Ella Stockley-Smith, 2022-23

Jo Scanlan-Casey, 2022-23

Gabriel Espinoza, 2022-23

Avery Myette, 2022-23

Liah Boddie, 2022-23

Sophia Hewitt, 2022-23

Painting

___/10 Idea development

___/10 Feedback

Criteria for your finished painting:

Creativity/observation:

Make something that is insightful, well-observed, creative, or unexpected.

Painting technique: Colour mixing, and variety of quality marks and brushstrokes.

blending → pattern → texture → painterliness

Composition:
You should create a painting that uses a clear colour scheme, is non-central, and well-balanced.

Lots of layers improve your depth of colour and overall detail. -YJ

Do as many brushstrokes as possible while blending colors together. -SH

Plan your colours out ahead of time. When doing a large portion, making a large amount of your mixed color helps to keep colours consistent and avoids having to remix them. Be cautious of how much paint you use. If you use too much the paper can take a heavy hit. -JH

When free painting with acrylics it is best to paint quick and sometimes mix paint on the painting itself. - AD

Your painting doesn't have to be realistic so don't freak out when it does not look like a photograph. Balance your lights and darks too. It can change the painting completely. -EM

Paint darker sections first then add lighter parts on top when adding shadows. It looks better than adding darker on top of light. -MC

Explore new brushstrokes. It will help. -BB

If you are having trouble blending acrylic, take water to wet paint. Paint in the direction of the object (if a flower petal flows points down, don't pull your paintbrush sideways.) Don't count on being able to make fine details, no matter what paint you use. -AS

Starting a painting, one should generally build up the entire scene at once, leaving the details until the end. Also color composition is just as important as the entire overall composition. -DM

Be patient with your paint. The colours can be mixed and essentially ruined if you do not take your time. Also the less rushed you are, the better results you will get and the better you will feel. -SW

Lay paint on so thick that it doesn't seem like it is going to dry. Work in thick layers without letting the paint dry between layers of detail. -TV

To achieve the best shading, avoid mixing colours with black and instead consider mixing a small amount of background colour with the foreground colour - it helps the subject "blend in" without disappearing into the background. -MS

While painting, try to add different sized brush strokes and add different textures to each individual section of your painting. Also think of creative colour schemes. -AA

Use lots of different brushstrokes. Try to develop your own style. Practice. Just start painting - you can always add more layers. -LS

Advice from former students Painting

Painting evaluation

Creativity and Observation

Make something that is unusual, unique, thoughtful, or very well-observed. Your artwork should communicate it's idea well whether your idea is "a person can be lonely, even in a crowd," or "the petals of flowers are delicate, varied, and unbelievably beautiful."

A range of approaches works here: **insightful ← well-observed = creative → unexpected**

Painting technique

Thoughtful colour mixing including greys, painted with a variety of quality marks and brushstrokes.

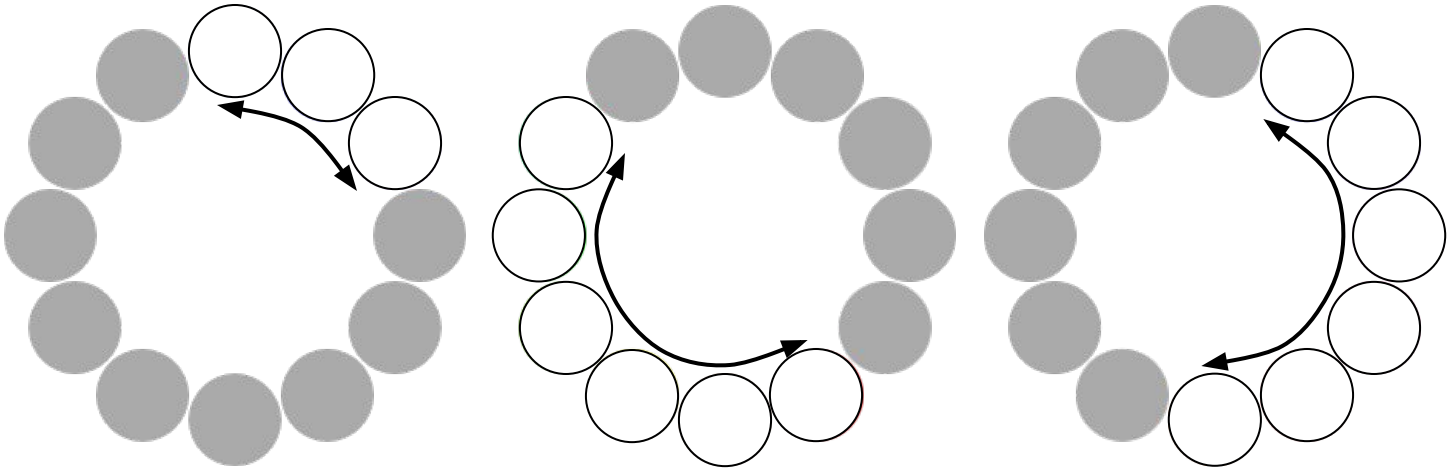
Some brushstrokes are better: **blending → pattern → texture → painterliness**

Composition

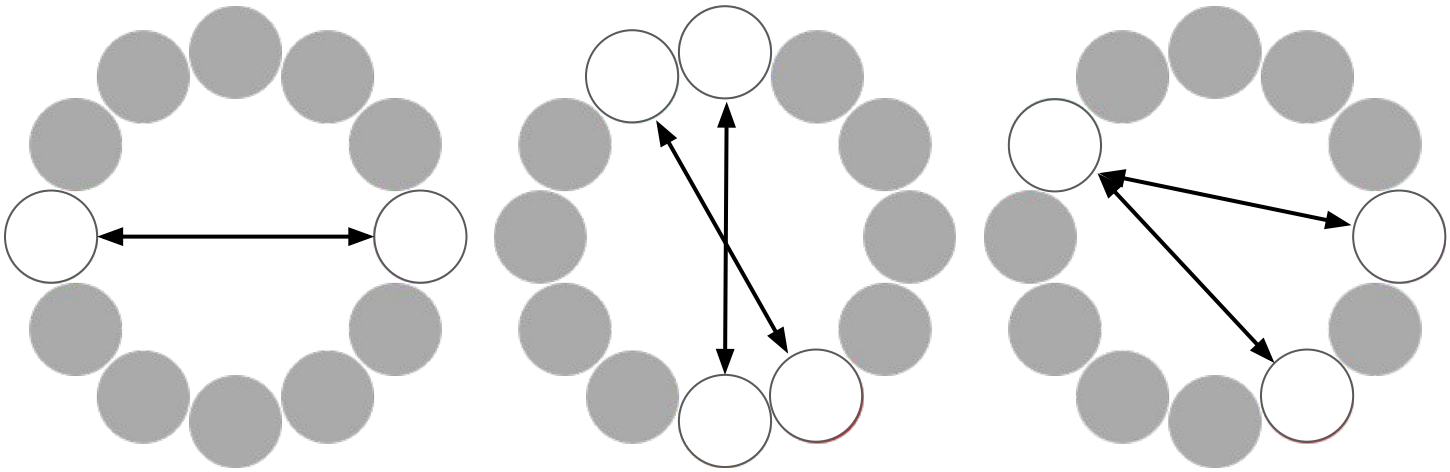
You should create a painting that uses a clear **colour scheme**, is **non-central**, and **well-balanced**.

Painting basics - **Colour schemes** Name:

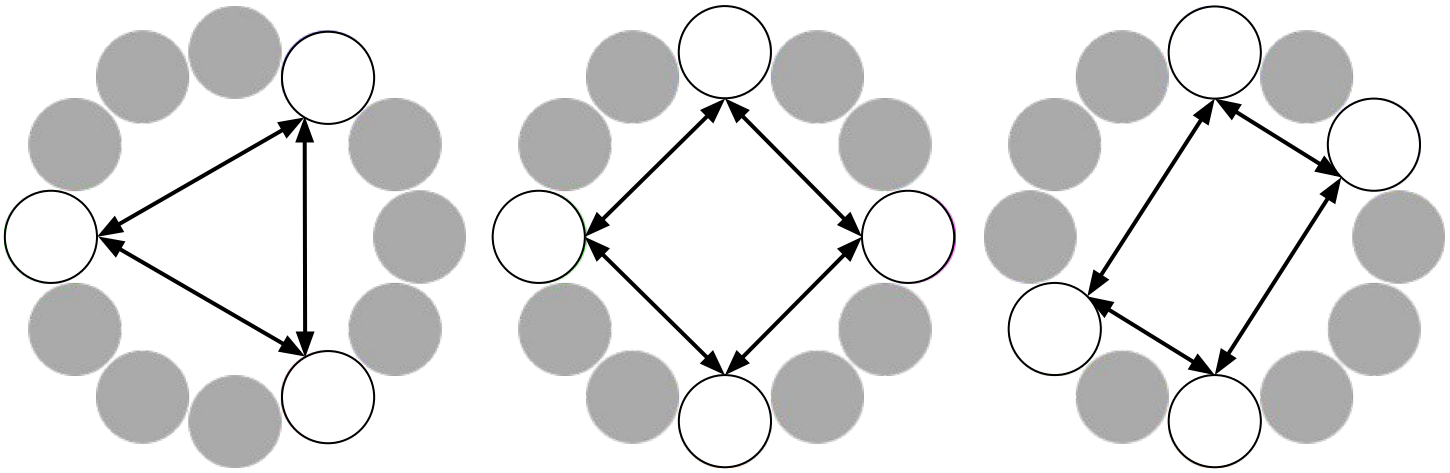
Please paint the **correct colours** in the **white circles.** Use your colour wheel as a guide.



Analogous colours create a feeling of beauty and harmony. They are close on the colour wheel.



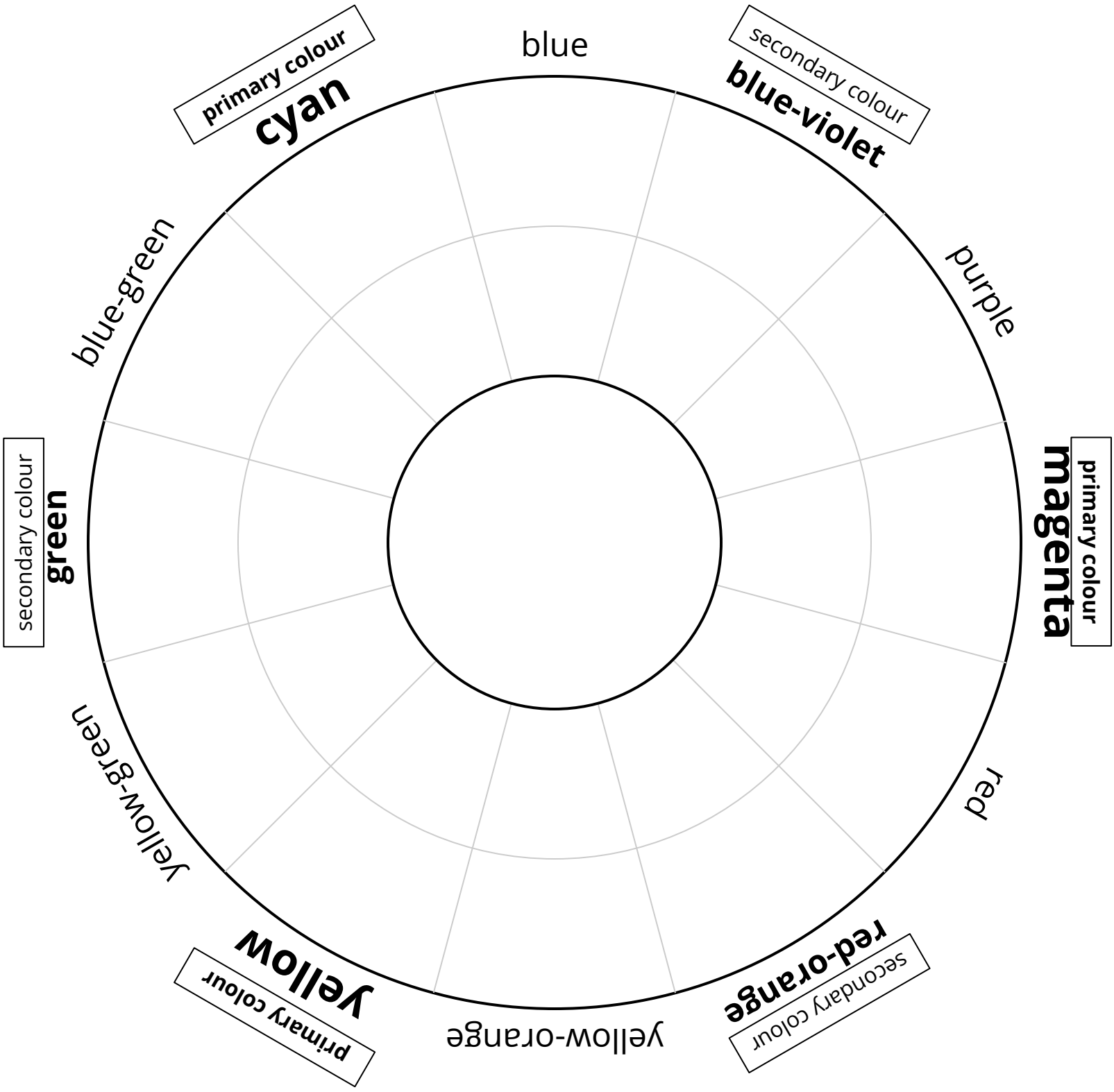
Complementary colours create a feeling of conflict and energy. They are opposites on the colour wheel.



Other possibilities include a **triangular**, **square**, or **rectangular** colour scheme. They communicate balance.

Painting basics - **Colour wheel** Name:

Mix your colours carefully — you should have an even flow between colours
Use saturated colours — you should not be able to see the gray lines and writing underneath
Do not add outlines — outlines break down colour flow and flatten things
Apply your colours smoothly and carefully
Put desaturated colours in the inside circle — use its complement (opposite) to grey it out



Acrylic **techniques I** Name:

Wet-on-dry

Add paint to your brush, and add it to dry paper, like normal.

Mix different colours while you work.

Pointillism (dots and dashes)

Add paint to dry paper using dabs and short brushstrokes.

Mix different colours while you work.

Lines

Add paint to dry paper using thick/thin and short/long lines.

Mix different colours while you work.

Acrylic **techniques II** Name:

Dry brush

Use scrap paper or paper towel to get the extra paint off of your brush, then make scratchy lines on dry paper

Mix different colours while you work.

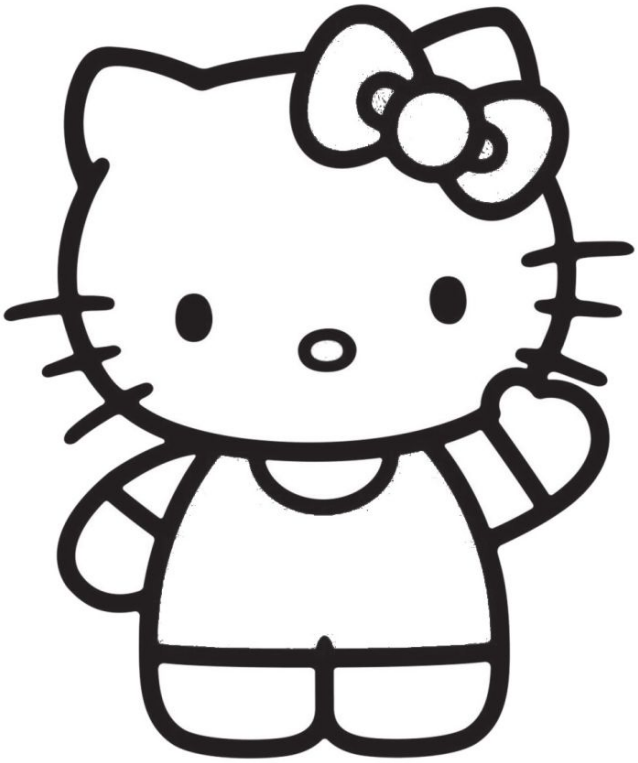
Glazing

Put down a layer of colour and let it dry. Then mix some transparent paint and paint over on top of the first layer to adjust the colour.

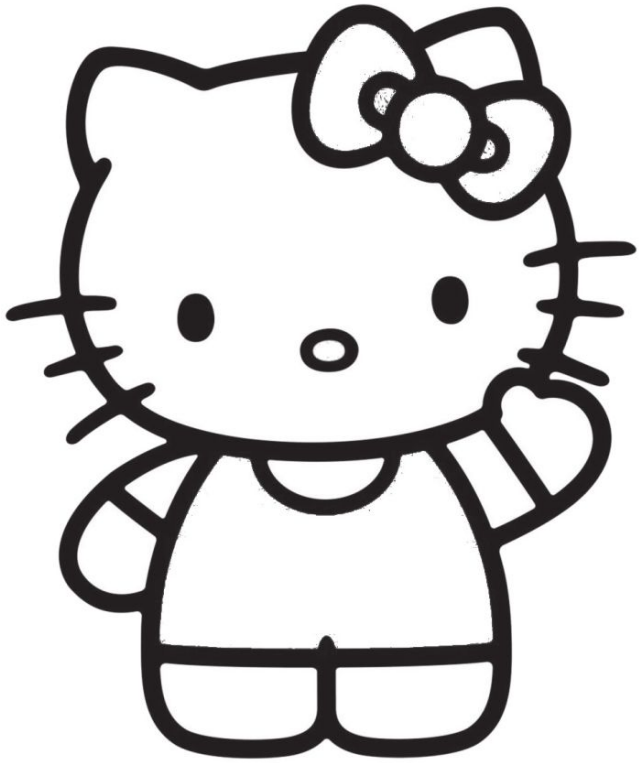
Wet-on-wet blending

Mix a together two colours on your palettes. Put down an area of wet paint, and then quickly blend in a different colour before they both dry out.

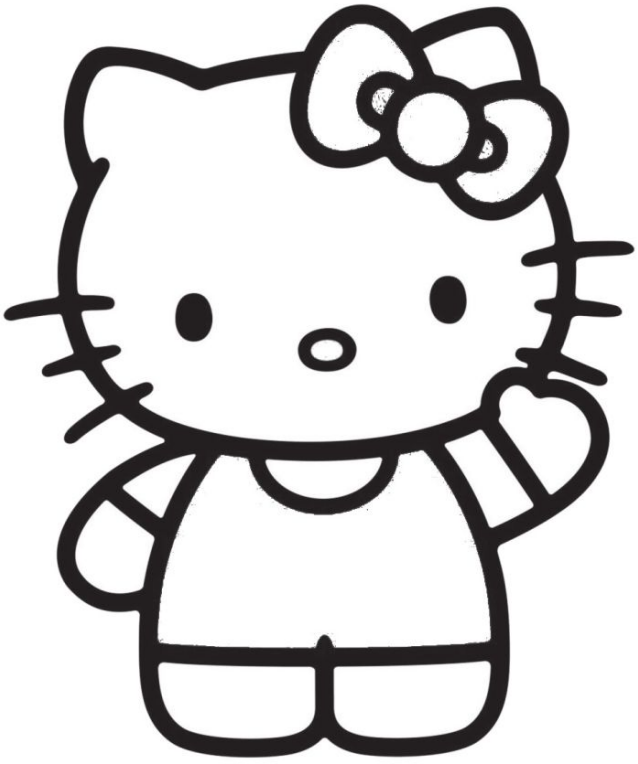
Painting skill builder: **Colour and Emotion**



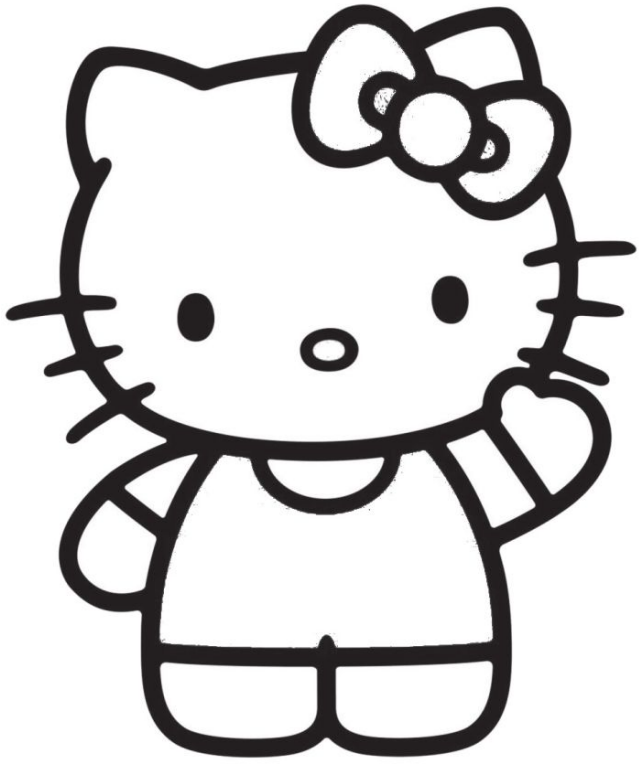
Anger



Calm



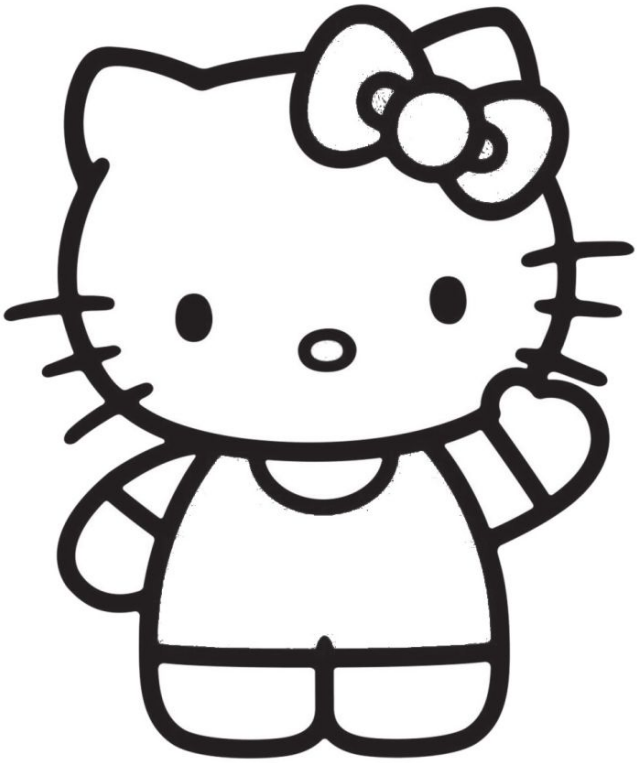
Depression



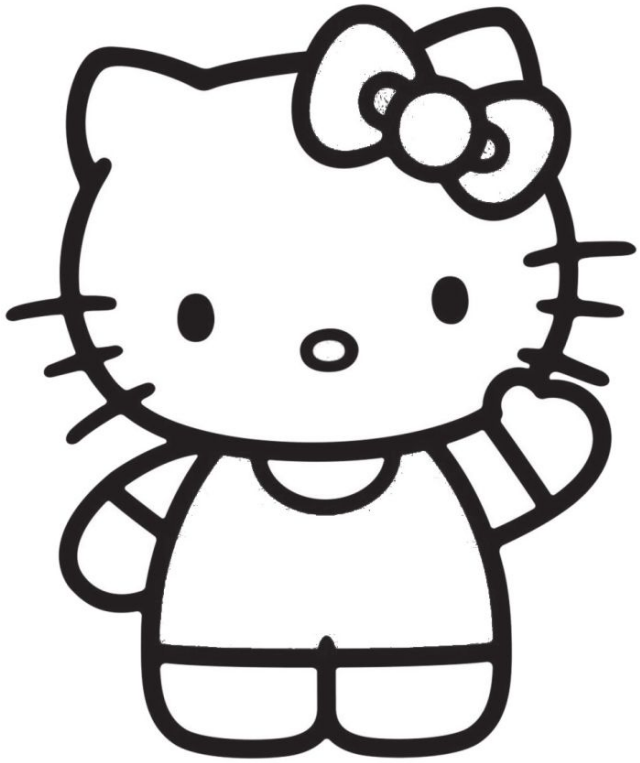
Excitement

It is not what you say, but how you say it.

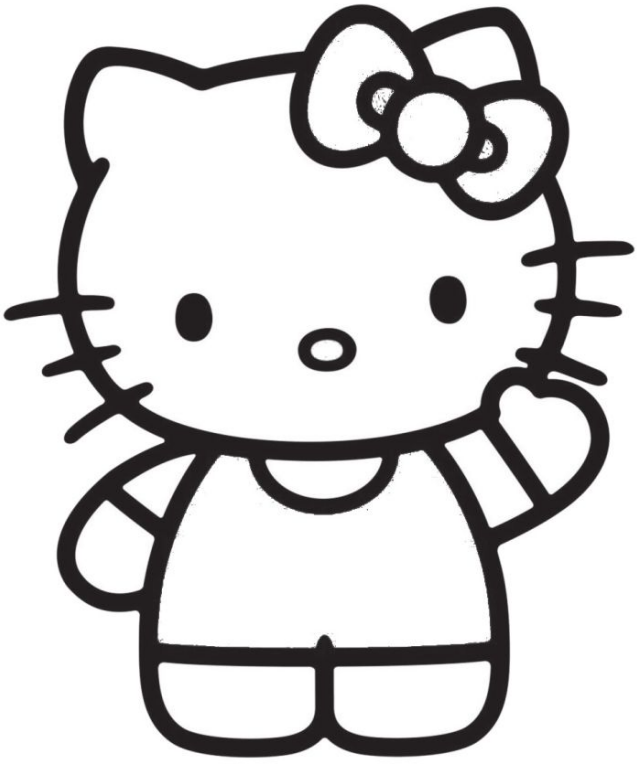
Paint each cat using the exact colours and brushstrokes needed to communicate each emotion. Work fast: you have about 10 minutes for each one.



Confusion



Joy



Love

This QR code will take you to a PDF that shows colour and emotion examples.

Acrylic painting basics - **Apple** Name:

Choose a colour scheme before you begin
Mix up your four steps of paint before you start
You might want to paint on top of the pictures at the bottom of the page first

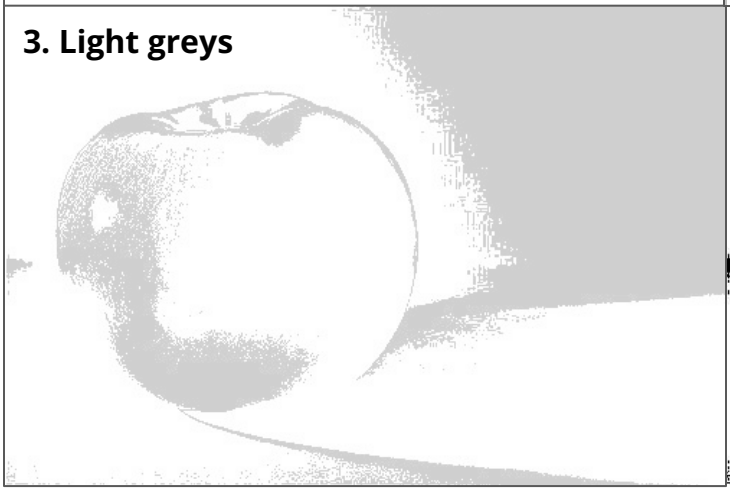
Paint here

Reference image

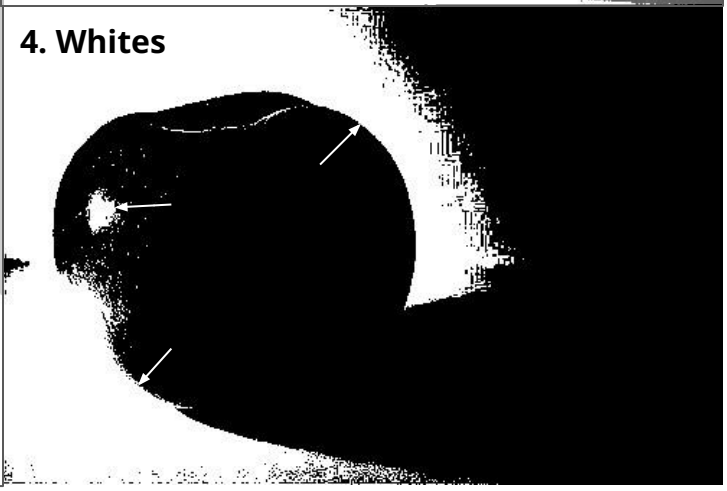
1. Darks

2. Medium greys

3. Light greys



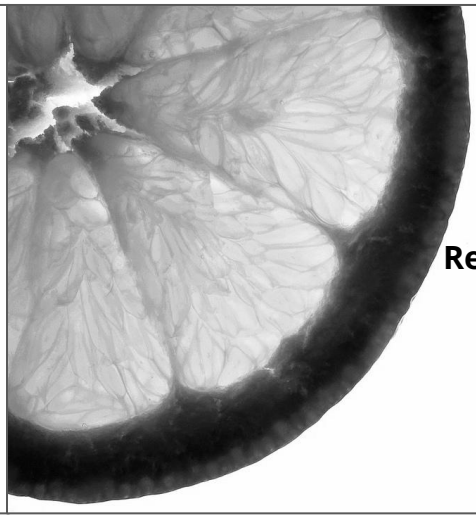
4. Whites



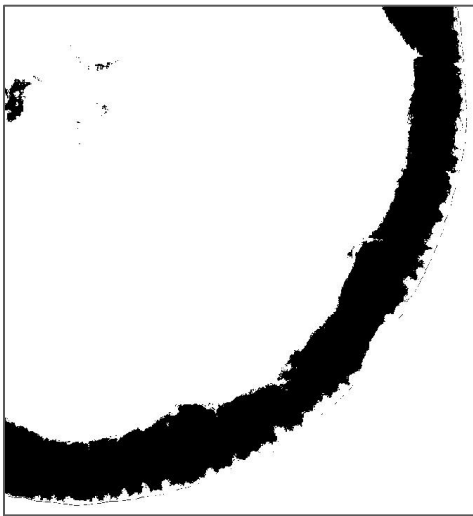
Acrylic painting basics - **orange** Name:

Choose a colour scheme before you begin
Mix up your four steps of paint before you start
You might want to paint on top of the pictures at the bottom of the page first

Paint here

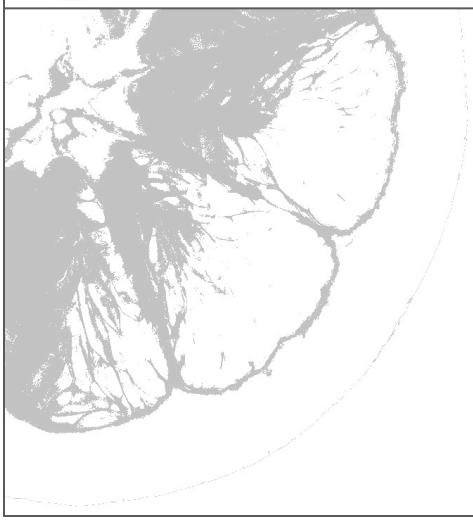


Reference image

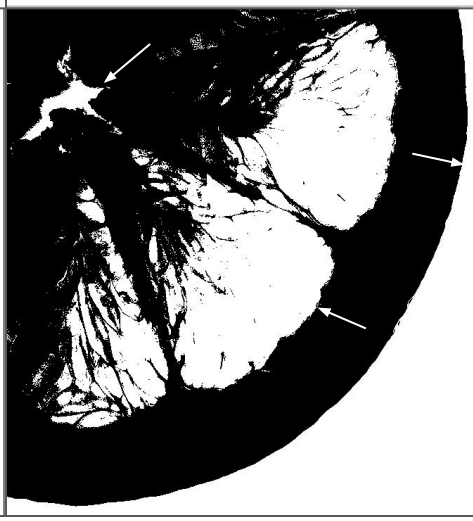


1. Darks

2. Medium greys



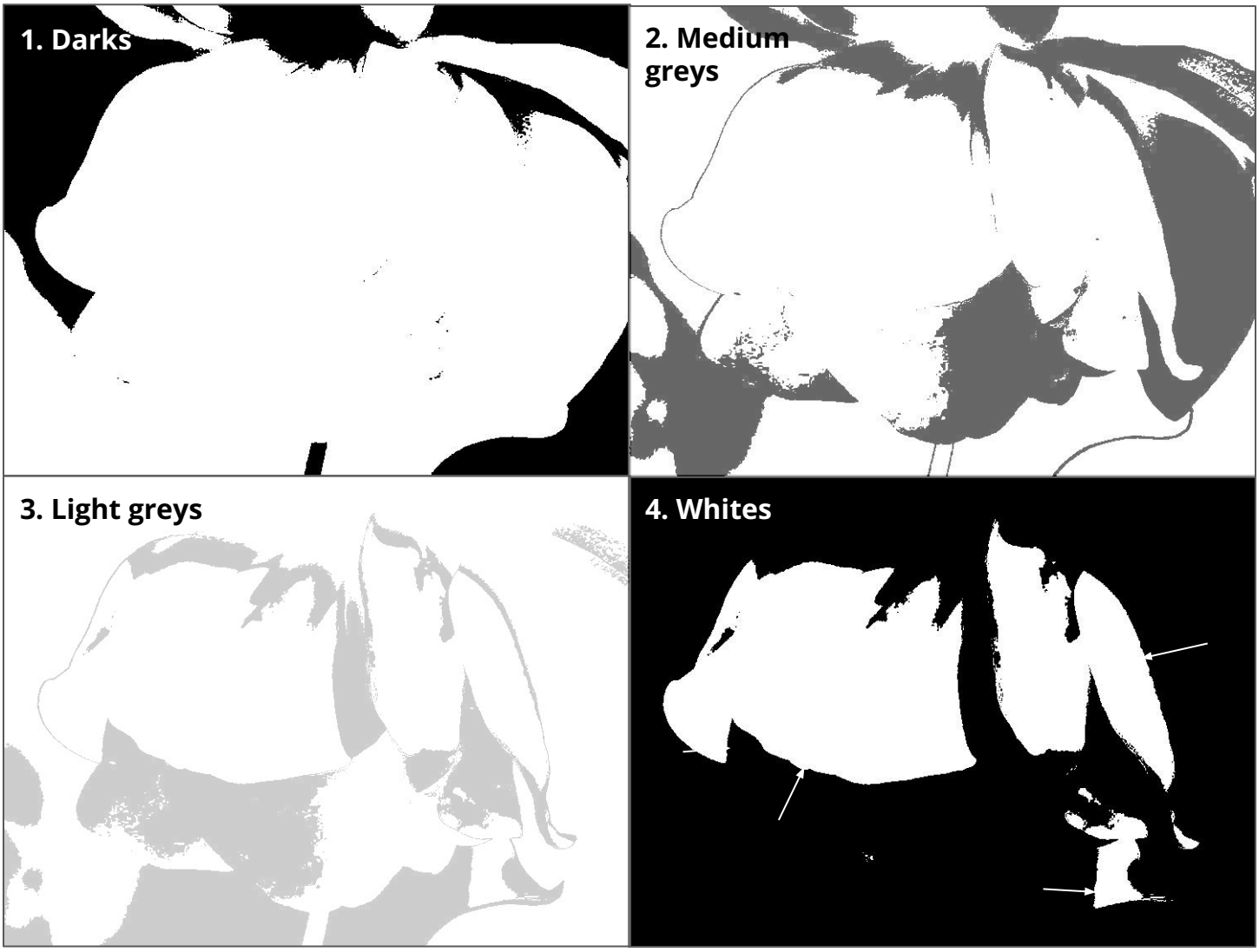
3. Light greys



4. Whites

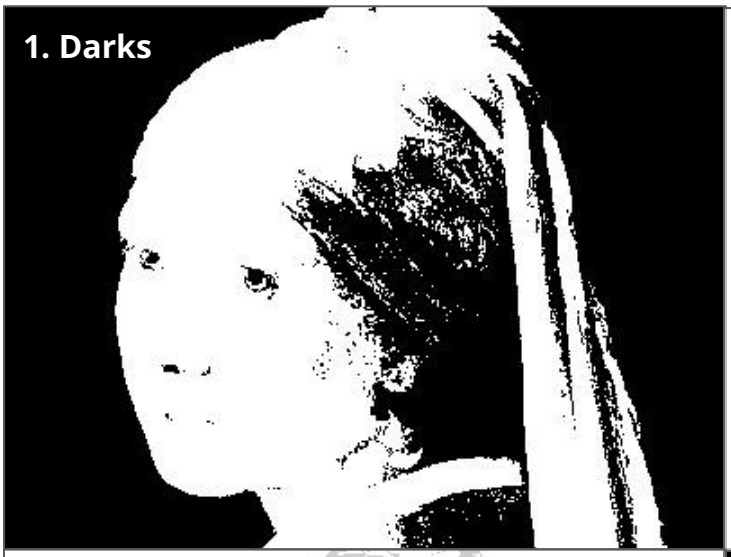
Acrylic painting basics - **Flower** Name:

Choose a colour scheme before you begin
Mix up your four steps of paint before you start
You might want to paint on top of the pictures at the bottom of the page first



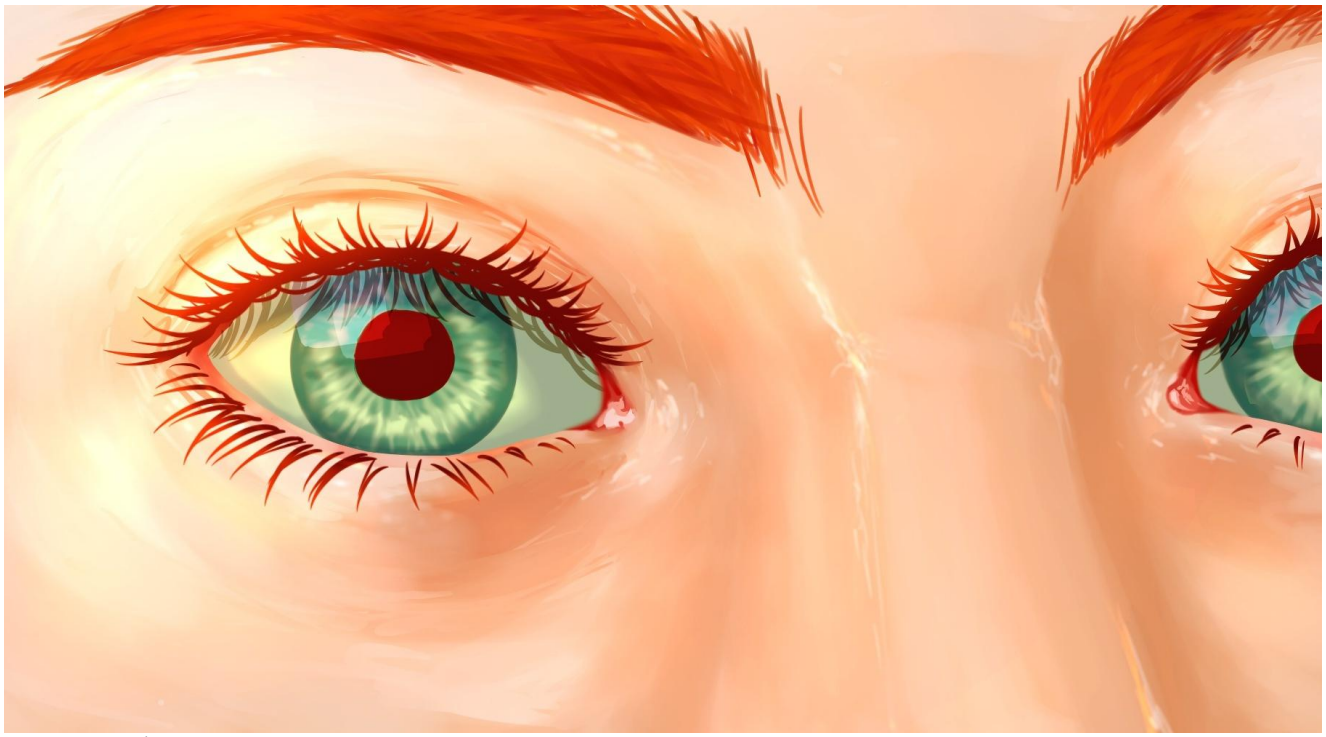
Acrylic painting basics - **Vermeer** Name:

Choose a colour scheme before you begin
Mix up your four steps of paint before you start
You might want to paint on top of the pictures at the bottom of the page first



Aster Curry, Spring 2021

Bea van Leeuwen, Spring 2021



Carmen Langdon-Jeans, Spring 2021

Miles Lemieux, Spring 2021

Axel Feeney, Spring 2021

Idea Development

1 Generate ideas

maximum of 50%

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

*Number of **words*** → _____ × 1% = _____%

*Number of **sketches*** → _____ × 3% = _____%

2 Select the best and join together ideas

***Circle** the **best** ideas* circled = ▢ 5%

***Link** into **groups** of ideas* linked = ▢ 5%

3 Print reference images

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your and using own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.

_____ *images* x 5% = _____% *maximum of 8 images*

4 Rough copy

- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- ***Remember to choose a non-central composition.***

_____ *drawing* x 25% = _____% *great quality or better*

Total = _____%

Acrylic painting evaluation criteria

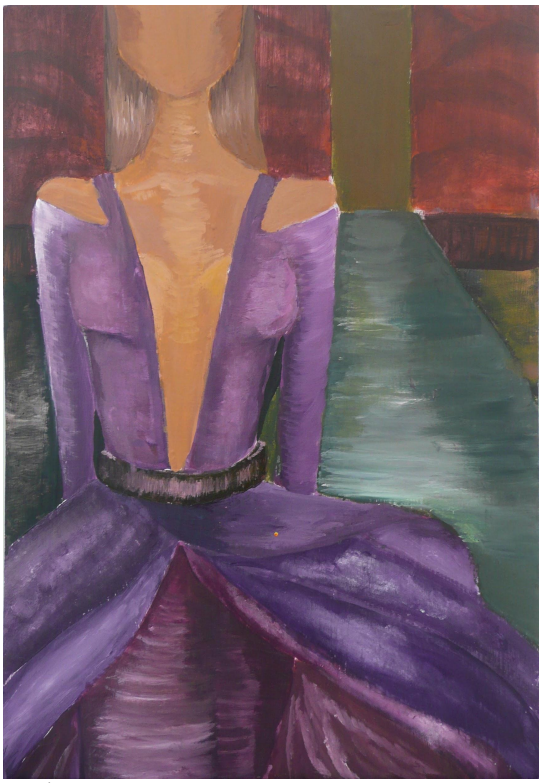
Creativity and Observation	Make something that is unusual, unique, thoughtful, or very well-observed. Your artwork should communicate it's idea well whether your idea is "a person can be lonely, even in a crowd," or "the petals of flowers are delicate, varied, and unbelievably beautiful."
Painting technique	Thoughtful colour mixing including greys, painted with a variety of quality marks and brushstrokes.
Composition	You should create a painting that uses a clear colour scheme, is non-central, and well-balanced.

Vocabulary for the acrylic painting

Analogous colours	groups of colours that are next to each other on the colour wheel
Colour composition	the arrangement of colours in an artwork
Colour scheme	the balanced choice of colours in an artwork
Colour wheel	a circle of coloured sections that shows the relationships between colours
Complementary colours	colours that are opposites on the colour wheel
Cool colours	colours that are calm and soothing, such as blues and greens
Cyan	a greenish-blue colour that is one of the colour primaries
Dry brush painting	creating scratchy brushstrokes using a brush that is mostly dry
Dull colours	colours that are weak, and not very vivid
Intense colours	colours that are strong and very vivid
Magenta	a reddish purple (hot pink) that is one of the colour primaries
Primary colour	a colour that cannot be mixed using other colours, for example: cyan, yellow, and magenta
Secondary colour	a colour that is created by mixing two primary colours, for example: red, green, and blue
Split complementary colour scheme	a colour scheme using one base colour, and two colours on either side of the complementary
Square colour scheme	a colour scheme in which colours are balanced around the colour wheel in the shape of a square
Triangle colour scheme	a colour scheme in which colours are balanced around the colour wheel in the shape

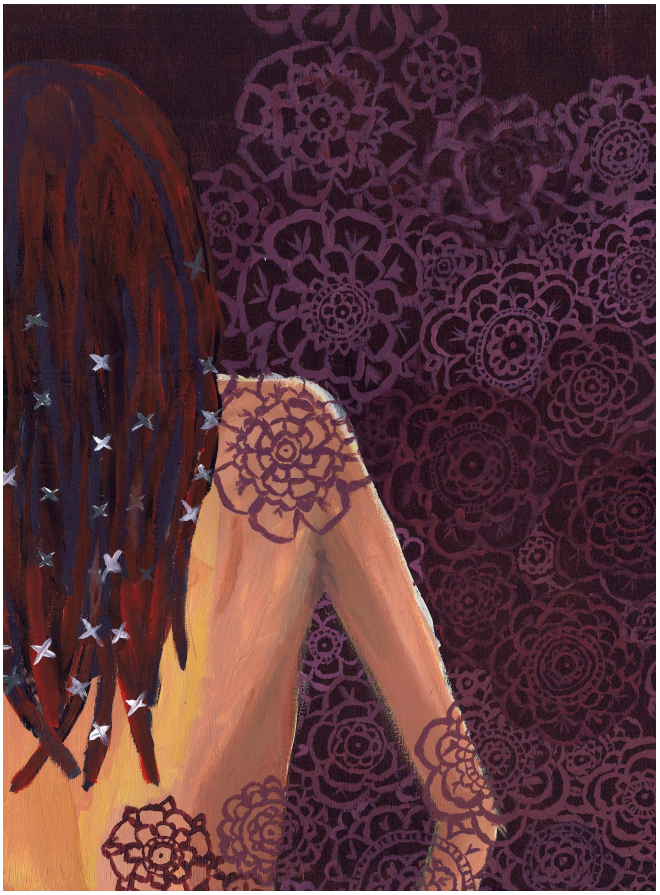
	of a triangle
Warm colours	colours that are suggestive of heat or passion: yellows, oranges, and reds
Wet-on-wet painting	adding a different colour of wet paint to a painting that is already wet

Zoe Bartel



Sandy Haroun

Lauren McGowan



Rena Tom

Peer feedback for painting **Name of artist:**

/10

Creativity and Observation

Consider observation, accurate line detail, shapes, and shading. Also consider how clearly the idea is communicated.

Quality of brushwork

There must be a variety of different kinds of marks and brushstrokes of high quality. Consider different kinds of brushstroke such as blending, dry-brush, and blocks of colour. Also consider accurate colour mixing, such as having a great range of lights and darks, and carefully mixed greys. Some brushstrokes are better:

blending → pattern → texture → painterliness

Composition

Consider whether they have a complete all-over base layer, how well the background is developed, do they have a **clear colour scheme**, and how well balanced the textures, colours, lights and darks are in the artwork. Also consider providing advice on how to complete the project.

Be specific: say **WHERE** it is, and **WHAT they should DO/WHAT is going well**
Example: "*You can make the **texture in his hair** better by **observing the shapes of the lights and darks**"*

You should offer **FIVE pieces** of positive and negative feedback.

1.

2.

3.

4.

5.

Gayathri Ponneri

Amelia McGrath

David Matyas

Leah Carbyn

Zoe Bartel