

CRITTERS IN THE COUNTRYSIDE

A Two-Day Workshop with Chuck Mauldin

Our first morning will start with a brief presentation on how Chuck uses Photoshop to adjust or combine photo references into a suitable composition. Major value shapes and the possible use of design armatures will be addressed as they apply to a composition of an animal in the landscape (as opposed to an animal “portrait”). He will then demonstrate his method of painting in oil to *express* one of the compositions. While the photo reference helps accurately draw the animal and establish the patterns of light and shadow, Chuck strives to make the painting more than a reproduction of the photo.

The afternoon will be the student’s turn to paint. Using their own gear and materials they are used to, the painting can be based on one of Chuck’s photos or, with approval, a photo from the student’s collection. Students are encouraged to select a smaller size canvas for their painting, such as 9 x 12 or smaller, in order to improve their chances of completing at least one painting during the workshop. Fast painters can paint a larger size or, preferably, make more of the smaller ones.

The class will continue to paint in the morning of the second day, either finishing the painting from the first day and/or starting a new one. At some point after lunch, Chuck will perform another demo, with the aim of focusing on problem areas observed during our time together.

Chuck will be demonstrating his methods and techniques of using traditional oil paints. Students may use oils or water-soluble oils, and save their acrylics, pastels and watercolors for another day.



“Angus Are Us”
← 14 x 18
Accepted OPA
National 2024

Materials List

Students are welcome to use the materials (colors, canvas, brushes, etc) they normally use. Everyone working with traditional oil paints should use Gamsol as their solvent during the class.

The following list covers the materials Chuck typically uses. If there is a color or brush you are not familiar with, he will be happy to share.

Canvases:

Claessens Oil-Primed Linen No. 29 for sizes 16 x 20 and larger, only available in a roll, so home stretched.

Raymar Acrylic-Primed Medium Cotton or Single Oil-Primed Linen panels for sizes below 16 x 20.

Colors:

	Name	Color Index
Dual Primaries	Cadmium Yellow Medium (Gamblin)	PY37
	Hansa Yellow Light	PY3
	Cadmium Red Light	PR108
	Quinacridone Rose (or Red)	PV19
	Ultramarine Blue	PB29
	Cerulean Blue	PB35
Secondaries	Cadmium Orange	PO20
	Dioxazine Purple	PV23RS
	Viridian	PG18
Earth Colors	Yellow Ochre	PY43 or PY42
	Transparent Earth Red (Gamblin)	PR101
White	Titanium and Zinc White	PW6 + PW4

Either Utrecht or Gamblin brands of these colors are commonly used. Besides this “full” palette, many other colors like Prussian Blue, Magenta, Quinacridone Gold, are fun to explore in limited palettes.

Brushes:

Robert Simmons Bristle Filberts, sizes 2 to 12.

Rosemary Ivory Long Flats, sizes 0,2,6

Rosemary Evergreen Sword, 3/8”

Rosemary Ivory Egbert, size 2

Robert Simmons Bristol Fan