

Charlie Hunter, Hunter Studio,
PO Box 653, Bellows Falls, VT 05101
www.hunter-studio.com | charlie@hunter-studio.com

THE WORKSHOP

This small-group workshop is intended for those serious about expanding their creative vocabulary and technique. Beginning with a discussion of why we paint, and where we are on our respective journeys, each day I will do a live demonstration painting, during which discussion and questions are encouraged. Participants will then work on their own, until reconvening for a group critique.

Unwittingly, we often rely on color to do much - sometimes *too much* - of the heavy lifting in a painting. My demonstration paintings therefore will rely on value and edge, rather than chroma, to tell their stories.

As this is an indoor workshop, I will do my demonstration paintings using preexisting drawings as my reference. [Here is a video link of my drawing process](#) - starting with a photograph and doing a drawing from that - if you are curious.

THE SCHEDULE

The first day, we will get to know one another a bit, talking a little about who we are, and where we are on our creative journey. Following that, I'll do a demonstration painting, and then each participant will set up and work on their own. I am not a believer in coming around and hovering in the background during the time folks are working – I will sit myself down at what we call “the therapy table.” Just come to me if you have questions or seek my counsel, or want to talk about art and the creative process.

Mid-afternoon, everyone will gather for a daily positive group critique and discussion of each work until end of class at 4:00 pm. This sounds like a simple routine - and it is - but it is also surprisingly tiring. Pace yourself. Don't attempt to wrestle overly complex images into submission; we are here to learn, to have fun, to expand our creative vocabulary a bit; not to compete with one another or master the unendingly complex world of art.

THE OVERVIEW

There is no one “correct” way to approach the creative process; each of us reacts to shadows, forms and light differently; each of us has our own way of telling a story. It is expected that you already know at least the rudiments of painting; I am not here to dictate how one “should” paint, nor am I here to instruct on basic drawing or painting fundamentals.

Metaphorically, I view this much like a creative writing workshop: we trust you already know what the parts of speech are and that you know how to write a grammatical sentence. In the short amount of time we have together, we will all strive to write a couple of terrific paragraphs, and then we will talk about how it went, the triumphs and challenges; the great sentences and the ones that could use a little work.

order it on line now and I'll bring it to the workshop (choose the "self pickup" option at Shipping & Delivery). Use the discount coupon code CHARLIEWORLD at checkout and it'll deduct \$9 (the packing and handling fee).

Paints

I use water-mixable oils, but that doesn't mean you have to.

Cobra water-mixable Van Dyke Brown Cobra water-mixable Titanium White
Cobra water-mixable Raw Umber Cobra water-mixable Payne's Grey
Cobra water-mixable Safflower Oil

I use Cobra brand water-mixable oils. Conventional oils (and OMS instead of water) can work just fine for my technique, with the caveat that the two media do not behave exactly alike, so those using conventional oils would need to be ready to be slightly flexible when the unexpected occurs. If using regular oils, yet trying-to-paint-like-Charlie, it's a good idea to use Rembrandt oil colors, as they and Cobra are both manufactured by Royal Talens and thus the pigment formulations are nearly identical.

Since I have not used conventional oils for over a decade, I'm unable to troubleshoot what might or might not happen with conventional oil use. My process will *not* work – as far as I can figure out – with acrylic, gouache or watercolor. Those who are following their own path and do not care about Charlie's techniques should use whatever materials they want. Do remember, however, that we will be indoors, so any oil painters should utilize solvent-free techniques (just because Gamsol doesn't smell bad doesn't mean that it isn't still a neurotoxin).

Sketchbook

I feel everyone's artistic journey benefits from a robust sketching practice. I advocate artists carry a bound sketchbook in the car with them, and try to sketch 20-45 minutes at least two or three times a week. I like a hard pencil (like a Staedler 3H, but that's *really* a matter of preference). [Here is a clip about a simple drawing board that I use in the car.](#)

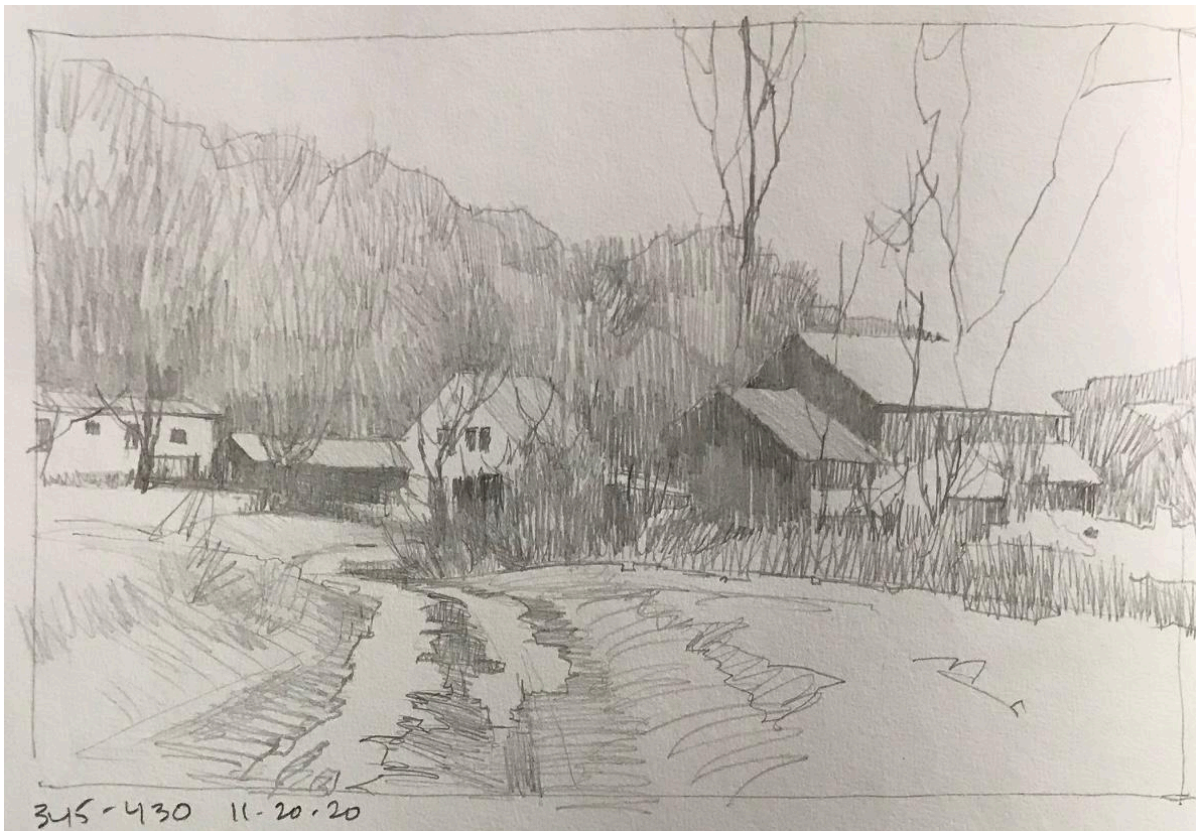
Following are several sketches (most from life - with accompanying photo of what I was looking at; the last two are one pencil sketch, one watercolor sketch where I used the photo as source). This gives a good sense of fairly simple design elements that I think we would do well to look for in terms of images for this class. You are welcome to do drawings from these photos, and/or paintings from the drawings, or you are welcome to work from source images of your own.

Please do NOT plan to draw or paint from iPhones or iPads, etc. This is because: a) you will want to show me a particular photo. You will not be able to find the photo. And b) if you do happen to find the photo you want, and then hand it to me for approval, the phone will rotate the image and it will be upside down and small... this is said without malice; it comes from a place of sad experience from many, many workshops.

Lastly, if you plan on referencing these images/sketches, please print this all out before coming to the workshop - I will not have physical handouts with me.

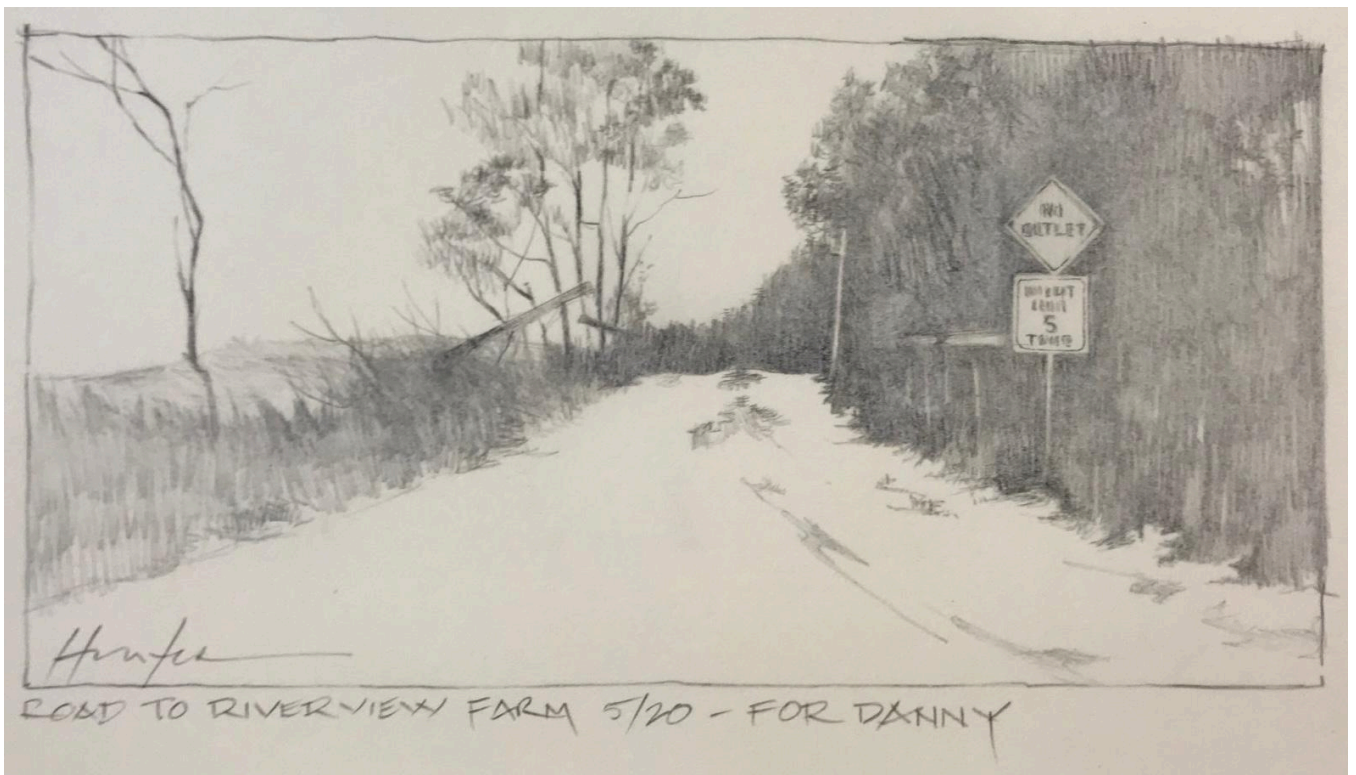
Thanks for reading all this - I'm looking forward to the workshop; it will be great fun!

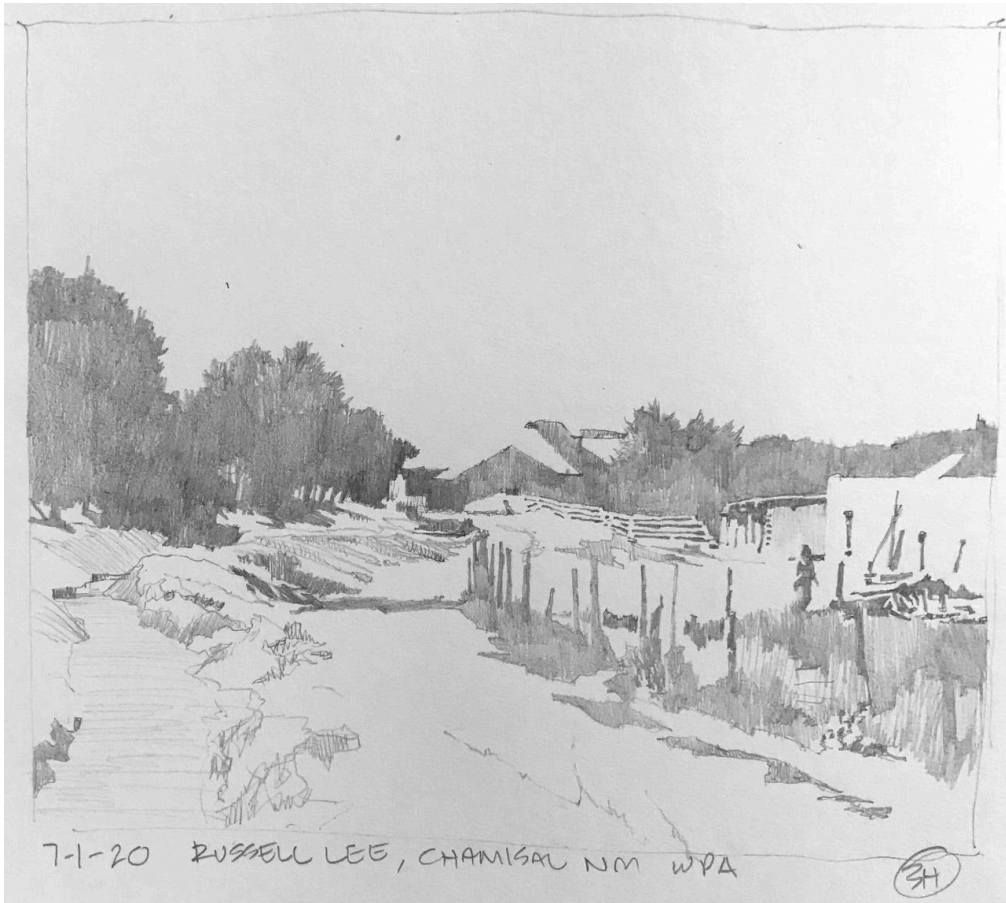
- Charlie











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