Visual Art Classes

Workshop: Painting: Long Pose Traditional Portrait Workshop
Program # 3435-15-LAAS
1 Sat/1 Sun, December 6-7, 2014, 10 am-5 pm
Artist’s Studio, 2046 Winnebago St

Instructor:
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A Welcome Note from your Instructor:

Although there are a myriad approaches to drawing and painting, the underlying theories remain constant. I was trained in the classical tradition, and I believe that a comprehensive understanding and execution of these principles is paramount to sincere, proficient self-expression in drawing and painting. By learning to understand and interpret the visual experience, by developing and reinforcing fundamental skills, and by cultivating a genuine devotion to one's lifelong work, a mastery of drawing and painting is available to anyone willing to embark on the journey.

Feel free to email or call me regarding any questions that you may have regarding materials, procedures, or anything at all.

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 painting before the workshop….
When you travel abroad to a country whose language you are proficient in, it may take a few days or weeks to begin to think in that language, and for it to feel intuitive. Working on a few paintings prior to the workshop will be immensely valuable in that you will naturally feel more fluent in oil paint. Additionally, stepping into this workshop 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 paintings…
If you know what you like, and why you like it, it will be much easier for you to make skillful, rhythmic paintings with clear goals in mind.

Show up ready to work…
Painting 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:
Note: All supplies are suggestions. Mention of a brand or retailer should not be considered UW Madison endorsements. Students may make substitutions.

Required Supplies:
- One stretched, primed canvas. Any support will work, as long as it is not too absorbent. Oil primed linen works best. Ideal size is between 9" x 12" and 18" x 24"
- Handheld, sealed, wooden palette
- Metal palette knife any size
- Small handheld mirror
- Paper towels
- Gamsol (no substitutions please)
- Brushes: A variety of brushes is preferable, namely filberts and rounds. I like Robert Simmons Signet for filberts, sizes 2, 3, and 5, and Princeton Summit synthetic rounds, size 1, for small details.
- Oil paints: The brand doesn’t matter, so long as they are not student grade or water mixable. I like Gamblin for a high quality, inexpensive brand. A basic palette might include titanium white, raw umber, burnt umber, yellow ochre/raw sienna, cadmium yellow, cadmium red, cadmium orange, burnt sienna/venetian red, alizarin crimson, cobalt blue, ultramarine blue, ivory black, and viridian.

Optional Supplies:
- Small amount of linseed oil
- Palette cups (I have a few that students may borrow if needed)
- A few sketches or paintings that you have done. This will help inform me as to what type of work you do, and how I can tailor my critiques.

Recommended Reading:
Robert Henri, *The Art Spirit*
Richard Schmid, *Alla Prima*