

# the drawing studio

www.drawingstudio.net

3614 SE DIVISION, PORTLAND, OR 97202 ■ 503-232-9749

## spring classes 2010

### intro to drawing

**Section A** Tuesday evenings 7–9pm, March 30–June 1 \$325  
**Section B** Saturday mornings 9–11am, April 3–June 5 \$325

For absolute beginners and for experienced drawers who don't love to draw. Emphasis is placed equally on seeing and expression, description and the pleasure of making. Exercises break down students' preconceptions about how drawings come about, so that drawing becomes a matter of truly human scale exploration and experimentation, rather than the product of giant leaps of talent and inspiration. We work from photos, reproductions of other artworks, the mirror, and the human figure, using graphite, charcoal, and pen. Just as we all learn to speak, walk, and eat, I believe we are all capable of drawing. As your teacher, my job is to clear away the impediments that keep you from exploiting this natural potential.

### intermediate drawing

**Section A** Thursday evenings 6:30–9:30pm, April 1–June 3 \$375  
**Section B** Saturday mornings 11am–2pm, April 3–June 5 \$375

Intermediate Drawing emphasizes two big issues. One, we come to understand what we are observing through trying to draw it, hence the drawing must change as our seeing changes. Two, the very key to mastering the figure is the understanding that drawings are necessarily subjective, that they depend upon selection, emphasis, and expression, not objective measure. This class will push intermediate level students to explore how they see rather than simply what they see. As in Intro, equal emphasis will be placed on seeing and expression. Students are welcome to use any and all media, including paint. Most sessions will have live models. First time Drawing Studio students should take Intro regardless of experience level. It won't be the least bit remedial.

### painting

Wednesday evenings 6:30–9:30pm, March 31–June 2 \$375

An introduction to acrylic paints. Just as in drawing, what slows down beginning painters is preconceptions about how paintings come about. Class exercises will suspend those preconceptions, encouraging new painters to experiment with acrylics very broadly. In the end, new painters will begin to experience the true potential of paint, rather than forcing the paint to illustrate preconceived ideas. More experienced painters are encouraged to follow or ignore the exercises, whichever serves their momentum best on a given night. Experienced painters can also work on longer term projects, one on one, with Phil.



**phil sylvester** has been making art for thirty years. He has exhibited drawings, paintings, sculptures, guitars, and amplifiers (see [www.pheoguitars.com](http://www.pheoguitars.com)) in the US and Canada, and has work in collections in LA, Portland, Seattle, Salt Lake City, Chicago, New Orleans, New York City, and London. His work was featured this year in Poetry Northwest magazine and Premier Guitar magazine. In the 1980's, he was Director of Academic Affairs at Oregon School of Design. In the 1990's he taught at Lewis and Clark College and did creativity workshops for Nike, as well as a number of other national corporations. Phil has a BA in mathematics from Reed College, a Master of Architecture degree from Princeton University, and studied at Berklee College of Music. Phil founded his own school, The Drawing Studio, in 1990.

For info on **william park's** Intensive Workshops in Monotype and Painting go to [www.williampark.net](http://www.williampark.net). William Park is a longtime friend of the Drawing Studio and does great work.

# Phil's Rant

I heard an amazing interview with the actor, Philip Seymour Hoffman, this year. He was asked if his characterization of Truman Capote was an imitation. His answer was essentially, "God, no. No one could do a convincing imitation of Truman Capote!" His point was that an actor doesn't do an imitation. He/she creates a character based on some basic truths of the person being portrayed. He stated that if the basic truths come across, the character becomes convincing and the audience buys into the characterization. This struck me, because it is exactly the same with drawing. One doesn't simply duplicate the reality of what is being observed. One doesn't create an imitation. What the artist does is create a version of the subject observed, based on the handful of qualities that that artist has noticed. Thus "right", in terms of imitation, is both impossible and irrelevant. The original is "right" in far too many respects. A drawing is by its nature selective, in fact reductive, and the only guide that makes drawing even remotely manageable is the expressive sensibility of the drawer. Expression both begins the process and simplifies it in a way that is absolutely necessary. Without expression, drawing is, in fact, impossible.

This is a huge deal for beginners because it means that they not only get to be artists from day one, but actually need to be artists from day one. Being an artist from the beginning is the key to making drawing possible. The side payoff is that being an artist from the beginning also makes drawing way more fun.



Change Service Requested

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## Registration

To register, students need to call Phil Sylvester at 503-232-9749 to make sure space is available in the class desired. We will reserve a spot by phone, but to guarantee your place we must receive a \$75 deposit by check made to The Drawing Studio within ten days.

If you decide not to take the class we will refund your deposit only if notified at least 7 days before classes are to begin.

## The Studio

Drawing Studio classes take place in a large, safe, first floor studio in southeast Portland. The studio is on SE Division, the first major street south of Hawthorne. The cross street is 36th Avenue.

## Tuition Refund Policy

Tuition refunds will be granted on the condition that the school is notified of the intention to withdraw during the first two weeks of classes. The refund will be total tuition paid by the student minus the \$75 registration deposit. No tuition refunds are granted after the second week.

## Tuition Break for Second Class

Students who wish to take two classes in a given term receive a \$100 reduction in the tuition for the second class.

Please call 503-232-9749 if you would like to be taken off our mailing list.