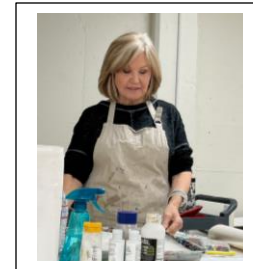


Karen McCauley Mixed Media GWG Workshop July 6-7, 2023



Karen McCauley's mixed media workshop focused on how to use acrylics as watercolor. We learned different techniques on how to get certain effects using acrylics on paper that was coated with gesso or a mixture 50% matte medium & 50% water. She showed us how she gets vibrant colors and how to bring back paintings that we had put aside. She told us that all acrylics are plastic. Golden is the Mercedes brand of acrylics.

Karen showed us the supplies she uses when painting with acrylics and demonstrated how she uses them. She uses **Golden** or **Liquitex** brand **Gesso** and **Matte Medium** in liquid form (found in bottles, not jars) to coat white paper. The paper coated with the mixture of $\frac{1}{2}$ acrylic medium and $\frac{1}{2}$ distilled water. It has a shiny look on the coated side. The uncoated side is duller. She also uses **Transparent Gesso** over watercolor paintings that she wants to redo. **Watercolor Paper** of any kind or **Illustration board** can be used. She said Hot Press doesn't show the tooth of the paper. Stonehenge Print Making Paper, which is similar to the 140 lb weight watercolor paper, can also be used. For this workshop we only used three colors of **Golden Fluid Acrylics** - **Phthalo Turquoise**, **Quinacridone Magenta**, and **Quinacridone Nickel Azo Gold**. With these three Golden Fluid Acrylic colors you can make all other colors. **Masters' Touch Acrylic Gesso** is used as her white. **91% Alcohol in a spray bottle** (must be 91% strength) can be used to create effects or to lift paint. She has a **water bucket** and short handle cheap **acrylic brushes** or **old watercolor brushes**. She leaves them in water after using them. She then cleans them with a mild soap at the end of the day. She uses **Viva Paper Towels** because they have no pattern. She has **Derwent Inktense** (or **Stabilo**) **Pencils** because the Inktense are really pigmented and dissolve completely. **Caren d'Asch water-soluble pastel crayons** work on top of the paint. She also had **Dawler Rowney Graduate Acrylic Buff Titanium & Paynes Gray** and **Jack Richeson Black Gesso**. Karen uses a 24" X 30" **Serving Tray with a sealing lid** from a Restaurant Supply store that serves as her palette. She uses **HEB Reusable cloths** that are placed on palette and dampened by flooding tray with water. **Bakers' Parchment Paper** is placed over the HEB reusable cloth in the tray. She puts out her paints on the parchment paper. She can close up the tray with the lid after painting and her paints are ready to use the next day. She has different mixtures in Bottles: Salad Dressing bottle has a 50/50 mixture of Distilled or bottled Water & Fluid Matte Medium. Distilled or bottled water won't mold inside of the bottle. Ketchup bottle has Black Gesso.

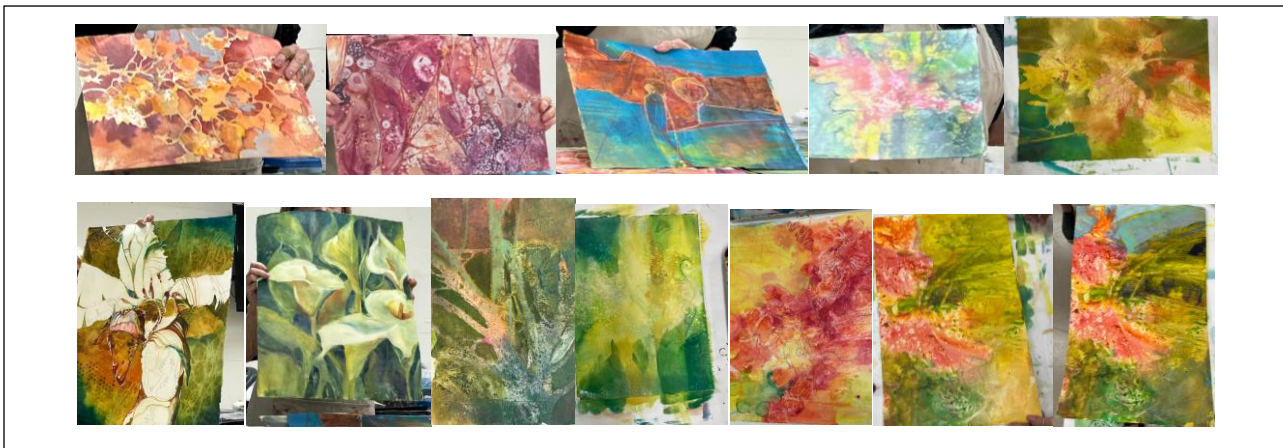


Additional Tools that Karen had included: Scrapers, Rollers, Stencils, webbing, collage screens, stamps, waxed paper, and Saran Wrap that are used to help old painting evolve. She found scrapbooking paper that she liked at a craft store. She coated it in matte medium to make it stronger so it could be used as a stencil. A Fine Sanding Block can be used to sand down texture if necessary. She also keeps a notebook of references of ideas for color schemes, composition, shapes, subjects, ...

Day One – Bring Back Old Paintings:

Karen placed an HEB reusable cloth in the tray and flooded the tray with water. She placed a sheet of parchment paper on top of the cloth. She put out Phthalo Turquoise, Quinacridone Magenta, Quinacridone Gold/Nickel Azo and white gesso on the parchment paper. She then wiped down the coated sheet of paper with water. She applied the paint the same consistency as watercolor. The darker you want it, the more paint you use. She mixed some of the paint with the white gesso to lighten it. She sprayed the alcohol to get a spotty effect. She can use stamps and stencils to add texture and designs. She presses it down to get the image of a stencil and leaves it on until it dries. She showed us how Saran wrap can create an interesting design. She went in with a mixture of white gesso and paint to paint thinly over the top of the stencil. It was opaque. She blended one of the colors right over the other.

Some of her old paintings are coated with clear gesso. It has a “tooth”, and you can see through it. She gradually paints over it transparently. She leaves some the shapes that can be seen through the paint. She splatters to integrate a positive splatter with a negative splatter. By gradually glazing, she gets a beautiful background. She is aware of the composition and how to lead the eye in and through the painting. She said to not fall in love with one part of the painting, but to think of the composition as a whole. Using some alcohol, you can lift it back to white. You can make a hard edge or soft edge, save some of the texture, paint behind, or add highlights. She can float in paint to add positive edges. She gradually added subtle colors behind objects. She starts off soft and fades out. When it is dry, she can cover it with the 50/50 mixture of Water & Fluid Matte Medium. She has endless possibilities for what she can decide to do. She can go back and glaze in an opaque where she finds edges. She handles the paint like watercolor, not like acrylic. The more layers she gets, the darker she can make it. She can go back and paint in some positive shapes. She can do negative painting around the watercolor painting beneath to get an image to pop through.



Day Two – Landscapes:

Karen said that these types of impressionistic landscapes are a much more experimental way that gives options for lots of variety. She used paper that was already coated. She added Gesso so that the paint wouldn't flow as freely. It is heavier and pushes back. The paint will continue to move while it is wet and keep changing. It can also be sprayed with water to encourage more movement. She put in a turquoise sky, white clouds, and a gray under the clouds. She said to not be so locked in and tight. She decided to change from the sky to a beach scene with waves as she watched the paint move on the paper. This process creates more abstract effects. The water spots go away. It allows you to play with colors wet-in-wet and to lift and to add. She said you will get textures and can use techniques that work for you. The skies can be more creative. You can always go back and refine whatever you choose to make it more personal after it dries. Unexpected happenings will lead to more exciting landscapes.



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