

Robin Hegemier

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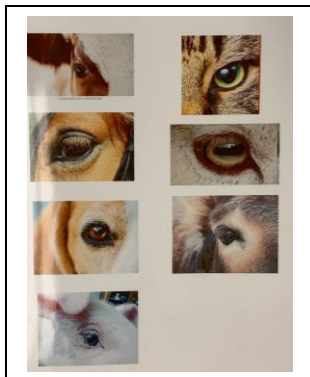


Robin Hegemier demonstrated the fun way she likes to paint animals in a contemporary style. She likes to do smaller sketches and drawings which she then enlarges on a printer. That enlarged drawing is used to trace onto watercolor paper for larger paintings. She divides the size she wants to enlarge the drawing to by the size of her small drawing to figure out the ratio of how much she needs to enlarge it. An 8 X 8 drawing going into a 12 X 12 frame ($12 \div 8 = 1.5$) would be enlarged 150%. She keeps her drawings and often reuses them in future paintings. She works on Arches 140 lb paper. She did not stretch or tape down her paper. She likes to put out paint fresh from the tube on to freezer paper. She finds that it has a brighter intensity. Old watercolor tubes can be cut open with an Exacto knife to get out the dried paint blobs that can be rehydrated for use.



ABSTRACT UNDERPAINTING

Robin begins her process with an abstract underpainting on the paper she has put the drawing on. She passed out some "spirit cards" which had been painted with a variety of colors and strokes (wide, happy, excited, ...) to inspire of the underpainting. She doesn't worry about putting paint in specific areas of the drawing at this point. She lightly sprays the 140 lb paper with water and puts down a variety of strokes in different areas. She likes to leave some white areas. She used Purple, Blue and Quinacridone Gold. She adds splatters, softens hard edges and lets the background do its thing. While this dried she talked about doing eyes.



EYES

She had photos of the eyes of a cow, cat, horse, sheep, dog, donkey and pig. She discussed their differences. She demonstrated how she does the eyes of several animals. The eyes are darkest under the eyelids. She leaves a spot for reflection so that there is light in their eyes.



CAT EYE

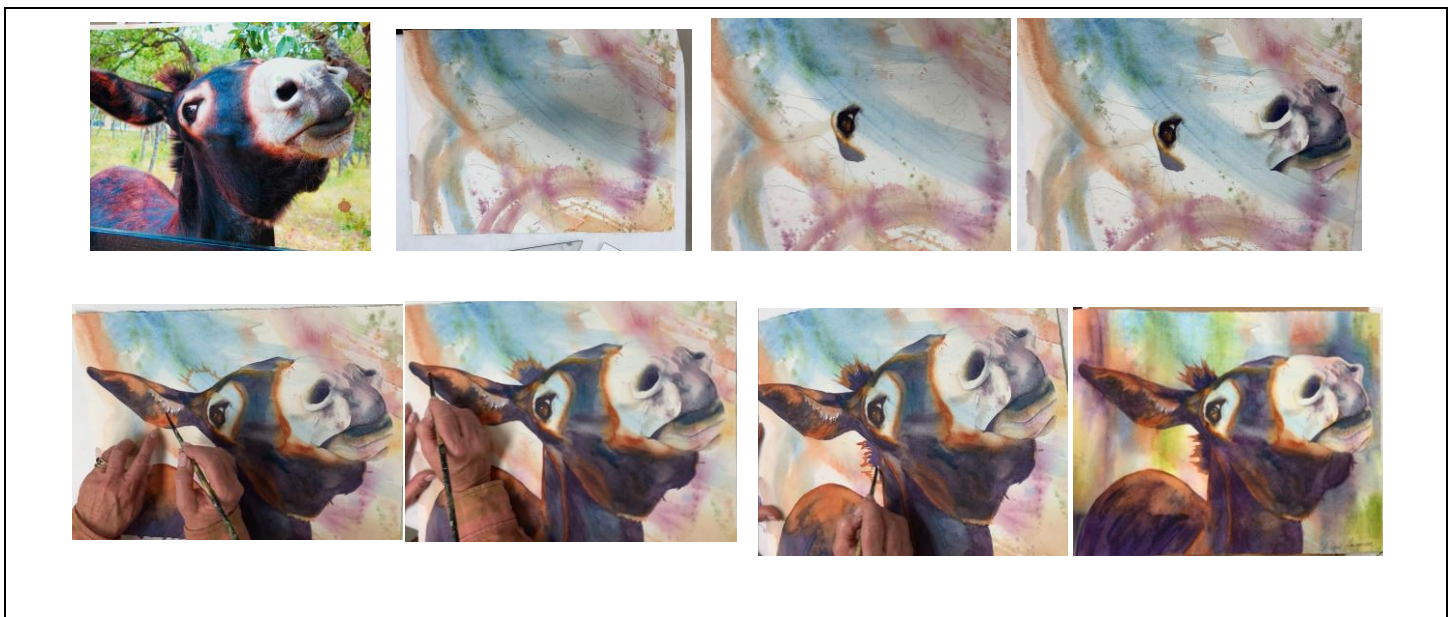
For the cat's eye she used Green Gold. For the fur, she put in shapes rather than hairs.



For the eye of the donkey she started with a Dark Blue and a Purple, leaving a little bit for the lashes and light reflection areas. Always leave a highlight to show life, even if the photo doesn't show one. She likes to use Quinacridone Burnt Orange to blend in with the blue. She also likes to drop in a color that may be in the background. She fills in the brow shadow and the shadow at the corner of the eye. Using dark paint, she does the line under the eye. She does not use black in her paintings as it is boring and flat. She drops in some color around their eyes. You do not have to draw all of the hairs. Sometimes it is more interesting to draw the shape of the hair. It is always darkest right under the eyelid.

DONKEY DEMO

Robin did a demo was of J.J. Jackass, who belongs to one her Dripping Springs neighbors. She had manipulated the photo reference in Photoshop to enhance the colors. Her drawing and underpainting were on the paper. She almost always starts with the eyes of her subject. She then paints the nose of animal. She goes in with her darks and intense colors and adds the mouth. She likes the way the paints mix and granulate to add interest. The underpainting adds things that she doesn't even have to do. She does negative painting up into the ear. She lays in Quinacridone Gold on the top hairs that stick out and purple at the bottom of the hairs. Then she draws it out and lightly hits the ends. She puts some warm color in areas that are cool. She is not afraid to use darks. She used white gesso for the whiskers. If it skips, it is best. Light against the dark and dark against the light. She added some green to the background to bring the donkey forward.



She did demonstrated some of her techniques by making some changes to several animals that had been done by workshop participants:

- Cow: To get the feeling of the hair she drew in the shape of the shadows. You don't need to do more than they need to interpret the painting. She put in some darks around the eyes and ears.
- Cat: She put some Quinacridone Gold in the highlight. She darkened the nose and shadow. She lifted out some of the eye for a reflection.
- Alpacca: She suggested leaving more of the underpainting to act as the white. Don't paint over all of that underpainting. You can negative paint and make areas pop out as if there is more light. She darkened and blended shadow areas.



PIG DEMO

Robin had a photo reference of her sister's pig. She did the underpainting first which she sprayed and let drip, allowing blooms. She used an Escoda Versatil Sintetico #14 brush. She wanted to see dark against light. This time she started with the ears. She wanted to come in with some dark for the ears while they were still damp using a dark blue Indigo, Quinacridone Burnt Orange and some pinks. She wanted the ears to run a little. She put in the darks of the eyes, nostrils and mouth next. She did some blending with clear water. She went back and forth between the different areas she had painted adding more paint and blending. She left highlights. She put in the body and legs. She wanted the bottom of the painting to be darker and the top of the painting to be lighter.



TEARING THE PAPER

Starting with dry paper, she tears the paper to size before drawing and painting on it. She turns the paper over upside down, and uses a straight metal edge ruler to tear away the part she doesn't want. She squares it to make sure it is straight. She tears off all four sides so that it will fit on the canvas. She likes to have the size of the paper leave $\frac{1}{4}$ " to $\frac{3}{8}$ " left around the edges of the canvas. She has some Recollections CP-06 scissors that cut a deckled edge if she needs to touch up an area. To flatten the paper after she finishes the painting, she mists the back and puts it between two pieces of clean cardboard with something heavy on top of it. She usually leaves that overnight.



FRAMING / VARNISHING

- She put black gesso around the edges of the gallery wrapped canvas. It also went up onto the top of the canvas about $\frac{1}{2}$ ". She let this dry for a minimum of several hours or overnight.
- To flatten the paper, she misted the back and put it between two pieces of clean cardboard with something heavy on top of it. She usually leaves that overnight.
- She made sure that she had already signed her painting before beginning this next part of the process. This was done outdoors. When the painting is totally dry, she laid it flat and sprayed the first of 3 light coats of Krylon Crystal Clear Acrylic Coating 1303 Satin Finish Varnish over the paper, letting it dry before the next spraying. She alternated spraying from top to bottom one time and side to side the next. This is allowed time for it to dry totally.
- She used Golden Heavy Gel Semi-Gloss thick, translucent acrylic medium, to mount paper to a gallery wrapped canvas. She applied the medium thinly 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 wouldn't dry out. She then applied the medium to the front canvas thinly and smoothly. She put the paper on the canvas, making sure it was positioned with the correct spacing from all sides. Next, she turned the canvas over to bray the backside, moving from the middle out toward the edges. She got up inside under the wood by pressing outward with a putty knife. She turned the canvas back over and used an old T-shirt that was soft and clean to wipe off the excess medium around the edges. She then went around the edges with the backside of her clean fingernail to remove in excess medium that had remained.
- She uses Dick Blick Wood Floater Frames for framing her gallery wrapped canvases
<https://www.dickblick.com/products/blick-wood-floater-frames/>



ROBIN'S TIPS:

- Keep the prices of your paintings consistent by using a formula for a price per square inch. Add the cost of the frame on top of that.
- She likes to use Black Gold Brushes.
- Get to know your colors. Make a color chart indicating Opaque / Semi-Opaque / Transparent / Staining / Non-staining / Granulating / ...
- She likes Daniel Smith paints.
- Some the paints she used were: Quinacridone Gold / Quinacridone Burnt Orange / Phthalo Blue / Indigo / Peacock Green / Green Gold / Pyrrole Orange



Materials List:

Watercolor or transparent acrylics (high Flow acrylics)

Gesso (only if you're using high flow acrylics) **Liquitex Professional 5332**

Brushes, watercolor paper (140 lb.), pallet, water bucket, paper towels (the usual things to paint with)

Metal edge ruler to tear a deckled edge.

Drawing pencil, one light for sketching another HB or softer for detail later.

Photo reference of an animal (close up head shot)

Pen to sign your painting

A gallery wrapped canvas the size of the painting you'll be doing. I would suggest anything between a 12 x 16" to 16" x 20", nothing too small or too big

Heavy gel medium **Golden Heavy Gel Semi-Gloss thick, translucent acrylic medium**

One color of acrylic paint to color the canvas edges (something to compliment the colors in your painting)

Can of fixative or acrylic varnish **Krylon Crystal Clear Acrylic Coating 1303**

Brayer and putty knife if you have one (I'll have a couple to barrow)

Satin acrylic Varnish **Liquitex Satin Varnish**