

FA 46 (and 160,166,199,260)

Description

FA46 is the sequel to FA45, and continues the development of the student's painting skills and understanding. The course is taught in oil paint, and students are expected to master certain concepts and techniques of oil painting presented during the course.

Requirements

The course has three parts, and requires the completion of six paintings. Each part requires that two paintings be worked up simultaneously. The first project consists of an assignment with very specific goals. The second part is a more general painting problem that is open to different individual interpretations or solutions. The third and final project relies on the imagination, and is designed to open up compositional challenges.

In addition to classroom work, there is one required visit to a museum in New York. You must write a one-page paper based on this trip.

The purpose of working always simultaneously on TWO paintings at once is to allow students to paint on one canvas while the other is drying.

Because this course is an oil painting course, the instructor will teach the proper mixing of oils and oil paint mediums as well as safety procedures. It is imperative that safety procedures be followed in the classroom.

FA 46 students must work in the classroom during class time. Because this is an advanced course, students are required to work on their own much of the time. Discussion during class *must stay focused on art*. Students are not permitted to use walkmen or cd players in class. Students at a level higher than 46 may choose to work outside of class time, with permission of the instructor.

There will be a critique after each of the three parts of the course in which all students, at all levels, participate. *Missing a critique lowers the course grade.*

Grading

Attendance and promptness are taken into account in grading (save for exceptions as per above). The instructor will cancel one class in exchange for the New York museum visit (see above). Departmental policy is that grades *are affected* after three absences. Acceptance and incorporation of criticism, improvement, completion of assignments on time (even if this requires additional studio time outside of class time), hard, focused work from beginning to end of

class—without constant chatter about non-painting matters—and the overall quality of the work are *all* considered in grading. All students are expected to master certain techniques and concepts presented during the class, and to display mastery in both studio work and discussion of paintings (i.e., students must give evidence that they master certain basic formal concepts having to do with painting).

The instructor uses Hofstra standards in grading: A=honors level, truly exceptional; B=good, substantially above average; C=satisfactory work which meets the course requirements; D=poor work, noticeably below average; F=unsatisfactory work, failing to meet the minimum requirements of the course.

Materials

1. Paints: Oil-based paints in tubes. Students MUST have the following colors, but are invited to purchase additional colors:
 - alizeron crimson (or rose red) (for tints and glazes only)
 - naphthol red or cadmium red medium
 - cadmium red light
 - hansa yellow light
 - cadmium yellow medium
 - phthalocyanine blue
 - ultramarine blue
 - maganese blue
 - violet or red violet
 - burnt sienna
 - raw sienna
 - burnt umber
 - raw umber
 - yellow ochre
 - titanium white (NOT iridescent)
 - permanent red violet or permanent violet
 - ivory black (or mars black)

2. Solvents. In this class, we will used odorless paint thinner, odorless turpentine or odorless mineral spirits. Keep in mind that “odorless” does not lessen the toxicity of the solvent. Try to purchase an odorless turp which is labeled “pure.” 1 can.

3. Resins and Oils: Damar Varnish, Refined or Cold-pressed linseed oil and stand oil are traditional artists materials in making a medium that allows more paint fluidity. In this course, however, we will use Liquin—a synthetic, fast-drying medium that allows the flexibility of a traditional medium but gives a drying speed closer to acrylic paint. Liquin may be thinned with up to 50% odorless thinners (see # 2 above). 1 small bottle.

5. Palette. Your palette should be any flat, white surface that can be wiped and cleaned easily. Minimum size: 8 x 11. The best palette is a porcelain-coated steel refrigerator/butcher tray (available at large supermarkets and art supply stores (Pearl carries them). NOT PERMITTED: Paper disposable palettes or Hofstra cafeteria trays. NOTE: Your use of the appropriate palette is absolutely required. No exceptions.

6. Stretched Canvases. Please purchase two pre-stretched, pre-gessoed canvases of the same size (no smaller than 14 x 17 inches) for the first project. For the other projects, you may choose to stretch and prepare your own canvases or purchase them prestretched.

NOTE: Gesso. You will need at least a quart of gesso during the semester if you decide to prepare your own stretched canvases. Student-grade white is fine.

7. Brushes. Minimum one flat housepaint trim brush 1-3 inches wide (hardware store purchase ok). FOUR long-handled, small and medium-sized (up to 1 inch, but no more) brushes *for oil paint* (note that these are different from brushes for acrylic paint). Choose FLATS or BRIGHTS. One pointed brush (round) for *oil paint* suitable for detail.

8. Palette Knife. Choose one with a width of about 1 inch that is basically triangle-shaped. Palette knives allow proper mixing of nuanced colors.

9. Miscellaneous. Cans (large 48 oz. cans particularly useful). Resealable small cans or jars (e.g., baby food or mustard jars) for mixing/storing paint and/or mediums. Vine charcoal. Metal ruler. Masking tape. Box for storing material (metal tackle box best). RAGS. "Goop" or "Murphy's Oil Soap" (available in supermarkets in housewares section). Painting clothes/smocks.