WITH GUEST ARTIST: RON STOCKE

Depth and building space.

NOTES:

• Members may send up to 2 paintings

• Paintings due by Friday, April 26, 2024

• Include reference photo for your paintings

• You will be notified by Sat., May 11 if your work is selected

• If your work is selected, you MUST attend the meeting on May 13th, 2024 AT 1:00 pm.

TO SUBMIT PAINTINGS:

SEND YOUR PAINTINGS TO AZR@NWWS.ORG

PUT "RON STOCKE CRITIQUE" IN THE SUBJECT LINE

JPG OF PAINTINGS TO BE SIZED AT .5 TO 1. MB.

**LABEL EACH PAINTING IMAGE WITH YOUR NAME, PAINTING SIZE, AND PAINTING TITLE.**

Depth and building space.

Temperature, Value and Perspective are our main tools we use to create space and distance in our two dimensional art.


Temperature -

Due to the atmospheric particles reflecting the color of our sky, objects further away from us seem cool in temperature, and for the most part, this principle is true.

The way we achieve this in a painting is, if we want an object or area of our painting to recede we add or apply a cool color, such as blue, violet, blue green, etc… The inverse is true when we want an object to advance we need to warm that object up by using warm colors like reds, oranges yellows, etc.
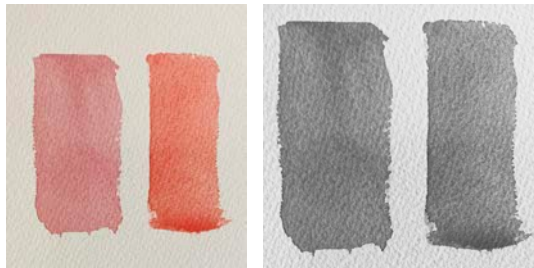
Here you see Alizarin Crimson (a cool red) next to Cadmium Red Light (a warm red).
It's easy to see how the Cadmium Red Light advances and visually pushes back the cooler Alizarin Crimson. On the right is the greyscale version showing that the value is the same.
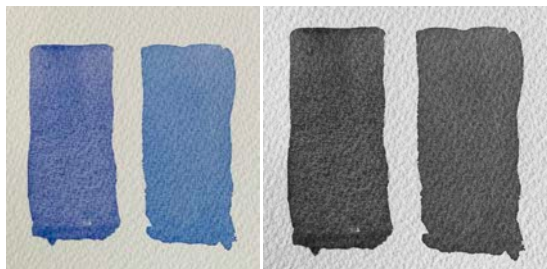
A more subtle example here at the left is where I've placed two similar colors (Ultramarine Violet, left and Ultramarine Blue, right). It's difficult to see but if you look closely the Ultramarine Violet advances due to the small amount of red in this color. Notice again how similar they are in value.

The simplest way to remember this concept is to think "**warm wins.**"

Another way to achieve distance is to mix a small amount of the complementary color into your wash. This neutralizes the color by knocking down the intensity which then makes it recede and appear to be farther away. Leaving a color pure and clean tends to make it appear to advance.
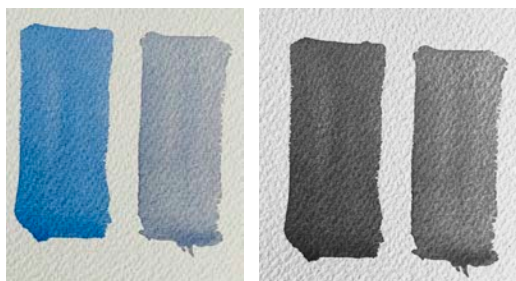

Cobalt Blue (left) Cobalt Blue mixed with Cadmium Orange (right) This is helpful when creating mood in a painting.

Doing color swatches can be very helpful in determining the relative warmth or coolness of a color. There have been times when I've been surprised by what I've found doing this.
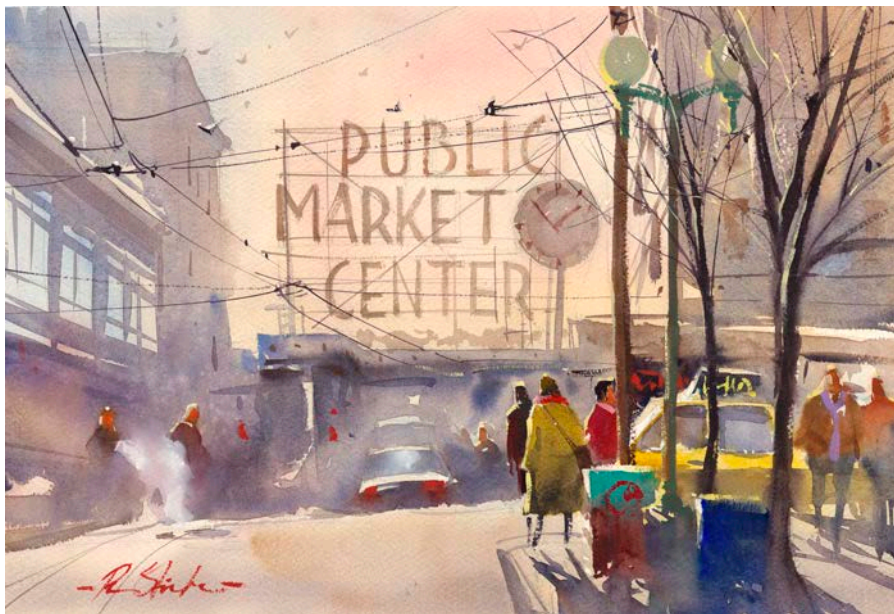
Values

I am not the first artist to stress the importance of values. It took me many years to finally recognize the strength of values in a painting. It not only changed the way I approached my paintings but how also how I began to see the world around me.
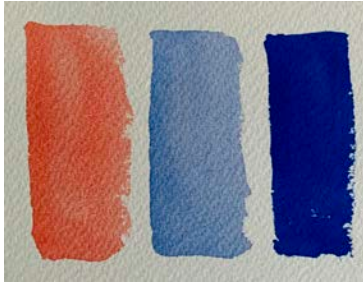
This image to the left shows the power of value. A warm color on the left advances when you cover the dark cool color on the right but once you view them all together, the darker value (even though it's a cooler color) advances over the warm.

You can have a great drawing, a sound design, and perfect color harmony but without proper values, our compositions would confuse the viewer, our placement of objects would not translate properly, and our focal points would be nearly irrelevant.

By knowing how to use values to our benefit, we can create form, light, distance, and tension. These elements are important as they help to convey your story to the viewer.

Morning Market - Ron Stocke

This is an example of how I've used values to relay my story while creating mood and interest. Note that the closest object in this painting is straight Ultramarine Blue yet it advances due to the dark value of the object.

Perspective -

There's nothing more obvious to the viewer than when something is out of perspective in a painting. Yet a one-point perspective, is perhaps one of the easiest ways to achieve this correctly during the drawing stage of our painting (and you don't need to be Bill Hook to achieve this ;).

For a simple one-point perspective, remember these three steps:
• 1 - Horizon line!
• 2 - Vanishing Point.
• 3 - All your elements will radiate out from the Vanishing Point (doorways, windows, curbs etc)

Take a look at this illustration, below left. It illustrates how a one-point perspective works in its simplest form. Imagine the red line is your horizon line and the push-pin is your vanishing point. To achieve accurate perspective for your windows, doors, streets, etc… all of these lines must fall back to your vanishing point. It doesn't matter if they are above or below the horizon line the only rule you need to fallow is that they must all end or originate from the same vanishing point.
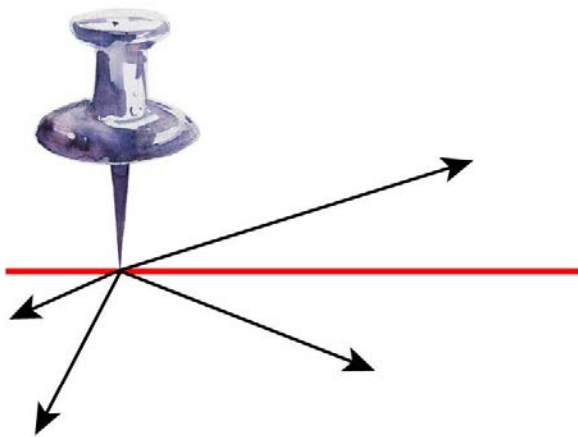
Parisian Sunset - Ron Stocke

In the illustration on the top right here, the red lines all converge to one point shown here on this city street (imagine an invisible thumbtack there.)

For the critique, I'd like to see paintings you've done using some of these tips. I want to emphasize that these paintings do not need to be cityscapes. These rules apply to every subject matter we paint. I'd love to see some landscapes, interiors, or florals. If you are painting from a photograph, please include the photo with your submission.

I look forward to seeing your work!

Ron Stocke