

Creating movement & depth with mixed media

by Cynthia Mosser



My use of mixed media emphasizes color and

movement through the building of many overlapping organic shapes. I am able to create visual interest through the use of a whole host of art supplies, all of which I can use on Ampersand Encausticbord™. The working process I incorporate involves drawing, painting and a final application of encaustic medium. This topcoat of wax creates a clear veil through which the painting can be viewed and provides the illusion of depth.

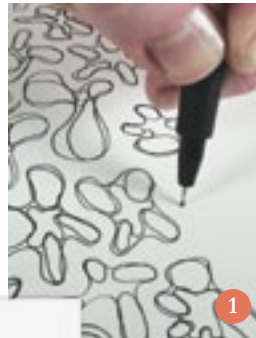
The ability to layer different media is my key to a successful painting. I almost always start with Encausticbord™, a wood panel with an absorbent ground developed by Ampersand and R&F Handmade Paints. Because of its special surface, not only can Encausticbord™ handle all my favorite materials, but it also readily accepts encaustic paint.

The cradled versions of Encausticbord™ are the best option for my work. I use two depths: ¾" if I know I need to frame the artwork or the 2" deep cradle for a presentable, ready-to-hang work. For this piece, I used an 18"x18"x2" deep cradle.

NEW



C. Mosser, "Fraternal Foliage", mixed media on Encausticbord™, 18"x18"x2"



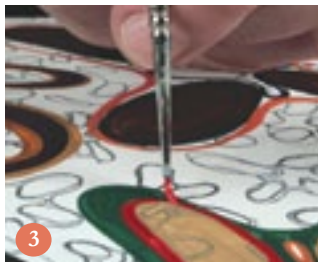
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1 I begin by drawing directly onto the surface. My favorite pen for drawing fine lines on the smooth Encausticbord™ surface is a black, waterproof, lightfast, super fine Pitt artist pen from Faber-Castell.

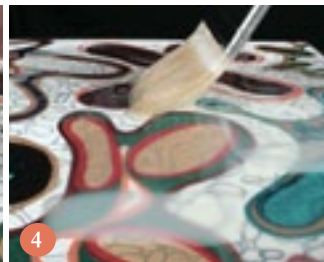
2 (not shown) After finishing the decorative line work, I paint over it with a light wash of Golden® titanium white fluid acrylic paint using a 3" gesso

brush. This white wash diffuses the stark contrast of the black lines and allows the patterns to show through. Sometimes, I add a hint of color to the wash to warm up the cool white background.

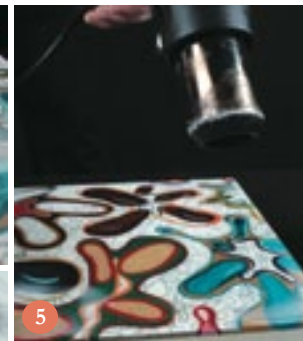
3 Next, I start painting on the board using a variety of Golden® acrylic fluid paint colors.



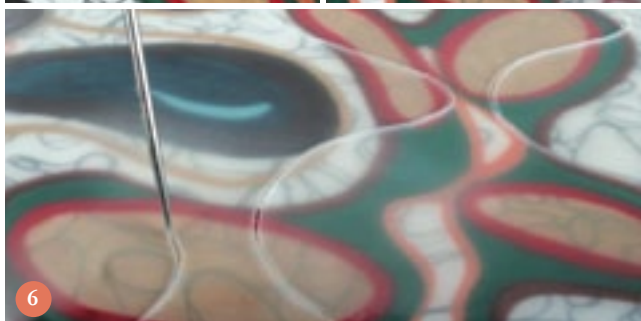
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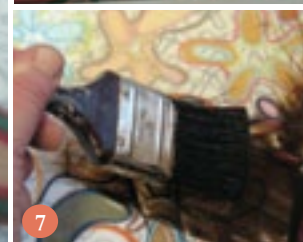
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I like their immediate flowing viscosity, so color mixing and application is a snap. Small paintbrushes are my absolute favorite for control and precision. The 20/0 script liner, along with many of the other Ultra Mini brushes suit my needs perfectly. I intentionally leave a multitude of unpainted spaces for the next final step.

4 After I am finished painting, I add a layer of transparent encaustic medium to create that extra bit of depth and interest. Generally, it's not a standard practice to use acrylics under encaustic, but since I use extremely thin layers and leave so much of the white absorbent surface of Encausticbord™ open, I don't encounter any problems. I use a recipe of 1 tbsp crushed DS gum Damar resin to 8 tbsp DS beeswax pastilles to seal the work. I heat the Damar and pastilles together in a metal pot on a heated palette until the two have melted, then stir well until they create a uniform consistency. Once the mixture is ready, I strain it through a cheesecloth to remove any impurities. 5 Then, I apply it to the board with a 2.5" natural bristle brush. I fuse the wax with a heat gun until I have a glossy, evenly melted surface.

6 Finally, I incise designs into the warm wax with a sharp tool. 7 Once the wax is cool, I add either white or burnt umber oil paint thinned down to a glaze with linseed oil and mineral spirits, allowing it to sink into the incised lines for contrast. Using a soft cloth dipped in mineral spirits, I wipe away the oil paint leaving behind the color in the incised lines. On the paintings to which I add the oil paint glaze, I apply a somewhat heavier sealing layer of wax to prevent the wiping and rubbing from removing too much of the surface.

8 Once the oil paint has dried, I gently polish the finished painting with a chamois cloth. ■

- AMPERSAND™ Encausticbord™
- Faber-Castell Pitt artist pens
- Princeton 3" gesso brush
- Golden® fluid acrylics
- DANIEL SMITH® Oil colors
- Mineral spirits
- 2.5" flat bristle brush
- Cold-pressed linseed oil
- Universal liner size
- Gum damar resin crystals
- Beeswax pastilles
- Other:
- Ultra-Mini brushes
- Heat gun, hot palette, metal pot,
- Soft, white, lint-free cloth for wiping
- Chamois cloth for polishing

Ampersand Encausticbord™

More information about Cynthia Mosser
www.cynthiamosser.com