

FEBRUARY NEWSLETTER PART TWO

Here is an assignment to go with the lesson (see this month's newsletter Part 1), which will help to reinforce what you learned in the lesson. This newsletter also contains one student critique. Look at it carefully to see if you are having similar problems.

How to read the critique

- Most master paintings have four components: (1. Illusion, 2. Concept, 3 Far Music and 4. Near Music). Barry John Raybould has reviewed all of these components in each critique. To understand how these critiques work, see our special video preview on: [Visual Poetry and Music](#).
- When you see a word in *italics* in the critique, click on it to see a definition.

TIME

2 hours or 30 minutes

ASSIGNMENT - EYE PATHWAYS

PURPOSE

The purpose of this assignment is to help you develop the skill of moving the viewer's eye around your painting to create a more visually pleasant experience, and to keep their interest in the painting.

WHAT TO DO

Do a new painting in which you think carefully about the eye pathways. If you wish you can just do a compositional study.



PAINTING CRITIQUE: MORNING LIGHT & SHADOWS



POETRY



Illusion



Concept

MUSIC

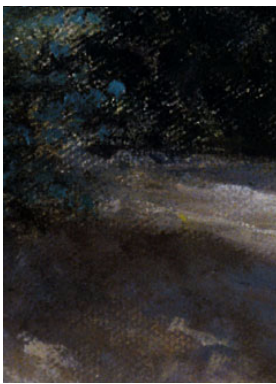


Far



Near

Poetry: Illusion



The branching structure of the tree could be more closely observed to capture the “*itness*” of this particular tree more accurately. The *form* of the tree could be improved by distinguishing the top planes (*cooler hues*) and the *reflected lights* (*warmer hues*). The shadow color in

the trees is “dead”, particularly in the tree on the right hand side. This creates a “hole” in the painting. This is mainly because the *value* is too dark. Also the colors of the light and shadow on the path and on the tree do not relate to each other. More variety in edges would improve the feeling of form.

Poetry: Concept

It is not clear what the painting is trying to communicate or what it is about (the path or the tree?).

Music: Far



The painting has a fairly strong 3-value *notan* design, although the shapes could be made more interesting. For example, the size of shapes of the light and the shadow are too close. There is also a *tangent* problem at the top of the tree. In addition there is no

center of interest. This is related to problem with the painting’s lack of concept.

Music: Near

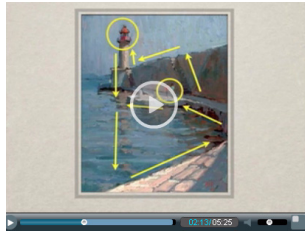


The *brushwork* could be varied more to add more interest to the painting. In this painting the size of the brushstrokes is all the same. The tree should be massed in and just a few accents added to suggest individual leaves (*suggestive rendering*).

THIS MONTH'S SPECIAL OFFERS

This month we are offering two discount coupons that will expire at the end of the month. To take advantage of them, click the **Buy Now** button for the item you want to buy, and **enter the appropriate coupon code below.**

- get the *Composition* package for **\$79.95** instead of the regular **\$90** price (click on image to view more about composition).



IMPORTANT: USE THIS COUPON CODE
21558

- get the *Workshop Week 1 Video Lecture Series* package for **\$79.95** instead of the regular **\$90** price.

IMPORTANT: USE THIS COUPON CODE
22697

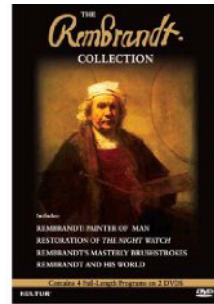
LIVE WORKSHOPS WITH BARRY IN 2010

These workshops are for all levels of artists, and you can paint in your preferred medium. The workshops for 2010 will be in Tuscany (June 28 - July 2, see <http://tuscanypaintingworkshop.blogspot.com/>) and in China (March 9-11) see <http://chinapaintingworkshop.blogspot.com/>.



DOCUMENTARIES AND BOOKS OF INTEREST

THE REMBRANDT COLLECTION

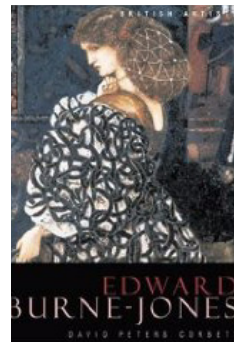


Rembrandt's Masterly Brushstrokes: Rembrandt wanted the surface of his paintings to sparkle, and he achieved his desired result by developing paints of a highly specialized formula. His paints contained secret ingredients known only to the artist, and have eluded discovery until now. *Rembrandt: Painter of Man* shows Rembrandt's unique capacity to capture and depict the many aspects of

humanity.

Buy it from Amazon US
Buy it from Amazon UK

TATE BRITISH ARTISTS: EDWARD BURNE-JONES



A Edward Burne-Jones was a leading artist in what is often referred to as the second generation of the Pre-Raphaelite movement. Inspired by medieval, classical, and biblical themes, his paintings of graceful women, angels, gods, and heroes are dreamlike and sentimental.

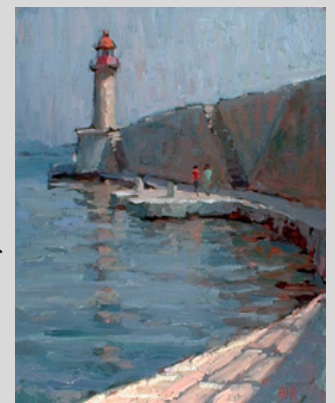
Buy it from Amazon US
Buy it from Amazon UK

WHAT OUR MEMBERS ARE SAYING

"I have reviewed the course, and I think it is fabulous. I wish I could have taken it years ago. I've taken many courses and workshops over a lifetime but I've never felt like more than a novice. If I can complete this course, I believe I will be well on my way to becoming a lower level master.".....Robbie, USA, January 5, 2010

"Thanks for your diligence in getting me joined up with The Virtual Art Academy® Campus. It is more than I expected--useful, good looking, fun, educational, and it will draw me out of my artistic isolation.".....Lowell, USA, Sept 10, 2009

Become a member now to meet other students on our online campus and get samples of our course materials.



THIS SECTION FOR ENROLLED MEMBERS ONLY

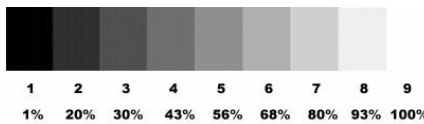
MONTHLY UPDATE

Go to the [online campus](#) to download this month's update

OBSERVATION

UNIT 1:

COMPETENCY: CREATES
EVENLY SPACED VALUES



I have noticed some of you working on value scales this month and (unknowingly) having some problems. These value scales are deceptively hard to do. They look easy and you will often think you have done a good job. However, when you check it carefully you will most likely find some real problems. So this month I have prepared this competency sheet for those of you who have started work on this assignment.

For those of you who have not tried it yet why not try this month to make a nine-value scale and post your results on the online campus? Values scales are as important to artists as musical scales are to musicians.

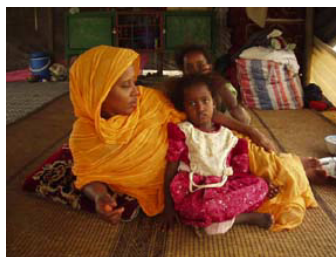
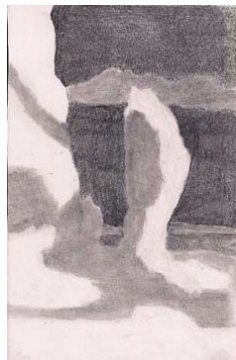
Just in case you were wondering, every now and again I do this myself with my students and always find it takes me three times as long as I thought it would to get it approximately right!

Happy painting!

Barry John

NEW ASSIGNMENTS ON THE ACADEMY ONLINE CAMPUS

Here are some of the assignments that have been posted this week on the online campus. These are four value variations:



NEED TO FIND INFORMATION ABOUT A PAINTING TERM?

The starting place for looking for information on any topic in painting is the Glossary. The Glossary gives brief descriptions of all the technical terms in painting that you might need to know about. Apart from a quick reference, the Glossary serves as an index to the Virtual Art Academy program. I update and add new references to this Glossary every six months or so, so make sure you have the latest version on your computer. You can now [download the current version](#) on the online campus. Here is an example of a glossary item:

brush pens A type of ink pen that has a soft brush like tip.
Manufacturer: *Tombow*
Supplier: *Penwa*

