



FRANK O'CAIN **Abstracting from the Image**

Most of the following supplies may be purchased at the League's art supply store, located in the lobby. It is advisable to speak with the instructor before buying supplies.

THE AIM

Studies to visual perception. This is for the artists who desire to push and extend their work towards a personal and creative abstract expression. The student begins working from the image using a series of exercises to gain an understanding of the process and the language of abstracting. Spatial and structural concerns are stressed. The principles learned can be used for objective or nonobjective works. After the student understands the abstract process, color theory will be explored.

EXERCISE

Using charcoal, oil sticks, oil pastel, gouache. No oil or acrylic paints.

- Sketch in geometric shapes using charcoal
- Overlap planes – as a tool for changing position of shapes, planes – push and pull – depth – space
- Focus on entire surface
- Block in negative shapes
- As the unit of shapes begin to emerge, extend the palette
- When you reach a degree of spatial and structural understanding and have a unity of shapes, extend your palette. Color exercises using torn color papers for collage work

THINGS TO REMEMBER

- Flatten shapes – simplify
- Keep in mind why you are drawing – What you are trying to achieve
- Do not allow the naturalization to distract
- Identify the position of the shapes, and their relation to the surface and with each other
- When moving into color, limit your palette
- Relate the large and small shapes to each other
- Use your edges

SUPPLIES

Large sheets of paper, heavy weight (2nd floor, NY Central)

Roll of heavy paper, close to 36" x 55".

Large sticks of charcoal, oil pastel, oil sticks, gouache, or ink

Cheap brushes – all sizes

Chamois cloth or paper towels

Mat knife, razor or scissors

Any pH neutral glue – that allows papers to be lifted and repositioned

Optional: Two sheets of foam core 1" thick. Glue these together or use drawing boards with clips.



Students of Studios 15 & 16

1. Do not leave chairs, stools, easels or boards in perimeter hallways as these are fire exits. Obstructions in these areas are a violation of NYC Fire department regulations and the League can be substantially fined. Place easels, drawing boards, and tables in the area provided for them.
2. If a work is in progress and you're working on un-stretched canvas or paper; attach it to the pin-boards in the hall outside of your studio at the end of your session. Work on un-stretched canvas or paper attached to any other area will be removed and the League will not assume any responsibility for damage.
3. If you are keeping more than one piece of work on these pin-boards walls they are to be layered one on top of the other.
4. Do not cover or move the work of other students on the pin-boards, speak to the monitor if an issue arises.
5. We recommend that you attach your un-stretched canvas and paper to foam-core boards that are for sale in the school store so these works can be easily stored in the painting racks.
6. Do not store bags, paint-boxes or other materials except paintings in the painting racks. Periodically the maintenance staff will go through the rooms at night and discard these types of items if left in the painting racks.
7. Take finished works home! You may not keep more than 3 pieces of work in progress in the racks.
8. Painting racks and pin-board back walls are for works in progress, not storage. Place small works in the small racks and large works in large racks.
9. Do not work larger than the storage space allows.
10. Keep in mind that at the end on the summer and spring sessions all work must be removed from the studio.

Your cooperation is appreciated by all,
ASL Office.

FRANK O'CAIN - Suggested Reading List

I have not found writers that surpassed the ones listed here. Many books are out of print.

Google is a good source for out of print books.

Craftsmanship Artists' Materials

Painting As Craft
By Frank O'Cain

*The Materials for the Artist
and Their Use in Painting
with Notes and Techniques of
the Old Masters*
By Max Doerner

The Painters' Handbook
By Mark David Gottsegen

Formula for Artists
by Robert Massey

Philosophy and the Language of Painting

*Read anything by the following
important art historians and art
critics:*

Guillaume Apollinaire
Michael Fried
Roger Fry
Meyer Schapiro
Michael Kimmelman
John Ruskin
Clement Greenberg
Bernard Berenson
Charles Baudelaire
Harold Rosenberg
Hilton Kramer

*Art Students League of
New York On Painting*
By James Lancel McElhinney

The Art Spirit
By Robert Henri

Lives of the Artists
by Versa Giorgio

Born Under Saturn
By Rudolf Wittkower

The Horse's Mouth
by John Carey

*R.v.R The Life and Times of
Rembrandt van Rijn*
By Hendrik Willem van Loon

Modigliani: Man and Myth
By His Daughter
Jeanne Modigliani

Gist of Art
By John Sloan

The Courage to Create
By Rollo May

*The Artists' Reality:
Philosophies of Art*
By Mark Rothko

Cezanne: A Life
By Alex Danchev

Hawthorne on Painting
Collected by
Mrs C.W.Hawthorne

Seeing and Knowing
By Bernard Berens

Structural Space

Joseph Albers: To Open Eyes

*The Bauhaus, Black Mountain
College & Yale*
By Frederich A.Horowitz
and Brenda Danilowitz

The Painters Mind
*A Study in Relations of
Structure and Space in Painting*
By Romare Bearden
& Carl Holty

*Strengthen Your Paintings with
Dynamic Composition*
By Frank Webb

Cezanne's Composition
*Analysis of His Form And
Diagrams and Photographs of
His Motifs*
by Erle Loran

Color as Light
Hans Hofman
by Tina Dickey

Inspirational & Informative reading for the artist