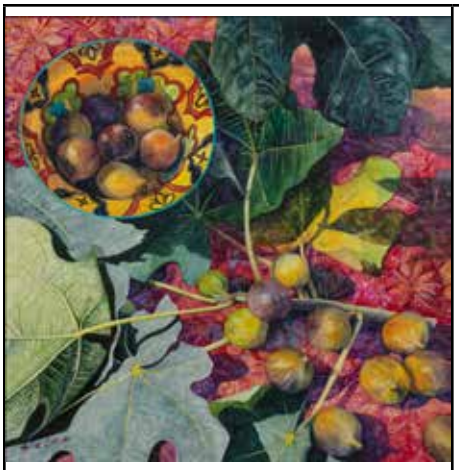
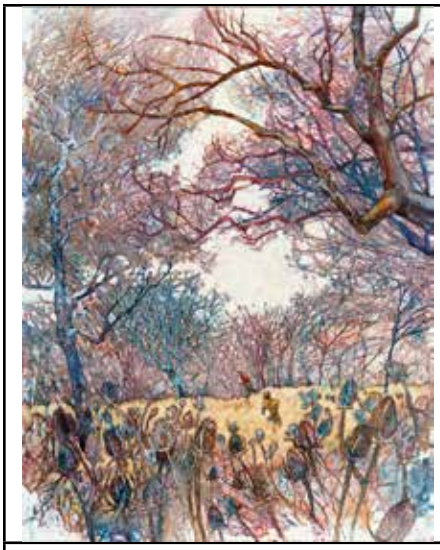
	This is a strong watercolor with a very convincing sense of atmosphere. The first thing that stands out is the sky and the way the weather has been handled. The large cloud mass has real weight, but it isn't painted too literally. The soft transitions and lost edges give the sky a sense of movement and changing light. The strongest compositional decision, to me, is the way the boats occupy the left half of the painting while the water opens dramatically to the right. The color is also quite sophisticated. There are muted grays, violets, warm earth colors, ochres, and occasional stronger areas of turquoise and blue. The warmer colors in the boats and foreground keep the predominantly cool painting from feeling cold.
	This painting immediately caught my attention for its strong composition and design. The repeated circular and elliptical shapes of the hats create an excellent visual rhythm. The color relationships are beautifully handled. The warm, earthy neutrals of the hats against the cool blues and blue-violets of the background create both contrast and unity. Composition, pattern, color, and value work together to create this wonderful collection of shapes, textures, fabrics, and light.
	This painting succeeds first as design. The interlocking gears create an energetic arrangement of circles, arcs, teeth, and cropped forms that keeps the eye moving throughout the composition. Cropping the gears at the edges give the sense that this is only a small segment of a much larger machine. The composition has a strong diagonal movement, despite being built primarily from circular forms. The large red wheel at the lower half provides the dominant shape, while the smaller gears lead the eye upward and around the painting. Color is one of the painting's strongest assets. The limited palette of blacks, grays, ochres, rusts, and metallic browns establishes the industrial character immediately. The intense red-orange becomes tremendously effective. It isn't simply decorative color—it organizes the painting. My eye goes first to the red wheel, then begins discovering the quieter passages of gold, gray, and black around it.
	The composition is excellent. I like the asymmetry and the way the building occupies most of the space while that narrow street on the right gives us an open space. There are also wonderful directional devices throughout: the overhead wires, the one-way sign, the projecting PARK sign, the shadows, and the perspective of the street. They continually redirect the eye through the painting. The color is beautifully controlled. The complementary relationship between the rusty orange upper wall and the cool blue-gray passages gives the painting life without making it overly colorful. The value structure may be the strongest part of this piece. The sunlight hitting the front building contrasted with the dark vertical of the side street.

	The composition is ambitious.The large leaves establish large, shapes that move diagonally through the painting, while the smaller figs create a counter-rhythm of repeated rounded forms. The bowl in the upper left is an effective focal area because it concentrates color, pattern, and circular shapes in one place. Large leaves, small fruit, stems, patterned fabric, and the decorated bowl all play against one another. The stems are especially useful; those thin linear movements connect areas and carry the eye across the larger shapes. The negative shapes between leaves and fruit are interesting as well. Color is probably the painting's greatest strength. The deep greens are a beautiful contrast to the reds, magentas, yellows, and warm oranges.
	The composition is strong and direct. The figure is placed slightly right of center, facing into the open space on the left, which immediately creates movement across the page. The alternating areas of defined and undefined is very effective. The head and upper body are relatively clear, while much of the kitchen breaks apart into strokes, washes, and fragmented shapes. The dark apron creates a strong central shape, while the light blouse and illuminated background allow portions of the figure to appear and disappear. This paintng caught someone completely absorbed in what she is doing. It has such a spontaneous feel to it.
	This painting is built around shape and value more than subject. The large leaf shapes compositionally create a wonderful cascading rhythm. There is a beautiful play between positive and negative shapes. The variety of scale offers excellent contrast so that this does not become monotonous. The near-white leaves against some very deep darks give the painting immediate impact from a distance.
	This piece has immediate impact. The triangular relationship—head, head, turquoise piece—gives the composition its structure. The agressive cropping give this a sense of a larger pile of fragments rather than a carefully staged still life. The large, relatively simple shapes keep the smaller debris from taking over. This piece is so interesting because it does not reflect conventional beauty but presents a pile of broken objects. The strength in this is the underlying arrangement of these objects that guide the viewer's eye throughout.
	The composition is bold. Those vertical blue bars establish an immediate rhythm across the entire image, and the warm rust-colored central post interrupts that repetition at just the right place. It becomes the dominant vertical without being placed dead center. Behind that strong foreground structure, the horizontal lines of the railings and horizon provide an effective counter-balance. The blues are intense and deliberate, and the rusty orange-brown provides a very effective complementary contrast. The frame on this piece is actually another strength duplicating the color of the central post.

	This is almost entirely about design, value, and movement, with color playing a supporting role. The eye enters through the lighter shape near the top and is pulled downward through that twisting central passage. Nothing is static. There is a beautiful alternating pattern between convex and concave shapes, hard and soft edges, compressed passages and openings. The deep darks along the left and within the crevices establish real depth, while the pale passage near the upper center immediately attracts the eye. The texture in this piece is important in the underlying structure of this painting.
	This painting reflects a very strong technical ability. The composition is built around a wonderful upward movement. The orchids begin in the lower portion and climb through the center toward the upper blossoms, while the twisting tree creates a strong dark framework behind them. The pinks and magentas are very effective against the greens, and those complementary relationships give the flowers tremendous freshness. I especially like the small deep red-violet centers—they provide accents without requiring heavier darks within the flowers themselves. The yellow-greens are also important because they keep the foliage lively rather than allowing it to become one large green mass.
	Since this is more of an abstract than representational, the artist had to rely on composition, shape, color, and value to do the work. There is tremendous variety in the shapes: broad transparent forms, tiny geometric pieces, calligraphic lines, hard-edged fragments and softer flowing passages. More importantly, those shapes interlock. There is a lot of color, but it doesn't come off as indiscriminate. Turquoise and blue-green recur throughout and help hold the painting together, while the reds, pinks, oranges and yellows provide smaller bursts of warmth.
	The composition is deceptively simple and very well balanced. So much has been accomplished here by just a few elements. It is so important that the bottle is off-center and creates a vertical form to offset the more horizontal elements. The color is restrained but the warm bread against the cooler greens of the olives creates enough color contrast without disturbing the quiet mood. There is a wonderful quietness here—something intimate about bread, wine and olives emerging from darkness.
	The composition is strong and purposefully structured. The dark trees on either side act almost as a frame, but the arrangement is asymmetrical enough to avoid feeling contrived. The thinner verticals deeper in the woods establish layers of depth and lead us gradually toward the light. The value structure is very successful. The brightest light is concentrated rather than scattered everywhere. It is surrounded by middle values and then anchored by substantial darks along the edges. The lost and found edges are wonderful. There is a genuine sense of quiet, mystery, and discovery.

	The strength of this painting is in drawing and rhythm. The composition is intriguing. The great arching branches across the top create a canopy that contains the scene and directs us toward the large open area near the center. That opening is important—it gives the eye relief from all the linear activity. There is a fabulous rhythm created by the branches. I really like the use of negative space. The pale central opening isn't simply empty sky. Its irregular shape is defined by the surrounding branches and becomes one of the largest and most important shapes in the painting. In fact, I think that negative shape is more important compositionally than any individual tree or figure. Those rusty reds, muted blues, violets, ochres and blue-greens give the scene a distinctive character. Color seems woven through the drawing rather than applied as separate masses.
	The composition is beautifully economical. The low horizon gives the sky tremendous importance, while the tiny umbrella and chair sit well left of center and provide just enough visual weight to balance that enormous expanse. I like the courage of making the focal point so small. It emphasizes the expansive beach and ocean. The value structure is simple but effective. The strongest dark is concentrated almost entirely in that tiny focal area, which is a smart decision. The clouds contain a lovely range of middle values, but nothing becomes so dark that it competes with the chair.
	The design is largely built from the contrast between the face and the mass of dark hair. That is very successful. The hair functions less as individually described curls and more as one large, irregular dark shape surrounding the lighter face. The color is especially nice. Warm coral, rose and earthy reds dominate, but there are wonderful cooler notes—blue-gray, violet and greenish passages—within the face and clothing. The artist is clearly seeing color shifts rather than simply coloring a portrait. There are strong shapes and visible brush decisions rather than excessive blending. Then there is the expression. The slightly raised gaze and set of the mouth give the sitter a definite presence. There is confidence, perhaps challenge, perhaps skepticism in her look.

	This painting has a lovely sense of atmosphere. The composition is built vertically, with the tree trunks creating a repeated upward rhythm while the rounded seed heads and grasses gather across the lower third. The lower area feels dense and active, while the upper portion gradually opens and becomes quieter. That transition gives the painting breathing room and keeps all of the activity at the bottom from becoming heavy. What interests me most is the contrast of shapes: long, narrow verticals against the circular seed heads, fine linear grasses against broader washes, and defined marks against passages that almost disappear. The transition from those cool blue-violets above into pinks, ochres, golds and warm earth colors below is beautifully handled. The yellow seed heads provide wonderful little bursts of light. I particularly like that the warmth isn't isolated; it gradually develops as I move downward, so the painting feels unified rather than divided into a blue half and a warm half.