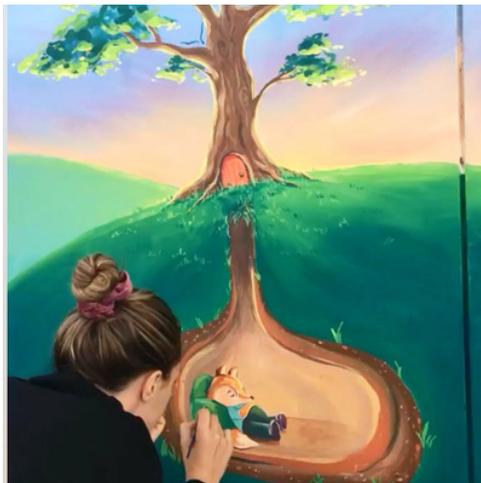


WWW.SALLYANNCONWELL.COM



SALLY ANN CONWELL

ARTIST & ILLUSTRATOR



01

PORTRAIT ILLUSTRATION



02 MATERIALS

THINGS TO DRAW WITH

- Variety of weighted led pencils.
I personally use a H, 2B, 4B & 6B
- Erasers. A 'Kneadable' or 'Gum' eraser looks a little like blu tac and can be moulded into various shapes. A hard edged rubber is great for cutting sharp edges.
- Sharpener
- Soft, Round, dry brush 
- Paper nub, sometimes called a tortillon or paper stub.
- Paper- Any paper, however the smoother the easier the blending, and the ability to 'refine.' For highly detailed realistic portraits I use 'Blending' or 'illustration' card paper.

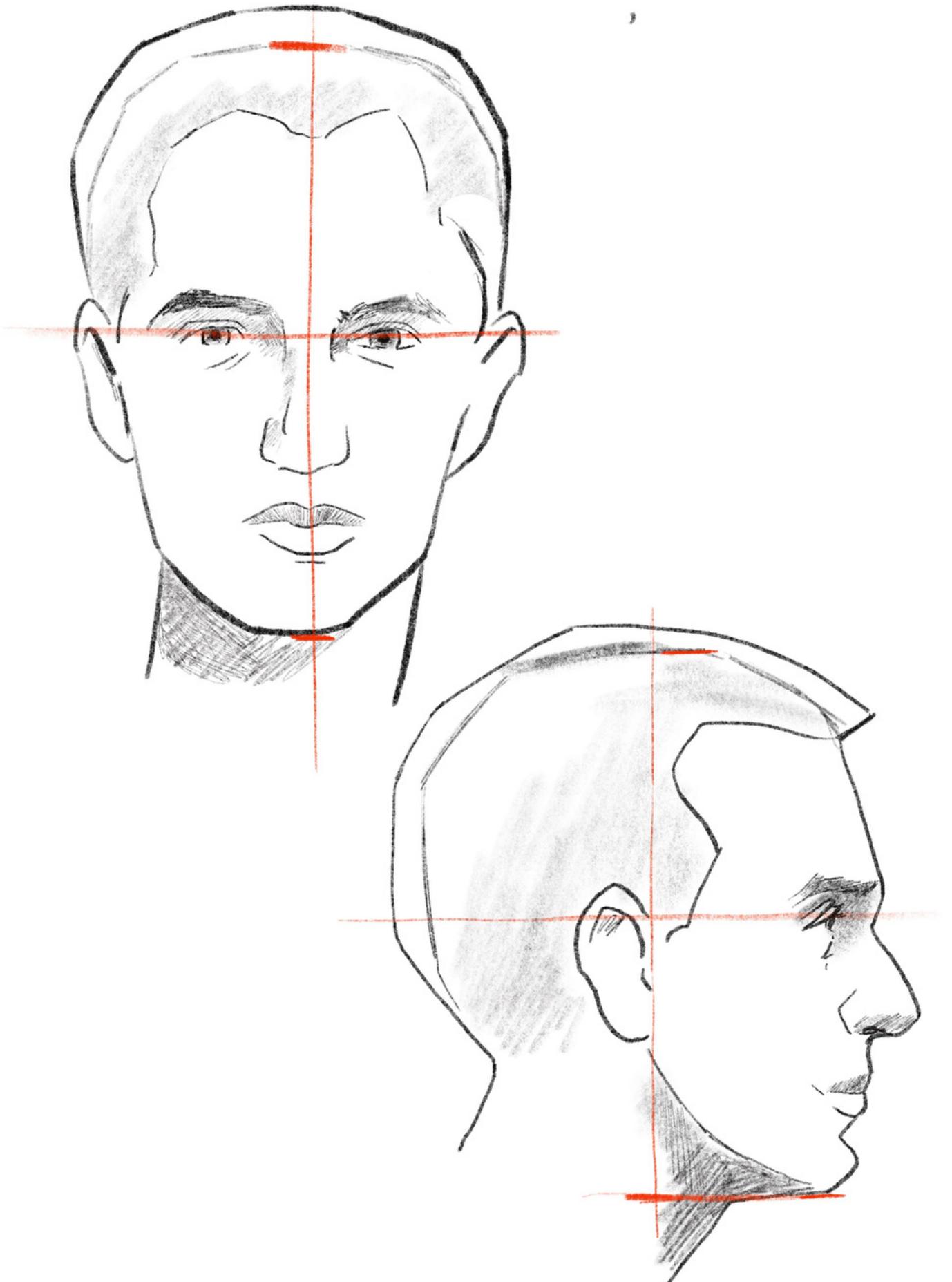


Ink Portrait for Virgin Australia, 2018

WHY DRAW THE FACE?

- The inherent form of the face, is built upon basic ratios and measurements. Drawing portraits challenges our inbuilt 'symbolic system' (Page 4) almost more than any other practice. Therefore if you can train yourself to see faces accurately, you can draw anything accurately. More importantly you'll learn how to really 'see.'
- Portraiture has a deeply human aspect in that it has the ability to validate someones experiences, life or story. It can encourage, honour and recognise an individual. Through portraiture someone can be 'fully seen.'
- Celebrates beauty in its truest form.
- It's also a heaps good time!

03 HOW THE FACE FITS



04 HOW WE REALLY 'SEE'?

Our brains have an inherent ability to change visual information for the purpose of fitting incoming information into pre-existing concepts or beliefs, this is to help us move efficiently, effectively through our environments. From a young age we develop a **symbolic processing system**, a huge catalogue of how we imagine objects to appear.

Let's test this. Imagine and then draw an apple, banana, car, house and a face. We already know how to diminish these objects into symbols, by using what we perceive as key importance to that object. In addition to the symbolic processing system, the way we see is also impacted by how our individual culture has taught us to see. As we move into portraiture, cultural ideals of beauty begin to play out and we may subconsciously emphasise features to reflect these ideals.



Pencil, pen and digital colour
Ronnie Kahn for Virgin, 2019

“Learning to draw is really a matter of learning to see- and that means a good deal more than looking with just the eye.

Kimon Nicolaides , *The Natural Way to Draw*, 1941”



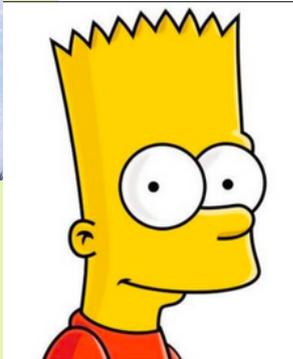
L & R MODE

At the risk of diminishing the incredible plasticity of our brains, it does have specific functions in some strange places which are key to understanding what's at play during any creative process. We're looking the brain in terms of the left brain mode and right brain mode.

'L mode' (left brain mode) is typically responsible for our symbolic processing, other characteristics it oversees include verbal, analytic, temporal (tracking time and sequence), rational, logical and linear processors.

This is important because in order to truly see an object we need to access **R Mode**. R Mode is responsible for processors such as, non verbal (eg visual cues and alternate communications), synthetic (putting things together to form a whole), actual (Relating to things in the present or as they are), analogic (seeing likenesses/ recurring patterns), nontemporal (without time) , spatial, intuitive, and holistic processors.

The function of drawing lies here, deep in R Mode. We can use various exercises and tricks to train L- Mode to dial down, and sometimes with practice we can begin turning it off!



Our symbolic processing tends to be its strongest while active in facial recognition, we can see faces in anything and everything. This is the reason most believe drawing portraits can be very difficult.

The symbolic process targets and assesses parts of the face we deem 'Important.' Important features are those that hold the most amount of emotional information which then directly inform us how to respond and behave in our immediate environment. We therefore typically emphasise and over enlarge eyes, then the mouth, and tend to cut off the forehead. Think of your favourite cartoons, animations or even dolls, and how this has played into ideals of beauty.

When drawing an accurate portrait, you are and will be at odds with your 'L mode.' Artists, often unknowingly use a number of tools to turn this off. This is how we problem solve. and these tools are the bases for drawing and seeing accurately.

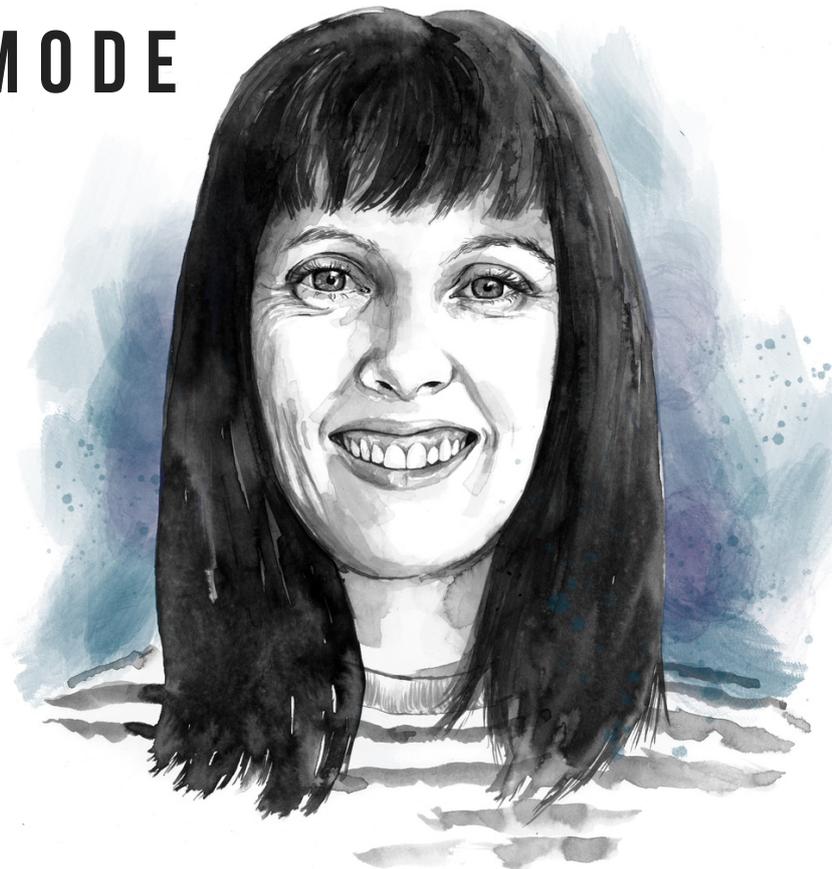


WIGGLE INTO R-MODE

Overcome the left brain:

- Turning the whole reference upside down
- Negative space
- Comparative measurement
- Griding
- Pencil measure

Being aware of your inner critic, and being kind to yourself also help you close down L-Mode.



06 FEATURE STUDY



07 TECHNIQUES

- Skin (brush)
- Hair (line work)
- Facial lines/ Wrinkles
- Using the rubber
- Shading (cross hatching, smooth, line work)
- Contrast (background shading)



WORKING WITH SALLY ANN CONWELL



Sally is a full time artist and illustrator, currently completing her Masters in clinical Art Therapy (UWS,) with a Bachelor of Fine Arts through UNSW/COFA (2015). Some commercial art clients include, BMW, Kit Kat, Virgin, Nespresso, Estee Lauder, The Horse, and SBS. Sal's true love is using art to inspire greater harmony and connection to nature, each other and within ourselves. Her work examines our inherent kinship with all things, celebrates beauty and fiercely explores joy.

Sal has been teaching art across all mediums for 8+ years, creates art based community development programs and maintains a commercial art practice. Sally has taught workshops with Comm Bank, Westpac, Atlassian, Melbourne University, Ernst and Young, Lux Hotels Mauritius, numerous schools, colleges and private institutions.

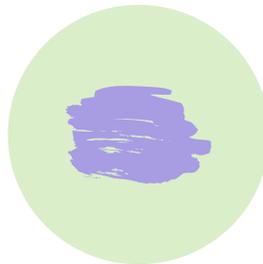
Sally has partnered with organisations such as the Salvation Army, International Justice Mission, St George Community Housing, Eve & Co Social Enterprise, Northcott Disabilities Support, Cumberland Council, Lebanese Muslim Association, St Francis House of Welcome. Sally is also the Co founder of social enterprise Welcome Studio, which creates art based employment and therapy programs for people from refugee backgrounds.

Sally's practice is comprised of three main practices:



People & Community Engagement

- Arts based community development programs
- Art as therapy
- Workshops and classes (private, corporate and public)
- Events
- Public art
- Installations.



Fine Art

- Private commissions and sales
- Oils, watercolour, Graphite
- Landscapes
- Portraiture
- Still lifes
- Conceptual work



Commercial Art & Illustration

- Public Art & Murals
- Product, Childrens & portrait Illustration
- Product Design
- Advertisement Campaigns

LETS WORK TOGETHER:

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