

make  
something  
real

ALSO IN THIS ISSUE



Urban Sketching  
Prize Giveaway

Upload your urban sketch to qualify to win a prize package of travel art essentials!  
-more-



2021 Online Workshops  
Workshop 3 begins August 2  
-more-



New Artist Spotlight  
Illustrator Elliot Grinn  
-more-

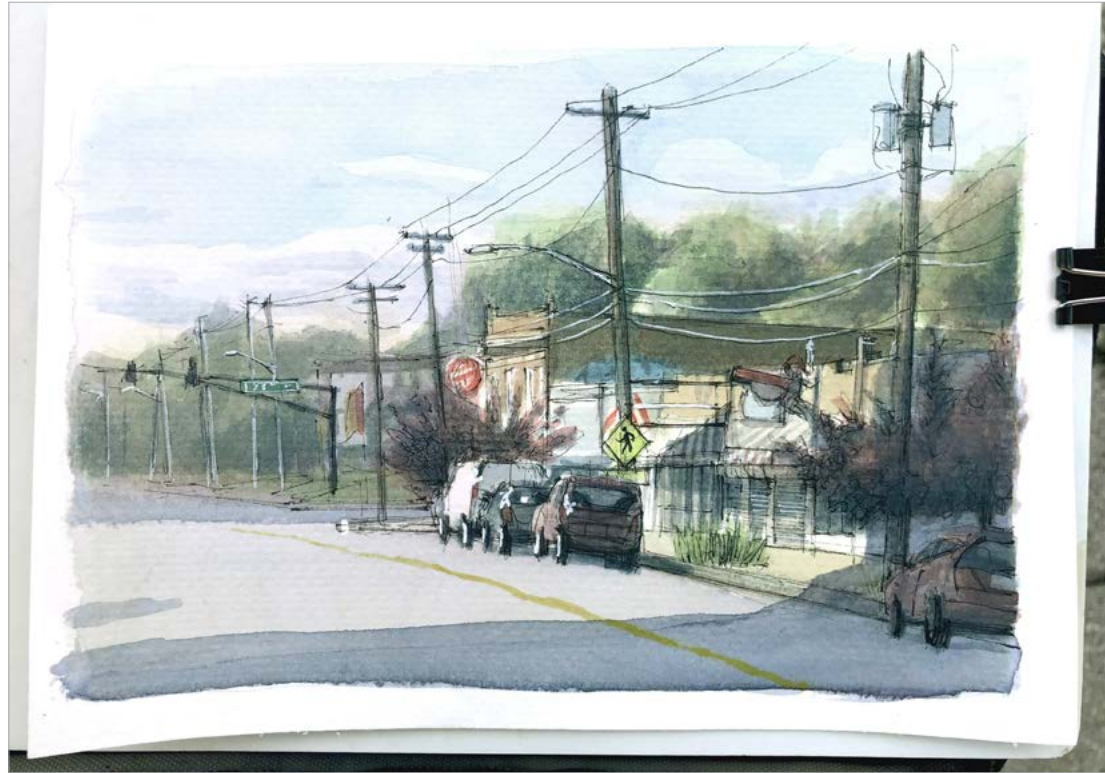


Brush Care & Cleaning  
6 Steps for longer brush life  
-more-

MAIN FEATURE

Summertime Is Sketching Time

By Jingo M. de la Rosa



Aah, summer. Backyard barbecues, kayak rides, baseball games, lounging at the lake or the beach; some of America's favorite pastimes once the temperatures reach above 80 degrees (fahrenheit, that is). I like all of those things, for sure. But one activity that makes me enjoy the summertime heat and gets my creative juices flowing is Urban Sketching.

Now, I know what some of you might be thinking: "I don't live in a city, so does that mean Urban Sketching doesn't apply to me?" The answer is absolutely not! Even though the word, "urban" is part of the concept, the very essence of Urban Sketching is documenting the look and feel of the place by sketching it through direct observation. Sure, sketching from a photo reference isn't necessarily wrong, but being able to experience a place

as you sketch makes a huge difference. It creates a type of storytelling that is raw, spontaneous, and playful. Think of it this way: sketching from a photo reference is a practice in technique, while sketching from life allows you to sharpen your observational and storytelling skills.

**Urban Sketching is documenting the look and feel of the place by sketching it through direct observation.**

Another great thing about Urban Sketching is its compact, portable nature. While some urban sketchers have sophisticated setups, you don't necessarily need a lot of things. In fact, I recommend that you try to keep your supply kit small so you can easily travel around with it. All you need is a sketchbook and some sort of drawing or painting instrument. It can be pencils, ink pens/washes, watercolors, markers, or a combination of any or all of them! If you'd like to keep it digital and even more

make something real

minimal, you can use your tablet! For me, the most optimal setup is the Strathmore Ready Cut Watercolor paper, a watercolor travel set, a small variety of flat and round

brushes, an ink pen, and a white gel pen (Figure 1). I find that keeping your supply kit small and simple is the way to go. It keeps things light and more approachable.

Speaking of process: mine varies a lot since I don't want to be tied to something that's too structural. While some structure is important, I like for my process to be somewhat free-flowing, which I think makes it more enjoyable. It allows

or walking around the city. I try to pay attention and if I see something that strikes my interest, I take note of where it is and add it to my list of potential places to sketch. I also take note of which direction it faces, so I would know what time of day would be best for lighting and mood.

For this sketch, I chose an intersection I usually drive by when going to my teaching job. I always enjoy seeing the variety of establishments that are lined up in a row: a laundromat, a costume shop, and a historic neighborhood bar. This variety offers a lot of visual interest, especially the cool signage that some of these establishments have. I start out with a light ink drawing rather than a pencil underdrawing because it allows me to commit easily. This can be a scary thought to most artists, but it has really helped me with efficiency (Figure 2).

Next, I add an underpainting using a light wash of colors. This underpainting has been



Figure 1

more room for mistakes (you read that right) which leads to creative discovery, while avoiding my natural tendency of being a little bit too accurate. But for the sake of sharing, here's a step-by-step of what my process mostly looks like.

“  
...sketching from a photo reference is a practice in technique, while sketching from life allows you to sharpen your observational and storytelling skills.  
”

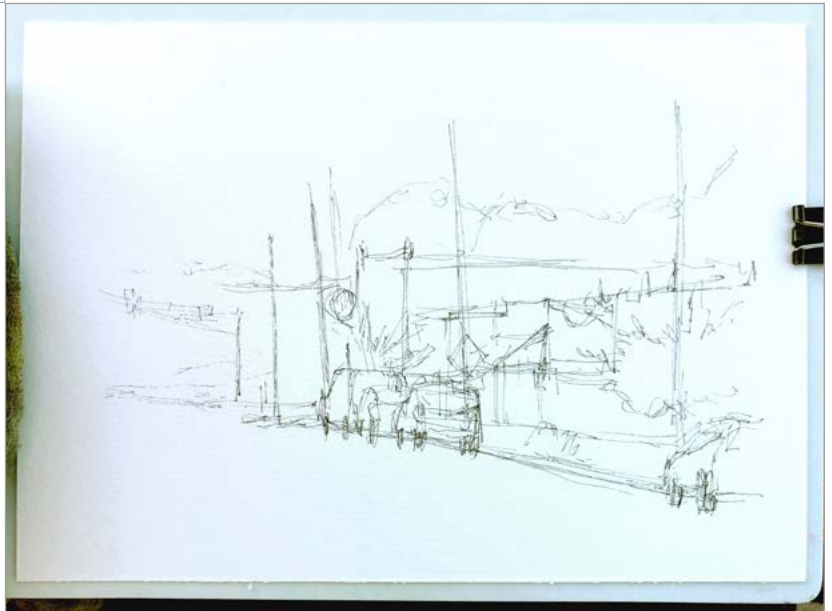


Figure 2

First: pick a subject. Since I like to work plein air, I find spots in Indianapolis while driving

a game-changer for me, because it usually dictates the overall mood of the piece. The

warm colors I've chosen are usually just right if you want to convey daytime (*Figure 3*).

I then add the second pass for values. I try to keep a somewhat minimal palette, and just mix the same colors I've already used on my palette so I can achieve harmony. For this example, I used a total of 4 colors, and just mixed them together to create different hues (*Figure 4*).

This is where the fun starts. The day was nice, but it did get a little windy; so the clouds moved a little quicker. This made the lighting change every 30 seconds or so. While this can be frustrating, I have to remind myself that this can be an opportunity to insert some artistic liberties while exercising my observational skills. These same liberties will make the piece speak more to my own creative voice. So I decided to take a pause from painting and spend a little bit more time observing. This helped me capture a few seconds of the clouds covering up portions of the street. The cloud cover's cast shadows helped create a frame that emphasized the center part, creating a bit of a spotlight on it (*Figure 5*).

To balance out the pinks in the foliage, I added some light washes of pink on the tree line in the background. There really wasn't any pink on the sky that day, but as artists, we're allowed to make creative decisions that will better inform our work. The sky also looked a little empty, so I added clouds by rendering some light blue washes. This then creates a feel for



*Figure 3*



*Figure 4*



*Figure 5*

make  
something  
real

the image, which is ultimately the goal (Figure 6).

Finally, I add detail. I also added the power lines for a sense of height using liner pens and a white gel pen (Figure 7).

can be intimidating, but the best way to go for it is to just give it a shot. Don't worry about making mistakes or making it perfect. Your sketchbook is your playground, so have fun with it! Lastly, in a world where we get instant gratification by taking a photo using

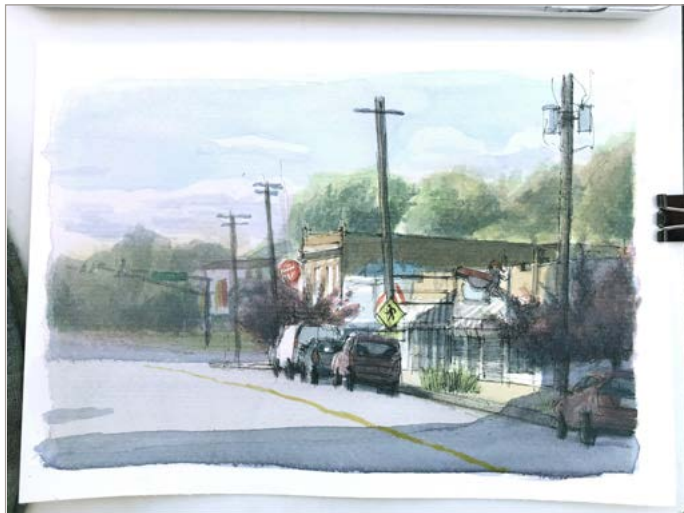


Figure 6

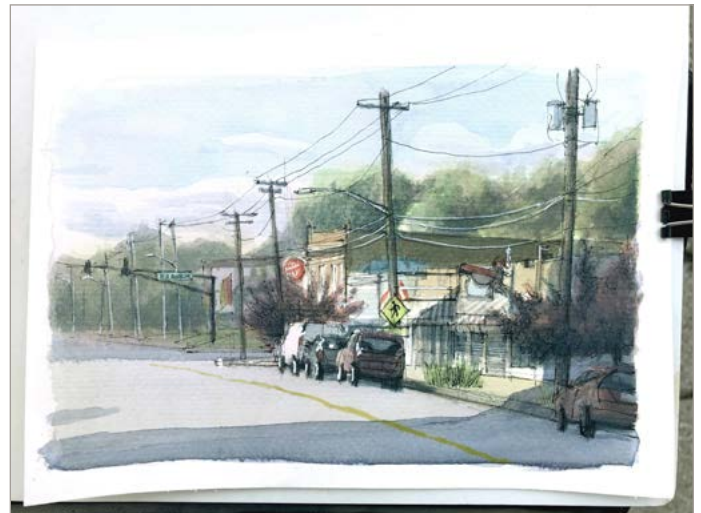


Figure 7

“  
...urban sketching  
offers us something  
that's rare and  
beautiful: taking  
it slow and noticing  
the world around you.

”

So, what are you waiting for? Pack up those sketching tools wherever you may end up this summer. Whether it's out on the beach, up in the mountains, or just around your neighborhood, a sketchbook is a unique and creative way to capture your experiences. It

our phones, urban sketching offers us something that's rare and beautiful: taking it slow and noticing the world around you.

*Happy sketching!*

#### ABOUT THE ARTIST

Jingo M. de la Rosa is a commercial illustrator, art educator, community artist, and urban sketcher. He has created art for renowned organizations such as Duncan Toys, The Houston Symphony, Sakura of America, and the NCAA. Jingo helps lead the Indianapolis chapters of CreativeMornings and Urban Sketchers where he seeks to cultivate Indy's creative community. He also teaches drawing and illustration for both Herron School of Art & Design and Butler University. Jingo uses urban sketching to document everyday life, his city's history, and the world around him with ink and watercolor as his primary materials.

Jingo is a native of Manila, Philippines but now calls Indianapolis his home.

You can find Jingo's work on his [website](#) and [Instagram](#).





Artwork by Marco Bucci

## Enter to win our Urban Sketching Grand Prize!

The past year made it difficult to travel. Since we couldn't go out and see the world ourselves, we want to see all your favorite places you've sketched!

### HOW TO ENTER:

Enter for a chance to win our grand prize assortment of urban sketching goodies by uploading an image between **August 18 - August 24** of your work from your favorite location you've ever sketched.

**ENTER HERE**

Entry opens August 18 and runs through August 24.

### PRIZE:



- Strathmore Hardbound Toned Gray Mixed Media Journal, 8.5" x 5.5"
- Strathmore Softcover Toned Tan Mixed Media Journal, 7.75" x 9.75"
- Strathmore Watercolor Travel Pad, 3" x 9"
- Strathmore Watercolor Travel Pad, 8" x 10"
- Strathmore Watercolor Travel Journal, 5.5" x 8"
- Strathmore Watercolor Travel Journal, 7" x 10"
- Lyra Sketching Roll
- Princeton Aqua Elite Travel Brush Set, 4 brushes
- Maimeri Gouache Tube, Titanium White
- Daler-Rowney Aquafine Watercolor Travel Tin, 24 colors

# IT'S TIME TO GET OUT THERE!



Artwork by Jingo M. de la Rosa

## Have Premium Watercolor Paper, Will Travel.

Created with Plein Air Painters and Urban Sketchers in mind, the **Strathmore Travel Series** is designed to meet the needs of on-location artwork. The series offers both pads and books in convenient portable sizes and formats, providing users with more artistic freedom.

An excellent paper for the artist who is looking for a tough and resilient surface for scrubbing, scraping, and other rough techniques.

- 140 lb./300 gsm
- 100% Cotton
- acid free & archival grade

Strathmore Travel Series is available in the following formats:



3 x 9" Pad

6 x 8" Pad

8 x 10" Pad

7 x 10" Journal

5.5 x 8" Journal

# Strathmore® 2021 ONLINE WORKSHOP SERIES

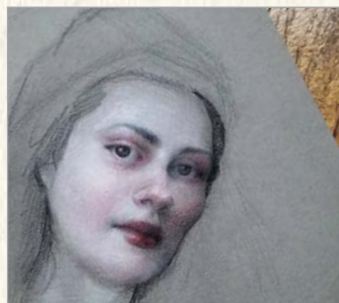
## Join us for Strathmore's FREE 2021 Online Workshops!

Strathmore's Online Workshops feature free video lessons and downloadable instructions created by experienced artists. Follow along in the online

classroom as instructors guide you through various art topics. After a lesson is released, it remains on the site for viewing the rest of the year.

Share all the fun on [Instagram](#) and [Facebook](#) using [#StrathmoreWorkshops](#)

### UPCOMING ONLINE WORKSHOPS:



#### WORKSHOP 3: Drawing 101

Instructor: Kelly Foss • Start Date: August 2, 2021

In this beginner friendly workshop you'll learn about art materials, how to use them, ways to set-up your space, and how to avoid 3 mistakes many students make. With this knowledge, Kelly will lead you in discovering classical drawing techniques, which will help your drawings look more realistic, and your creative time be more fun.

#### WORKSHOP 4: Oil Painting

Instructor: Katie Jobling • Start Date: Nov. 1, 2021

Dive into the world of oil painting, a beautiful medium that was the favored amongst the masters. Together we will create some beautiful works, which will help you grow in confidence while deepening your understanding of oil painting. You will learn about mixing colors, building layers and the secret to oil painting success.

[REGISTER FOR THE WORKSHOPS](#)

### WORKSHOPS 1 AND 2 VIDEOS NOW AVAILABLE ONLINE!



#### WORKSHOP 1: Watercolor & Gouache with Jordan Rhodes

Learn about the basics of both watercolor and gouache and paint along as Jordan demonstrates his approach to painting the same subject with both mediums.



#### WORKSHOP 2: Exploring Mixed Media with Shelly Kim

Explore mixed media tools such as watercolor, acrylic inks, and markers to create simple and colorful artwork. Learn how to paint various illustrations from loose florals to fruits and veggies.

[VIEW THE WORKSHOP 1 VIDEOS](#)

[VIEW THE WORKSHOP 2 VIDEOS](#)

WORKSHOPS CONTINUE THROUGH DECEMBER 31, 2021

Join us for our free workshops at: [www.strathmoreartiststudio.com](http://www.strathmoreartiststudio.com)

# NEW ARTIST SPOTLIGHT

Welcome to the first installment "New Artist Spotlight". This feature provides us with an opportunity to share the work of promising, new artists who are just starting their careers. For our first **New Artist Spotlight** we'll meet **Elliott Grinnell**, an illustrator whose distinctive style, colorful compositions, and sense of humor we love. Learn more about Elliott in the bio and links below.



Elliott Grinnell is a freelance illustrator who hails from Connecticut. He's lived in New England his entire life and earned his BFA in Illustration from Montserrat College of Art in Beverly, Massachusetts. Elliott has always loved exploring the world around him. Some of his favorite activities are going on long walks to unknown locations and driving with no GPS to see where he and his fiancé end up! Fun patterns, bright colors, shifty characters, and anything a little spooky always inspires him. Elliott works primarily in digital art, but loves keeping sketchbooks full of thumbnails, character designs, and story outlines. Elliott's worked with a variety of clients, from a Yale lab, to a chef, to a board game restaurant! He's hoping to break into the publishing world and create exciting and inclusive graphic novels and children's books as well as book covers. He currently lives with his fiancé and their adopted calico cat, Shirley.



See more of Elliott's work here:

Website:  
[elliottgrinnell.com](http://elliottgrinnell.com)

Instagram:  
[@elliottgrinnart](https://www.instagram.com/elliottgrinnart)

email:  
[elliott.grinn@gmail.com](mailto:elliott.grinn@gmail.com)





Artwork by Jane Oliver

# FRESH FOR THE PICKING

## NEW! Aqua Brush Duo Sets



Primary Tones



Pastel Tones



Skin Tones



Grey Tones

Aqua Brush Duo is the pen that acts as a brush. The double brush tip is suitable for artists, designers and amateur painters of all ages. One end features a brush tip to allow techniques similar to painting. The other tip can be used to draw thin, precise lines to create perfect drawings. The water-based inks can be mixed together.

Now available in four **NEW** sets created to meet the specific needs of different artists. Perfect for urban sketching, portraits, still life, fashion sketching, and more!





## Brush Care and Cleaning

Brushes are an investment. If used and cared for properly, your brush will last a long time and perform better. A few basic suggestions:

### 1 KEEP THE FERRULE CLEAN

Do not immerse the brush in paint up to the ferrule. Wet paint is hard to remove from this area and, if it dries, even more difficult.

### [LEARN MORE ABOUT PAINT BRUSH ANATOMY](#)

### 2 CLEAN EXCESS PAINT

Remove all excess paint with a soft rag or paper towel.

### 3 DON'T OVER SOAK

Never leave a brush soaking in water or mineral spirits for an extended period of time.

### 4 DON'T REST YOUR BRUSH ON ITS HEAD

Never let your brush rest on its head. There are many accessories available that will suspend your brush.

### [LEARN MORE ABOUT THE DIFFERENT TYPES OF PAINT BRUSH HAIR](#)

### 5 CLEAN THE BRUSH PROPERLY

Watercolor and acrylic paint should be cleaned with mild soap and water. Oil paint should be first cleaned with mineral spirits and then with soap and water. If you wish to avoid mineral spirits you can use Baby Oil or Murphy's Oil Soap.

### [LEARN MORE ABOUT WHICH BRUSH TO CHOOSE FOR EACH MEDIUM](#)

### 6 STORE BRUSHES PROPERLY

After cleaning, remove excess water, reshape the hairs into place with your fingers, and stand the brush upright on the handle to dry.

Brought to you by:

