

Digital Portfolio

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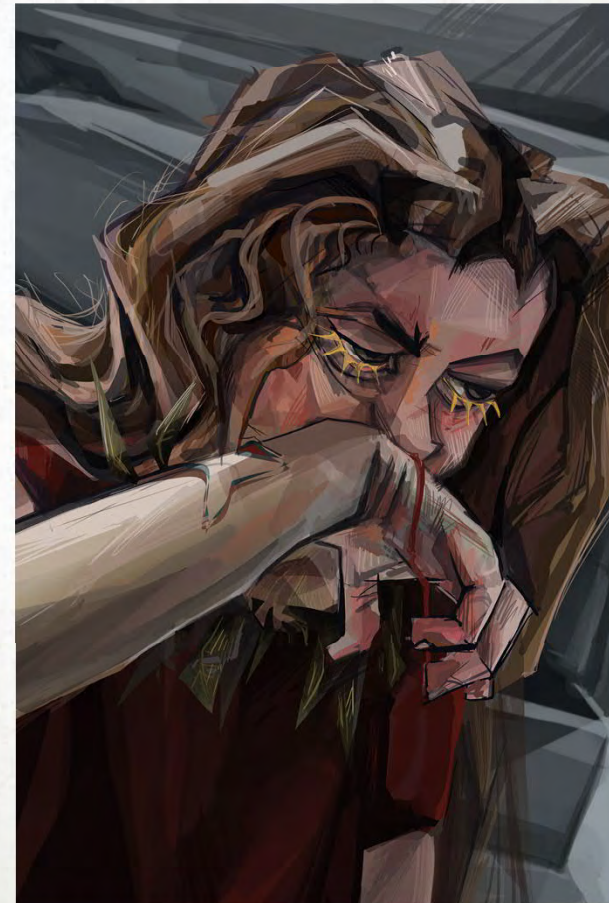
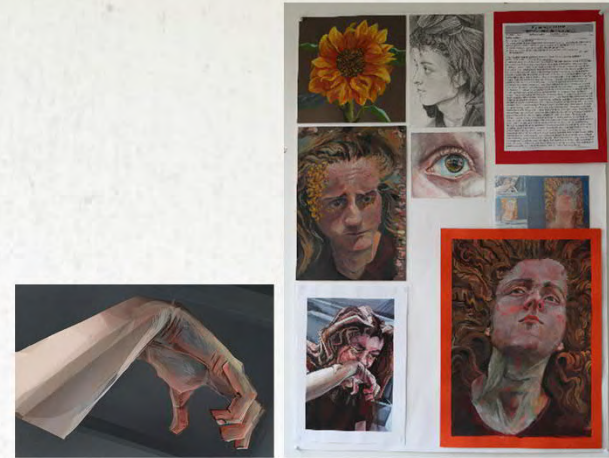
Self Portraiture - Higher



Left - Tonal drawing profile using a variety of graphite pencils and an eraser to add highlights. Hatching techniques were used to create form. I was inspired to use this technique through my study of artist Paru Itagaki. A5, Sep 2020

Bottom - Eye study using grid method, 12x14cm, Nov 2020

Right - Hand study and digital composition using ClipStudio Paint software, Feb 2021



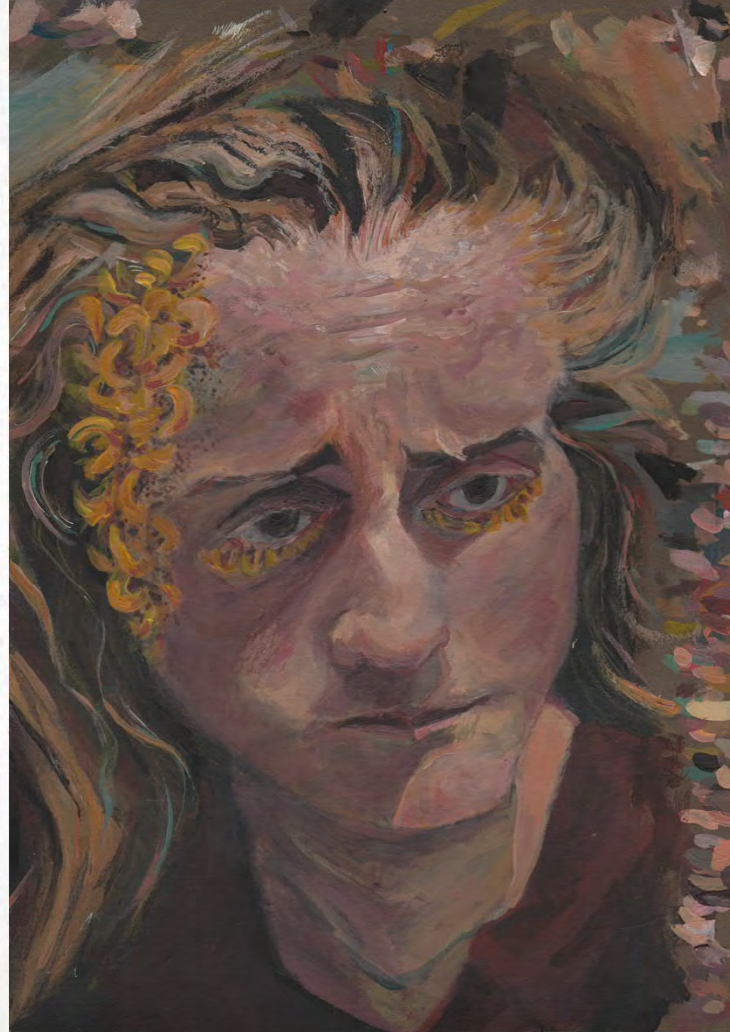
In August 2020, I was asked to think of a theme for my Higher Self Portraiture. For as long as I can remember, I have had a love of and deep interest in the natural world. During lockdown, I spent many hours in the garden and was particularly fond of my bold, sweeping sunflowers. I felt they would add contrast in texture and colour to my portrait and that their curling petals/pollen would be fun to warp into abstracted shapes with painting mediums.



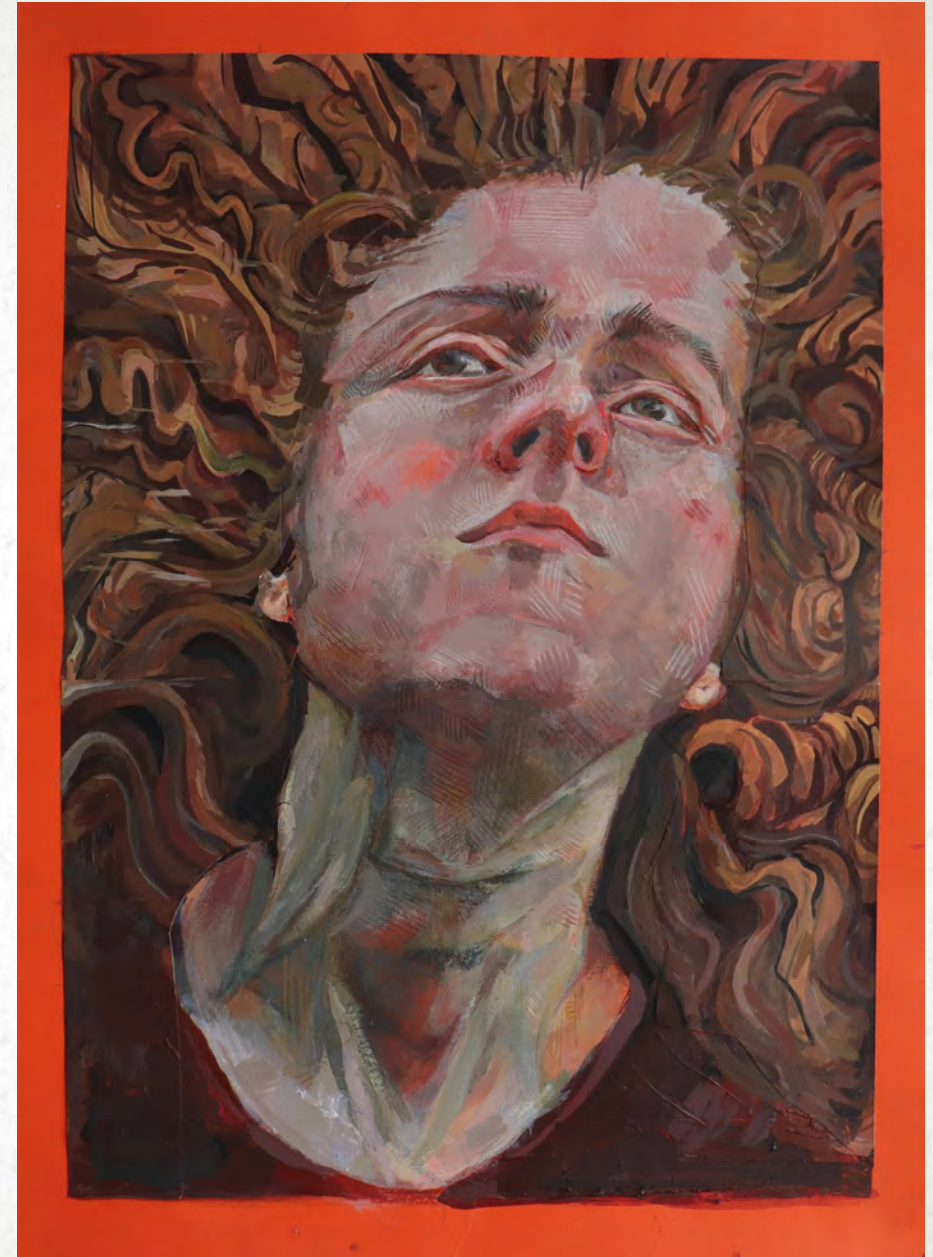
Photograph of my sunflowers Aug 2020



Acrylic paint used to create bristle mark strokes to imitate texture of petals, 21x21cm, Sep 2020



Acrylic paint and coloured pencil, A4, Dec 2020



Acrylic paint, coloured pencils with printed digital background, A3 Apr 2021

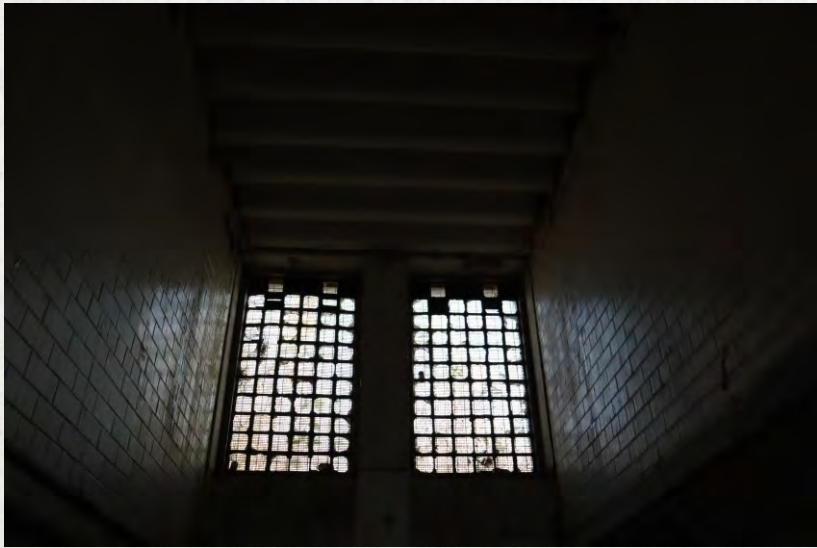
Design - Higher



Paper neckpiece inspired by carnivorous plants to reflect their key visual elements. I manipulated the paper and applied acrylic paint to mimic the plant's texture and form. Oct 2020 – Apr 2021



(final not produced due to covid course cut)



Urban Decay - Higher Photography

The theme of my project was Urban Decay. I like how light's properties varies to create different tones and colours on subjects , giving each unique surface qualities based upon the location. When studying decaying objects, I imagine how they once looked and contemplate the journey they have taken to arrive and present themselves in their current state. In order to develop my understanding of Urban Decay photography, I studied the work of Daan Oude Elferink, Cormac Scanlan and Christina Tullo.

Photos taken in Arbroath, Dec 2020, 1st photo was edited in photoshop with creative commons image textures.

Still Life – N5



Initial drawings of key objects, fine liner, graphite and coloured pencil, A5, Sep 2019



1.



Composition thumbnails, graphite pencil and pen, A7, Oct 2019



1. Watercolour, gouache, ink and fine liner, A5, Oct 2019
2. Acrylic, A4, Nov 2019



3.



3. Alcohol / felt tip marker, HB pencil and gel pen, A5, Jan 2020

2.

4. Watercolour and gouache, 35x22cm, Feb 2020

4.



Riso Printing – DCA workshop

I attended a 4 week Riso Printing workshop at the DCA where I learnt how to use a Risograph printer to build layers of colour to create a final piece. Oct 2021



1.



2.

1. I started with my original drawing,
2. Traced out the key elements
3. Used a lightbox to draw the layers that I required to build the final print. (pencil, pen and marker)
4. Used Riso machine to scan and print final work , both A4

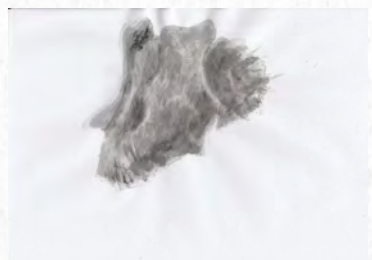


1.

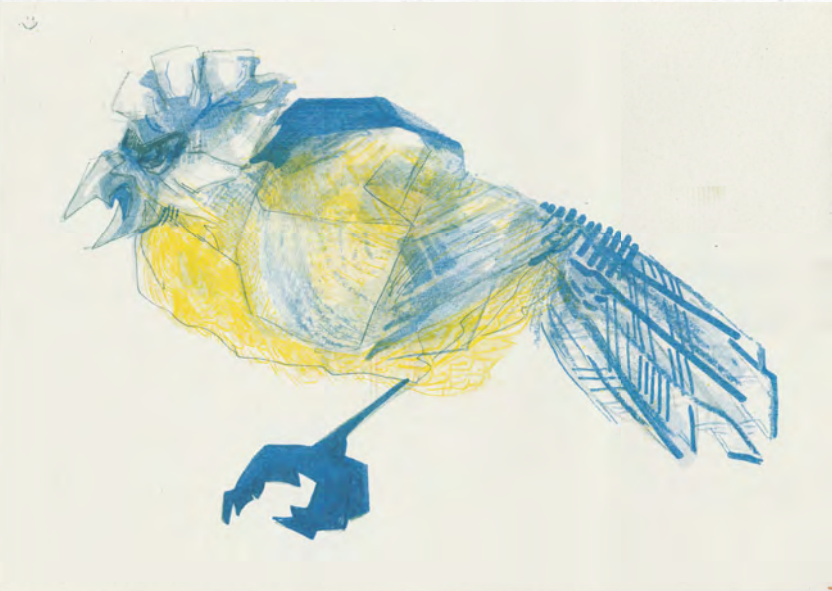
2.



3.



3.



4.



4.



Left- I scanned initial traditional drawing into ClipStudio Paint to create a repeating tiled pattern.
I created a light and dark toned digital file to make the warm brown layer lighter than the hard black. A3, Oct 2021

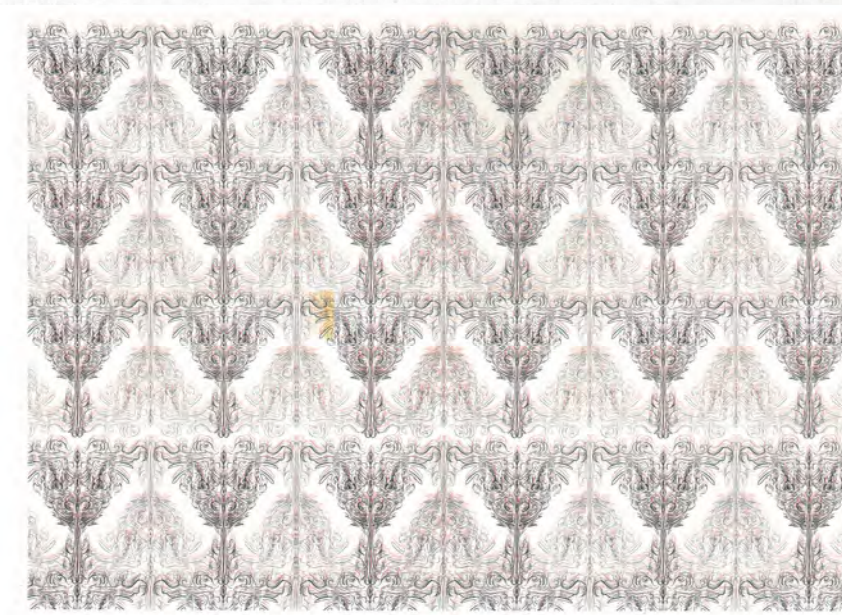
Initial drawing, uniball ink pen,
A5



Riso final
print, A3



Print with only black layer, A3



Offset print to experiment with effects, A3

MiScreen Printing – DCA workshop

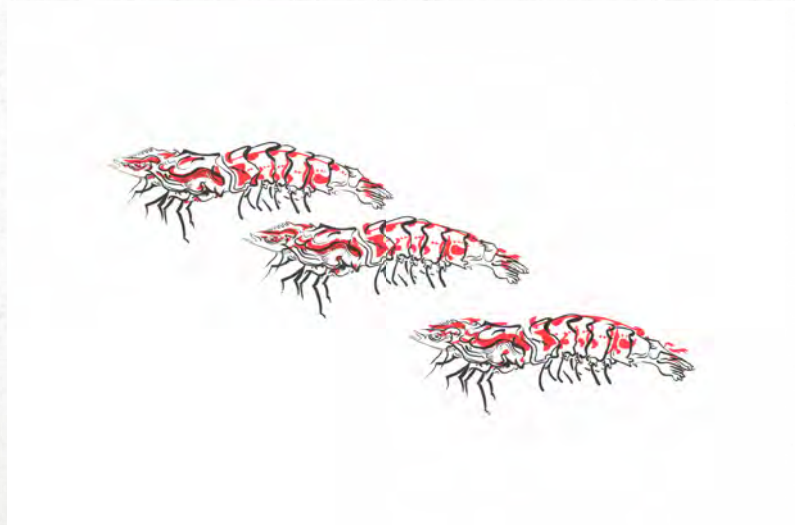
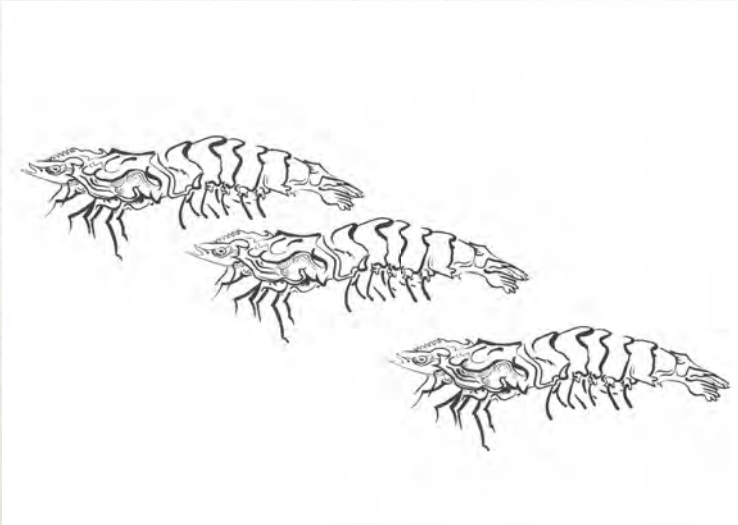
I attended evening classes at the DCA to learn how to use MiScreen printing, Dec 2021.



Digital drawings in preparation for screen making process



Final MiScreen print of turtle doves, A3
Same print on continuous thin paper for gift wrapping



MiScreen prints of shrimp, background kelp created with torn paper stencil, A3

ADV Higher Design – Experimental Workshops

Development work using a variety of mediums to explore and develop a visual style/ ideas for my final bestiary and the world that it will live within.



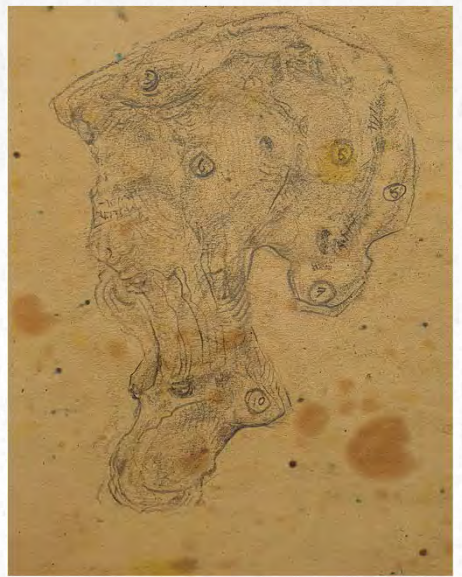
Printing with cut foam and traditional linocuts, A5 stamps, Nov 2021/ Jan 2022



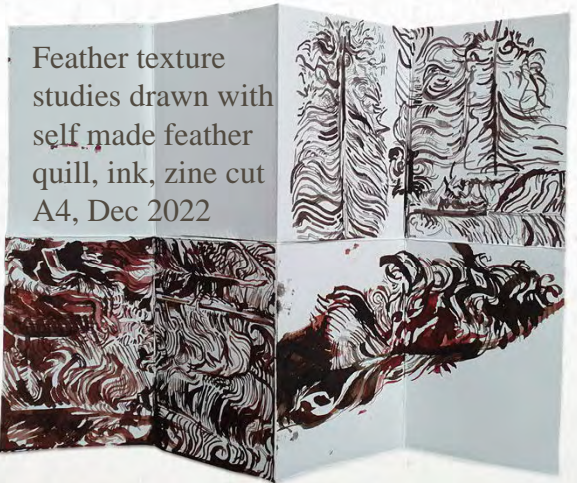
Line drawings of natural forms in leaves/quartz crystals, uniball ink pen, 25x15cm, 18x18cm Oct 2021



Salmon Creature development drawings, pencil sketching A4, then tempera paste and Chinese inkbrush A4, Feb 2022



Pencil study of hip bone from life, A5, Feb 2022



Feather texture studies drawn with self made feather quill, ink, zine cut A4, Dec 2022



Weavings from simple card looms, 5-18cm, Oct 2021- Jan 2022



Weavings from a tapestry loom with thread's test sample, 16x30cm, 8x34cm and 5.5x6cm Feb 2022



Embroidery samples of lepidoptera insects, 2x3cm Dec 2021

Greeting Cards



Initial sketches, A5, Dec 2020



Digital illustration for family Christmas Card using ClipStudio Paint, A5 Dec 2020



Cockatrice Macaw, water colour and ink, A5, 2020



Flamingo, acrylic and ink, A5, Jul 2021

Painting techniques and approach inspired by James Gurney after studying his books: 'Colour and Light' and 'Imaginative Realism'



Birthday Toucan, acrylic and ink, A5, Feb 2021



Water colour and ink, Sticker Paper 5x9cm, Dec 2021

Two Turtle Doves, gouache and ink, A5, Dec 2021

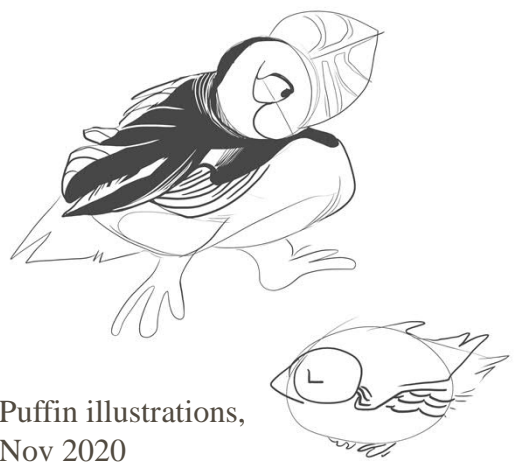
Digital Art- hobby & passion



- Layer:
- 1. Base sketch
 - 2. Base Colours
 - 3. Refined Sketch
 - 4. Detailing
 - 5. Final touches



Exploration sketches



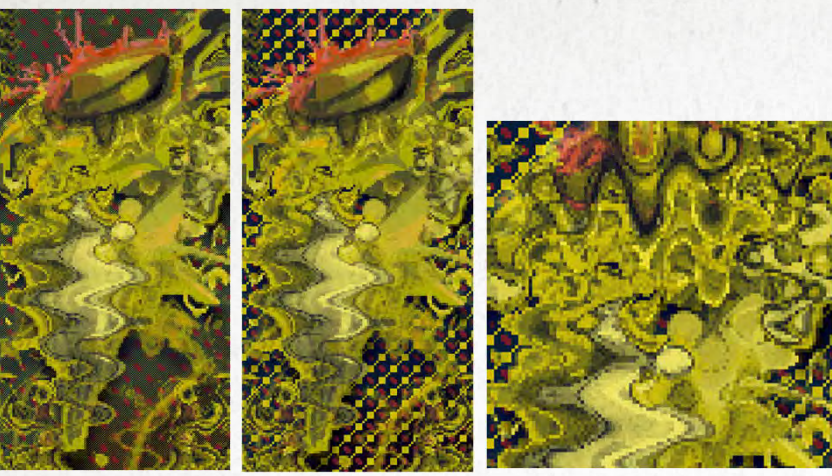
Puffin illustrations, Nov 2020



For several years, as a hobby, I have been using a Wacom Cintiq 16 tablet and the digital software ClipStudio Paint for illustration/painting. I enjoy creating with the wide range of tools that are available and love the freedom of being able to experiment with linework, colour, texture and tone without the limitations of traditional materials. When drawing characters, I am excited to twist and pull their facial expression/body language into personalities that can be communicated with. I feel the results are more engaging to viewers as they communicate emotion without losing too much of their animal nature. Learning how to achieve this expressive effect is rewarding and energising.

I am particularly fascinated in how new creatures are designed and created for media such as; computer games, movies and publications. I attended an online workshop run by Brynn Metheny, an artist specialising in creature design, animal anatomy and visual development for movies and games, in August 2021. Mythical creatures, typical fantasy, cultural history and natural history have always intrigued me and are a great inspiration for many of my projects. Mythical creatures bring together the concepts of mystery and reality with enough space in between to create what we like or dare to imagine.

I take significant inspiration from: Julian Miholics- illustrator/ ceramicist, Paru Itagaki- illustrator/manga artist, Emils Salmins- printmaker, Scott Benson- illustrator, Hashigodaka- illustrator, Eli Spencer- illustrator.



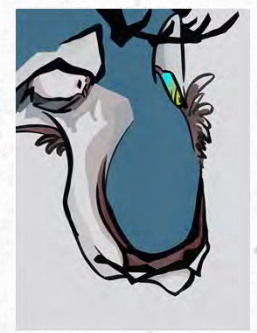
Digital drawing with pixels and edited effects to express feeling, Sep 2021



Top- 10 Minute exercise on posing/ tool confidence, Nov 2021



Life drawing of Kona (my Australian Labradoodle) using Lines, Jun 2021



Top- Jun 2021
Bottom- Jan 2022



Top- Dec 2021



Right –
Feb 2022



Top- Posing character sketch, Jan 2022

Sketchbooking

I attended an online portfolio class run by Frances Law from Oct- Dec 2020 where we were encouraged to experiment with sketchbooking and even taught how to bind our own.



Handbound sketchbook with experimental stained papers (ink, watercolour, acrylic) feathers, bubble wrap and peas were used to make marks. A5, Oct 2020

Teeth zine, pencil and gouache, A4, Oct 2020



We went to the Dundee Botanical Gardens as part of our course to draw plant forms from life, Banana flower, coloured pencil, A3, Nov 2020
Then, paper textural samples from drawing, acrylic/bubble wrap, 15x15cm, Dec 2020



Top- Handbound sketchbooks, Jun-Dec 2021
Spread page of patterns from mushrooms and seeds, gouache, pen, A5, Jun 2021

Sketchbook page, pencil and gouache, A4, Oct 2020



Sketches of bees, digitally scanned, lined in ClipStudio Paint, then traced traditionally on lightbox and painted, ink and watercolour, 14.8x14.8cm Jul 2021



I also use my sketchbooks to draw from anatomy books/sources such as, Stonehouse's Anatomy, Animal Anatomy by Eliot Goldfinger and Line of Action.com to develop my technical figure drawing skills. Figure drawing is something that I particularly revel in, as it directly teaches me the ways in which I can realistically tense and twist vertebrate characters and creatures when drawing.



Digitally collaged life drawings from A4 sketchbook, pencils and pens, Dec 2021 – Feb 2022

Hospitalfield – Young Artist’s Club

I attended the Young Artist’s Club at Hospitalfield House in Arbroath on Saturdays from Apr- Dec 2021. The staff encouraged me to experiment with several new materials and processes, on personal projects and in collaboration with other students.



Top- Monoprinting A3, Jun 2021



Pre-kiln fish and coins, Nov 2021



2.

1. Identity coin inspired by MacLeod Clan emblem using sgraffito technique, clay with glaze, 6cm, Nov 2021
2. Flatfish, clay with glaze, 23cm, Nov 2021



Personal clay charm of a dinosaur in manuscript colours, techniques applied directly from club. Inspired from reading Michel Benton's book 'Dinosaurs, new visions of a lost world' at Christmas and David Armsby's animated short film series 'Dinosauria'. Air-dry clay, gouache, 2x1cm, Jan 2022



1.