magazine was opened by people in 29 countries. The largest saturation of course is the US and Canada, and with a growing readership in all of Europe, Australia and New Zealand. I was impressed that people in Serbia, Brunei Darussalam, Panama, Singapore, Thailand, and South Africa were also part of the global interest in the Encaustic movement. [Click here for complete list of the countries.](#)

It is my deepest desire to spread the news about contemporary and traditional Encaustic/Wax medium. Issue after issue, this magazine continues to feature incredible and diverse encaustic artists - sharing their skills, artwork and history with all of us globally. This 11th issue is no exception, and we are once again excited to bring you new and fascinating work to the foreground in both 3D and 2D. We also are adding a new feature to the magazine - **Technique**. In this issue Jerry McLaughlin has generously provided his expertise in cold wax technique – be sure to check it out.

Last but not least, I would like to remind everyone about the [2016 Artisans Materials EXPO](#) September 29 through October 2 in Santa Fe, New Mexico. It's an event for every level of artist, featuring a fabulous selection of world-class art materials/vendors; demonstrations and opportunities to take classes in encaustic/wax as well as many other mediums. There will also be an EAI & IEA retreat component to the EXPO - stay tuned to [EAINM.com](#) to find out all the details.

At the back of the magazine is all of our supporting advertisers, vendors and artists alike. Look for ads about the EXPO and the encaustic artists giving workshops and demonstrations.

Enjoy!



Douglas Mehrens
Founder:
Encaustic Arts Magazine
Encaustic Art Institute
mehrens@eainm.com

The first sentence of the first article of this issue, *“I find that the challenge of wax is making it your own”* calls out a remonstrance to each of us as artists. That call is answered in the articles that follow.

It's always inspiring and interesting to see the range of how other artists make their work and shape the medium to their needs:

- Hot wax
- Cold wax
- Two-dimensional
- Three-dimensional
- Encaustic collagraph printmaking
- Photo encaustic

There are possibly hundreds of other ways of working with wax as yet undefined, unnamed. Many different ways to describe our relationship with encaustic/wax:

- Those who have been pioneers in the use of this medium and those who are just beginning to experiment with it
- Those who identify themselves as encaustic artists and use encaustic as their primary medium
- Those who combine encaustic with other media, or choose to identify themselves as artists who happen to use encaustic

However it is that you choose to use encaustic/wax, however you define yourself, we are finding that the encaustic community — and more and more — the art world at large, welcomes and supports innovation and skill.

In every issue of this magazine we try to feature artists searching for their own way; their own approach; artists seeking to “make it their own”. As always, we welcome you to send us links to your websites to be considered as featured artists in the magazine. We seek both emerging artists and those further along in their careers who want to share something of themselves, their work and especially their knowledge and experience.

Thanks for reading!

Kari Gorden
Editor
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Spring 2016 Issue Cover Art: Michelle Hayden, "Quiet Emergence", encaustic, mixed-media,
12 x 27 x 8 inches, 2016

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LARRY CALKINS



Stories of People Walking, encaustic on wood, 24 x 24 inches, 2014

Image Details, previous page:
Red Tether, encaustic on wood, 11 x 17 inches, 2013

LARRY CALKINS

I find that the challenge of wax is making it your own.

It seems to me that many people use encaustic as an interesting technique without delving deeper into what the medium has to say or what an artist has to say.

I like the convenience of wax. It is easy to add pigments. It dries fast. It is sculptural. It has its own natural language and historical energy. It is a complete, biological product of nature that is renewable and sustainable -- provided we exercise good stewardship of our environment.

I am looking for the poetry of the ordinary in my work. The extraordinary, beautiful uneventfulness that goes on day to day. Often times one does not appreciate its significance until it is manifested in memory.

*Under the big tree there is a cacophony of yelling and laughing children.
The big limbs shelter the ground and keep the earth dry.*

*Hens roost up there and drop little feathers on us as we play.
Under the big tree the men repair their trucks and split firewood.*



Everything, encaustic on wood blocks, wood box, 12 x 12 x 2 inches, 2016

I make books, I make paintings, I make iconic dresses, I weld, I draw. I photograph. I combine these things and beeswax often comes into play as a thread that holds it all together.

I developed my own symbols that mark my narratives: for example, the burning house represents change and disruption. Other houses stand for stability and connectedness, a place to be from or to belong. Small houses dot green mountains and each one holds a mystery unseen.

Rabbits and birds that populate my imagery are interchangeably good and evil, male and female, strong or weak. Appearances can be deceptive.

*white house burning on a hill
the little house is burning still
the tiny trees, the mountain stream
dream the dreams I used to dream*



Byways, composite encaustic on wood painting, 12 x 12 inches, 2013



Entendement of Perception, wood, paper, ink, wax; box: 15 x 10 x 2 inches, 2002



House Dress, cotton, beeswax, pigment, metal, 58 x 24 x 6.5 inches, 2015



Three Sisters, wax, cloth, dirt, shellac, ca. 37 x 8.5 x 10 inches ea., 2015

I am known for my dress sculptures. They appear plain in their countenance but are elegant in their simplicity. They embody the same symbolism but are abstract in nature which allows the viewer to supply his/her own interpretation. I have been told of very strong emotional responses to my work.



Helen, wax, cloth, dirt, shellac, 37 x 18.5 x 10 inches, 2015

My paintings tend to be small, quiet and observational.

The alchemy of ideas melding with nature sometimes providing insight to the mystery of life. Fire cleanses, wax protects, earth reveals.

Events are just events. A way to mark time. Points connect like a line. Some points are pointier and more heavily punctuated than other points but no more or no less significant.



Mansion on the Hill, encaustic on wood, 10 x 10 inches, 2014

big tree.

It stands so tall. 185 feet, referred to as the big tree, a giant Douglas Fir. For over a hundred years it has stood like a sentry over my family home.

*It was there for my father, it was there for his father and it was there for his father. We all climbed it at least once.
I am the last. No one will climb the big tree again.*



Mill Hill, encaustic on wood, 11 x 17 inches, 2013

I come from the PNW where it rains a lot. The rain influences my work. Painting the color and sound of rain. The feel of rain. The taste of rain. The sadness of rain. There is rain in all my work. Rain with intermittent sun breaks. On sunny days I spend a lot of time looking out the window and savoring blue skies. But my favorite time of day is dusk.

*Dusk is the color of my dreams.
Everything happens at dusk:
the flying rabbits come out,
the bicycling crows appear,
little houses catch fire
and the pale moon glows balefully.*



Archer, encaustic on wood, 14 x 11 inches, 2009



Kind Stranger, cloth, wax, clay, metal, 28 x 18 inches, 2014

*the deer hiding beneath the
alder tree cannot hide.
The man in the dirty car
squeezes off another shot.
It's doe season.*

*His hands trembling, the boy in
the back regrets
speaking out,
Cold shame floods his heart.*

My work is work. Like my father, I do it, I talk about it when I'm not doing it and I think about it every morning.

My encaustic work focuses less on the brush these days and almost exclusively on the encaustic pen stylus, a small heated electric tool with a slotted pen tip. It is similar in effect to the hot metal cestrum the Greeks used to paint the famous Fayum mummy portraits.

My work tends to be fairly small and very suitable for the intricate lines and dotted shading produced by the small pen tip, at no more than 1/16th of an inch across. I like the slowness and difficulty it provides. I like the fact that it uses very little beeswax. I feel it is important to consider the plight of the world's precious honey bee.

I force myself to be off kilter. To be unskilled and a dilettante. To always be a beginner. There is no complete language that describes what I do or how or why I do it.

Encaustic is just another medium — one still needs to have an idea or a vision and a place to start, just like an oil painting or watercolor. Subject still has importance. Encaustic doesn't paint itself. The advancement of ideas and the promotion of visual language is important to me.

*she stitched birth certificates
on a lavender coat
of babies she never met*

*over time the paper they were
printed on turned brown
the lavender faded gray*

*the family put her in a home
and the lavender coat was
thrown away*



Waystation Letters, (quilt); wax, fabric, 53 x 47 inches, 2013



Gordian Knot (Politics of Nuclear Destruction), book; wax, paper, glue, ephemera, tea, thread, wood, shellac, 11.75 x 7 x 2 inches, 36 pages, 2014



Parcel Post Memories, cotton, ink, beeswax, 8 at 15 x 20 inches ea. approx., 2013



When I've Forgotten All the Rest, (book); beeswax, cloth, ink, collage, wood, 20 x 17 x 3 inches, 2015

Memory is no less real than reality. I am not nostalgic. I have no sense of linear time. I see time as now — not now. It's as if everything I write about or paint or sculpt or photograph has just happened. The usual filters of time don't distract me.



BIO



Larry works with simple materials and objects that contain some kind of history: rusted metal, found cloth, or scraps of wood. His typical paint medium is beeswax that he mixes with pigments. Occasionally he carves his brushes from twigs and often, if an object he envisions is not readily available, he will create it.

He experiments with unique surface treatments and since 1995 he is known for the signature look and feel of his dress sculptures with their simple, yet elegant shapes and leathery, tactile surfaces. They are often likened to pioneer or shaker styles and have evoked surprisingly emotional responses.

His most elaborate creations take the form of 'artist's books' - using metal, fabric, twine, paper, paint, drawings, photographs, found objects, and/or sculpted objects made of dirt, wax, clay or wood.

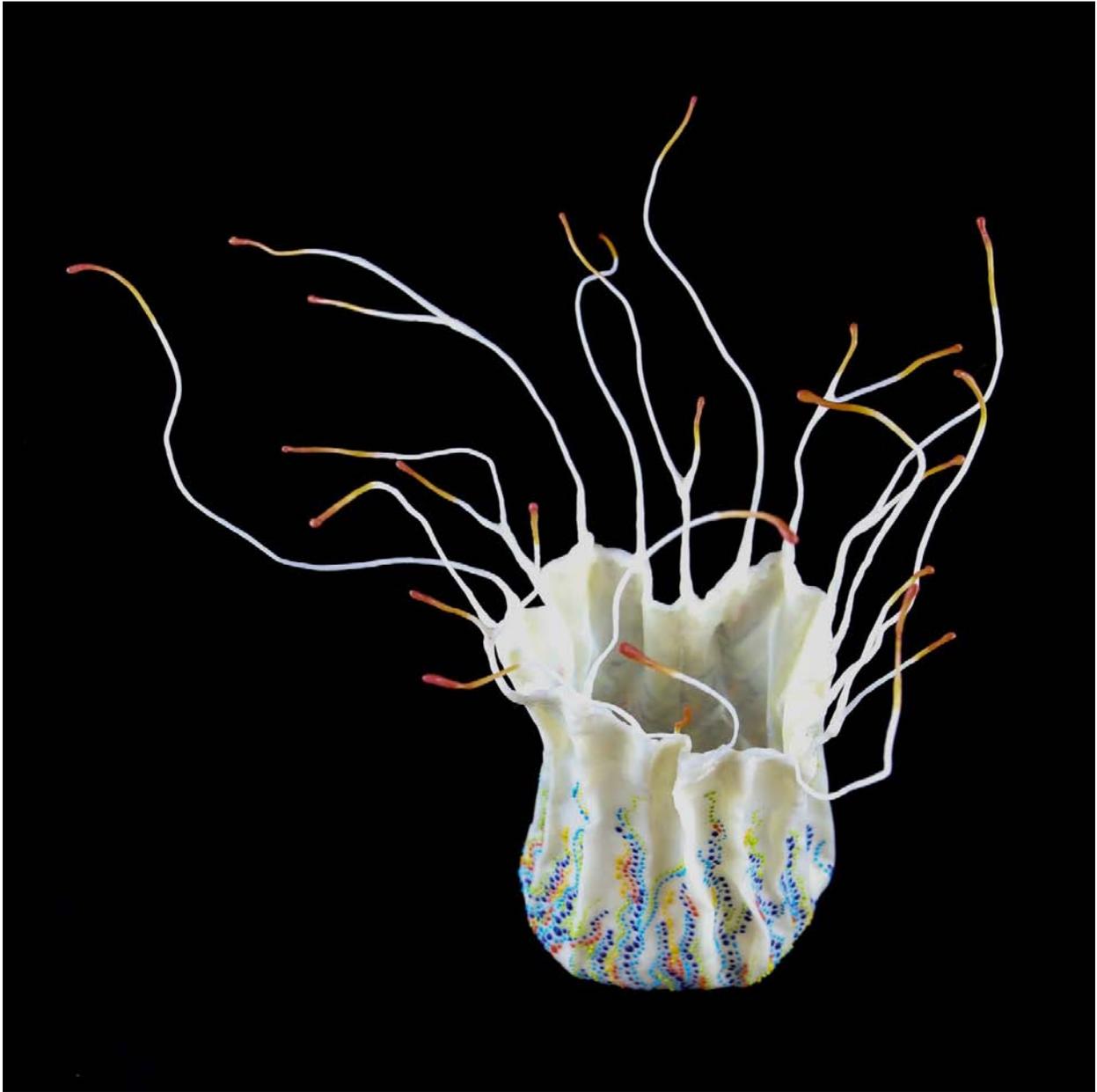
Often the subject matter of his art builds on hear-say narratives passed along in the remote logging and farming community where he was raised.

Born in 1955 in Corvallis, OR, raised in Harlan, OR; lives with his wife of 33 years in a rural area near Seattle, WA.

Websites: calkinsart.com and noticewhatyounotice.com

Contact: calkinsart@comcast.net





MICHELLE HAYDEN

Deep and Wide, Our Unfolding

"I think that the power of art is the power to wake us, strike us to our depths, change us... We are searching...for something that alters us, that we weren't aware of before. We want to transform ourselves..."

— *Jhumpa Lahiri*



This page

Image above: ***Alive in the Flow***, encaustic, mixed-media, 13 x 59 x 5 inches, 2015

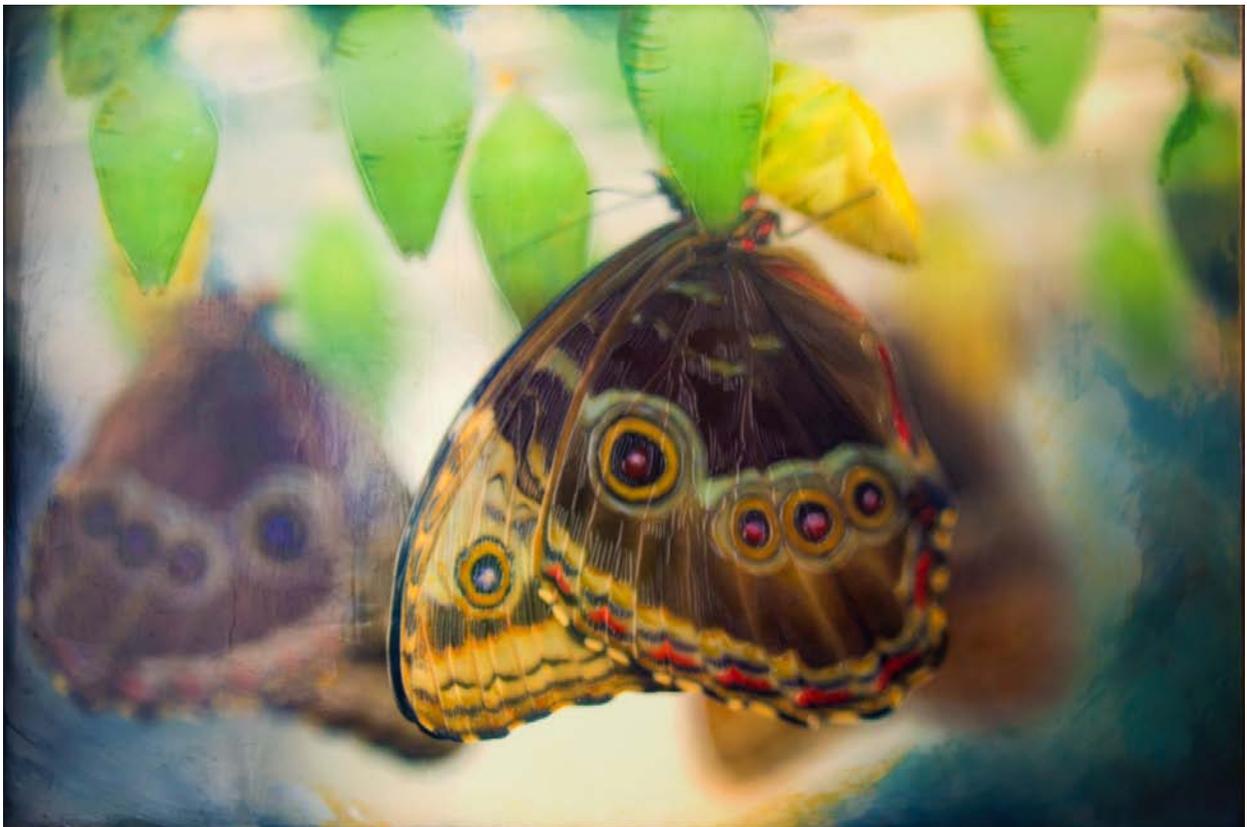
Image below: Detail, ***Alive in the Flow***

Image Details, previous page:

Vessels Are We, encaustic, mixed-media, 12 x 8 x 5 inches, 2015

MICHELLE HAYDEN

One evening last fall, I came home to discover our house on fire. Since that night, I have reflected much on what it means to be alive, to surrender, to make art, and to share it with others... a life statement, as much as an artist statement. Having left home without turning off my wax (which ignited), I have experienced vulnerability to my core. Persevering through the effort of emotional and physical labor in the reclamation of our home, I realized that many gifts have come with this rawness. I also became conscious of the fact that it strongly parallels the process of creating art and being receptive to what emerges from our exposed innermost being.



Metamorphosis, encaustic, mixed-media, 12 x 18 inches, 2015



Quiet Emergence, encaustic, mixed-media, 12 x 27x 8 inches (within branch), 2016 Photo Credit: Bob Bagley

My career as a social worker gifted me with witnessing the cathartic power of art as a restorative and empowering force, and affirmed what I have experienced deeply in my own life: immersion in my personal art-making served as a potent foundation for helping clients unlock their own creative force. For ten years I worked alongside children and adults who showed amazing courage and strength in the face of adversity. During my years as a hospice social worker, I had the privilege of being with people during tender and sacred times, and experienced the profound power of art as means for expression and comfort when there were no words. This experience, layered with other loss in my life, continues to remind me to slow down and be fully present in each day that I live.

Their vitality inspired me and continues to fortify the energy needed for my own life's work. The thread which blends art, nature, and healing has kept me connected to the benevolence and beauty in life. I believe that creativity reconnects us to our basic goodness, which radiates out and enables us to connect with this primal energy in others. I remind myself of this innate goodness as my family and I continue our recovery from the fire, acknowledging the opportunity for further compassion, loving-kindness toward self, and a deepened sense of empathy towards others -- as we all carry burdens, and find resilience to overcome them.



Detail, *Quiet Emergence*

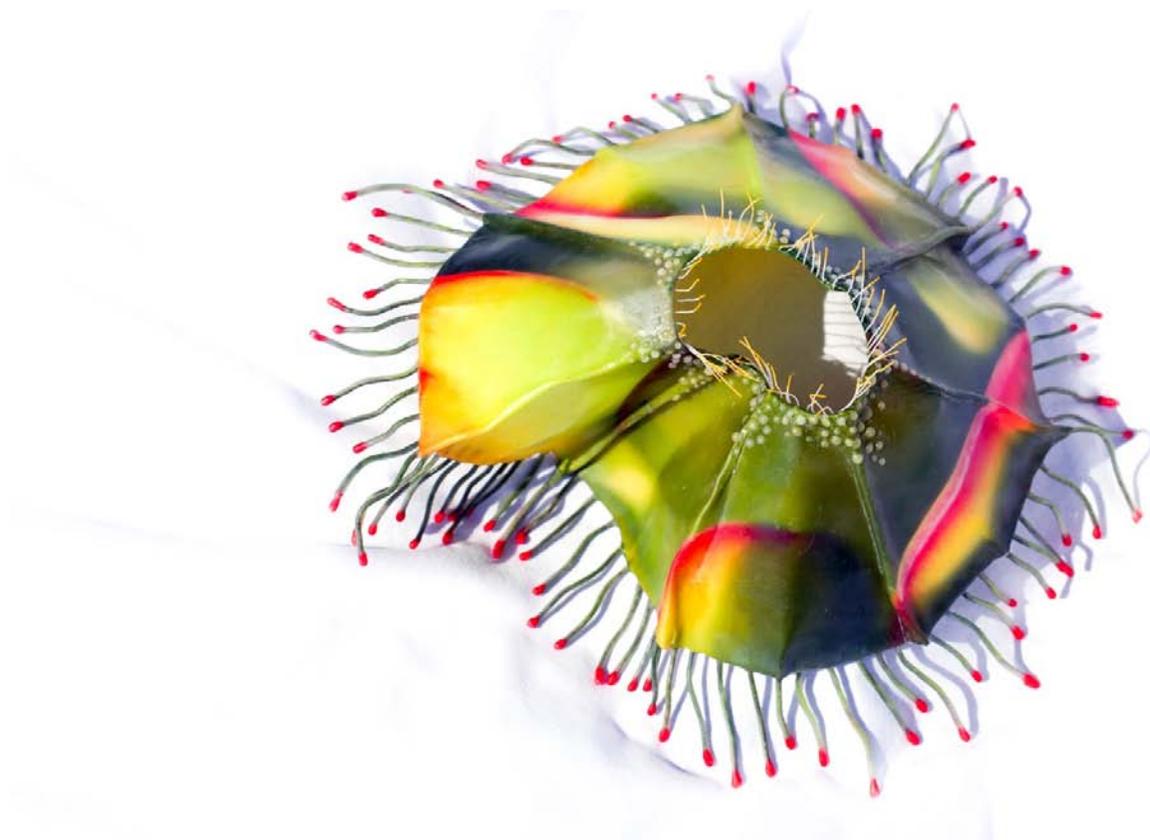
Photo Credit: Bob Bagley

I have always been fascinated by what emerges from the elements of nature. As a small child, I roamed the fields and woods behind our home, getting lost in the play of light, color, and shape... being gifted with a source of inspiration as well as refuge. As my mother raised eight children, I watched her carve out time to develop and share not only her own artistic expression, but to spend time drawing with us and encouraging our imaginations. She shared her artistry and gratitude for the beauty that surrounds, and wove it into the fabric of our upbringing. This connection between art and the natural world has been integral to my life, and continues to move me and offer healing.

After years of creating art and exploring ways to combine macro photography with sculpture, I was ecstatic to innovate a new process which brought it to light. Encaustic was the missing link to allow my nature-inspired photography to become alive. Bringing to the surface what lies below, is deeply important to me, and is inherent in the process of how I work with this wondrous medium. In the 33 years of developing my art practice, I have never come upon a medium that has moved me as profoundly, and brought me as much joy, possibility, and challenge as encaustic. I immersed myself in exploring and developing a method which enabled me to propel images unearthed in nature into pieces which could be seen, touched, and held in their wholeness as three-dimensional forms.



What I Found in the Tide Pool, encaustic, mixed-media, 18 x 27 x 7 inches, 2015



From the Depths, encaustic, mixed-media, 10 x 12 x 6 inches, 2015

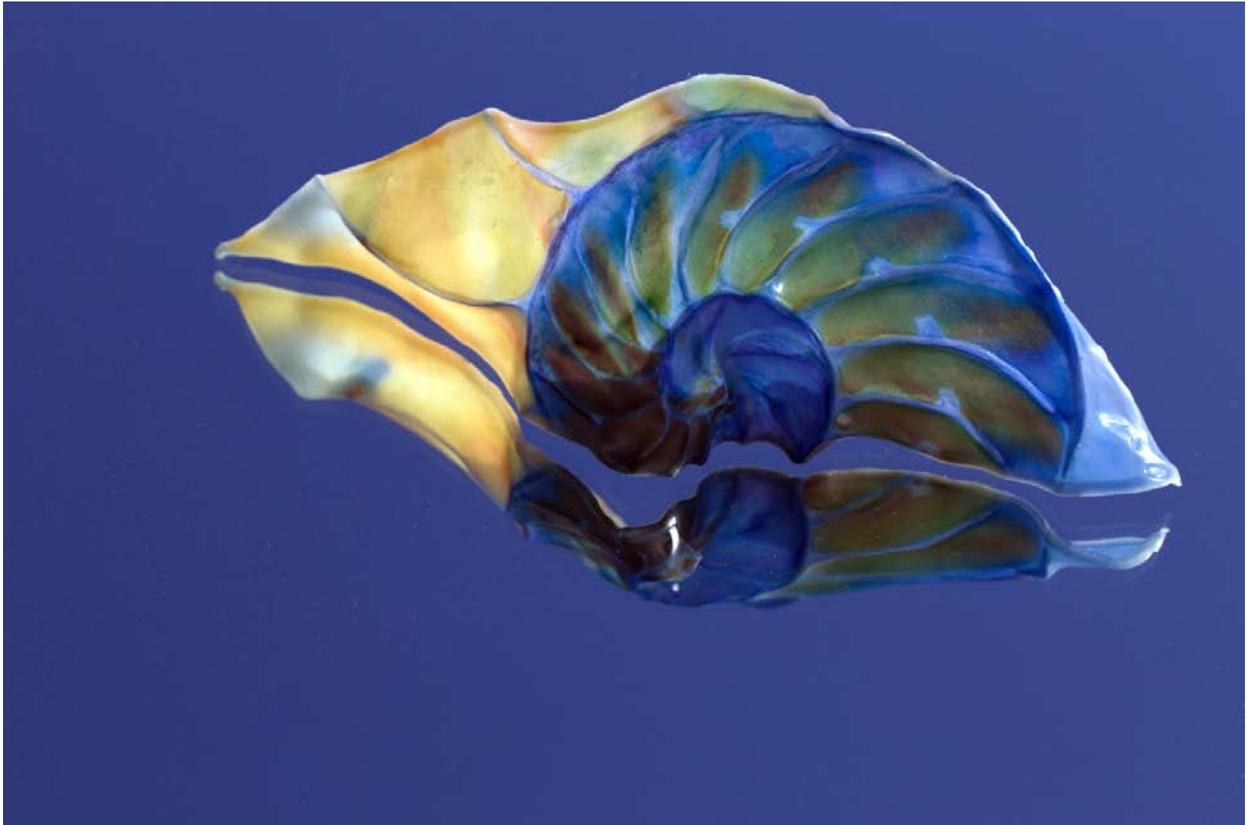
I begin by printing a macro photograph on hand-made paper that has both tensile strength and transparency, enhancing the image with colored pencil. I layer the photograph with multiple fusions of encaustic medium, and cut out a shape which appears to ask for release. I do additional relief work by hand-carving the wax and building color with powdered pigment. Sculpting begins and grows into new form, compelling me to trust the evolution. Further wax work and addition of natural elements may be incorporated to bring it to full expression. Having always been drawn to the radiant qualities of nature, transforming the small bits found in the untamed world into regenerated beings feels like the discovery of a profound gift unfolding in my hands. Led by the form which emerges from the original photograph, I am freed -- to contemplate how the two elements originate from the same whole.



Dive Deep, encaustic, mixed-media, 12 x 14 x 5 inches, 2015



Unfurling, encaustic, mixed-media, 15 x 30 x 4 inches, 2016



Within, encaustic, mixed-media, 4 x 8 x 3 inches, 2015

This process, of layering wax and color, represents the many layers from which you and I are made. It is a reminder to appreciate how the accumulation builds a surface with abundant depth, far richer than the photograph alone. When each layer is fused to its predecessor beneath, a whole is created which cannot be separated. Like life, immeasurable patience is needed to navigate its many laborious steps. The outgrowth blossoms far wider than originally imagined. Under these carefully fused membranes lives our truest self, which holds much wisdom and power at our core.



Beauty and Protection, encaustic, mixed-media, 6 x 10 x 6 inches, 2015



The Sacred in the Night, encaustic, mixed-media, 14 x 25 x 12 inches, 2015

Exposing some of my own layers beyond my small and safe circle was a decision I made when invited to participate in the WITNESS Project, whose purpose was to give voice to females who had experienced violence. With trepidation, I resolved to share this hidden part of my life. Compiling art created over a period of 30 years, I sought to convey the lasting impact of childhood trauma. Transcending the boundary from private to public, my purpose was to empower others, especially women, to let into the light those truths which have been concealed by darkness, despair, and shame. We all have things in our lives that would benefit from emancipation. This sentiment was reinforced by an anonymous quote discovered many years ago -- *"Release anything that is deadening to your spirit,"* providing ongoing courage and reminding me of the repercussions of holding back what needs unleashing.

Finding my voice has been a turning point in my life. Stepping through my own vulnerability and fear to embolden others to break their silence is one way of transforming my experience. It strengthens me to reach out, to encourage artistic expression as a means to return to wholeness. Pain inevitably comes from acknowledging what was done in darkness...but only by allowing ourselves to break, can light enter us. This experience built a foundation for further sharing that followed my inclusion in the recent exhibition with the International Encaustic Artists, *"Another Way of Keeping a Diary."* It felt hopeful to find opportunity that opened the way for insight and revelation through the public sharing of personal story. I made a piece from the bones of a cow, which combined macro photography with assemblage and sculpture, entitled, *"Tear Bottle"*. Respect, violation, fear, acceptance, outrage, grief, joy, and liberation all resided in the sculpture. Transfiguring this bovine pelvis into a safe and reverent space helped to widen my view: not just trauma, but joy and liberation, are within my body and spirit, emanating out when I am connected to my center, surrendering to what is.



Tear Bottle, encaustic, mixed-media, 21 x 24 x 10 inches, 2015



Regeneration, encaustic, mixed-media, 12 x 8 x 5 inches, 2016

I recently had a dream symbolizing this journey, and it held words now etched into my mind in waking hours. They were uttered directly to me by a wise guide. I listened intently as I struggled to hold my body upright. My guide pointed to metal forms containing clay coiled in many intricate and deeply grooved patterns, intended as the foundation for print-making. The words were spoken slowly and deliberately so that I could absorb the fullness of their meaning: *"These are the molds, and the impressions are deep. But remember -- you can always take out the clay and begin again... and again... and again."* Transformation is possible in infinite ways... what hope and validation! Although we are shaped by our life experiences, we are not bound -- we are free to change, to become who we choose to be. This is the message I hope transmits through my work, nourishing and connecting with those experiencing my art.



Reverence, encaustic, mixed-media, 16 x 20 inches, 2015

BIO

Michelle Hayden

Richmond, Kentucky

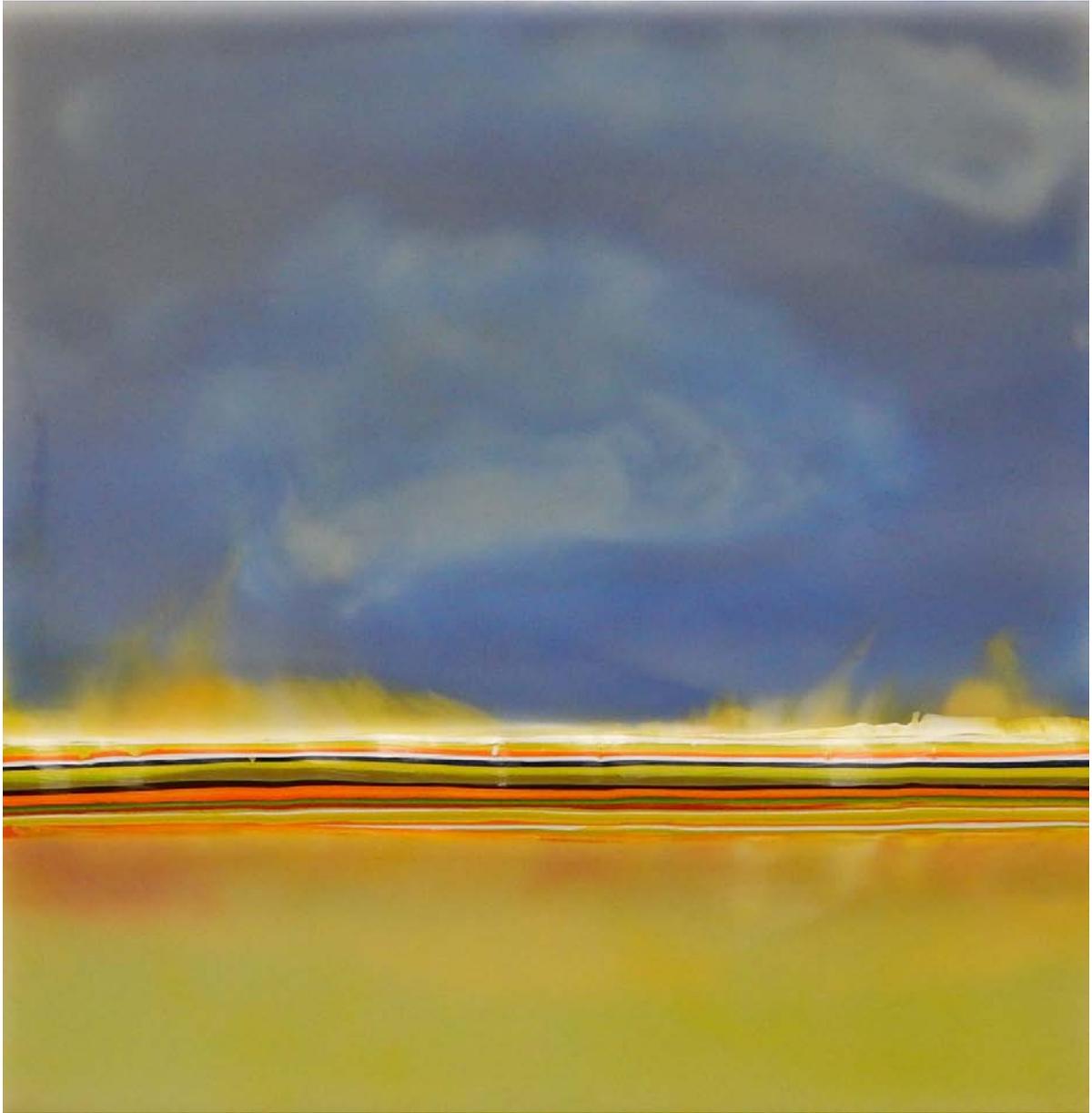


Much unfolding has transpired in the past 12 years, as I left social work to have our two boys, moved to the country to raise and homeschool them, and made the decision to delve further into my art career. Being nestled between the hills and sky serves to ground me and makes me breathe more deeply, and provides me with a much needed connection to the natural world. I am fortunate to be surrounded by this beauty, and by a community of creative and lively people. I find immense joy in making art of all kinds, but most profoundly in expressing the intersection of macro photography and encaustic sculpture. There is a sense of awe that I feel when something hidden in the depths is brought to the surface for new interpretation. My career as a hospice social worker gifted me with witnessing the cathartic power of art, and affirmed how I continue to experience this in my own life. I believe that creativity reconnects us to our true self, which in turn, enables us to connect with others art being the bridge for kinship and shared understanding.

After 30 years of artistic work, I discovered encaustic art 2 years ago. I am drawn to the endless possibilities that call out from the imagery and wax. This challenges me to stretch the boundaries of this fascinating medium, and fuels my passion for innovation. I continue to work on developing my art practice, while seeking ways to share the power of art with others through exhibits and healing arts retreats. I am deeply honored to have just received the 2016 Emerging Artist Award from the International Encaustic Artists (IEA), and am a member of IEA, the Encaustic Art Institute, the Kentucky Guild of Artists and Craftsmen, and The Berea Arts Council. My work has been exhibited across the United States and resides in private and public collections. It gives me great joy to share my art with you.

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KARL W. KAISER



Stratum 100, encaustic on wood panel, 11.5 x 18 inches, 2015

Image Details, previous page:

Stratum 142, encaustic on wood panel, 8 x 8 inches, 2015

KARL W. KAISER

My mother was a primary teacher and from the time I was a small child she encouraged creativity in our home. In the afternoons when my siblings and I arrived home from school, she would often have us work on art projects, from drawing to candle making (maybe that is why I am drawn to wax!). My father was a working man and he encouraged me to find a working man's trade. He often counseled me that if I found a trade first and then went on to pursue a dream, that I would always have something to fall back on in hard times. I believe this came from his formative years growing up in poor, rural areas and in a large family where they subsisted on his father's meager pastor salary. Since I idolized my father what else was I to do except follow his advice? I received my AA in Machine Shop Technology in the early 1980's and began a 25 year career at the same company working in a large machine shop. I spent those 25 years finding out what I really wanted to do and I will never regret them. They are an integral part of who I am now and how I arrived at being able to retire at a relatively young age and transition to a second career called 'artist'. At the time I retired from company life, I was burning the candle at both ends and came to the realization that it was now or never.



Beachside, encaustic on wood panel, 12 x 12 inches, 2016



Oceanside, encaustic on wood panel, 12 x 12 inches, 2016

After marrying my wife in the early 1990's, she took me to Europe for the first time. She had lived in Germany for a few years when her father was in the Army. This is when I picked up the camera again years after my photography classes in high school. During this time, my focus was largely black and white photography, much of it cityscapes. The historic European cities with their intricate, old architecture and cobblestone streets were hard to resist. I came home from that first trip and started earnestly pursuing photography in my spare time. To this day, I use my camera (digital now of course) every day to inform my work. I am inspired by my surroundings and usually walk every day to capture nature and the world around me. These walks are an important part of my creative process and where most of my ideas begin to take form. Trees, texture in nature, reflections in water, sunrise, sunset, flower petals, dew drops; these all influence my work.

On a return trip to Europe, we spent a week with my Aunt Wanda (my father's sister). She had married a German national and made her home in southern Germany where she still lives. She was and still is to this day an incredibly talented painter and ceramicist. That trip was a feast for my senses. She opened up a whole new world of opportunity for me in the way I looked at my creativity. She lives it every day of her life, whether it is simply drawing while she is sitting having coffee, or sculpting or painting almost every day, or even journaling. She also does not take herself too seriously. She is creative because it makes her happy and fulfills a basic instinct in herself. What others think of it she does not care. She has been my primary mentor and I have visited her often since that first trip and it is like going home for me.

When I returned from that first trip to see my Aunt, I started taking art classes at the local colleges. This is when I started to explore a deeper connection to what I was finding through the camera lens. I took evening and weekend drawing and painting classes for a number of years, building my skills, beginning to find my voice in my art and developing my network of artist collaborators. My wife and I attend many of the local art shows and events in the area. At one of those events I met Linda Robertson, a talented local encaustic artist who also teaches the medium. My wife surprised me with a certificate to take one of Linda's intro to encaustic classes. That was in 2006 and I literally have not looked back since I walked away from that day long class and immediately went and bought all the supplies I needed to get myself started in encaustic.



Stratum 76, encaustic on wood panel, 10 x 16 inches, 2014



Stratum 152, encaustic on wood panel, 16 x 16 inches, 2016

Even though I am also an acrylic painter, I consider encaustic to be my primary medium because of the unique depth and texture it brings to my subjects. I manipulate the wax through scraping, using impressions and smoothing techniques to evoke the complicated but perfect natural world around me that I find through my camera lens. My signature technique is carving into deep multi-colored layers bringing a richness and complexity to the work. It has been described as sculptural and I continue to push the boundaries in that direction. I am drawn to linear abstract themes and carving back through layers of color feeds that inspiration. During my early period, I created series of abstract leaves, petals, and trees using this technique. As my work shows, I am drawn to color (blues, oranges, yellows, reds). I use pigments to make my own paints encompassing the entire color spectrum.



Stratum 140, encaustic on wood panel, 12 x 12 inches, 2015

For the last few years I have been developing a technique that creates an illusion of depth with the wax. It transforms the artwork into a three-dimensional space. This technique consists of layers of color applied one on top of another and then scraping back the sides to reveal lines of color. Typically this means 50 to 100 layers of color. This piece is then embedded on its side into a wax platform of any number of color themes, overlaid with clear wax and then heated with a torch to bring out specific qualities that sometimes take shape as clouds, waves, trees or other nature inspired concepts. I try to capture the play of light and motion I see while I work with the wax. I do not fight against the hot wax; I let it find its own path. My intent is to create landscapes with differing vitalities, vibrancies and mood. My goal for the viewer is to evoke a time and place that is familiar but not easily identified or a memory that sits just outside of the periphery. To transport the viewer away from the distracted present and draw their focus inward to a place of peace and reflection.



Stratum 132, encaustic on wood panel, 6 x 6 inches, 2015



Stratum 133, encaustic on wood panel, 6 x 6 inches, 2015



Stratum 145, encaustic on wood panel, 16 x 16 inches, 2015

I am not sure where my inspiration will take me, but lately I have been exploring using my encaustic technique of layering and carving with acrylic painting. Stay tuned!

BIO

Karl W. Kaiser
Portland, OR

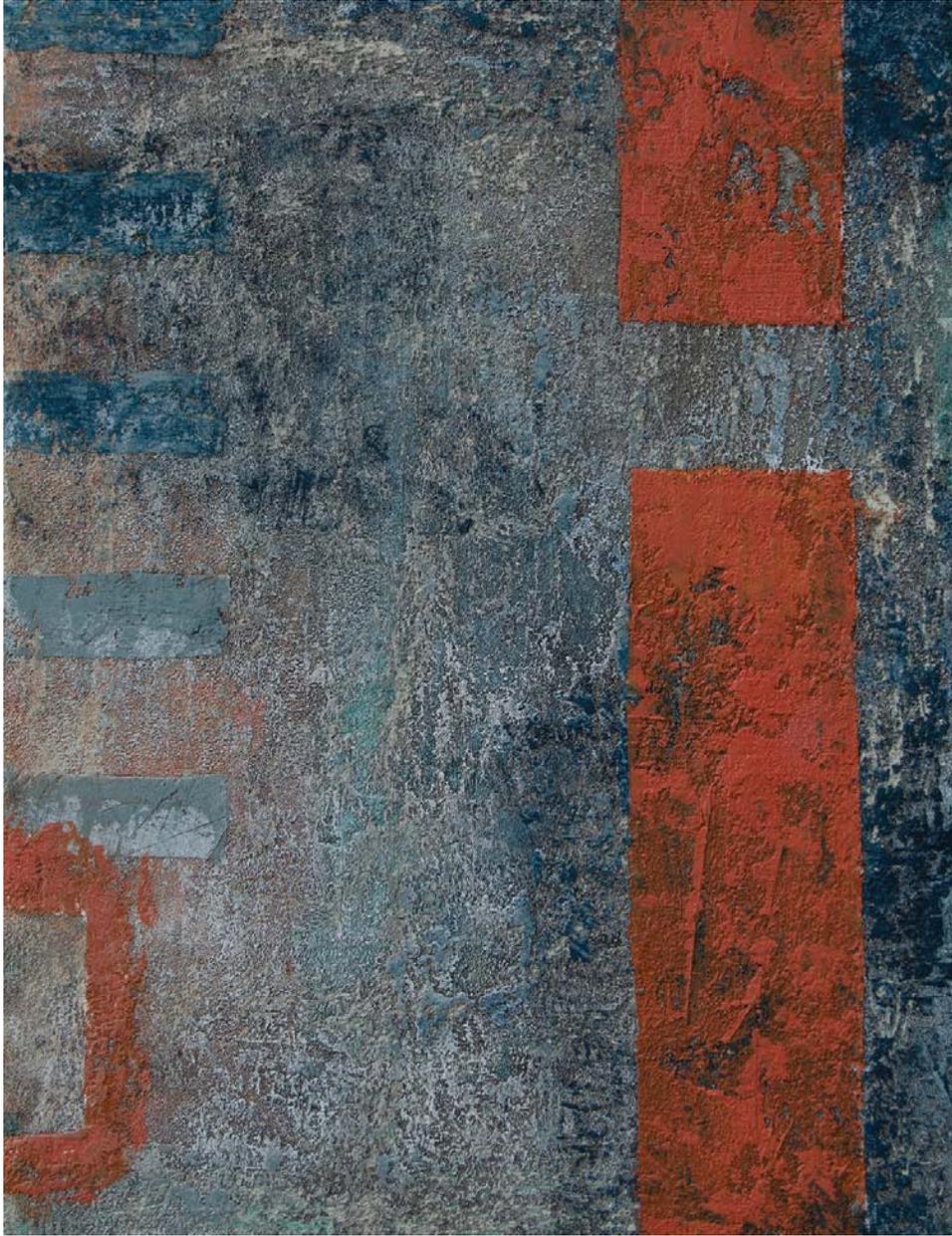
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My artistic interests began in photography and then migrated to acrylic painting in an effort to explore a deeper connection to what I was finding through the lens. I was exposed to Encaustic in 2005 and now consider it my primary medium because of the unique depth and texture it brings to my subjects. I manipulate the wax through scraping, using impressions and smoothing techniques to evoke the complicated but perfect natural world around me. My signature technique is carving into deep multi-colored layers bringing a richness and complexity to the work.

I am currently represented by Caplan Art Designs in Portland, Oregon and RiverSea Gallery in Astoria, Oregon. My work is also in private collections throughout the United States and in Mexico, Canada and Germany.

T E C H N I Q U E



JERRY McLAUGHLIN



Hewn I, oil, cold wax, and dirt, 20 x 16 inches, 2015

Image Details, previous page:

Wall, Adams Point, oil, wax, and concrete, 16 x 12 inches, 2015

Could you tell us a little about yourself? I came to art later in life. Originally, I trained as a pediatric critical care physician. About twenty years ago I began my art career in Denver working with alternative process photography. From there I transitioned to encaustic painting and then moved to cold wax and oils as my primary medium. I currently live in Oakland, California and show my work at GearBox Gallery.

What exactly is cold wax medium? Cold wax medium (CWM) is a mixture of beeswax and solvent that is a paste at room temperature. Artists combine this paste with oil paints or pigments to create their work. The solvent is typically odorless mineral spirits, but some formulations use turpentine or d-limonene (citrus solvent). The larger commercial products contain either damar or alkyd resin to aid in curing and hardening. Some recipes add a drying oil like linseed. Though these formulations emerged two to three centuries ago, their availability and use was limited until the birth of the turpentine industry in the late 19th century. Older recipes used various caustic chemicals, water, and heat to chemically alter the wax so that it was workable at room temperature. I consider these products to be something altogether different from what we use now.

How is cold wax medium different from encaustic? Unlike encaustic, working with CWM requires no heat. In fact, because of the solvent, it should not be heated. While encaustic sets up immediately as the wax cools, CWM is workable at room temperature and stays workable for days. It is easily spread and manipulated using a variety of different tools. It has a handling and feel similar to traditional oil paints. Encaustic medium gives an almost transparent effect, while CWM produces a much more translucent effect. And finally, in contrast to the shiny quality of encaustic work, CWM dries to a rich, matte, almost velvety surface.

What are the particular qualities of CWM that draw artists to it as a medium? Artists often use the words luminosity, translucency, impasto, texture, layers, history, and depth when asked why they choose CWM. The plasticity and drying time of the medium allow artists to build up multiple layers and textures and then go back into the surface, excavating with solvents or tools to reveal the rich history that was previously created. It is a flexible and forgiving medium that allows for a lot of play and experimentation in one's work. Aside from not requiring heat, it is the painterly handling and slower drying time of CWM that set it most apart from encaustic.

What techniques do artists use and what kinds of effects can be achieved with CWM? Its versatility allows for thin translucent layers and thick impasto textures. Artists use a variety of tools depending on the thickness and textural effects they desire. Dry pigments and additives like sand and marble dust can be added freely to change the color, surface, and handling of the medium. Mono-printing and transfer techniques work well. Depending on the stage of dryness, tools like squeegees, palette knives, and everyday household and kitchen items can be used for mark-making, surface effects, and textures. Multiple reductive techniques using tools and solvents allow artists to explore previous layers of a work. Artists use CWM for realism, abstraction, and collage; they combine it with photography, encaustic, and 3D work.

CWM can be combined with encaustic processes? Yes. There are artists who combine cold wax and encaustic processes. Some use them adjacent to each other for contrasting surfaces and effects. Others use CWM and oils on top of encaustic surfaces, exploiting the painterly handling and workability at room temperature. A few artists do encaustic pouring and painting on top of cured cold wax surfaces. In thin layers, adhesion between the two mediums is generally not a problem. While I know that there are artists who heat and fuse CWM, it does carry the risk of fire and dangerous fume inhalation.



Fruitvale Station, oil, cold wax, sand, and fiber, 20 x 16 inches, 2015

Could you talk about your style and process? I strive for my work to be meditative. It is mostly monochromatic and highly textural. I build up the initial layers using thick paint, lots of colors, recognizable imagery, and texture. I often incorporate sand, dirt, and ash into the wax and on the surface. As the painting develops, I gradually quiet the surface, exploiting the translucence of the oil and wax mixture letting elements of the painting's history show through. Washes of solvent and dry pigments along the way help add depth and richness. This is what I do. Some artists paint realistic portraits. Others create atmospheric pieces building up very thin layers. There are many ways to work it.

What surfaces and supports can be used with CWM? Like encaustic, cold wax does best on rigid, porous substrates like primed wood panels. However, unlike encaustic, traditional acrylic gesso is an adequate ground. When mounted to rigid panels, canvas, paper alternatives like Multimedia Artboard and Terraskin, and paper created for oil painting work well. Artists who work with thin layers successfully paint on stretched canvas. Thicker layers tend to crack, and the canvas can sag under the weight of the medium.

What kinds of paints and pigments are used with CWM? All types of oil paints work well, including traditional oils, water-solubles, and alkyds. The addition of cold wax allows artists to ignore the "fat over lean" rules and paint more freely. Oil painting mediums can be added to alter the properties of the mixture. Artists can also combine virtually any type of dry pigment with cold wax and work as they would with oils. I will mention that while water soluble oils can be safely used with CWM, they afford no benefit over traditional oils. CWM contains solvent, and, generally speaking, the purpose of water-solubles is to avoid solvents.

What basic materials do artists need to start working with CWM? With these few basic items, anyone can begin experimenting: cold wax medium, a selection of oil paints, a silicone squeegee, a rubber brayer, a palette knife, a few tools for making marks and textures, some graphite or powdered pigment, nitrile gloves, and paper towels. Some artists use traditional brushes. Multimedia Artboard or Arches Oil Paper are great surfaces for beginners. They require no priming or preparation. While a bit of odorless mineral spirits can be used for cleanup, vegetable or mineral oil are safer, cheaper alternatives.

Are there any safety issues working with CWM? In general, cold wax medium is a very safe product. Because of the solvent, it is flammable and requires adequate ventilation—though not to the degree that encaustic does. For artists who prefer to work solvent-free, a recipe using only linseed or other drying oil is an option. These solvent-free formulations require much more drying time than the solvent-based products, sometimes weeks. Any artists who works with dry pigments must take appropriate precautions to avoid inhalation.

Do people make their own CWM? Yes, artists who are process oriented or who want control over the exact content and handling of their medium definitely make their own. It is a bit cheaper, but generally requires heating of solvents. Appropriate safety precautions must be followed. While CWM is readily available in North America and has increasing availability worldwide, because of high cost and inconvenience some artists in other countries make their own.

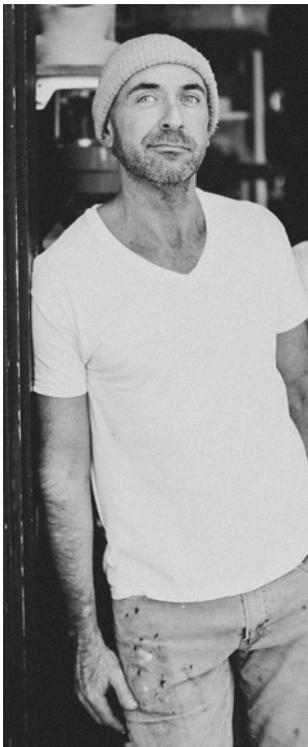


MacArthur Station, oil, cold wax, and dirt, 20 x 16 inches, 2015

How long does it take a cold wax painting to dry? It is highly variable depending on the paint mixture, the paint thickness, and the environmental conditions. Surfaces can be dry to the touch overnight or may take a few days. At the end of a week or so, most paintings can be safely transported and hung. However, like both encaustic and oil paintings, full curing can take many months. Once fully cured, the surface of a cold wax painting is very durable. I have paintings that I have had to beat with a hammer or chain to develop additional texture once they have cured. The edges can be a bit more fragile and susceptible to chipping. Cold wax paintings are not particularly sensitive to temperature—they will not melt or soften in a warm environment. Like any painting, they should not be displayed in direct sunlight.

What resources are available for artists interested in working with cold wax? There has been a recent surge in interest in cold wax techniques. While there are great workshops across the country, there are still limited internet and print resources. I am currently writing a book with artist Rebecca Crowell—considered by many to be the “master” of cold wax techniques. The book, *Cold Wax Medium: Techniques, Concepts & Conversations*, will be released later this year. At over 300 pages, the book provides comprehensive information for those new to cold wax, as well as technical expertise and inspiration to those with experience. Fully illustrated, it features the work of nearly 100 artists from around the world. For purchase information, readers can visit our website, www.coldwaxbook.com. Rebecca generously runs two other websites: www.coldwaxpainting.com, which provides some introductory information and resources for supplies and workshops, and www.oilandwax.ning.com, an online community of nearly 4,000 artists worldwide interested in cold wax medium.

BIO



Jerry McLaughlin's artwork has been exhibited at galleries throughout the Bay Area and Colorado. With a growing reputation for his expert knowledge of all things cold wax, he focuses his major energies on painting, teaching, and writing. Trained as a pediatric intensive care physician, he has many educational publications, has received multiple teaching awards, and holds a certificate in adult education from the University of Washington. Jerry and his husband, Mike, live in Oakland, California. They eat in their kitchen and park in their driveway, because Jerry writes in their dining room and paints in their garage. For more of his work, information about workshops, and to contact him, visit www.jerrymclaughlinart.com.



JEFF SCHALLER

A Love Affair with Wax



Queen Bee, encaustic on board, 24 x 36 inches

Image Details, previous page:

Ice Gin Tonic, encaustic on board, 24 x 24 inches

JEFF SCHALLER

The year was 1989, I was a freshman in college. Like most freshmen I was in awe of the possibilities, in awe of the art world. Before going to college I had always enjoyed art and used it as a means of survival. I had survived high school by painting the latest hair band on the backs of jean jackets. This basically saved me from getting beat up in high school as I passed by the smoking lounge (Remember it was the 80's and high school kids smoked in designated areas). For me to walk past the smoking lounge was like glancing at a retrospective of all my finest work. As you can tell by my oeuvre, my knowledge of the art world was fairly narrow... Roger Dean was my idol. Little did I know my admiration was fickle and it quickly faded and Dean was replaced by art star Jasper Johns. Like I said, it was 1989, I had just gone to the MOMA to see a retrospective of a guy with two first names. I was blown away by the brushstrokes, the opacity of color, the transparency of color, the drips and the colors. I had found my soul mate! This is what I wanted to spend my life exploring and at that age, imitating. Along with finding an idol in the art world, I had also found a beautiful girlfriend who, little did I know, would turn out to be a soul mate.



OK Used Cars, encaustic on board, 24 x 24 inches

Life, love and art don't always go as planned nor do they follow that straight path promised in college classes. When I graduated college my disposable income that would have gone to the finest of art materials, went to rent and transportation. I had enough extra money to buy "oops" paint and rejected colors of house paint at big box stores. I had several gallons and quarts in every finish from satin to eggshell. If Jackson Pollock could use it, it was good enough for me. They were bright, opaque and dried reasonably quickly. I slung, dripped and painted with latex house paint for about three years. I was in love, especially with the cost and availability of it. Then the day came when I started getting gallery representation and the elders of the art world said, "*You can't use house paint. It won't last.*" I can't recall which evil gallery director said it first but it was what I was hearing more often. It was like a parent not impressed with the choice of a first date. It just played over and over in my head. So we broke up and I was in search of another medium. I remembered my old college sweetheart, that stuff Jasper Johns used called encaustic. I figured if it was good enough for him it was good enough for me. It was such an elusive medium, so forgotten that nobody remembered it nor knew of it. This was before Joanne Mattera had even written a book about it. R&F might have been making small batches of paint but I didn't know about it then. My only resource was two pages on the subject found in that 600 page handbook, "*Artist Materials.*" That was good enough for me and so I was off in search of ways to melt wax.

I knew deep down this was going to be a long and fruitful relationship. It also paralleled the girlfriend from college that turned into my wife. I had no idea what I was getting into but it was going to be a long lasting relationship. I knew it would be wonderful but it was so much more. I have to go back and write about college once again where I met my wife and where my artistic ideas were born. In college I was obsessed with capturing time and making marks with confident brushstrokes, basically anything that could say, "*I was here.*" I'm sure it was the result of my sister's death in a car accident my freshman year. I didn't have the cash nor the time to spend in therapy, so I painted. I found solace in Duchamp's trust of chance along with his espousal of spontaneity. I found joy in the way Rauschenberg and John Cage made performances and time tangible. This is what first led me to wax, a liquid that through the confidence of eye and hand coordination would create an instantaneous mark that would dry immediately with the chance of a drip. It could all be found in this medium. In this part of the relationship it was all about the medium and the medium was the message. Yes, I met my wife at college too, and I was as obsessed with courting her. I had no other means to express my affection so I painted her very own jean jacket. There are many things that come full circle in life.



Joy, encaustic on board, 24 x 24 inches

In love there are many stages and as in my relationship with encaustic there are also many. I was past the infatuation stage and coming into "*the understanding stage*." The passion was in the medium as I began to understand it. First I had to get to understand that wax was a binder. Now, not only does it suspend the pigment and bind it to the surface, it also has special properties. I explored them all; I played with collage, soaking papers in wax and using photographs. This led me to the idea of sealing items in wax, to me it was like preserving time. I was preserving everything from acorns to blood to hair. There was nothing that didn't get a coat of wax on it. The wax started gathering and getting thicker on the board. This is about the same time I came across some dental picks. You guessed it, I started carving, digging out crevices and making lines while scraping away the smallest detail like plaque on a nice set of pearly white teeth. Once I had these deeper lines in my work, the next step was to fill them in, so I did. I filled them in with stain, oil paints and then back to wax, once again coming back in full circle.

I hadn't fully realized the absolute beauty of my true love until I was working on a mural. The mural was so big that I needed to use acrylic paints, encaustic just wasn't going to be stable enough work. I started painting with acrylics as if they were encaustic. It was a disastrous time in my painting relationship as I was forcing something to act in a way it's not meant to act. So I painted with acrylics like I knew how to and worked towards how I wanted the painting to look. Content with the outcome but not entirely in love, for it was the medium and lack of satisfaction with it, I walked back to the other side of the studio with my head hung low, for I was happy with the style of painting but not in love with the medium. Then it hit me like cupid's arrow striking the obvious...encaustic *is* paint! It's really just paint! So I switched all of the brushes I was using for the mural and dipped them in wax. From that moment I painted with wax and it's called encaustic. I thought, wow, how simple love can be. Have no fear, my wife was still by my side. She no longer sat alone in the studio watching me for we had two daughters that joined her.



George & Giorgio, encaustic on board, 36 x 36 inches

The next stage of love is "*disturbances*". This is where you find out all that is disturbing you about your mate. Within this stage you're also supposed to remember all the things you do love as well. I couldn't have been more in love with the opacity, the transparency and the viscosity of encaustic. Yet there was frustration as I painted for as each brush stroke laid upon the other, the painting grew thicker. It was as if I was recording my mistakes. Like any good soul mate will tell you, "*It's me, it's not you.*" Then I came to realize it wasn't the wax after all, that was the part that I loved in the beginning. It was that mark that would dry instantly, that was the nature of wax and that wasn't going to change. I had to change. I had to become more confident, more proficient and a better painter if I didn't want to see those brush strokes pile up. I wasn't going to use the medium as a crutch for my inability to paint. So I changed, I pushed myself to grow. I chose more complex subject matter to paint. I was on a mission to make smoothness equal confidence. I was in a love hate relationship; late nights, long talks with my paintings, but I was happy.



O Warhol, encaustic on board, 36 x 36 inches



Queen of Hearts, encaustic on board, 36 x 36 inches



Decadence, encaustic on board, 36 x 36 Inches



Summer, encaustic on board, 36 x 36 inches

There's another stage in forming the relationship called the "*molding stage*". This is where you do a little give-and-take in the relationship. For me the struggle in the relationship was over medium (wax) or message. I was struggling with the idea that a good image would make a good painting. Then I would struggle with the idea that a good confident brushstroke was all I needed to make a good painting. Imagery pulled out the best of the artist in me. While the medium led me in other directions pushing me to put my skills as a painter to the test, it was a constant battle between color and texture, imagery and medium. Then my worlds combined, I had an epiphany, an "*Aha*" moment. I painted a picture of my wife. It was imagery and medium as one.

This led me to the final stage of relationship which is "*trust*." It isn't easy and there are many years of practice and patience and determination to gain that trust. Within the last few years, I believe I have found it. That trust and confidence allowed me to fall in love all over again with wax this time as a painter. It was no longer an exercise in technique nor an exploration of wax. It was a romantic endeavor in capturing my muse and my model. The journey was as painful and joyful. I fell in love with my muse and I followed her blindly, as if she were a siren, just to see where she would lead me. Together we made wax billow like smoke; we found joy in the subtle hues of white; we found color in the depth of darkness. Subjects united with my soul to create a myriad of indelible marks. It was a process that led me through the valleys and propelled me to the peaks where I could see the light illuminating all that is good. I like to paint like that...and now I do. Some say they can see it in the brushstrokes of her hair. Others say they see her soul in the way I paint her eyes. I say, I just paint what I know.

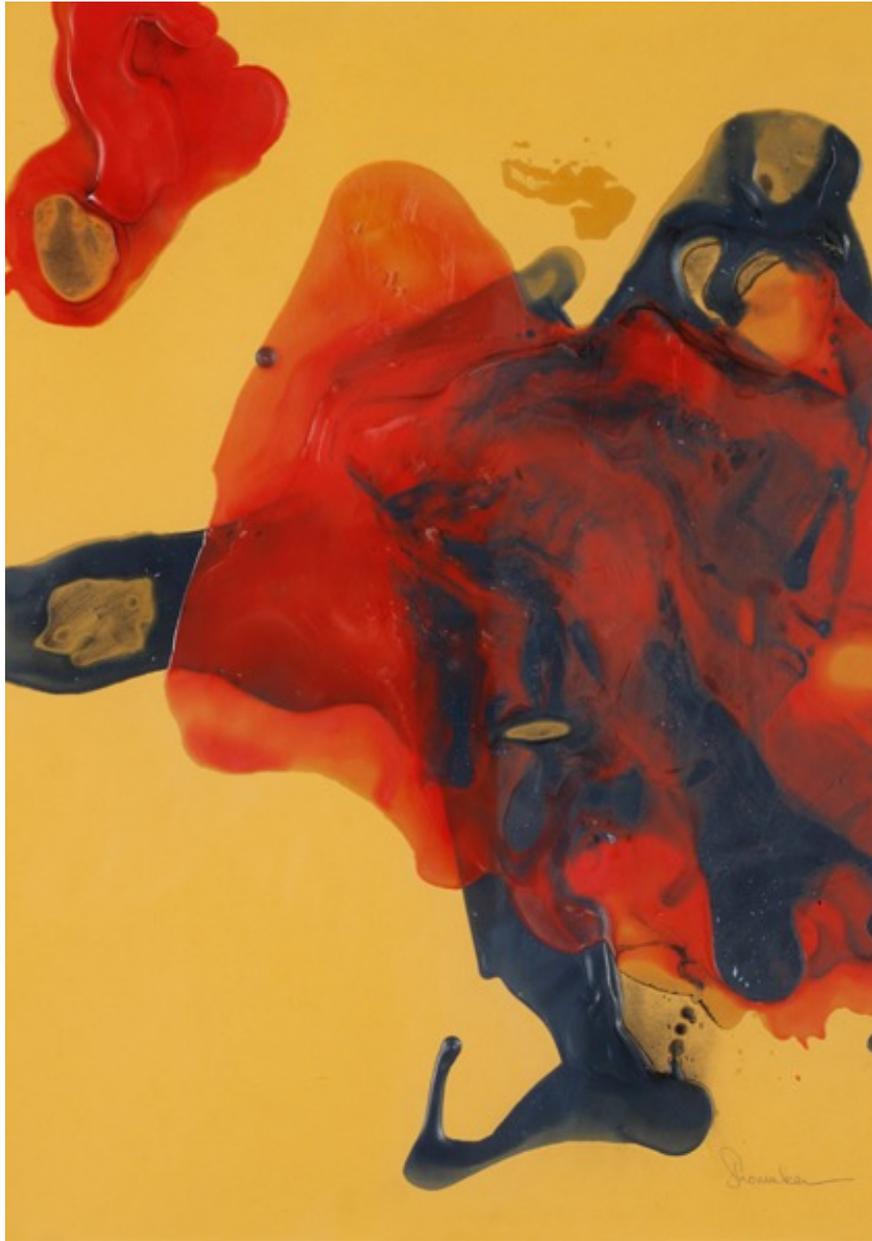


Schaller family

Jeff Schaller
email: jeff@jeffschaller.com
www.jeffschaller.com

Provocative and whimsical, Schaller propels the viewer into scenes of seemingly unrelated subjects, creating his own captivating and complex sonatas. Simultaneously, they are pop and edgy, esoteric and direct. Using encaustic paints, Schaller weaves lost and found images and words to paint with a precision and intricacy not normally found in encaustic paintings. His approach is expressionistic, contemporary, and painterly, with powerful brush strokes that are set instantaneously.

Mr. Schaller, who holds a BFA from Arcadia University, has shown both nationally and internationally, in Chicago, New York, Switzerland, and recently The Coca Cola Museum in Atlanta, Georgia. He is frequently published in magazines and newspapers, chosen for juried art exhibitions and selected for special projects, commissions and murals. Schaller recently completed an art installation for PREIT and Main Line Health at the Exton Mall in Pennsylvania. He is named one of the Top 5 Most Influential Artists in Chester County by Business 2 Business. Schaller received a highly coveted fellowship from the Commonwealth of Pennsylvania and also the recipient of the prestigious Philadelphia Museum of Art Purchase Award.



DIANNA SHOMAKER



Family, torn paper collage on illustration board, 22 x 18 inches, 2007

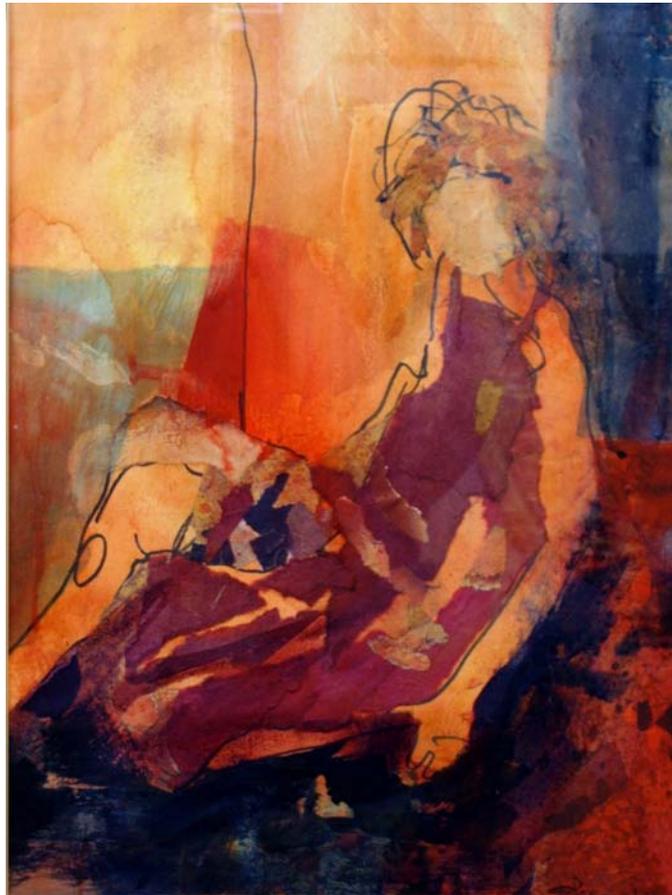
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Exotic Dancer, poured encaustic on paper, 25 x 20 inches, 2014

DIANNA SHOMAKER

As a child of the depression I had many opportunities in my life. We lived on a small farm that had pigs and cows, chickens and rabbits. There were fields to run in, trees to climb, a creek to splash around in, and most importantly a small swamp. In those open spaces with no commercial toys, my two brothers and I could explore and create. We built dams and lakes, cities of moss, found trilliums and Johnny Jump-ups, caught crawdads and flew our homemade kites fashioned from newspaper and twigs. Our imaginations were continually in operation. Mud pies were only the beginning. As I look back over those years there were clever creations not inhibited by technology. We smoked...i.e., we “invented” cigarettes and matches from Horsetail reeds. And as we sat in the swamp and blew our imaginary smoke rings from our not-so-real cigarettes we made up stories and fantasized about the world as we knew it, often stimulated by studying the cloud formations and watching the trees seeming to fall over as the clouds passed behind them. The beauty in it all is that we weren’t old enough to be disproven by facts and events. Our world was small but our imaginations were grandiose.

Those days planted the seed for innovating from what I had, creating whatever I wanted, and experimenting with possibilities. That gift has stayed with me throughout my life. I love to experiment and create. I love to repurpose things and see things in a new light. I love the challenge of looking for depth in the mysteries of art, the meaning of tomorrow and the exhilaration of finding new ways of seeing things.



Seated Woman, acrylic, ink on paper, 20 x 16 inches, 2008

As a child I learned to color where there were no lines. Later, I learned to make my own lines and drawings. It was always considered just “child’s play”. But I continue that child’s play today, making figures not always constrained by proportion and lines, painting shapes and colors, but also drawing hands and feet, faces and poses. All my life I have loved to study the faces and postures of people I pass. They are all so different one from another. Formality in artistic expression did not come into my life until high school when I enrolled in a semester of art. There we did pencil portraits of our classmates for a little volume about our school. It was the era of abstract expressionism and I found my doodles carried me into another world of expressing emotion and feeling. A linoleum block print from those doodles was entered into a very large art competition and won the grand prize and the division prize. This gift was my ticket to college and more means of interpretation and experiencing new depths in the world around me through new environments of Interpretive Dance, Art, Painting, and Drawing. What a wonder it was. I relished every moment of it.

Those days did not last, nor did the scholarships. Life took a different turn. I went wherever there was more education at a price my pocket would allow. Nursing offered such in the diploma era of its educational process. So I became a nurse and the extent of actual art was to make posters for the dances. But life grew. And I grew with it. I was hungry for learning and being able to create as an adult. Gradually, I filled my desire for more art through occasional college courses, workshops, reading, museums and looking at those clouds. They still fascinate me as does the continuing changes throughout my life as I look at people and events that surround me.



Abstract 1, encaustic on birch panel, 8 x 8 inches, 2007



Sisters, encaustic on cradled board, 24 x 20 inches, 2009

The early workshops for painting and drawing gradually led to having my work in competitions and exhibits, selling a few now and then. After landing a position on the nursing faculty at University of New Mexico I studied for a MA and PhD in cultural anthropology. This might seem like a strange bedfellow for someone wanting to be an artist who's working as a nursing instructor. However the eye opening really began to happen in this mixture of the disparate. Hearing about the vision of others looking at the world and experiencing their world with them gave me pause to re-examine my own world. My word, there is much more here to be appreciated.

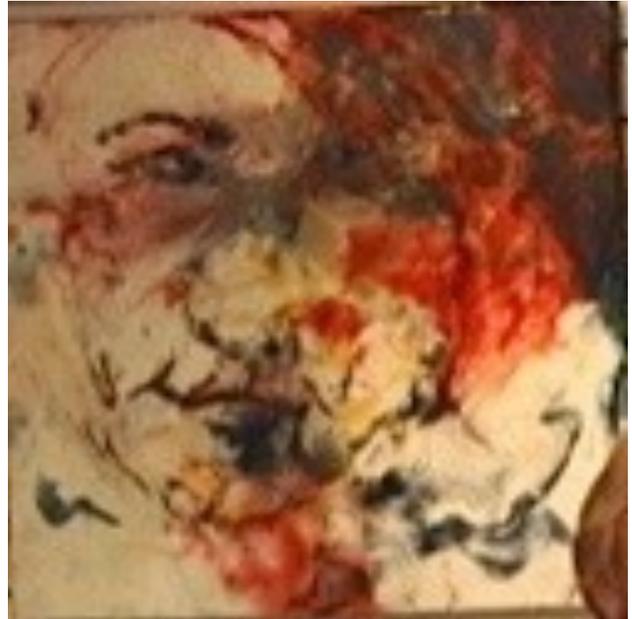
All these facets of my life continue to grow and change but always influencing my art and my approach to art. I love the mystery of warmth and gentleness, the subtle touch of softness and texture, the information we cannot see but feel so deeply. I imagine how to describe those things to a blind person or even to myself. My way of expressing such beautiful things is the way I approach my paintings.

There is a sequence in my approach that led me to work in encaustic. There were line drawings, then inked lines alone or sometimes included in collage paintings. Each new moment built on earlier creations and findings. Creating unconventional, informal figures in torn paper and line work was exciting. I was not prepared for what came next. Out of the blue, a stranger walked into the gallery and asked if anyone there did encaustic. She was leaving town and wasn't going to take this huge box of supplies with her. She gave them to me and left. I didn't even get her name. I knew that Ellen Koment taught encaustic painting in Santa Fe so it seemed natural that I enroll and put this lifetime supply of materials and equipment to good use. When I enrolled in a series of encaustic art workshops with Ellen Koment I couldn't believe how much new wonder appeared before me. The first couple of efforts were non-representational abstractions similar in style to my oil painted abstracts. Later, figures began appearing as with *The Wise Old Man* who just developed without my intention. So emboldened, I used a line drawing I had made of two *Sisters* and adapted it to encaustic. It was fresh, impressionistic appealing and simple. They did not have faces or much detail but their body language carried the message to engage the viewer.



The Wise Old Man, encaustic on birch panel, 12 x 12 inches, 2008

Finding faces so much fun, I then turned to a series of 3 faces drawn with oil pastel on poured encaustic. I loved their wrinkles and statements of time and personality. I experimented with how to make paintings of faces using encaustic. *Stella* was first. She was beautiful but I discovered the blow torch had a way of doing face “unlifts” to my work if I didn’t learn to use a lighter touch. I still find her a character that causes one to study her for the mysteries that are just beyond the surface. I tried it again, this time by working on a very active poured surface and embedding in it the wonderful *Face of a Woman*. I learned the excitement came in not trying to make the faces realistic and perfect, that a background was simply an abstract, in the way Nicolai Fechin painted his backgrounds. That took me out of my conventional thinking and into a new realm of work.



Left: ***Stella***, encaustic on cradled board, 20 x 20 inches, 2013

Right: ***Face of a Woman***, encaustic on cradled board, 20 x 20 inches, 2014

About this time Ellen Koment decided to teach her students to create encaustics by pouring hot color onto paper. That was exciting! It's a wonderful medium in which to ply the tools of my art. Abstracts were beautiful, soft and gentle. Pours could stand alone or as part of something bigger using a mix of other items. Once I experimented with the pouring I grew into a way to make it my own. Few people work figuratively in encaustic but I rather enjoy the challenge.



Cowboy, encaustic on cradled board, 29 x 28 inches, 2015

My most recent series has been to pour a background and then impose a figure on it. The *Horse* came first, then the *Dog* and, finally, the *Cowboy*. But I prefer to think of the trio as a cowboy and his pals. The *Horse* is their anchor. New Mexico and its territory, since the time of the Spanish Conquistadors, has always valued the horse for economy, transportation, means of movement when under attack, for ranching, farming, and of course, in shows where rider and horse become one to demonstrate their abilities. But perhaps memory is most vivid when one reflects on their own childhood experiences with horses and pets.



Scruffy Dog, encaustic on Arches paper, 28 x 36 inches, 2015



Horse, encaustic on Arches paper, 29 x 33 inches, 2014

As far as the artistic depiction of the horse's head is concerned, I have studied the placement, nature, and character of the eye, ears and nostrils, as well as the proportions of horses' heads. All this has particular meaning and importance to astute horsemen. So, I wanted it to be believable and provide a more reasonable but impressionistic account of the horse's head.

My goal when painting with encaustic medium is to create works that strike the viewer's sense of exploration within the shapes and colors that have a very organic freedom, within the simplicity of the design, within the luminosity of the layers, and through the depths of opaque and transparent layers, always with a veil of mystery.

I find encaustic painting provocative and intriguing in three ways. First, because of the history and technique that has developed from the early Greeks to the contemporary work we're seeing now. The medium gives a wonderfully luminous effect on paper or cradled boards.

The second way this medium is exciting and provocative is in the fresh expression of the subject. Using encaustic allowed me to pour several transparent layers on the paper and then come back and paint in on that background. The effect is one of power and gentleness, of movement out of the environment into the future. The luminosity of the medium allows the painting to bring that past with the subject into the here and now. The medium allows me to create a contrast in fire and caress. Even though the paint is applied while very hot and sealed as a unit with the blow torch, the touch of a cooled painting is very gentle, sensual, smooth and tranquil. It is the calming of the beast.

The third way this is exciting and intriguing is because the method lends itself to discovery and ongoing contemplation. Contemporary encaustic art is relatively new to the painting scene of the area. To see what can be accomplished with hot wax and pigment triggers the excitement of discovery and experimentation. I am delighted by the history and process. It takes finesse to work with encaustic and a blow torch to produce the desired mood and image, and not to have either burned the paper or ruined the effect. It is yet another way of speaking about making art that one does not rely on, or may even be able to express through other media. It is not the usual oil or acrylic painting. It is not collage with its more impressionistic, soft marked edges, it's not watercolor. It is more than what each of those media can develop. It has a voice of its own, with its own immediacy and unique painting requirements. It is a dance between media and artist, each challenging the other until the rhythm is set. In this case, I wanted to retain the three dimensional aspect of the medium in some areas, and in others a smoother more sensual effect. Too much fussing with the blow torch may ruin everything.

* * * * *

Aristotle said, *"The aim of art is to represent not the outward appearance of things, but their inward significance."*



Whisper of the Dance, encaustic on Arches paper, 33 x 25 inches, 2013

Biographical Information:

- Born, Seattle, Washington
- 1952 1st prize Printmaking Division & Grand prize Regional High School Art Competition
- 1952 - 54 Art scholarships, Central Washington University, Ellensburg, WA.
- 1956 Diploma in Nursing, Los Angeles County General Hospital
- 1959 BSN degree in Nursing, minor in Art, University of Colorado
- 1962 MSN degree in Nursing, University of Washington
- 1970 - 73 Art student of Dr. Sachweh, Zweibrucken, Germany
- 1973 - 2000 Professor, University of New Mexico (now emeritus)
- 1982 MA degree in Cultural Anthropology, University of New Mexico
- 1984 PhD degree in Cultural Anthropology, University of New Mexico
- 1984 - 85 Sabbatical, Birmingham, England
- 1978 - 80 Art courses, University of New Mexico
- 1993 - 94 Sabbatical, Wolverhampton, England
- Multiple art workshops Virginia Cobb, Ted Hogsett, Charles Dunbar, Katherine Chang Liu, and Ellen Koment
- 2002 - 2014 Docent, Albuquerque Museum of Art and History (now emeritus), Albuquerque, NM
- 2003 - 2014 President and Board Member of the Placitas Artists Series, NM
- 2006 to current President and member of the Corrales Bosque Gallery, NM
- 2009 - 2016 Art student in encaustics, E. Koment, Santa Fe, NM, & Malaga, Spain
- 2015 Ancient Encaustic Methods workshop – Francisco Benitez

Recent Awards and Recognition:

- 2015 Award of Excellence in Non-Representational Art. Masterworks of New Mexico
- 2015 Solo Show, "In The Heat of The Day", Fuller Lodge Art Center
- 2015 Judge, Metro Youth Art Exhibit (third time)
- 2014 Invited artist for "Horse" encaustic painting for cover and poster of Equestrian Event, Albuquerque, NM
- 2014 Juried artist for cover of Placitas Artists Series concert materials
- 2014 LOCAL TREASURE, Albuquerque Art Business Associates, Solo Show, Framing Concepts Gallery, NM
- 2014 Solo Show, "One Woman 28 Paintings", Placitas Artists Series, NM
- 2013 Two person Show, Framing Concepts, NM
- 2013 Second Prize, juried show, Rio Grande Arts Association Encantada Show, NM
- 2011 Featured artist and cover of *AbqArts* March issue, with article by Jim Belshaw
- 2011 First Prize, Texas and Neighbors Regional juried show
- 2010 Second prize, Texas and Neighbors Regional juried show
- 2010, 2011, 2015 Award of Excellence, Non-Representational Art, Masterworks Show
- 2009 Second Prize, Layerists Society Exhibition
- Art in collections in the United States, England, and New Zealand

Other Awards Outside of Art:

- LIVING LEGEND IN NURSING, University of New Mexico
- LIVING LEGEND, Rotary Club of Albuquerque NM
- FELLOW, American College of Nursing National Assn.

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ELISE WAGNER

Open and Curious: Life as a Self-Made Artist



Intervals, 2016, encaustic and oil on panel, 24 x 70 inches, 2016

Image Details, previous page:

Genesis II, encaustic and oil on panel, 24 x 70 inches, 2016

ELISE WAGNER

On a dog walk, I'll look up at the layers of clouds in the Oregon grey sky and see various shades of lavender, white and violet. Accumulated raindrops on the telephone wires form a silver line superimposed across it. This is one way I draw from nature even if in the middle of an urban environment. From this tiny glimpse of a moment, an impulse to replicate the color or frame a composition arises and an idea for a painting has emerged.

The cast of light and storm patterns in the Pacific Northwest is like no other place. Having grown up in a diverse and densely populated city in New Jersey, I have always been in awe of and drawn great inspiration from this region of the country. It's combined rugged majestic Pacific Coast, Columbia River Gorge, high desert mountain and rain forest areas often provoke me to compose paintings in my head. Ultimately however, remaining open, aware and curious is the most important aspect of my practice as an artist and, how I conceptualize my paintings.

My work over the past three decades has mostly been about my interpretation of the natural world around me within a cartographic and celestial context. Humanity's attempts throughout history to understand the mysteries of science have always inspired and formed the basis of my work.



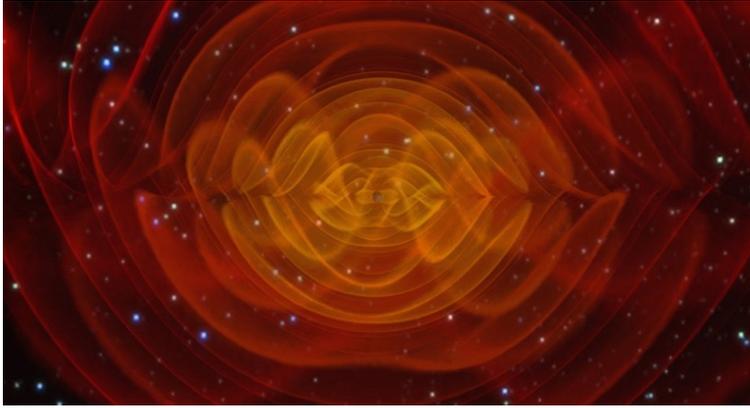
With the paintings for my upcoming solo show *Genesis*, which opened May 5th at Butters Gallery in Portland, Oregon, I have begun to deconstruct the work, marking a new direction. *Genesis* focuses on the complex formation of my geologically layered surfaces. This body of work also uses line organically as the genesis; lines intersect, overlap and at times form grids like the unfolding of a map, creating a synthesis with my own life transformation.

The work is more minimal in its approach and overall execution, and came out of an urge to have the complexity of the paintings' surfaces come more into focus. This demanded a certain amount of restraint, a slower more methodical way of working and a lot more looking. While grappling with this transformation in my work, I read the obituary of the late Ellsworth Kelly and was struck by this quote...*"I wondered, 'Can I make a painting with just five panels of color in a row?' I loved it, but I didn't think the world would. They'd think, 'It's not enough.' "* This could not have resonated more with what I was experiencing with my own work and the questions I was asking myself. It was then that I came up with the title *Genesis* for the show.



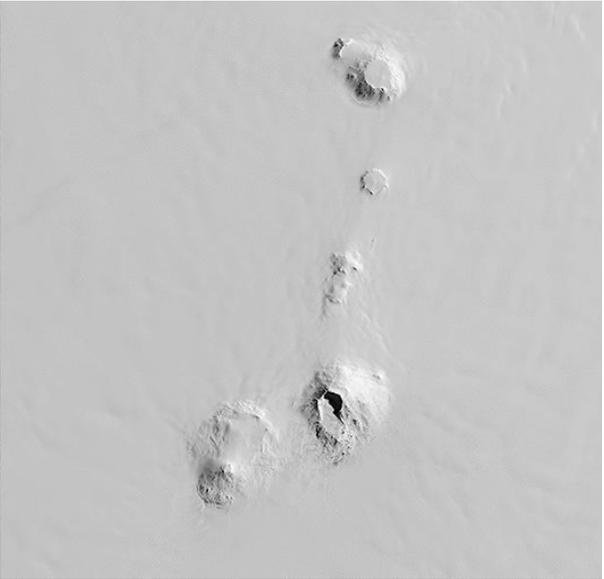
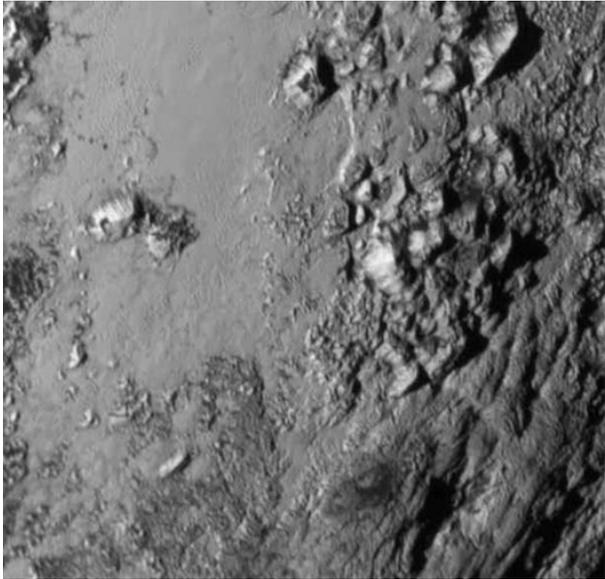
Genesis I, 2016, encaustic and oil on panel, 24 x 48 inches, 2016

Concepts for my work often coincide with breakthroughs in science that I find compelling and awe-inspiring. Sometimes, mid-way through creating a body of work, a discovery is revealed, like the God Particle, The Pluto Fly-by, solar flares and the Large Hadron Collider at CERN. And recently it happened again while working towards *Genesis*; the enormously significant discoveries about gravitational waves were uncovered. The image is rarely interpreted in a literal sense, rather, a starting point for color and inspiration for the creation of movement and atmosphere, such as in *Wave Horizon*. Another example is the image on the following page, which inspired *Pluto Atlas 1*, one of the first images revealed from the recent New Horizons Pluto Fly-by.



Image, bottom:

Wave Horizon 1, encaustic and oil on panel, 42 x 42 inches, 2016





Pluto Atlas I, inspired by the New Horizons Pluto fly-by in 2015, encaustic, oil on panel, 24 x 48 inches, 2015

When I purchased my home in 2002, it had a newly built garage, which became the work in progress that is my studio today. Last year, I was honored to receive the prestigious Pollock Krasner Foundation Grant, and that enabled further studio upgrades and helped bring my work to a new level of maturity.



The "Red Doors of Abundance" to Wagner's studio

I am often asked how it is I came to encaustic painting. While in college I went to work at Gamblin Artist's Colors, painting color charts. This provided me with an invaluable education in color as well as the uses and combinations of artist materials. With that as my foundation, and as a young artist starting out, I sought ways to apply heavy collage materials in my paintings and embed objects to make them float. I worked with vellum acetate, Mylar and even polyester resin, but to no avail. The answer to my dilemma appeared in the form of an encaustic demonstration in 1992.

I was utterly captivated and seduced by the many possibilities the medium presented to me. At the time very little information was available about encaustic so, I set out to teach myself in my storefront studio. To this day, after over two decades working at integrating encaustic into my various approaches to painting and printmaking, I refer to myself not as an “encaustic artist” but rather, a painter who happens to use wax to achieve a variety of affects.

This is one of my first successful encaustic pieces from 1993.



Dawn After Storm, encaustic, collage, oil and wheel on found wood
Private collection, San Francisco

Printmaking has become an important part of my studio practice. What I enjoy most, is its immediacy and element of surprise. Not knowing exactly what will come from a print underlies my overall approach to painting, making way for new conceptual directions to emerge in my work. As it turns out, the printmaking aspect of my practice greatly informs my paintings. Often, the color inks I mix make their way to the choices of color for my wax, creating a conceptual conversation between both disciplines. With each show, there also comes an edition of prints that serve as studies for paintings, or visa versa.

Here is the painting that inspired the print in 2012...



In 2003, I began developing Encaustic Collagraph printmaking, by way of using white encaustic paint to exploit the texture of wax in lieu of collage materials to create a collagraph Plexiglas printing plate.



Collision Study, encaustic collagraph monoprint, 24 x 24 inches, 2009

Images center, left to right:

Collision Transits, painting encaustic and oil on panel, 48 x 24 inches, 2012

Collision Transit Study 1, encaustic collagraph monoprint on paper, 12 x 9 inches, 2012

This discovery came from a desire to push the boundaries of encaustic. Using my Wagner Encaustic Collagraph wax, formulated for printing, textures of the wax are exploited with the application of non-toxic soy and honey based Akua Inks onto the printing plate, which is then printed on an etching press.



This combination results in rich mono prints and/or monotypes on paper that are full of depth.



Two years ago, a longtime supporter and advocate generously donated to me her barely used 24" x 48" Takach etching press. Acquiring a press was a tremendous game changing moment, which enabled me to teach Encaustic Collagraph printmaking all under one roof without the need to go offsite to a printmaking facility. This attracted students from all over the world to my classes while at the same time, greatly increased my creative output. The bonus is that I love teaching Encaustic Collagraph and I never tire of the smiles and looks of awe and surprise on my student's faces when they pull a print.

Images bottom row, left to right:

Sigma IV, encaustic collagraph monotype, 10 x 10 inches, 2014

Contour Study 1, encaustic monotype, 10 x 10 inches, 2016

Lost Chart II, encaustic collagraph monotype, 10 x 10 inches, 2015

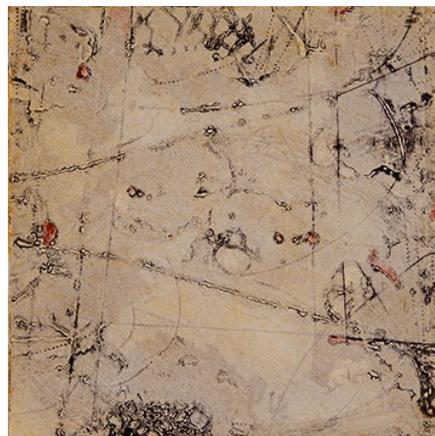


Wagner's 24" x 48" Takach etching press donated by a collector

I find a certain freedom teaching Encaustic Collagraph printmaking. The process focuses less on encaustic as a painting medium and more on what can result from exploiting its textures through printmaking. I have come to realize that I enjoy and am more passionate about teaching my own innovation. It is easier and requires less supplies and electricity, making it more convenient for me to travel and teach at ateliers and institutions both nationally and internationally. As a painter who has described myself as a "closet printmaker", I have learned a lot from other printmakers.



Wagner pulling ghost print,
Lost Map edition, 2016



Lost Map 8, encaustic collagraph monoprint
on paper, 10 x 10 inches, 2016



Available at www.elise.wagner.com/collagraphwhite

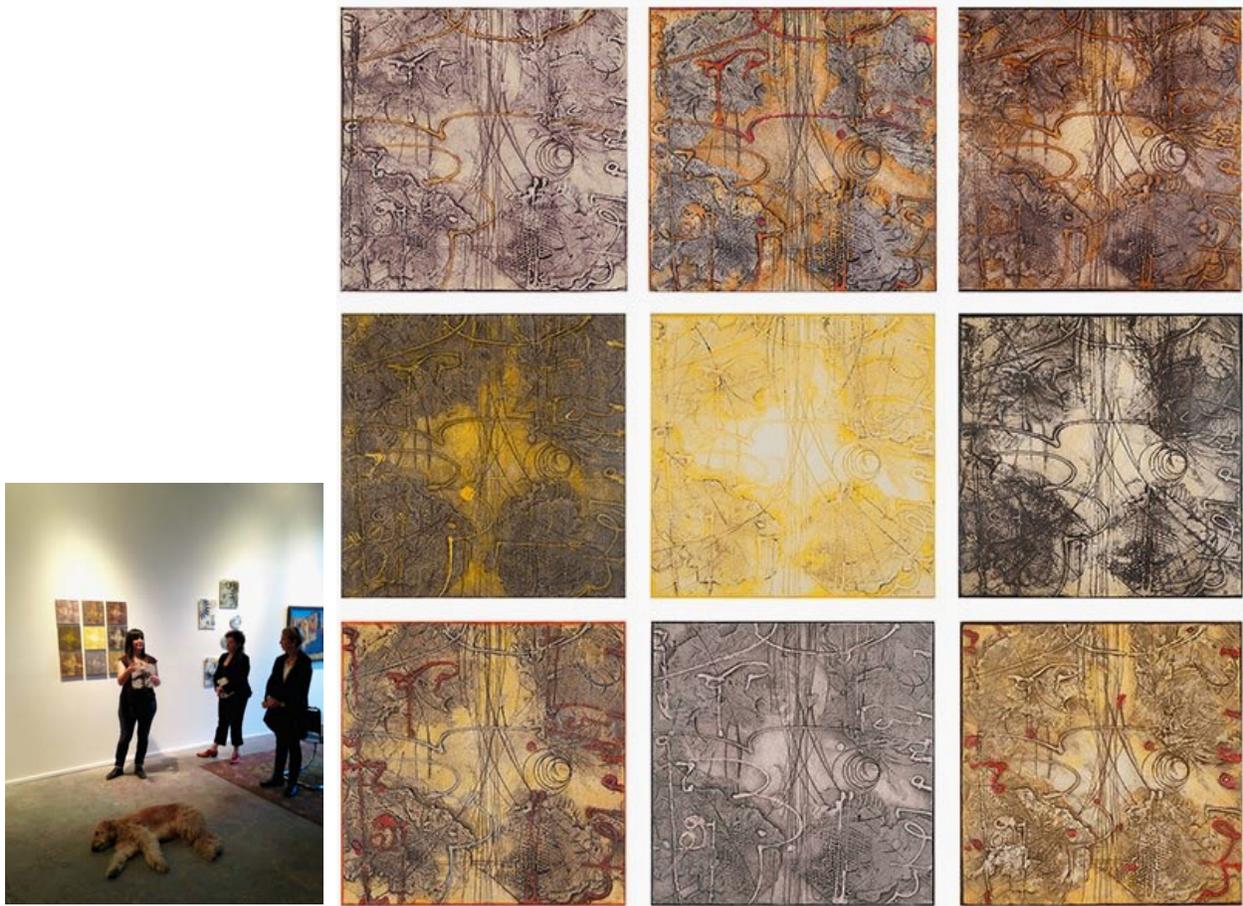
Now, I am able to easily integrate what I learn along the way with regular printing practice and further refine my printmaking skills on my own terms as a painter.

2016 is shaping into an exciting year for my career. Recently, I introduced the printmaking world to Encaustic Collagraph Printmaking with a presentation and demonstration at the Southern Graphics Council International SGCi Conference *Flux Portland: The Edge of Yesterday and Tomorrow*. I also launched my Wagner Encaustic Collagraph White paint product at SGCi.



Wagner demonstrating her Encaustic Collagraph technique at Flux: Portland SGCi 2016

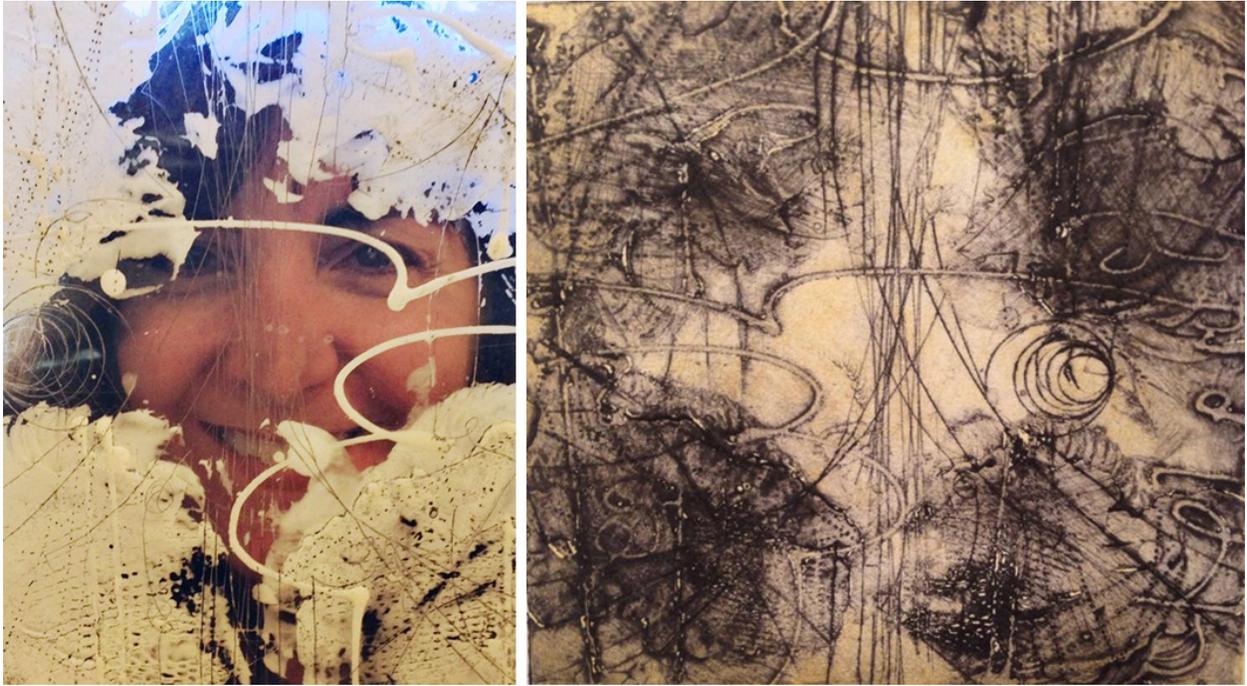
My Portland gallery participated with a coinciding exhibition of prints that featured one of my limited edition series *Sigma Self Energy 1-9*. I also gave a talk about the process during the conference; *Encaustic as Monoprint and Monotype*. The focus of the talk was the difference between the two and how you can achieve both.



Images, left to right :

Installation view/gallery talk Butters Gallery, Portland OR, April 2016

Sigma: Self Energy 1-9, encaustic monoprint and Cretacolor on panel, 10 x 10 inches, 2016



Wagner through the printing plate that created her *Sigma* edition

I was honored to be invited to present at the SGCI Conference, which is the biggest of its kind. The conference attracts over 2,000 not only printmakers, but paper and book makers, sculptors, and installation artists from around the world. I felt like an ambassador of encaustic, as I met so many artists, who knew very little about the encaustic medium.

When the dust settles from all of this excitement, I will be turning 50. There will be much in my life and career to reflect back upon. With each day that comes, it is that insatiable curiosity that keeps me going back into the studio to create and make manifest my vision. As I amble through the ups and downs like all of us, I remain open to where my next curiosity will take me.



BIO

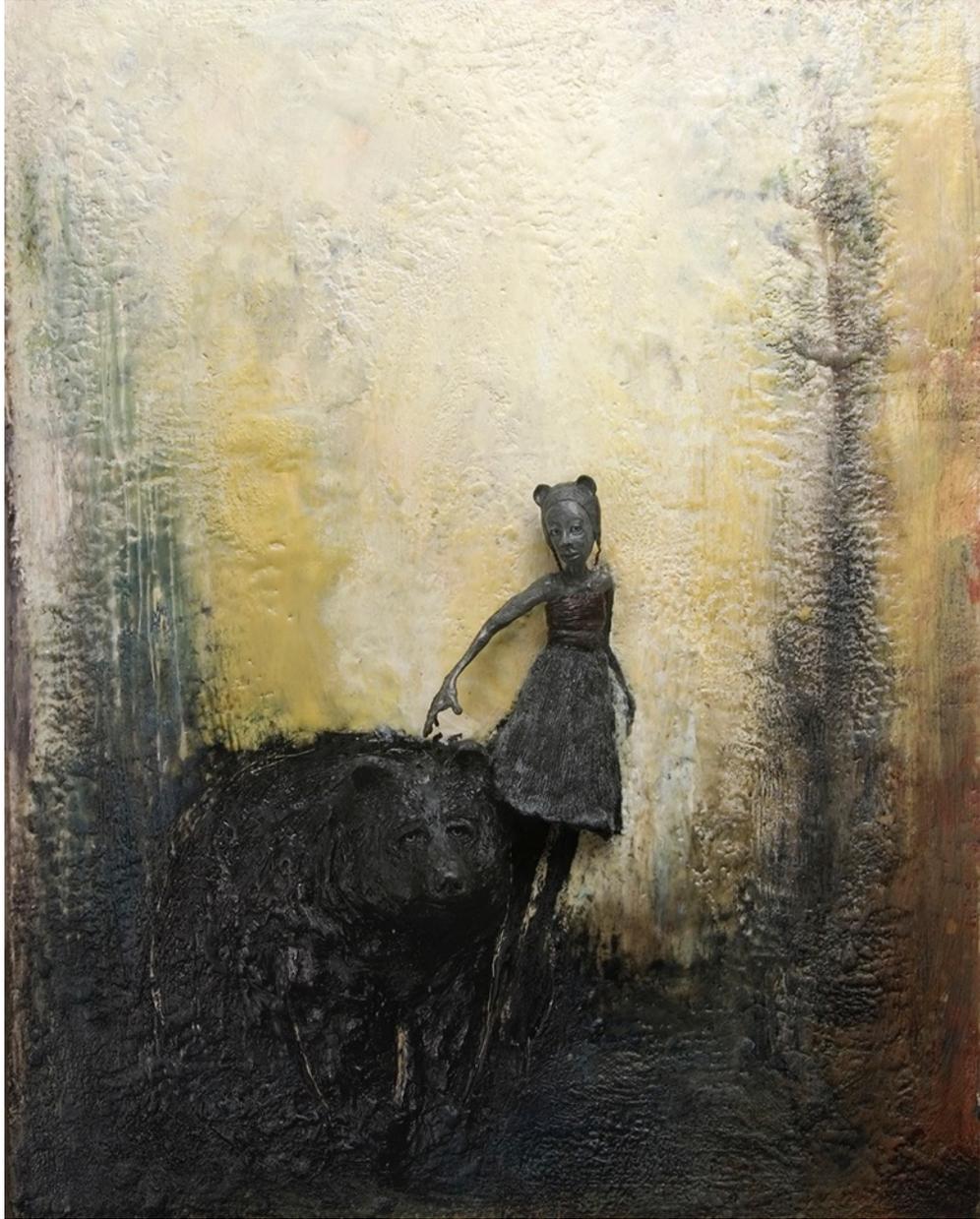


Elise Wagner has been a working artist for thirty years and holds a B.S. degree in Painting from Portland State University. She is a 2015-16 recipient of The Pollock-Krasner Foundation Grant and has received numerous scholarships and awards as well as state and city funded grants that span her career. Her work is among private and corporate collections throughout the United States. Wagner exhibits her work at Butters Gallery in Portland where she curated the January 2015 group show *The Spaces Between*. Wagner also shows her work at Frederick Holmes & Company in Seattle. She will unveil *Genesis*, her newest body of work at Butters Gallery on May 5, 2016.

Wagner recently introduced Encaustic Collagraph Printmaking at the prestigious Southern Graphics Council International (SGCI): Flux Portland 2016. She has taught Encaustic Collagraph nationally and internationally at Center for Contemporary Printmaking, Norwalk, CT, Printmaking Center of New Jersey, Women's Studio Workshop, Rosendale NY, R&F Handmade Paints, Kingston, NY, Red Deer College, Alberta, Canada, Burning Bones Press, Houston, Metchosin International Summer School of the Arts, Victoria, BC and Truro Center of the Arts, Truro, MA. Wagner has also presented Encaustic Collagraph at the International Encaustic Conference in Provincetown, MA in 2013 and was a panelist in 2012.

Wagner is based in the heart of Portland, Oregon. She lives and works at her home studio with her Goldendoodle Cleo and cat Ozlo.

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HOLLY WILSON

Shadow Visions



Would It Kill You to Smile, bronze and encaustic on wood panel, 11.5 x 18 inches, 2014

Image Details, previous page:

Only That Which You Can Bear, bronze, patina, encaustic on birch panel, 20 x 16 x 4 inches, 2015

HOLLY WILSON

I came to know encaustic through a back door. I was living in the Chicago in a third floor apartment with no way to bronze cast or fire clay. I had been creating these relief plaster panels, and one day while visiting a gallery I saw a piece that had a very similar surface and inquired more about the material. Encaustic was something I had heard about briefly in my undergraduate art history class but never paid much mind to after that point. I began researching encaustic and trying my hand in the material, this is where I fell in love, encaustic, that smell, such a wonderful smell, especially compared to bronze casting.

The encaustic work I create is much more from a place of the unconscious. I'm more interested in laying down texture and then pulling out images that appear or start to develop. Once that process begins I then start to bring the concise mind back on board.

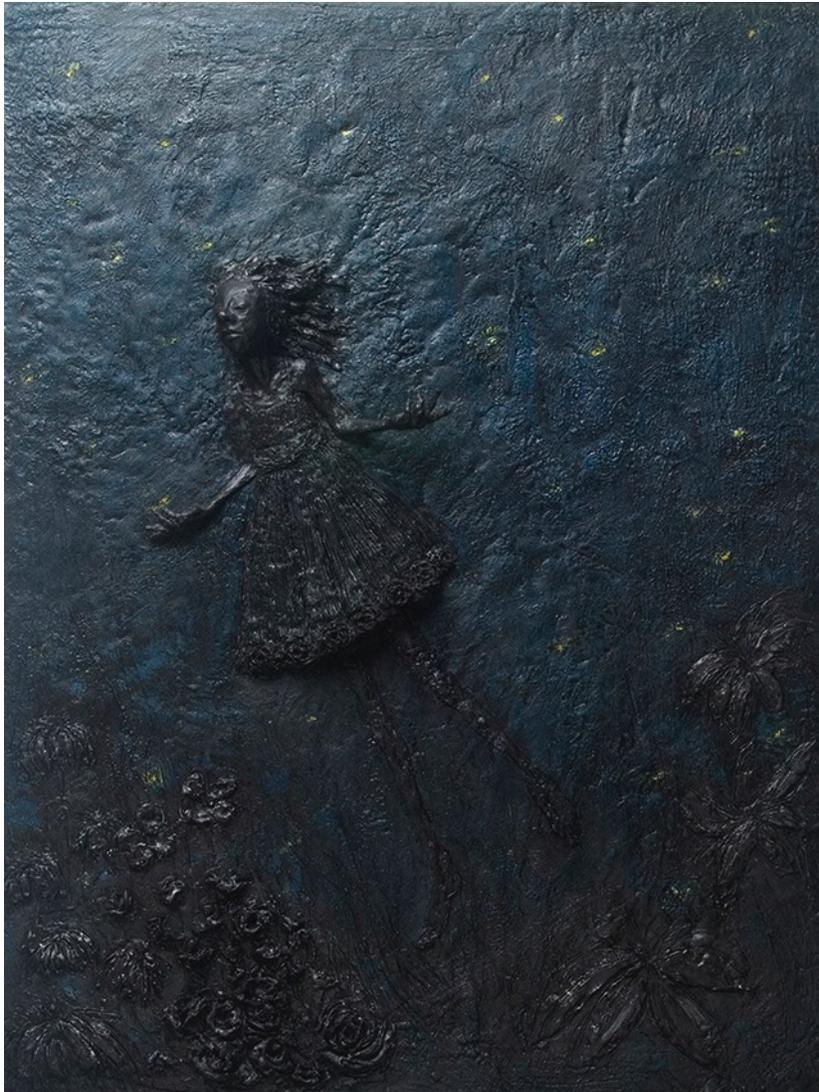
In my sculptures I am very much the opposite. I start with an idea and then build a very direct story line from that beginning. The sculptures are bronze cast and have many layers of process and some works can take years to manifest. While for me encaustic is one of those materials that, when I sit down to make something whether it be a bird a girl or a bear, I know that whatever I make I can unmake and move over with a few moves of a hot tool. In bronze once it is cast you feel like a salmon swimming up stream to make that kind of change.

The encaustic surface was very similar to the work I was doing in my bronze but there are not a million steps after you made the image. When I work in encaustic the color is there the marks are as I made them and this immediacy and unknown aspects of the material is intoxicating.



From In, encaustic on wood panel, 12 x 12 inches, 2010

One of my earlier works *From In* has a surface that is layered with wax and paint, it was scraped and burned to the wood backing then layered again. I had made a mask using the medium and placed it on the surface and this was the beginning of the high relief pieces. I had been struggling with the flat images trying to get the look of a 3-dimensional mask without really coming off the surface and there it was, why could I not come off the surface? I began to mount and glue screws through the boards for the 3-dimensional elements to hold onto. This was what I had done in my plaster work so it all seemed to apply here as well.



By the Light of the Fireflies, encaustic and bronze on birch,
16 x 12 x 3 inches, 2014

The only complication with 3-d elements is that as they really start to come off the surface the more I made them fragile and delicate, so much so that I began to make the whole piece in wax then cut off the parts that I knew would not survive shipping or handling and would then cast them in bronze and reattach. This method gave the piece a complete look with the mark making all the same and the strength it would need to survive travel.



Blue Bird encaustic on birch panel, 11 x 11 inches, 2011



Bird, encaustic on birch panel, 11 x 11 inches, 2012

My birds are the first in this process. I wanted their faces to come out to the viewer. In *If I Were* I made the crow with human hands holding a real branch. I then cut off the hands and cast them and the branch in bronze and reattached. Part of the head is also bronze and the hat. The birds for me represent shape shifters, spirits that can come and go from our world to that of the spirit world. I am a Delaware/Cherokee Native American; I grew up hearing stories from my mother. I was drawn to those of shape shifters with the idea of a trickster who wears a mask to hide their identity, birds as messengers, and owls as bearers of tragic news.



If I Were, bronze, encaustic on birch panel, 8 x 10 x 4 inches, 2012

You can see these stories in pieces like *She Was Foretold*, where the tiny screech owl has come to deliver the dark news. These stories run through much of my work in the form of animals with human characteristics, masks of birds and other animals. I see these birds slipping back and forth and the moment I capture is that moment that they are at once both man and bird. Their eyes are heavy with the weight of the world as seen from an old woman.



Left: *She Was Foretold*, bronze, encaustic on birch panel, 30 x 12 x 3 inches, 2012
Right: Detail, *She Was Foretold*



Sticks and Stones, encaustic on birch, 10 x 11 x 3 inches, 2013

For me it is the emotions of a moment. I want to capture the breath of another that you can take in and feel their life. I see myself as a story teller. My figures serve as my storytellers in the world, telling stories of the sacred and the precious, capturing moments of our day, our vulnerabilities, and our strengths. They are the quiet echoes of life's delicate balance, telling of the fragility in both life and their own form; how far one can reach, which step may be too many.

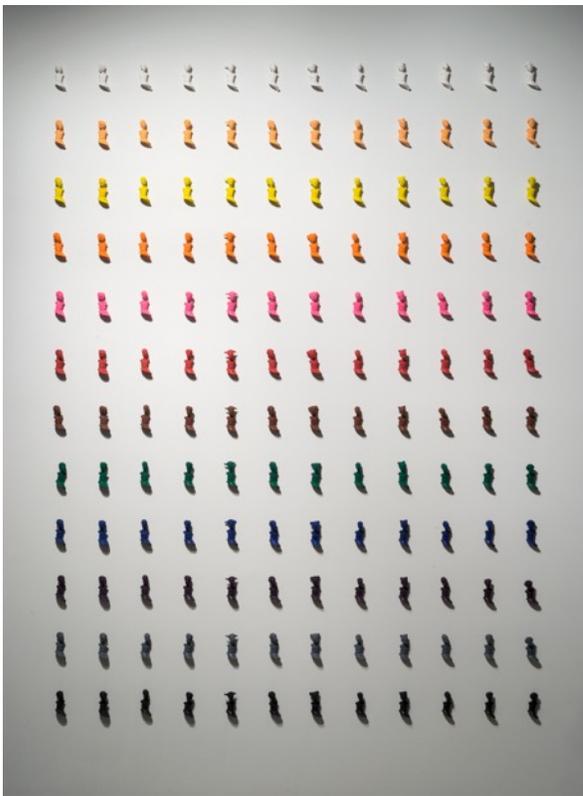


Guardian and the Guide, encaustic on birch, 34.25 x 23.75 x 3.5 inches, 2014

As a mother I now take on the storyteller role that my mother was for me. Many of those stories I grew up hearing have taken on a whole new meaning. I now tell stories of my own family intertwined with that of my past and with the past of my mother's family. The *Guardian and the Guide* was one of the first pieces that the idea of seeing my world in a new way appeared to me in my work, now that I have children. I feel I am their guide and their guardian. I see the secrets that are whispered in the schoolyard from one child to another and the weight that carries, *Sticks and Stones* was from the childhood song with innocent little giggles and how the words would never hurt me, when it is the very words that could shadow one's spirit for a lifetime.

The masks some of the figures wear are layered with meaning from creatures in nature to a child's imagined world. As children, we make and wear masks to be anything we want or need to be and we could do anything in them, from being a super hero to a bird in flight. As adults, the layers and meaning deepen and grow and these masks are a way to represent the different personas that we need or desire to be in life. They become an identity that one can live through or hide behind in our roles – I am a daughter, a sister, a friend, an aunt, a wife, a mother, artist, an Indian.

The latest evolution of my wax work has taken me to a common wax one that we may not think much of but while getting my children ready for school last fall we were pulling together pencils, folders, colored pencils and crayons. They had to have 4 sets of 24 crayons each and we had leftovers from sets of the past years, some colors had never been used, and we were combining them together so we'd know how many new boxes would be required.

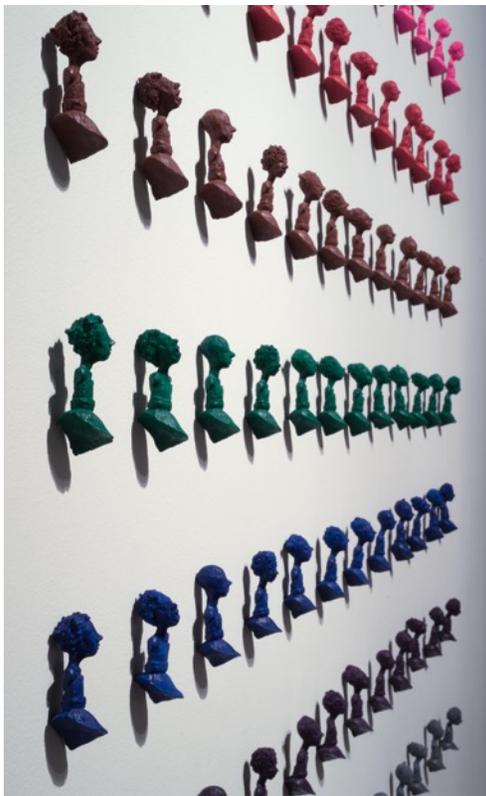


Left: *Under the Skin*, Crayola Crayon, 8 x 6 feet x 1.5 inches, 2015

Right: Detail, *Under the Skin*

The kids were talking about their friends at the new school and friends of their past school. In the conversation they were describing the children as “*the girl with the yellow hair, the boy with the brown skin*”, in a very casual descriptive manner with no malice to the differences. This made me think more on how we see people and how one is judged. The smell of the crayons, the vivid colors, and the thoughts of my youth brought me to this crayon project. How we change in our viewpoints of people, and how we judge people based on race and color. We are all one below that surface, that surface of skin, no matter the color, the shape, or the origin.

Wax is my favorite material. Whether it be encaustic, microcrystalline, or crayon, it is wax at the core and it moves as you ask it to and it gives you gifts you never thought possible.



Left: Installation View, ***Under the Skin***, Crayola Crayon, 8 x 6 feet x 1.5 inches, 2015

Right: Holly Wilson installing ***Under the Skin***



Wallflower, bronze, patina, encaustic on birch panel, 20 x 16 x 4 inches, 2015



Snow Guardian, encaustic on birch panel, 14 x 11 x 2.5 inches, 2014



Red Dress, encaustic on birch panel, 6 x 4 inches, 2010

BIO

HOLLY WILSON

2015 W. Rose Oak Dr.

Mustang, OK 73064

holly@hollywilson.com

www.hollywilson.com

405.308.0239



Photo credit: Vanessa Rudloff

Holly Wilson is a Mustang, Oklahoma based sculptor whose figures serve as her storytellers in the world, telling stories of the sacred and the precious, capturing moments of our day, our vulnerabilities, and our strengths.

These figures reflect her art education which began with a BFA in Ceramics from the Kansas City Art Institute in Kansas City, MO. She then received an MA in Ceramics and an MFA in Sculpture from Stephen F. Austin State University in Nacogdoches, TX.

She has received many awards, grants and fellowships for her very unique anthropomorphic sculptures, including the prestigious 2015 Eiteljorg Fellowship from the Eiteljorg Museum of American Indians & Western Art in Indianapolis, IN.

Wilson has exhibited throughout the United States in numerous galleries and museums. Additionally, her works are in national and international private, corporate and museum collections.



1 2 Orange tailed-bee. (*B. lapidarius*)
3. Moss or Carder bee. (*B. muscorum*)

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EXPO 2016 CREATIVE ASCENSION

September 29 through October 2
SANTA FE, NEW MEXICO
BUFFALO THUNDER RESORT



EAI - IEA RETREAT

September 29 through October 2
SANTA FE, NEW MEXICO
BUFFALO THUNDER RESORT



EAI - IEA RETREAT JURIED EXHIBITION: *MAKING YOUR MARK*

Exhibition Showing September 21 through October 16
Opening Reception: Friday, September 30th, 5-8 pm

SANTA FE NEW MEXICO
EAI GALLERY



THREE PARTS TO THE SAME STORY

Santa Fe : September 29 through October 2

Santa Fe, New Mexico will be the site for three exciting events for encaustic/wax artists in the fall of 2016 - all parts of the same story. Artisan will hold its seventh biennial Materials EXPO 2106; EAI - IEA will be hosting a retreat for its members; and the first annual EAI - IEA Retreat National Juried Exhibition with the theme: *Making Your Mark* will be held at EAI's spacious gallery in the Railyard Arts District of Santa Fe.

Part 1: the Artisan seventh biennial Materials EXPO 2016 will offer 114 workshops and ongoing Free demos. The EXPO has a vendor area featuring 68 booths of manufacturers and distributors of artist materials. The EXPO will be held at Buffalo Thunder Resort, 10 minutes north of Santa Fe, New Mexico. The 2016 Expo is held concurrently with the [2016 International Balloon Fiesta](#) in Albuquerque. This will allow 10 days of balloon fiesta enjoyment after the Expo!

Part 2 of the story: EAI and IEA are collaborating for the first time in holding a retreat for both organization members. Held in conjunction with Artisans Materials Expo 2016 at Buffalo Thunder Resort, the EAI and IEA Retreat will have its own itinerary. IEA will present the prestigious La Vende'enne Awards at the Awards Banquet, Saturday, October 1st, 6-8 pm. Artist Francisco Benitez will be the guest speaker at the Banquet. See the pages to follow for more details about events offered at the retreat.

Part 3: the EAI - IEA Retreat Juried Exhibition: *Making Your Mark* is a National Juried encaustic/wax exhibition, the juror is David Limrite. Members of either encaustic organizations, Encaustic Art Institute (EAI) or International Encaustic Artists (IEA) are eligible to apply. Further details and a link to the prospectus/Call for Art on the following pages. The exhibit will hang from September 21 - October 16th. The Opening Reception is Friday, September 30th from 5 - 8 pm.

For more details and information about these events follow the links provided, visit these websites: [EXPO](#), [EAI](#), [IEA](#), or contact us for more information, Mehrens@eainm.com.

PART 1



Artisan Materials

EXPO 2016 CREATIVE ASCENSION

September 29 through October 2

SANTA FE, NEW MEXICO
BUFFALO THUNDER RESORT

EAI is happy to announce this year's Artisans EXPO, an exciting venue of workshops and demonstrations. Artisans Materials EXPO is an event for every level of artist, featuring a fabulous selection of world-class art materials at discount prices as well as demonstrations and opportunities to take classes. A wide selection of mediums are represented, including a solid participation of encaustic/wax presenters.

Here's a list of Encaustic Art Institute (EAI) members who will be presenting this year at the EXPO:

SHARY BARTLETT
JORGE LUIS BERNAL
MICHAEL BILLIE
DESIREE DEMARS
TEENA ROBINSON
ANGEL WYNN

These are International Encaustic Artists (IEA) members who are offering workshops at this year's EXPO:

SHARY BARTLETT
LYN BELISLE
MICHELLE BELTO
CARYL ST. AMA

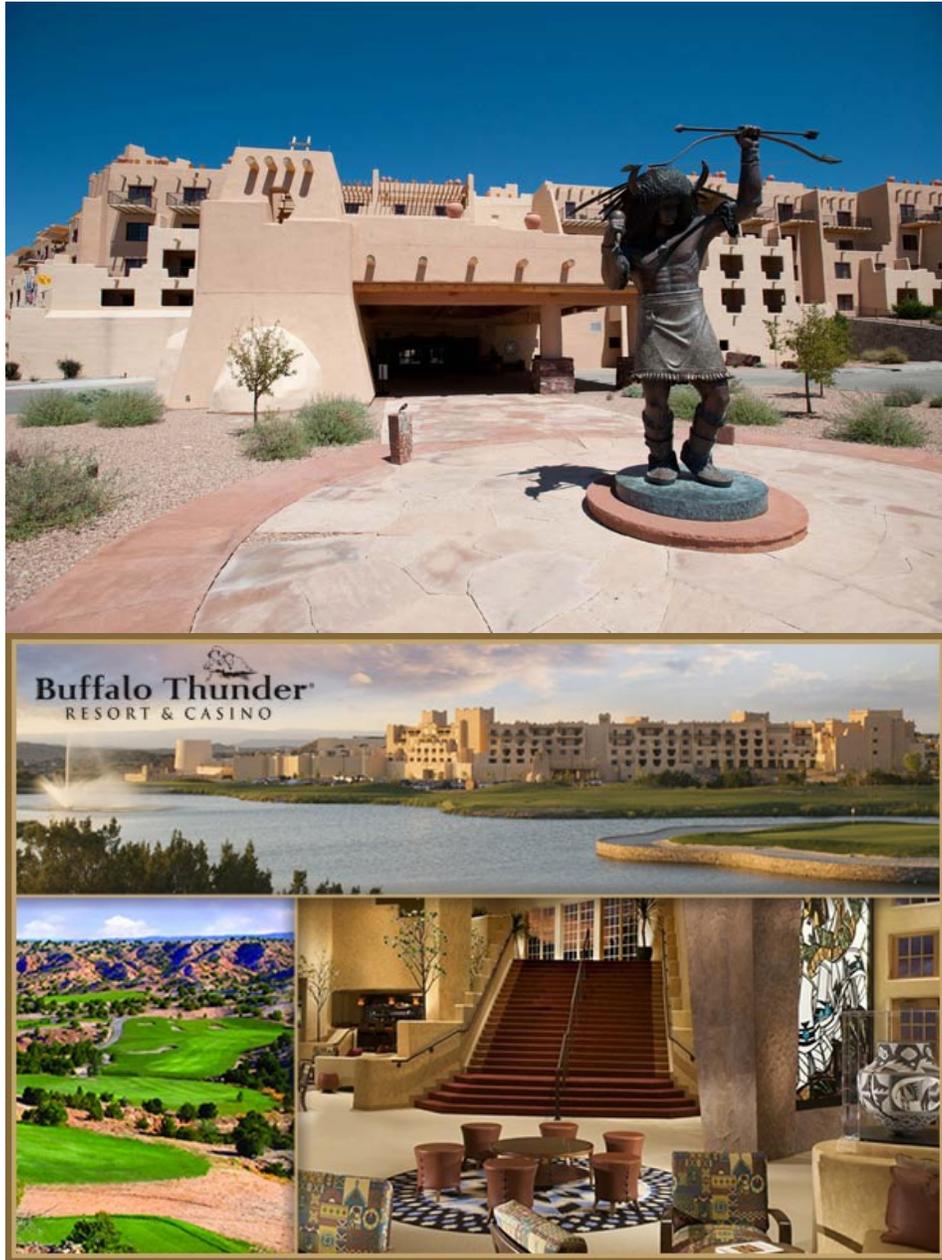
Co-author of the upcoming book, *Cold Wax Medium: Techniques, Concepts and Conversations*, JERRY MCLAUGHLIN, will be presenting a workshop as well.

Don't hesitate, workshops and demonstrations fill up fast.

Click on the link below to ensure your spot.

EXPOARTISAN.com

PART 2



Artisan EXPO and EAI-IEA Retreat Venue: Buffalo Thunder Resort, Santa Fe, New Mexico



EAI - IEA R E T R E A T

September 29 through October 2

**SANTA FE, NEW MEXICO
BUFFALO THUNDER RESORT**

EAI and IEA are collaborating for the first time in holding a retreat for both organization members. Held in conjunction with Art Expo at Buffalo Thunder Resort - EAI and IEA Retreat will have its own itinerary. Events include:

Awards Banquet at Gabriel's Restaurant

Saturday evening October 1st, 6-8 pm

GUEST SPEAKER: FRANCISCO BENITEZ

IEA will present the prestigious La Vende'enne Awards, honoring persons who have achieved exemplary stature in various categories of achievement related to encaustic.

Talks and Demos

- Robert Erlichman, owner of Art Guild Press: on how to publish your work
- Sherry Ikeda, owner of 901 Gallery: on how to present to galleries
- Linda Durham, owner of Linda Durham Wonder Institute - and former 30 year owner of Linda Durham Gallery in Santa Fe will give an inspiring talk - *Advice From an Art Whisperer* - addressing reasons and excuses that prevent us from reaching our creative and professional goals and how to overcome disappointing situations and find viable solutions.
- Ellen Koment, living, exhibiting and painting in Santa Fe for twenty years - will be part of a small group of artists and art professionals gathered together to discuss what makes the Santa Fe Art World so unique. As the third largest art market in the USA, they will touch on the history, community and content of Santa Fe - "city different".
- Other demos and talks will include: The value and tips on framing your art; photo encaustic demo; monotype demo, and more.

**Free coffee and donuts/health snacks at Buffalo Thunder Resort each morning for retreat participants.

**Gift packets for each attendee - includes various discounts to Santa Fe eateries, spas, SF hotels, info for a Santa Fe Gallery Tour, info for the International Balloon Fiesta in Albuquerque, and more.

Membership Retreat Fee - \$175, includes Award Banquet (cash bar)

\$50 for spouses/friends

(includes Banquet and morning coffee/snacks at Buffalo Thunder Resort)

\$195, non-members, includes Award Banquet (cash bar)

Click here to purchase tickets to the EAI-IEA RETREAT

*As more information becomes available about the retreat, we will email you.
You can also stay tuned to EAINM.com or contact us: Mehrens@eainm.com*

PART 3



Venue for EAI-IEA Juried Exhibition: Encaustic Art Institute Gallery, Santa Fe, New Mexico



**EAI - IEA RETREAT
NATIONAL JURIED EXHIBITION
MAKING YOUR MARK**

Juror - David Limrite

exhibiting artist, juror, instructor, coach, mentor
www.davidlimrite.com

**Exhibition Showing September 21 through October 16
Gallery Location: EAI 632 Agua Fria, Santa Fe NM**

Opening Reception: Friday, September 30th, 5 - 8 pm

*EAI and IEA Members:
Click here for exhibit prospectus/
CALL for ART*

SHARY BARTLETT — Vancouver, B.C.

From Photo to Fine Art



Discover the evocative layered and textural possibilities of photographs secreted beneath the translucent depths of encaustic wax. Explore techniques to distress and alter Inkjet, LaserJet and professionally printed photos so they possess the qualities of both photograph and fine art. Photographs supplied or bring your own 3" x 5" photos. Suitable for new or experienced artists.

From Photo to Fine Art: Hand-Altering Photographs

Discover how to hand alter your Inkjet, LaserJet and professionally printed photos so they possess the qualities of both photograph and fine art. Sand, mark and distress your images, enhancing them with acrylic, watercolour, ink, and mixed media collage to transform to enrich their story. All supplies (including photos) are provided, however, students are welcome to bring their own 5 x 7 photos to alter if desired. Suitable for new or experienced artists and photographers.

JORGE LUIS BERNAL — Santa Fe, NM

Mark Making: The Use of Line and Color



The emphasis of this class is on Composition. Encaustic monotypes are fluid and organic images created on a heated aluminum palette with encaustic color crayons. The medium is manipulated to create the artist's desired thematic composition, which is then transferred to paper.

Painting the Landscape

Emphasis will be on creativity, form, line, shape, value, texture and color while applying encaustic media. Once the painting meets the students' expectation, it will be transferred to paper using hand-pressure. While the paper is still on the hotplate, we will draw, sketch and add more color until completely satisfied with the piece. Finally we will discuss the different ways to display or frame the work.

MICHAEL BILLIE — Farmington, NM

Eco-Printing: Mark Making with Natural Plants



The class is going to be on eco-printing or sometimes called eco-bundling using encaustics and a variety of other materials. Eco-printing — whether on fabric or paper — is the transfer of designs and pigments from natural plant materials without the use of synthetic chemicals. Students will wrap onion skin, flowers, rusty bits and plants in silk, to create mark-making - and achieve unique results when they unwrap their bundles. Students are going to be bundling and wrapping their silks which then will be steamed.

Sept 29 – Oct 2 Buffalo Thunder Resort, Santa Fe, NM

EAI and Artisans collaborated in bringing to Artisans EXPO wonderful encaustic/wax artist workshops and demos.

Visit Artisan EXPO website at <http://expoartisan.com> to see the complete selection of encaustic/wax workshops NOW open for registration, and to learn more about each artist/class below.

Encaustic Art Institute members participating this year:

DESIREE DEMARS — Santa Fe, NM

Tools, Textures & Techniques: Exploring the Basics of Encaustics



We will cover all the basics of set up, safety, tools, equipment, surface preparation and options for grounds with fresh eyes. Ignite your inner fire by working intuitively with color bars, oil sticks, graphite, crayons, metal leaf and things that create exciting textures and dimension in your work. This is a great introductory class.

Go With the Flow: Encaustic Monoprinting

Playful, rich and spontaneous, the process of melting wax on a hot plate and tapping into your own internal rhythm and sense of flow, will direct your creation of one-of-a-kind prints on paper. We will explore how heat, paint, paper and pressure affect your results and inspire new directions and dimensions of your work. All that is required is an open mind and a playful heart. This is a hands on workshop for participants of all levels.

TEENA ROBINSON — Santa Fe, NM

Encaustic/Wax with Mixed Media



A hands on exploration of the possibilities offered by using various techniques with wax. Imbedding items and/or photos, mark making, building textures, adding foil, using crayons and oil pastels, etc. There is no limit to your creativity.

ANGEL WYNN — Santa Fe, NM

Using Photographs with Encaustic Wax



Whether you use a smart phone, point-and-shoot or professional camera to take photos, this workshop is for you! Enjoy using the ancient encaustic wax process to enhance your photographs. This fun-filled workshop will provide you with a variety of techniques to apply layers of wax to your images and turn them into creative works of art. Workshop is designed for all levels of experience.

Using Encaustics and Mixed Media over Photographs

This intense workshop will provide you with a variety of techniques used to apply layers of wax to photographic images that turns them into creative works of art. Wynn demonstrates using a hot palette, making color waxes, using oil pigments, image transfers and collage. Participants will have hands-on instruction and create 2 pieces of art from their photographs. Workshop is designed for all levels of experience.

**National Teaching Schedule
Summer/Fall 2016**

South Central:

Southwest School of Art, San Antonio, TX
June 24-26, 2016 & Nov 18-20, 2016

Northeast:

R&F Paint, Kingston, NY
August, 9-12, 2016

Southwest:

Artisan Materials EXPO, Santa Fe, NM
September 29, 2016

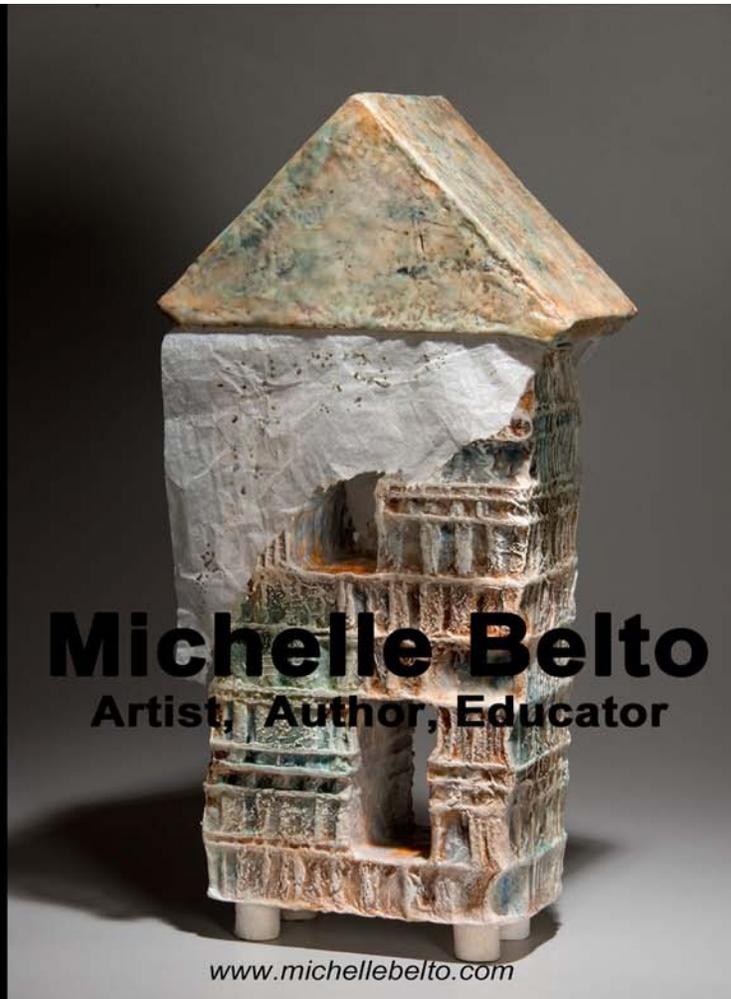
Midwest:

Studio 303, Chicago, IL
September 15-18, 2016

Southeast:

310 Art Gallery, Asheville, NC
October 17-20, 2016

*For more information and registration links:
<http://waxandpaperworkshops.com>*



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Aug, Reflections w/Belen Millan
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Oct, Two Artists w/Shawna Moore

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2 - DAY ENCAUSTIC MONOTYPE WORKSHOPS

Saturday and Sunday on: **July 23 & 24, August 13 & 14,
September 17 & 18 and October 15 & 16**

JORGE LUIS BERNAL STUDIO

508 Calle de Valdez, Santa Fe, NM



Jorge Luis Bernal is an artist best known for his non-representational visual language painting of form, color and line. His work is narrative and often references elements of architecture flowing from his architectural training. Jorge creates abstract representations of reality, imagination and cultural critiques, often-transparent forms referencing the landscape.

Bernal was born in Havana, raised in Jersey City and attended art school in South Florida. He received his MFA in architecture from Virginia Tech and a BFA from Florida International University in ceramics and art history. He spent most of his earlier career practicing architecture, teaching college, high school and exhibiting nationally. Jorge has worked in clay, glass and jewelry. Most recently he has been focusing on cold wax painting and encaustic monotypes, which have received numerous awards.

Workshop will cover:

Equipment required to do encaustic monotypes, materials, techniques, and knowledge needed to experience this process, paper types, quality and absorbencies, painting & drawing techniques, color stick applications, mark making, the creative process, ideas, concepts and health and safety.

COST:

\$450.00 All supplies included. A list of small tools and incidentals for students to bring will be sent prior to the class.

Jorge Luis Bernal

jorgeluisbernal.com

jorgeluisbernal@gmail.com

Class limited to 6.

If you have any questions, please email me.



capra hircus 6
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stephaniehargrave.com

I nternational E ncaustic A rtists

Mission: *International Encaustic Artists support the growth and advancement of artists at all stages of their careers, and provides opportunities and resources within a global community.*

IEA is happy to be carrying out our mission with this collaboration



Join IEA at



<http://expoartisan.com>

September 29 - October 2

BUFFALO THUNDER RESORT

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IEA - Founded in 2005, the oldest and largest professional nonprofit 501(c)3 organization for encaustic art.

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-Mark Lavatelli, MFA, Professor of Humanities, Medaille College

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A Photography and Encaustic Adventure in Tuscany
Week 1 - Tuscany, Italy (1 Week Excursion)
September 26 - October 2, 2016

Creative Excursions:
A Photography and Encaustic Adventure in Tuscany
Week 2 - Tuscany, Italy (1 or 2 Week Excursion)
October 3 - 9, 2016

Poetry in Wax:
An Exploration of Collage, Calligraphy and Wax
Malaga, Spain - Join Nancy Crawford and Birgit Nass
with A Flavour of Spain (10 Day Excursion)
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Please visit
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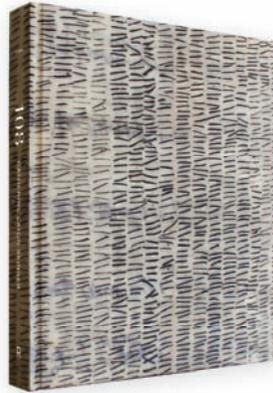
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RADIUS BOOKS

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108 by Catherine Eaton Skinner

Text by Elizabeth A. Brown



The number 108, a potent symbol to Buddhists, Hindus, and other Eastern spiritual traditions, has inspired the work of Catherine Eaton Skinner over the past 12 years. Best known for her encaustic paintings incorporating natural imagery, Skinner's *Gya Gye* (Tibetan for 108) and related series represent dramatic experimentation in form, process, and viewer engagement.

UPCOMING SOLO EXHIBITION

Hozho

Artist reception, Friday, June 3, 5-7pm
(continues through Saturday, July 16)

Location:

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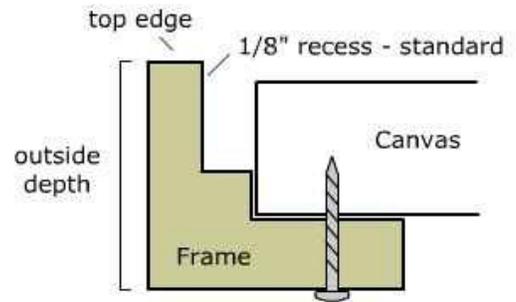
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International Encaustic Artists

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BUFFALO THUNDER RESORT, Santa Fe, NM

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IEA Mission: *International Encaustic Artists, supports
the growth and advancement of artists at all stages of their
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RETREAT

encaustic
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Julie Suzanne Brokken

www.juliebrokken.com

Beginning Encaustic/Wax Classes at the Institute

The Encaustic Art Institute will be holding classes on Saturdays in 2016 at our Santa Fe location. Watch our website www.eainm.com for the upcoming 2016 schedule.

- *Classes are limited to 8 people*
- *Hours: 10 am to 2 pm*
- *\$125 per person*
- *Instructor: Douglas Mehrens*

All proceeds go to support EAI, 501c3



For more information, contact Douglas Mehrens: 505.989.3283, or [email](mailto:Mehrens@eainm.com).

Douglas Mehrens,
Encaustic Art Institute Founder/CEO
Mehrens@eainm.com

Encaustic Art Institute
632 Agua Fria St, Santa Fe, NM 87501



Encaustic Art Institute JOIN US

Located in Santa Fe, New Mexico — the third largest art market in the US — EAI has members from across the U.S. and Canada. The Institute's gallery/workshop is in the Historic Railyard Art District, and we welcome encaustic/wax artists with all levels of experience at any stage of their careers.

Celebrating our 11th year as a 501c3, we rely solely on membership fees, donations and grants. 70% of every sale of artwork goes to the artist. For only \$100 a year, you become a part of the only Encaustic Institute in America. Your membership helps us realize our mission of expanding awareness of the encaustic medium by providing a gallery and workshop area for members, and teaching the medium through the Institute and school systems.



Benefits for EAI members:

- Market access and exposure for your art
- Invitation to display work in members-only shows
- Creates a web-wide community of encaustic artists
- Education opportunities through programs & workshops
- Free admission to all EAI fund-raising exhibits
- Member websites are listed as live links on EAI blog

To become a member, click [HERE](#)

**To donate or become a volunteer, contact :
Douglas Mehrens at mehrens@eainm.com**



Encaustic Art Institute
632 Agua Fria St, Santa Fe, NM 87501
www.eainm.com



Please continue to our "bee feature"

Honeybees consume honey and pollen to produce beeswax. Honeybees collect nectar from approximately two million flowers to make one pound of honey, nectar is collected from 17 million flowers to make 8.5 pounds of honey to make one pound of beeswax.

Within the darkness of the hive, thousands of bees work together to form the flakes of wax into honeycomb. Beeswax is secreted in the form of a scale about the size of a pinhead by worker bees that are 12 to 18 days old. The worker honeybee has eight wax secreting glands under her abdomen. It takes about 800,000 scales to make one pound of beeswax. The beeswax scale when first secreted, is tasteless, odorless, and almost colorless. Beeswax obtains its "natural" color of light yellow to golden amber due to propolis and pollen collected by the honeybees. The distinctive fragrance of beeswax is obtained from the propolis brought into the hive, and the storage of pollen and honey in the honeycomb.

The comb is used for storing honey and pollen, and for raising brood. The cells of the comb are constructed so that they tilt slightly upward from the base to the opening. That prevents gravity from causing nectar and honey to flow out of the cell. In the hexagonal geometry of the cells, nature has engineered the optimum compromise between strength and utilization of space.



Beeswax is the only fuel to emit negative ions when burning. Dust, hair, odors and other things floating in the air are doing so because the particles are positively charged. Beeswax candles purify the air instead of giving off fumes and black soot as paraffin candles do. Allergens and toxins become positively charged through static electricity created by heating systems and friction caused by normal activity (such as when you walk across the carpet). This ensures that the fumes are non-toxic and non-allergenic. Pure beeswax candles help rid your home of toxins by emitting negatively, charged ions, as well as, burning away positively charged particles that float toward the burning halo flame. This process cleans the air of positive ions such as dust, odors, toxins, pollen, mold, dust mites, and viruses. This is beneficial for people who have allergies, and environmental sensitivities and who are diagnosed with asthma. Paraffin is a by-product of the petroleum industry. It is what is left after all the gas and oil is removed from the crude oil. It needs to be bleached and scented using a chemical process, and when burned, will release these toxins and impurities into the air. People with asthma, allergies or other respiratory problems should be especially aware of this.





SPRING 2016