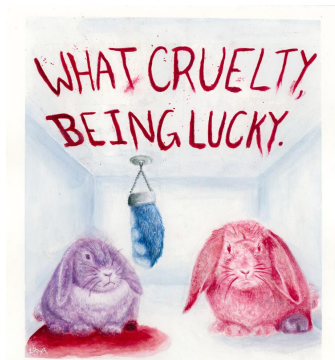
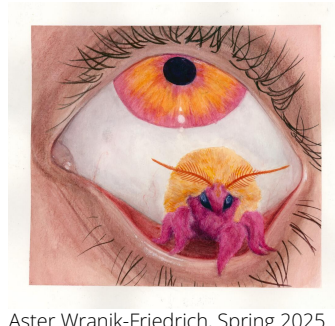




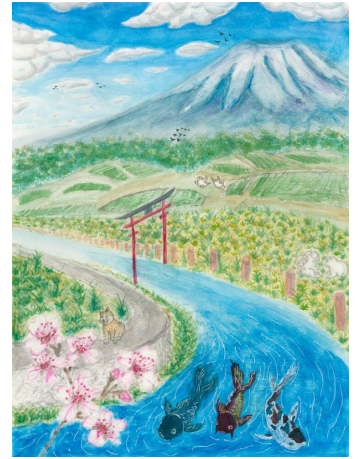
Jillian Chisholm, Spring 2025



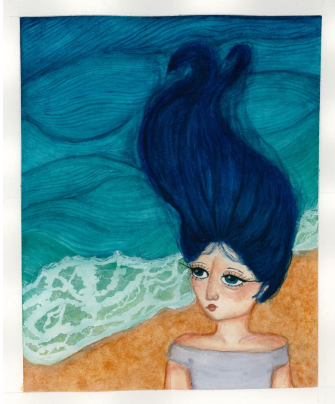
Stella Bussey Murphy, Spring 2025



Aster Wranik-Friedrich, Spring 2025



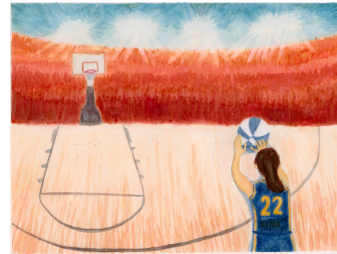
Edward Kang, Spring 2025



Sophia Khosravi, Spring 2025



Kai Walsh, Spring 2025



Paityn Fownes, Spring 2025



Cale Cross, Spring 2025



Maryam Musayeva, Spring 2025



Mandy Tang, Spring 2025



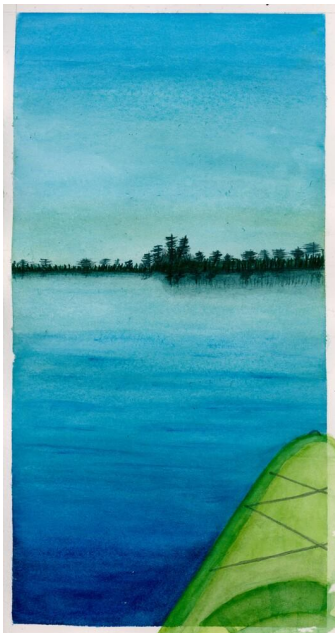
Yanbo Zhao, Spring 2025



Isabelle Christie, Spring 2025



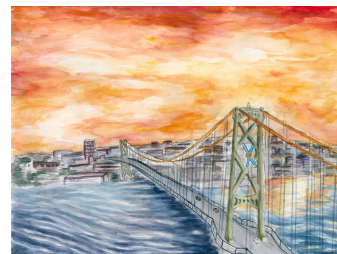
Nahla Mawji, Spring 2025



Julie Corkum, Spring 2025



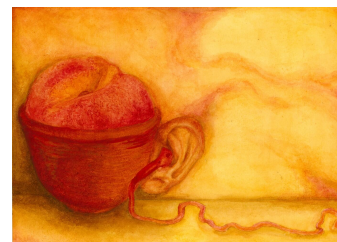
David Li, Spring 2025



Eddie Stanhope, Spring 2025



Laila O'Carroll, Spring 2025



Luke Vaughan, Spring 2025

Painting

- _____ colour wheel
- _____ watercolour techniques
- _____ colour & emotion
- _____ apple & orange
- _____ observing photos

_____/10 **Idea development**
Mark so far: _____

_____/10 **Progress & goals**

Criteria for your finished Painting:

Quality of observation

Shapes, contours, sizes, naturalism

Painting technique

Colour mixing, brushstrokes, texture

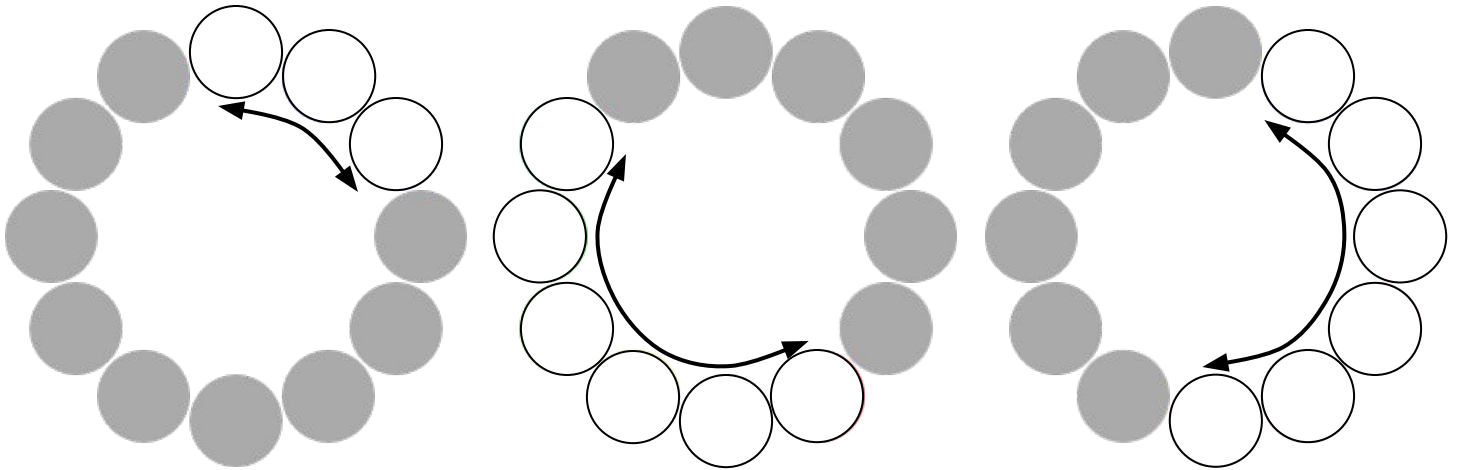
Composition

Non-central, balanced colour scheme

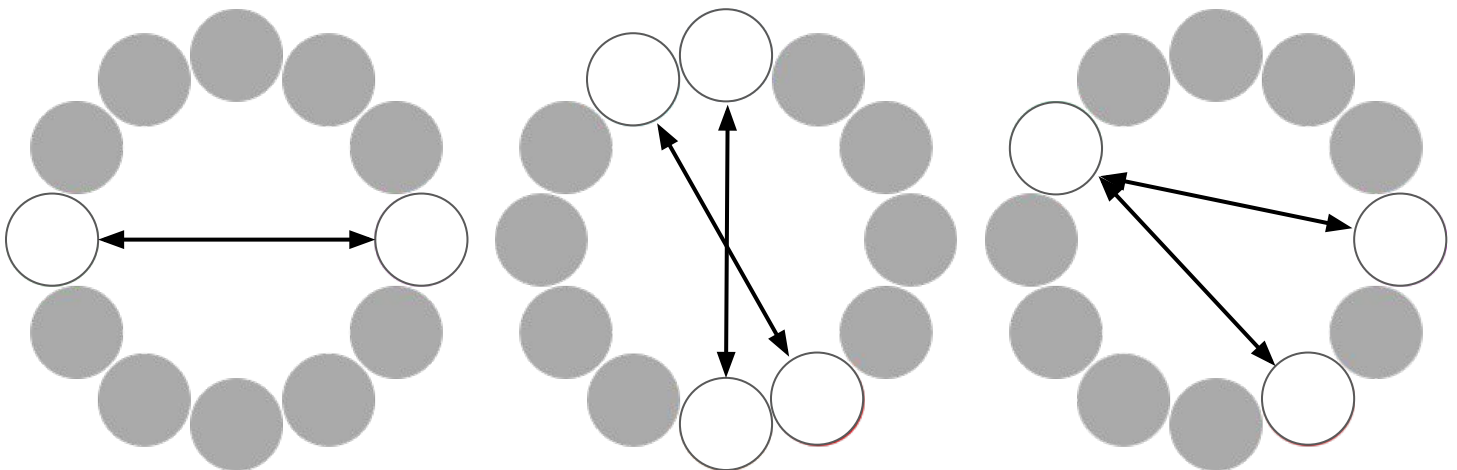
Painting basics - **Colour schemes**

Name: _____

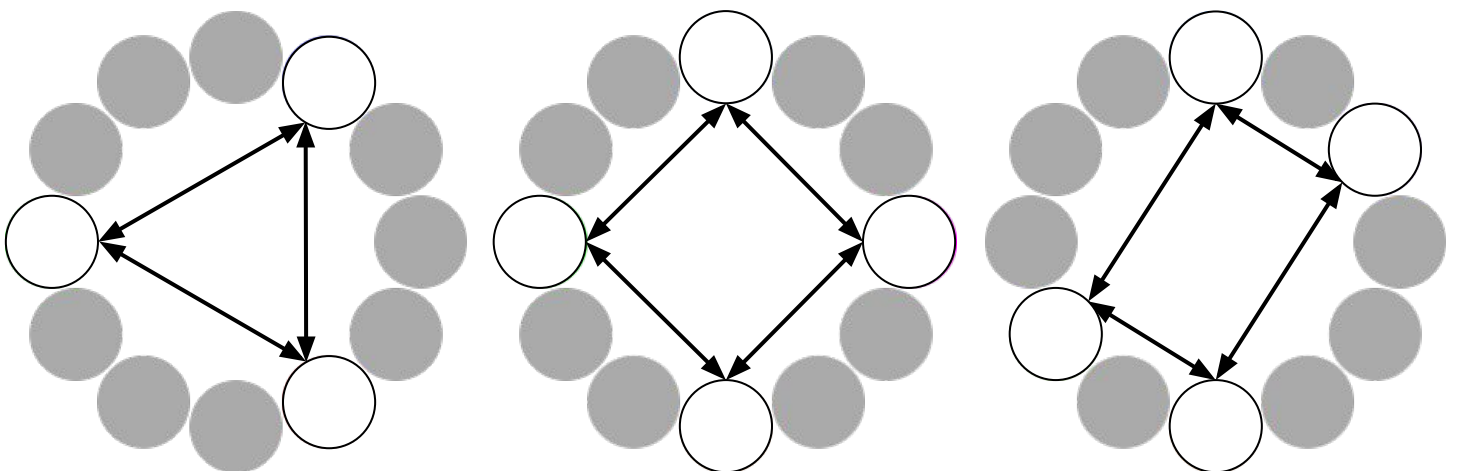
Please paint the **correct colours** in the **white circles**. Use your colour wheel as a guide.



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: _____

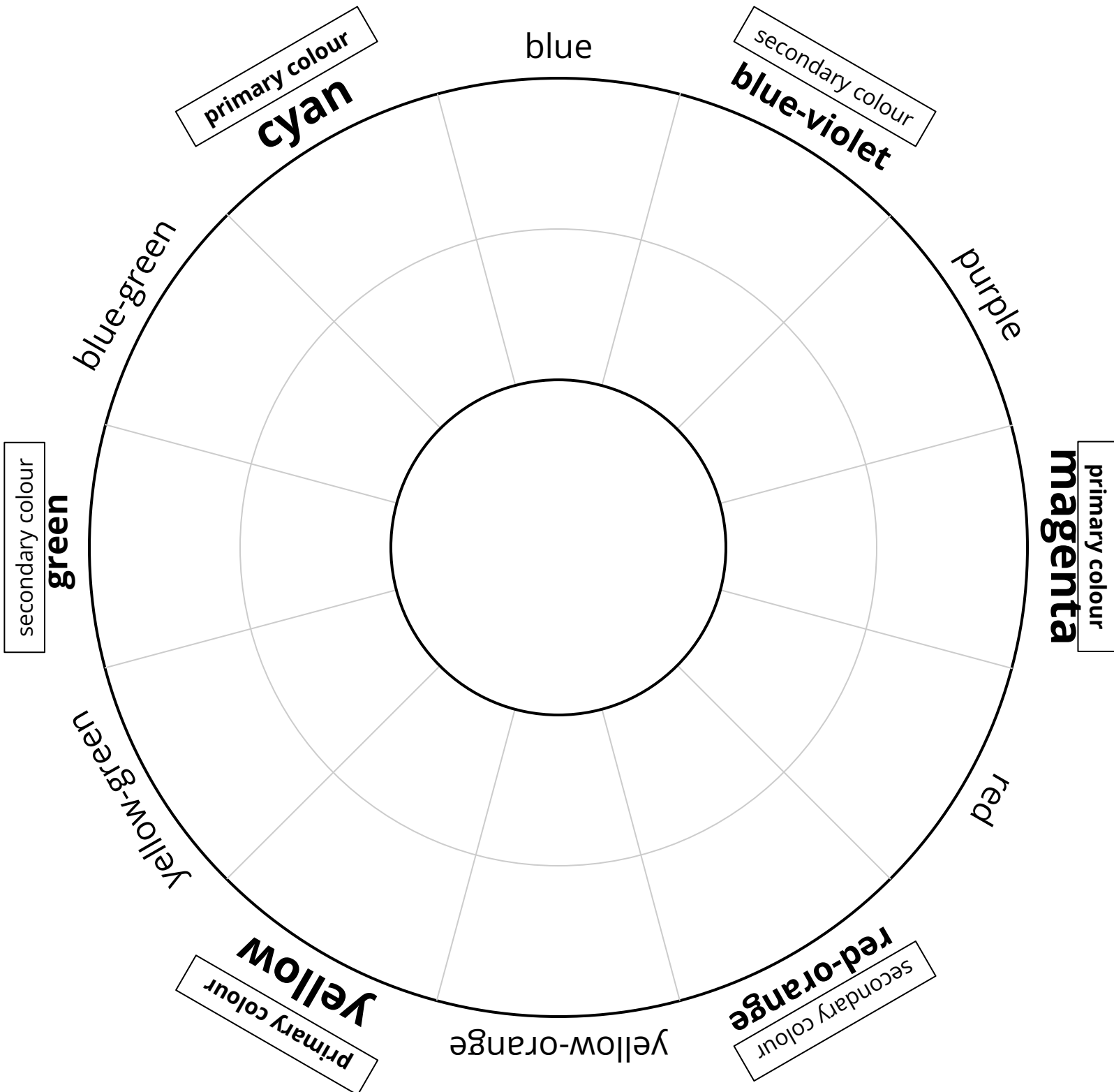
Mix your colours carefully — you should have an even flow between colours

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



Painting project evaluation

Quality of observation:

Careful detail, proportion, and shading with the goal of realism

Quality of painting technique:

Excellent colour mixing, blending, brushwork, and texture

Composition:

Creating a full, well-balanced, non-central composition with a clear colour scheme

Painting Practice: tonal scales

Definitions

Tint: a pure colour mixed with white
Shade: a pure colour mixed with black

Name: _____/10

Use this worksheet to practice mixing tints and shades. You need this skill before we move on to painting from observation. Mix your colours so that each tonal scale goes smoothly from one end to the other. Stay within the lines for the first three, but the last two should blend smoothly from one colour to another without any breaks.

white				middle grey				black
-------	--	--	--	-------------	--	--	--	-------

white				light magenta				magenta
-------	--	--	--	---------------	--	--	--	---------

cyan				dark cyan				black
------	--	--	--	-----------	--	--	--	-------

cyan	green (paint smoothly from one end to the other)							
------	---	--	--	--	--	--	--	--

your choice	middle colour (paint smoothly from one end to the other)							
-------------	---	--	--	--	--	--	--	--

Watercolour **technique basics 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.

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.

Flooding (for smoothness)

Paint the box carefully and quickly with a layer of clean water. Then add paint and lightly smooth it out.

Wet-on-wet

Put down an area of wet paint, and then add areas of different colours before it dries.

Vocabulary for the watercolour painting

analogous colours	groups of colours that are next to each other on the colour wheel
apron	a piece of cloth that you wear to protect your clothes from getting dirty.
blending	in drawing: mixing from light to dark greys; in painting: mixing from one colour to another
brush	a tool with hairs on the end that is used in painting
brushstroke	the mark made by a brush when you paint
central composition	an arrangement where the most important thing is in the middle
colour mixing	adding two or more colours together
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
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 greyish, and not very vivid
flooding	putting down a layer of clean water onto the paper before adding paint
intense colours	colours that are very bright and vivid
layering	adding several small amounts of pencil or paint on top of each other
magenta	a reddish purple (hot pink) that is one of the colour primaries
monochrome	a colour scheme that only uses light and dark versions of a single colour or grey
non-central composition	an arrangement where the most important thing is NOT in the middle
palette	a painting tool that is used to mix colours on
pointillism	drawing or painting with small dots or dashes
primary colour	a colour that cannot be mixed using other colours, for example: cyan, yellow, and magenta
rectangular colour scheme	a balanced colour scheme that looks like a rectangle on the colour wheel
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
synesthesia	the experience of when one of your senses or feelings is triggered by another
triangle colour scheme	a colour scheme in which colours are balanced around the colour wheel in the shape of a triangle
watercolour	paint that is mixed with a lot of water to use properly
wet-on-dry painting	the normal way of painting by adding wet paint on top of a dry painting
wet-on-wet painting	adding a different colour of wet paint to a painting that is already wet

Anger

Joy

Excitement

Confusion

Painting skill builder

Colour and Emotion

Draw lines and shapes in the top of the rectangle, and then paint similar lines and shapes in the bottom rectangle.

Use different lines, pressures, and a variety of colours.

Fill each rectangle fully and think about how to make each brushstroke express the emotion.

Mix your colours carefully and use different brushstrokes.

Love

Depression

Your choice:

Calm

Watercolour painting basics - **Apple**

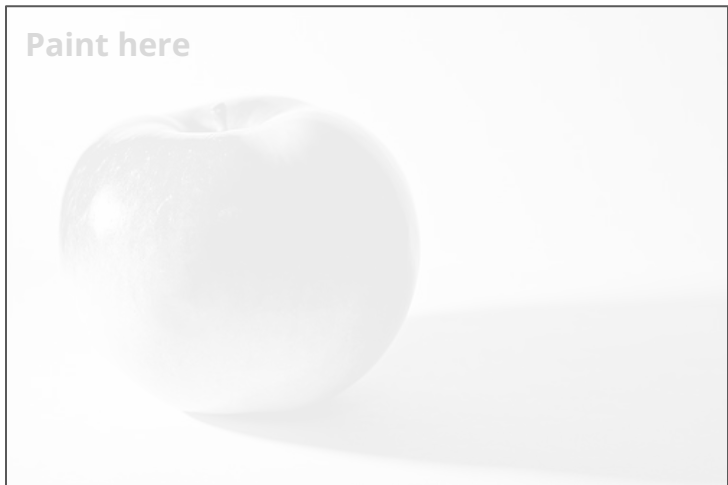
Name:

Watercolour works best when you paint from light to dark. This is the opposite of drawing. This worksheet is to help you see the different shapes of light and dark in objects.

If this is your first time, simply use thin layers of the same colour.

Otherwise, try going from a warm colour, like light orange, to a cool colour, like dark purple.

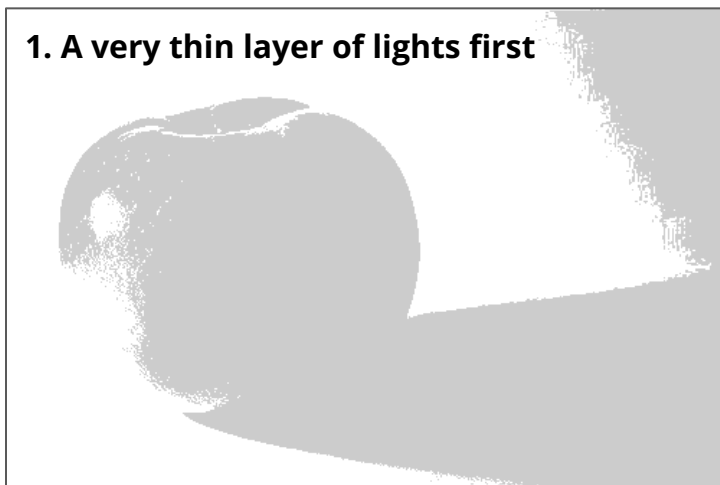
Paint here



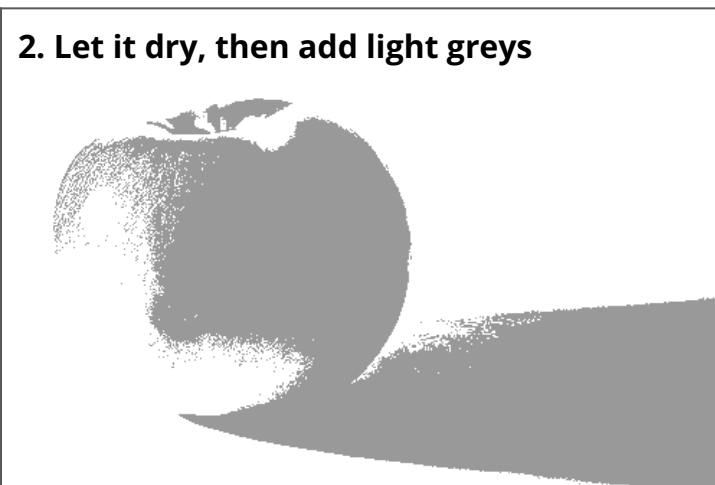
Reference image



1. A very thin layer of lights first



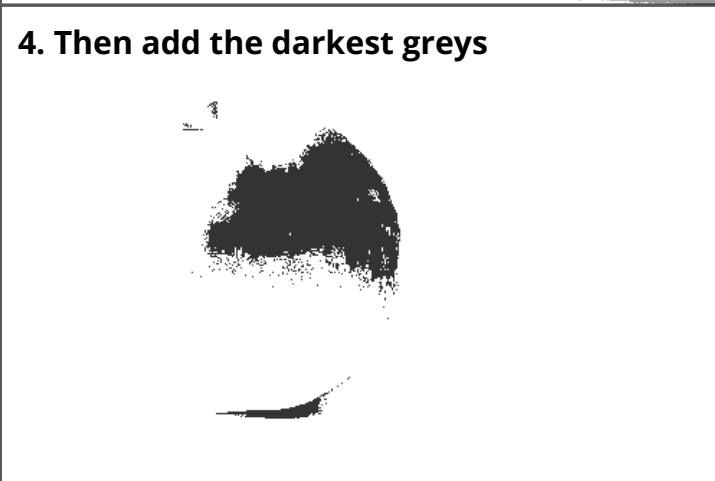
2. Let it dry, then add light greys



3. Let that dry, then add dark greys



4. Then add the darkest greys



Watercolour painting basics - **Orange**

Name: _____

Watercolour works best when you paint from light to dark. This is the opposite of drawing. This worksheet is to help you see the different shapes of light and dark in objects.

If this is your first time, simply use thin layers of the same colour.

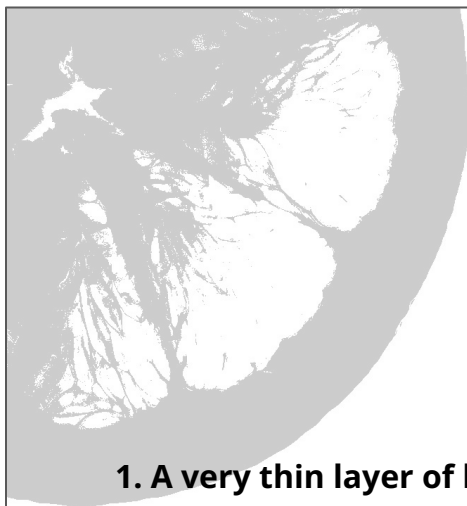
Otherwise, try going from a warm colour, like light orange, to a cool colour, like dark purple.



Paint here



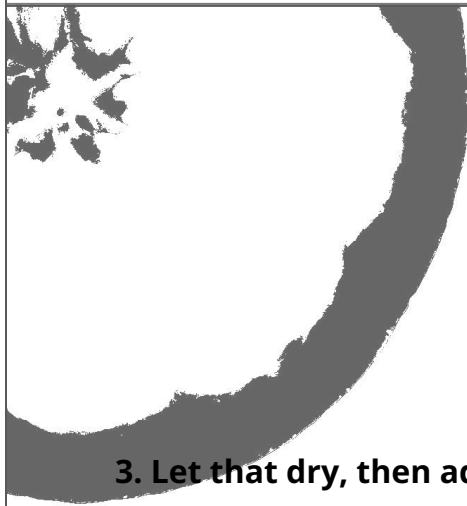
Reference image



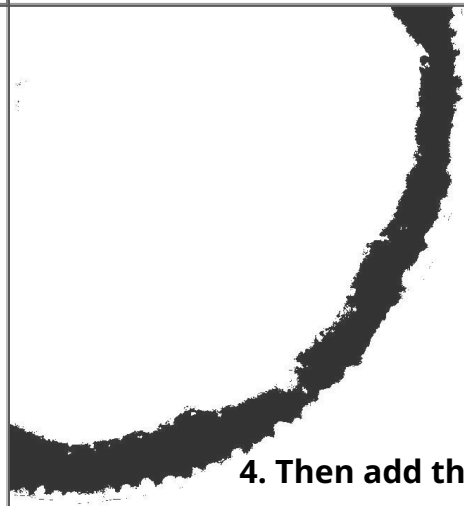
1. A very thin layer of lights first



2. Let it dry, then add light greys

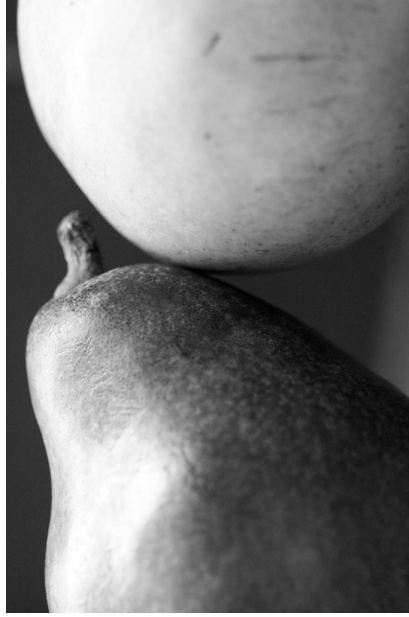
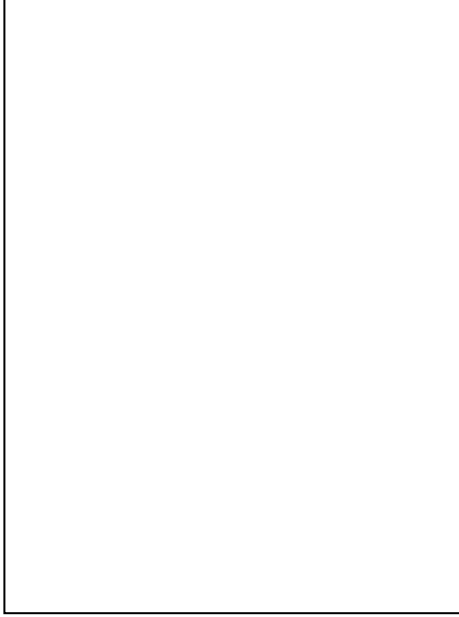
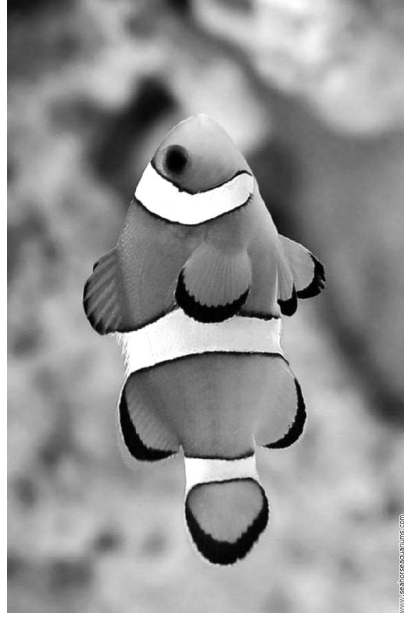


3. Let that dry, then add dark greys

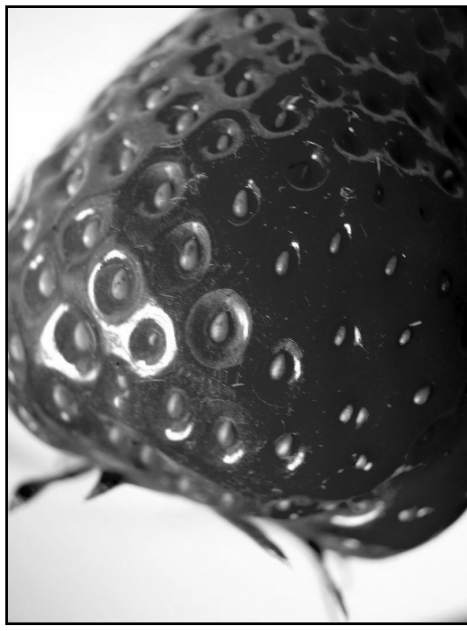
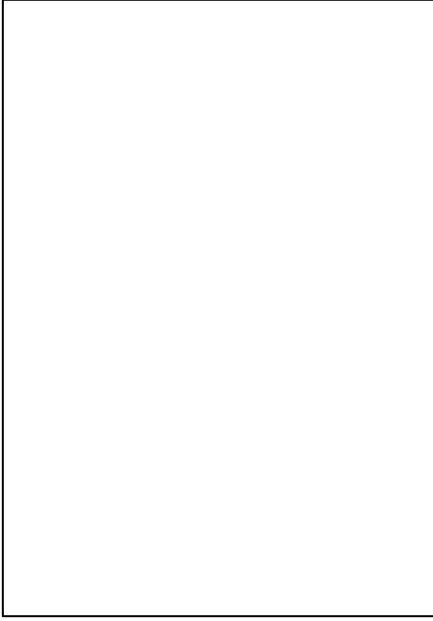
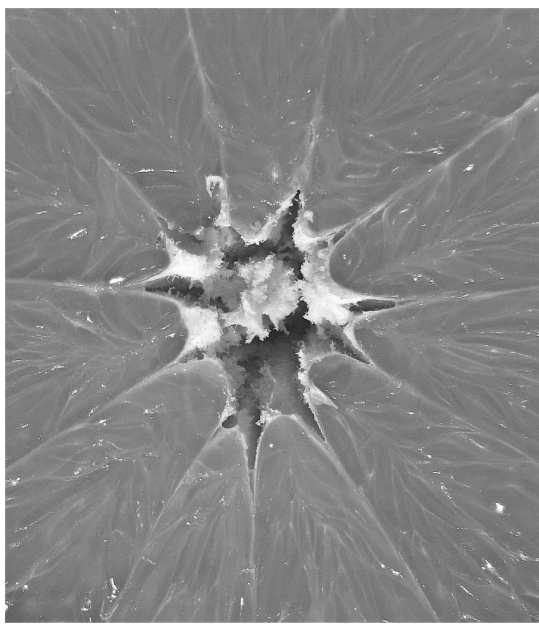


4. Then add the darkest greys

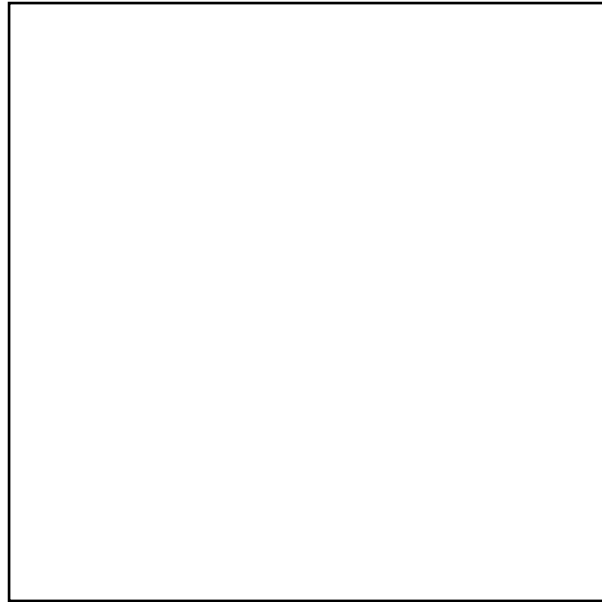
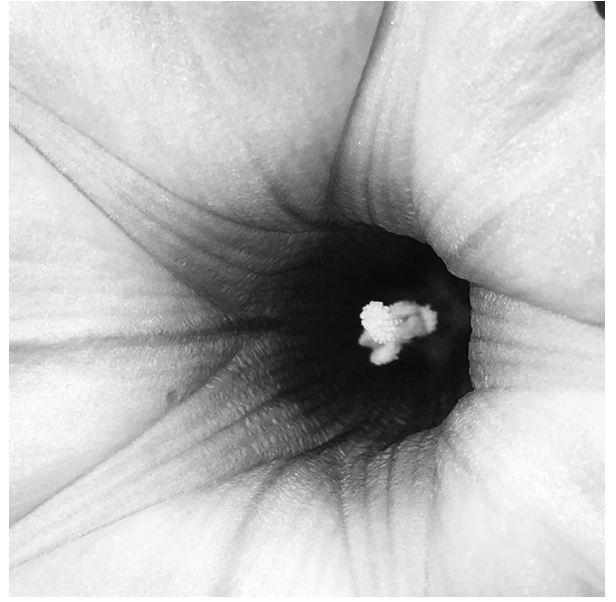
Skill builder Painting from Reference Photos I



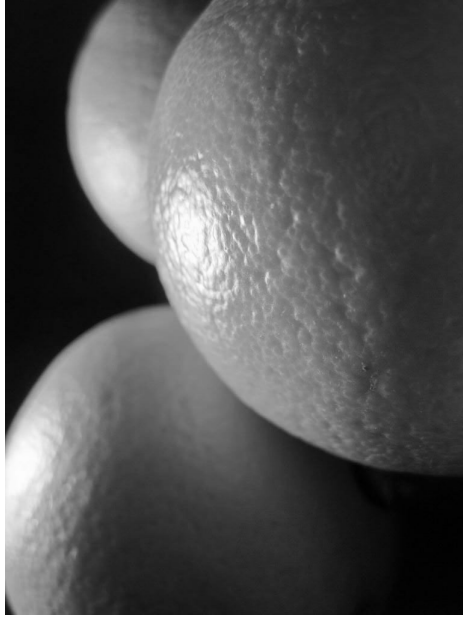
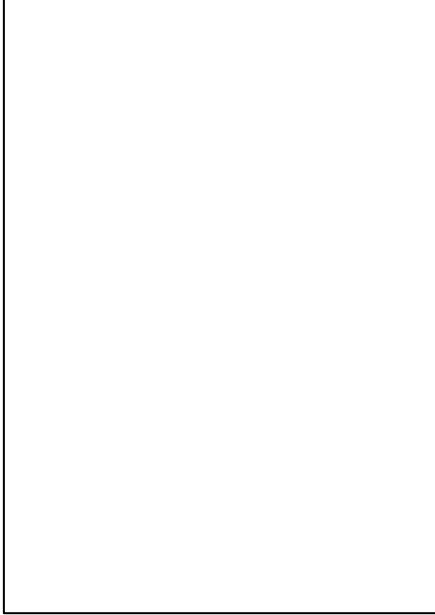
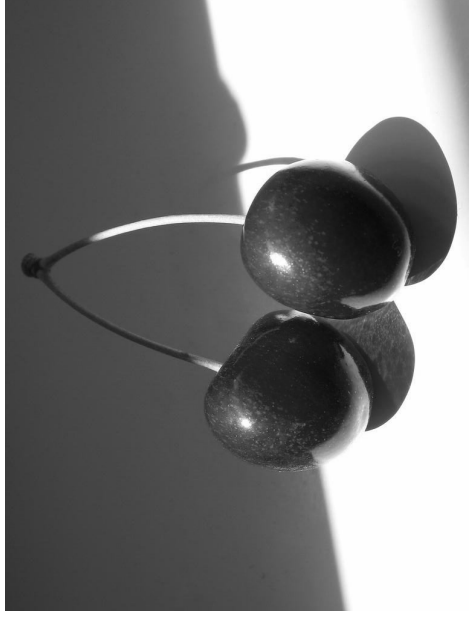
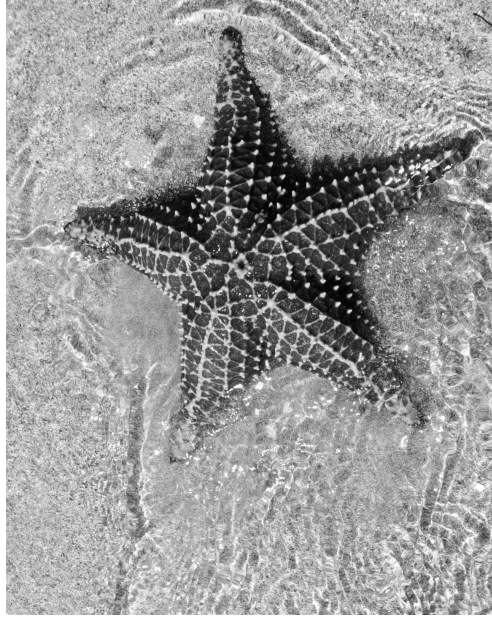
Skill builder Painting from Reference Photos II



Skill builder **Painting from Reference Photos III**



Skill builder Painting from Reference Photos IV





Lena Epstein, Spring 2024



Amelia Burgess, Spring 2024



Jack Buckman, Spring 2024



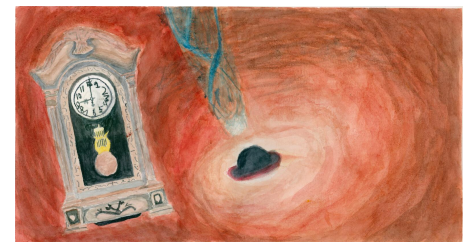
Sofia Gaytan Montoya, Spring 2024



Eunsol Lee, Spring 2024



Sienna Paddon, Spring 2024



Seb Fridell-Ervine, Fall 2024



Mirella El Chater, Fall 2024



Ira Rysukhina, Spring 2024



Callum Muise, Spring 2024



Sofia Tucker, Fall 2024

Idea Development

1 **Generate ideas** *maximum of 50%*

of **words** → _____ ÷ 3 = _____%

of **simple** sketches → _____ × 2% = _____%

of **better** sketches → _____ × 4% = _____%

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** *maximum of 8*

_____ images × 5% = _____%

4 **Thumbnail compositions** *max of 10*

_____ thumbnails × 8% = _____%

5 **Rough copy** *great quality or better*

_____ drawing × 25% = _____%

Total = _____%

Generate ideas!

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.

Adding up points for ideas:

*Number of **words*** → _____ ÷ 3 = _____%

*Number of **simple** sketches* → _____ × 2% = _____%

*Number of **better** sketches* → _____ × 4% = _____%

Select the best

Draw circles or squares around your best ideas

☐ ***You have selected the best 3-7 ideas = 5%***

Link the best into groups = 5%

Draw dashed or coloured lines to link your best ideas into groups that could work well together

☐ ***You have joined the best ideas with lines***

Print references

- Print **SIX** reference images so you can accurately observe the challenging parts of your artwork. Taking and using your 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.

Number of reference photos

→ _____ × 5% = _____%

Thumbnail compositions

- Create **TWO or more** thumbnail drawings anywhere in the idea development section.
- These should be based on combinations of ideas that you come up with. Include your **background**.
- Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out.
- Draw a frame around your thumbnails to show the edges of the artwork.

Adding up points for THUMBNAIL drawings

of *thumbnail* drawings → _____ × 8% = _____%

Rough drawing

- 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.***

Rough drawing → **up to 25% = ____%**

Mid-project feedback - Painting

This project will be evaluated using four general criteria. To help you do your best, here is some feedback with suggestions about how to improve your painting. I have only chosen what I think are the most important pieces of advice for you. If these suggestions are unclear, please ask me or a friend to give you more help.

Quality of observation

- **Observe closely.**

Keep looking at your photographs. Focus on the component lines, shapes, and colours.

- **Look for missing details.**

Look for small things that you may have overlooked.

- **Measure carefully.** Use a grid, rulers, or slips of paper to guide sizes and locations.

- **Observe the shapes of your shadows.**

Take a closer look at the shapes and sizes of the light & dark areas.

- **Consider changes in texture.**

Try to capture the texture of the different things you are painting.

Quality of painting technique

- **Lighten your outlines.**

Outlines should disappear in the final painting.

- **Darken your darks.**

Doing so will increase the overall impact of your painting, and will help it pop.

- **Add tone to your lights.**

Leaving areas white tends to leave the impression that your artwork is unfinished.

- **Work on careful brushwork.**

Apply each brushstroke with care and thought.

- **Work on gradients.** You can make your paint blend smoothly from one colour to another.

- **Mix your colours more carefully.**

Blend together three or more colours before painting with it.

- **Create textures with brushstrokes.**

Use different techniques to show the nature of different materials.

Sense of depth

- **Use warm and cool colours.**

Warm colours come forward, cool colours go backward.

- **Use high and low intensity colours.**

Intense colours come forward, dull colours go into the distance.

- **Use high and low contrast.**

Dramatic lights and darks are near but muddy colours are far away.

- **Use high and low detail.**

Near things are sharp, but blurry things are in the distance.

Composition

- **Start painting your background.**

It lacks substance in comparison to the rest of your painting.

- **Make sure your painting is non-central.**

You may have to cut off one or more edges to make this work.

- **Make sure your painting is balanced.**

One or more areas appear to be empty.

- **Make sure your colour scheme is clear.**

Restrict your colour scheme so that your composition works.

- **You seem to be behind.**

Please consider working on your project at lunch or before or after school. Or, try to pick up your pace or use your time more effectively during class. If you have enough done, you can ask if you can take it home to work on it.

Remember that if too much of your work is done outside school I cannot accept it.

Watercolour goal-setting

____/10

At the **end of each class**, please take time to write your goal for the next class. Your artwork will be marked based on your **technical drawing skills**, ability to **observe and paint realistically**, and how well you are creating a balanced, non-central composition with a **clear colour scheme**. Keep these criteria in mind when choosing your goal.

Be specific: What parts of your drawing are you focusing on? What drawing skills do you need most to do this?

- **What** should be **improved** and **where:** *"I should **darken** around **the flames**."*
- **What** should be **improved** and **where:** *"I need to make the **water** in the back **less bright**"*
- **What** can be **added** and **where:** *"Look at my photos to add **the shadows** in the **clouds**."*
- What you can do to **catch up:** *"I need to **bring a friend to work with me** at lunch tomorrow."*

1.

2.

3.

4.

5.

6.

7.

8.



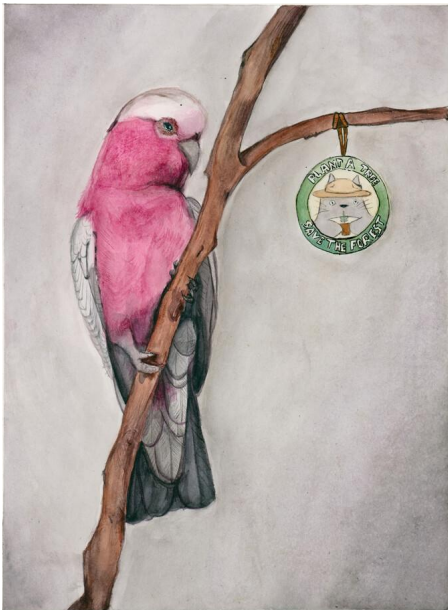
Lacey Sullivan, Fall 2024



Sam Labonte, Fall 2024



Maleah Sufian, Fall 2024



Riyona Christy, Fall 2024



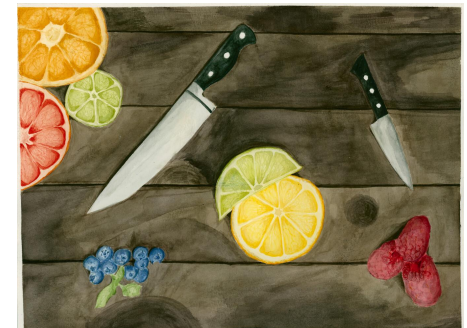
Max Lawrence, Fall 2024



Lisa Evlanov, Fall 2024



Irene Oh, Fall 2024



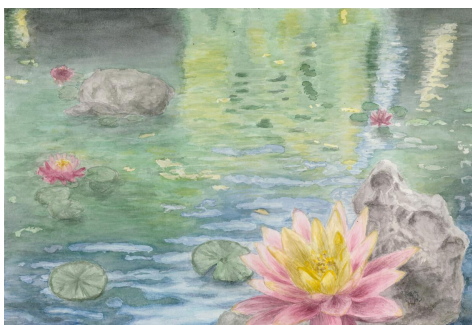
Nika Krushko, Fall 2024



Kara Hunt, Spring 2025



Josie Leslie, Fall 2024



Ariel Zou, Fall 2024



Anastasia Kliubina, Spring 2025