Another Summer of Drawing

class # 4
on the theme of ‘Home’

Rockin’ the Porch
Concept: Home

Interpretation: Relaxing outside the home in summer, a feeling of peace

Sitting in lawn chairs, hammock, sitting on the front steps, working on a project, gardening, barbeque, etc.

My own interpretation involves reading and a cup of tea, plus a memory of a porch from decades ago.
Local color means the natural color of the object – in this example the local colors of the objects are a spring-green cup on an industrial-green background.

Working on toned paper uses the paper as the local color.
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1) Draw in the overall shape of the scene VERY LIGHTLY, just a few lines.

2) Then SQUINT. Where are the darks? Address those first.

3) Now add in the lights and highlights.

4) Refine and restate darks and lights as needed.
1) Draw the overall shape VERY LIGHTLY.
2) Then SQUINT. Where are the darks? Address those first.
3) Now add in the lights and highlights.
4) Refine and restate darks and lights as needed.
OBSERVATION

What needs to be in the scene:

Chair
Railing on the right
(Plants poking through)
The porch floor boards
The bush near the porch
The background foliage

Plus books, drink
OBSERVATION

What are we adding to the scene:

A couple of books
(time to relax)

A cup of tea
(reinforces relaxation concept, plus round forms to balance rectangular shapes.)
When creating a drawing using multiple reference items (images, imagination), start with a thumbnail sketch before moving on to the notan.

**Thumbnail:**
Work out the composition – placement of objects for balance. Consider the concept of ‘Home’
Notan:
Light and dark design (squint)
Balanced composition
Consider the concept – ‘Home’
Step 1:
Using a medium pencil (such as H, HB), carefully sketch the main lines of the scene, starting with the focal point. Keep your lines light.
Step 2:
Squint, and look for the darkest areas.
Draw those in first, then shade in the next darkest areas.
No need to go further – avoid ‘coloring everything in.’
Step 3:
Squint again. Where are the lightest areas and highlights? Start drawing these in, again avoiding the temptation to put pencil marks everywhere. The goal is to let the paper do a lot of work for you.
Step 4:

Time to refine the drawing.
Restate the darkest darks, and the lightest lights, smooth out areas that need better pencil shading or softening.
CONCEPT:

• Tell your own story.
• Pull your own feelings into a scene, don’t worry if it’s universal, make it personal and others will be able to relate to either your experience, or the emotion.
• Do that rough sketch if you’re using more than one reference image, or if you’re adding items from your imagination. Don’t skip the notan.

TECHNIQUE:

• When using toned paper:
  • It’s useful to SQUINT to remove the concept of color from our minds – just see the darks and lights.
  • Get some of those darks in first.
  • Move to the lights, try not to start coloring everything in.
  • Come back and refine both the lights and the darks.

• As you become more familiar with this technique, pull in your other drawing knowledge:
  • Vary the pencil strokes – width, darkness, length of stroke, direction of stroke, speed of stroke, etc.
  • Think about what you are drawing while you are drawing it – the essential nature of the texture.
Elizabeth R. Whelan

www.elizabethwhelan.com

Instagram: @elizabetwhelan

Facebook: @elizabethwhelan

erwhelan@gmail.com