

Utah Idaho Face Painters Association Newsletter

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Alia Zundel



Athena Stovall



Lizz Daley

Being Thankful

As October makes us think of Halloween, so November makes us think of Thanksgiving. Turkey, pumpkin pie and obligingly saying what we're thankful for before you can dig into that scrumptious Thanksgiving meal.

We have so much to be thankful for. People who hire face painters. People who re-hire face painters. People who overpay face painters. These are 3 types of people that I am very thankful for.

Thankful that we have a great face painting community here in Utah, who are all extremely nice and willing to share and teach and provide feedback.

Thankful that there are so many brands of face paint that are readily available to us not only through stores, but on the internet.

Thankful for the strides that have been made in mass media that can now bring us classes and tutorials through YouTube, Facebook, and FABA TV.

Thankful for amazing artists and teachers that are willing to come to Utah and teach our creatively dry brains.

Thankful for that kid that won't stop looking in the mirror after you've painted their face. Thankful for the person that gives us their place in line for a little kid. Thankful for those kids that say "thank you."

As the events slow down, and you can finally take a breather, remember that you're lucky to be doing something that you love, and that you're able to make money at it.

Lizz Daley

November Birthdays

Erin Stuart Wallis: Nov. 5

Amy Birkner: Nov. 10

Brady Burns: Nov. 23

Would you like to write an article, be in a spotlight or contribute in any way to the UIFPA Newsletter?

**E-mail Lizz Daley @
facefun_utah@hotmail.com
or call me at 801-923-3393**



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Artist Spotlight: Kate Maupin

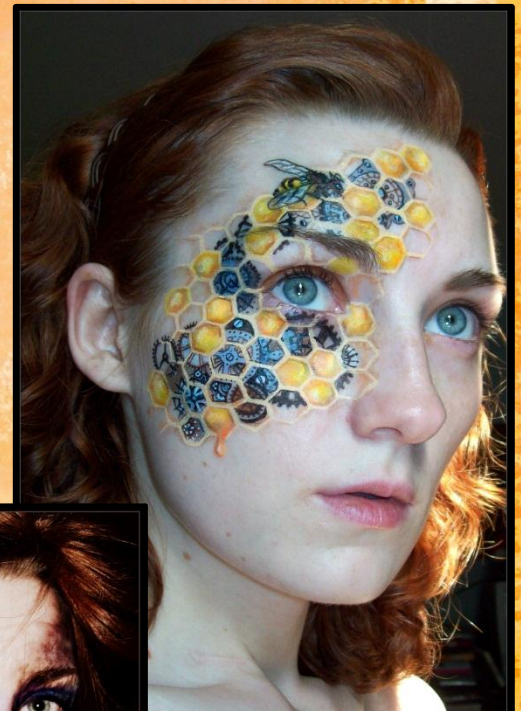
If I had to pick 3 words to describe Kate's work, they would be . . .

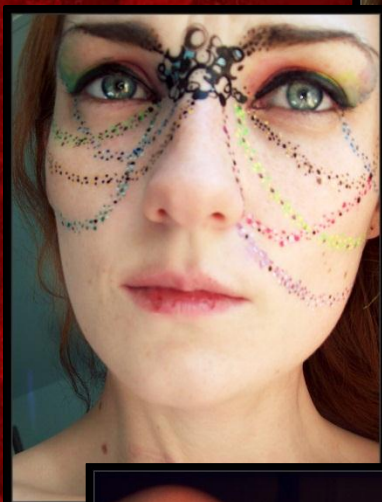
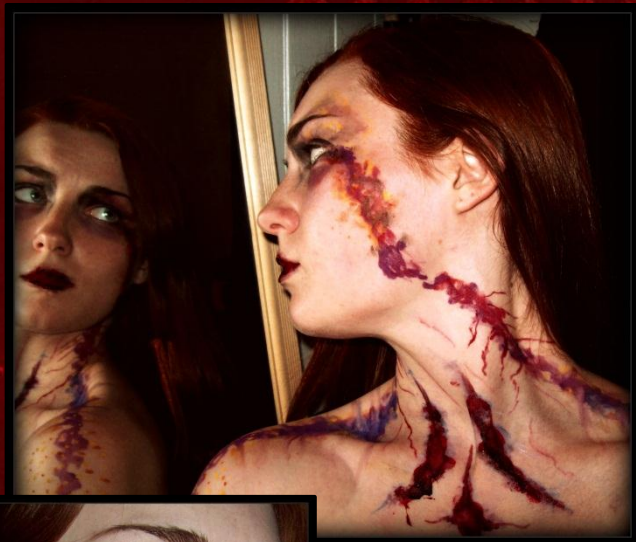
Fantastic
Mysterious
SOUL PIERCING

The first image I saw of Kate's work was her extraordinary "Steampunk Hive" (pictured to the right.) I was astounded by the beauty, by the colors and by the sheer imagination that went into the design and the creation. I consider myself a pretty imaginative person, but my little "gray cells" (Agatha Christie reference) just don't stretch to the same dark corners and elated heights that Kate's does.

Looking at her koi pond and her teetering haunted house I couldn't help but wonder how she paints these on herself with such detail. "Practicing on myself more than I practiced on others was really the turning point for me; I hadn't intended to become a one-woman paint show, but when I started getting interested in face/body painting, I couldn't get anyone to sit for me. If I'd been able to use other models initially, I would have evolved into a very different kind of artist. As it was, I had to practice painting in a mirror- which can be tricky at first, directionally- and I had to get used to interpreting the different sensations of the brush on my skin. Detail work really is a matter of being slow to paint certain spots on your face, as well as using all your senses at once- not just seeing the color that's coming out of the brush, but being able to feel it as well: the pressure, whether or not you have enough water. I feel like I'm perpetrating a big secret most of the time, as people seem to think painting on yourself is much harder than on others, but the truth is, once you're used to the subtle differences, it's so much easier. There's just so much more sensory information there to play with. That's what leads to the ability to do fine detail work."

How is she constantly coming up with new designs? "Ideas come from a lot of places. Sometimes they evolve from things I find beautiful, patterns I'd like to either duplicate or warp- I've been inspired by terra cotta pots and feather earrings, or other artists' work, for example, or moments of joy from my childhood- Harold & the Purple Crayon or old school Nintendo games. Often my painting comes from my emotions, derivations of my own bone structure, or just something I find funny." Creating beautiful and sometimes disturbing art isn't just about what your mind can conjure. Kate runs the gauntlet in terms of





art supplies, Halloween makeup, grease paint, cheapo paintbrushes, and then throws in some Wolfe Brothers.

With a talent like this, you might be surprised to learn that she hasn't chosen an artistic occupation. She is a gifted education teacher and likes to keep her painting as a hobby for fear it would become an obligation rather than an enjoyment. She does occasionally do special requests, which help pay for her face painting habit.

I love the composition of her photos. They're all different and they're all amazing. Each photo has its own personality, and its own feel. "I unfortunately take my own photos, and I wish I had someone else at my beck and call to do so at three in the morning when inspiration strikes!"

When I asked what advice she can give for those of us that struggle with photographing our work she writes, "the best advice I can give, since I am a terrible photographer, is to use close up settings on a camera if you have to photograph yourself- and learn to love the "arm stretch" vs. the tripod... I can never get the right subtleties into angles with a tripod. Also, shoot in natural light whenever you can. It brings out qualities in your true artwork that a flash can obscure." And I'm sure that being an absolutely gorgeous Connecticut ginger doesn't hurt either!

As I'm looking at Kate's photos I notice that among her happy-go-lucky designs and her colorful waterfalls of paint, there are also bruises, cuts and stitches. Images that have stuck with me and made me flinch in anticipated pain. When I asked about the dark side of her work she said, "I'm so very glad that duality comes across in my work; it's certainly intentional. Yes, my art reflects my feelings very deeply- though of course, there are those images in my gallery that were done for an event, or for fun, and don't have much to do with my emotion at the time. It's so therapeutic for me to make something beautiful out of something painful or ugly in my life- and I love going back through my gallery in the same way I sometimes trek through my old diaries in some personal archaeological dig; it's the story of my life, written all over my face. There's no adaptable history, no rewriting as you go- because there it is, and that's how you felt, and I empathize and remember, or I celebrate a beautiful and joyous moment. I'm a very emotional person, and without an outlet, everything tends to become exaggerated in my life, and far more complicated than it needs to be!"

Her art has inspired me to be more erratic with my designs, more limitless with my ideas and more "Kate" in my approach to face art.

Member Spotlight: Sammie Bartko



Some people fall into face painting, some people run into face painting and some people meander into face painting. Born in Worcester, Massachusetts; Sammie tried face painting in 2004 for a single church event and then promptly forgot about it. She saw a restaurant face painter in 2008, picked up a brush and has been going strong ever since. Sammie is a natural born artist. Not only does she do her own acrylic nails, murals, commissioned canvases, and pottery, but she also creates silver gemstone jewelry, has created artwork for album covers and made logos. I guess that's what happens when you graduate with a degree in Graphic Design.

Sammie's designs have a definite "Sammie" quality about them. Her beautiful round painted gemstones, and flowy work are a trademark.

A mother of 2 kids, Sammie has taught for FABA TV, and won face and body painting competitions at FABAIC. When I asked if she had a design that she just despised painting, she said, "To be honest there really isn't a design that I hate to paint... It just depends on my line and if there is time to paint it the way I feel it should be done. Yes... I do get tired of painting the same thing over and over. Example Spider-Man... I try to change the design up to keep it fresh." She also paints at the Park Silly Market on Sundays.

Her favorite brush to work her magic is a Loew-Cornell #4 round. She says that what she's doing now is her ideal job. "I just wish I had more time to give to it."

She said that in 5 years "I really hope to be doing the same type of work. I would love to travel internationally to teach and compete for face and body art. Then there is another part of me that wants to get in films and do make up."

Her favorite part of being a face painter "is that it has opened my brain to a new spot of creativity. In creating good designs you not only have to create a good composition but that composition has to work well on the face and body. Each person is different and as the artist you need to be able to make changes on the fly to make it work."

