

Reviews & Grades Report: Adrienne Saari - Spring 2017

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| DRAWING 201 Advanced Drawing | Grade: A | Attendance: 35.75 / 48 hours (74%) |
| Mid-Term Review | Assignments | |
| Excellent work, Adrienne. Nice to see how you've developed your skills. Review Date: 2017-05-31 | Studio still life work in perspective drapery, light, flowers & foliage | |
| End Of Term Review | Assignments | |
| You've done some wonderful work in this course, Adrienne. Your cut glass vase and the portrait of Keith were outstanding. You've got a great sense of composition and this will serve you well. Excellent work -brava! Review Date: 2017-06-09 | Closely rendered observational in-studio studies of a cell phone (perspective), draped fabrics, effects of light through glass and water, highly reflective metallic surfaces, hand holding a shiny metal object, male and female portraits from life, and full colour mixed media study of flowers and foliage. | |

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| PAINTING 202 Realism and Abstraction | Grade: A | Attendance: 36 / 40 hours (90%) | | | | | | | | | |
| Mid-Term Review | Assignments | | | | | | | | | | |
| N.A. | | | | | | | | | | | |
| End Of Term Review | Assignments | | | | | | | | | | |
| <p>Adrienne, your painting skills (colour mixing and coverage, brush handling) are steadily improving. When working with big strong brush strokes, which you seem to do naturally, it's very important that they be exactly where you need them to be. If you need to correct a big strong brush stroke the new one will almost always be less strong and confident looking resulting in a more laboured looking painting. So it is very important to learn to take your time over each and every one of those beautiful strong brushstrokes! Get them right the first time and you will be on your way to success.</p> <p>Good luck and good work.</p> <p>As always, I look forward to teaching you again.</p> <p>These are some important basic rules for you to follow when painting.</p> <p>Always work with the best tools and supplies you can afford, the better the tools and supplies the better the outcome will be. Use the right brush and consistency of paint to achieve the out come you want. Plan your composition by exploring your subject matter through many thumbnail sketches trying various eye-levels and viewpoints, lighting situations, subject matter arrangements, canvas size shape and proportion. Eliminate the nonessential elements, retain the essential "place identifiers" and shift the remaining average elements around to help build your best possible composition.</p> <p>Limit your palette by using colour schemes derived from colour-theory, as it's always an advantage to work with colours that look good together. Remember that the colours you choose will help set the mood of the painting. Make the best use of colours as you can, i.e. reusing a highlight colour from a shadow area as a shadow colour in a highlight area will help bring a sense of harmony to your painting. Black and white paint is to be mixed into other colours on your palette to achieve shades and tints, not to be applied straight from the tube onto your painting. You can mix colours that will appear far darker and deeper than black, and lighter and brighter than white. Don't be lazy when it comes to mixing colours. Make sure the colour you have mixed is right before you put it on the canvas. Mixing grays (from light to dark) into your colours on your palette to achieve tones will greatly increase the versatility and range of your colours and the moods they help create. Tones are of the utmost importance in painting so learn to embrace them.</p> <p>Painting landscapes is all about natural light, getting it right is the first step to success. Make sure your light source and shadows are consistent throughout the image. Be aware of the sky and how it changes the mood of your painting, even when your painting has no</p> | <table> <tr> <td>Participation</td> <td>38/40</td> </tr> <tr> <td>Painting 1 Brother</td> <td>25/30</td> </tr> <tr> <td>Painting 2 Horse</td> <td>13/15</td> </tr> <tr> <td>Painting 3 Landscape</td> <td>13/15</td> </tr> <tr> <td>Total</td> <td>89/100</td> </tr> </table> | Participation | 38/40 | Painting 1 Brother | 25/30 | Painting 2 Horse | 13/15 | Painting 3 Landscape | 13/15 | Total | 89/100 |
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sky in it the lighting from the sky will help set the mood.

As in all images whatever is different will stand out, whether you want it to or not, even changing the angle of a brush stroke can bring unwanted attention to an area. Remember a whisper will often get more attention than a shout, so don't be afraid of subtlety. Including some subtle detail in the shadow areas of your painting is always worth the effort.

Remember to respect the viewer, give them something worthwhile to look at. They are your audience so tell them something worth knowing.

Review Date: 2017-06-09

