

ominous CALM FLUID GENTLE GRAPHIC

- monotone dual colours
- simple? One element with a single colour background
- Russian buildings
- charcoal, graphite
- vapor wave, blue purple aesthetic
- dream core elements
- Future funk/pop elements (sailor moon, glitter 80s etc.)
- Lain
- suburban middle class
- ink flowing, bleeding into different colours
- contrasting colours?
- suburban middle class houses (fluid, eerie)
- softer, silkier shapes
- light blues/whites
- diluted water colour
- ethereal art/spiritual art
- darker/gores
- messy strokes/brush patterns
- static imagery?
- film culture
- crocky horror

プリオシンの浜辺 = The beach of priosin

Sean James works

Treasures in different cultures/countries
Crown of jewels, Russian music box

INTERNET CULTURE

vaporwave
SCUM V
DIVER

CULTURE

Countries/ Locations

traditional art (Japanese wave)

History -

building history (Russia communist buildings)

roman symbolism

human culture/society excluded for being different - having to belong to a certain group

Music

culture

hip-hop (street art style)

orchestra/Ballet

Horror culture (graphic - red + black)

Graphic - save -

Makeup in different cultures - face painting, marking

LGBTQ culture

Colour culture

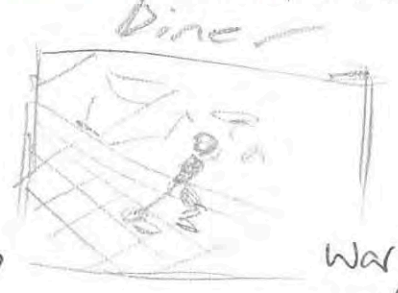
Cultures expressed through colour contrast

James Sean artworks

Aesthetic cultures

roman statues

Food culture



War/history - loss represented through different cultures



FARIES

Mermaids

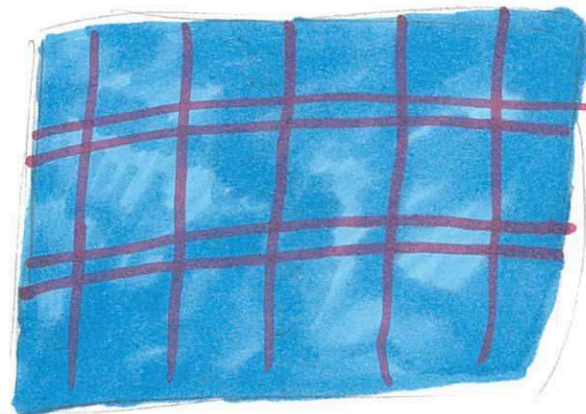
Mythology in different cultures



3.5.2020

CULTURE -
- Internet
- Architecture

CALM



unusual +
natural
elements
fusing together

repetitive
angles + shapes
create a sense
of sameness

contrast
of
purple +
blue

I like how
the glowing/darker
elements stand
out against the pale
colours



NIKOLAY E

This piece uses an abundance of space and light to create a calm, serene atmosphere. The lack of natural elements or people present in the image suggests that this place was made purely to be admired as a peaceful space. The artist has used many pink, blue and white lights to contrast against the grey and subtle tones of the diner, creating a dynamic picture. The checkered floor is especially effective in this piece because of its patterned shape, creating a sense of regularity ~~which~~ compared to the many colours of lights in the diner.



NOW AMERICAN RETRO DINER

This restaurant uses a combination of curved lines + shapes, which is juxtaposed with the connected checkered pattern across the floor. The warm pink and blue lighting across the edges creates a dreamlike atmosphere, complimenting the bright red + black furniture that dominates the space. The restaurant has various old american ads and posters throughout to emphasise the american consumer culture - I think this is effect to use in my own designs.

shadows +
reflections create
repetition, reoccurring
shapes



DUCKPIE.COM

The use of repetitive shapes of squares, triangles and cylinders, creates familiarity and structure in the piece. Pink and yellow lights are used to make an artificial glow to the space, reminiscent of the neon signs + lights prominent in American through the 80s. The pyramid like architecture is what draws the viewer in with its unique qualities in both shape and colour. The patterned floorboards create a sleek, duller contrast to the ceiling's glowing lights.

The light, almost ghostly-like colours of this piece give off a dreamlike or otherworldly atmosphere. The bright, illuminated colours create a stark contrast against the pitch black surroundings. The artist has used light to create different forms in the image, as well as text. I could recreate this effect with copics and/or colour pencils. The expressive and irregular line work shows a sense of unstableness.



LA FEMME - PARADIGMES

INSPIRATION



→ The cooler tones and contrasting colours are used to create a dreamlike effect in the piece. While the cool hues have been used to enhance and bring out the mood of the image, the black finelining separates the different elements drawn, creating the full picture. The finelining + copic marker combo is effective in conveying solid shapes and figures without interfering with each other. In the future, it would be better to use the copics with a different paper type (multimedia) to prevent them from bleeding through. Also, plan colour scheme beforehand.



→ The soft, metallic colours of the watercolour paints used create the shimmering contrast between the artificial neon lights and the controlled colours of the interior - the walls, floors, pillars. The colours are able to bleed into each other, making the effect of light against a surface. In using these mediums again however I would pair them with a different darker paint or pen, as the colours are too soft for the effect I want to achieve. Although the image has to look dreamlike, it is important to maintain the vivid and bright colours to make clear contrasts in the lighting and shapes.



→ Dark + light shades of watercolour paints create a distinction between the furniture/flooring of the piece and the lights and ceilings. The liquid-like texture of the paints makes a bleeding surreal effect, ~~giving~~ giving it the appearance of a ~~real~~ imaginary location. In order to improve in using watercolours, a combination of liquid/blurred shapes and stable shapes should be used. This ~~will help~~ ~~will help~~ give the piece more dimension and enhance its elements of colour and light. This could be achieved using a different type of paint, or a fineliner.

DESIGN



JULIAN FAXLONA

This artist has used a specific set of colours in order to make a harmonious piece with reoccurring shapes + hues. The artist has used retro technology as the main theme of their piece, to effectively enhance the calm + surreal atmosphere. There is a reoccurring element of pyramid-like shapes, which also acts as the focal point of the piece. The perfect, geometric shapes throughout are balanced through the irregular scribble-like shapes littered through the image. This creates a sense of disruption in the "perfect" elements of the piece.



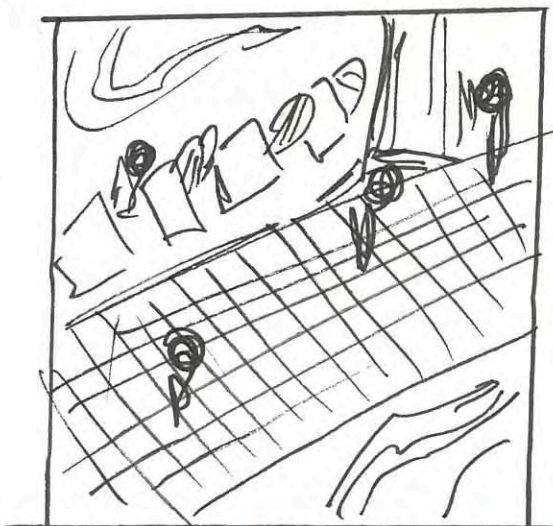
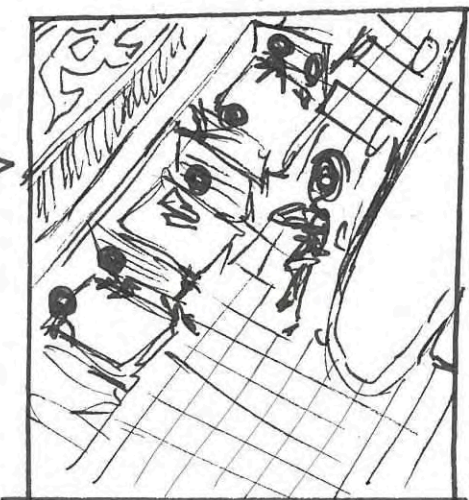
ARMAXNE GLENN HERBES

Despite the small interior of the space, and the simplistic shapes used, the bright, dreamy mood of the picture still sustains through its bright lighting and warm colours. Although only having artificial light, the diner has a golden, natural colour, mimicking a sunset or day's light. Reds, browns and blacks are used to create a rich contrast against the whites of the walls and furniture. Explore how light/colour conveys the mood of the piece - how it changes its atmosphere.



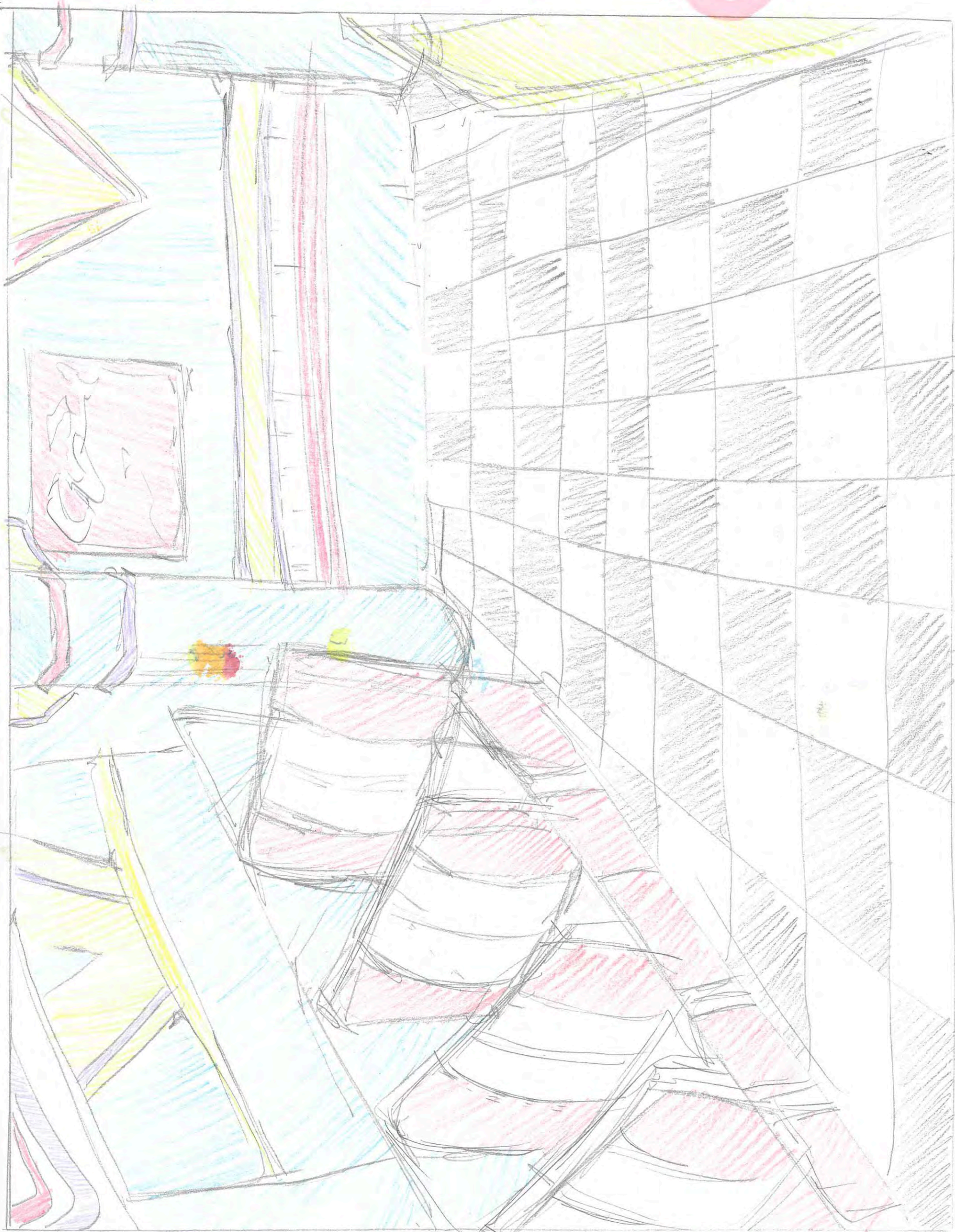
NACHO YAGUE

The piece is set in a ~~desolate~~ desolate mall, creating an emptiness to the picture as well as a imaginary/unreal atmosphere. The neon signs' lights are used as a bright contrast to the surroundings, the greenish-black surface of the floors reflecting the white and red retro-esque lights. The focal point of the piece is the people sitting on the benches in the centre of the picture, almost appearing as a silhouette. The featuring of humans in this piece is effective in breaking away from the inorganic and industrial atmosphere of the scene, by adding more emotion or a sense of subject/purpose to the location. I would like to implement the feature of humans in a otherwise cold, man-made setting in my own design.



CEMILE

2012/05/05
- 70K/0105
- CURTAGE -



Original
Drawing
+ Copy
→

12/12/2012

GENTLE

CULTURE - Folklore/ Fairy tales

- Greek mythology

focus points,
primary/main
colour palette/
focus



IDA RENTOUL OUTHWAITE

→ Soft and pastel pencilwork has been used in this piece to create a vibrant but controlled effect. The contrast of the light watercolour blending against the rich but soft colours of the foreground gives emphasis on the fairy + flowers. The artist has used lighter, softer pencils/paints for the subjects that stand out (tops of flowers, fairy wings) and darker shades for the background elements, or shapes that help the main subject to stand out more. The artist has successfully separated the main + back elements from each other without using super saturated or dark colours. Black pencil work, or fineliner, is used as a final component to this artwork - to ~~bring~~ finalize all the extra details, such as hair + petals.



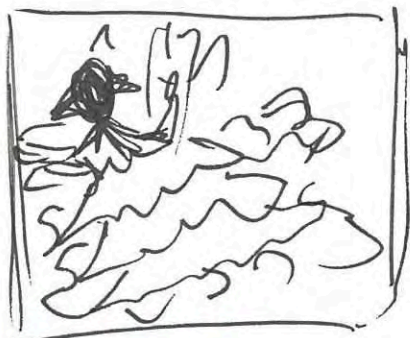
MAUD-MISKA PETERSHAM

→ The artist has used a restricted colour palette + black background in order to convey a calm mood, and to bring out certain features of the piece. Blue + black inkwork is used in combination to show diversity in texture - wings are made to look wispy with blue ink, black ink brings out the solid figures + plants. Three colours of yellow, blue and white are only used in the artwork, making it more aesthetically pleasing + bringing out a cooler atmosphere (mostly blue = cool colours). Yellow is used to contrast again blue, for elements that should stand out - (the flowers + hair + clothing). I would like to incorporate the same small colour palette in my work.



BEATRICE PARSONS

→ The piece uses softer/blended paintwork to achieve a dreamlike mood, practicing blurred shapes to make the painting appear less solid. Soft + natural shades are incorporated into the piece, especially colours typically associated with plants, animals + life. This palette is used to ~~give the viewer~~ emphasize the work's emotion ~~and feeling~~, the bright colours providing the viewer ~~with a~~ lively atmosphere. Despite being located near the background, the pillar building acts as the work's focal point with its ~~neutral~~ neutral cream colour helping it to stand out against the many vibrant plant life around it. The finer details of the flowers and branches are implemented by very small brushwork, in a darker/brown toned shade. This helps bring together + complete the piece.



INSPIRATION



→ ~~xxxxx~~ oil paints create texture in the painting, giving it more dimension

Colours/shades can easily be layered



The soft + lighter toned pencil colouring creates a translucent effect on the flower, making it stand out against the solid, dark background. The combination of the textured paper and blending of coloured pencils gives the piece a rough, imperfect quality, reminiscent of children's books illustrations. The vibrant cool colours used give the piece a lively atmosphere, ~~the~~ giving the flower more emotion. In other trials it would be good to play around with more controlled colour palettes, such as only using 2 or 3 colours. This would achieve a more consistent and aesthetically pleasing look.



water colour allows for gentle shapes and colours

→ blending of different colours gives a translucent faded effect

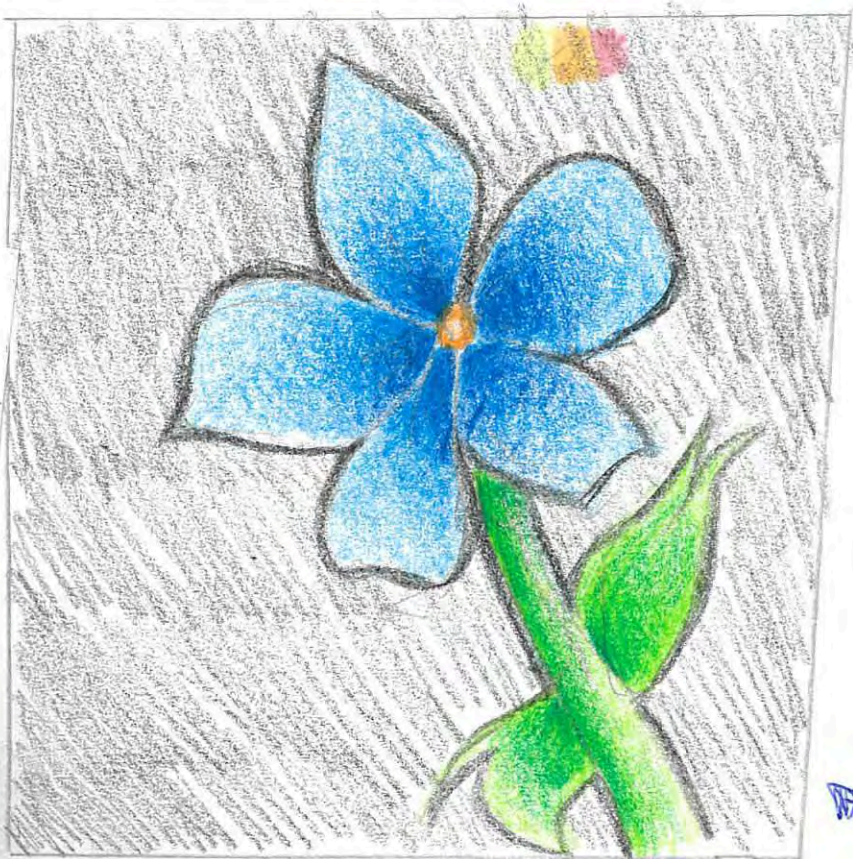
DESIGN



In order to achieve a softer look, I used different coloured inks on paper. I wanted to distort the figures and forms in the piece, not to the point of being indiscernible but enough so that it appears softer looking or almost translucent. In the future I need to practice having more control with this type of medium so that it doesn't splatter or spread too much. To further explore this method, it would be useful to test out different/lighter colours along with varied brush sizes and different brushwork. In this piece, the more vibrant colours ~~provide~~ provide more emphasis to the black figures of the work, the focal point.



To make the piece look balanced + neat, I drew most elements in one area of the space giving room on the other side for a solid colour background. The grass + flowers all being crammed to one side leaves more focus to the characters in the centre. The inkwork achieves a textured look in both the plants and figures, making them appear as though they have more dimension + giving them extra detail, such as the markings on the flowers. In future uses of this method, it would be beneficial to refine and touch up the outlining as in some areas the elements are not clear or distinct enough.



The soft + light-toned pencil colouring creates a translucent effect on the flower, making it stand out against the solid, dark background. The combination of the textured paper and blending of coloured pencils gives the piece a rough, imperfect quality, reminiscent of children's books illustrations. The vibrant cool colours used give the piece a lively atmosphere, ~~the~~ giving the flower more emotion. In other trials it would be good to play around with more controlled colour palettes, such as only using 2 or 3 colours. This would achieve a more consistent and aesthetically pleasing look.

water colour allows for 'gentle' shapes and colours

blending of different colours gives a translucent, faded effect

DESIGN



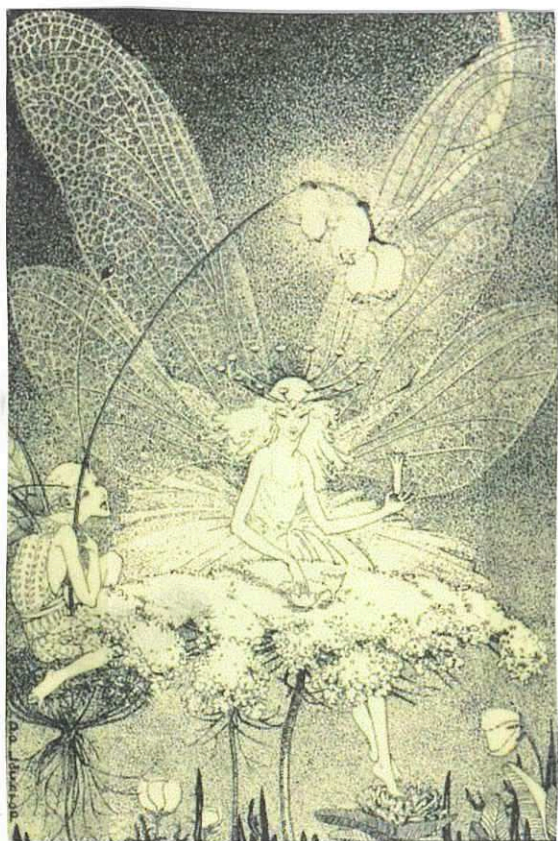
AI NA10RI

This artist has used blue + black toned inks to convey a softer and gentler tone in the figure. Instead of using the full pigment of the ink, it looks like the artist has used heavily diluted paint in blues and whites to achieve softer, liquid like features, such as the woman's hair and body. For the more refined details, and the focal point of the piece, stronger ink intensities are used to create a contrasting effect. This is used for the figure's eyes and facial features, in order to distinctly portray the woman's emotion and expression. This piece successfully captures the ^{fairy-like} angelic mood I aim to emulate in my own work, through subtle inking techniques.



NICOLETTA CECOLI

Different tones and saturations of the same colour have been used to create a dynamic looking piece. The artist has utilized softer shapes and shading in order to achieve a dream-like atmosphere in her work. Small paintbrush work has been used to create the fine details of the work, as well as to soften the harsh edges. The focal point of the piece is the figure's expression, her features such as her eyes, lips and nose are painted quite sharply in contrast to the rest of the work. Blueish-white light has been added to highlight specific elements of the piece, this gives them a glowing effect - as though they are otherworldly. I would like to attempt to incorporate this same soft, beaming effect in my own piece, to give it a magical-like atmosphere.



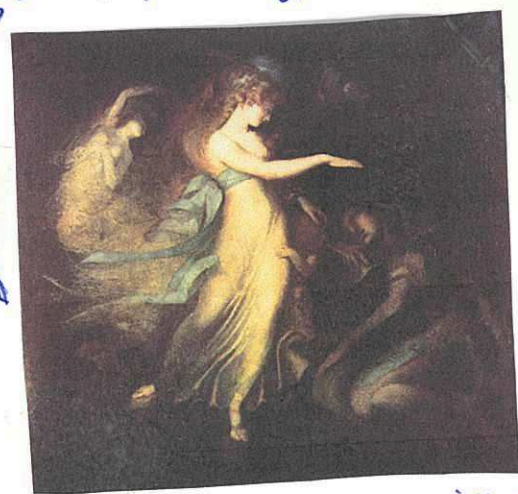
DOROTHY P LATHROP

In this artwork, the artist has incorporated elements typically found in nature to add more depth and detail to the piece, connecting 'magical' ~~element~~ figures with recognisable plants and textures. The figure's wings have a leafvein-like texture to their detail, giving them a thin, sensitive appearance. The blending of the background to the fairy's wings help further this translucent effect. This detail is achieved using very fine pencil or graphite, shading in areas that need value and faintly lining for features so that they look softer. Flowers and plants have been used in the figures' clothing and accessories, in order to sustain the plant/natural theme.



details are refined through blurred shadows

TRADITIONAL FAIRY PAINTINGS →



white/yellow + blue colour scheme - blue associated with gentle with gentle by silk (like water)

softer paintwork is used, with little outline or harsh shapes



soft + translucent looking shirt + clothes

many colours connected to nature/plants - green, red, blue
the white/yellow tones of the figure stand out against the shadowed background - as though its glowing

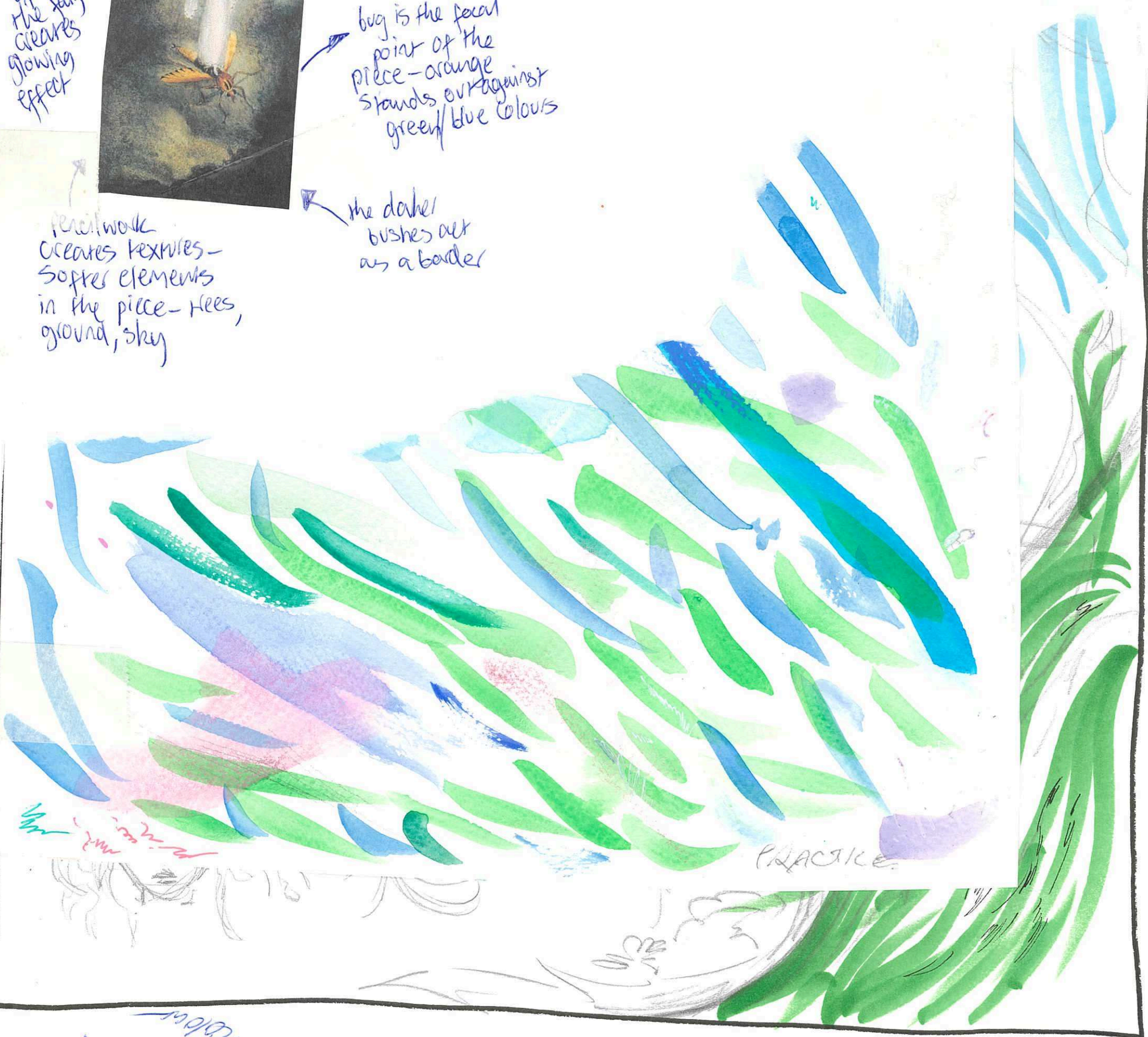
softer/whiter tones of the fairy creates glowing effect



bug is the focal point of the piece - orange stands out against green/blue colours

the darker bushes act as a border

pencilwork creates textures - softer elements in the piece - trees, ground, sky

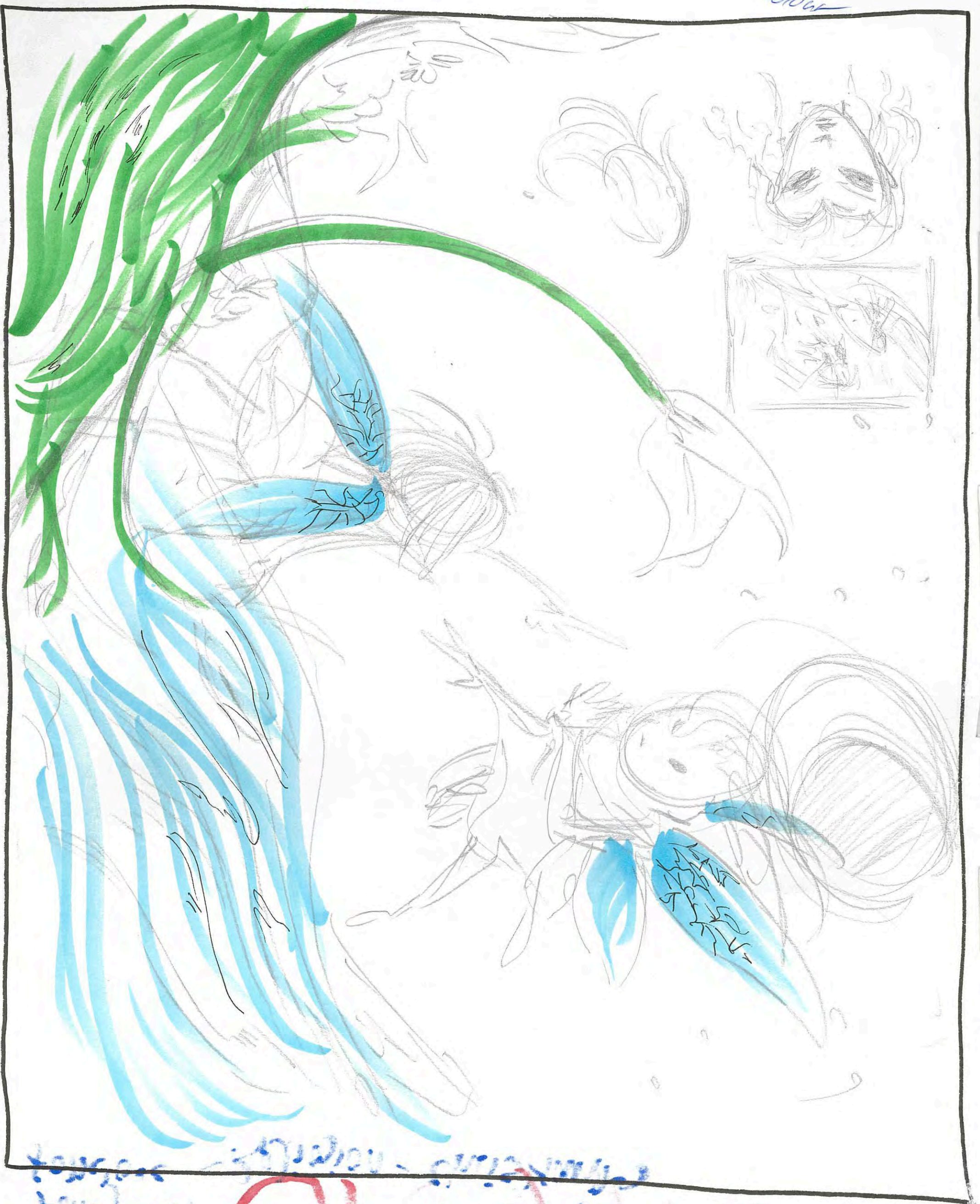


watercolour

WOLFA 9/24

NO17A.9192M

ink
watercolour



NO17A.9192M
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- 2nd sketch
- 3rd sketch
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EB-DNIC

CULTURE -
- Architecture
- Fairytale /
folklore

GRAPHIC

- Religion - Christianity



INU CURRY

This artist uses a combination of different mediums to form a ~~very~~ visually busy and dynamic piece. The artwork takes on the look of a collage, with different colours, patterns and elements being placed together. The mishmash of various colours and shapes are contrasted against a pale background, putting an emphasis on the two main figures, each placed on opposing sides of the piece. The flat, fabric-like colours are contrasted against the distinct inkwork, helping to create metallic shapes and sharper details.



HACHIMITSUBANI

This artist utilizes dramatic lighting and cool colour tones in order to create an eerie + ominous mood in their work. The figures in this piece have a melting or blurred effect on them, making them appear ghost-like. These figures are all connected in colour and shape, drawing the viewer in as a focal point. This visual distortion could be recreated through using different ink intensities + water or through pencil / copic work. The features that the artist wants to stand out are the small details of the facial expressions. This is achieved through smaller linework. I want to incorporate this same blurry, dream-like impression into my own piece as it achieves the 'ominous' mood.

This piece focuses on ~~contrast~~ contrasting a ^{gentle} ~~gentle~~, soft figure with a vibrant background. These elements both compliment each other, brightening or adding depth to develop the details. Different coloured paints are only blurred slightly next to each other in minimal brushstrokes, rather than being blended completely, to emphasise the expressive colours and to look irregular, imperfect, giving the artwork a flowing and uneven look. The human form is hardly close to a solid form, using delicate linework to create a ethereal look. In my own piece I want to contrast vibrant colour / pale tones together.



ANDRE GOMES

INSPIRATION

In this trial I have used different coloured oil pastels in order to create a vibrant/gradient effect. These mediums are ideal for blending various shades, and are effective in creating messy, erratic-line shapes. For smaller and more exact details, this was achieved through carving out lighter shapes and lines. These scraped off lines could be used as lighting for a piece, or to add more line and rough texture. This method could be done with only 1 or 2 colours, like black and blue, to create a monochrome look.

The figure will have a likeness to an angel, with lighter features and detail on the body and wings. The eyes will be the focal point of the piece, with colours and patterns similar to the background. I would like to incorporate patterns or unique styles into the work, whether it be through actual collaging or through copying it through pencil/copic. Smaller, delicate details are added by fineliner. The white figure against the dynamic background will give more emphasis to the 'graphic' elements of the piece.

The combined pen + colour work creates an erratic but distinct background. Shapes + colours are crazy and vibrant without losing recognisability - the swirls and linework. This effect could be created using copics/oil paint, aiming to achieve a textured/fabric look with thick paint. Then refine details with a fineliner. To give emphasis, focus to the piece, a second picture could be placed on top, a figure - angel, blurred human,

DESIGN

glued on top



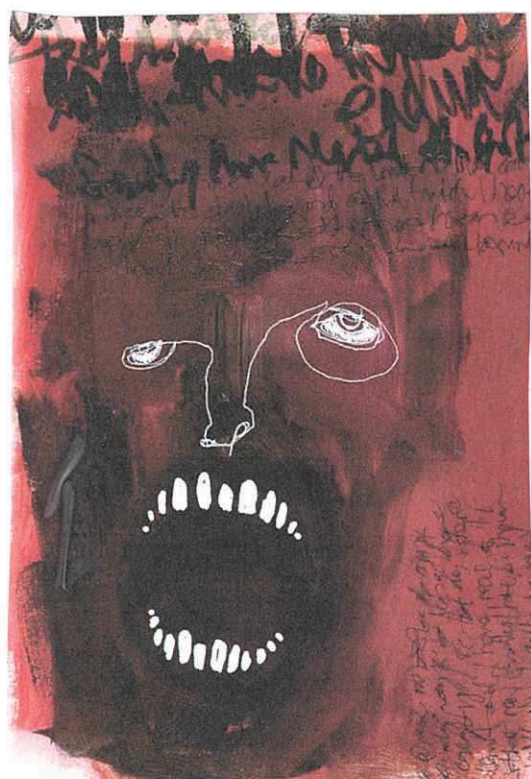
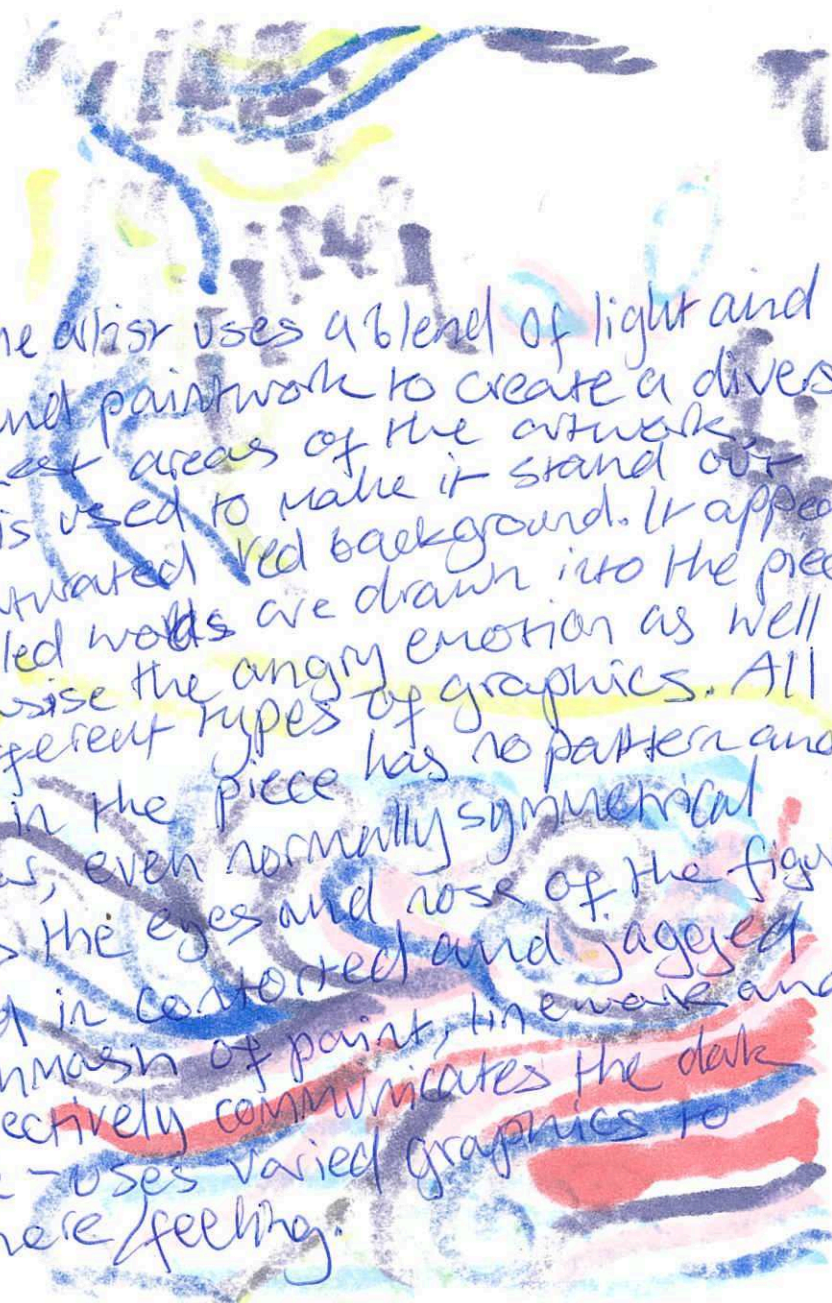
PAUL CURRY

→ This piece's main composition is its focal point, and the border that surrounds it. This helps each to stand out. The border is filled with many figures, shapes and patterns, who all have similar features and tones. Past them are the two central forms, which stand out for being elongated and differently drawn to the piece's border. The visuals make it seem as though the figures are crowding around and swarming to the centre (cramped together) signifying the importance and power of the central figures. In my own work, I would like to try similar techniques of composing business with a centre point, to ~~create meaning~~ imply a 'followership' or 'follower'. This also emphasises the ominous mood with the dark colours and creepy designs.



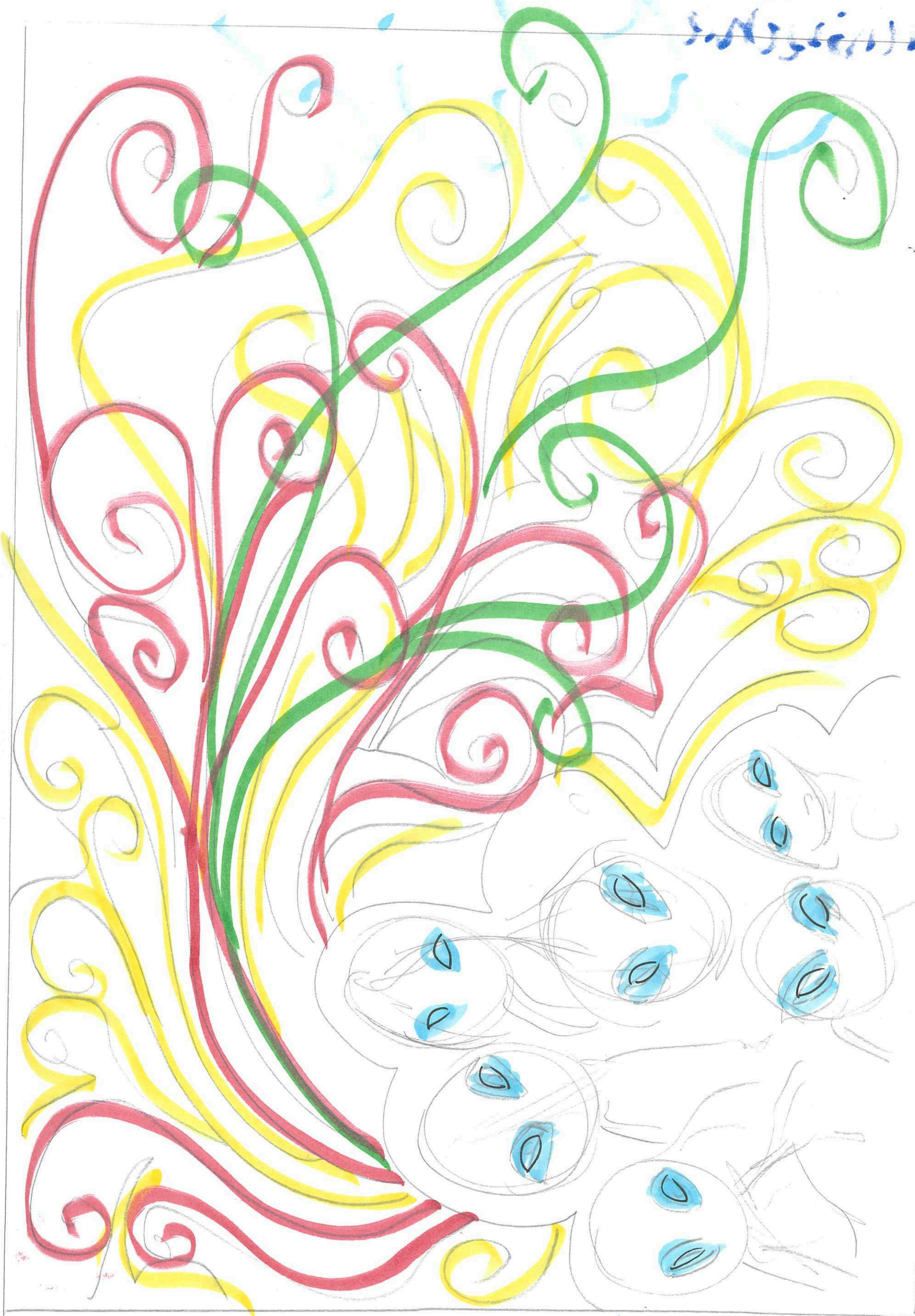
CLARA LIEU

→ This artist uses irregular, messy brushstrokes in order to convey a dark or ~~panicked~~ panicked mood in the forms. A singular black tone is used throughout the work, against a solid white background, to put more focus on the main figure. Sharp, controlled linework is used to define the form, and the blurred, more erratic shapes represent movement and change. The different styles of pencil/charcoal work in this piece is effective in expressing the emotion of the figure. The blended, murky ~~shades~~ ~~tones~~ portrays the darkness of the artwork, and achieves ~~this~~ whilst appealing very 'graphic' visually, using those bold shapes to show the figures emotions = pain/languish.



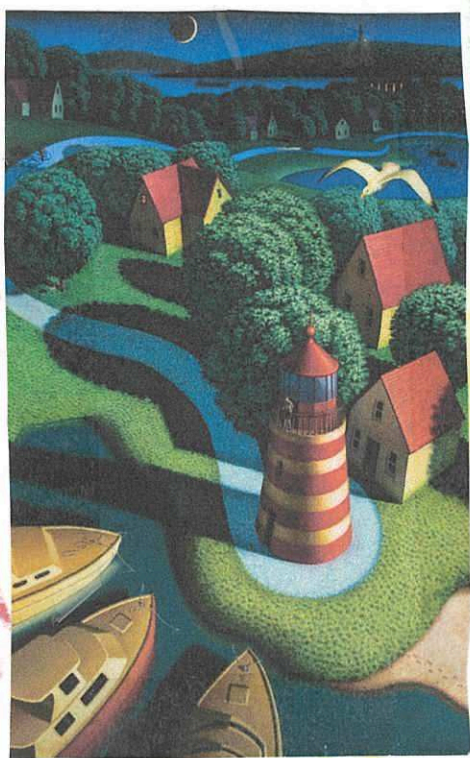
PAUL MILLER

→ In this artwork, the artist uses a blend of light and dark, and pen and paintwork to create a diverse piece. In the darkest areas of the artwork, white detailing is used to make it stand out against the saturated red background. It appears as though scribbled words are drawn into the piece, to further emphasise the angry emotion as well as utilizing different types of graphics. All line + paintwork in the piece has no pattern and is entirely irregular, even normally symmetrical features such as the eyes and nose of the figure are drawn/painted in distorted and jagged fashion. The mishmash of paint, linework and written words effectively communicates the dark mood of the piece - uses varied graphics to show a atmosphere/feeling.



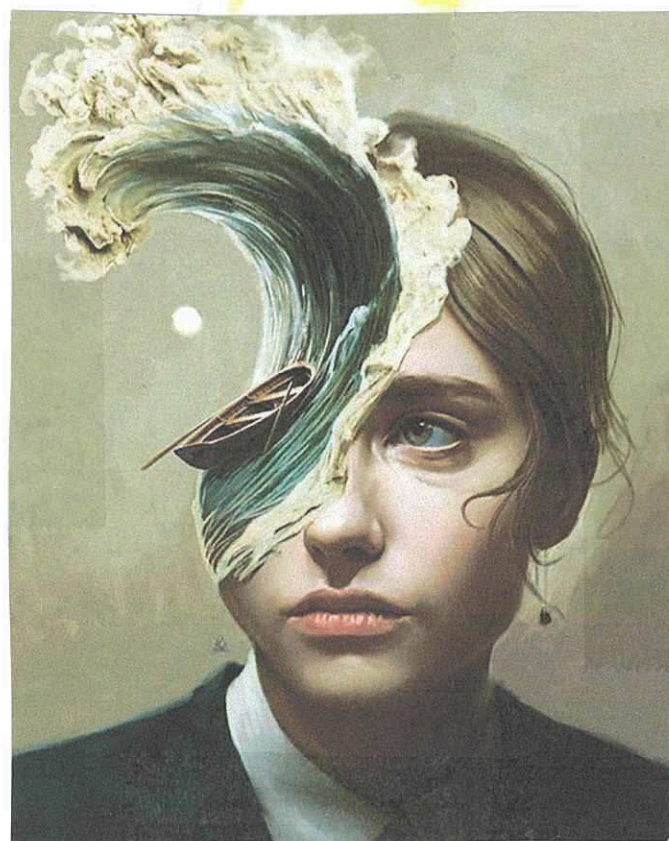
10/20/2019

CULTURE- - Architecture



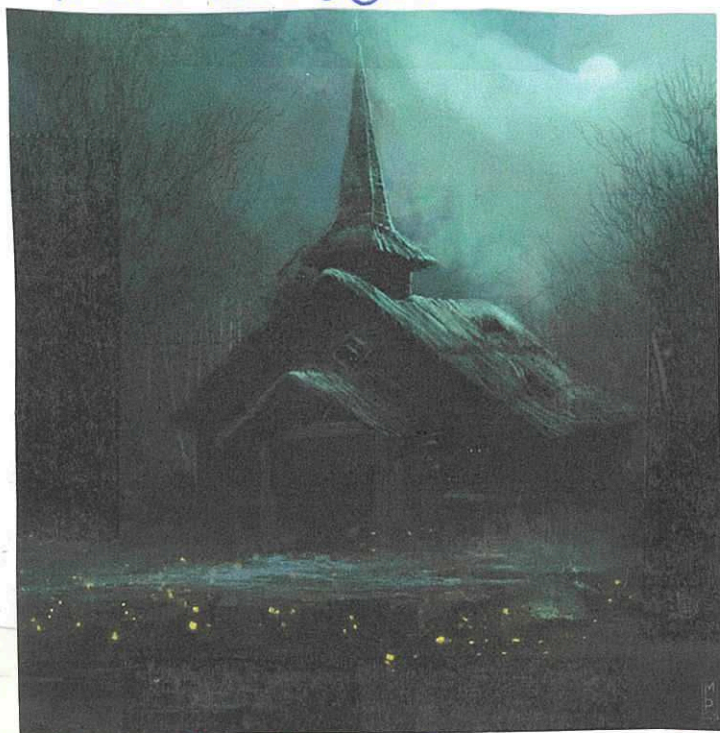
LEONARD KOSCIŃSKI

The repetitive colours and shapes in this work create a comforting, familiar mood. Most of the piece's colour scheme consists of blues and greens, and the focal elements of the piece are red/yellow/white - giving them emphasis. Simple, cartoon-like textures are used throughout to create soft edges and to make the light shadow less harsh. All the forms shown have a smooth quality to them, almost unreal or fluid-like in appearance. The distinction between solid matter and liquid matter is blurred in this artwork, as if all the shapes were made of the same plastic/soft material. The foreground is lightened, giving it focus, while the background is shrouded in darkness.



AYKUT AYDOĞDU

The combination of solid and liquid forms creates a visual contrast giving focus to the artwork. The water in the painting looks close to realistic, the paint has been used in small, refined brushstrokes to achieve this effect. The tone is this painting is somewhat dramatic whilst still being controlled, the shadows/light are heavily blended to create a smooth soft look. The beige coloured background helps to bring the elements together ~~while helping the~~ and also makes the shades stand out. The contrast of the flowing, unpredictable ocean against the controlled form of the woman bends the reality in the painting, making it appealing to the viewer.



This artist uses different shades of blue/black throughout the piece and uses a contrasting colour of yellow to draw in more focus. Mostly darkened shades have been used in this piece, apart from the glow of the moon in the sky - a blend of dark/blue paint is used to achieve this. The techniques used - long, straight brushstrokes - create a murky, liquid-like texture. Long, straw-like pen/brush work is used throughout, helping to create an unsettling atmosphere. In my own design, I want to explore having a dark artwork with a light point/feature being the focus.

MAGDALENA PŁOSZKIEWICZ

INSPIRATION



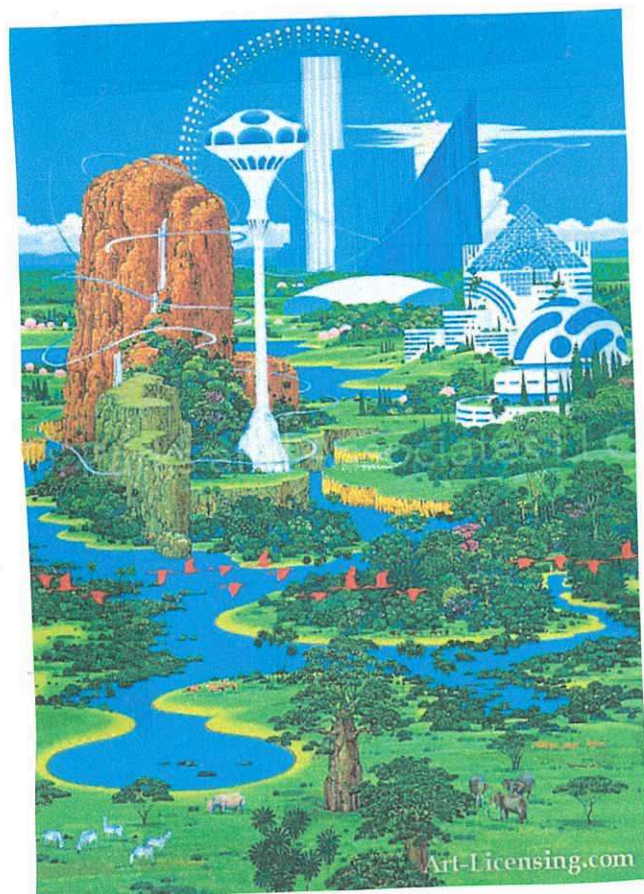
→ In this work, I wanted to create an impression of the natural elements taking over/transforming the unnatural. I used pencils/coloured pencils to make ~~the~~ all the forms look as though they are made from the same materials, like they are made of plastic. This effect helps the transparent-like water to stand out, which is drawn almost like flames, to show how it's spreading on the forms. In this piece, the "fluid" part ~~is~~ doesn't stand out enough against the other simple shapes, as they are too close in texture and the same bright colour. To bring the water out, and to make it more distinct, a watercolour could be used, or a bright, metallic paint, to make it "glow" against the other controlled, stable forms.



→ Using pen/fineline to create the forms ~~gives~~ gives them a rougher texture. By sketching with pen, the shapes become more jagged and unstable, and less comprehensible. This ^{makes} more of an uncertain mood. The focus point of the piece are the forms that are able to stand out, the lighter sections that have no value - this is the "fluid" parts. Shading/texture can be added through layer finelines, and cross hatching, to develop more dimension. Lines + forms are elongated to make it look like they are flowing, and liquid-like. This makes the image feel less realistic, as though it is from a dream/imaginary.

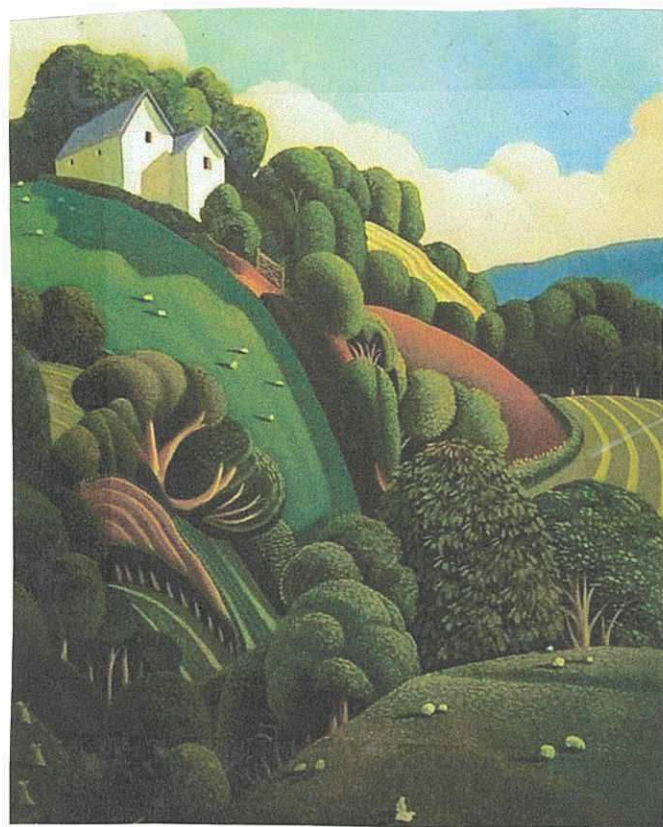


→ This piece is balanced through the combined use of expressive/flowing shapes and more smooth/controlled elements. The recurring design of the fluid/water in the background is broken up by different coloured shapes. The paintbrush-like tip of the marker is useful in replicating water/liquid like shapes, to give the impression of a wave moving. To add more detail/dimension to the piece, smaller detailing/lines could be added with paint/pen, to make the difference between forms more distinct. This can be done with a range of different colours, to add texture and more interest to the viewer.



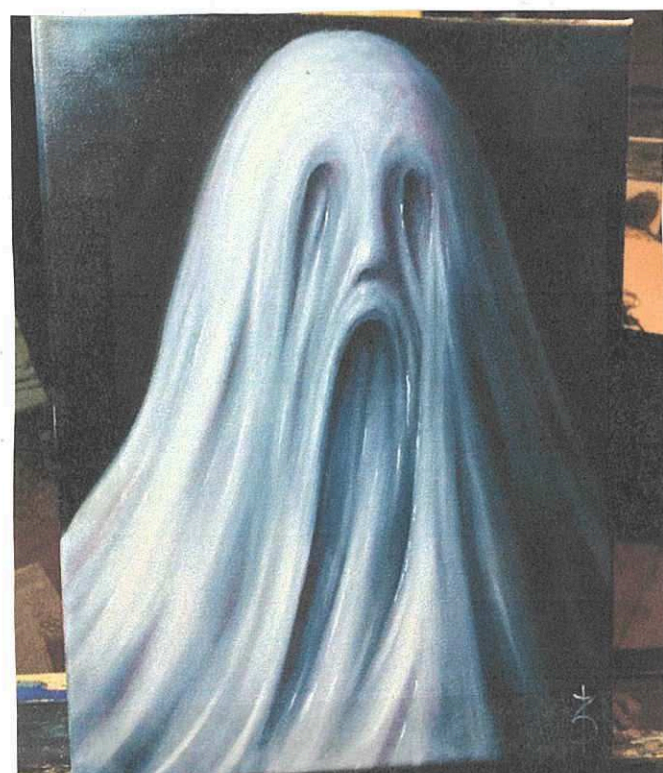
HIROO ISONO

This artist uses a blue/green theme as a focal point. Elements such as buildings, trees and mountains have been layered on top of each other, in order to create an illusion of depth in the painting. → The artist contrasts the natural/unnatural through the use of different colours/shapes - the buildings have pure, flat colours (minimal shading) and are simplistic in shape (reoccurring triangles, columns) while the mountains/trees have organic/earthy colours, and are irregular/jagged in shape. The elements of this piece are distinct, their rich colours standing out more through minimal/no shading - the rivers/sky stands out as a solid blue colour.



SO MARCH

Green + brown tones dominate this piece's colour scheme, giving it a vibrant, organic quality. Soft shapes and tones are used frequently throughout. → Every element has a rounded/circular edge apart from the houses that sit atop the hill. The varied shades of green - from the bottom of the image to the top - create an effect of distance + layering. I would like to utilize the same technique in my own design - focusing more on varied colour use for depth rather than texture. Trees/plants in the piece are varied in texture - some are very smoothly painted with minimal detail while others are depicted more realistically.



ZACK DUNN

The facial features of this figure are painted in 'fluid-like' detail. Through using expressive colour and flowing/elongated brushwork, this creates a melting effect - the expression is distorted and barely recognizable. → A solid dark background has been painted so the subject can stand out - displaying all of its shape. Shadow + line has been used to emphasise the eyes + mouth of the figure, as well as its liquid-like texture, which ~~is~~ is distinctive against its pale white colour. No harsh line/paintwork is used in this piece, all features/shapes have been formed using soft/flowing edges.

paint,
acrylic?

32/5/55
S. M. 3/5/55



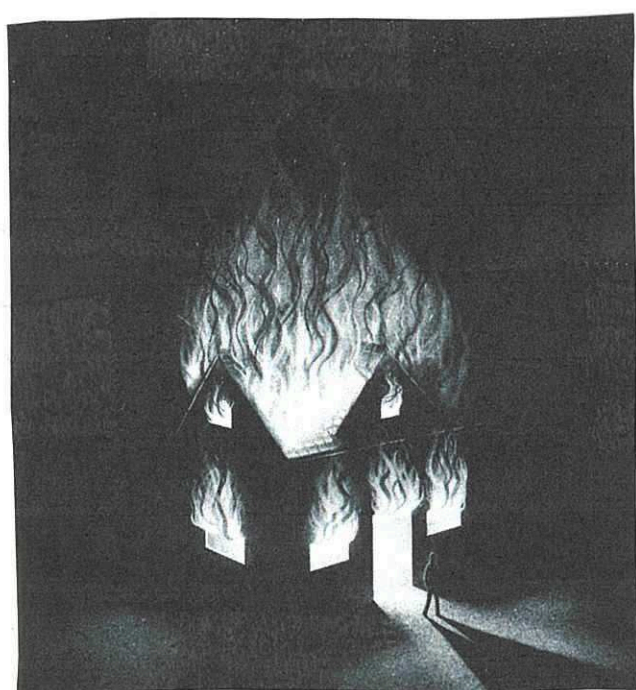
CULTURE- -Architecture

ominous



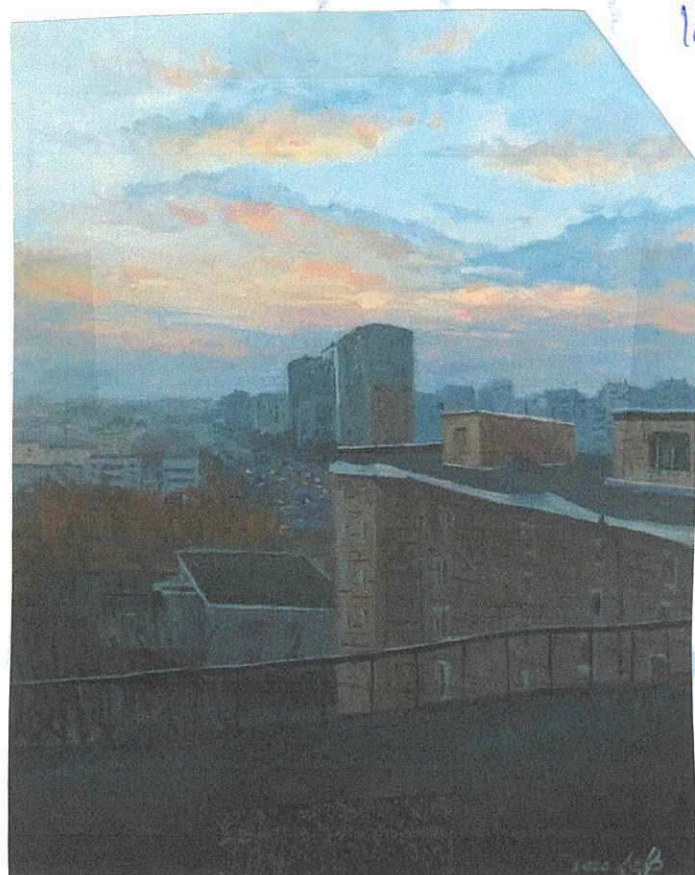
COLIN BAILEY

Instead of using colour to separate elements/forms from each other, this artist uses a range of tone and cross hatching to create value. Lighter/white areas have been left blank with minimal/light shading, the midtones have heavier crosshatching, and the darkest points of the piece are a solid black colour. This enforces a darker/gloomier mood in the work, as opposed to one filled with various bright colours. This technique of exploring the limits of monochromatic b+w tones is something I would like to utilize in my design - it is ideal in conveying the ominous mood.



BRIAN LUONG

White/black contrasting is used to emphasise the focus point of the piece. The artist uses graphite/grayed pencil to create harsh solid black, to give the impression that the scene is in complete darkness. The white fire-like forms are used to illuminate and help darker shapes to stand out, the direct white-on-black distinction revealing the shape of a house and person in the picture. This way, the need for outlining and refining to better see the figures/shapes is unneeded. The flames are blended out into the background with pencil, giving them a translucent look.

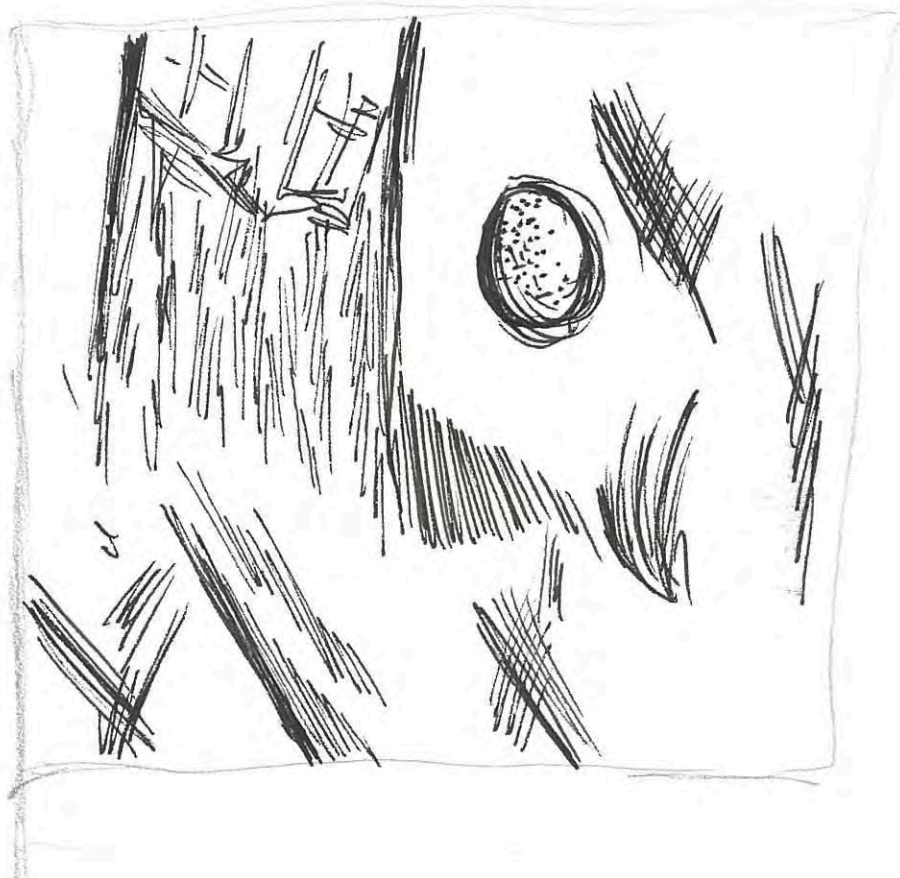


NATALIA GORN

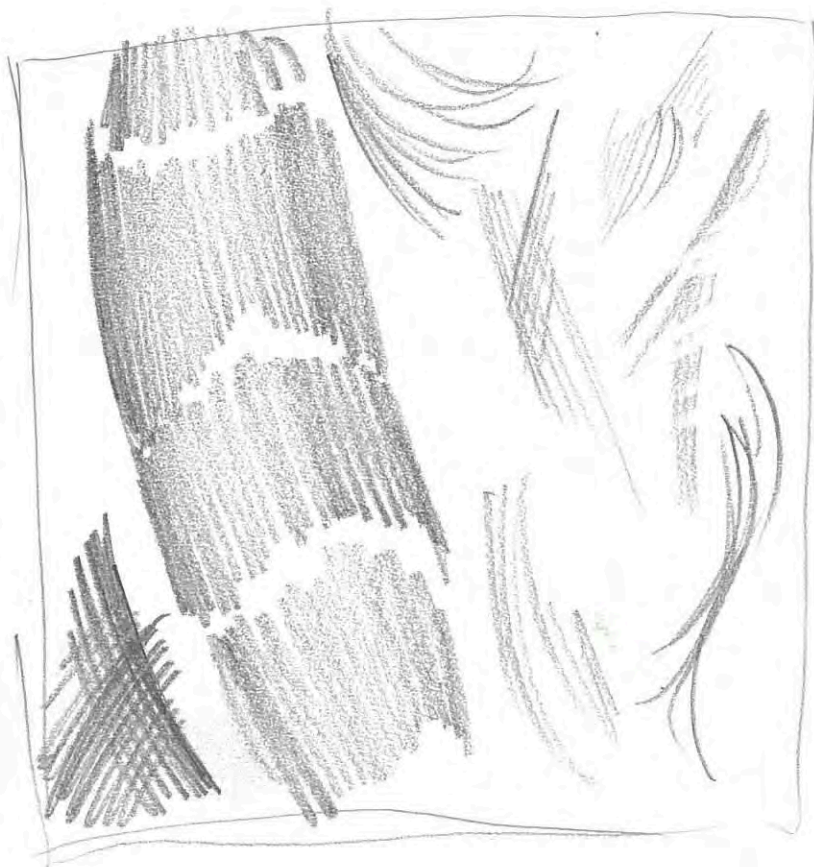
In this art piece, brown/neutral colours are contrasted against a softer, pastel colour scheme (blues/pinks). The artist has used this as a light source in the painting, both visually and symbolically. The warm coloured clouds over the grey represents hope or lightness, above the murky, gloom looking city - which has been painted in dark dull colours, no highlights/light spots are seen. The sky is full of organic, rounded brushstrokes, which stands out against the harsh, straight lines and shapes that make up the cityscape. Instead of using pen/fine liner to add in details, the artist uses smaller brushstrokes of white/paler colours to bring out the buildings. A variety of warm colours are used to add depth to the trees/plant life.



In this piece, I focused on building up the negative space to get the central forms to stand out more. Heavily saturated water colour was used to complete the background, giving the work a murky, organic mood. The contrast of white/black emphasises the shape and amount of space the buildings take up, making them look sharper. The lack of detail in both the foreground and background forces the viewer to pay more attention to the use of colour and shape. To create more interest in the piece, some further detail could be added in the background - such as white stars/moon, to connect back to the white colour of the building.



By using black fineliner pens to complete both the outline, colour and shading of the form, it creates an effect as if it's moving or isn't completely solid - almost dream-like. The harsh lines help in forming erratic, messy textures, enforcing the eerie + ominous atmosphere. Light lines against harder, ~~harder~~ lines create value in the forms, giving them more dimension. Normally very heavy, firm shapes such as buildings are made to look soft/transparent with the sketch-line pen pattern.

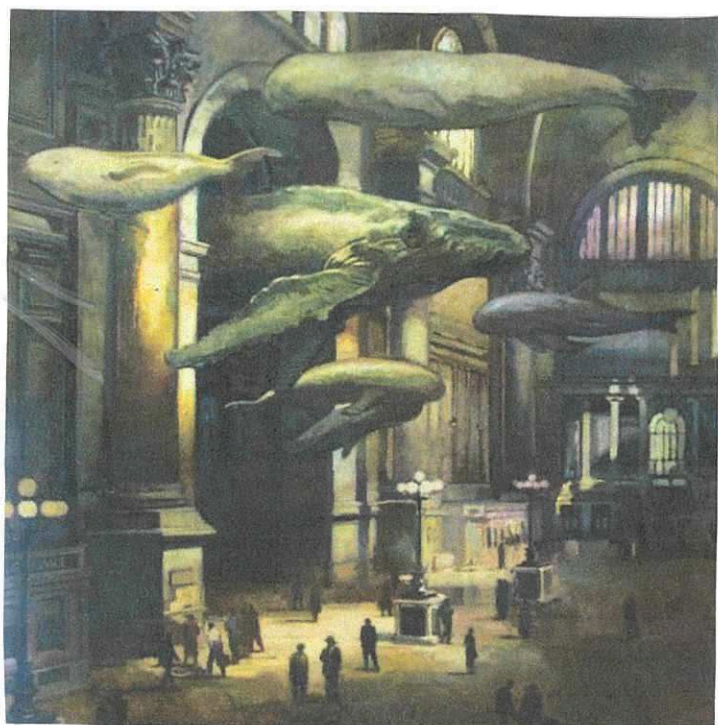


The grey lead pencil is ideal for creating light/dark blending, giving the illusion of 3-dimensional form. The monochrome colour also allows it to have an unnatural, metallic kind of appearance, void of any brightness or vibrant colour. Crosshatching with pencil creates small, intricate patterns, similar to those of metal or buildings. By making a shape that is lighter in the middle and darker on either end, this gives it a cylindrical appearance. This is useful when composing dimension without having to outline details, in order to get them to look closer to reality. Light + shadow can be drawn without using different mediums - other than eraser.



NICHOLAS O'LEARY

The focal point of this piece is highlighted by a shining light from above, like a spotlight on the form. The artist creates an ominous, gruesome mood through the central figure of the piece - the layered clump of people, forming towards the light. The 'light' symbolises hope, or a brighter place for the people, as the painting shows them frantically trying to scramble out of darkness to get to the top. The use of lighting + shadow painted in this dramatic way helps to accentuate the themes and focus^{point} of the painting. Detailing is only used in this painting to show the forms of humans and ~~making~~ the ceiling to make them clearer to the viewer. Rather than detail, more emphasis is put on the colour use in order to properly represent the message behind the work.



FRANCIS LIVINGTON

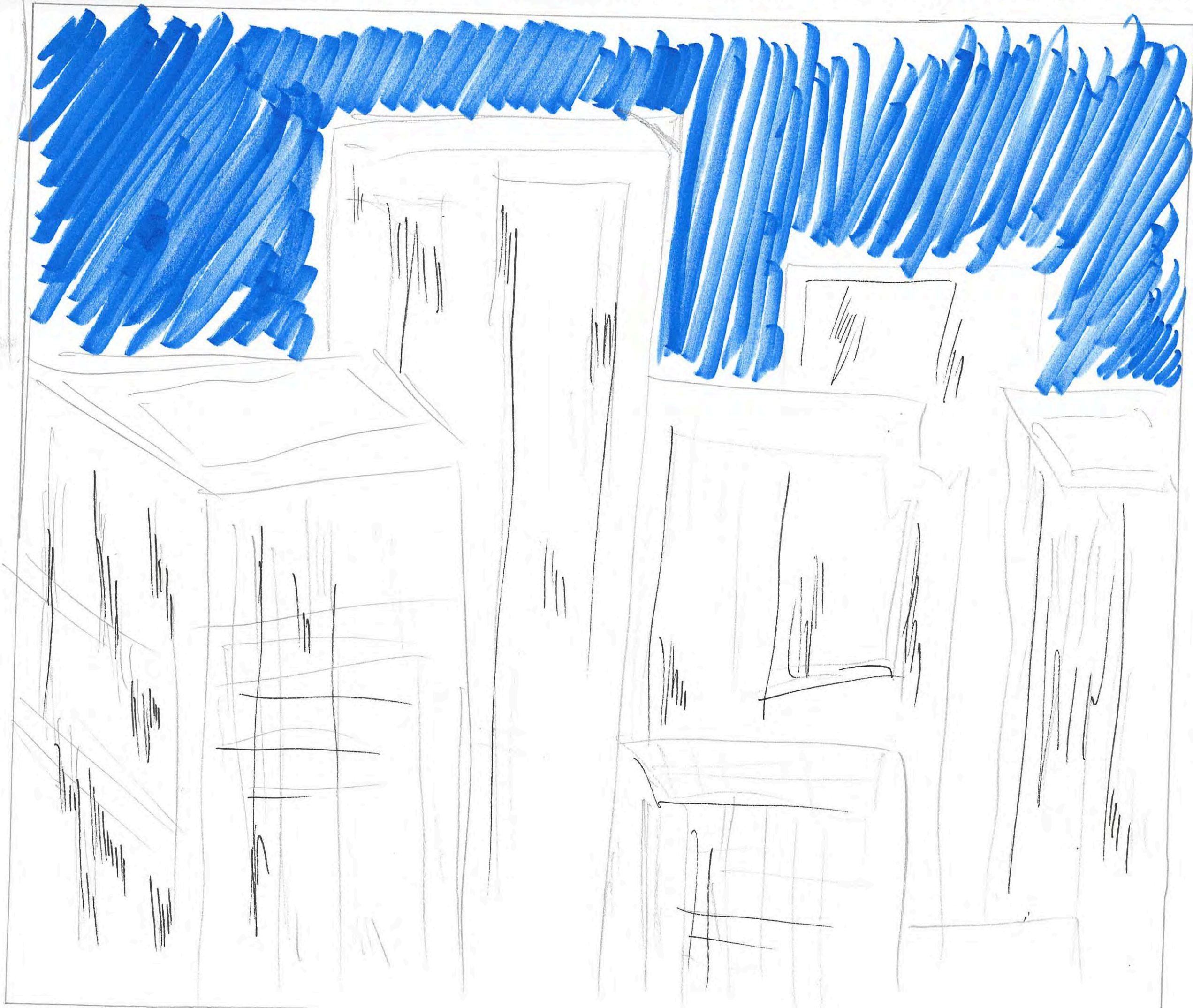
This piece uses a darker, less saturated colour scheme to convey an 'ominous' atmosphere. Despite the duller shades, the piece still manages to have ~~it~~ whimsical elements - the floating whales painted across the top of a seemingly normal setting. Golden yellow shades are used to portray the light source of this work, giving the duller green/brown shades with a warm glow. This lighting is helpful in adding more energy and interest to flat shapes, giving them more dimension. Smaller brushstrokes are used to give intricate detail - such as the texture and lighting of the whale's skin.



GABRIELA FLOHN

This artist relies on linework and monotone shading to complete the artwork. Through keeping some sections lighter and others darker, this creates the illusion of dimension, making the building look more realistic. This effect is created through greylead/graphite pencil, by sketching harder or crosshatching more in certain areas than others. This same method is also used to draw in flaws in the building, making it look closer to structures seen in real life than just an imaginary form. The black + white format sustains a gloomy atmosphere, the colourless tone of the piece emphasises the dreary energy. The background of the piece is almost empty, with only some light blending in the sky area, to put more focus on the building in the centre/foreground.

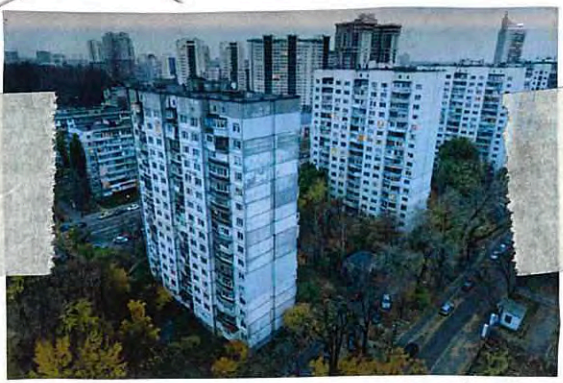
INK



RUSSIAN SOVIET BUILDINGS →

completely white sky

mirrored placements of buildings



even the shape of the trees are the same, have the same placement

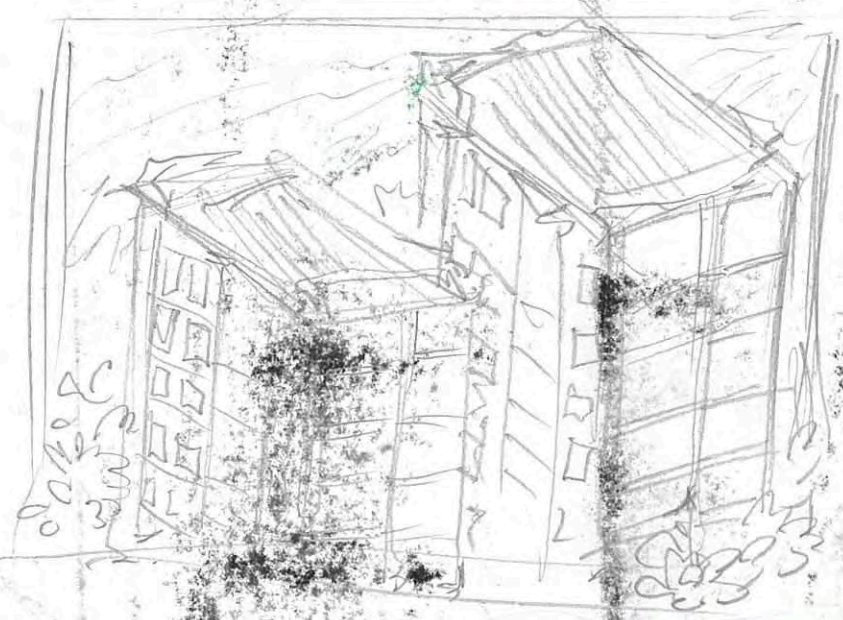


plants + cars add variety / colour to the piece

repetitious shapes, all windows + wall elements look the same

grey/white/black colour scheme + minor dark atmosphere

smaller features next to larger pieces creates impression of size



yellow lighting

the mixture of yellow/blue/purple creates depth

blue refines the shape



added colour (plants) could be put throughout piece to add



the oil pastel create a smooth blending effect



1/15/14

needed allows
for more shadow
light to be
shown

