

Robin Hegemier

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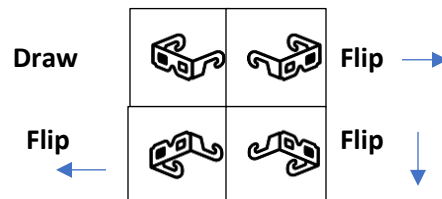
Robin Hegemier demonstrated the technique for making her Kalediscopes paintings. These paintings can have any subject matter. They have the versatility of being displayed in square, diagonal or rectangular formats. The paintings can be mounted on canvas, framed in floating or acrylic frames or matted and framed traditionally.

She works on dry Arches 140 lb paper. She does not stretch or tape down her paper. She said that often watercolors off the palette lack intensity and have an old faded look. They need more contrasts of darks and lights. She likes to put out fresh Professional Grade Tube paints onto freezer paper. She finds that they have a brighter intensity. She also uses Dr. Ph Martin Hydrus Fine Art Liquid Watercolor for vibrant color, but cautioned us that those are staining pigments. Watercolor pencils can be used for shading. She also likes to use High Flow Acrylics. She used Zig Writer for Velum (purchased at Michaels) to put in black lines that won't run into watercolor.

Make a Design

You will draw your design and then trace it. She encouraged us to pick and subject and draw large. You then take a portion of the drawing to use in your design. The more you overlap shapes, the more abstract it will appear. Shapes going off the edges creates interest. Your design needs to fit in one quadrant of the paper. When you have a design complete, go over the lines with a Sharpie before tracing at the light box. She tears the paper to size so that it will have deckled edges before tracing the design on it. It will need to fit on the gallery wrapped canvas that she has painted with black gesso. She likes to have the size of the paper leave $\frac{1}{4}$ " around the edges of the canvas.

Trace & Flip Design



TEARING THE PAPER

She turns the paper "good side" down, and uses a straight metal edge ruler to tear away the part she doesn't want until the paper is the size she needs. She wants the edges to be smooth so that she can paint all the way to the edge. She likes to have the size of the paper leave about $\frac{1}{4}$ " around the edges of the canvas. To flatten the paper after she finishes the painting, she sponges the back and gets it really wet and puts it between two pieces of clean cardboard with something heavy on top of it. She usually leaves that about 5 minutes. When the painting is complete, she makes sure it is signed. Then she applies at least 3 coats of a fixative to protect the watercolor so it won't smear. She lets it dry about 5 minutes and then sprays again in the opposite direction.

Adhering the Paper

She used **Golden Heavy Gel Semi-Gloss** thick, translucent acrylic medium, to mount painting to a gallery wrapped canvas she has painted with black gesso. She applied the medium in a thin, smooth layer to the back of the paper with a palette knife, covering every bit of it so as not to trap air bubbles. After covering the back of the paper with the medium, she sprayed it lightly with water so that it would not dry out because the dry paper really absorbs it quickly. She then applied the medium to the front of the gallery wrapped canvas in thin, smooth layer. She puts the paper on the canvas, “eyeballing it” to make sure it is positioned with the equal amounts all the way around. Next, she turned the canvas over and used a brayer on the backside, moving from the middle out toward the edges getting out all the air and extra medium. She got up inside under the wood by pressing outward with a putty knife. She turned the canvas back over and used a damp, soft and clean cloth to wipe off the excess medium around the edges. She then went around the edges with the backside of her clean fingernail to remove any excess medium that remained. Do not rub a lot, just swipe. She likes that this method for framing because it gives the option of hanging it as is or putting it in a wood float frame she gets from Dick Blick. It accents the painting without overwhelming it.

Varnishing

When everything is dry, she will go over the whole thing, top and sides with a varnish. She likes the Satin sheen. She uses a big, soft 2” brush to apply the varnish. She uses Liquitex varnish. Varnishing will deepen the colors and keep them from looking chalky.

Painting

When painting the design, Robin did small portions and rotated and did the same portion in each quadrant. She encouraged us to use multiple pigments when painting rather than a single flat color, in order to have more interesting colors. Stroke on paint and dab in other colors and let then mix on the paper. She also suggested mixing up our colors. Don't be tied to traditional colors. She said not to use black, but instead use dark blues and purples. She painted her dogs on a mottled background using complementary colors of blue and orange rather than black and brown. The iris of the eye should be painted with several colors, leaving a white highlight.



Materials used: Grumbacher Workable Fixative, Liquitex Gloss Varnish, Golden Heavy Gel Semi-Gloss thick translucent acrylic medium, Metal ruler, Zig Writer for Vellum, Dr. Ph Martin Hydrus Fine Art Liquid Watercolor, Freezer paper, Watercolor Pencils

