

Techniques for exciting and dynamic sketchbook pages

Experimental processes: Man made
versus Nature



natural form



Examples of techniques





NEW ZEALAND SHELL STUDIES



Observational drawings of shells

- I aimed to make the drawings as accurate as possible, through close observation of shape and proportion. I tried to be careful and sensitive in my use of line and tone.

- I draw groups of shells because that way I was dealing with the space between them, and how they overlapped as well.

Shadows were rather hard to record, as light was coming from many directions, however, I thought it was important to include them as this places the shells in context and anchors them to the page.



Use of colour

- I selected earthy colours because these relate to the natural tones of the subject matter. These are not the exact colours of the shell, but that isn't important as I am more concerned with achieving an accurate depiction of shape and surface, utilising a coloured media.



I like the contrast of strong black line with the smudged grey tone.



I am pleased at the notion of lines that I have captured on the shell.

Collage

- I don't feel this was as successful as I would have liked. There were too many pieces of coloured paper, and this made the final image confusing. It did force me to think up a good analogy to each piece of the shell in tone and detail, which was the point of the exercise.

- practice of building up layers of colour so that they blend seamlessly from dark to light.



Enlarged detail of the nautilus shell, showing the intricate patterns of the shell's surface.



enlarged detail

- I was particularly interested in how the flowing forms of the shell overlapped and curved within each other. I tried to record the thingy smooth surface of the shell through careful building up of tone, from dark through to light. The inked pencil has quite a strong finish so that also helped.



I quite like the contrast of the spiky rim with the smoothish surface. The broken off spikes left an interesting texture and that was the focus of this drawing.

on this portion I covered the dark areas for light. This made the drawing slightly hard to read but I had the benefit that it really made me think about what the light would do to the shell.



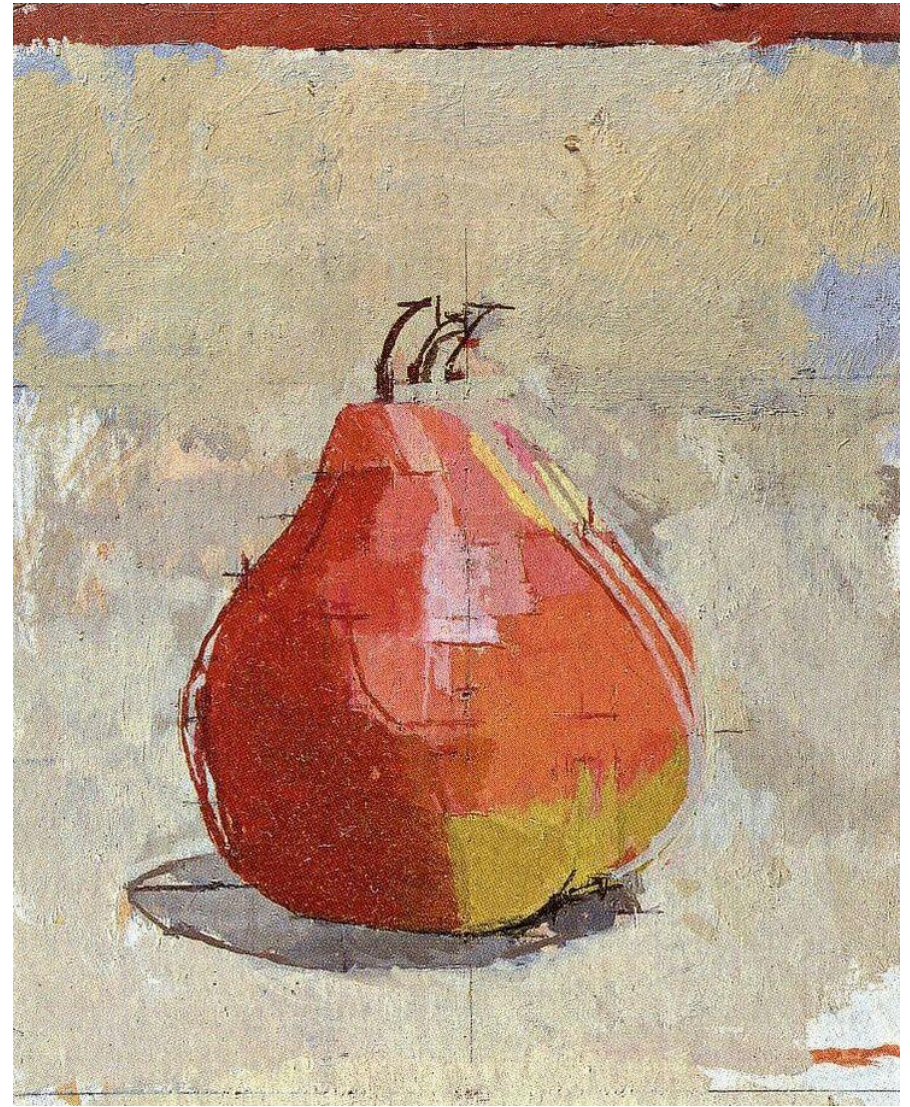


Pencil
Drawing
to Block
Print

Bleach
on black
paper,
fabric or
tissue
paper



Progression –
stages of
destruction or
decay



Artist style: Euan Uglow

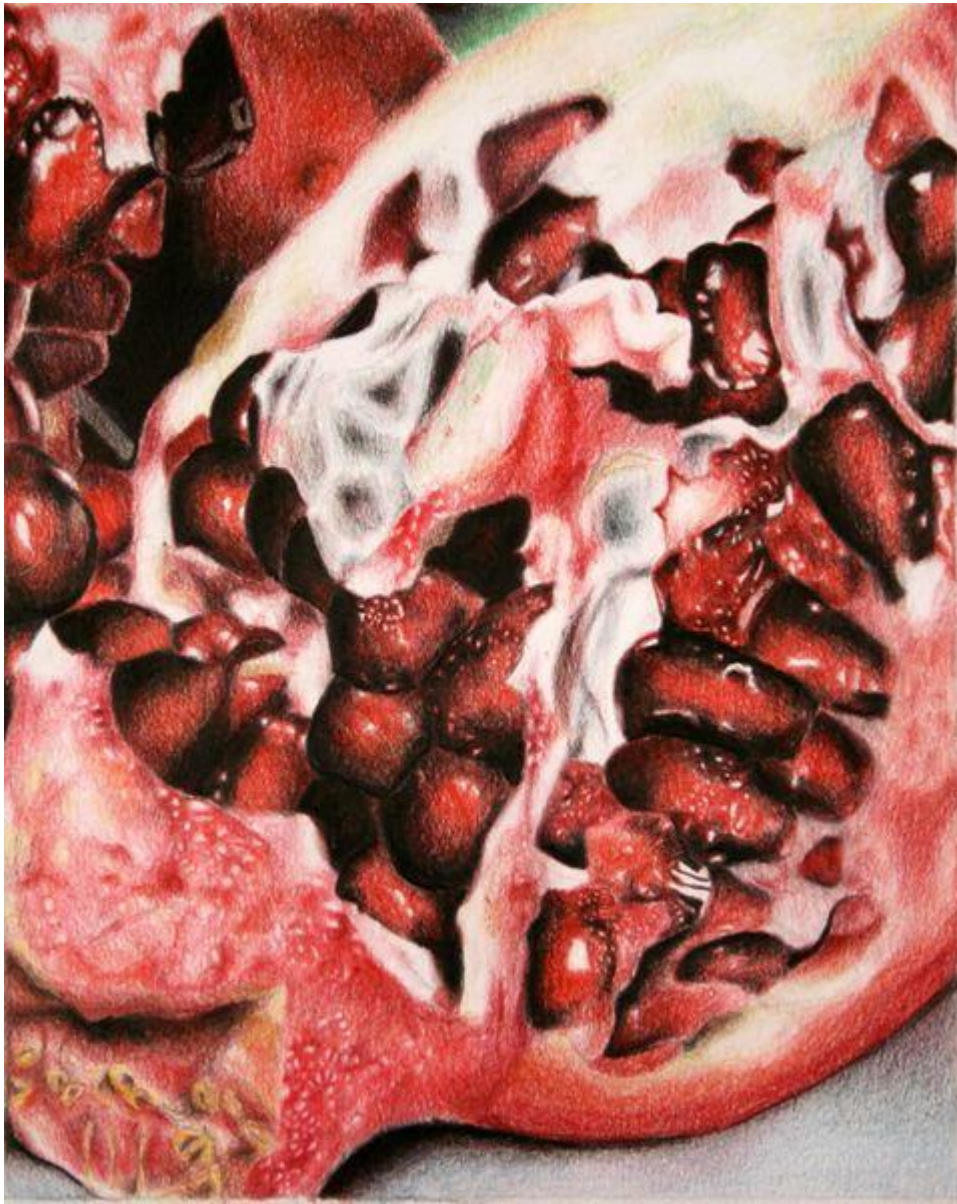


seeds + pods





Highly detailed drawings over wash ground



Coloured pencil



Looser style focusing on directional mark-making for 3D form



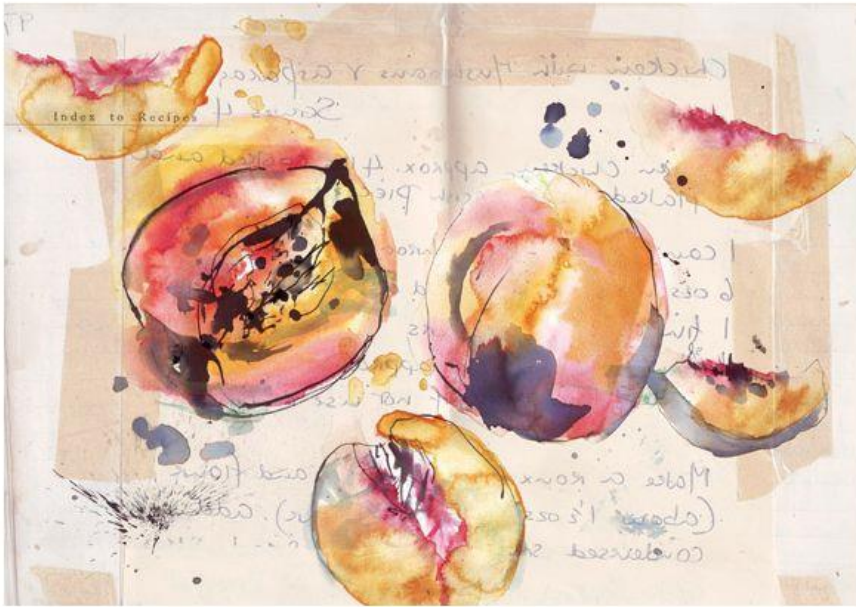
Loose ink studies over lined paper & wash background



Mono-chrome with varied thickness of brushstroke and density of ink

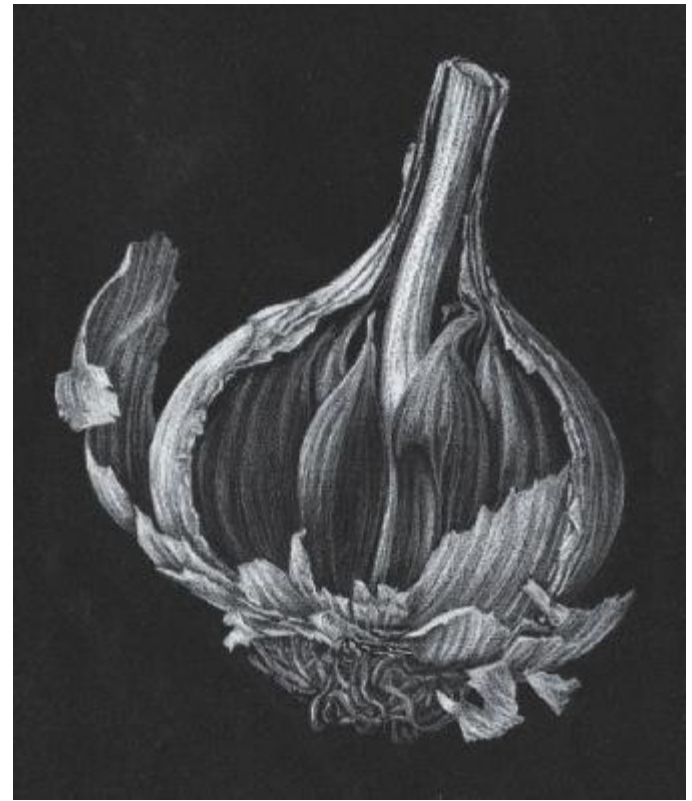


Changed use of media depending on surface



Watercolour and Indian black ink on other paper surfaces

White pencil on black

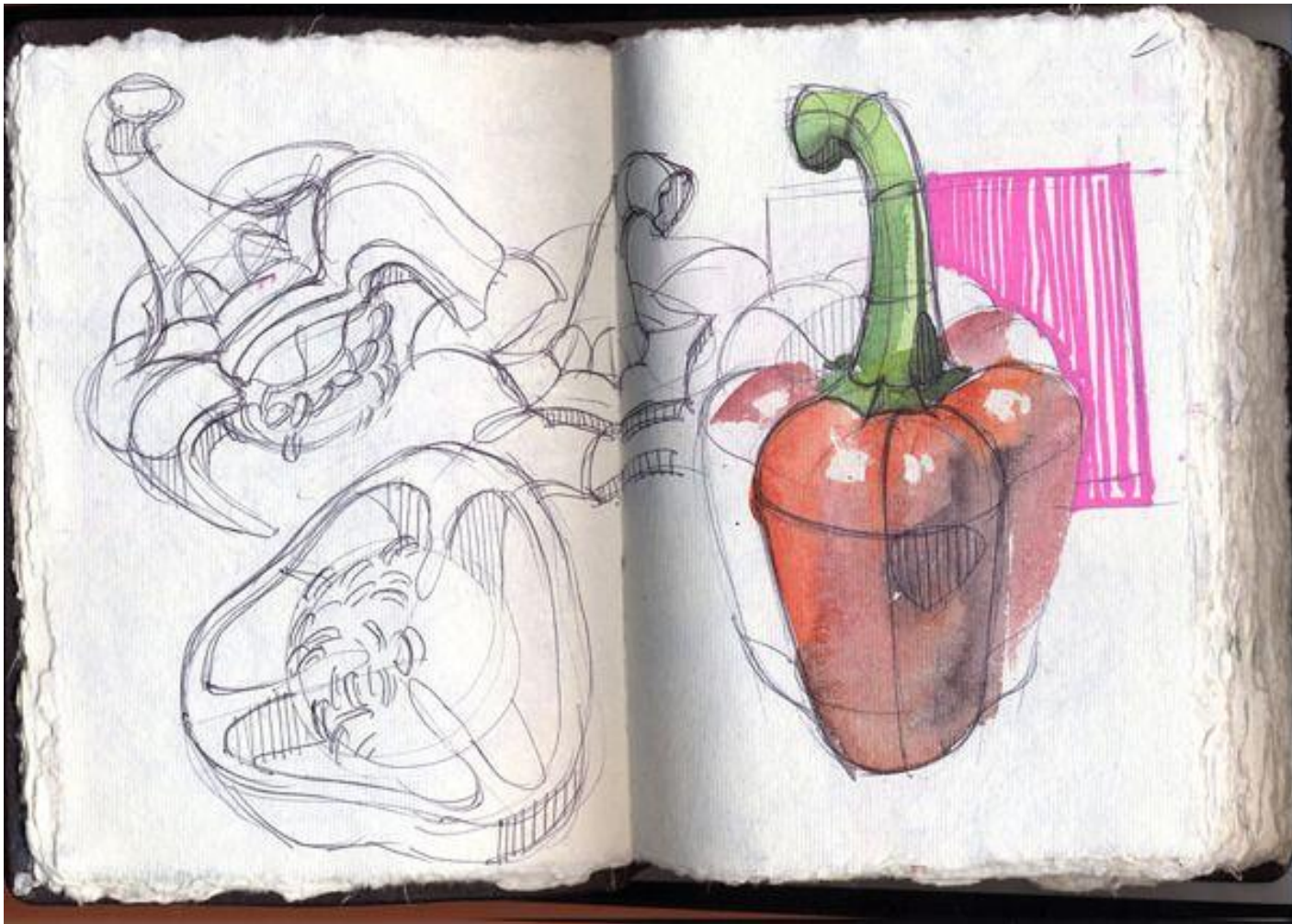




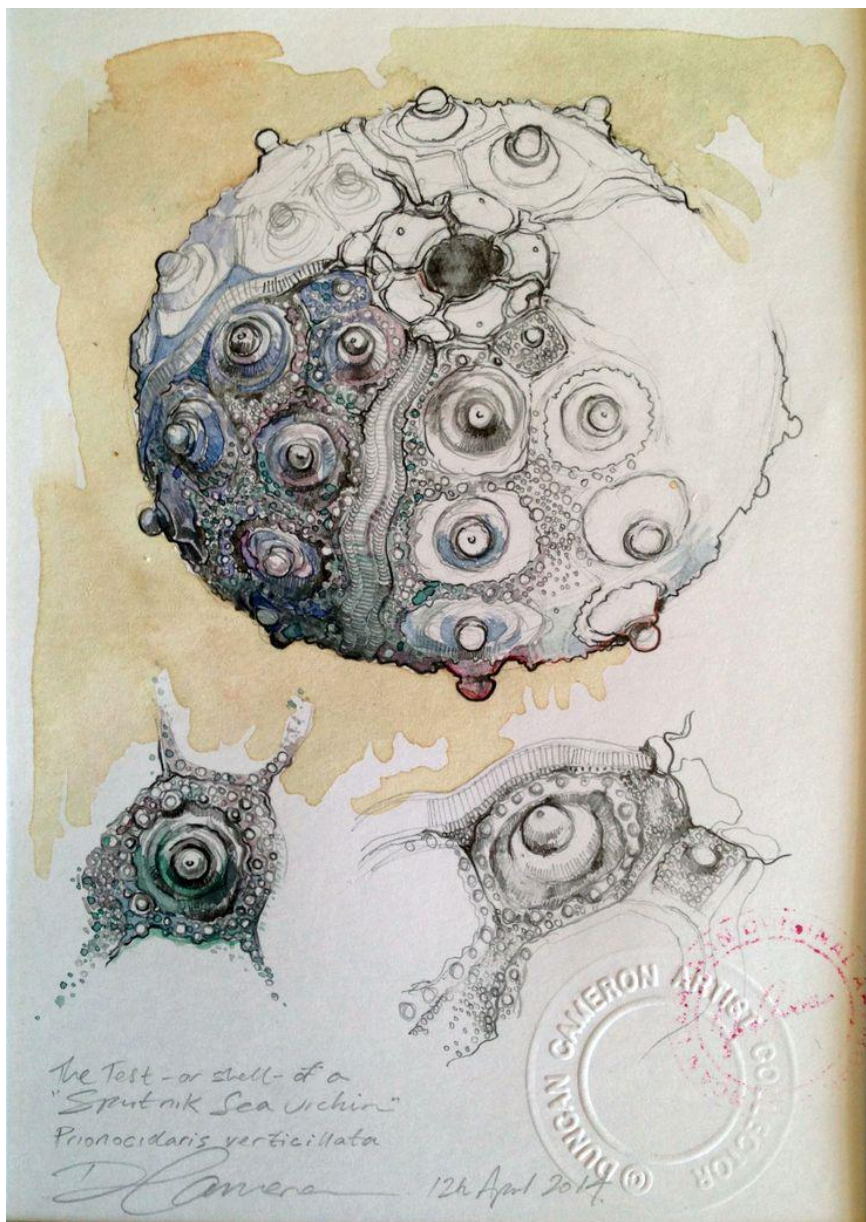
One object from various viewpoints



Loose, quick studies versus realism



Dynamic page focussing on form: you can focus on sections, not every part need to be 'finished'

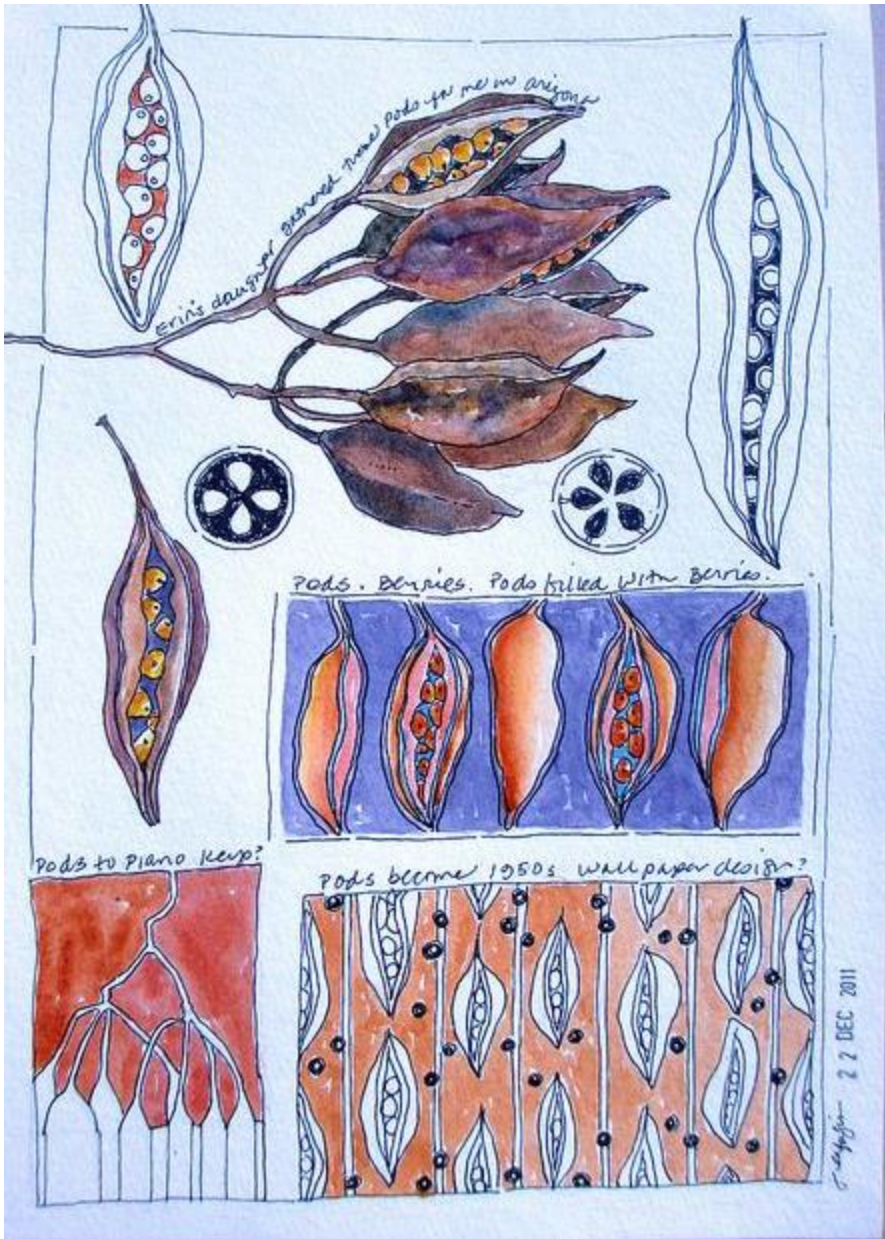




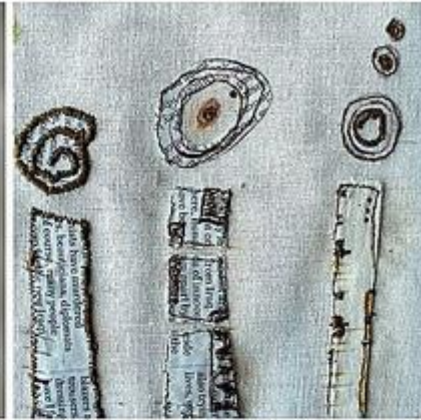
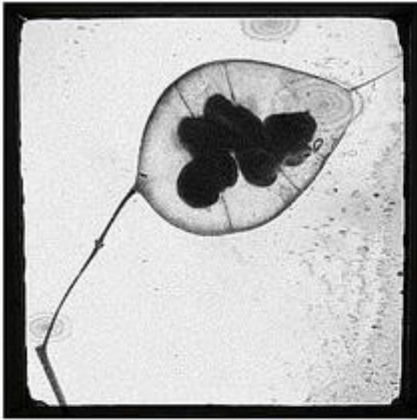
One object drawn across a double page shows movement and can create exciting drawings



Man-made & nature on same page



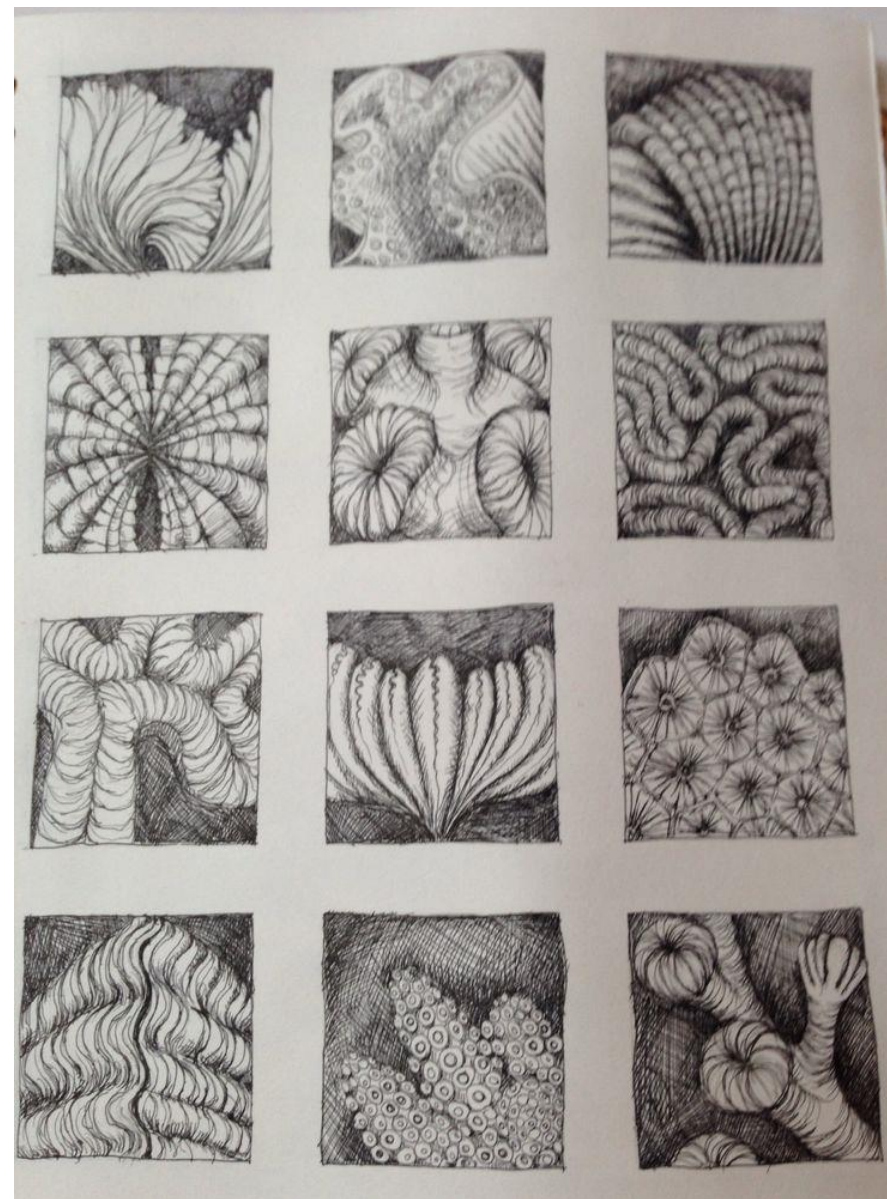
These pages have a more 'textile design' feel about them – one object is developed in several studies



Mixed media including stitch, photography and wet-on-wet.



Watercolour studies of pebbles on torn paper
– all connected with thread



Detailed pen studies

Elena Kaludova

Sticky, greasy, dirty clean, fat, soft, hard, disgusting, delicious, gross, death, alive, slimy, enticing...

Diagrams of the composition of the final installation.

2nd

3rd

In each of the bone painting, the shading is very important. You see the main color of the composition, you see the red and white to the very small bones, and you begin to play with the details.

There is a video element in the piece, the sound of the video element, which is very important.

that can lead me onto another shade of Pompeii

BONE IMAGES

There are a series of primary photographs taken of an animal being used to capture "natural" and "wild" aspects of the bone. These images are used to capture the raw and chaotic.

that can lead me onto another shade of Pompeii

Increasing chunks of flesh from the surface of the bone from where it was cut away that also attached to the bone.

different angles of the skull bone

Flattening back your fingers

I like how the remaining flesh hangs over the side of the bone, creating a sense of movement.

Shading the bone as a whole. This image is very effective for creating a sense of volume and movement. I am going to lean on the texture that really highlights the contrast between the bone and the flesh, making the bone and the flesh look like they are alive and breathing.

Bone set = black, brown and white, very brown, white around red lines.

These two images would be interesting to see from an angle that may contain higher levels of detail than the other. The details are in the form of the bone and the flesh, and the texture. These details are very important, meaning you can see the texture of the bone and the flesh.

There is an oil pastel for this study. I chose to use oil pastel for this study because it is a medium that allows for a lot of detail and texture. I like the way that the oil pastel captures the texture of the bone and the flesh, and the way that it captures the light and shadow. I like the way that the oil pastel captures the texture of the bone and the flesh, and the way that it captures the light and shadow.

Again I used oil pastel to create the image of the bone and flesh. I chose to use oil pastel because it is a medium that allows for a lot of detail and texture. I like the way that the oil pastel captures the texture of the bone and the flesh, and the way that it captures the light and shadow.

LINE

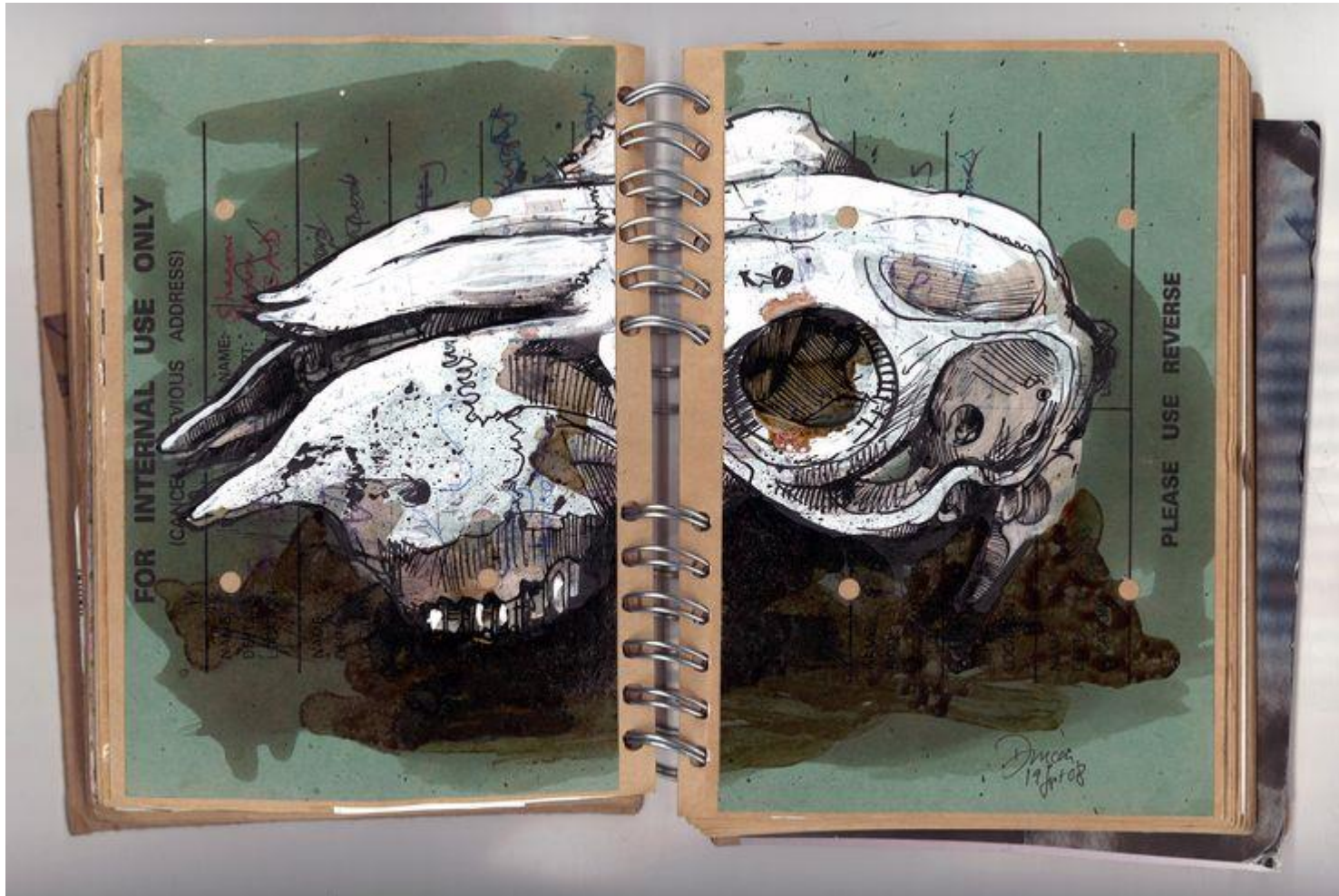
Bones are made up of many layers. There is the outer layer, the inner layer, the cartilage, etc. I like the way that the oil pastel captures the texture of the bone and the flesh, and the way that it captures the light and shadow.

Single line drawing with added color from watercolor and oil pastel. I chose to include watercolor as well so the colors would still be bold and visible. This will require some larger pieces of work.

4x double pages showing involved & sustained studies of one theme: bones/flesh/ meat



Natural creatures designed with mechanical or man-made parts



Mixed media on found label/ document – across double page. Could be wax/ oil pastel and ink wash

BRITISH MUSEUM / 21 JULY 2010 - APRIL MY DRAWING AT EDESSAL

THESE ARE SUCH AN OVERWHELMING NUMBER OF OBJECTS IN THE BRITISH MUSEUM - I ALWAYS FEEL I SHOULD BE RACING ABOUT TRYING TO SEE ALL OF THE THINGS I CAN IN LONDON BUT MY JOB NOT GOING TO TRAVEL I DON'T HAVE IT TO DATE BECAUSE I CAN'T REALLY AFFORD TO GO INTO THE REMUNERABLE WORKINGS (E.G.) AS I SPEND TOO MUCH ON TRAVEL ANYWAY.

ANYWAY I'VE BEEN LEFT OF SUCH DRAWINGS IN CONTEXT, IN THE BRITISH AND ONLY ACCORDING TO THE MUSEUM 'BRONZE' PERIOD - SO I WON'T FEEL GUILTY - IT'S NOT AS IF IN SHORT OF SPONSORSHIP - MOSTLY STONE SKULLS AND MAMMALS - HAVE BEEN HUNTING OUT SOME OF THE 100 OBJECT - CANNOT IN A HISTORY OF THE WORLD READ A PROGRAMME - IN THE END UP - MY FEEL THE BILLING (WHAT DO YOU THINK ABOUT THEM!) NO IDEA I CAN THINK ABOUT AS I MAY 'B FIND A VANTAGE POINT TO DRAW ONE OF THE EXPEDITS - NONE REMOVED (VULGAR BATS IN MUSEUM - AS IF NONE ARE THAT THEY ARE UNWANT OF TENDERS FOUND) I DON'T WANT TO DRAW. I HAVE FOUND A COVENY STOOD AND AM GOING TO HEAD BACK UP TO THE HERBERTS & SPANISH STAIRS

Room 41 "HUMAN" HENET.



Returned to the main room to work on a second sketch of the body at the side of the head. Closed early



From the Tomb of Sabir, Funerary Monument 14th Dynasty - King Menthotep (King Menthotep II) Tomb # 3 2000 BC



Skull of a young woman - The pronounced rounded areas on both parietal bones are indications of parietal hyperostosis. This condition is a result of iron forms of anaemia

THE BRITISH MUSEUM

Skull of Henet, showing heavily worn teeth and evidence of dental abscesses. Early 12th Dynasty about 1900 BC

EGYPTIAN DEATH AND AFTERLIFE: ROOM 65

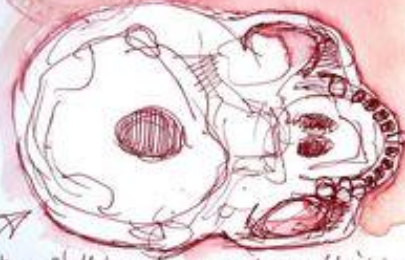
EGYPTIAN DEATH AND AFTERLIFE: ROOM 65



Skull of a young woman (late 11th Dynasty) about 2000 BC



Skull of Maryehashaf of 6th Dynasty 2345-2181 BC for sedment. The skull of an Middle age woman (about 1000 BC) showing evidence of the young presence of the teeth.

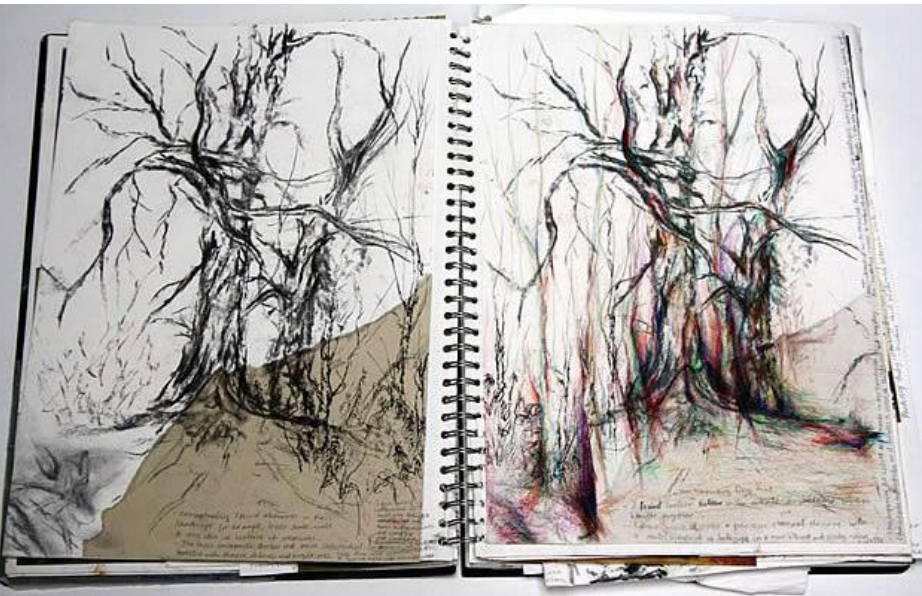


Skull of man showing an absence of the jaw 4th Century



A child who died from the disease Osteogenesis imperfecta - a genetic condition of bone tissue.

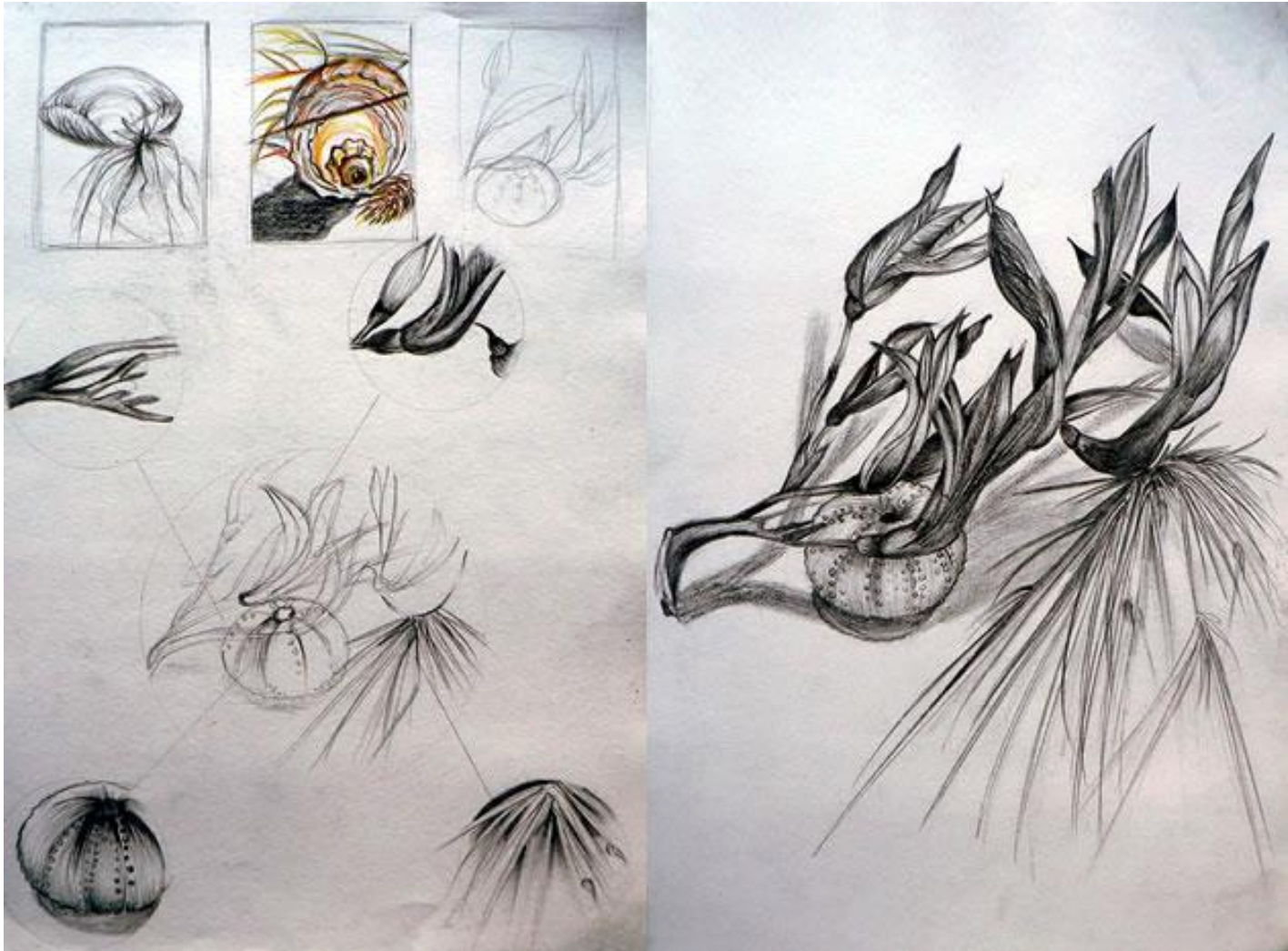
Visit a museum e.g Kew gardens, the V & A; The British Museum; the natural History museum; to make studies of man-made & natural forms



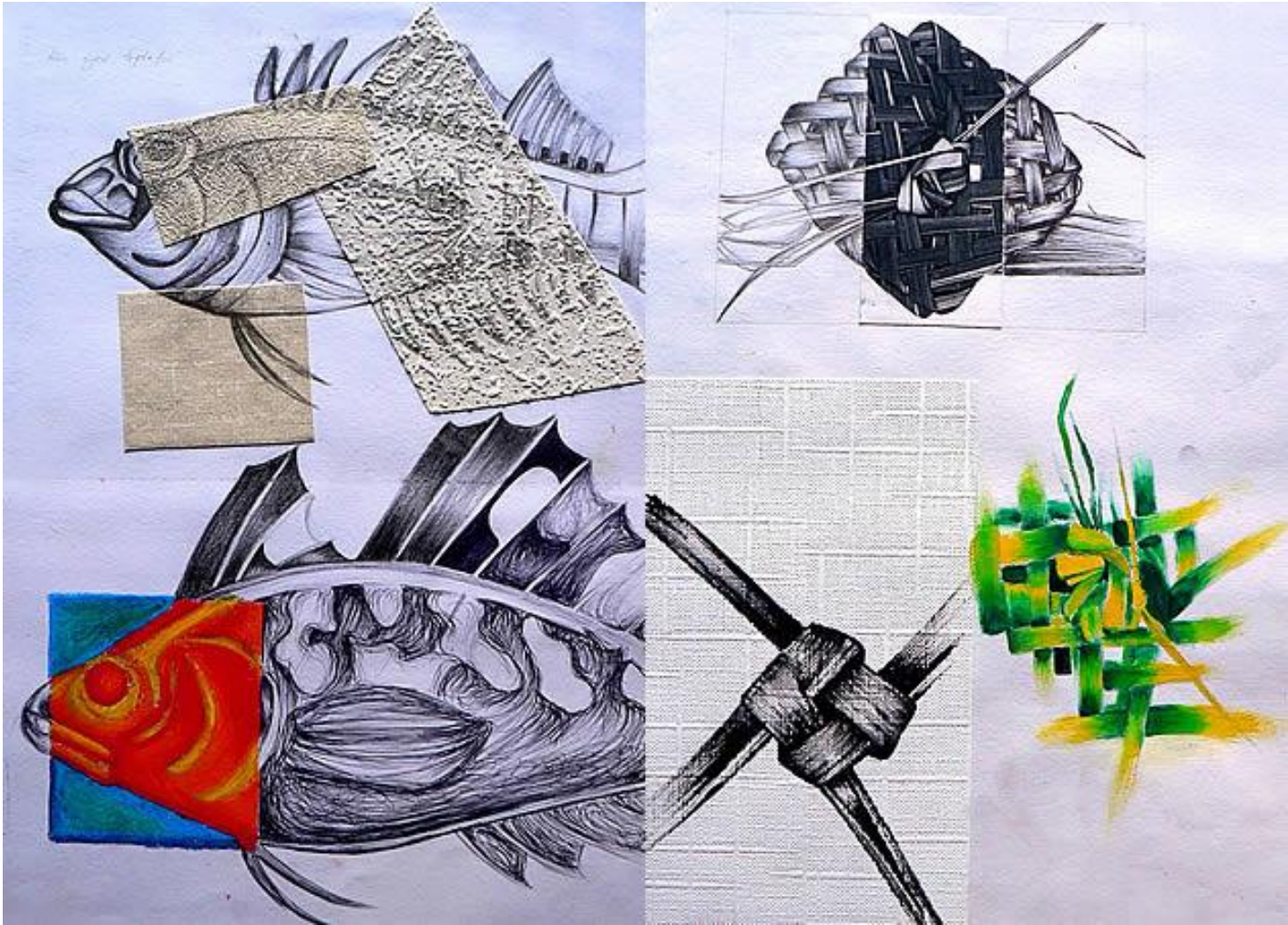
3x double pages from one book exploring both man-made and natural



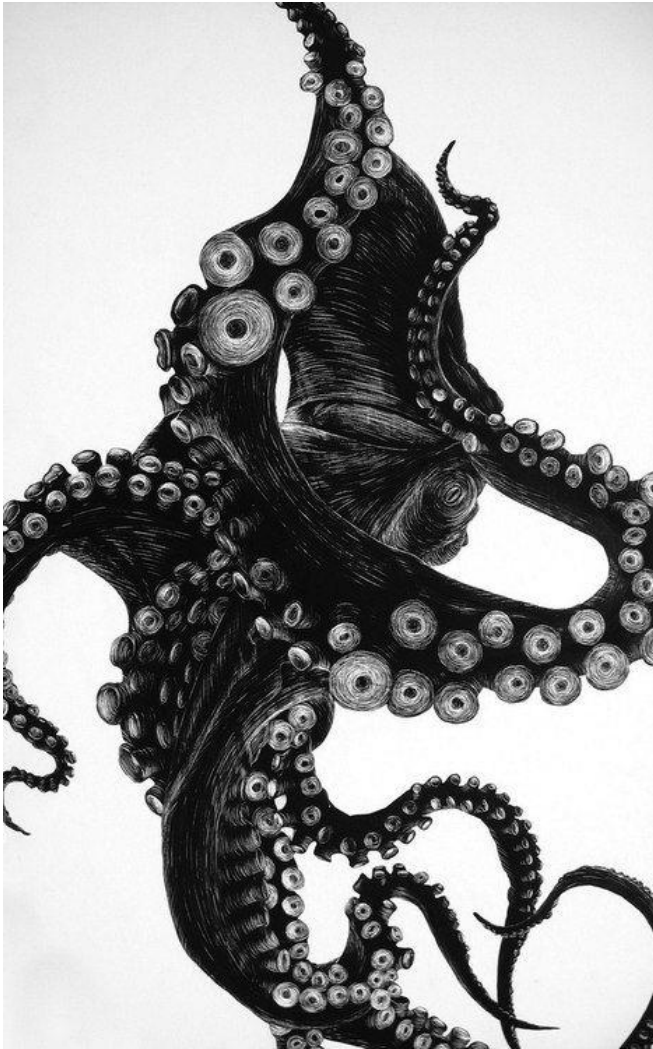
Pulley/ hook, rope & fish bones – items which have a connection



Plant matter- an interesting & subtle balance between line and tone



Mixed media on experimental surfaces



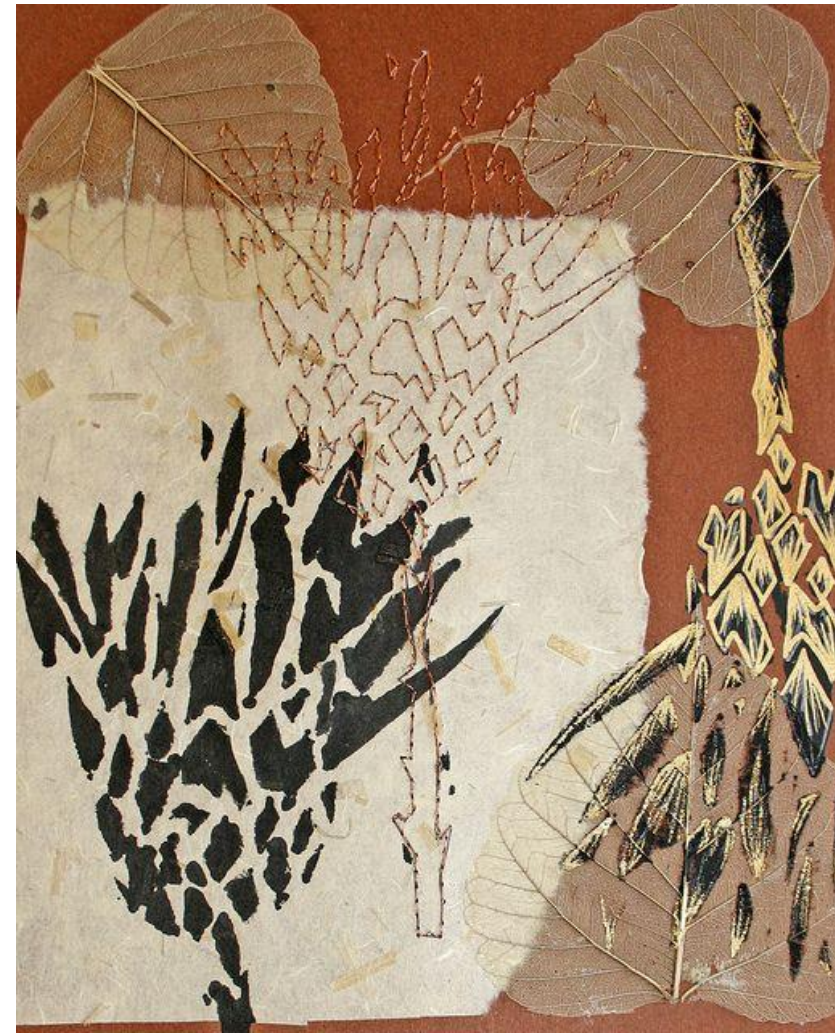
Sea creatures: you could photograph squid/ octopus for highly unusual forms to draw from



Bold contrast together with exciting composition



Stylised 'design' drawings from initial realism



Mixed media including block print & stitch

Smooth, dynamic forms: simplified from original realistic studies

