

Course: *Foundations in Classical Drawing*

Instructor: Philip Salamone

A welcome note from your instructor:

There is no wrong way to draw, so there can be no wrong way to learn to draw. But for those interested in a thorough understanding of the principles required to make convincing illusions in their drawings, systematically breaking down complex topics into their most simple components is an invaluable approach to learning to see and express oneself in drawing. This class is ideal for beginners, however anyone seeking a classical foundation and an understanding of how to see and interpret the visual experience will benefit.

Tips for success:

Have an open mind.

In order to learn anything, you have to be willing to try new things and to step out of your comfort zone. Success doesn't happen without failure, and if you're afraid to fail, then you will be limiting the possibility of your personal growth.

Practice drawing before the class.

Working on a few drawings prior to the workshop will be immensely valuable in that you will naturally feel more fluent with the pencil. Additionally, stepping into this class with a foundation and some recent experience will inform you as to what questions to ask, and what issues you might be having.

Study master drawings.

If you know what you like and why you like it, it will be much easier for you to make skillful, rhythmic drawings with clear goals in mind.

Show up ready to work.

Drawing requires all of our mental faculties. When you are fully attentive and immersed, your work will be filled with a sense of clarity, energy, and purpose.

Most of all, have fun with it!

"Pretend you are dancing or singing a picture. A worker or painter should enjoy his work, else the observer will not enjoy it." - Robert Henri

SUPPLY LIST

- Pad of paper, somewhere between 11 x 14 inches and 18 x 24 inches (not newsprint)
- Several drawing pencils: H, HB, B, 2B
- Pencil sharpener or razor blade and sandpaper
- Kneaded eraser
- Small handheld mirror
- Large knitting needle, paintbrush, or bicycle spoke for comparative measuring
- Lighting for your still life. This can be anything that produces clear, crisp shadows, such as a clamp light, or desk lamp. Please avoid lights with a large opening and diffuser, such as a lamp with a lampshade.
- A few objects to draw. In this class we will have a number of exercises both from photography and from life. If you would like to work a little more from life, you will need a few items to draw. Anything works, so long as it sits on a table. For the first few classes, object with a high contrast work best. I've found white objects on a dark cloth work well. Avoid reflective surfaces. Have a number of items on hand so it is a set up of objects rather than a single object.

Optional: Drawing board (or any board) that will accommodate your drawing pad and clips to clip paper to drawing board.

