

ANNE CAVANAUGH
REBECCA CROWELL
KRISTY DEETZ
RENI GOWER



TECHNIQUE:
SHARY BARTLETT



MINDI KATZMAN
LINDA LESLIE
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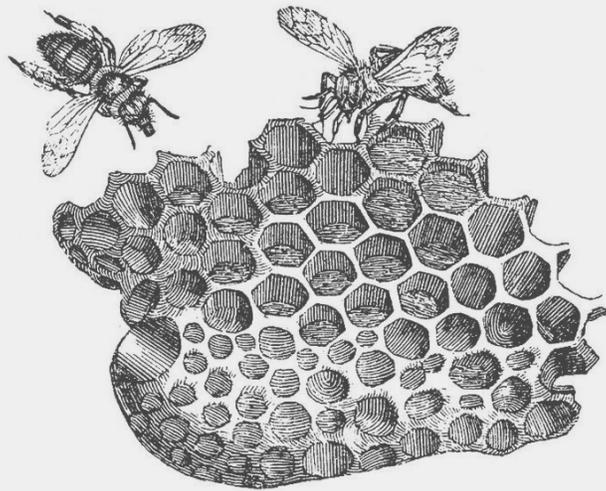
Encaustic Arts Magazine is a digital magazine, published semi-annually by the Encaustic Art Institute in Santa Fe, New Mexico. The magazine is published online in December and June. This is our 12th issue.

Beginning with the Winter 2016 Issue we are initiating paid subscriptions. The magazine will be offered at a low cover price for single issues or a package subscription for the two issues per year we publish. The link to subscribe to the current issue will be posted on our website as each new issue becomes available. We will continue to offer free access to all 11 back issues of the magazine! Click here to read them.

A new feature we are offering to our readers is the option to purchase hard copies of select back issues of the magazine. You'll find details and information on how to do that HERE.

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

Dear Readers, encaustic/wax artists and collectors:

Celebrating our 12th issue, this magazine continues to feature outstanding encaustic artists — sharing their skills, artwork and history with all of us globally. Eight amazing artists are featured and Shary Bartlett of Canada offers her expertise in our new Technique feature.

It has been our goal to continue expanding, refining, and polishing *Encaustic Arts Magazine* to what it is today. However, the advertising aspect of *EA Magazine* has not been able to fund the cost of the magazine and the Encaustic Art Institute is no longer in a position to continue to financially support it. It makes sense to us now, to ask a minimal fee to help support the cost of producing the magazine.

In addition, through the upgraded software, we are now able to provide you with hard-bound copies of any past or present issues. The process of ordering your copies and the payments world-wide are handled by Joomag Inc. Click [here](#) to learn more.

One more milestone towards our goal of making encaustic/wax art more visible and attainable — starts with a vision. For the last 9 years, EAI has slowly been paving the way for the first Museum of Encaustic Art. The opening of this museum in Santa Fe, New Mexico will be in 2017. Go to MOEART.org to learn more.

Thank you for your support and your interest in our efforts to bring you another amazing issue. A Happy New Year, may your encaustic/wax endeavors bring you JOY.

Enjoy!

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



Dear Readers:

The Encaustic Art Institute received the 2016 La Vendéenne Award presented by International Encaustic Artists (IEA) for outstanding contributions to the advancement and practice of encaustic art in the Media category, for *Encaustic Arts Magazine*. This award, and the magazine itself would not be possible without the vision of Douglas Mehrens and the artists who graciously provide their insightful text and allow us to showcase their beautiful work in each issue. The award is a great honor and validates that what we're doing is of value to other encaustic artists and readers of our magazine.

This is our twelfth issue, and it inaugurates our subscription service for the magazine. The subscription fee is a bargain, and you can expect the same quality articles. You'll also have continued free access to back issues, available on the EAI website (www.eainm.com). A new feature we can now offer to all our readers is the option to purchase select copies of the back issues as hard copies!

You may have noticed that at the end of each article, the artists have included their websites for you to see more of their work. Many of them have also included contact information. On occasion Douglas and I receive emails from readers complimenting us on the magazine, or commenting on a particular artist's work. Artists often work in isolation. The most frequent comments we get come from readers who lack community due to geographic or other circumstances and who want to express appreciation in finding a magazine by and for encaustic artists. The magazine offers a place where they can connect to other artists' experiences and successes working with this medium. It can be a real boost to get a message of support. Having just received our own "message of support" with the La Vendéenne Award — I hope that if you do respond to an artist's work; or if what they've written makes an impact on you, that you will take the time to send your own "message of support" to that artist.

Thanks for reading!

Kari Gorden
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WINTER 2016

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EA LOGO DESIGN BY NANETTE NEWBRY, STUDIO 2055

Winter 2016 Issue Cover Art: KRISTY DEETZ, *Nested Narrative*, carved wood, encaustic, wax, stones, 20 x 20 x 6 inches, 2010 Courtesy of the Artist

ENCAUSTIC ARTS MAGAZINE IS PUBLISHED BY:
THE ENCAUSTIC ART INSTITUTE
OFFICE: 18 COUNTY RD 55A,
CERRILLOS, NM 87010-9979



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ANNE CAVANAUGH



Guilloche (detail), juniper needles/seeds, box leaves, holly berries, mustard seeds, encaustic on cradled wood panel, 15 x 30 inches, 2010, photo courtesy of Kevin Harkins

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Box Around, box leaves, holly berries, encaustic on cradled wood panel, 10 x 10 inches, 2010, photo courtesy of Adrien Bisson

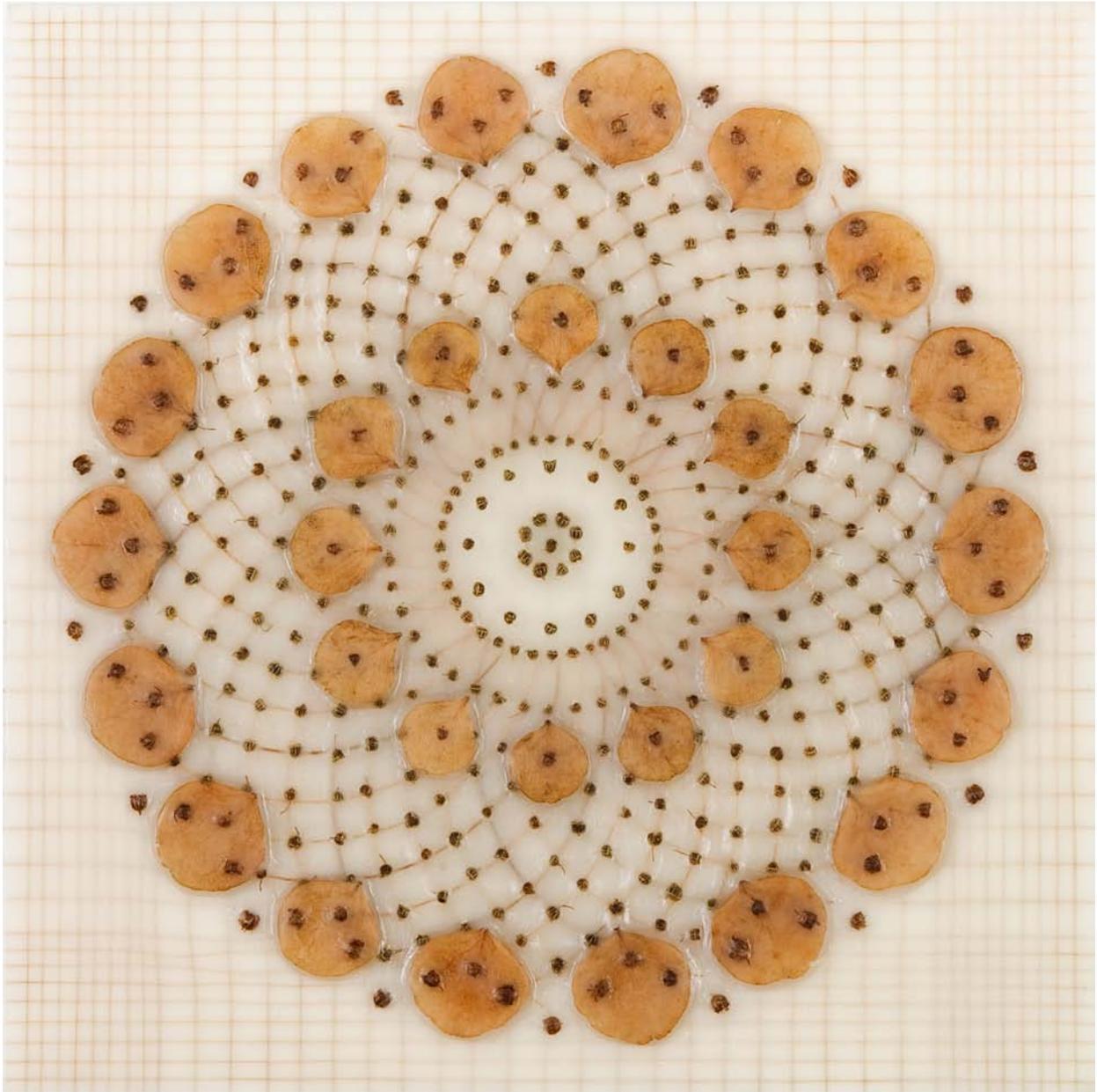
Full Circle

“Create around one at least a small circle where matters are arranged as one wants them to be.”

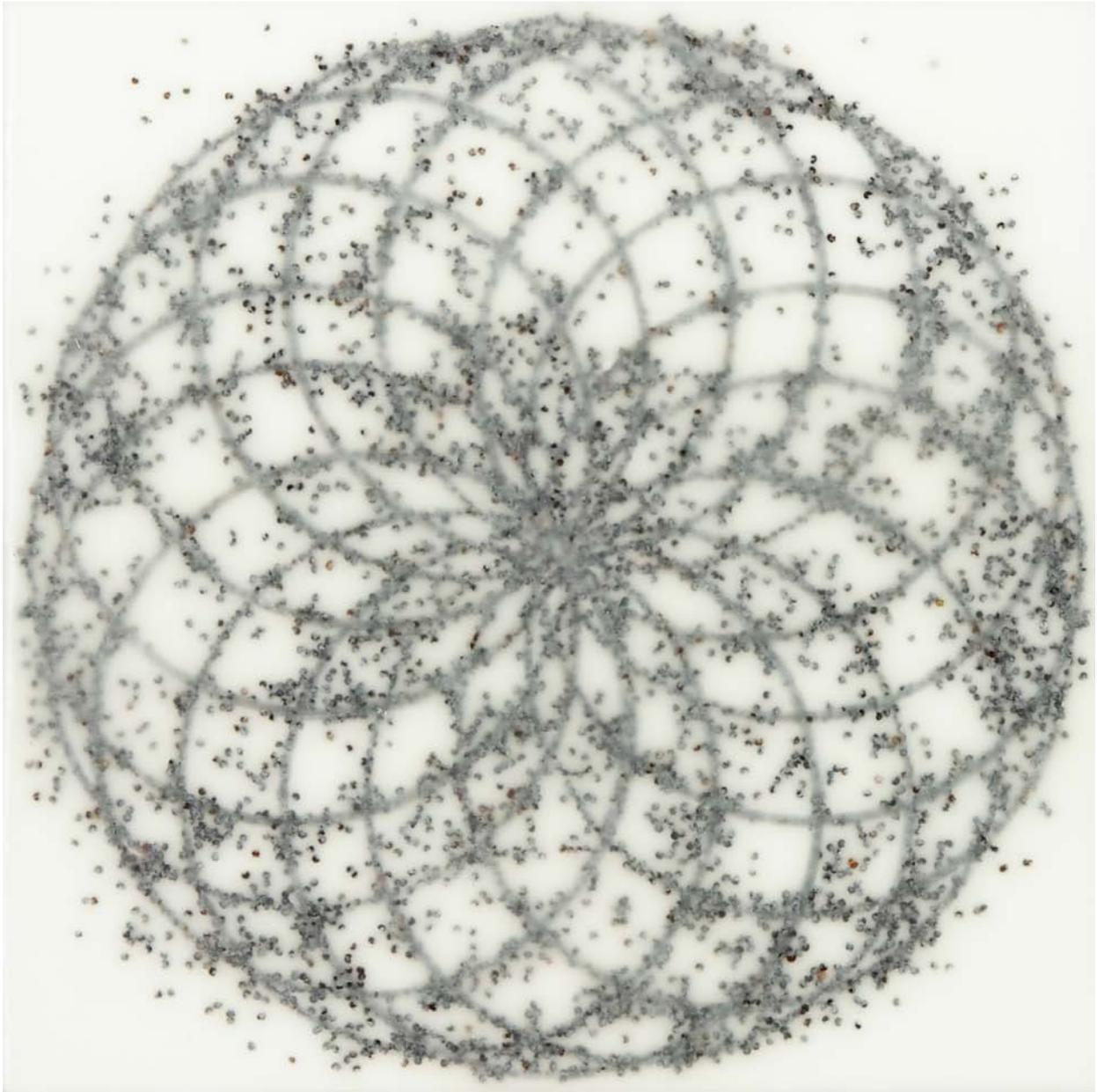
- Anna Freud

Pressing plants from my neighborhood park led me to try encaustic in 2003. My husband Rich and I lived in a house next to a 34-acre park in the city of Lowell, Massachusetts. Our house sat at the base of a drumlin, a low oblong-shaped hill that was formed by the last Ice Age. It had been farmed for several generations until it became a city-owned park designed by the Olmsted firm in the early 20th century.

Neighbors and I took care of the park. After tending its grounds for a number of years, I became interested in collecting and pressing some of its plants — clovers, dandelions, tree leaves, pine needles, grasses, and even poison ivy by accident (oops). As I tried to figure out how to work with the plants, I had a vague memory of trying encaustic in a college art class about materials and techniques. Armed with Joanne Mattera’s book [The Art of Encaustic Painting](#), I began to work in wax.



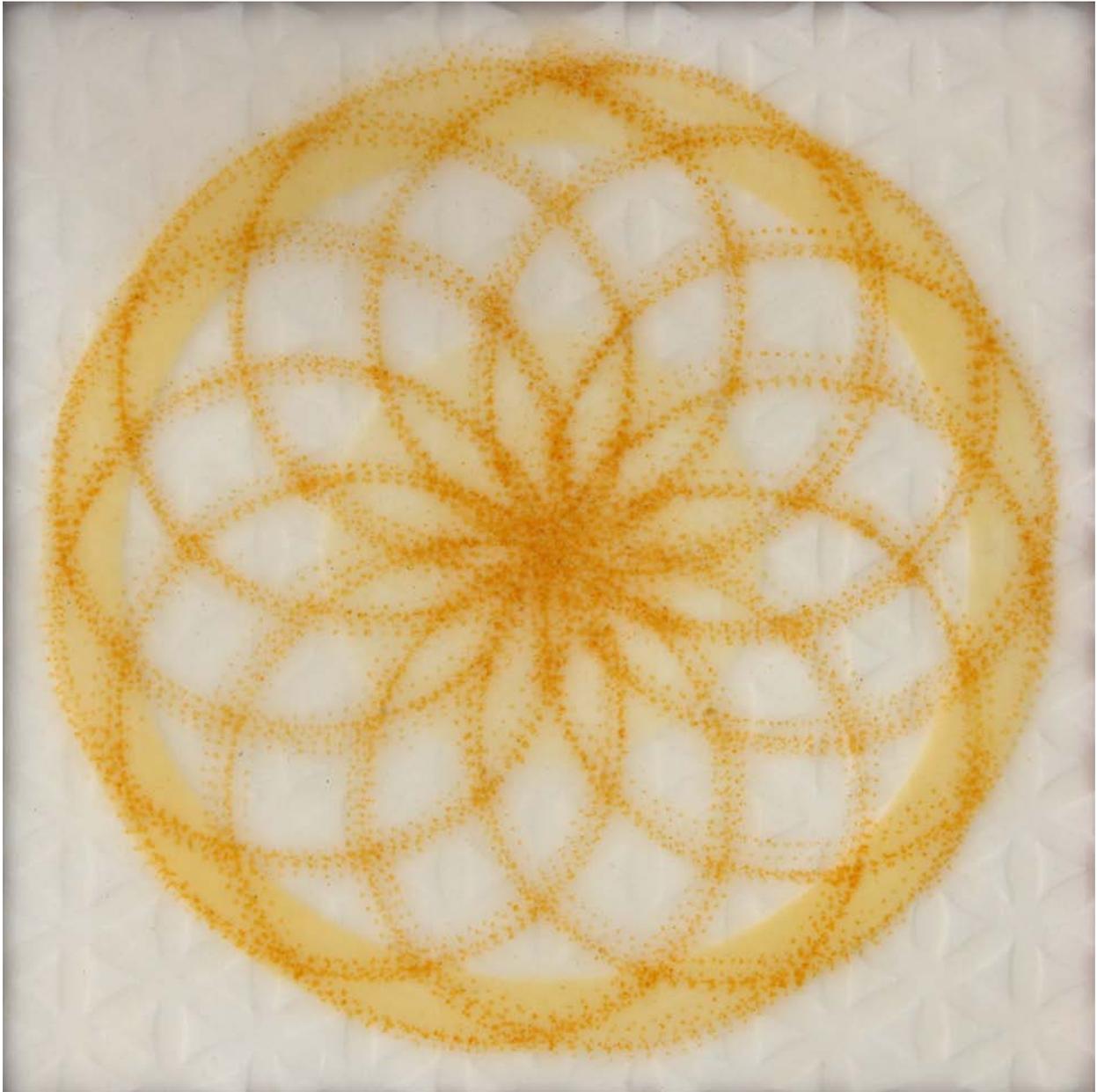
Doily, thread, pine needles, hydrangea petals/seeds, encaustic on cradled wood panel, 7.75 x 7.75 inches, 2010, photo courtesy of Adrien Bisson



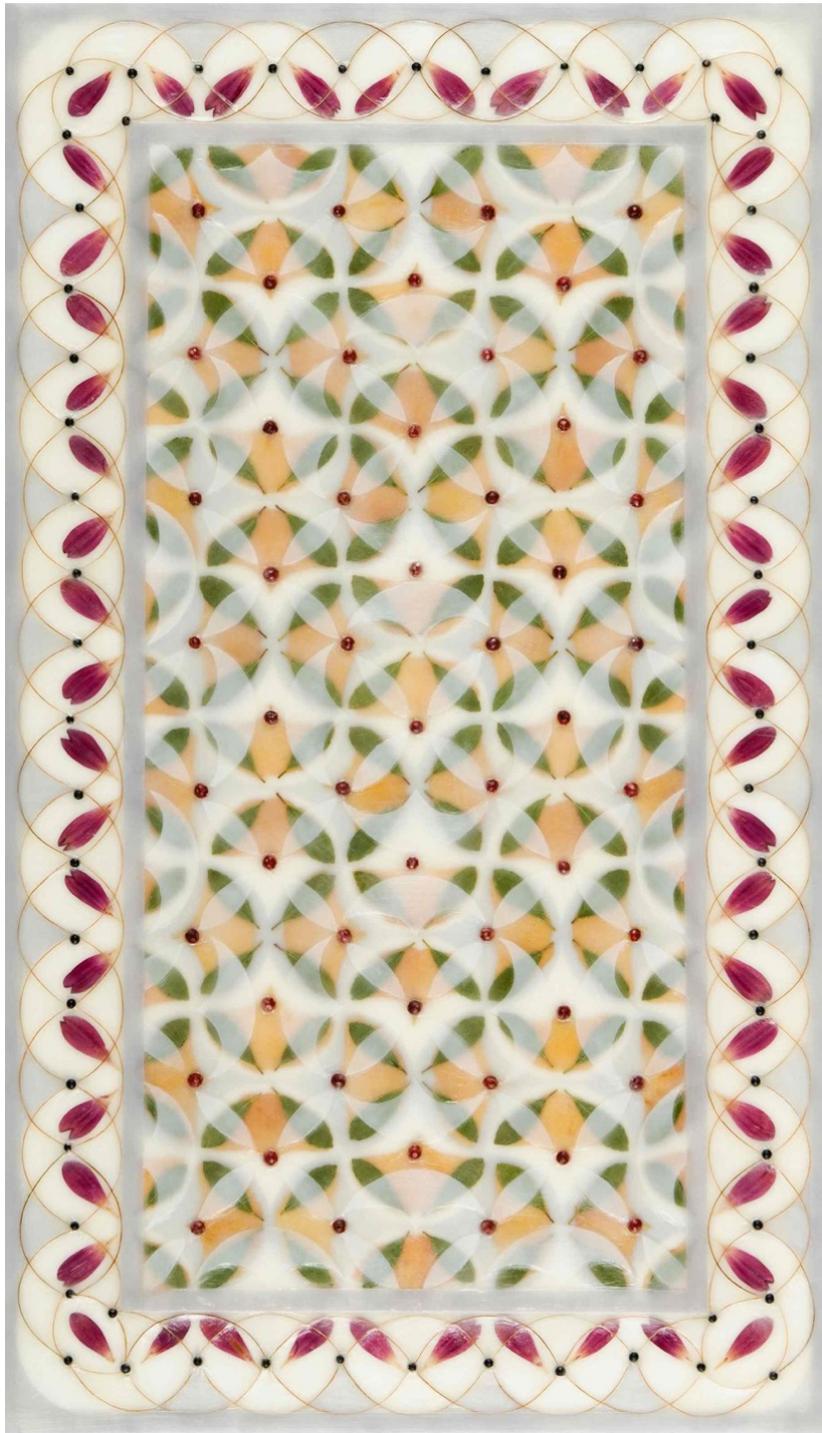
Medicine Ball, poppy seeds, encaustic on cradled wood panel, 5.75 x 5.75 inches, 2010, photo courtesy of Adrien Bisson

The switch to encaustic was surprisingly definite. Previously, I had been using oil and acrylic paints for small realistic still-life subjects. The paintings were built up slowly with a long series of small adjustments. As tedious as the process was, I enjoyed it, finding it contemplative and engrossing. With some technical modifications, I approach encaustic in much the same way. What's compelling about encaustic is the way it allows one to develop a personal technique, which can encompass painting, pouring, layering, carving, collaging, smoothing, sculpting, stenciling, texturizing, image transferring, printing, and many more creative methods being explored by artists.

My first encaustic and plant collages depicted garden details I admired in early Renaissance paintings, especially by Fra Angelico for whom I have an abiding love. I found it helpful to have a pictorial idea and then learn how encaustic might present it in ways I'd never expected. Soon I began to explore floriated patterns based on textiles, wallpapers, mosaics and more. At the same time, I became interested in the traditional meanings associated with plants and patterns and began to make choices partly based on these. In a number of encaustics, I used variations of a rosette pattern, which is an old and widely used decorative motif. In almost all cases, the pieces were meant to be benevolent, protective, good-luck symbols for their owners.

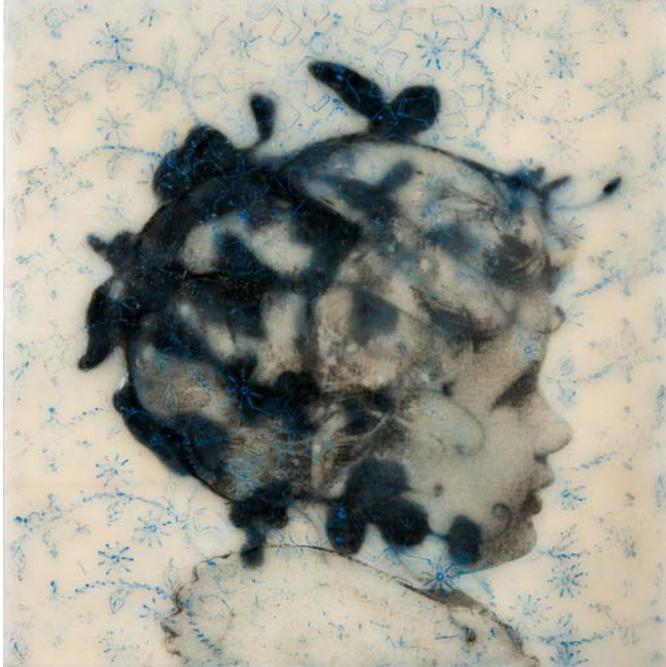


Tube Torus, turmeric, encaustic on Clayboard panel, 5 x 5 inches, 2013,
photo courtesy of Joe Fallon



Peltae, thread, ginkgo leaves, inkberry leaves/berries, holly berries, pine needles, grass, flower petals, encaustic on cradled wood panel, 26 x 15 inches, 2011, photo courtesy of Adrien Bisson

Two commissioned pieces, *Gilloche* and *Peltae*, were inspired by patterns in Roman floor mosaics. *Peltae* was based on a small, semi-circular, crescent-shaped shield called a pelta, used in ancient Greece and Rome. The shape of the ginkgo leaf reminded me of the pelta, and I had access to ginkgo leaves in the park. The hardy ginkgo tree is considered a symbol of longevity and protection. Combining its leaves with the pelta made a pairing of auspicious symbols of protection, safety, longevity, and resilience, which I wanted to convey to the owner. The piece is made of transparent and semi-transparent layers of encaustic, beginning with a grid of threads and followed by layers of repeating patterns using hand-made stencils and dried plant material to resemble mosaic pieces.



Vignette (Patricia), pea plant, image transfer, oil stick, encaustic on cradled wood panel, 7.75 x 7.75 inches, 2011, photo courtesy of Adrien Bisson

Several encaustic pieces use transfer images of personal photographs combined with plants. For the childhood photographs of my husband's parents, I used legumes. Pea plants were arranged to form a bonnet on the girl's head. Clovers surround the boy and make up small fragments of his collar, while a whole flower is captured in a strange ball in the foreground.



Baby Boy Sitting in Clover (Richard), clover plant, image transfer, encaustic on wood panel, 9.75 x 9.75 inches, 2012, photo courtesy of Adrien Bisson

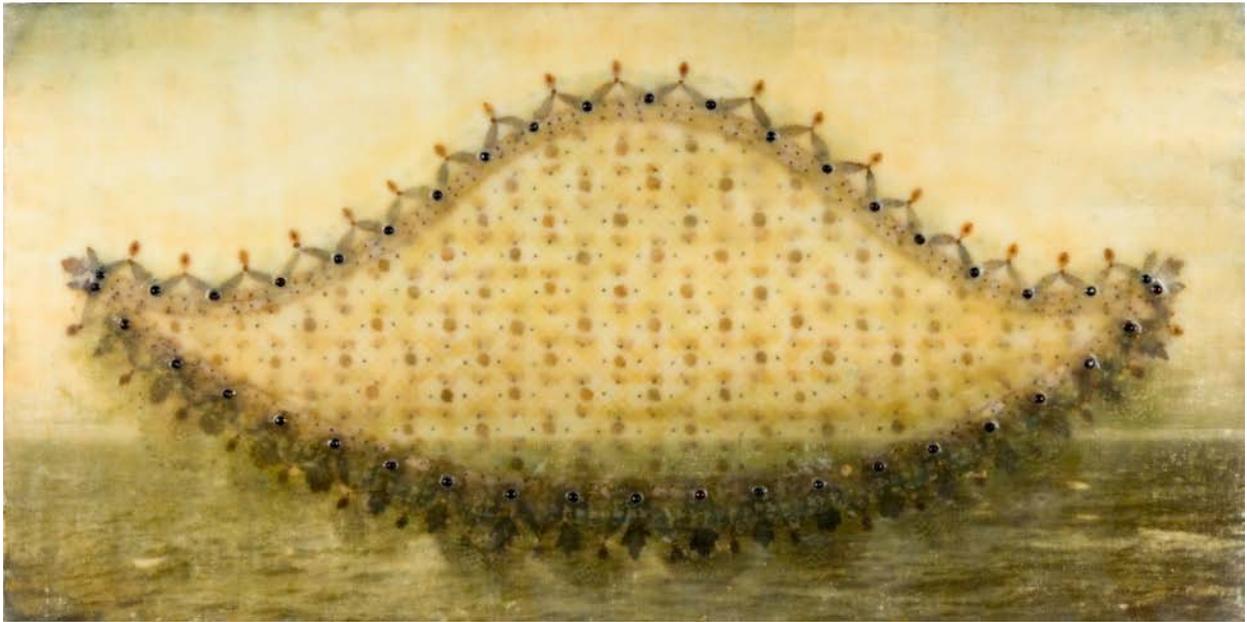


Two Cuffs, rose campion flowers, elm seeds, pine needles, poppy seeds, mustard seeds, encaustic on cradled wood panel, 12 x 12 inches, 2011, photo courtesy of Adrien Bisson



Child's Collar, daisy petals, hydrangea petals/seeds, poppy seeds, sesame seeds, eucalyptus leaves, encaustic on cradled wood panel, 12 x 12 inches, 2011, photo courtesy of Adrien Bisson

In another piece, a chapel veil made of dried plants hangs over an old photograph I took in my twenties while visiting the Scottish Hebrides. The veil, its shape vaguely reminiscent of a marine ray, serves to protect and disguise the memory.



Veil Over the Minch, thread, hydrangea petals, grass, rose of Sharon leaves, leather leaf fern, Chinese elm fruit/seeds, mustard seeds, sesame seeds, coriander seeds, pea seeds, image transfer, encaustic on cradled wood panel 18 x 36 inches, 2011, photo courtesy of Adrien Bisson

Working with beeswax sparked my interest in bees. Beekeeping then piqued an interest in farming, which led to the decision my husband and I made in 2012 to move from Lowell to Central Massachusetts to spend a year at the Farm School in Athol, in its adult Learn to Farm program.

Our combined ages brought over 100 years of little-to-no-farming experience to the Farm School. However, we graduated with the combined farming experience of an exuberant two year old excited to discover we can milk a cow, shear a sheep, take care of animals, use a chain saw, build a timber frame, drive a tractor, grow a garden, cut grass with a scythe, harvest and preserve fruits and vegetables, cook food, and build community with others.



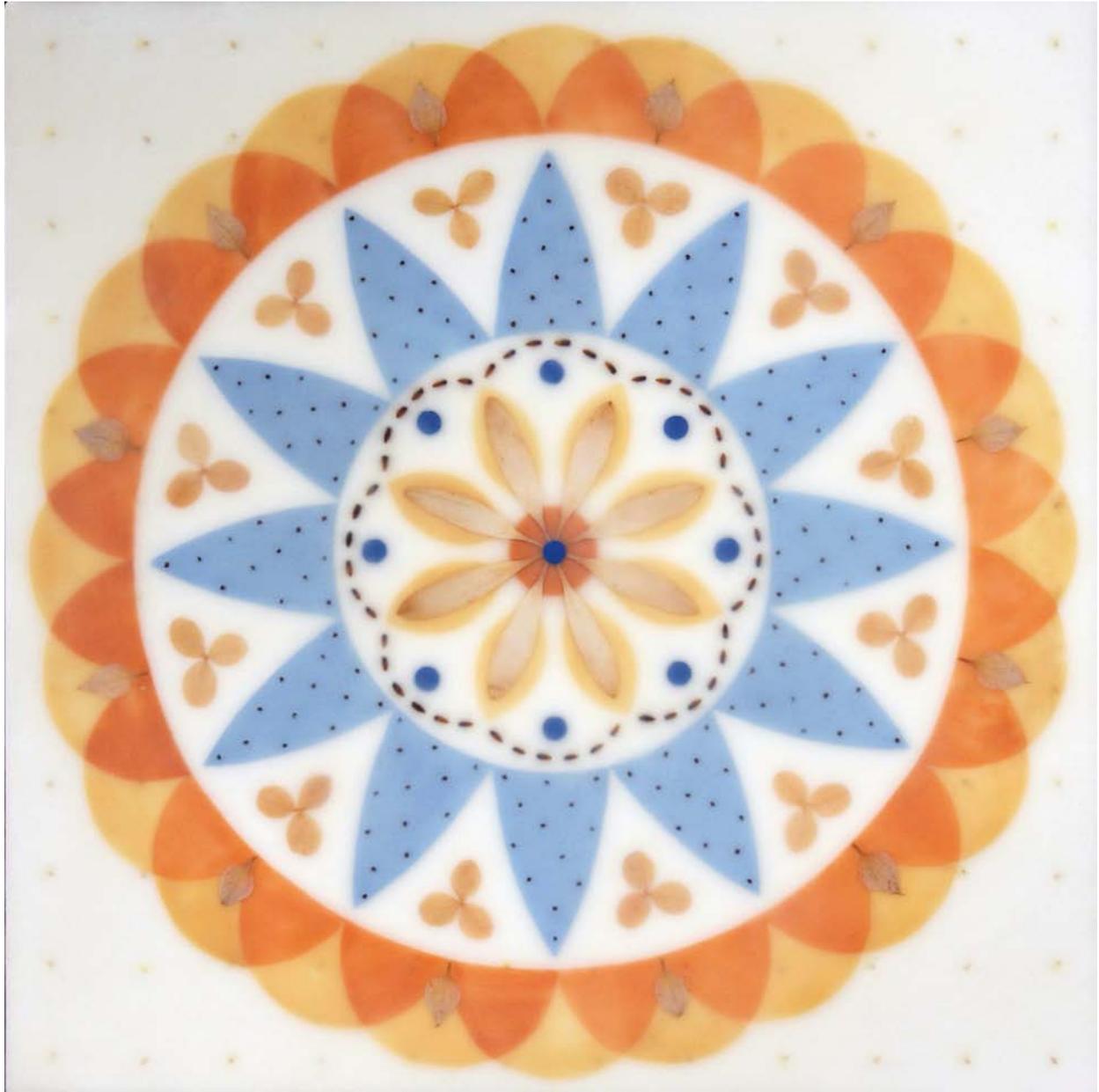
Honey bees on Comb, 2015

My year at The Farm School also showed me how art and craft interact strongly in farming. This underscored my ongoing interest in working with encaustic as if it was a traditional craft. Barn symbols, such as Pennsylvania Dutch hex signs, have started to show up in my work.

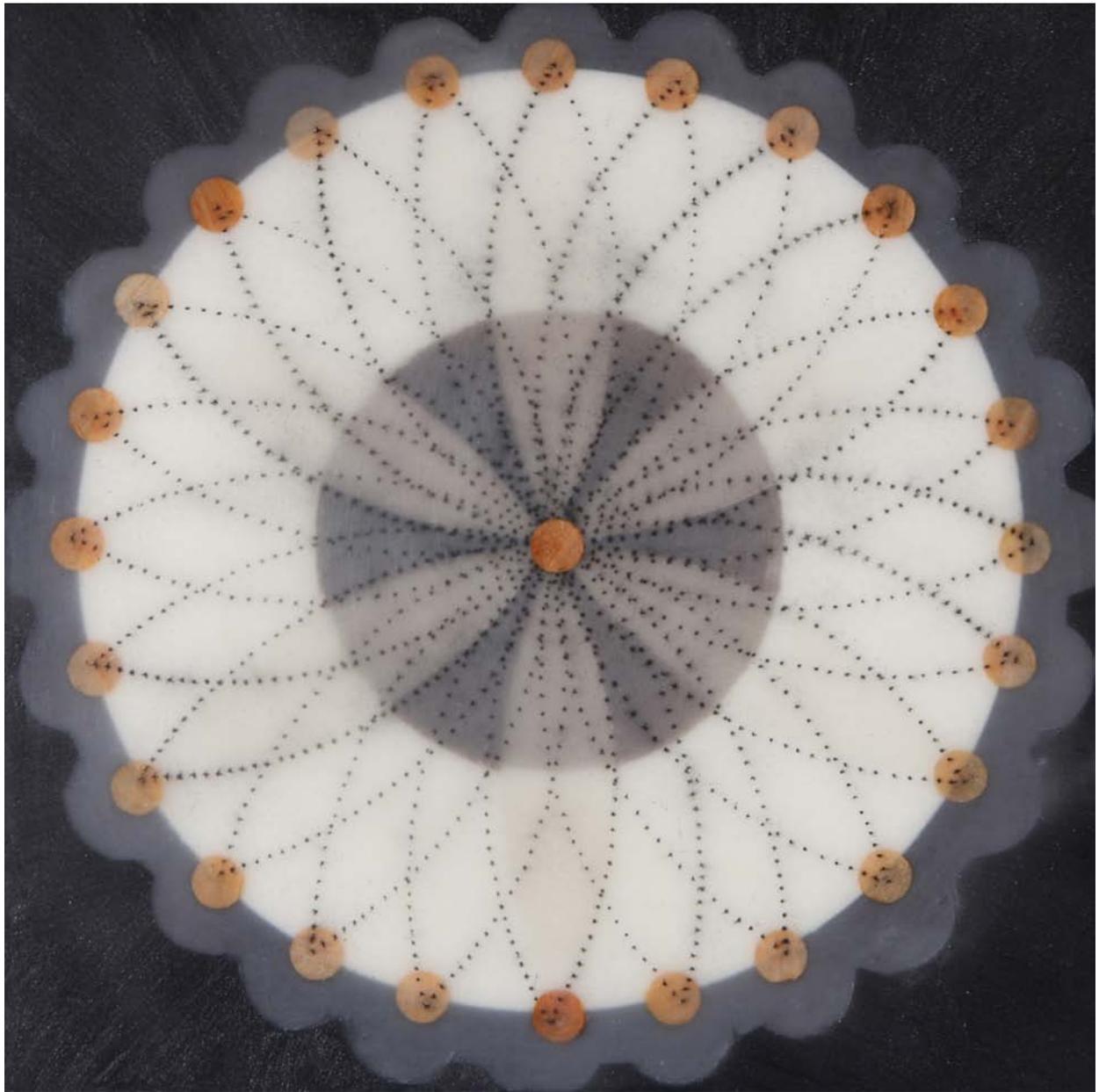
My husband and I have settled in Petersham, a small rural town not far from The Farm School. We live in an old, timber-framed house with a few acres of fields, a garden, a couple of fruit trees, sugar maples, some hives of honey bees, a small flock of chickens, and a large studio with a wood stove. Our house sits at the base of another drumlin formed by the last Ice Age.



Bees in Formation, thread, hydrangea petals/seeds, poppy seeds, candle soot, encaustic on Clayboard panel, 18 x 36 inches, 2011, photo courtesy of Adrien Bisson



For C.S. + R.H., nigella, daisy, hydrangea petals, Queen Anne's lace, grass seeds, lavender, poppy seeds, encaustic on cradled wood panel, 12 x 12 inches, 2015, photo courtesy of Joe Fallon



Compass Flower, graphite, onion skin, encaustic on Clayboard panel, 5 x 5 inches, 2013
photo courtesy of Joe Fallon

BIO

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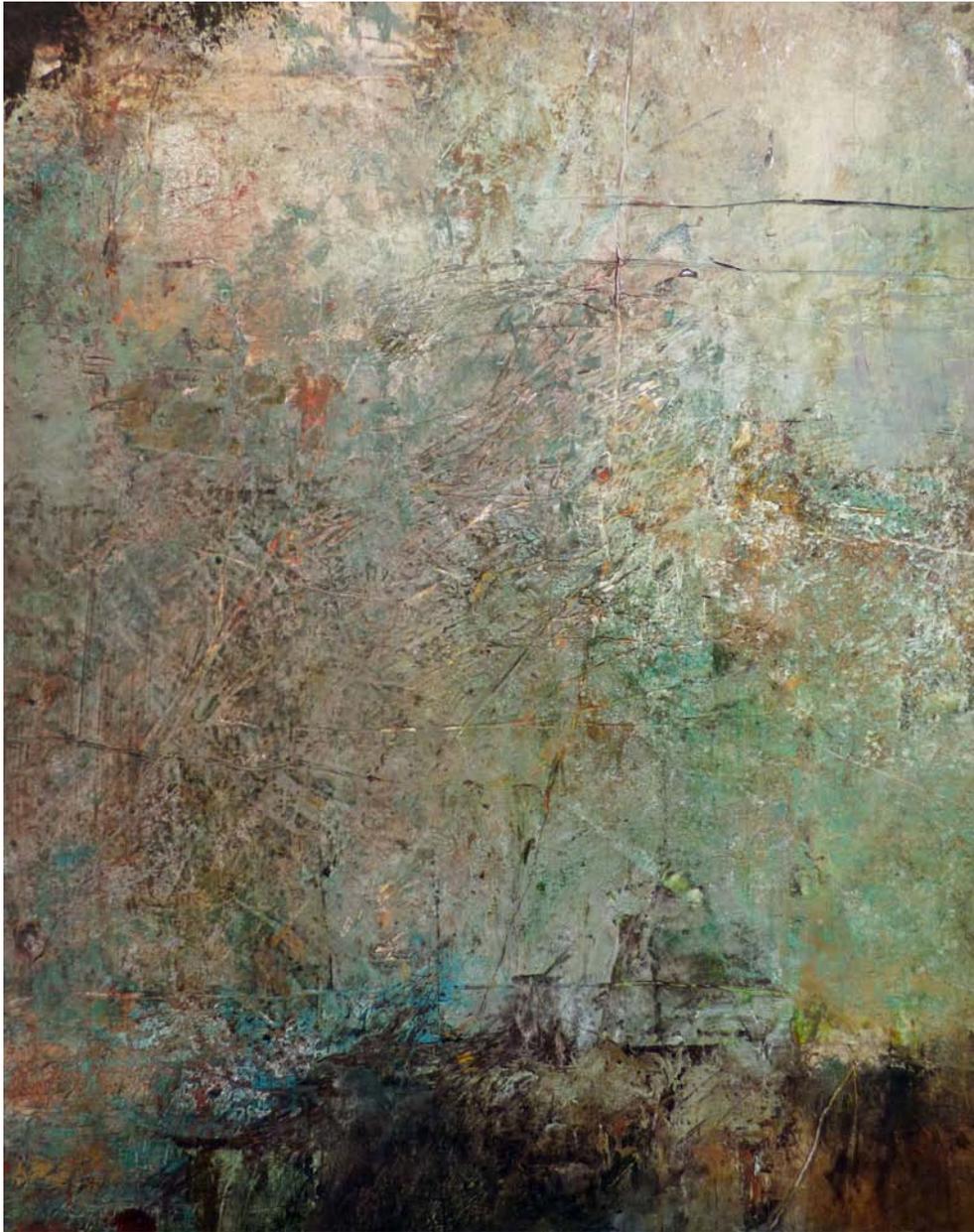
In 1984 I received a B.A. from Bates College in Lewiston, Maine and a B.F.A. and M.F.A. from Boston University in 1989 and 1992 respectively. In 2013, my husband and I graduated from The Farm School's Learn to Farm program in Athol, Massachusetts.

At The Farm School, I currently take care of its small apiary, teach beekeeping to its adult student farmers, and teach art to 7th and 8th graders at its Chicken Coop School. My husband and I live in Petersham, Massachusetts where I work from a studio in our home. 13 Forest Gallery in Arlington, Massachusetts represents my encaustic work.



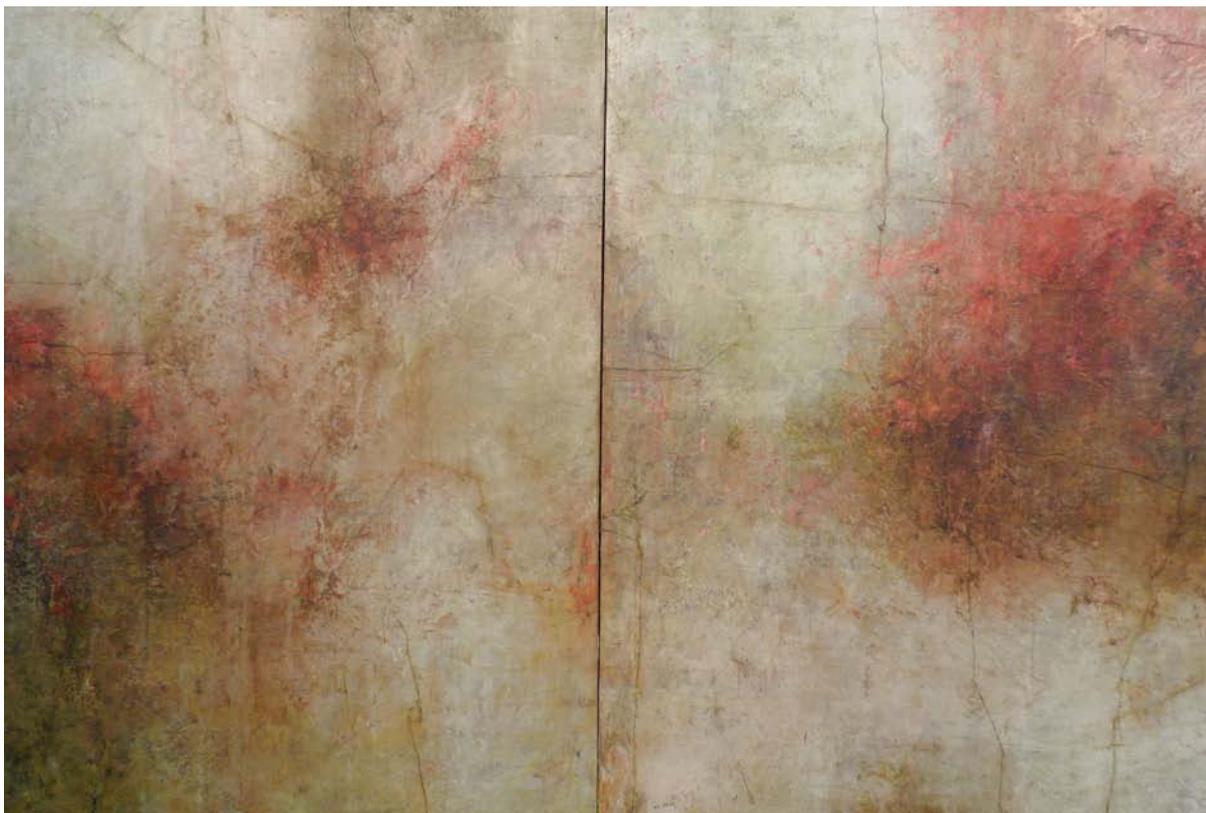
Spring Bee Inspection, Two Student Farmers with Anne Cavanaugh doing a spring inspection of an overwintered hive, 2016, photo courtesy of Erik Jacobs

13 Forest Gallery
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Arlington, MA 02474
www.13forest.com



REBECCA CROWELL

Cold Wax Medium: A Painter's Journey



Trails, (*Diptych*), oil and cold wax on panels, 40 x 60 inches, 2015

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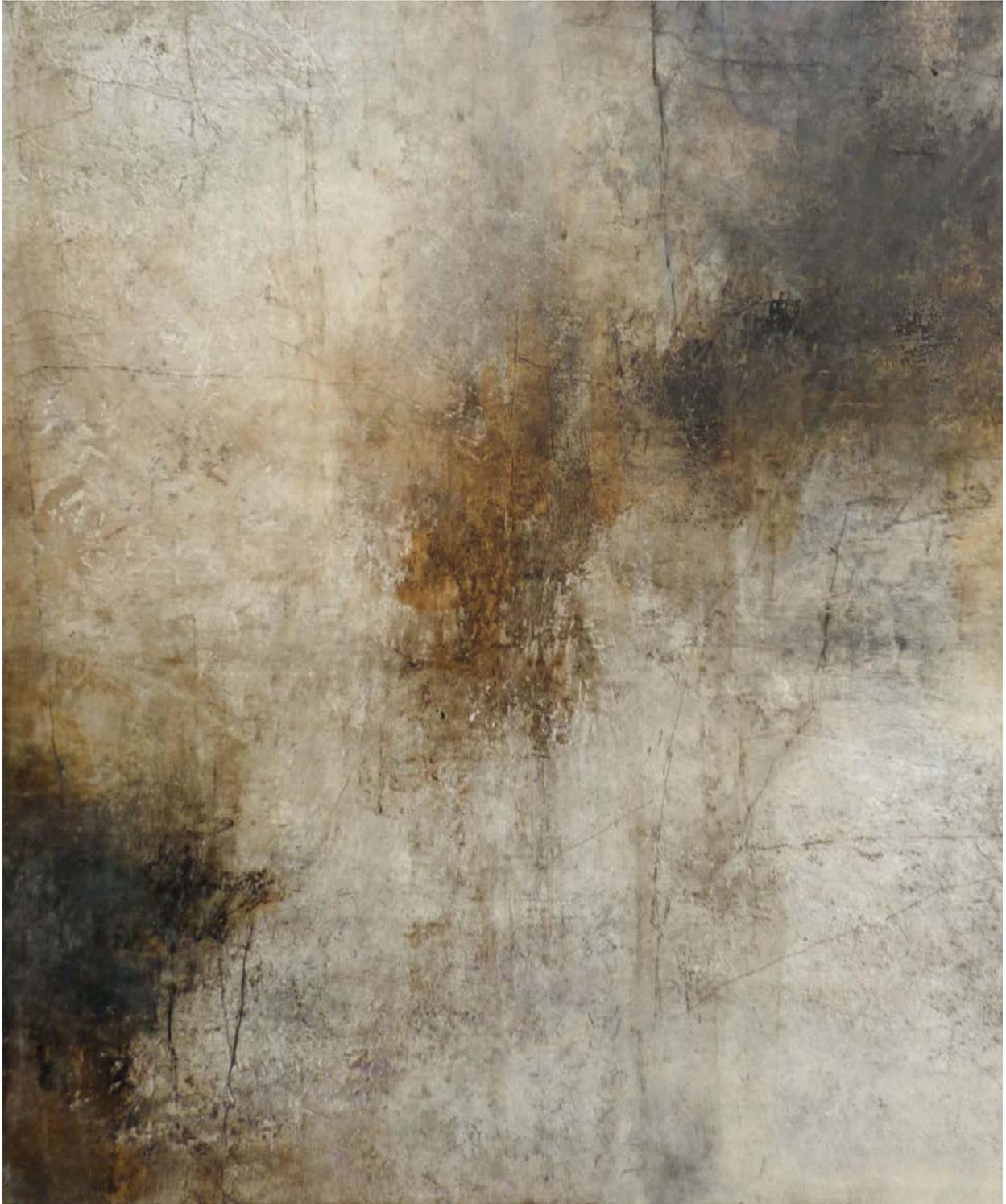
Drezzo, oil and cold wax on panel, 14 x 11 inches, 2015

I bought my first jar of cold wax medium in early 2002, knowing nothing about it. I had no idea of the impact on my work and my life that would evolve from that impulsive purchase. Fifteen years later, my use of cold wax has led to major developments in my painting, and I present workshops on its use internationally, as well as being the co-author of the first in-depth, comprehensive book on the topic (*Cold Wax Medium: Techniques, Concepts & Conversations*, with Jerry McLaughlin, Squeegee Press 2017).

Cold wax medium, a paste-like mixture of beeswax, solvent and drying agent has had profound effects not only in my own work, but in that of many others who have discovered its unique qualities. Cold wax medium in combination with oil paint allows for many techniques not easily accomplished otherwise, due to the body, transparency, and enhanced drying time of the mixture.

When I began to use it, cold wax seemed to me just an interesting substance that I mixed with oil paint and with which I experimented and played. Today, even with everything that I've discovered, learned, written and taught on the subject since, it remains for me essentially a very simple and intuitive medium to use. At the same time, its unique properties have led to many advanced techniques and applications that I developed in my work.

My introduction to cold wax coincided with an effort to develop a meaningful abstract language to my work. I had been using straight oil paint, usually with no medium beyond a bit of solvent or linseed oil, painting semi-abstracted landscapes, as well as some more purely abstract work. The landscape work was pleasing to me, expressing the emotions I felt in connection with nature, yet I was becoming bored with representation. My abstract work, mostly color fields with a few design elements, symbols and shapes, seemed rather dry and unsatisfying to me — more form than content. While I tried to infuse it with meaning, my efforts often felt to me like self-conscious story-telling.



Llano, oil and cold wax on panel, 36 x 30 inches, 2016



Chimayo #2, oil and cold wax on panel, 12 x 18 inches, 2016

I spent several years grappling with integrating these two approaches into something personally meaningful and technically challenging. I did manage a few satisfying pieces along the way that encouraged me. But I had not yet found a consistent form of expression that was grounded in the visual word of landscape while at the same time, also drew from my inner world of memories, emotions, thoughts and spirituality.

As part of my search, I became involved with process-oriented painting, an approach in which the artist takes cues from the paint application itself, rather than depicting a pre-conceived idea. I began working with layers of brushstrokes and experimenting with a few other tools, going for a richer, more textured surface. In the fall of 2001, I was awarded an artist residency in Catalonia, Spain, where I worked with small fragments of landscape, loosely rendered from memory. I was excited that these fragments seemed

to express the character of that place as well as the emotional connection I felt to the rugged, arid landscape. Another series of oil paintings from that time comprised multiple panel works that contained recognizable landscape imagery, but the viewpoint shifted slightly in each panel and there was no horizon line. In these works I was beginning to understand how imagery derived from nature could be presented in a fully abstract context, without special illusion or other traditional landscape methods.

It was at this point that cold wax medium entered my process. I quickly fell in love with its qualities when mixed with oil paint — the substance and translucency it brought to the paint, and its ability to hold texture. Gradually, I began to figure out techniques that involved brayers, squeegees, imprints from textural objects, powdered pigments, and pigment sticks. I discovered how to build up intricate surfaces with thin layers, and the effects that were possible when digging back in with scraping and solvents. I spent a lot of time playing around with the materials, trying out anything that occurred to me. There were no books or reference materials available at the time, although that didn't bother me. I enjoyed the experimenting and the results I was getting.



Muro, oil, and cold wax on panel, 8 x 16 inches, 2015



What Came Before, oil and cold wax on panel, 42 x 30 inches, 2016

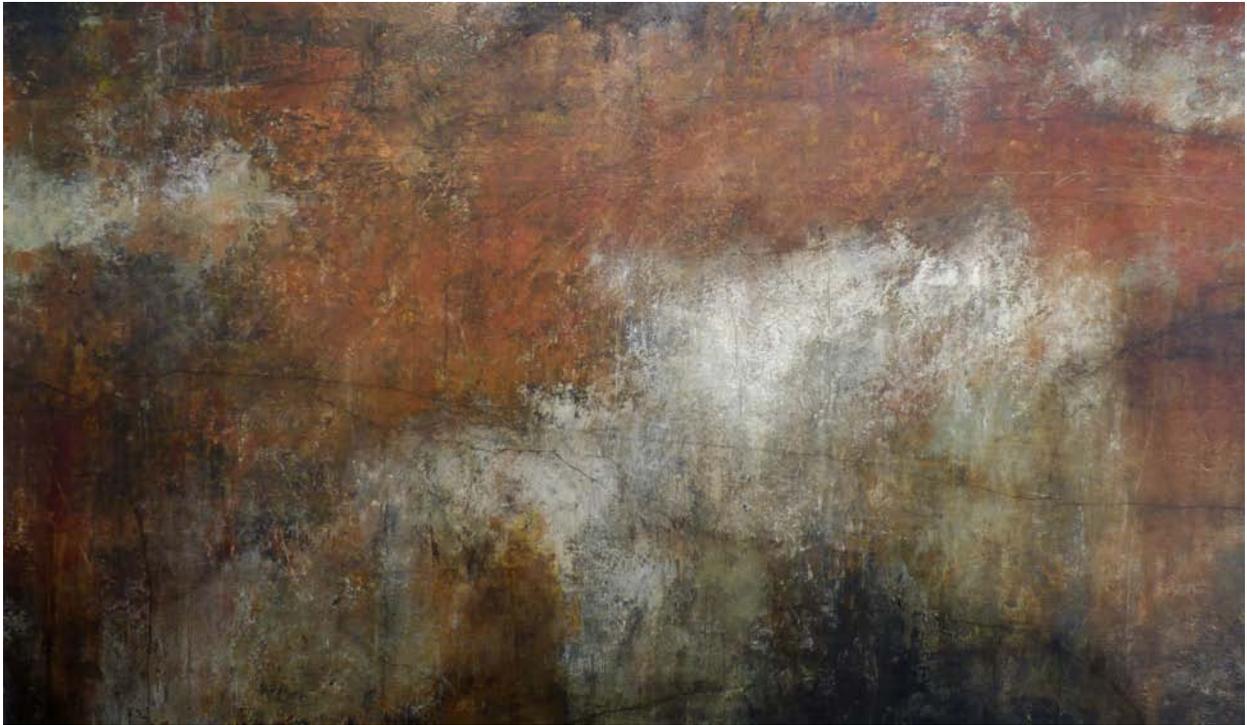
In these early days, I also found much firmer footing in my personal direction with abstraction. It was soon apparent that cold wax enhanced the process-driven approach that I had begun earlier using straight oil paint. The organic textures and color interactions, and the subtle surfaces I wanted were emerging as the result of the techniques I was discovering, and with more depth and richness than I'd achieved in my earlier work. Color and texture were beginning to stand on their own as references to aspects of the landscape, without the need for specific imagery. And I was finding certain marks and colors with which I connected on an inner level — the beginnings of a personal abstract vocabulary. For the first time, the content of my work was in synch with my materials and methods.

But even though I loved using cold wax medium, I didn't single it out as a significant aspect of my work. It was all just part of the mix of ideas and flow in the studio. In a video of my work made in 2008, cold wax doesn't even rate a mention. Then in 2009, I received an invitation to teach a workshop in Rochester, NY, on whatever topic I chose. I was casting around for ideas when a friend suggested, "how about a workshop on that wax you like?" Since other artists had been asking me about cold wax and how to use it for some time, I decided that her idea was a good one.

Digging through the notes that I had jotted down about my techniques, I pulled together enough information for a two day class. In that first workshop and the next few that followed, it was clear that cold wax medium, and the techniques I had to offer, held strong appeal for beginners and advanced artists alike. Many expressed delight as they first began spreading the thick, yet malleable substance on their panels, and then fell into deep involvement with the process. In the quiet, focused atmosphere of the workshop, their excitement was palpable.



Interior, oil and cold wax on panel, 36 x 24 inches, 2016



West, oil and cold wax on panel, 36 x 60 inches, 2016

I began to schedule more workshops, and it was a delight to introduce other artists to this medium. Feedback from my students was overwhelmingly positive; some even said that their lives as artists had been transformed. My teaching practice grew steadily, and the length of my classes grew to accommodate new ideas and approaches that I was developing. By 2010 I was teaching a dozen workshops a year of varying lengths, in my studio and around the country. A few years later I began teaching in Ireland, and have since taught in Italy, Sweden, Canada. This February I head to New Zealand for two classes.

Although I had always had questions from other artists about cold wax, once I began teaching there was a surge of interest, and emails and phone calls from people with questions increased. I understood that there was a strong desire for information among the rapidly growing number of artists using the medium. Although I often had requests (and even demands!) that I write a book, I did not feel I had the time or focus. Instead, in 2009 I launched a discussion forum and later a website devoted to cold wax painting.

These were big projects, but considerably less involved than writing a book, and helped me feel I had done my part to get the word out. But as excitement continued to grow for the medium, it seemed these sites only whetted appetites for more information.

Then, in the fall of 2014 I was approached by Jerry McLaughlin, a California artist who wanted to collaborate with me on the book that everyone seemed to want. When we met to discuss the idea, I was impressed with his drive and understanding of the medium, and I realized that together, we could create the book. Early in 2017, *Cold Wax Medium: Techniques, Concepts and Conversations* will become available for purchase. It has been a massive project, involving over 100 artists from around the world and covering far more than just my own techniques. We have received a great deal of support and enthusiasm from what has now become an international cold wax community.



Java's Wall, oil and cold wax on panel, 36 x 60 inches, 2015

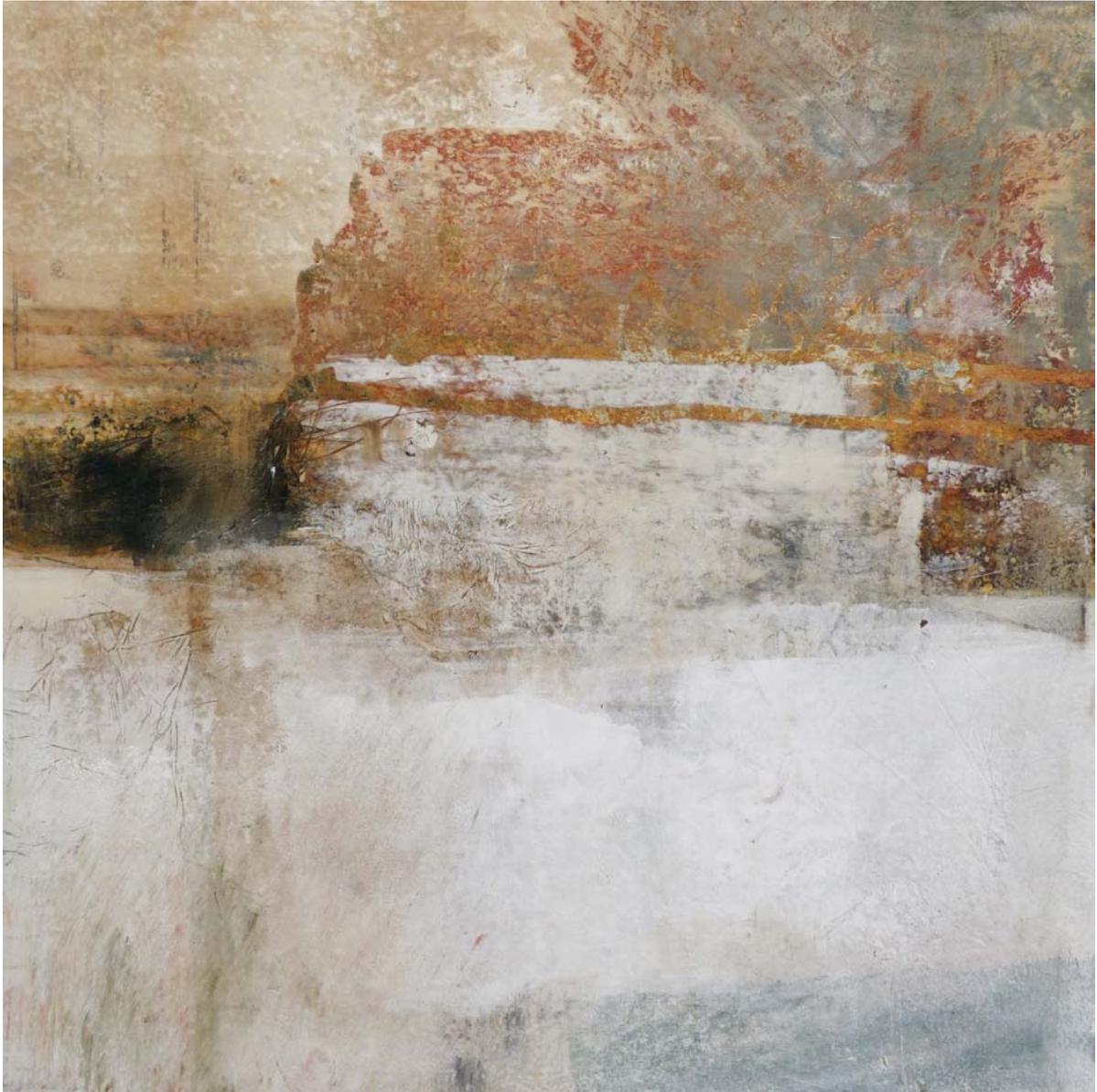


Seastack #2, oil and cold wax on panel, 36 x 24 inches, 2016

Cold wax medium and oil — along with other materials and additives such as pigment powders and sticks, marble dust, solvents and chalks — continue to engage me and to be my primary painting medium. I typically paint with a palette knife, squeegee, and brayer, all tools that can easily handle the thickness of the cold wax mixture. When I want a thinner mixture, I add some solvent until it reaches a brush-able consistency. I build up layers in the work — sometimes, the paint is applied in ways that produce physical texture, and other times the result is a visual texture resulting from compressing semi-dry layers with a brayer. I use solvents, palette knives and abrasive tools to selectively remove areas of the surface as I go, revealing the history of the work beneath. My painting surface is typically a cradled birch pane — I prefer a rigid surface, not only because the fully cured cold wax and oil mixture tends to be a bit brittle, but because of the scraping and scratching that is part of my process.

I work intuitively, yet within the flexible boundaries of several ongoing series. Most of my series have to do with experiences in particular landscapes. Rugged, barren, and remote places appeal to me particularly. Ireland has had a particularly strong influence on my work — I have been to a total of six artist residencies there, beginning in 2011. My approach is to walk, experience the landscape, pay attention — and then to allow an essence of that experience to evolve in the studio through a process-oriented, flexible approach to form and content. My concern is not with literal depiction — although sometimes I do include referential imagery — but instead with what moves me emotionally or spiritually.

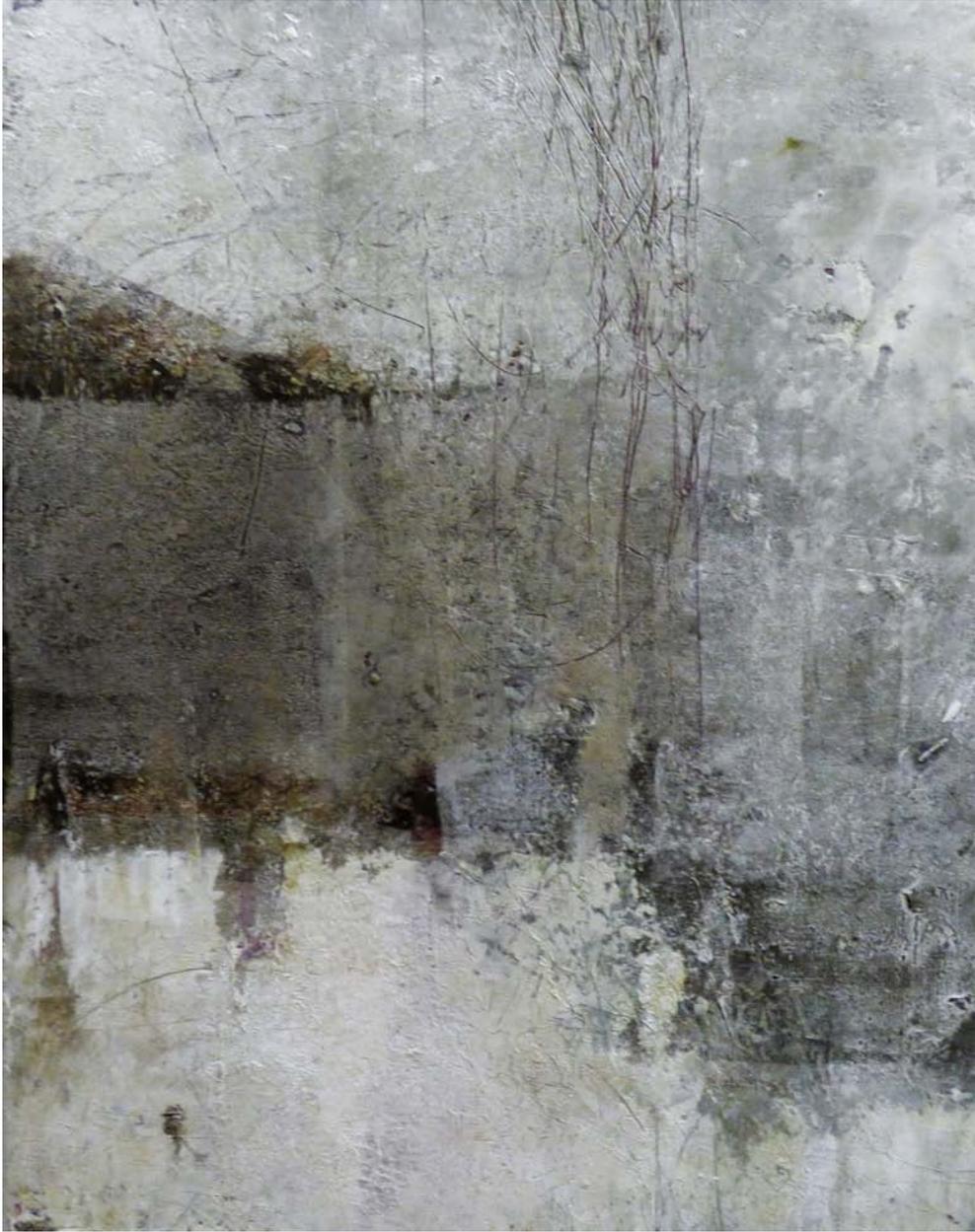
Conceptual content is also important to me — knowing something of the culture, history and archaeology of the areas from which I draw inspiration. In the area of Ireland I visit most often, north County Mayo, is the location of the world's most extensive Neolithic archaeological sites, a 6000 year old system of stone fences covering thousands of acres, which indicate the existence of an early peaceful society. The remains of this society are now mostly covered over by up to 12 feet of the blanket bog that gradually encroached upon the land. The stone fences that line the village lanes and divide fields today are built in the same manner as those created in Neolithic times, a moving continuity of the relationship between farmer and land. Abstracted references to the fences, hedgerows and bog are important in the work inspired by my residencies in Mayo.



Our Adobe, oil and cold wax on panel, 12 x 12 inches, 2016

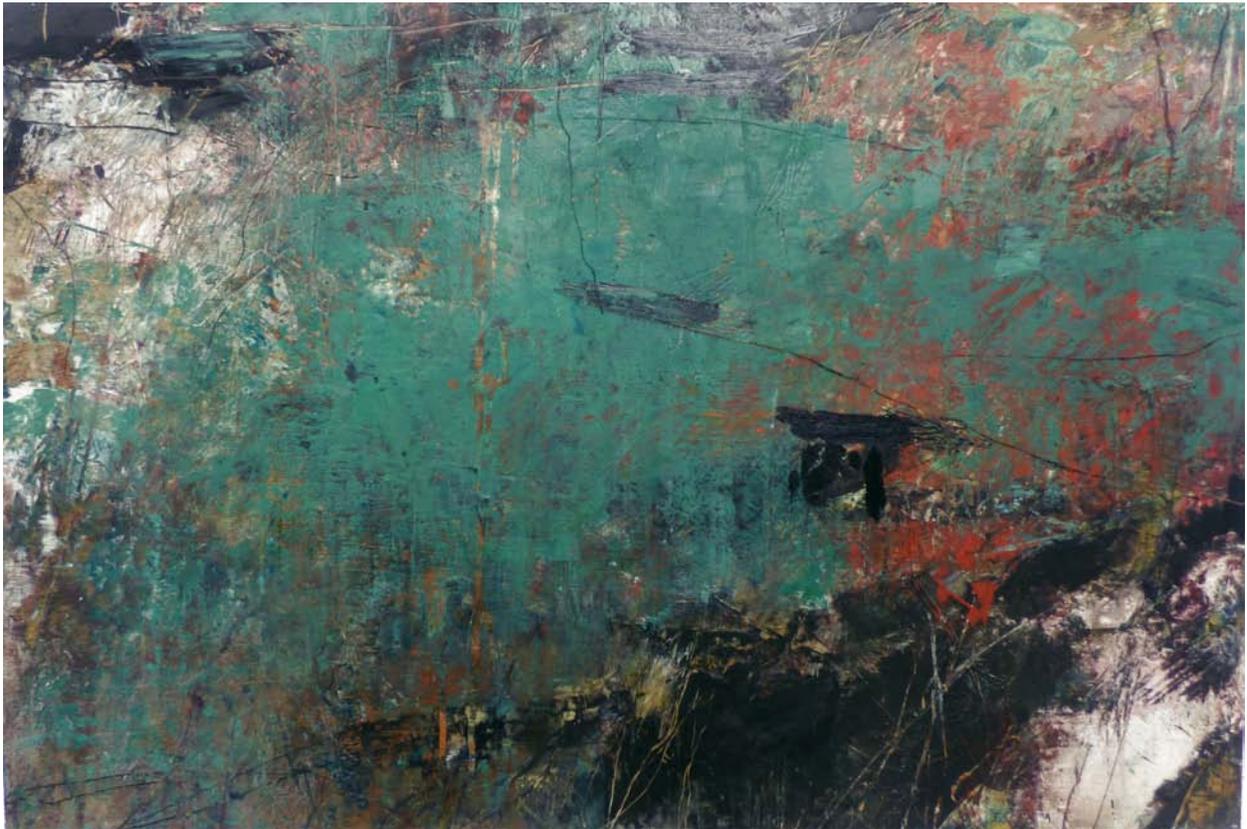


Chimayo 1, oil and cold wax on panel, 16 x 16 inches, 2015



Abandoned #1, oil and cold wax on panel, 14 x 11 inches, 2016

For me, complex texture and color are among the most powerful and poignant elements of what I wish to express, and cold wax medium has helped me to develop these in rich and satisfying ways. There is a sense of history in the accumulated layers of the work that also contributes to its content. There is always much below the surface that is revealed only in subtle or fragmented ways.



In the Bog, oil and cold wax on panel, 20 x 30 inches, 2016



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BIO

Rebecca Crowell

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Since earning her MFA in painting from Arizona State University in 1985, Rebecca Crowell has led a life focused on painting. When she is not traveling for teaching or for artist residencies (in such places as the Catalonia region of Spain, northern Sweden, and coastal areas of Ireland) she works almost daily in her studio in rural western Wisconsin. She draws significant influences from these residencies and travels, as well as from her surroundings at home.

Rebecca Crowell is known for her innovative painting techniques involving cold wax medium and mixed media, and is represented by a number of fine art galleries in various locations including Dublin, Ireland; Chicago, Illinois; Telluride, Colorado; Atlanta, Georgia; Milwaukee, Wisconsin and Columbia, Missouri. Her representation with Gormley's Fine Art in Dublin has recently led to international exposure, including several European art fairs.

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KRISTY DEETZ



Stillness Unfolding, encaustic and oil paint on shaped wood panel, 40 x 66 x 2 inches, 2001
Courtesy of the Artist

Image Details, previous page:

Rest on the Flight, encaustic and oil paint on carved wood panel, 66 x 40 x 2 inches, 2003
Courtesy of the Artist

My *DRAPERY PAINTINGS* on carved wood invoke and reinvent European canonical painting. A drapery may stand in for the body, free of specific gender connotations while still creating a human presence. The often-carved surfaces in the painting construction, along with the illusionistically painted drapery images, blend painting and sculpture, object and illusion, allowing the referents to resonate on multiple levels. I also see my paintings as texts (and often include text) offering layers of meaning to those viewers who take the time to engage them.

Historically, the dialectic of drapery and the body seeks both to reveal and conceal substance and spirit. Drapery presents or covers the body in a number of ways: as a pulled back curtain, as an item of clothing, as a banderole, or as a bed sheet. Drapery can make known the sensuality/sexuality of the body, as in Titian's *Venus of Urbino* where wall draperies and bed clothing frame a naked, reclining figure. Drapery can reveal the spirituality of the body/person or event, as in Bernini's *Ecstasy of Saint Teresa*, in which Saint Teresa is covered in yards of inexplicably animated fabric that becomes a visual expression of her spirituality, sensuality, and visionary experience. Drapery can also reveal as it conceals, as in Van Der Weyden's *Crucifixion*: the crucified and virtually naked Christ figure in the center of the painting is covered only with a piece of drapery that serves as a loin cloth. His divinity is maintained or signified by the covering of his genitals with a cloth that extends several feet from both sides of his body and mysteriously floats in a windless sky.



Annunciation, encaustic and oil paint on framed wood panel, 40 x 66 x 2 inches, 2001
Courtesy of the Artist

In my paintings, illusionistically painted drapery and fruit substitute for the body, a barrier between interiors and exteriors, or a boundary where interiors meet exteriors. The drapery embodies substance but also spirit: the point where ideas, people, cultures, and emotions cross and sometimes merge. Drapery connects dynamic with static. Drapery becomes a catalyst for exploring the conflict between belief and deed. Symbols and metaphors continually evolve and recycle in my paintings; objects can represent death and destruction or a death-defying force, depending on their context.

The treatment of materials including carved, burned, and painted (with oils and encaustic) wooden surfaces physically and metaphorically merges nature with culture and logic with intuition. The realistically painted elements serve as touchstones to the metaphor and yet provide another barrier, a *trompe l'oeil*, to be shattered and then reassessed. Each cognate suggests the interchange of energy between outside forces and inside forces on both physical and spiritual levels. As part of the "text" I merge my own words with those of classic and modern poets, mixing the verbal (often printed in Greek, Germanic runes, or Ogham) and the visual to intertextualize ideas common among arts

and through time. I have begun to extend these metaphors and connections by including musical notation, mathematical equations, scientific diagrams, and architectural templates. For example, words and numbers shape thought, and fruits generate new life; a perspective line transforms into a diagram, game board, or floor tiles while light beams and transparent objects bind past, present, and future. These forms also contribute to the mixture of image and theme, as in the following paintings.

Habitations and Thresholds, addresses questions of place or one's sense of "home." It began as a humorous challenge to make a painting that matched my living room sofa; it seeks to connect body and spirit, interior to exterior, and solitude to communion. *Annunciation* alludes to and revises Sandro Botticelli's *Annunciation*. Chiaroscuro, luminous color combinations, and translucent layers of paint give shape to art historical allusion and metaphysical narration, blending together elements of still life, landscape and the figure. Each painting technically combines layers of encaustic, oil paint, and glazing with incised lines that are filled with pigment or that expose the substrate. Both paintings examine altered states of perception.



Habitations & Thresholds, encaustic and oil paint on shaped wood panel, 40 x 66 x 2 inches, 2003
Courtesy of the Artist



Song of Sorrow, encaustic and oil paint on shaped wood panel, 66 x 40 x 2 inches, 2004 Courtesy of the Artist



Mocking Desire, encaustic and oil paint on shaped wood panel, 66 x 40 x 2 inches, 2005 Courtesy of the Artist

Song of Sorrow ironically recalls Piero della Francesca's *Madonna del Parto*. Drapery with interwoven musical staff synaesthetizes the song, showing how music and shroud express and encase sorrow. Horizontal and vertical fibers of the encaustic texture "trap" the viewer in the process and idea of lingering mourning. Some of the counterbalancing images serve to connect, others to isolate, examining how loss can exist amidst presence. *Mocking Desire* refashions *The Mocking of Christ* by Fra Angelico by refiguring its images to explore how we may claim to recognize the "good" but often fail to embody it. Even when we identify what we think we desire, we often find it destructive if we dwell in its transience and overlook its transcendent element. Images repeat in still vs. motive forms and positive vs. negative imprints.

Detonator/Elaborator explores terms from Umberto Eco's *Sign, Symbol, Code*. Eco describes the mystic as the "detonator" and the scholar as the "elaborator", the one who recounts and culturally encodes the mystic's visions and experiences; this painting began as a playful collaboration with a five-year-old neighbor girl. Through the course of several meetings, Senja drew pictures and words in wax crayon on the surface of the painting, to which I would respond through another layer of marks and paint. I concluded the painting with the figurative drapery image — interweaving the autobiographical with the historical, the past with the present, the self with another — exploring the metaphorical possibilities of material, process and content resulting in multivalent but fruitful outcomes.

Responding to Leonardo da Vinci's *Last Supper*, *Stillness Unfolding* strips away multiple figurations to a single, interconnected drapery that bears a history of folding, unfolding, and refolding. Drapery recapitulates body: flesh folds or wrinkles. Points of silence appear in each fold, offering resting places within the struggle to transcend — we need both stillness and action in their measure.



Detonator/Elaborator, encaustic and oil paint on framed wood panel, 66 x 40 x 2 inches, 2004 Courtesy of the Artist



Equivocation, carved wood, encaustic, oil paint, 20 x 20 x 6 inches, 2010
Courtesy of the Artist

EARTH TEXTS comprises a series of wooden relief sculptures (carved, burned and painted with encaustic) that create visual metaphors of the book form as well as autobiographical explorations. Playing off concepts like *touchstones*, *table of contents*, and *abridged* — these pieces operate in one sense as visual puns and connect ideas of language to both earth and body.

Through interplay of forms each piece seeks to explore what we know or how we behave. Books embody text, and the "text" connects internal and external landscapes in a search for answers to human dilemmas. The plywood represents nature destroyed; construction of the art piece from the plywood represents nature re-empowered or its pattern again disclosed. Thus natural phenomena become metaphors for my own (body) existence. The tactile paint surface, created through layers of encaustic (wax

and pigment), serves as “skin,” unveiling greater complexity beneath. For instance, *Equivocation* plays with the idea of using vague, ambiguous, and sometimes misleading language. A panel with *trompe l’oeil* wood grain covers the text of the “open book” concealing its “truth”. The outsides of the book are sanded down to uncover the ply of the wood. Does truth reside inside or outside the text?

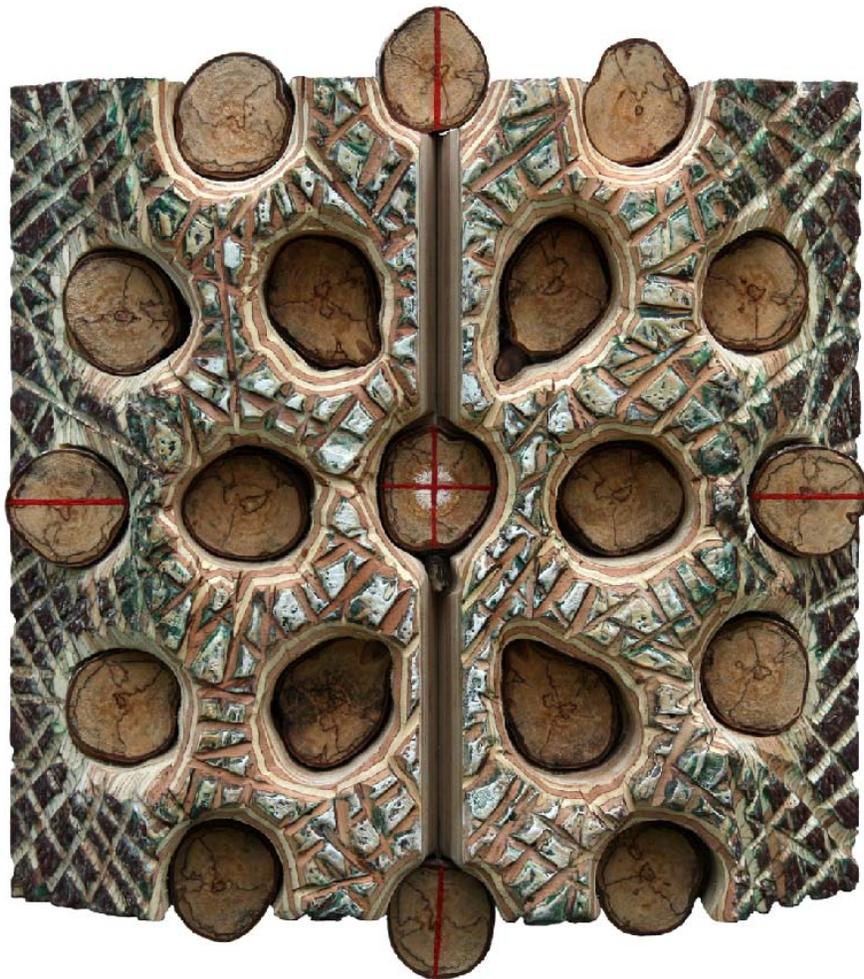
Frame Narratives plays with the idea of a story in which another story is enclosed or embedded, a “tale within the tale.” The largest and outermost frame of the open book is carved and painted with textures and colors similar to lichens growing on the bark of ash trees. The embedded frames allude to sun-filled skies, recall black granite, signify art/culture (gilded frame), and place dry animal vertebra in a seemingly wet and reflective surface. The innermost frame, a thick layer of the flesh-like beeswax poured on top a grass-green colored base, surrounds a section of the gallery wall. From behind this



Frame Narratives, carved wood, encaustic, bones, gilding, frames, wax, hair, 20 x 20 x 6 inches, 2010 Courtesy of the Artist

frame emerges another tale: a tail of human hair tied together with an animal bone. Each story links animal/vegetable/mineral and nature with culture, creating a meta-fictional landscape filled with reminders of death.

A circular arrangement of tree slices is the focal point of *Reading Circle*. It is both poignant and amusing to imagine a group of trees (in this case remnants of trees) meeting to research and discuss a particular problem. Red lines reinforce the structure of the circle and put focus on the facilitator of the group urging the viewer's active participation in



Reading Circle, carved wood, encaustic, slices of tree branch, 20 x 20 x 6 inches, 2010
Courtesy of the Artist

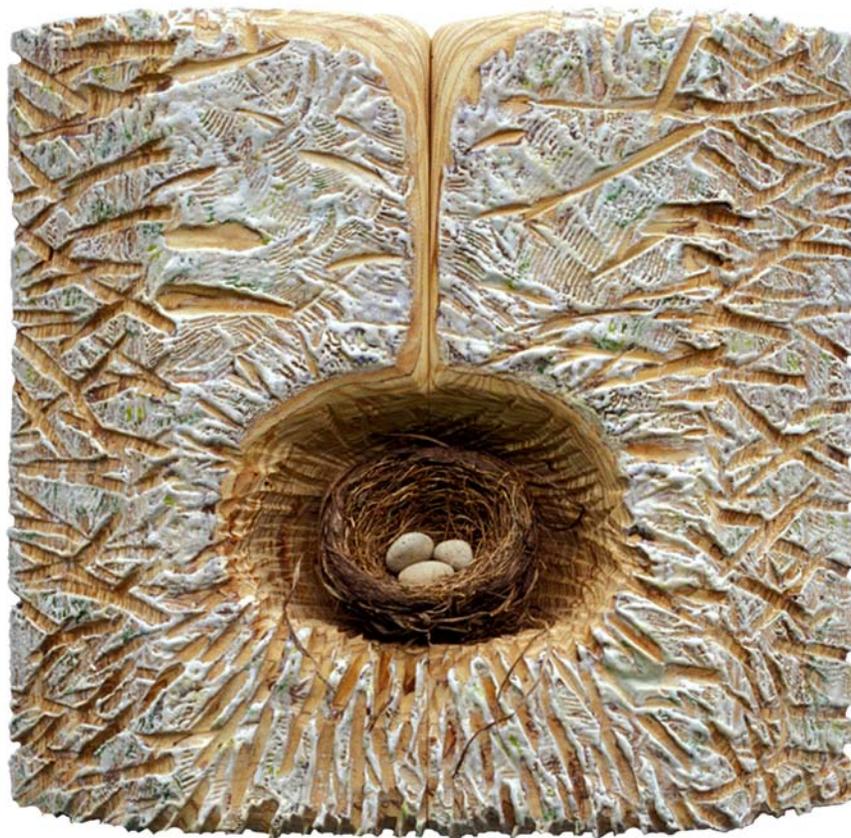
the aesthetic experience. *Reading Circle* suggests the presence of community and displays an interconnected pattern echoing through nature and our spiritual, emotional, and intellectual lives.

Earth Digest refers to a condensed collection or compendium of writings and humorously appears as both a cross section of the stomach digesting matter and a river flowing around rock formations through a canyon: we are what we eat. Our interactions with each other and the earth are inextricable.



Earth Digest, carved wood, encaustic, wax, stones, 20 x 20 x 6 inches, 2010
Courtesy of the Artist

Nested Narrative contains a nest that landed on my front door step one day after a storm. The center cavity is at once a subterranean burrow, a place in the body, or hollow in a tree. The white encaustic surface, reminiscent of the birch tree that housed the nest, is being cut away. The nest contains three stones, each a potential “story”. Our stories often parallel processes or stories in nature. Like books these pieces request a reading, and the layers of text(ures) allow layers of interpretation.



Nested Narrative, carved wood, encaustic, wax, stones, 20 x 20 x 6 inches, 2010
Courtesy of the Artist

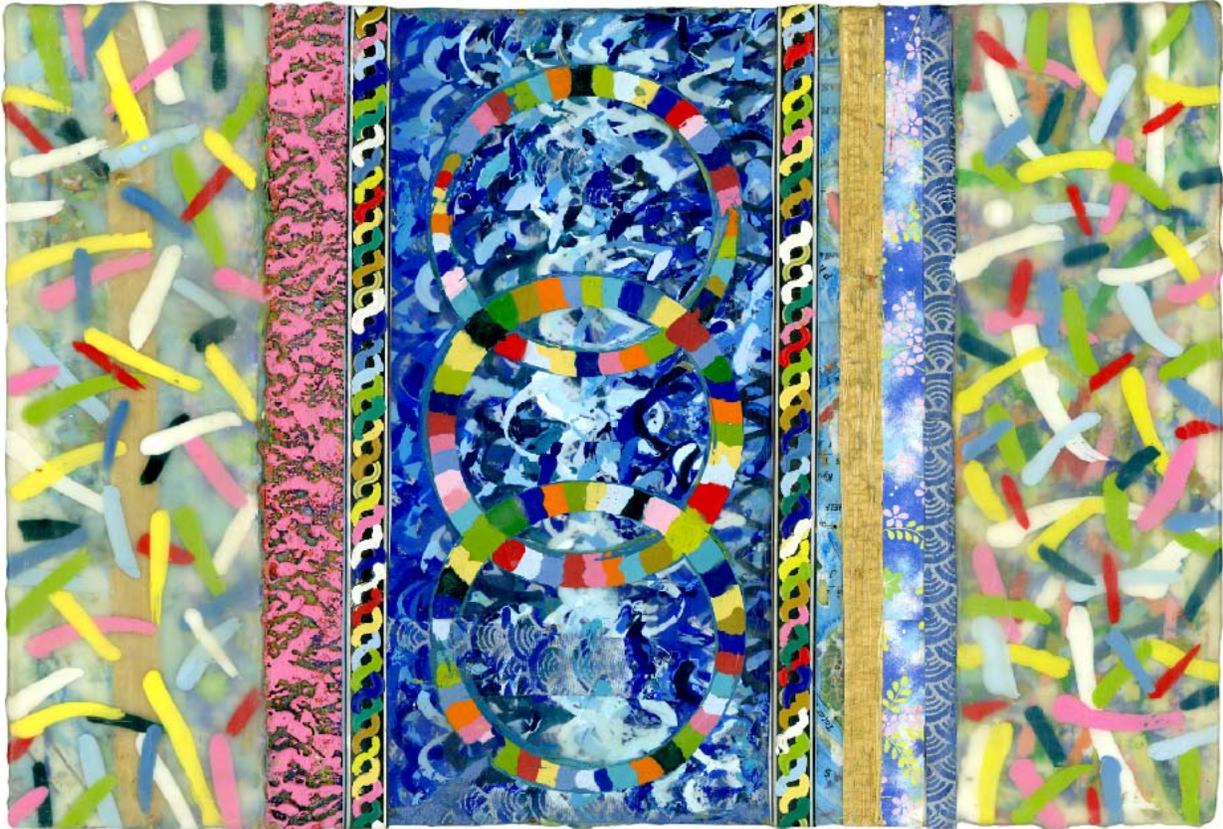
BIO

Kristy Deetz

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Kristy Deetz's work has been exhibited at The Painting Center, New York City; First Street Gallery; New York City; the Center for Book Arts, New York City; Artemisia Gallery, Chicago; The Madison Museum of Contemporary Art, Wisconsin; University of New Mexico Art Museum, Albuquerque; Herron Galleries at Herron School of Art, Indianapolis; California State University, Chico; Phillips Academy, Andover, MA; the Museum of the Arts, Virginia Commonwealth University, Richmond; Miami University Museum of Art, Ohio; Vanderbilt University, Nashville; and University of Minnesota, Minneapolis. She curated the exhibition *FABRICation* shown initially during SECAC in 2013 and still traveling. She frequently serves as a visiting artist and has led numerous painting/drawing workshops at venues including Haystack, Oxbow, Penland, and Arrowmont. The University of Wisconsin--Green Bay awarded her the Founders Award for Excellence in Scholarship in 2011 and in 2015 she received the Silver Award from Graphis Design Annual, NY. Deetz's paintings have been featured in *Encaustic Art in the Twenty-First Century*, *Encaustic Art—The Complete Guide to Creating Fine Art with Wax*, and *Full-Range Color Painting for the Beginner*. She holds an MFA from The Ohio State University. She is a Professor in the Art Discipline at the University of Wisconsin—Green Bay.



RENI GOWER



Pas de Deux, encaustic/collage on cradled panel, 15 x 18.5 inches/custom hand painted gray wood frame, 2012

Image Details, previous page:

Rhapsody, encaustic/collage on cradled panel, 15 x 18.5 inches/custom hand painted gray wood frame, 2012

Multi-Sensory Materiality

No longer entombed with the mummies, the ancient art of encaustic resonates in the digital age.

Created during the 1st – 2nd centuries AD, the Egyptian Fayum funeral portraits are perhaps the best known surviving encaustic works from ancient times. Painted by the Greeks as memorials, they were buried with the mummified remains of their deceased. The rising popularity of oil paint coupled with the arduous task of melting wax and keeping tools warm over open flames or in charcoal braziers caused encaustic to fall into disuse. While sporadic examples of encaustic works can be found throughout modern times, it was not until the invention of portable electric tools that the medium was more widely used. In the 1950s and 1960s, artists such as Jasper Johns, Lynda Benglis, and Robert Morris turned encaustic into a mainstream cross-disciplinary medium with broad applications. In the 1990s, commercially produced professional grade encaustic pigments became more widely available. Today, numerous collective organizations have been formed, annual conferences occur, books have been published, workshops are offered, and exhibitions flourish.

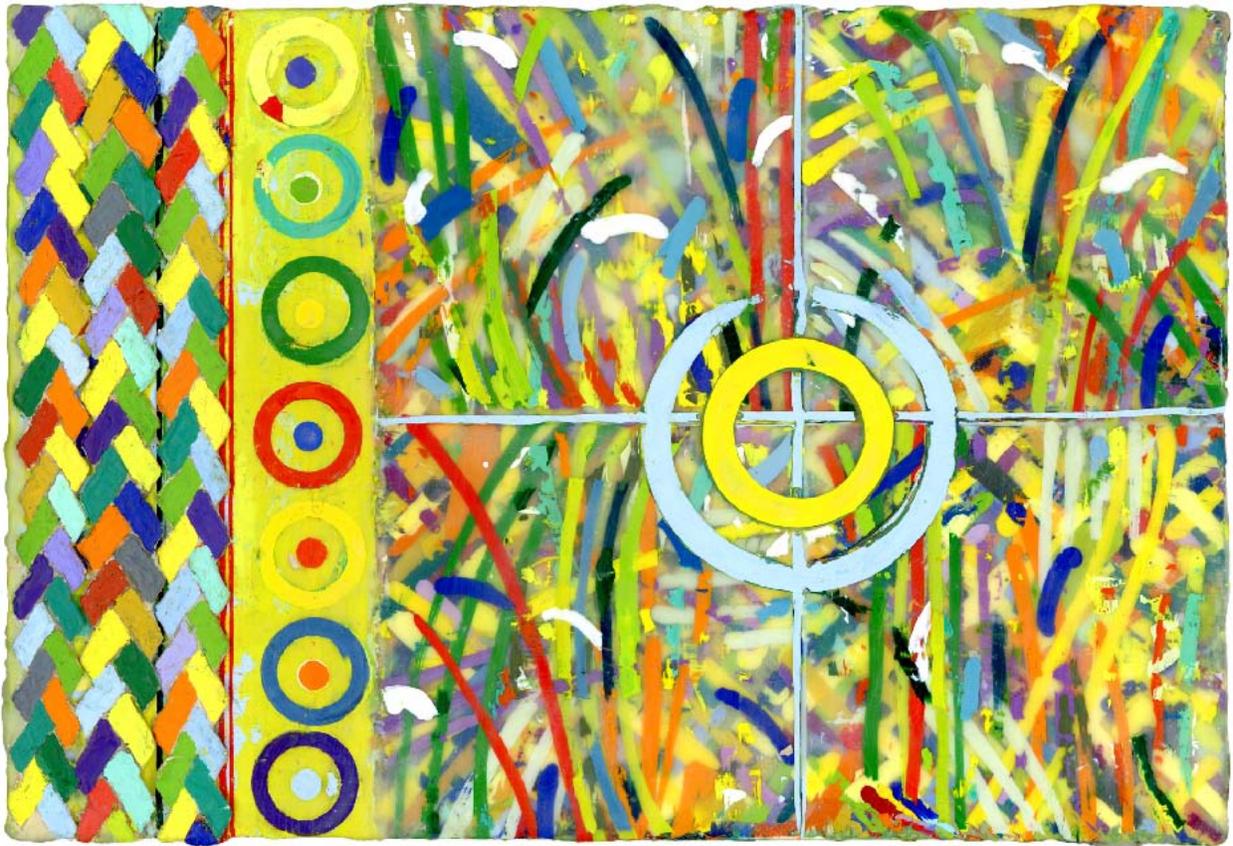


Ostinato, encaustic/collage on cradled panel, 15 x 18.5 inches/custom hand painted gray wood frame, 2012



Cantible, encaustic/collage on cradled panel, 15 x 18.5 inches/custom hand painted gray wood frame, 2012

Given my ongoing interest in this versatile and seductive medium, I recently curated two traveling exhibitions (*The Divas and Iron Chefs of Encaustic* and *Heated Exchange / Contemporary Encaustic*) that feature a wide range of encaustic works. While most historical references and methods have been lost, the artists in these exhibitions expertly integrate basic encaustic techniques with contemporary processes in painting, printmaking, drawing, collage, sculpture, and installation. More than seductively beautiful objects, their works prove encaustic is a perfect medium to pose questions, convey mystery, and reveal meaning. As the curator, the works I selected resonate with a sensual physicality. For example, tactile surfaces reveal the materiality of slow work wrought by hand. Luminous color orchestrates striking visual chords and the aromatic scent of honeyed beeswax becomes an intoxicating perfume. So too, ghostly images buried within ethereal layers create dulcet undertones in counterpoint to cautionary overtones that scrutinize the impact of technology on science and our culture's imprint on the environment. This multi-sensory materiality underscores encaustic's enduring legacy and appeal.



Quadrille, encaustic/collage on cradled panel, 15 x 18.5 inches/custom hand painted gray wood frame, 2012

Virginia Spivey, (Independent Historian / Educator / 20th-21st Century Art, Performance, and Contemporary Craft) wrote about *Heated Exchange / Contemporary Encaustic* as follows: “Encaustic may seem anachronistic in our high tech world; yet, the artists of *Heated Exchange* clearly recognize its relevance in today’s information driven culture. In our ordinary lives, we find ourselves confined to a virtual world: talking on cell phones while surrounded by people in public spaces, relying on Global Positioning Satellites to tell us where we are, and avoiding crowded stores by buying books, clothes, and groceries on-line. With their use of encaustic, the artists in *Heated Exchange* challenge the primacy of virtual experience, while acknowledging its pervasive presence in contemporary life. They call attention to the physical reality of their art, demanding the viewer engage both visual and tactile perception to discern a range of meanings that are literally built into the encaustic surface. Through this approach, these artists offer an alternative to the virtual spaces of illusionism and mediation that we encounter every day. By exploiting the physicality of their medium, they force the viewer to look deeper—past the transparent surface, past the represented image—to reinforce a material awareness of self and of place. In this way, they succeed in slowing us down, encouraging us to take time for synthesis, and allowing us to find personal meaning in the fast paced world of today.”



Fugue, encaustic, pigment stick and gesso on wood, 12 x 12 inches, 2010



Vocalise, encaustic/collage on cradled panel/custom hand painted gray wood frame, 15 x 18.5 inches, 2010



Firebird, encaustic/collage on cradled panel/custom hand painted gray wood frame, 15 x 18.5 inches, 2010

As an artist who chooses to paint, I have explored many mediums (encaustic, oil, acrylic, mixed media and paper) over my 40 year career. My passion for the materiality of paint initially drew me to working with wax and other nontraditional materials. In my mixed media paintings, acrylic paint is applied to canvas, cheesecloth, nylon and aluminum screens, plastic, and rug-hold. These materials are torn or cut into strips, reassembled in layers, and suspended from wooden supports. Likewise, my encaustic pieces are also constructed physically through layers of wax applied over ornamental papers, maps, and other recycled materials that are incorporated as visual triggers to engage the viewer. I paint, stamp, or scrape away the layers of wax to reveal or conceal the texturally collaged surfaces. Highly versatile, encaustic is well suited to the additive and subtractive collage aesthetic I employ.



Divot, encaustic/collage on cradled panel/custom hand painted gray wood frame, 15 x 18.5 inches, 2006

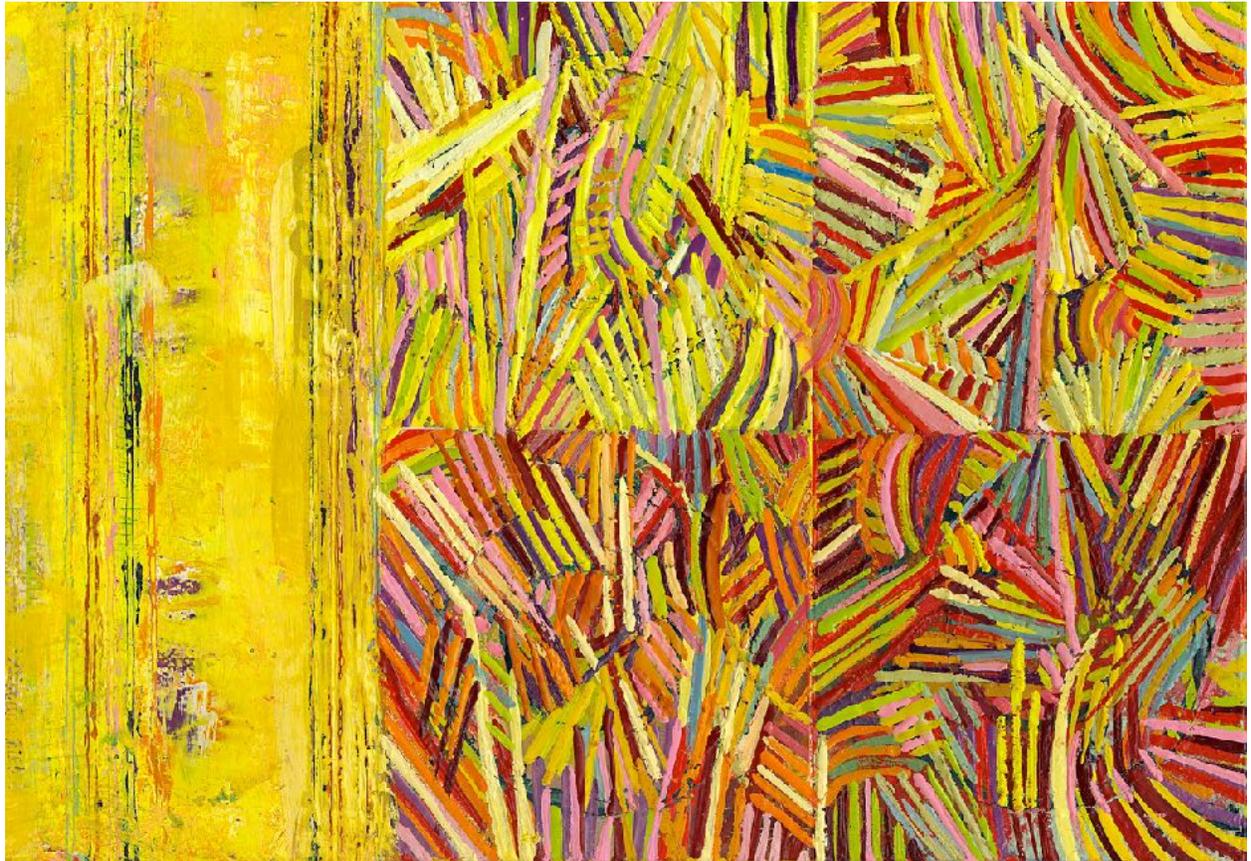


Flag, encaustic/collage on cradled panel/custom hand painted gray wood frame, 15 x 18.5 inches, 2006

My work is inspired by sacred geometry, which is thought to convey sacred and universal truths by reflecting the fractal interconnections of the natural world. By reiterating these patterns and ratios, my work unlocks the language of abstraction through the collective recognition of geometric perfection that is evidenced in ethnic patterns all around the world. This commonality creates connections. As such, my work is a perfect conduit for conversations embracing cultural diversity within an expansive global art world.

Through abstraction, I blend a fluid improvisational approach with a repetitively structured and analytical one to create complex images that counter visual skimming. I incorporate the circle as a repetitive decorative motif, as a metaphor for binary code, and as a cultural symbol of continuity and perfection. Using sacred geometry and intricate patterning, I combine these references with laborious process to contrast passive technological consumption with the redemptive nuance of slow work made by hand.

To visually decipher my work requires time. With time, the cathartic ritual act of the creative process transfers to the viewer and the work of art becomes an intimate reprieve. By design, this measured more contemplative experience intentionally offsets a media saturated culture that is increasingly chaotic, fragmented, and impersonal. In contrast, my work is tactile and immersive; it encourages mindfulness, focus in the moment, and quiet reflection.



Origami4square, encaustic/collage on cradled panel/custom hand painted gray wood frame, 15 x 18.5 inches, 2006

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BIO

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Reni Gower is a Professor in the Painting and Printmaking Department at Virginia Commonwealth University. In 2014, she was the recipient of three awards for outstanding teaching that include the College Art Association's Distinguished Teacher of Art Award, Virginia Commonwealth University's Distinguished Teaching Award and VCUarts' Distinguished Achievement in Teaching Award.

In addition to her teaching and painting practice, she curates award winning traveling exhibitions. Exhibitions currently traveling include *FABRICation* since September 2013; *Geometric Aljama: a Cultural Transliteration* since 2013; *Heated Exchange / Contemporary Encaustic* since 2012; and *Pulped Under Pressure* since 2015. Click arrow on podcast player on opposite page to listen to Gower's College Art Association Podcast, *Taking Your Show on the Road*, or click [here](#).

Her art work has been showcased at international and national venues for over 40 years. Highlights include the Galeria ICPNA Miraflores, Lima, Peru; Total Gallery, Dubai, UAE, Langford 120 Gallery, Melbourne, Australia; VCUQ Galleries, Doha, Qatar; Muskegon Museum of Art, Muskegon, MI; Erie Museum of Fine Art, Erie PA; Zuckerman Museum of Art, Kennesaw, GA; Rawls Museum, Courtland, VA; Mesa Contemporary Art Museum, Mesa, AZ; Taubman Museum of Art, Roanoke, VA; Villa Terrace Museum of Decorative Arts, Milwaukee, WI; and the Hunter Museum of Art, Chattanooga, TN. She is the recipient of numerous grants that also include a NEA / SECCA Southeastern Artist Fellowship and several Virginia Commission for the Arts Project Grants. Her work is represented in various collections such as The Library of Congress Print Collection; Pleasant Company / Mattel, Inc; the American Embassies in Lima, Peru and Osaka, Japan; Media General, Inc; Capital One; Michigan State University; and the Federal Reserve Bank.

She holds a Master of Fine Arts degree from Syracuse University, a Master of Arts degree from University of Minnesota-Duluth, and a Bachelor of Science degree from the University of Wisconsin-Madison.

For up-to-date news link to her website: www.renigower.com

T E C H N I Q U E



SHARY BARTLETT

From Photo to Fine Art:
Encaustic Photo Alteration



Balinese Pride, Indonesia, encaustic on photograph, on panel, 5 x 7 inches, 2015

Image Details, previous page:

Vesseled Time, encaustic and pigment on inkjet-printed scan on silk, 8 x 9 x 2.5, 7 x 9 x 2, 6 x 8 x 1.5 inches, 2016

As an artist, I always believed my hands were the most creative part of my body — all my life I've molded materials from concepts that my brain dreamed up and my heart compelled me to invent. It occurred to me, poised behind a camera lens the other day, that it's not my hands, brain, nor my heart at the centre of my creative process, but two portals into my creative soul: my eyes.

While creativity is indeed a concerto of body, mind and spirit, as visual artists we are often drawn first to images we see that move us: beauty, decay, people, nature, injustice. I often feel compelled to place tiny frames around these visions I'm offered daily, pulling out my camera (or more often, my cell phone!) to crop, capture and sliver a wee membrane of energy off these moments to later inspire my creative ideas and endeavours.

I take a ton of photographs. But the truth is, I often never look again at those images that inspired me. Once uploaded, they languish on my hard drive, and if stumbled upon, they disappoint — rarely reenacting the magic the moments that initially stirred in my heart.

About fifteen years ago, I began experimenting with photographs, hand-distressing and abrading them to see how they might be transfigured. While I toyed with photo editing software, I found the experience of working with my hands directly on photo emulsion was like touching the moment again, allowing me to recreate the dynamism of the scene that had initially moved me, invigorating the pictures with qualities of that moment I'd first tried to seize on film. This slow, meditative editing, re-colouring, reshaping and recreating brought profound delight; when finished, what I held in my hands was an impressionistic representation: part photograph — part fine art; part clarity — part obscurity; the lines between quite literally blurred and enriched.



Cacaphony, encaustic on photograph, on panel,
7 x 5 inches, 2015

A few years later, I discovered and fell in love with encaustic, and eventually, like all encaustic artists, was seduced by that eternally enticing question: *"I wonder what would happen if I put wax on this?"* So, I tried! The milky yet transparent depth and luminosity that wax brought to the photograph was intoxicating. The new possibilities for texture, glaze, colour, incision, and detail seemed endless. I began to explore the many intriguing partnerships between image, encaustic wax, paper, fibres, ink and light. This exploration continues to beguile me as I discover ways by which encaustic wax lends painterly expression, mood, mystical character, and textural presence to photographs.

In learning the possibilities of encaustic photo alteration, I've found that a spirit of play, experimentation and collaboration with the natural, organic media of beeswax, resin and pigment is the best approach. As we all know, encaustic medium has creative intentions of its own! This practice helps me develop technical skill and familiarity with the effects of tools, brushes, abrasive techniques, crumpling, tearing, and stenciling on printed photographs, observing the behavior of papers and inks as they dance with wax and pigment. I like to work small initially, as it affords me the opportunity to focus on tiny detail, and print within the limited size restrictions of my home printer. Having determined what's working and how I want to proceed, I can then expand to a larger format. Trial and error is my first approach; however, I preserve health and safety as my compass, wearing gloves and ensuring good ventilation and studio practices when I work with photographs, wax and pigments.

Here are a few tips from what I've learned:

Begin with any photograph you love, even if there are elements you plan to eliminate. It's best to use your own images as they are the most inspiring and avoid copyright issues. Feel free to first alter your image using photo editing software (many are easy to use and free) or do this manually with tools, wax and pigment. Many photographic surfaces are fair play for photo alteration and compatible with encaustic. I've used the following in various combinations: black and white or



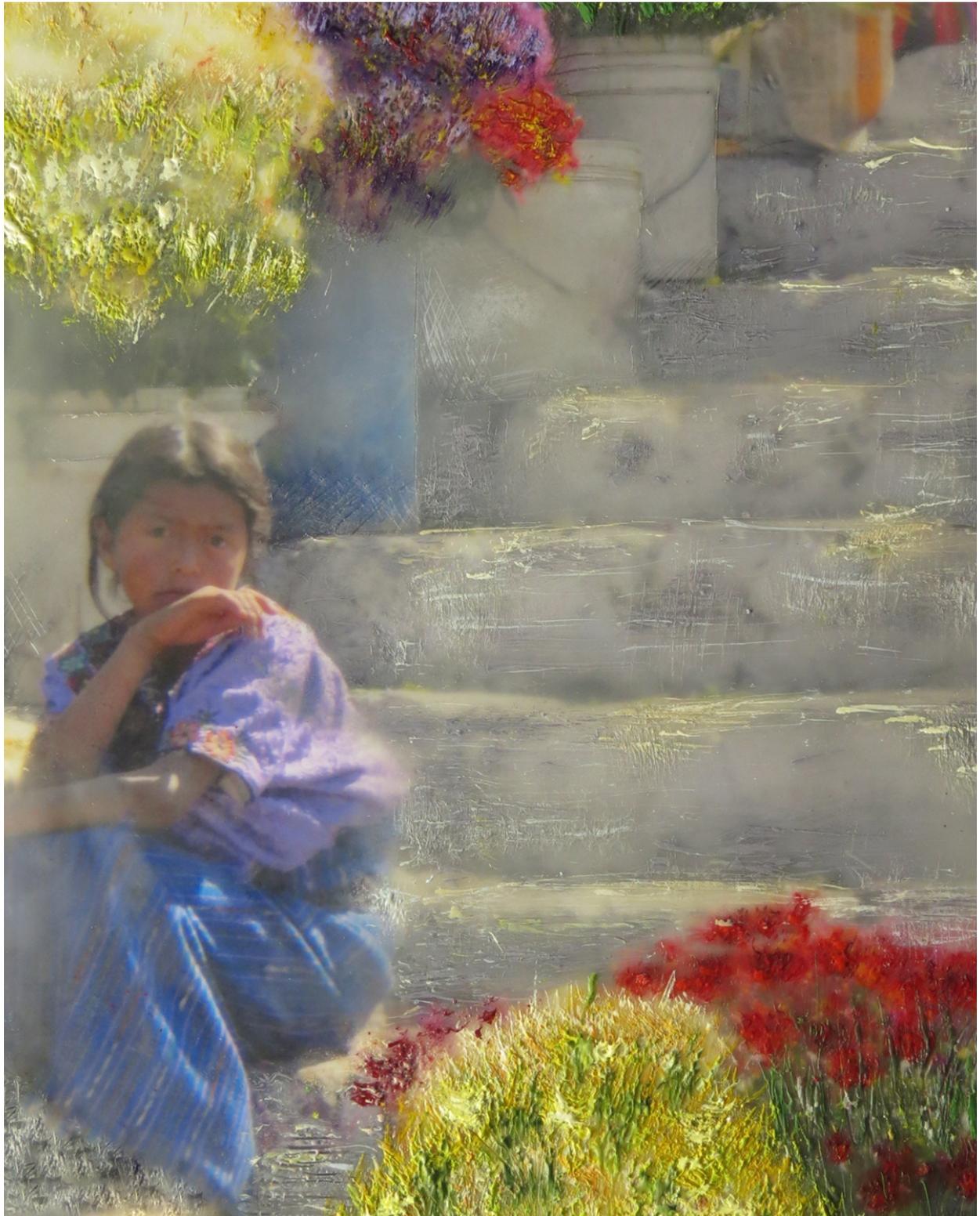
Columbian Bouquet, encaustic on photograph, on panel, 7 x 5 inches, 2015

colour images, commercially developed wet- and dry-processed photos; digital and analogue; images printed on inkjet or LaserJet printers; printable fabric sheets such as silk, organza and cotton; and watercolour, mineral, handmade or rice papers run through a home printer. Spunbonded fibre papers like Lutradur® or Tyvek® run through inkjet printers; even photocopies and scans provide tantalizing beginnings for encaustic wax.

There are also myriad possibilities using transfers. You may be familiar with the encaustic transfer technique of burnishing laser or photocopied images to wax, then wetting the surface with water to remove the paper. Commercial transfer and even kitchen parchment papers are inkjet-compatible and can be successfully burnished onto encaustic work. Transfers can be lightly fused or overpainted with wax.



Guatemalan Flower Seller, Chichicastenango Cathedral, (detail) encaustic on photograph, on panel, 10 x 8 inches, 2015

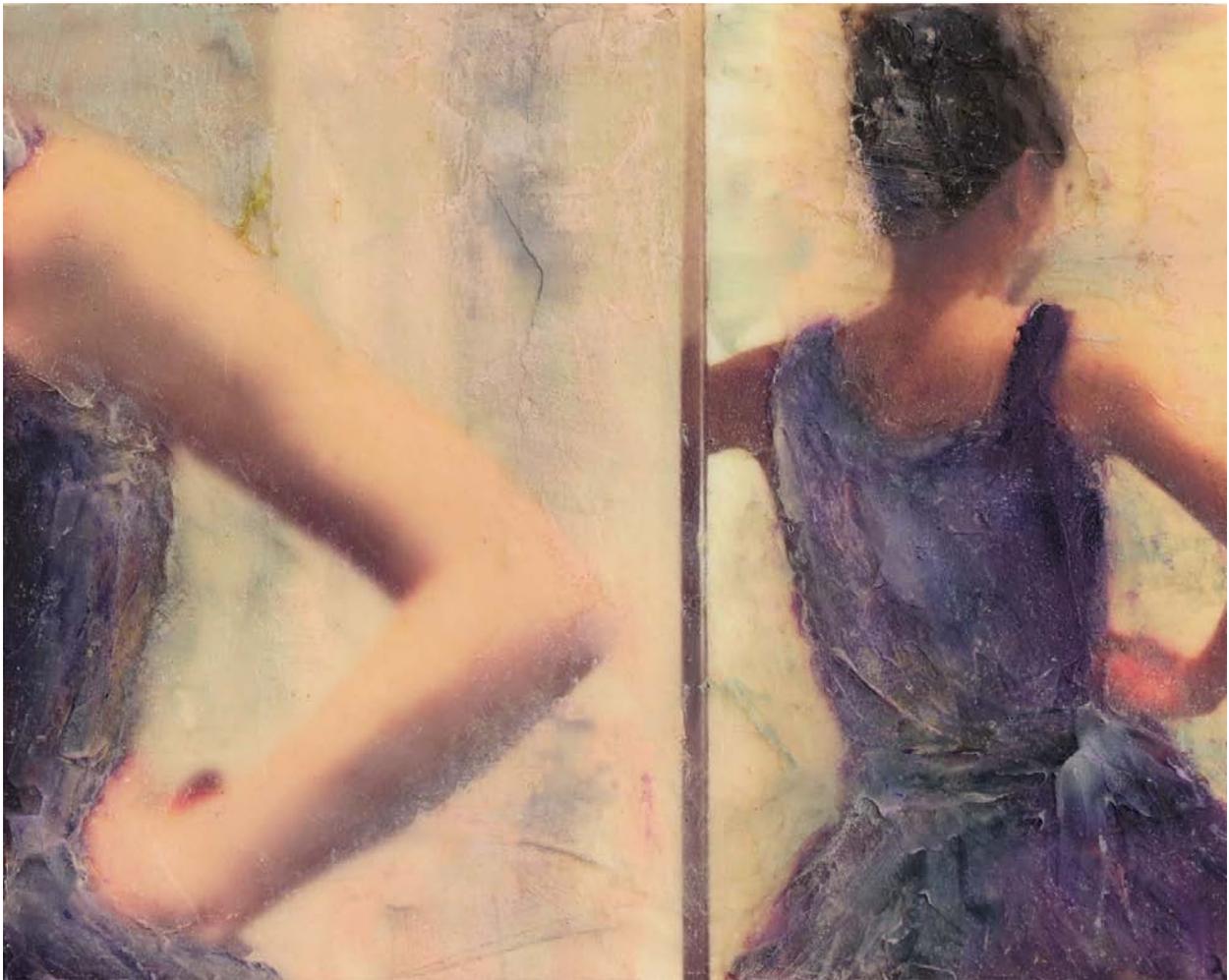


Guatemalan Flower Seller, Chichicastenango Cathedral, encaustic on photograph, on panel, 10 x 8 inches, 2015



The Fingered Loom, Guatemala, encaustic on photograph, on panel, 8 x 10 inches, 2015

Paper photographs should be affixed to a rigid, porous substrate, however many fibres and papers have the tensile strength and absorbency for ink and wax, allowing them to be suspended, molded, cut out, sewn, or used as book pages. The transparent luminosity of paper and fibre is indeed enchanting. Wax can be painted, poured or used for dipping printed images, visual clarity becoming more obscured by thicker wax. Naturally coloured beeswax casts a sepia tone on images, whereas white beeswax preserves the original hues. Coloured encaustic paints can be applied impasto, as translucent glazes, or by using a heated stylus to add detail; oil pigment sticks can lay thin glazes or thick textures; chalk pastels create misty cloudiness; water-soluble cold wax allows for glazing, watercolour effects, and textured applications; cold wax medium offers a matte, milky texture and obfuscation. The painting's surface can be brushed, gouged,

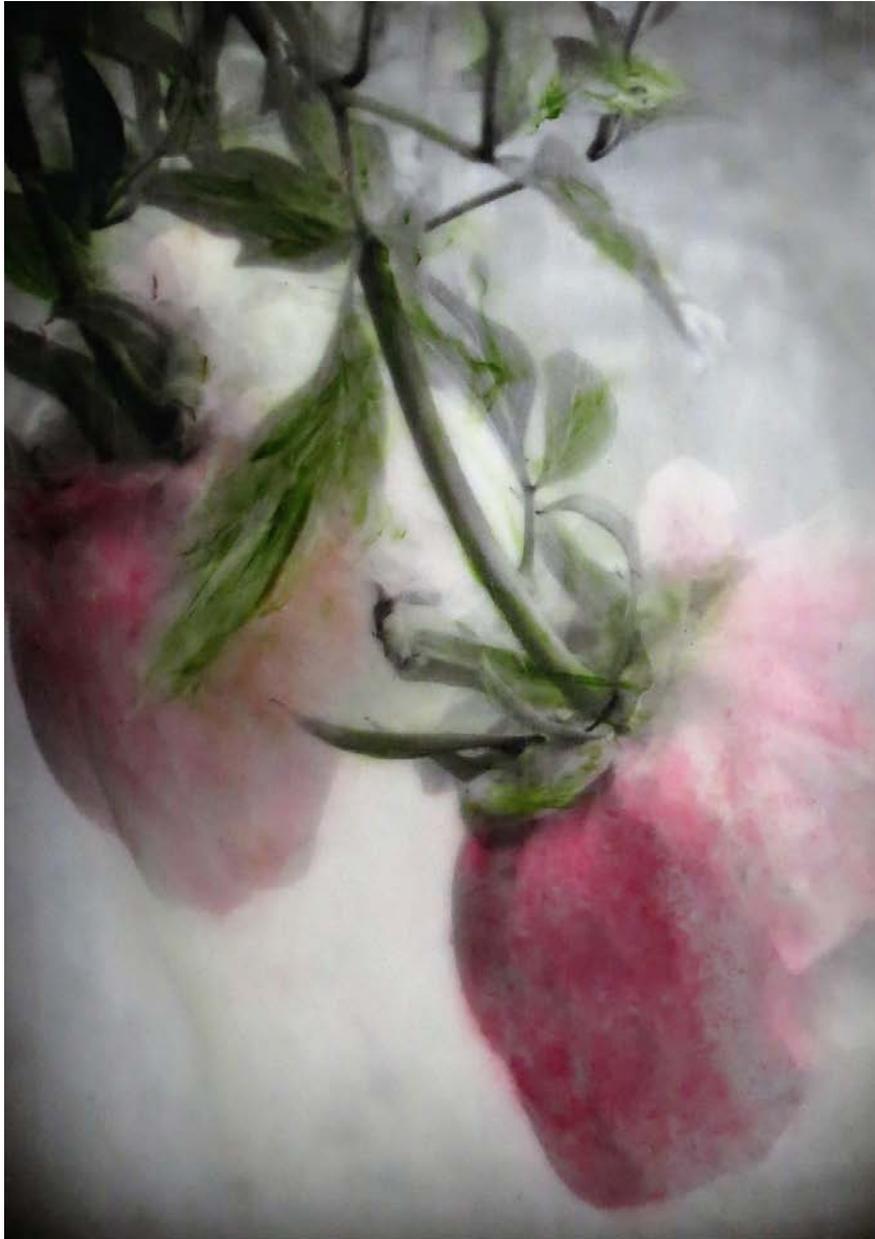


Future, Caught in Reflection, cold wax, pigment on photograph, on panel, 8 x 10 inches, 2016

collaged, incised and treated using a variety of encaustic techniques — each of these magnificently transforming the photograph's image and mood.

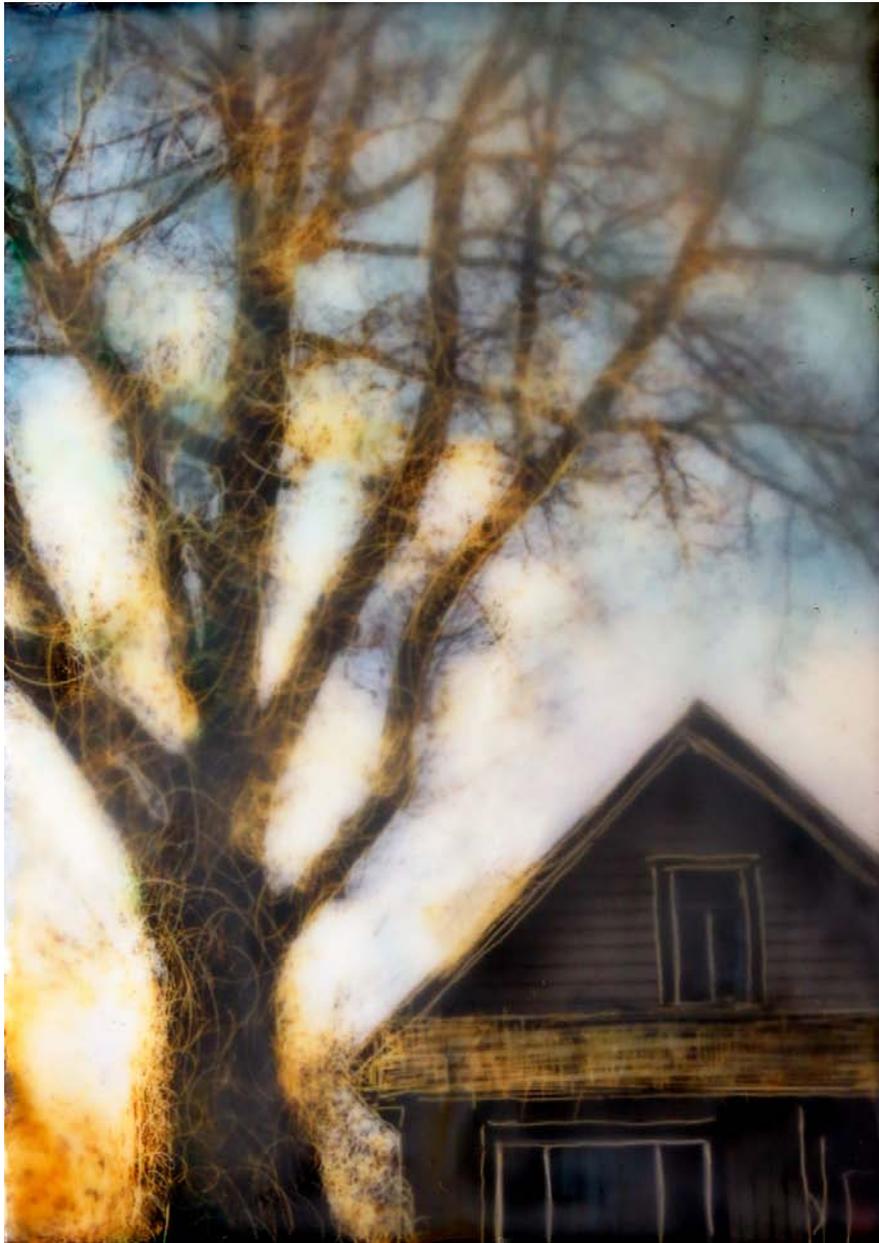
I love to experiment, but when selling work, archival concerns are important. The surface on which your photograph is mounted must be supportive, sealed, and — like paper and printer pigments — archival (dye-based inks are fugitive and fade over time). Porous papers, like watercolour, bond best with wax and thus are more archival than glossy prints which may chip with rough treatment or exposure to cold. As with all fine art and encaustic, photographs should not be hung in a sunny, hot location.

Experiment with your favourite images, various printing surfaces and wax techniques and see what you discover! I've found my photo encaustic explorations both pleasurable and surprising.



Morning Invitation, encaustic on photograph, on panel, 7 x 5 inches, 2015

A lover of home, travel, culture and people, I see my hand-altered encaustic photographs as portraits — of humankind, of the spirit of place, and of nature. Layered with visual information, detail, colour, texture and translucence, my photos depict cumulative and multi-faceted stories that reference meaning, memory, time, interdependence and the cycles of life.



Across From My House, encaustic on photograph, on panel, 7 x 5 inches, 2015

I take those inspiring scenes that once traversed my eyes and then moved through my camera lens into my heart, head and hands and try to reinvigorate them with impressions of the moment they were taken; I love the notion that I am conserving these instants in beeswax and resin — themselves natural preservatives — and inviting viewers to infuse each picture with their own spirit, story and interpretation.

This Winter 2017, I'll be on sabbatical leave to take and alter photographs of my wanderings through South America, exploring its people, place, cultures and nature. Please follow my videos and creative image alterations on [Instagram](#) and [Facebook](#). I'm also excited to announce the upcoming release of my online encaustic photo alteration workshop in 2017. Please contact me to be added to my mailing list.



Concerto, encaustic on photograph, on panel, 5 x 7 inches, 2015



Whorled, encaustic and pigment on inkjet-printed Lutradur®, on cradled panel 10 x 10 x 1 inches, 2016

BIO

Shary Bartlett

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Shary Bartlett has a Master's degree in Canadian Literature and Art History. She teaches mixed media art at Capilano University, Langara College, and her studio in Vancouver, Canada. Shary has led encaustic and art workshops in Canada, the US, Indonesia and Peru.

Shary's encaustic work and techniques are published in [Encaustic Art in the 21st Century](#) (Schiffer Books, 2016) and in [Encaustic Revelation](#) (Patricia Baldwin-Seggebruch, North Light Books, 2014). Her work is held in public and private collections in Canada and the US. She is a member of the Encaustic Art Institute, International Encaustic Artists, and was founding Co-Chair of the IEA's CanWax and CanWax West chapter.

Shary teaches at Patricia Baldwin Seggebruch's Encausticamp held near Seattle WA July 24-30, 2017. www.pbsartist.com/encausticamp/encausticampus/



CLICK ARROW IN CENTER OF VIEWER
TO PLAY VIDEO



MINDI KATZMAN

An Encaustic Journey



Pear, Apple, Apricot, encaustic, pastel on paper, mounted on board, 10 x 13 inches, 1995

Image Details, previous page:

Here I am Life, encaustic on steel with collaged elements, 16 x 28 x 1 inches, 2015

I see the world in pictures. I am constantly framing my view, analyzing color (wow, so many blues in the sky today, so many shades of green in that stand of trees), finding other-ness in the mundane. I am inspired to make images reflecting the world around me whether the point of departure is nearby views, distant destinations, or still life. There is often a faux-realism. The image looks like a particular place, but upon further examination, it is not quite the same as a photograph of that same place. I make images because I am compelled to.

Below is a description of my encaustic journey, a major path in my image making. I am not looking to provoke the viewer, bring them to their uncomfortable zone, bring out the muddy depths of my psyche, or solve and examine the world's problems. I hope to engage the viewer in my point of view, reflective or humorous, and places in between.

Until the mid 1990's I worked with pastels and oils. A chance meeting with Seattle artist Mark Rediske opened me to the world of encaustics. It was a revelation.

Without knowing I was on a search for ways to work differently, learning about encaustics set me on an unexpected path. My oil paintings were incorporating more and more Dorland's wax medium, adding texture and transparency. Pastels, though I love working with them, required great care and were expensive to frame.

By not knowing my limitations, I came up with a method of using the encaustic with the pastel, yielding a more permanent and less fragile result, but retaining the integrity of the pastel drawing. The wax provided the texture and transparency I was getting with the oils and Dorland's. Yay.

My method raised the eyebrow of my supplier: "You do what?"

Starting with a pastel drawing (much smaller than those I had been working on) on Arches 140 cold press watercolor paper, mounted on 3/8" birch plywood (still my favorite substrate), I would fix the drawing, go over it with clear encaustic medium, which I would then scrape off. Really. That left a drawing embedded in wax. I would work pastel back into that, lightly fusing, until I achieved the desired finish.



White Tulips, encaustic on watercolor paper mounted on birch plywood panels, 19.5 x 24 inches, 2000

I started adding on more colored encaustic, and eventually used small bits of collaged photos as well, to get detail otherwise unobtainable. Ahh, the good old days of film and double prints from Kodak via your local drugstore. And those prints have still not faded.

Another element I used to add pop to the finished image is R&F Pigment Sticks. They bind with the encaustic and are incredibly pigment rich. They add a brilliant highlight to small areas. They also work beautifully in the sky areas over an encaustic base for a textured blending I could not get with just wax.

Encaustic mono-prints followed. I apply the paint directly to my hotplate, laying Japanese papers over, then burnishing with a burin with a few layers of newsprint in between. In reverse of my painting technique, I then add pastel on top.

I soon wanted to make larger pieces, such as the piece, *White Tulips*. Instead of just cutting larger pieces of plywood, I used smaller pieces bound together on a masonite back, and embraced, rather than disguised the lines the panels made.



Chinese Kite in Antarctica, encaustic mono-print, pastel on Japanese paper, 5 x 8 inches, 1999



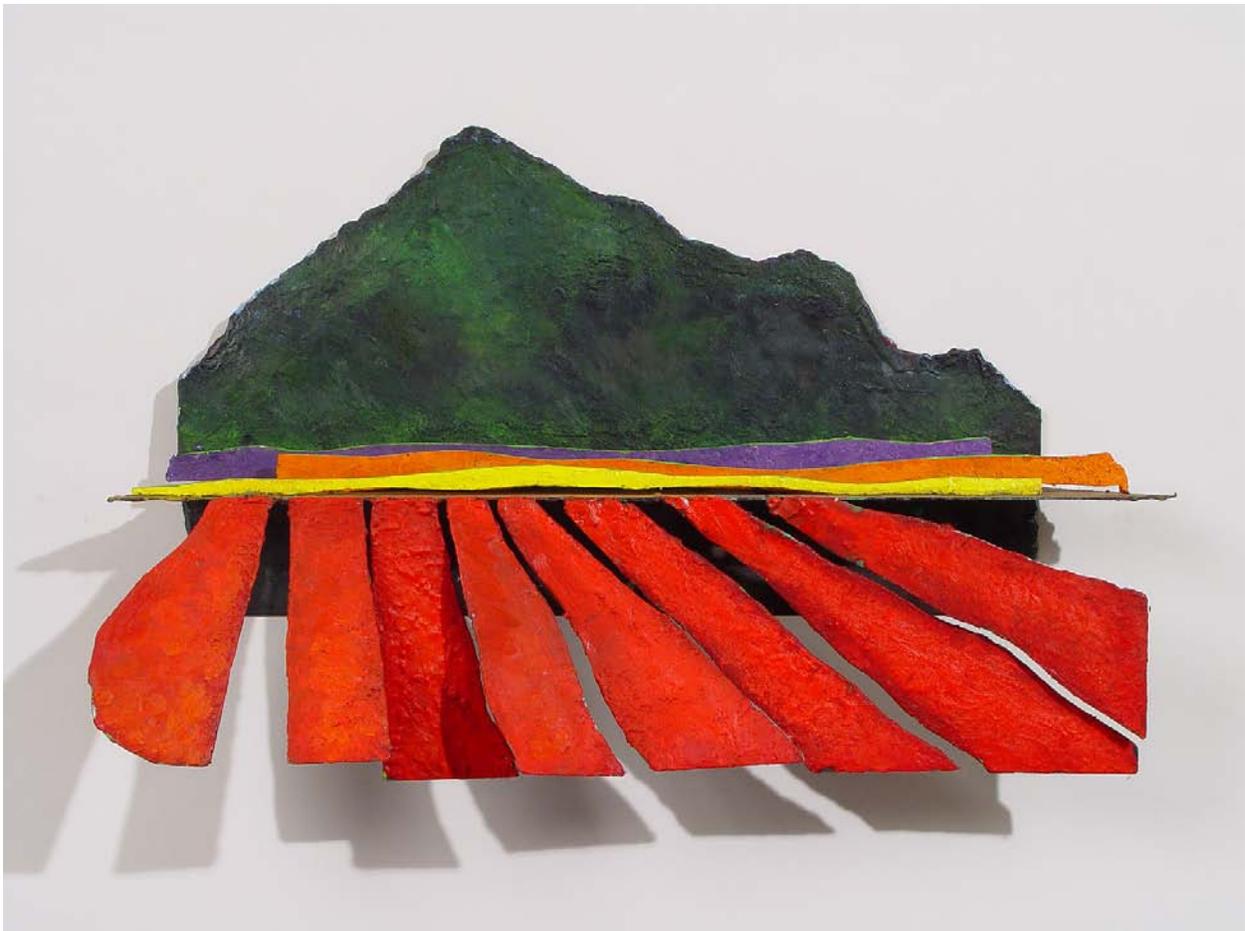
Church Interior, Polka Dot Sidewalk, encaustic, photo collage on watercolor paper mounted on birch plywood, 12 x 18 inches, 2003



The Blue Wall, (Fiesta Mexicana), encaustic, photo collage on watercolor paper mounted on birch plywood, 8 x 17 inches, 2001

A trip to Mexico in the mid-2000's gave me a whole new sense of color and perspective. I was constantly aware of the shadowed, cool interiors at play with the brilliant light and color outside.

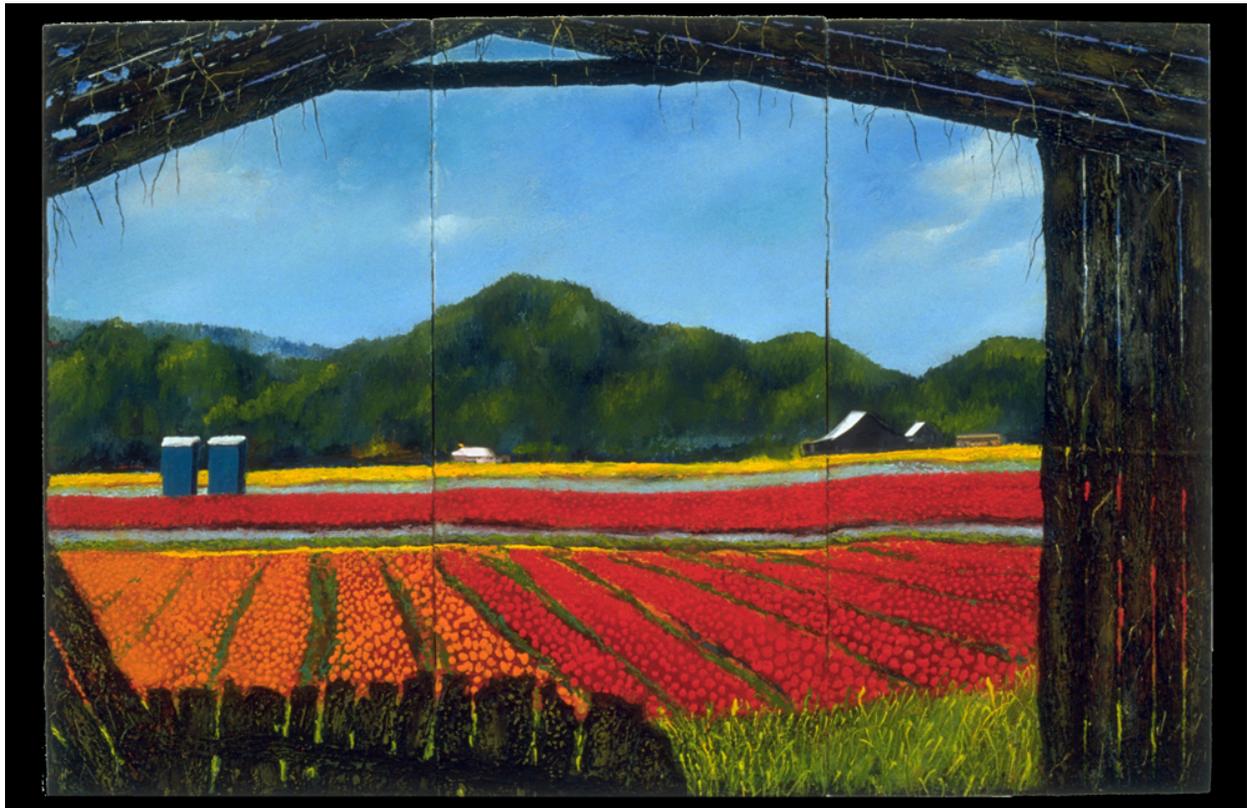
For unknown creative reasons, I decided I wanted to learn to work with metal and try making 3-D paintings. The goal was not sculpture, but a hybrid that could be hung on the wall with a nail, just like a painting. I wanted to incorporate encaustics as well. It worked, and though the encaustic sits on top of the surface (which has been sandblasted for better bonding) it is not the same as the bonding of encaustic with paper. A good example of this 3-D painting process is *Red Tulip Fields*. An unexpected consequence here is the looseness that comes from using an oxyacetylene torch for cutting the metal.



Red Tulip Fields, encaustic, paint stick on steel, (app.) 18 x 12 x 6 inches, 2003

Much of my work is enhanced with a hot pen tool, which has been my signature method for coaxing fine line and detail from the paints. One still gets a wonderful blending and layering effect, but it is different from the blending and layering typically associated with encaustic.

Though much of my work has often been inspired by travel, I have also been engaged by the beauty of Washington — from urban Seattle area to the lush tulip fields just north of the city.



Field Relief, encaustic photo collage on watercolor paper mounted on birch plywood, 12 x 18 inches, 2002



The Conversation, encaustic on watercolor paper mounted on birch plywood, 24 x 24 inches, 2010



Red Fire Extinguisher, encaustic on watercolor paper mounted on birch plywood, 6 x 6 inches, 2016



Studio Still Life, encaustic collage on watercolor paper mounted on birch plywood, 5 x 7 inches, 2016

I have found over the years, that when a particular theme has run its course I move towards the next via a series of drawings or small encaustic pieces. Following is a group of paintings, most 4 x 6 inches, inspired by petals (and a nod to Georgia O'Keeffe) from 2003-2005, and more recently, some small studio/still life images.



Petal Series, encaustic on watercolor paper mounted on birch plywood, 4 x 6 and 6 x 6 inches, 2003 - 2005

My most recent, large body of work was inspired by koi, with bicycle images incorporated and embedded in some of the pictures. The bicycles may have hidden meanings. Were they lost, memories, detritus dumped in lakes and rivers? Or, not. Maybe they just appeared in answer to a curator's question, "do you have any images with bicycles?" The bits of collage in earlier works has morphed into much larger cut-outs from images printed on rag paper on my home ink-jet printer. These are still painted in detail (not necessarily following the original colors) and I find that by having a second layer, the image pops out more than just painting it on the original surface.

In both of these *Koi* pieces I started with Arches 140 lb. cold press watercolor paper mounted on birch plywood. I covered the surface with pthalo blue and pthalo green encaustic thinned with clear wax medium to get a



Koi Study, encaustic on watercolor paper mounted on birch plywood, 6 x 6 inches, 2015



Detail, *Koi 1*, encaustic, pigment stick on watercolor paper mounted on birch plywood, 24 x 36 inches, 2013

richly textured and colored surface. There may have been some other blues as well, but those two colors are the essential base.

I printed out pictures of vintage bikes and cut them out, adhering them under more clear, and some thinly colored medium. Minimum definition was added with the hot pen tool. Again, I printed out the shapes of the lilies, flowers and fish. These are adhered with a blast from the heat gun as well as outlining the edges with the pen. The rest of the colors are slowly, meditatively, painted on with my pen. The swirling pattern below, is made with pigment stick, applied with my fingers.



Koi 1, encaustic, pigment stick on watercolor paper mounted on birch plywood, 24 x 36 inches, 2013

Encaustics have informed and enhanced my work for many years. As their popularity grows more and more mainstream, I am always inspired by the many ways artists have found to use them and stretch the medium.

That being said, there is no resisting a new vision. I am currently working on some large steel sculptures while the next phase of my encaustic journey germinates.



Anna Marie, encaustic, pigment stick, photo collage on watercolor paper mounted on birch plywood, 12 x 18 inches, 2010



Left: ***M Rex***, powder coated steel, 7 feet 4 inches,
Right: ***Bébé***, powder coated steel, 2 feet 3 inches

BIO

Mindi Katzman



Mindi has a BA in Drawing and Printmaking from the School of Fine Arts, University of South Florida in Tampa where she was fortunate to have studied with the master printers from Graficstudio, a professional printmaking atelier on campus.

She later lived and worked in New York City taking classes at The School of Visual Arts and working at the Terry Dintenfass Gallery. She attributes the time at the Gallery as her true education in how the art world functions and how a good dealer can be an artist's true support.

Her work is in many public and private collections including: Microsoft, Prudential Insurance, Swedish Medical Center, University Hospital Medical Center, Seattle, and numerous schools in Washington State through the Washington State Arts Commission - Art in Public Places program.

Currently a resident of Seattle, Washington, she has her studio at her home in a three car garage that will never see a car. She occasionally conducts workshops there, and is available for individual sessions upon request.

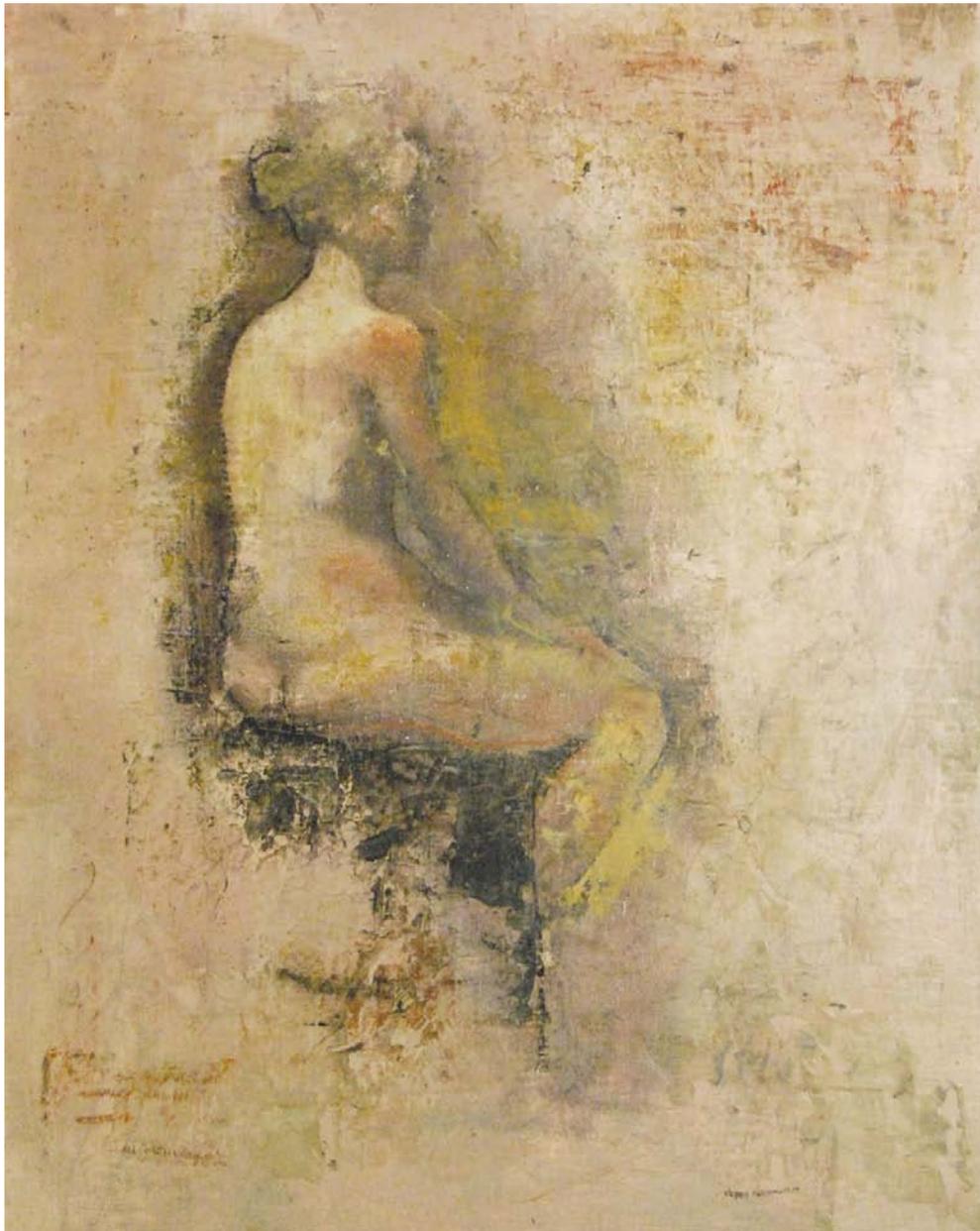
More of Mindi's work and resume can be seen on her website mindikatzman.com.
Contact her at: mindi@mindikatzman.com

"Creating beauty is considered a service to society."

—Anonymous



LINDA LESLIE



Nude Sketch, encaustic over oil on panel, 20 x 16 inches, 2011

This painting was my first attempt with encaustic. I painted this at the studio of a friend, a very fine encaustic artist, I used his material and tools, and loved the process and results immediately.

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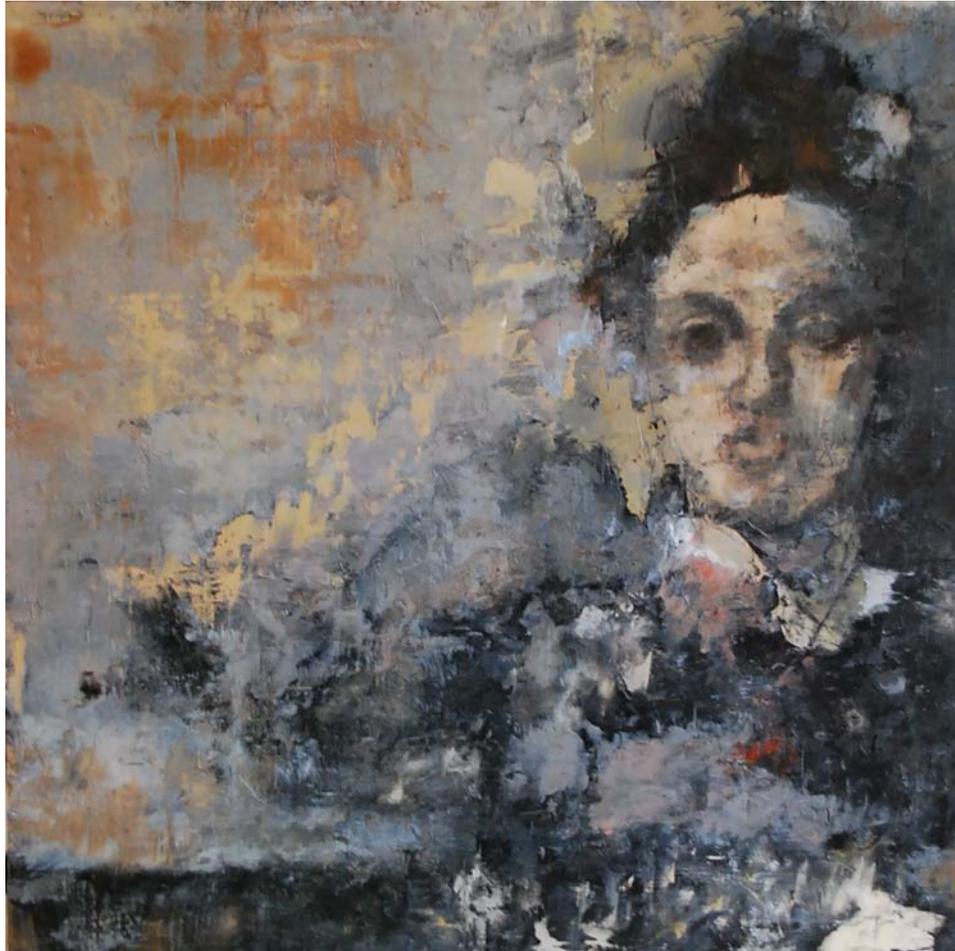
Alex, encaustic over charcoal drawing on encaustic board, 16 x 12 inches, 2016

I have been studying a classical approach to painting for 41 years; I have painted consistently during that time, cultivating a discipline of working every day. The many fine teachers and institutions I have worked with include, The National Academy, and The Art Students League in New York City; and David Leffel, Sherri McGraw, Tony Ryder, Jeffrey Lawrence, and Kevin Gorges, in Santa Fe, New Mexico. I was born into a family of artists, my mother, a photographer, my father, an architect, sculptor and painter, and both sisters sculptors and painters. I never thought of doing anything else.

I started experimenting with pigmented wax about five years ago. I have a good friend who had worked in encaustic for many years. He invited me to his studio to experiment with the medium. I loved it all right away. I initially worked by putting wax over an oil painting on panel, "messing-up" the surface while retaining the original image. The added dimension of wax, and the looseness of application much improved an otherwise boring image, and I was hooked.

Pigmented wax gives me the opportunity to lose control of the medium. The results are refreshing and free. Wax offers an organic quality I find hard to create with oils, which have been my primary medium.

Continuing with my approach of working over existing images, the oil paintings that I did not feel satisfied with were taken off their stretchers and attached to panel. This gave me a starting point, something graphic to work with. I painted over the oil image with a similar palette in pigmented wax, which I created using encaustic medium and my own oil paints. The more I experimented, the more I wished to refine and then again lose the image - that wonderful contradiction wax brings. The wax gave a life, depth, and mystery to the piece that did not exist in it before. The wax also helped to create an added edginess to the work which I liked. Many times, the results I got were completely different from what I had intended, and I loved that!



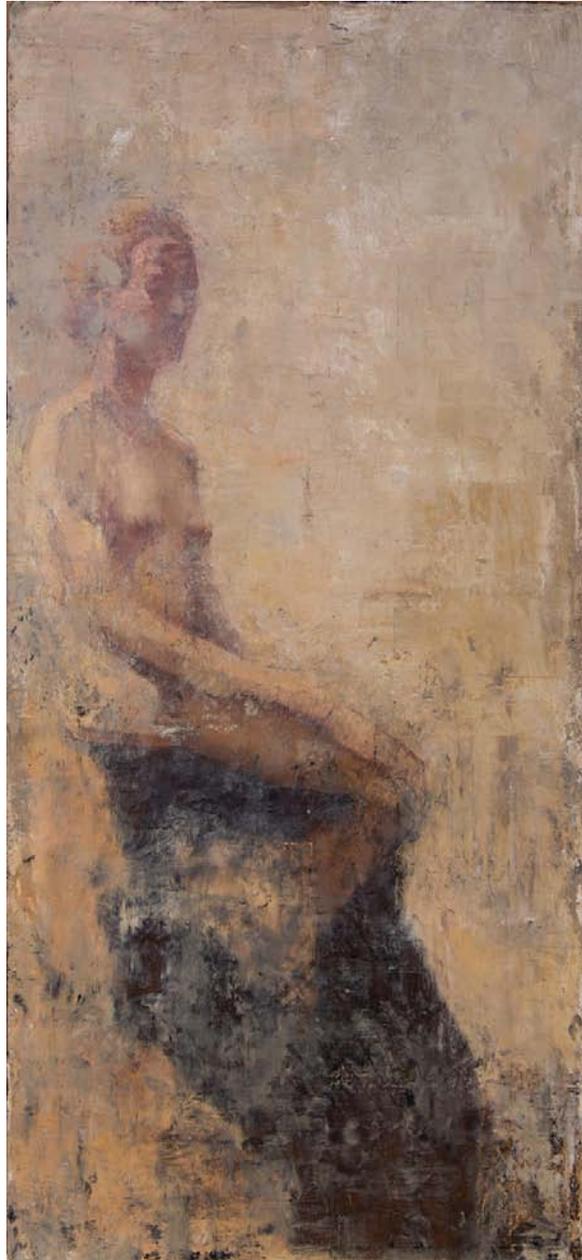
Untitled Portrait, encaustic over oil on panel, 12 x 12 inches, 2011

This portrait, I think, was my second attempt. By this point, my husband had bought me all the equipment I might need, and I had set myself up in my own studio. I remember how much fun I had finding and losing this image. I began to be more experimental and playful with the medium.

The surface of an encaustic piece is entrancing, the depth and luminosity are something new and very sensual. The added dimension on the surface gives the piece, the viewer, and the subject more privacy. The process of adding wax is also a starting point to a whole new image, I never know what direction the piece may go in. It is very exciting and playful.

I have used my own limited palette of oil-pigments added to wax. This includes, Flake White Replacement, Titanium White, Yellow Ochre, Raw Sienna, Burnt Sienna, Venetian Red and Ivory Black. The earthiness of this palette is what appeals to me, and with few variations what I use in my oil paintings. Oil sticks are useful to create line. I have also began experimenting with Ceracolor, a water-based encaustic paint. This medium is wonderful, and easier to place and manipulate. I am looking forward to working with the hot wax, and water based wax in combination, a little gained control, but not too much!

The drying time of an encaustic piece is almost immediate. One can scratch, add, subtract, find and lose; the direction of the piece is less in your hands. It evolves, shows me the direction to go and the results can be very rewarding and exciting.



Encaustic Nude, encaustic over oil on panel, 35 x 16 inches, 2013

This image, *Encaustic Nude*, my third encaustic over oil painting, originally was a copy of a small oil painting. I struggled with enlarging the oil, and eventually gave up on it. The copy was already on panel, so I played with the wax, painting over my image, and found it much improved.

The history behind encaustic painting is fascinating and inspiring to me. The Fayum Mummy Portraits dating back to 100-300 AD were painted panels that covered the face and sometimes upper body of the deceased and were attached with the cloth that bound the body. The portraits are among the few surviving "panel paintings" from that period. This, to me, brings a history of spirituality, and a lasting quality to the medium, and the work.



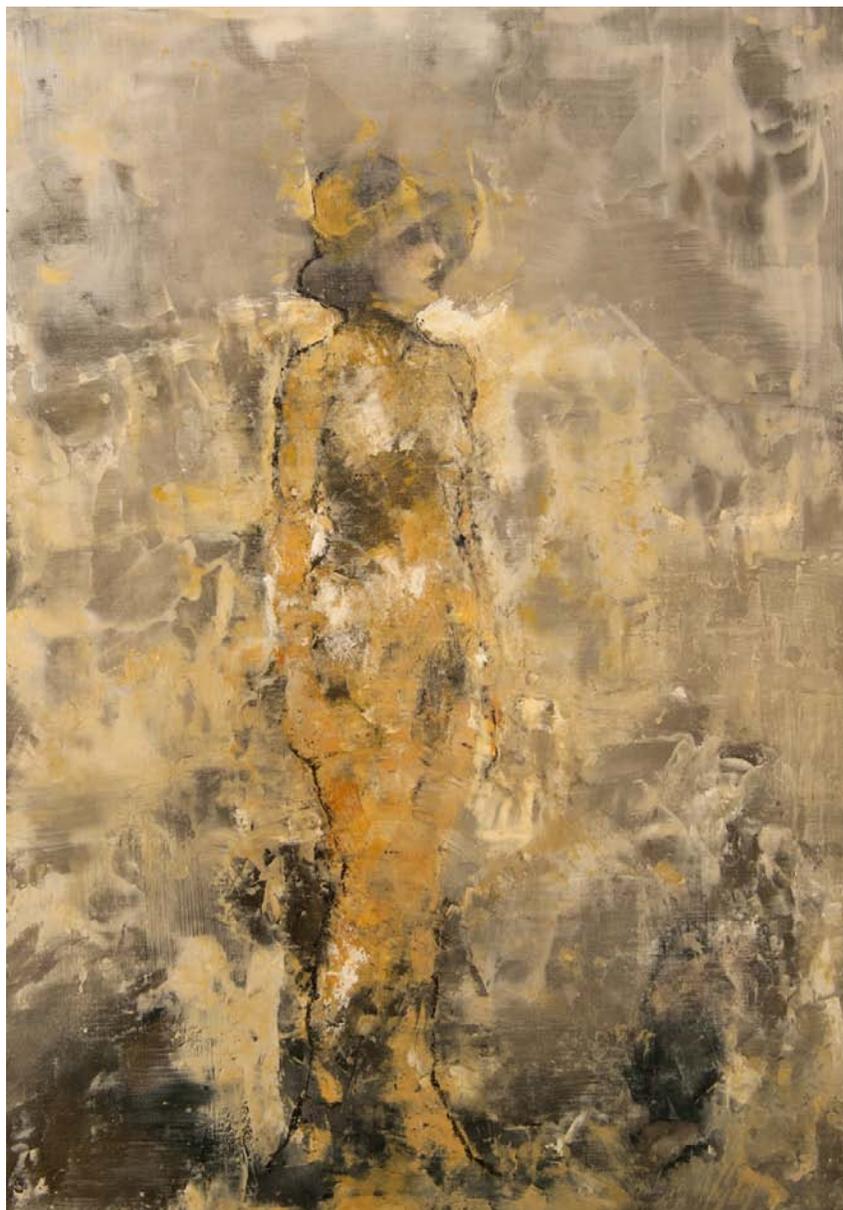
Come With Me, encaustic over oil on panel,
36 x 18 inches, 2013

I worked for quite a long time on the original oil image for *Come With Me*, it however remained stiff and boring. The dog in this painting is my Borzoi, "Sally" — a Russian Wolfhound — and very dear to me. The adding of the wax here was more tender, but still created a better painting.



Interlude, encaustic over oil on canvas attached to panel, 24 x 18 inches, 2014

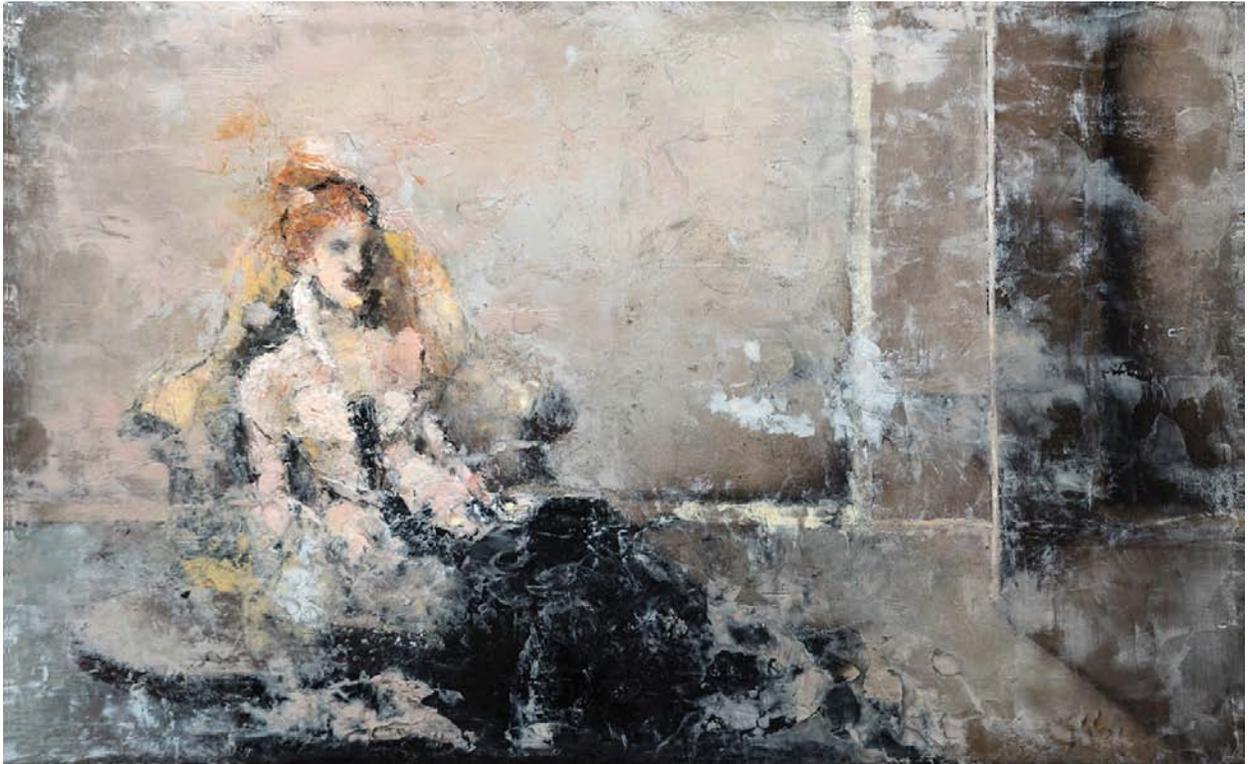
Interlude was my first experiment using a male and female together in encaustic. The image was taken from two separate drawings, a method I often use in my oil painting. I was attempting a story, however I felt there was not enough room around the figures, the wax gave them that bit extra.



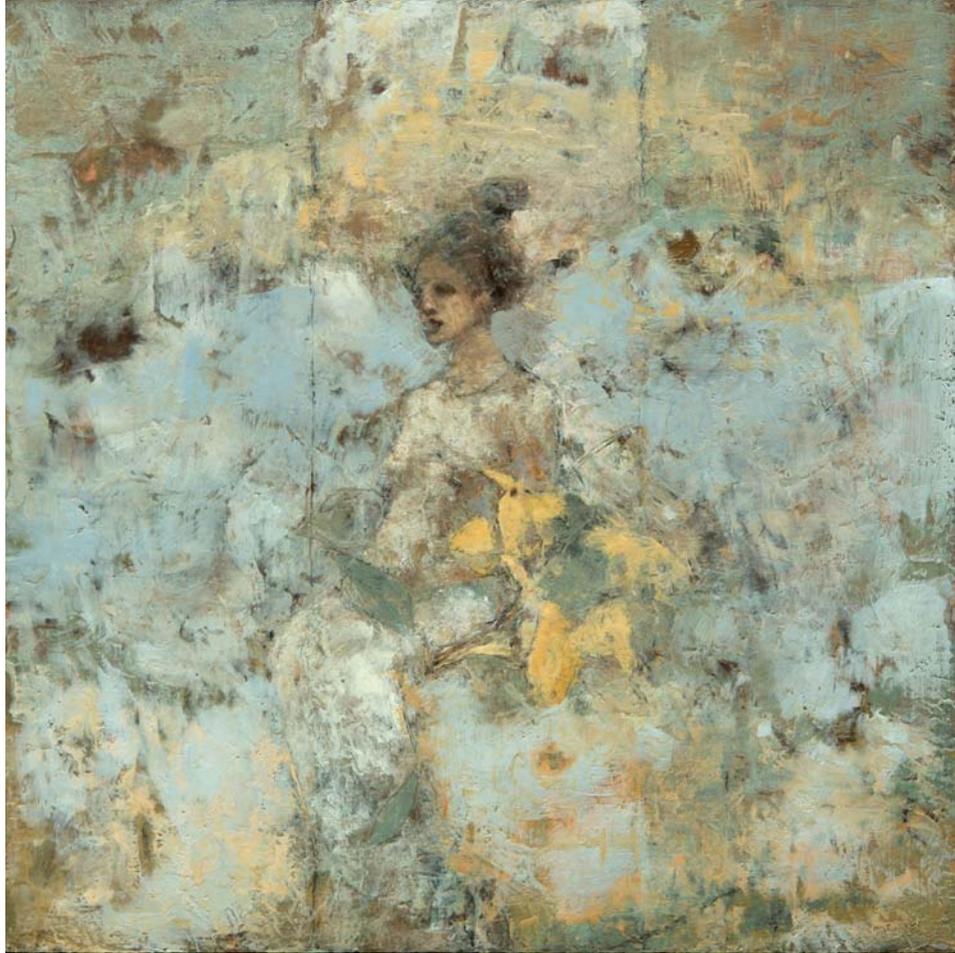
Traveler, encaustic over oil on canvas attached to panel, 24 x 18 inches, 2014

Traveler is one of my most favorite experiments with encaustic. Again, the oil painting was not quite working, the added dimension and mystery the wax created in this piece really made it. With no explanation of where she was *Traveling*, it worked.

This piece, *Thursday*, was my return to working with encaustic after a period of interruption — a flood in our house, the sale of our house, moving to a new state, life events, etc. The original oil painting here was one of my favorites, however, it just missed the mark. I always thought the application of the wax gave the piece a slight feel of a disillusioned woman hanging on by a thread! Although this is not a narrative I would ordinarily paint, this piece allowed me to discover an edginess I don't often put in the world of my paintings.



Thursday, encaustic over oil on canvas attached to panel, 20 x 32 inches, 2016



Stargazer, encaustic over oil on panel, 24 x 24 inches, 2014

With *Stargazer*, I had many changes and struggles, but found myself going back to the process of the *Untitled Portrait*, much freer. I let the piece take over, that is when it started to work. This painting took on an Oriental feel with a triptych-like division which I very much enjoyed.

Alex, (the first image of this article), is my first painting using a new encaustic medium, called *Ceracolor*, made by Natural Pigments, all my other supplies I have purchased from R&F Paint. *Ceracolor* is a water-based encaustic, making it much more controllable. This paint felt a bit more like watercolor or gouache. You do not need heat to apply it, just to seal it. With this painting I transferred a drawing to panel and just began painting, with no color or value study to work from. I love this medium also. It is wonderful to work with. Next I am intending to combine this medium with some hot wax, for a more lost and found look, and also some more refined paintings.

I hope my experience and thoughts on this wonderful medium will encourage you to experiment.

BIO

Linda Leslie

www.lindaleslieart.com



I have been studying classical figure painting for 40 years and have reached a point in my career at which I choose to utilize artistic freedom and experimentation. I work with a limited palette and begin by working either from life, previous drawings, or memory, allowing the painting to direct me in its creation.

I am inspired by and work mostly with the figure. I incorporate elements of contemplation, beauty, fantasy, and magic. What sets my work apart from that of other artists is an atmosphere of romance and a feeling of quietude and peacefulness.

Every day I paint, and when I paint, I enter the world that I am creating in the painting.



LORI McNEE



Lotus Pool, encaustic, shellac, alcohol ink, India ink on cradled birch panel, 24 x 36 inches, 2016
(Available at www.KneelandGallery.com)

Image Details, previous page:

Evening Reflection, encaustic, oil stick on birch panel, 8 x 8 inches, 2015

Going With the Flow

The first time I saw an encaustic painting, I was transfixed. The gorgeous waxy surface, flowing translucent colors, and unique textures were unlike anything I had ever seen. The painting was poetic, mysterious, ethereal, it lured me in.

Soon after, I started on a quest to add the encaustic medium to my artistic repertoire. Already a seasoned professional artist, I felt confident. However, I quickly discovered that mastering this medium was much easier said than done! Working with fire torches, heat guns, and solvents sounded exciting yet became a bit intimidating, especially because my studio had always been solvent-free. However, at this time, I was going through major life transitions and on some level, encaustic wax challenged me to go with the flow.

Luckily for me, I was able to take a few workshops at the Sun Valley Center for the Arts and Humanities with notable encaustic artists, Larry Caulkins and Daniella Woolf. They both use a variety of differing techniques and were generous with their teachings. They helped unravel the mysteries of wax.



Winter White, encaustic, India ink, oil sticks on cradled birch panel, 40 x 30 inches, 2014

Soon after, I modified my art studio and added a little encaustic corner which simply consisted of a range-hood over an old drawing table. Determined, I created a series of new encaustic works to exhibit alongside my traditional still life and landscape oil paintings. To my delight, my galleries were very excited by my new encaustic work and so were my collectors.

All was going well until I began creating larger format paintings. My trusty range-hood wasn't powerful enough to pull the fumes from my studio and I was getting headaches. So, I invested in an industrial strength ventilation system by Vent-A-Fume and added a HEPA air purification filter by Allerair. This has made a huge difference in my painting experience. Links are on my blog, <http://www.finearttips.com/2016/11/ways-to-protect-your-health-in-the-art-studio/> .

Painting with molten wax is challenging and takes a unique combination of courage and humility. I have gained a healthy respect for the hot wax medium and the various tools which often include open flames and toxic techniques to achieve the desired results. In doing so, my creative process has become a delicate balancing act between controlling the wax and surrendering to it. Much like a dance, at times I lead, and other times the wax leads me.



Night Watch, encaustic, India ink, oil sticks on cradled birch panel, 48 x 24 inches, 2014
(Available at www.DanaGallery.com)

Before I begin, I have a concept in mind. As with my oil paintings, my encaustic subjects range from still life, to landscapes, and nature paintings which often include birds, butterflies, fish, or other creatures.

I generally start each painting on a deep cradled panel. Before I begin painting, I wrap the sides of the panel with painter's tape. Then depending upon the effect I wish to achieve, I cover the panel with either encaustic gesso, joint compound, canvas, or mounted oil paper. Lately, I've enjoyed using joint compound covered with encaustic gesso or tinted encaustic gesso. Once the gesso is dry, I prime the joint-compound covered substrate with medium, and working flat, begin building up the desired texture.

Using hake natural bristle-brushes, I build up the painting with a combination of colored waxes and glazes of water-mixable oil paints and/or oil sticks. I have found that thin layers of water-mixable oils work well with encaustic paint. I usually choose the low setting on my heat gun when fusing the oil paint passages because I have a bit more control. When fused, the oil paint tends to splay, and move around when over-heated which can be challenging for painting detailed work. However, sometimes this effect can be used in a creative way which enhances the painting. At times, I also use my small encaustic iron for fusing for different effects. You can find my current work on display for the 2016 Holiday Exhibit at Kneeland Gallery <http://kneelandgallery.com> .



Winter Play, encaustic, India ink, oil sticks on birch panel, 18 x 12 inches, 2014



Spring Moment, encaustic on birch panel, 12 x 8 inches, 2015
(Permanent Collection of Encaustic Art Institute, Santa Fe, NM)



Sunset Vignette, encaustic, gold leaf, oil sticks on cradled birch panel, 24 x 36 inches, 2016
(Available at www.KneelandGallery.com)

Some believe that a perfectly smooth surface is the Holy Grail of encaustic. Although I may use this technique in my work from time to time, right now I prefer to use the textural qualities of wax to help narrate my story. Layering over the clear medium, I often rub on India inks or colored alcohol inks to enhance the surface texture. I find they add to the illusion of depth. Also, I love to work with my encaustic stylus pen. It's helpful when I want to build up details and add a three dimensional quality to my paintings.

My background in representational and wildlife art has given me a good foundation for painting believable animals, landscapes and still life objects. Nevertheless, encaustic painting has its limitations when it comes to realism. Because of this, I have learned and developed some of my own techniques which help me paint convincing subjects.

For example, when painting a bird, I begin with a charcoal drawing of it on tracing paper. I lightly fuse the painting then allow it to cool until it is barely warm. Next, I lay the tracing paper, charcoal drawing side down onto the painting. Keeping in mind that the drawing will be transferred in reverse. Using a burnishing tool, I gently rub the back of the drawing until the image transfers onto the painting. I lightly fuse the image transfer with the low setting on my heat gun. Too much heat will distort the drawing. The step-by-step demo is on my blog, <http://www.finearttips.com/2013/10/transfer-charcoal-drawing-in-encaustic/>



Lori McNee in studio



Drawing Transfer



Autumn Evening, encaustic, oil sticks on birch panel, 16 x 12 inches, 2015



Serenity Pool, encaustic, shellac, alcohol inks, India ink, on cradled birch panel, 30 x 30 inches, 2016
(Available at www.KneelandGallery.com)

Once the newly transferred drawing has cooled, I trace over the drawing with a sharp tool like a straight pin or awl. This technique is called 'incising' and I use it quite often to create fine lines and details. Again depending upon what effect I want, I fill the incised lines by rubbing in with either oil paints, oil sticks, or inks. Quickly, with a soft paper towel and some vegetable oil, I wipe off the excess pigment before it stains the painting. The incised lines are now filled with pigment which helps define my drawing.

From here I use inks and colored encaustic paints to render the bird (or other subject) and the illusion of feathers. On my warm palette, I mix up thin puddles of colored wax and medium much like I do when I paint in oils. Then I use small natural bristle brushes of differing shapes and sizes to paint the bird. My stylus pen comes in handy for necessary details.

When painting with encaustics, my goal is not the realism that I am able to achieve when painting strictly with oil paints. The encaustic medium allows me to step away from realism, to explore, play, and loosen up.

Art is oftentimes a metaphor for life. Ironically, I discovered encaustic painting when my personal life was not so picture perfect. Divorce, the empty nest and the loss of my dear mom changed my life and artistic vision. These events were a stark reminder that I wasn't always able to control life's events. Encaustic was the perfect medium for me to express myself and in doing so, it has enhanced, evolved, and improved my traditional painting skills. I've discovered how to loosen my grasp, embrace unexpected change, and how to go with the flow.

BIO

Lori McNee

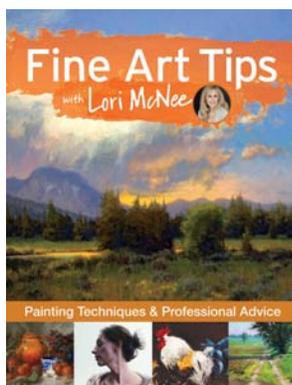
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Lori McNee is a professional artist and an internationally followed art blogger, art-marketing expert, author, and the owner of FineArtTips.com. Lori is a certified Master Artist specializing in Cobra Watermixable Oil Paints, and is an Artist Ambassador for Arches/Canson/Royal Talens.

Her broad spectrum of artwork includes still life, landscape, plein air and nature paintings either in oil or encaustic wax, www.LoriMcNee.com. She is an exhibiting member of Oil Painters of America and the American Impressionist Society. Her paintings have been featured in numerous publications such as Fine Art Connoisseur, American Art Collector, Western Art Collector, Plein Air Magazine, Southwest Art, Artist's Magazine, and Encaustic Art in the 21st Century as well as the Gilcrease Museum and the permanent collection of the Encaustic Art Institute in Santa Fe.

Lori is an author, social media influencer, brand ambassador, and keynote speaker. Lori shares her online success secrets to artists, businesses, and organizations around the world. She has been featured in The Wall Street Journal Online and named a #TwitterPowerhouse by The Huffington Post. Lori is also a #SocialTV correspondent pioneer, tweeting red carpet events for Entertainment Tonight, The Insider, Access Hollywood, and Vanity Fair. She also serves on the Ketchum Arts Commission and Sun Valley Festival Wellness board of directors. Lori writes for F+W Media publications including Artist's Magazine, Artist's & Graphic Designer's Market, Photographer's Market and her own North Light Book entitled, "[***Fine Art Tips with Lori McNee: Painting Techniques & Professional Advice***](#)" is available on Amazon.





JODI REEB

“When I paint, formal decisions are made intuitively: I believe that the formal decisions are keyed to unspoken feelings. As you paint, you develop a visual syntax that corresponds to your interior life. I mean, I don’t think there are really clear distinctions between formal things and emotional things, between thoughts and feelings. What is the distinction between something that you see and something that you feel? I don’t know where or how to make that distinction and I don’t think it’s particularly useful. In the end, I am just trying to do what I think all painters are trying to do, to feel, to react, to see, and to make — all at the same time.”

— David Salle, *ArtForum Magazine*, excerpt, Summer 2006



Rolling Field, encaustic on Greenbord, 10 x 8 inches, 2016

Image Details, previous page:

Chroma Sequence, encaustic and metallic paints on acrylic panels, 50 x 84 inches, 2016

Harmonic Components

For the past eight years, I have been exploring the medium of encaustic painting and have enjoyed finding my voice. I choose encaustic because of the potential to obscure the boundaries between mediums like no other art material. Encaustic is a painting medium that continues to captivate me its versatility for sculptural and translucent qualities.

In the series of disk paintings, I paint on circular panels to create works that oscillate between painting and sculpture. I use solid substrates made of wood and circular acrylic panels with encaustic and paint as well as metallic paints that transform or react when combined. Combinations are discovered, explored, proposed, rejected and accepted as part of the art-making process. Components are moved around in varying compositions. Some paintings are created to be part of a series and some are partnered through discovery. Through this approach I discover relationships between the elements creating rhythms, patterns and visual textures that are nature-based as well as abstract. Over time, contrasting or common elements form connections, which is what I am really hoping to explore through this interaction.



Bejeweled, encaustic and metallic paint on acrylic panels, 48 x 32 inches, 2016



I enjoy collaborating with clients to create artwork that leads me to the next step in the progression of my process and development while complementing an existing space. The focus of my artwork has always been about the magnificence and beauty of nature and finding inspiration from nature's extraordinary colors & light. As I explore this idea, I have been intrigued with nature's ever-changing seasons and I often try to depict how nature relates to our own cycles of existence.

(Side, corner views: *Chroma Sequence*, encaustic and metallic paint on acrylic panels, 50 x 84 inches, 2016





Images, left to right:

Fusion 12, encaustic, shellac, oxidized copper, graphite and acrylic on wood panel, 48 x 12 inches, 2016

Fusion 13, encaustic, shellac, oxidized copper, graphite, acrylic and pewter on wood panel, 48 x 12 inches, 2016



Images, left to right:

Fusion 11, encaustic, shellac, graphite, acrylic and pewter on wood panel, 48 x 12 inches, 2016

Fusion 10, encaustic, shellac, oxidized copper, graphite, acrylic and pewter on wood panel, 48 x 12 inches, 2016



Selection 13, encaustic, acrylic paint, oxidized copper, graphite and pewter on wood, 20 x 20 inches, 2015



Selection 14, encaustic, acrylic paint, oxidized copper, graphite and pewter on wood, 20 x 20 inches, 2015

I am drawn to creating a textured surface and will scratch, burn, or saturate the texture to embellish and alter the nature of the surface. I find that metallic paints such as copper and bronze will patina and give the wax a reflective quality, adding color to the surface. I begin with a layer of paint or a structure of masking on to the substrate, and from that point on, it becomes about process; making marks and textures, applying materials such as shellac and graphite, responding to each action with a reaction. In this way, spontaneous connections are valued as highly as are planned compositions. As each work evolves, it gains an identity that eventually solves itself through process, positive and negative space and dimension.



Dispersing Seeds, encaustic, pigment stick and gesso on wood, 12 x 12 inches, 2016

As a printmaker who paints, I need to have something to react to and begin my paintings by layering, and finding opportunities for masking, using additive and subtractive techniques. I usually begin with an image drawn of charcoal or a thin layer of acrylic paint on the substrate.



Underwater, encaustic, pigment stick and gesso on wood, 12 x 12 inches, 2016

Inspiration comes to me through the experimentation of different materials in conjunction with the beeswax. I recently took a workshop with Jeffrey Hirst and Shawna Moore and was able to explore this idea fully while integrating two of my favorite mediums of screen printing and encaustic.



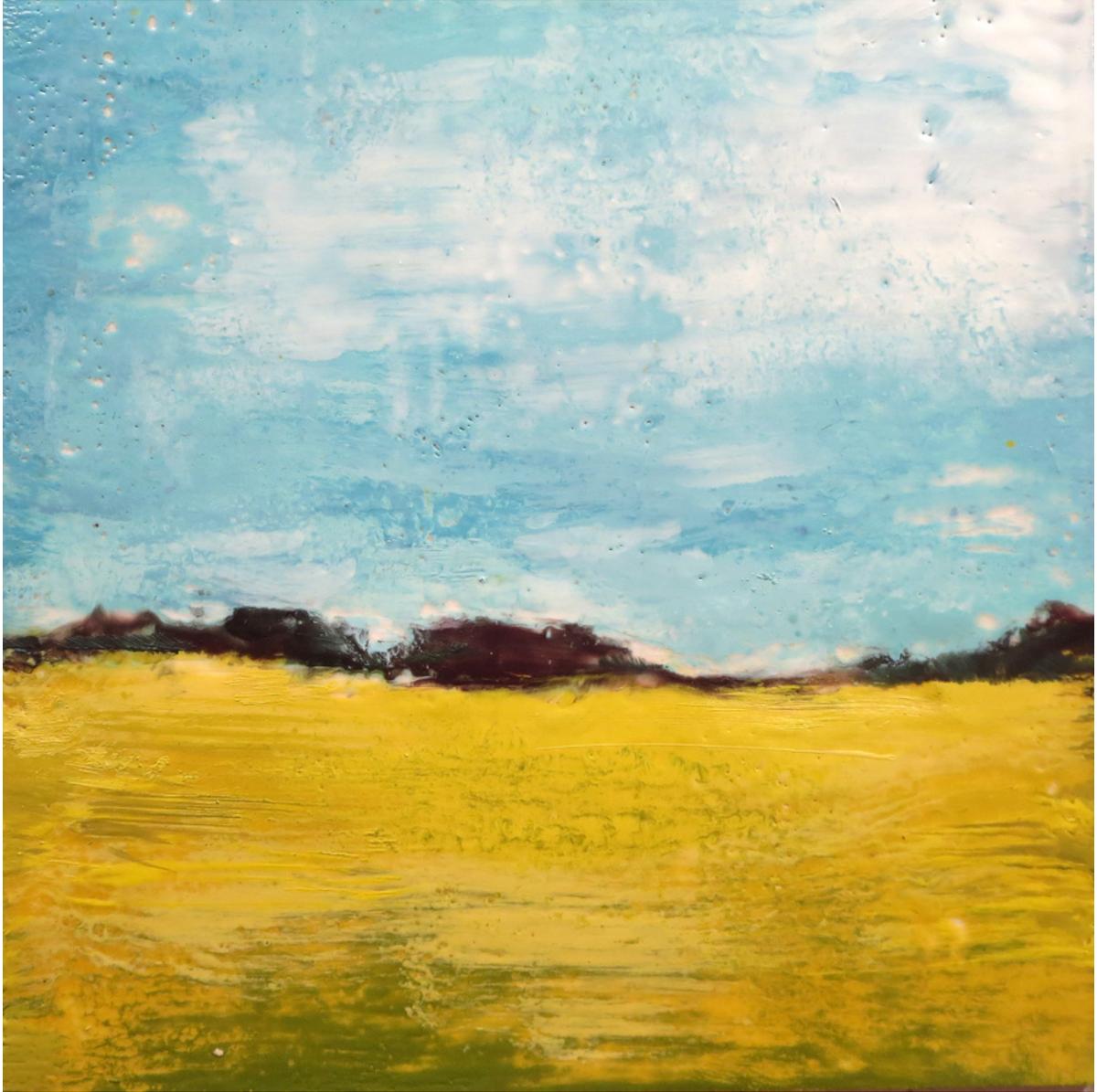
Groundbreaking, encaustic, pigment stick and gesso on wood, 12 x 12 inches, 2016



Coastline, encaustic, pigment stick and gesso on wood, 12 x 12 inches, 2016

When making a painting, the beeswax has to do more than simply act as a surface to put an image on; it has to contribute to the image itself. I love to use encaustic for this reason because it emphasizes what it is. I am intrigued with how light accentuates the height and depth of the waxy paint creating light and shadow on and between the surfaces.

Over the years, the focus of my work has been nature-inspired alternating between abstract images and at times more representational images such as landscapes. Recently, however, I've developed an interest in creating rich surfaces that are pure in form and free of content. I've used common materials in the layers of encaustic paint to explore the opacity and translucency of each painting. By focusing on the surface, I've come to understand more about the dynamics of painting with molten beeswax.



Ochre Field, encaustic on Greenbord, 8 x 8 inches, 2016



At the Horizon, encaustic on wood panel, 24 x 24 inches, 2016

Working in both abstract and representational images, I like to explore the horizon line. It is the most basic of the elements of art and design. By simply dividing the painting with a flowing motion, I can create shapes, textures, and patterns that speak to landscape. It can act as a visual language of foreground and sky, permitting a visual imitation of reality. But to me, painting a horizon line is both the most real and an illusion at once. This is most representative when looking at the horizon line. It appears solid, but the moment you move – in any direction – it is altered. It is, in fact completely ephemeral, existing only in our own perceptions. Because it changes constantly, it implies transition, change, and development. The landscapes I create are remembered and re-imagined landscapes that I have experienced. I am striving towards my own “horizon line,” the ever-changing expression of the most basic of all ideas.



Into the Blue, encaustic on wood panel, 24 x 18 inches, 2016

BIO

Jodi Reeb

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jodi@jodireeb.com



At five years old, I had the glimmer of a spark to become an artist. One afternoon, I created several crayon drawings of animals on large sheets of newsprint. I made so many that I decided to try and sell them. I rolled up the drawings with rubber bands, pulling them around in my neighborhood to sell for a dollar each. I went door-to-door and a few people actually bought the drawings as well as one person gave me a \$1.00 donation. It started to rain before I got home and the remaining drawings got wet, but I didn't really care. It was in that moment I knew I wanted to be an artist and thought that it was possible.

For 20 years, I have been a full-time, mixed-media artist and I am so excited to be in the studio creating work every day. My artwork has been exhibited widely receiving numerous awards and is in many private and corporate collections nationally. I received a Bachelor's Degree in Fine Art from the Minneapolis College of Art & Design majoring in Printmaking where I also instructed relief, intaglio and screen printing in the Continuing Studies program for over nine years. I teach encaustic workshops at the Minnetonka Center for Art and in my studio monthly. Since 2006, I have been a co-op member with an art studio at the Traffic Zone Center for Visual Art in Minneapolis also coordinating exhibitions in the Traffic Zone Gallery.



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

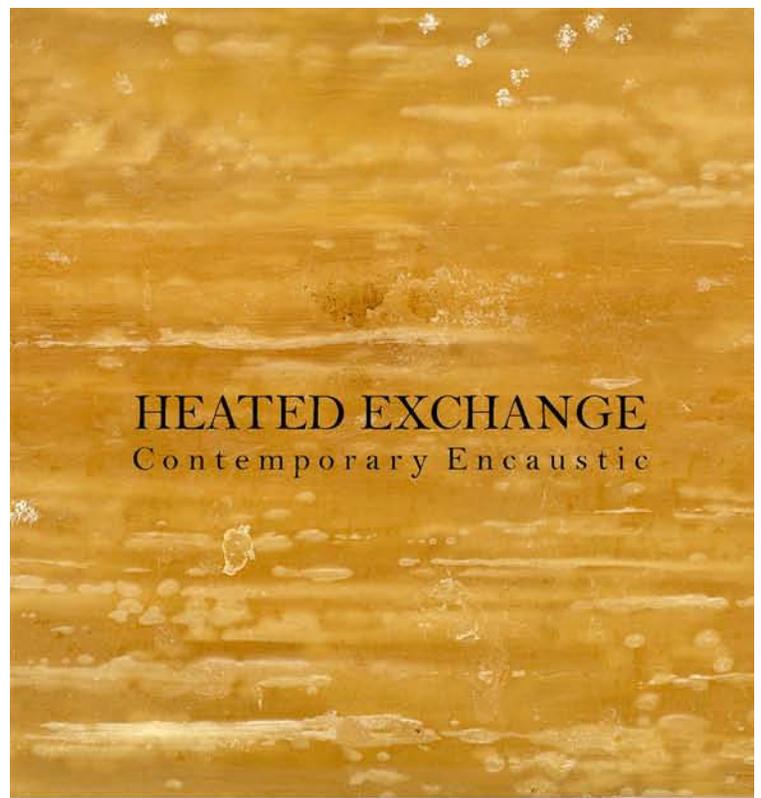
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Being an intuitive style artist, I draw my inspiration from that which inspires me, thus allowing me to be free in the moment. The use of mixed media and encaustic wax brings out the spirit of my work."

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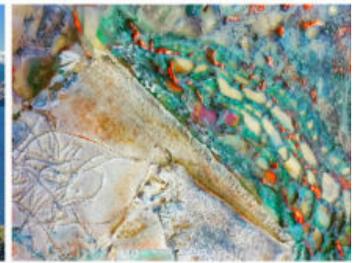
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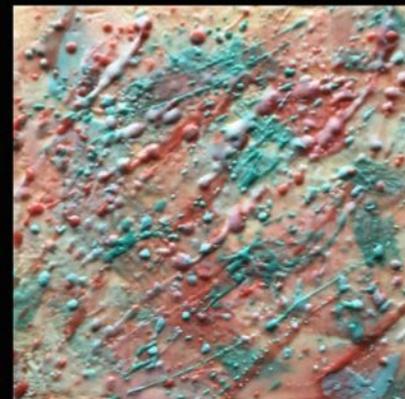
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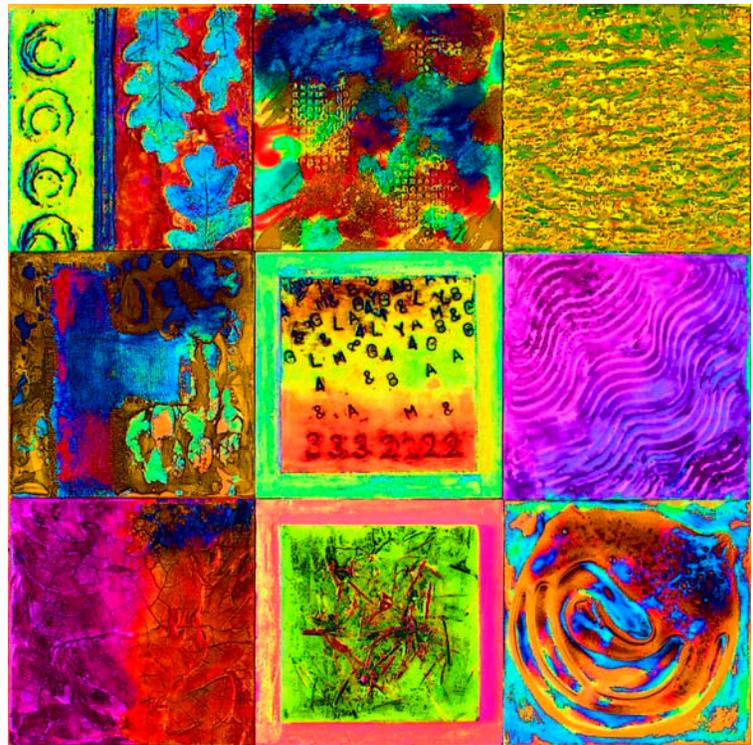
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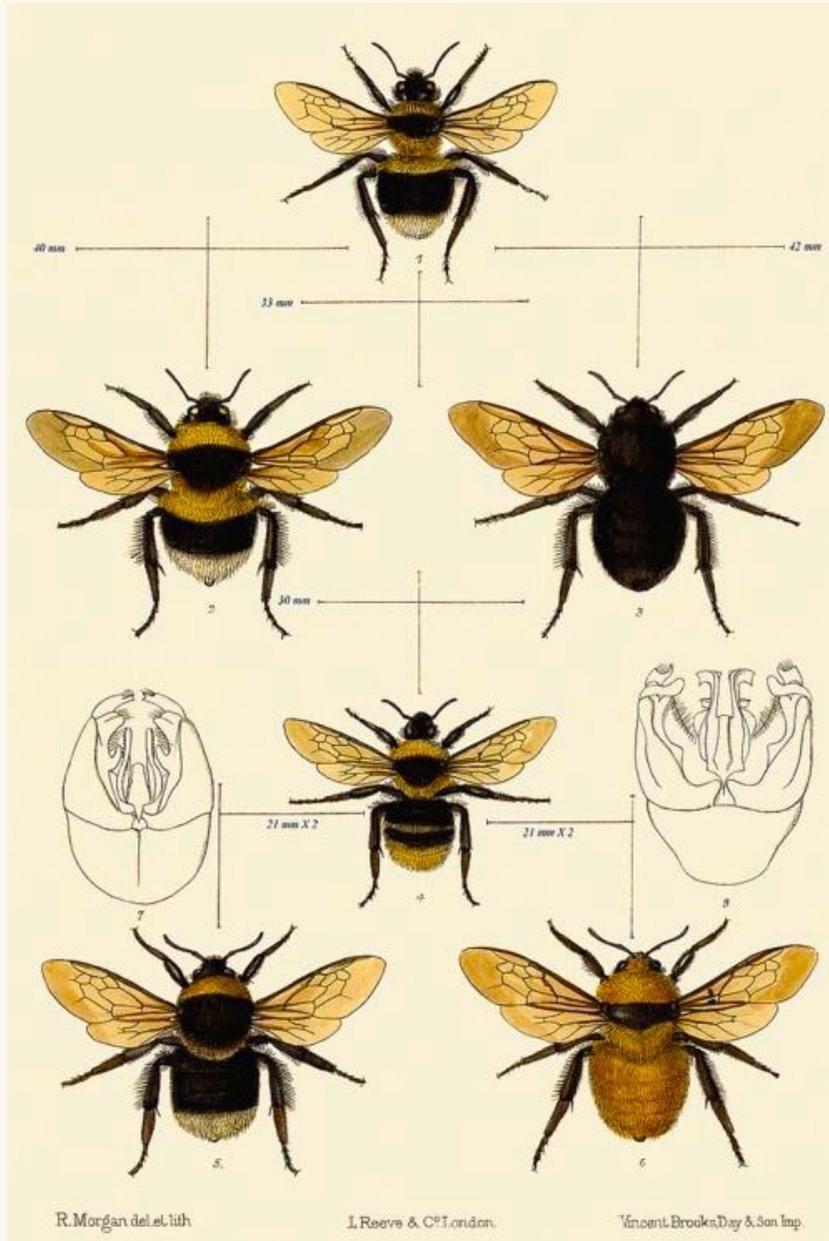
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Honey bees



Did you know that there may be about forty-four subspecies of honey bees but only about eleven of those have been identified? Of course the honey bee represents only a very small fraction of the twenty-thousand species of bees, but there is definitely something to be said about this creature and what it contributes to the world.



The life cycle of the honey bee is actually pretty interesting. As with all bees, the queen bee is the one that lays all of the eggs. The eggs are laid singularly in a cell of the wax honeycomb that is of course produced and shaped by the worker bees. When the honey bee is first born from a larvae, it starts out as a worker bee and the young worker bee's job is to clean the hive and feed all of the new larvae. This is of course when the young bee's royal jelly producing glands develop which are used to feed the larvae. This will continue to be the honey bee's life until they decide to take their first flight and finally leave the hive. As soon as a bee leaves the hive to find pollen, they typically are now referred to as a forager bee.





The honey bee's defense does result in their death – they can only sting once and then they pass away. This is one reason why bees will only sting if they feel that they are absolutely threatened. Just keep that in mind when you are attempting to bother a bee hive. The honey bee is the only bee species that dies after stinging someone. The honey bee has a barbed stinger which actually pulls away from their stomach along with a poison sac after stinging. The reason that the honey bee dies after it stings is because of the abdomen rupture from when the poison sac was pulled free from their abdomen.





WINTER 2016