

THE ART OF

davegaskin

i l l u s t r a t i o n

a 30-year (ish) retrospective

THE ART OF
davegaskin

i l l u s t r a t i o n
a 30-year (ish) retrospective

No part of this publication may be transmitted in any form or by any means,
electronic or mechanical, including photocopy, recording, or any storage
and retrieval system, without the prior permission of the artist.

And definitely don't eat it. No matter how much you want to.

Just don't.

© 2014 Dave Gaskin

I didn't want to be an artist.

Whenever I was asked the question "So David, what do you want to be when you grow up?" my answer was usually either a) a policeman or b) Spider-Man.

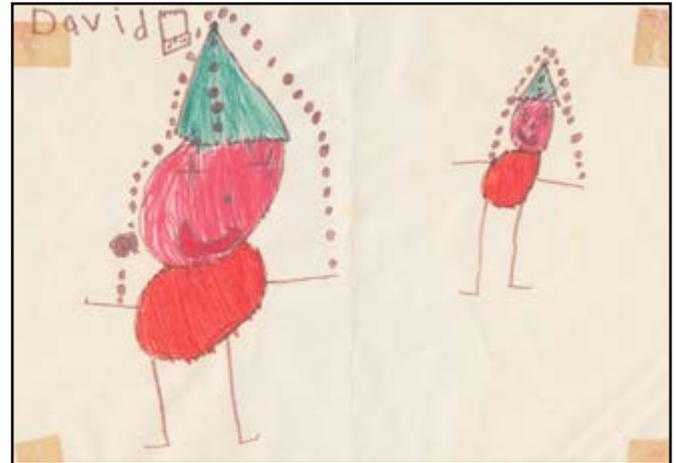
Also at one point, somewhere in my teens, I declared that I wanted to work in an office just so that I could have my own supply of paper clips.

It's good to have goals.

At no stage, that I can recall anyway, did I actually decide that I wanted to be an artist. Having said that, I was always drawing and, if the early works on this page are anything to go by, I seemed to enjoy drawing people rather a lot.

I don't know what it is about faces that inspired me so much but, whatever that reason was, it stayed with me all through school and into my adult life.

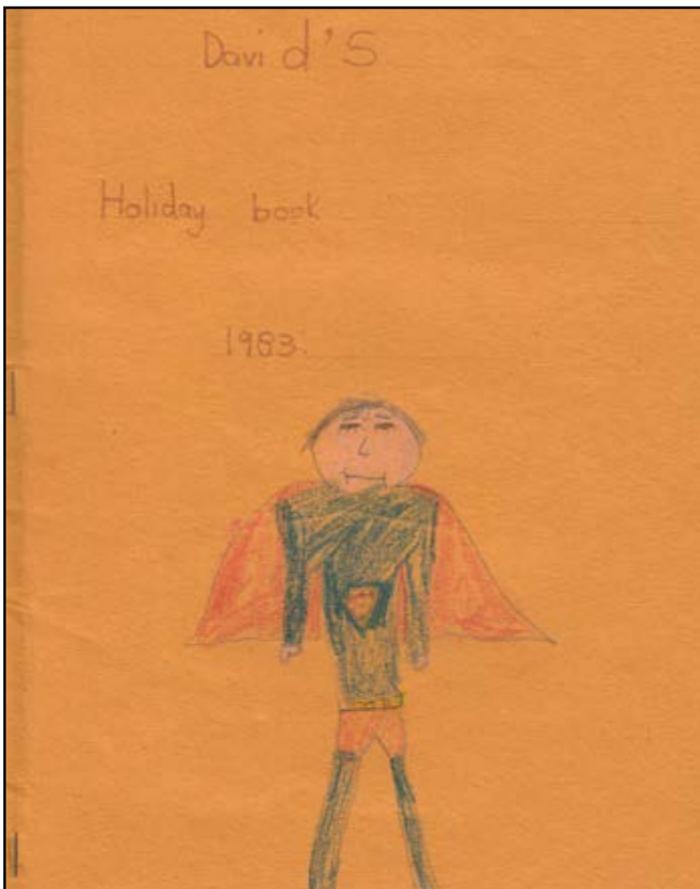
I use the term 'adult' loosely. I'm still very much a big kid and, to be perfectly honest, am still scared of Jaws.



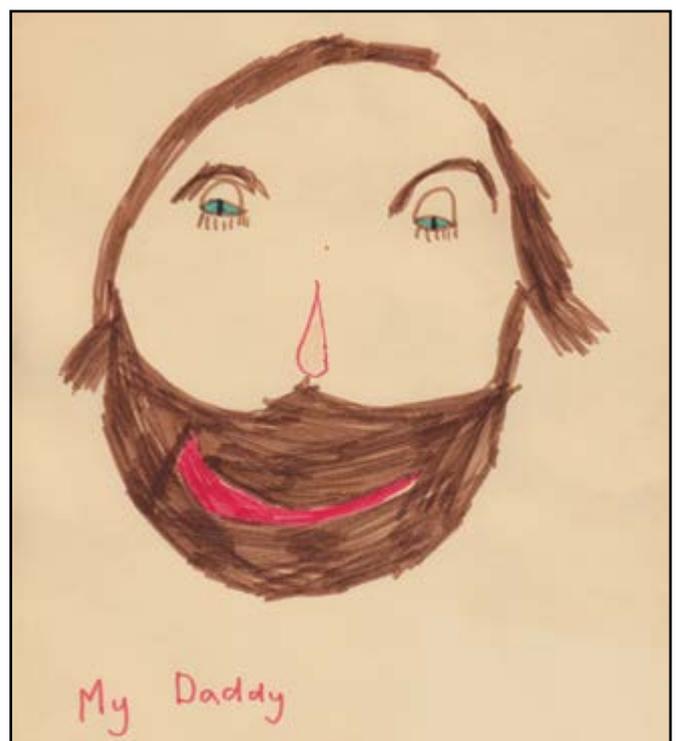
Portrait of a clown, 1980



Jaws, 1981

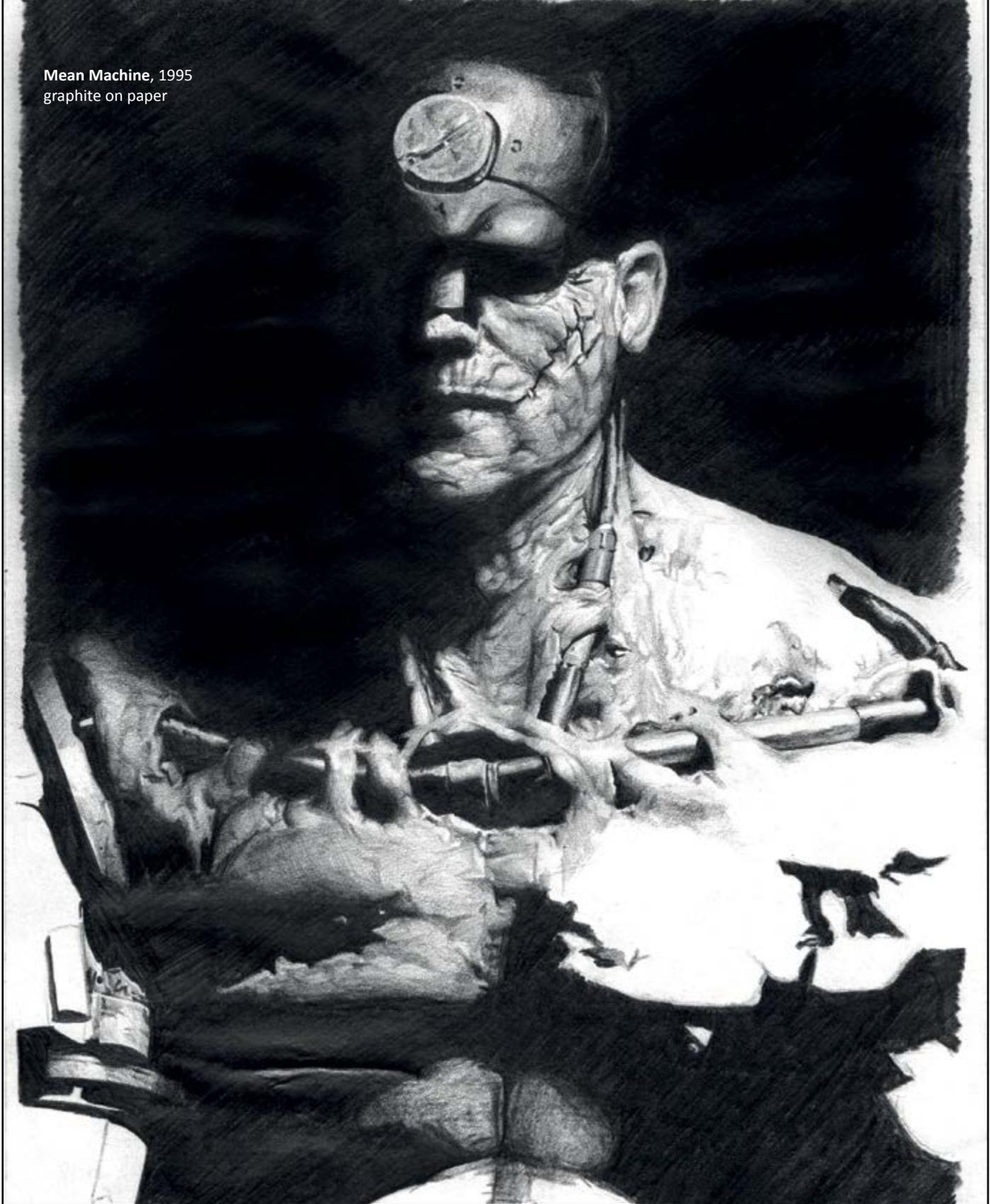


Holiday diary book cover, 1983



Dad, 1982

Mean Machine, 1995
graphite on paper

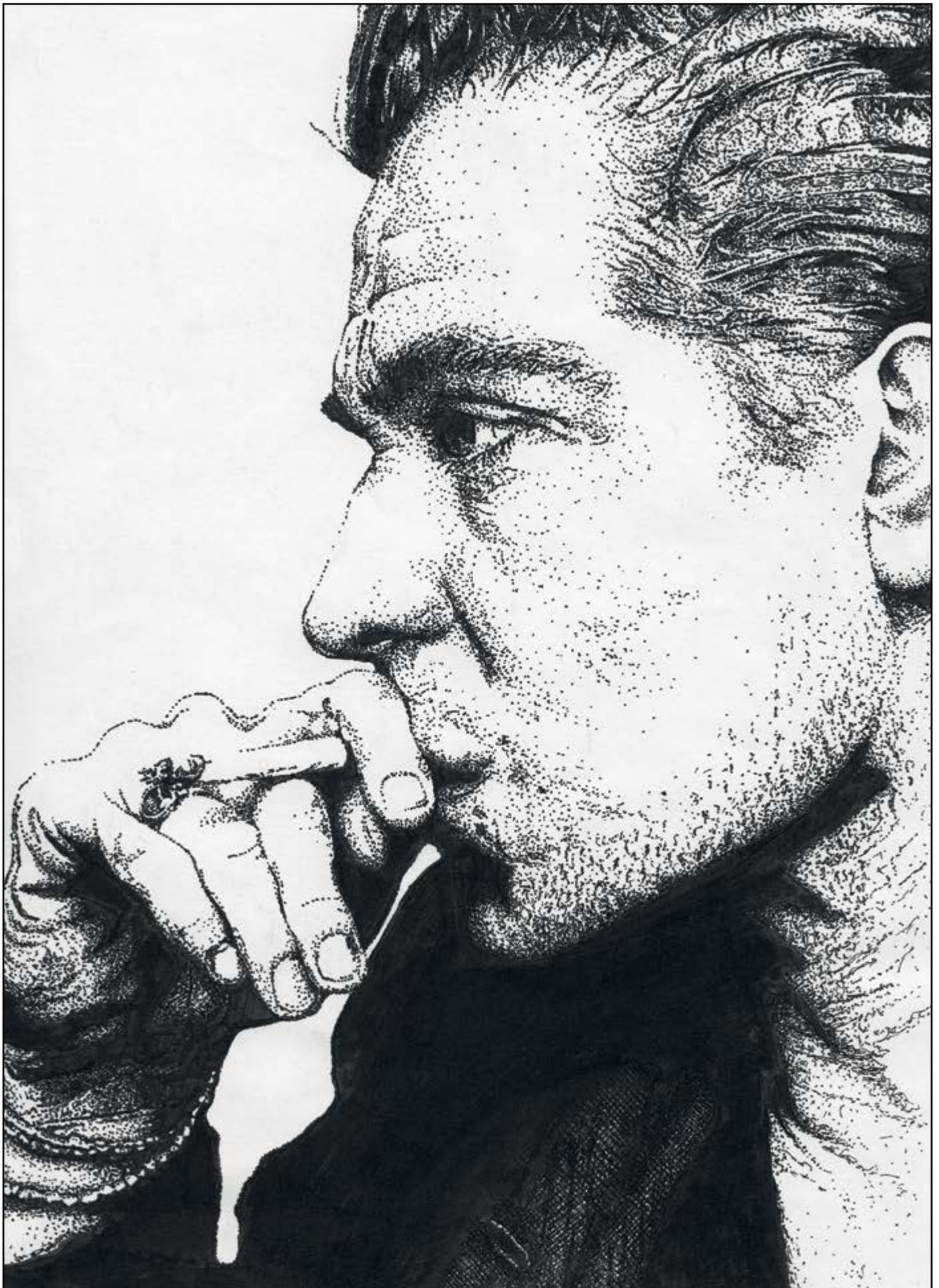


But then this happened.

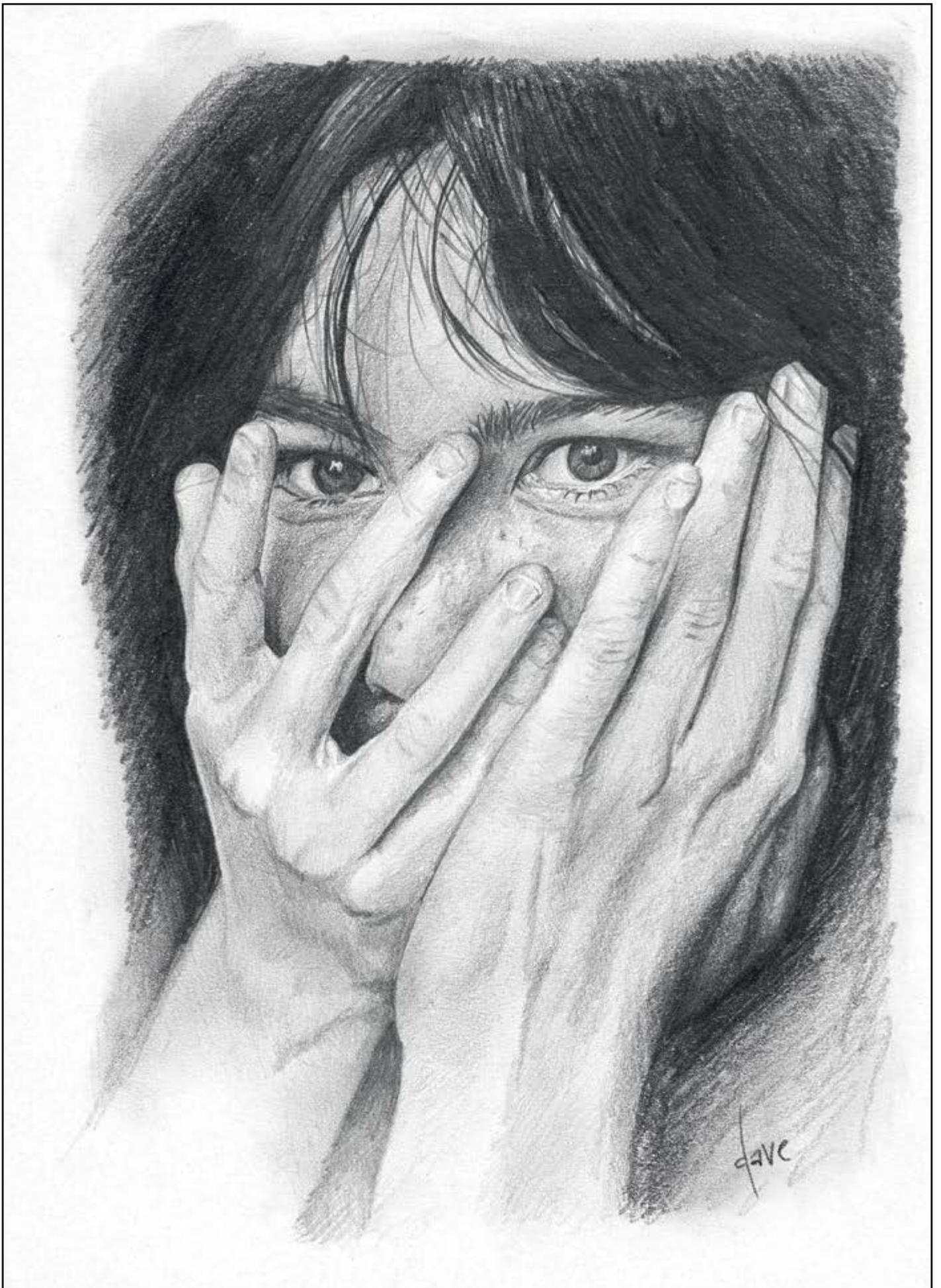
I was an average student at school though I seemed to do well in art class and feedback from my art teacher, Mrs Hill, was the first time anyone had reacted to my drawings in such a positive way. From that point on, I focused as much of my energy on art as possible.

When I left home in 1995 to go to university I was armed with, amongst other things, my CD collection, two very large bottles of Robinson's cordial and my drawing pad & pencils. It was my first time away from home and drawing was the touch of familiarity I needed to get me through those initial awkward few weeks.

Mean Machine was the first thing I drew and it was at this point that I started taking my portrait work seriously.

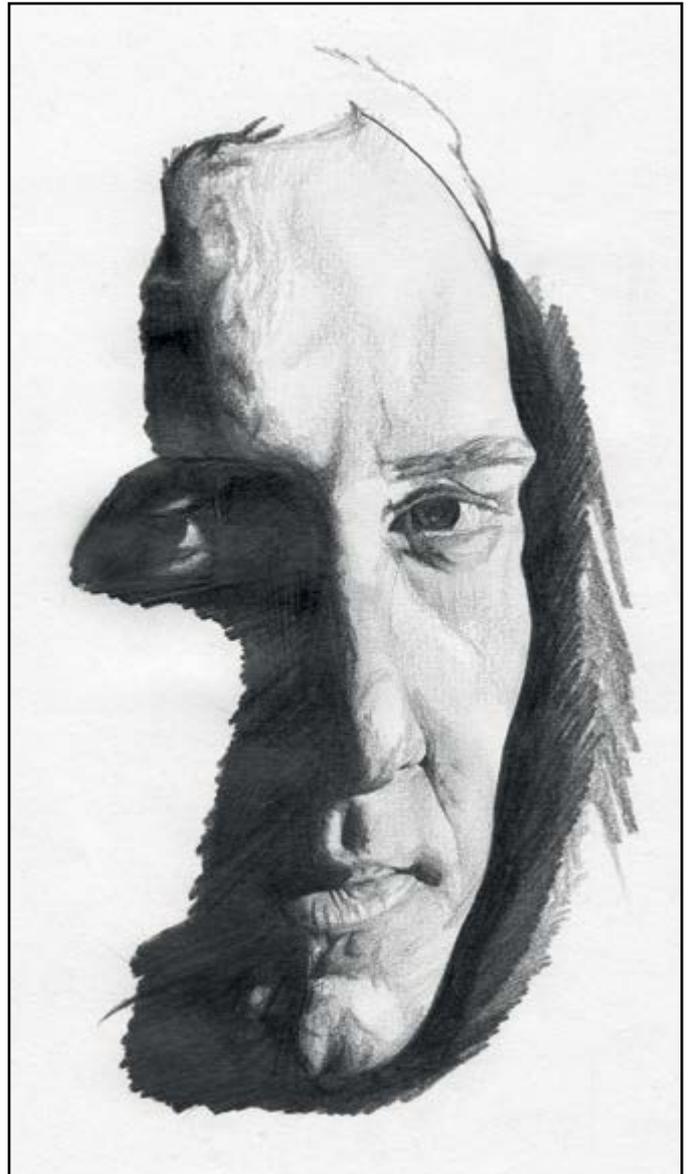
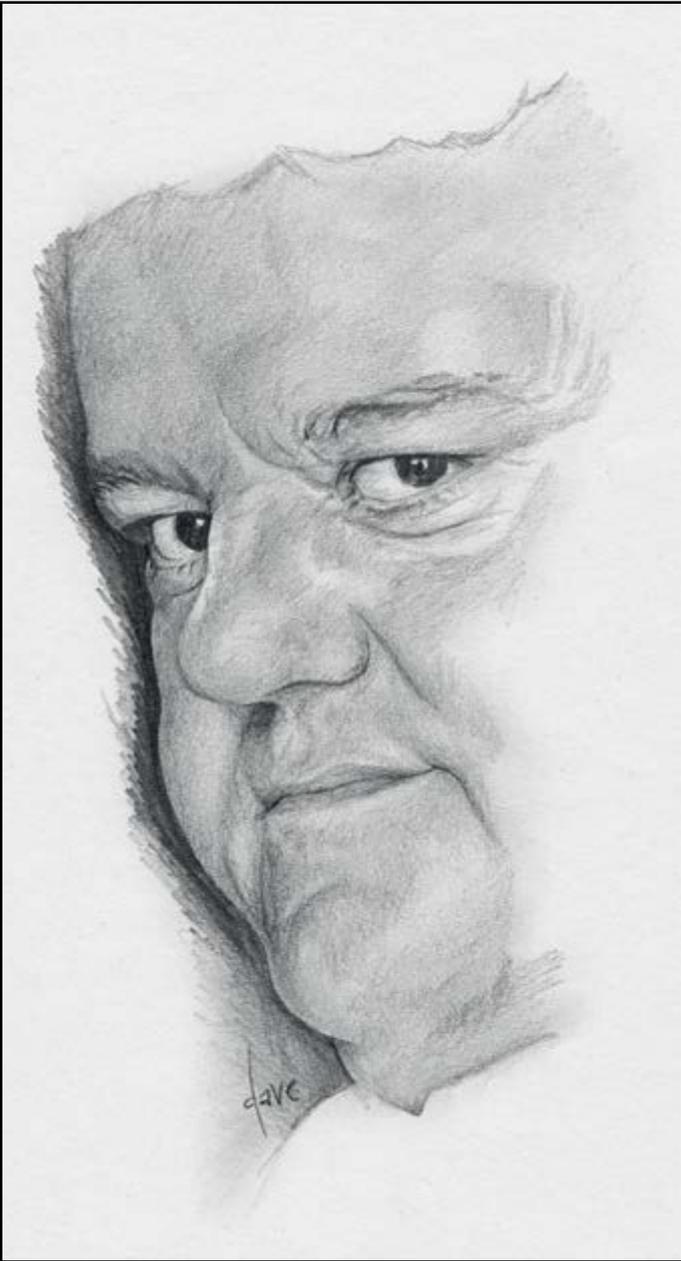


Gary Oldman, 1995
stippled ink on paper

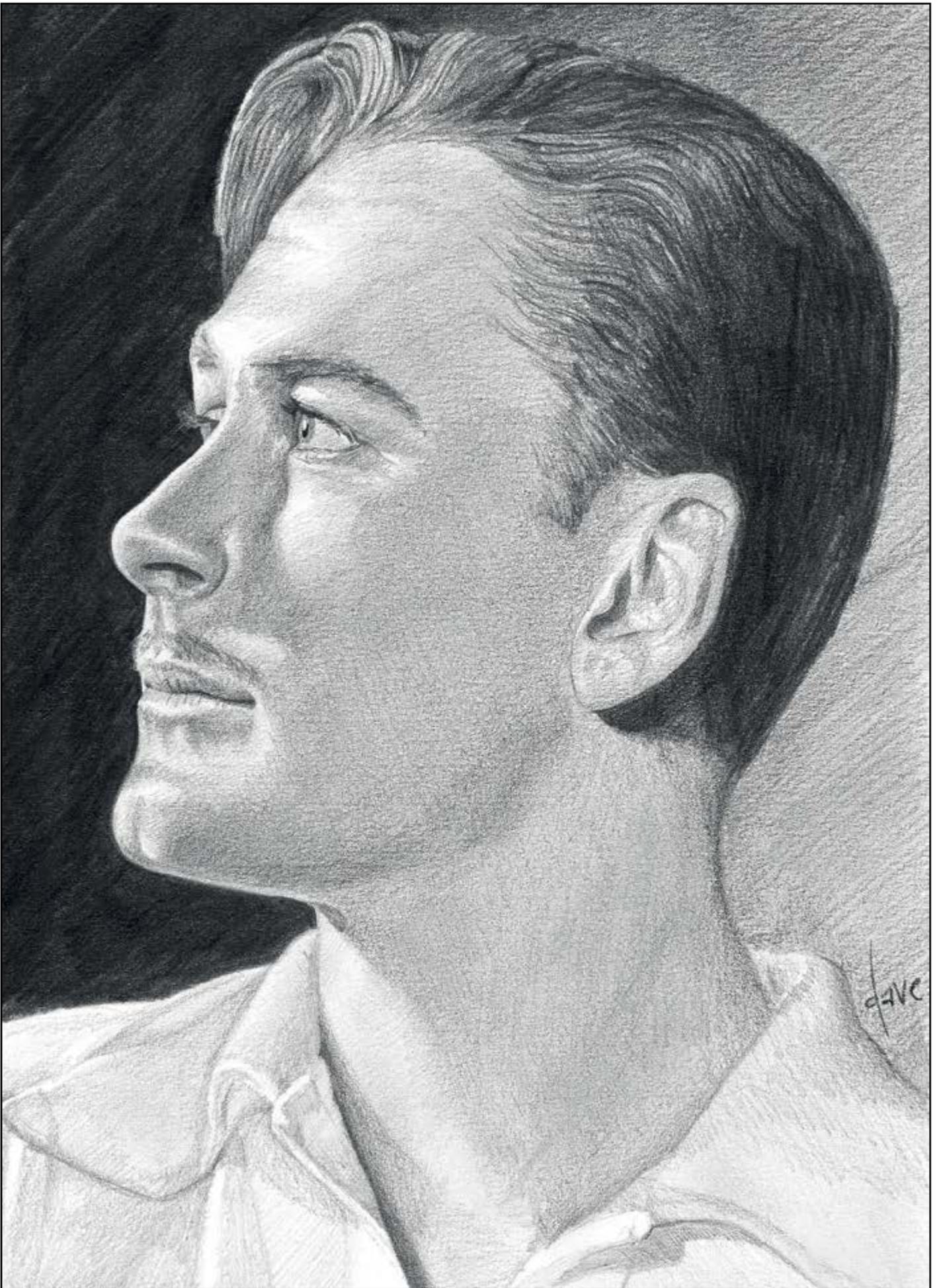


Björk, 1999
graphite on paper

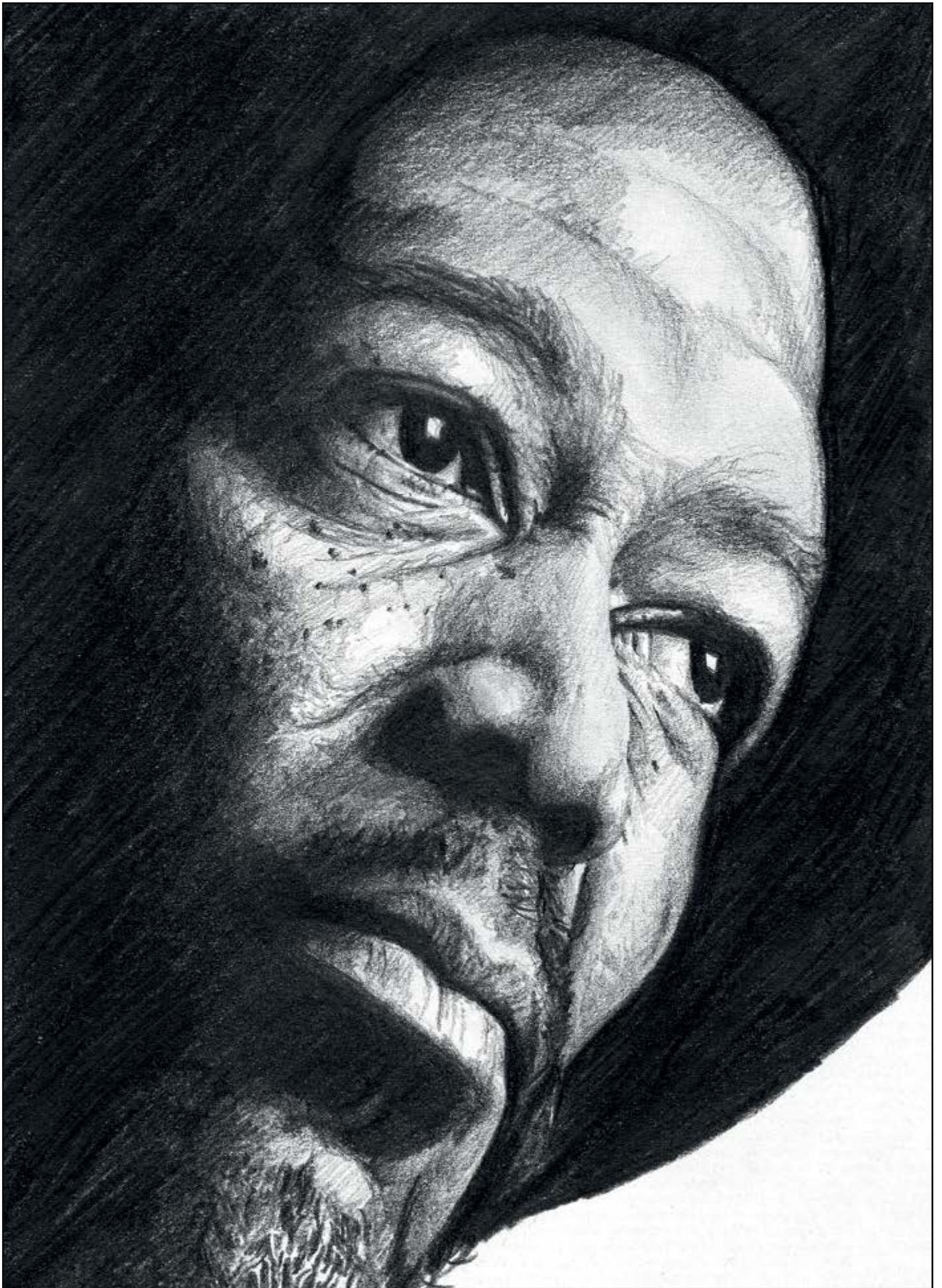
Robbie Coltrane, 1998
graphite on paper



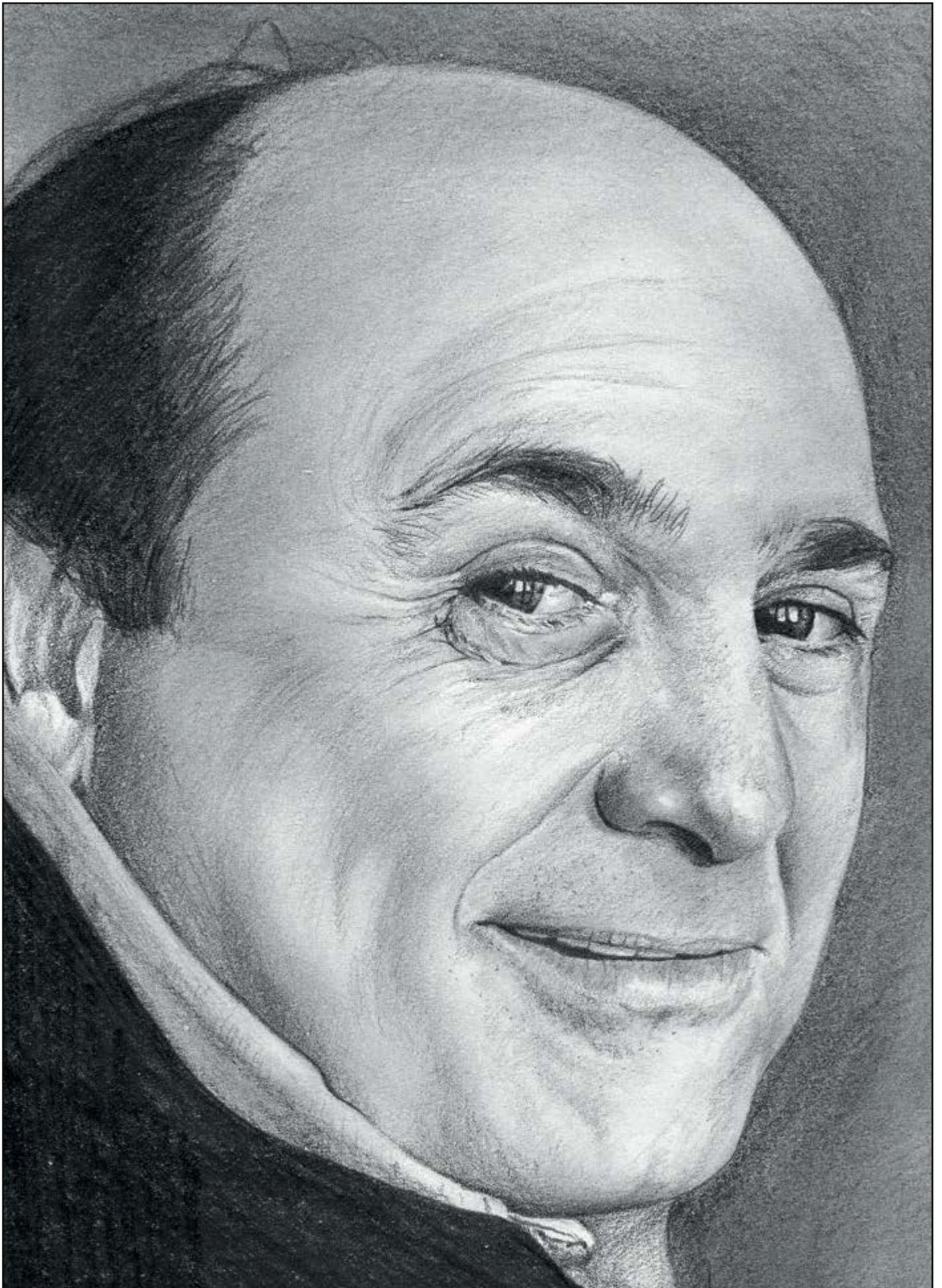
Kevin Spacey, 1999
graphite on paper



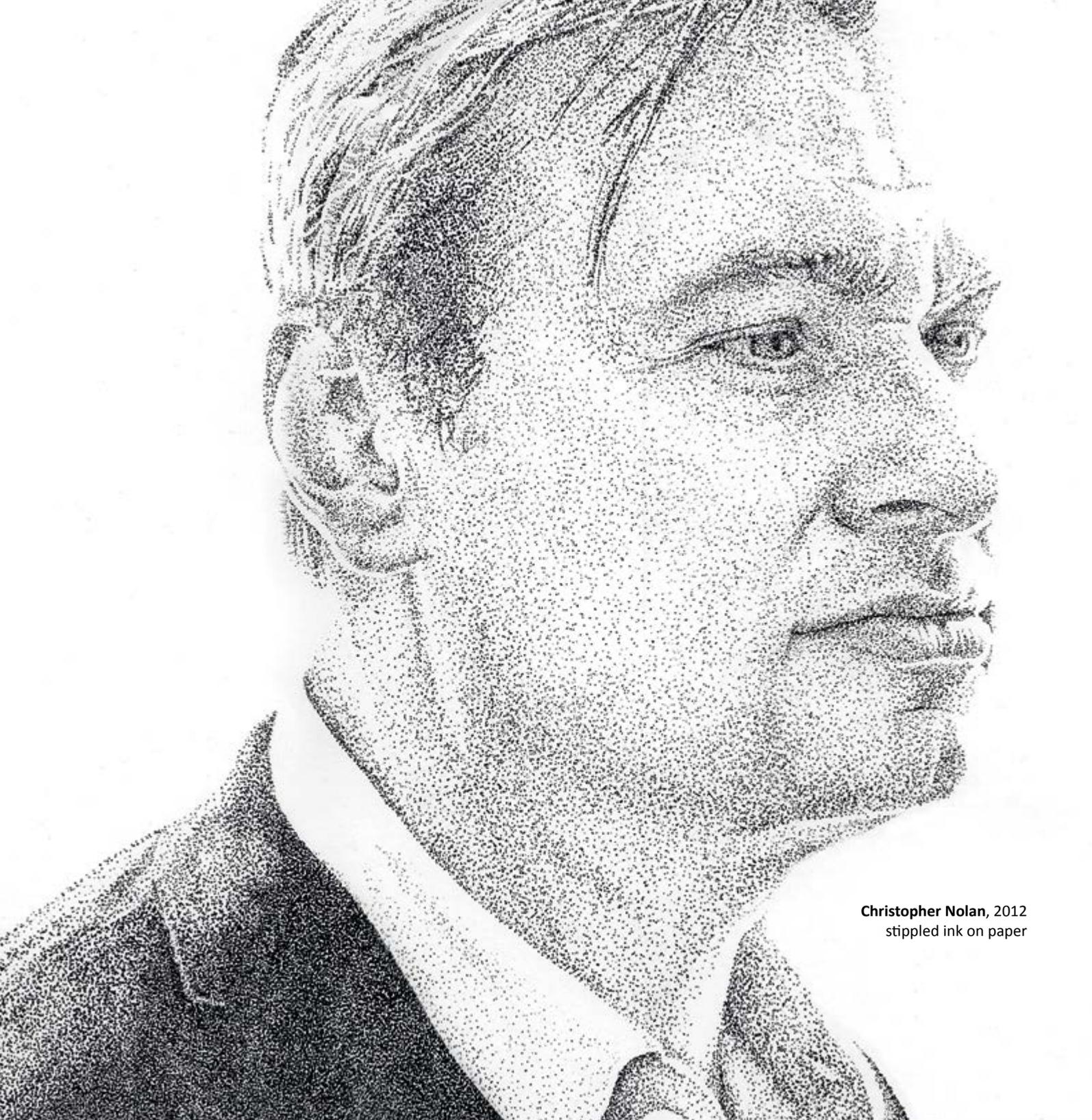
Errol Flynn, 2006
graphite on paper



Morgan Freeman, 2006
graphite on paper



Danny DeVito, 2007
graphite on paper



Christopher Nolan, 2012
stippled ink on paper

Dot to dot.

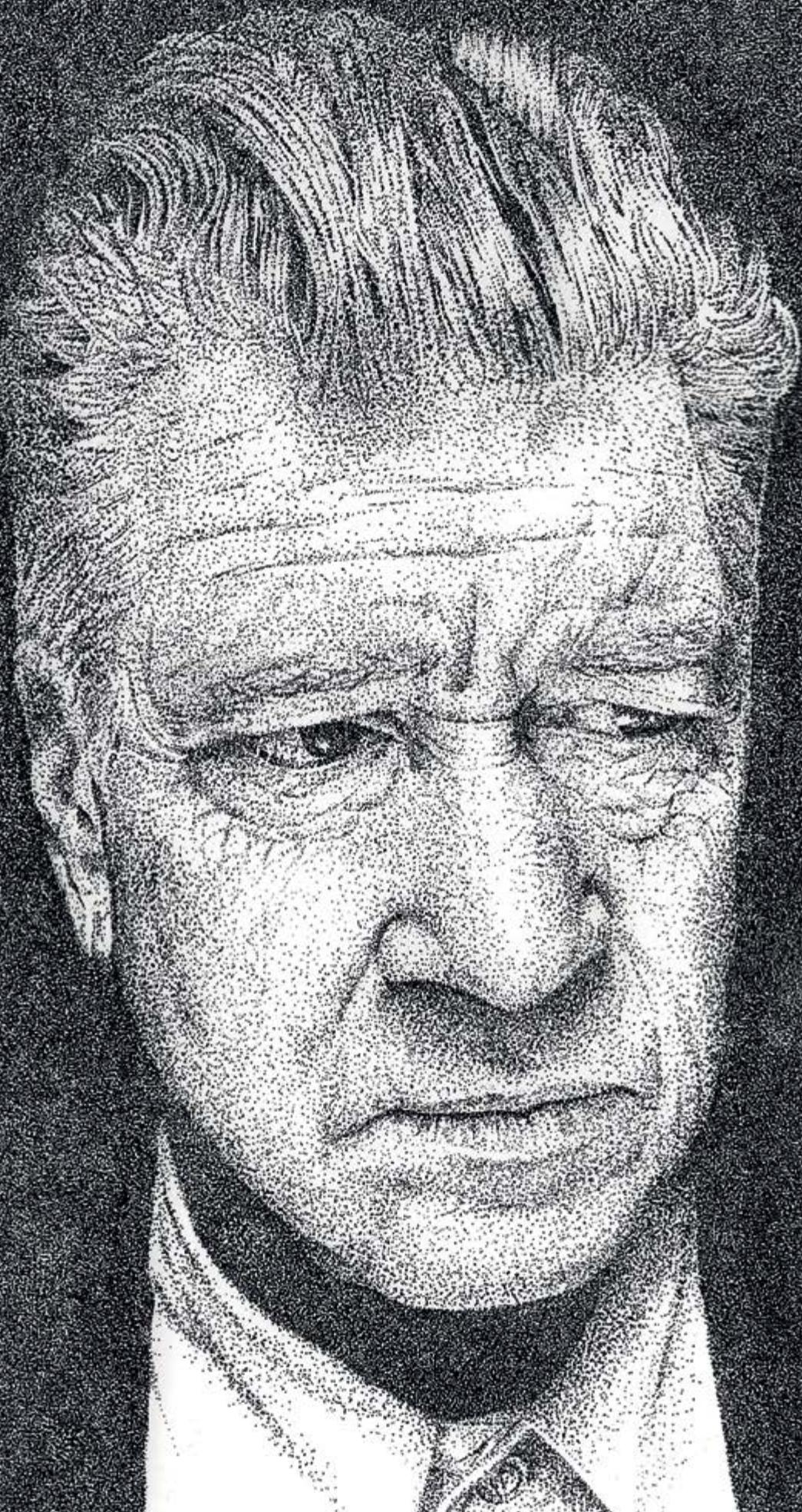
The stippled portrait of Gary Oldman from 1995 was the first time I'd tried the technique. It ignited my love of dots but man alive... it's so time consuming!

The Chris Nolan portrait was drawn on A3 - a departure from my usual choice of A4. It took approximately 10 hours. The David Lynch portrait, again on A3, took approximately 45 hours. Most of the time was spent on that solid black background.

Never again.



(right) **David Lynch, 2012**
stippled ink on paper



The digital age.

In 2004, I got my hands on a piece of computer software called Photoshop. I was vaguely aware of it at the time, and once I'd worked out how to use its basic features, I started creating some work combining my years of traditional drawing with digital technology.

All is Full of Mucha is a blend of an Alfonse Mucha painting and some hand-drawn robotic elements. (I know of at least one person who had this turned into a tattoo.)

Lichtenstein's X-Files combines a piece of pop art by the great Roy Lichtenstein with portraits of X-Files characters Mulder and Scully drawn in the same style.

Both pieces were created for a Photoshop contest website and won their respective competitions but photomanipulation really wasn't the direction I wanted to pursue. I wanted to keep drawing.

So, armed with the basic functions of Photoshop that I had taught myself, and my experience of drawing traditionally, I had a crack at a portrait of Jimi Hendrix.

And so began my infatuation with painting digitally.



All is Full of Mucha, 2005
illustration and photomanipulation

Lichtenstein's X-Files, 2005
illustration and photomanipulation



Scully prep study, 2005
graphite on paper

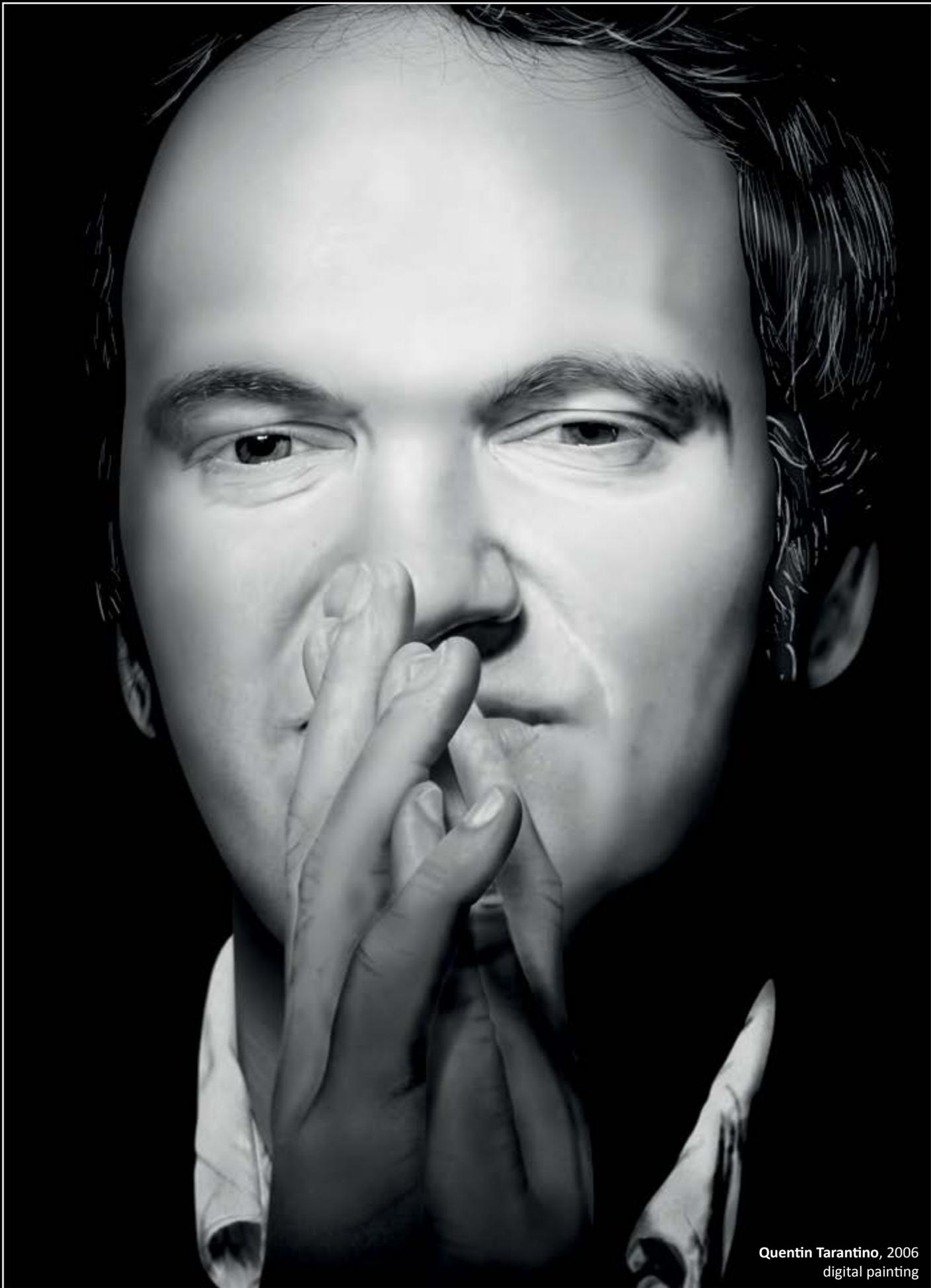




Jimi Hendrix, 2005
digital painting



Peter Jackson, 2006
digital painting



Quentin Tarantino, 2006
digital painting



Megan Ewing, 2006
digital painting



Now in technicolour.

Working digitally has a lot of advantages. You can easily erase mistakes with the click of a button for a start, but for me the best thing was finally being able to play around with colour confidently. On the few occasions I'd tried, I struggled to get to grips with acrylics or watercolours but digital paint is a lot more forgiving. And a lot less messy. Bonus.

In June 2005, I joined the website deviantART which is primarily an online art gallery where members can view and leave comments on your work. For the most part it was a very positive experience but every now and again someone would leave a comment about how they didn't believe it was a painting.

So that's when I started creating work-in-progress (WIP) montages - several snapshots of a piece at various stages of its creation. This was key to helping people not just understand what they're looking at but also how it was made.

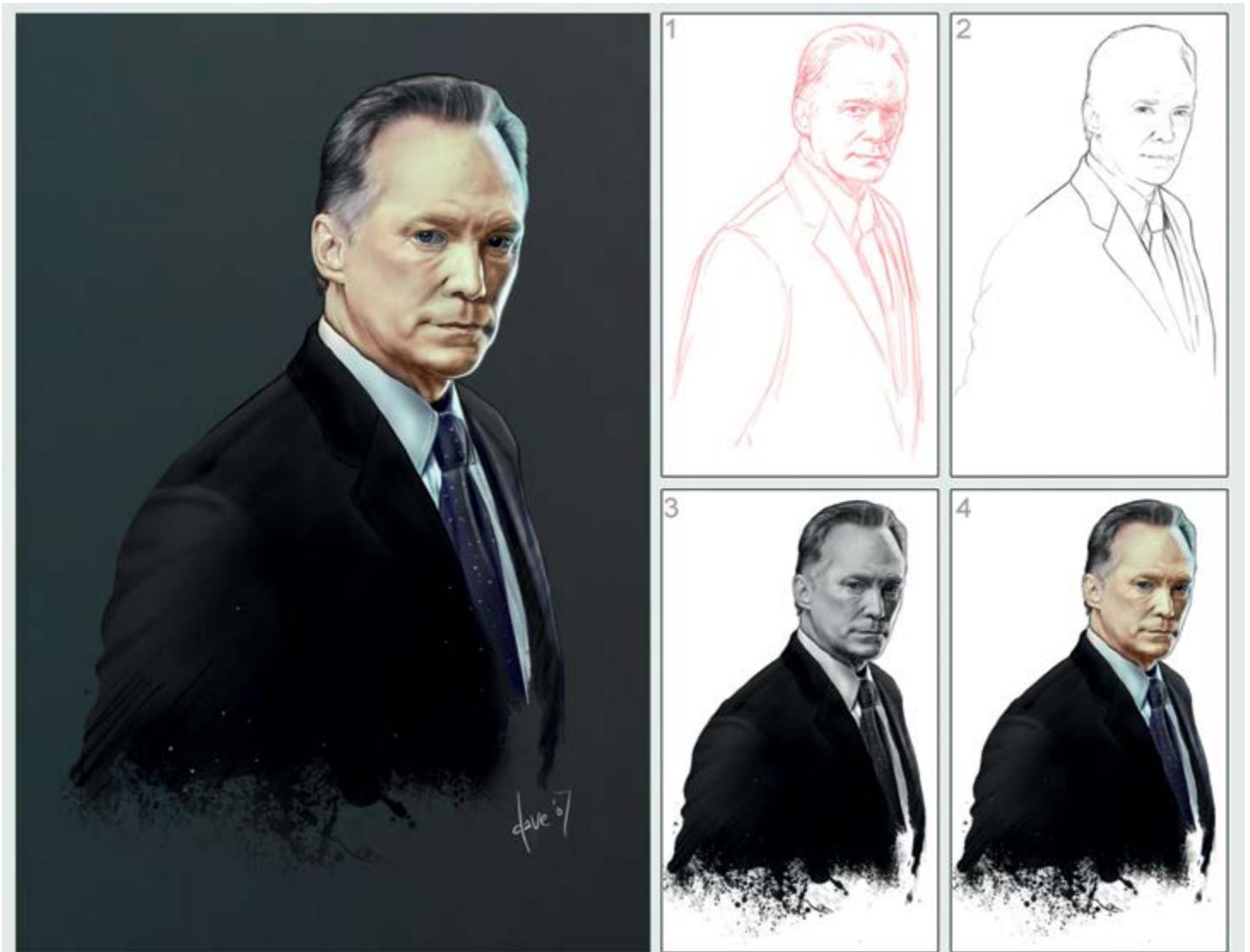


Tom Cruise, 2006
digital painting

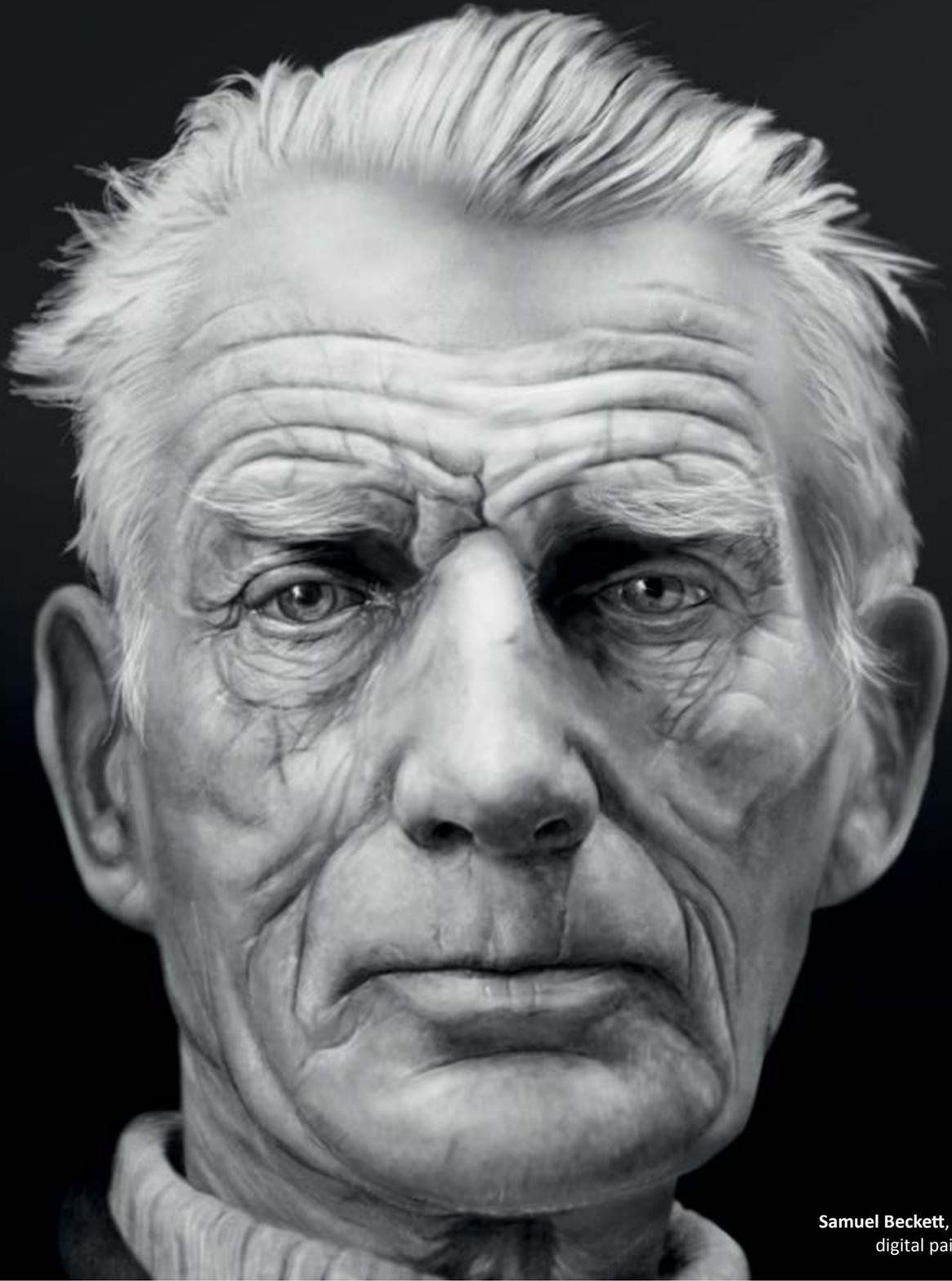




24 project - Edgar, 2007
digital painting



24 project - Buchanan, 2007
digital painting

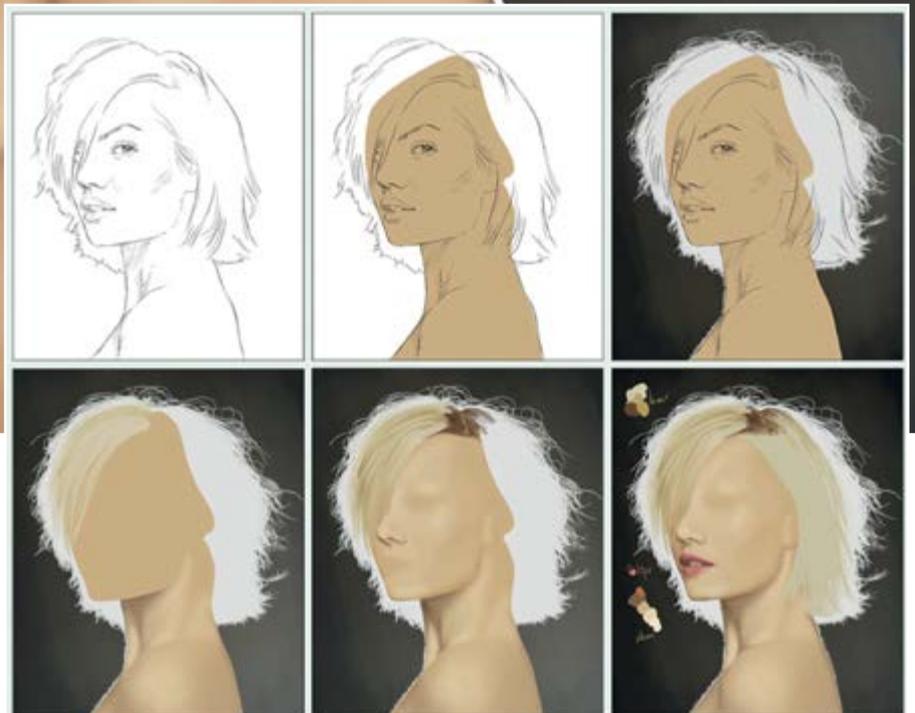


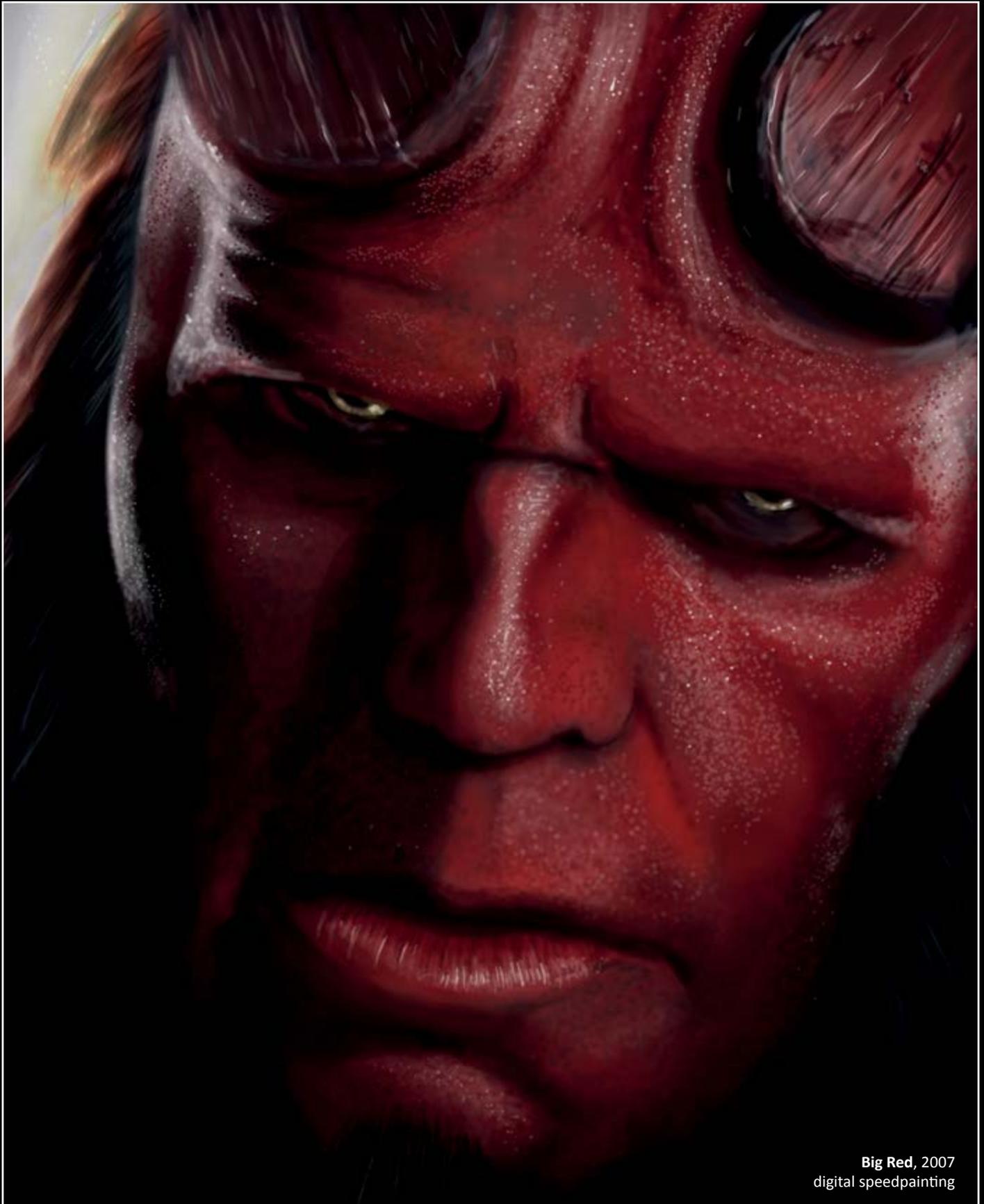
Samuel Beckett, 2007
digital painting





Elisha Cuthbert, 2007
digital painting

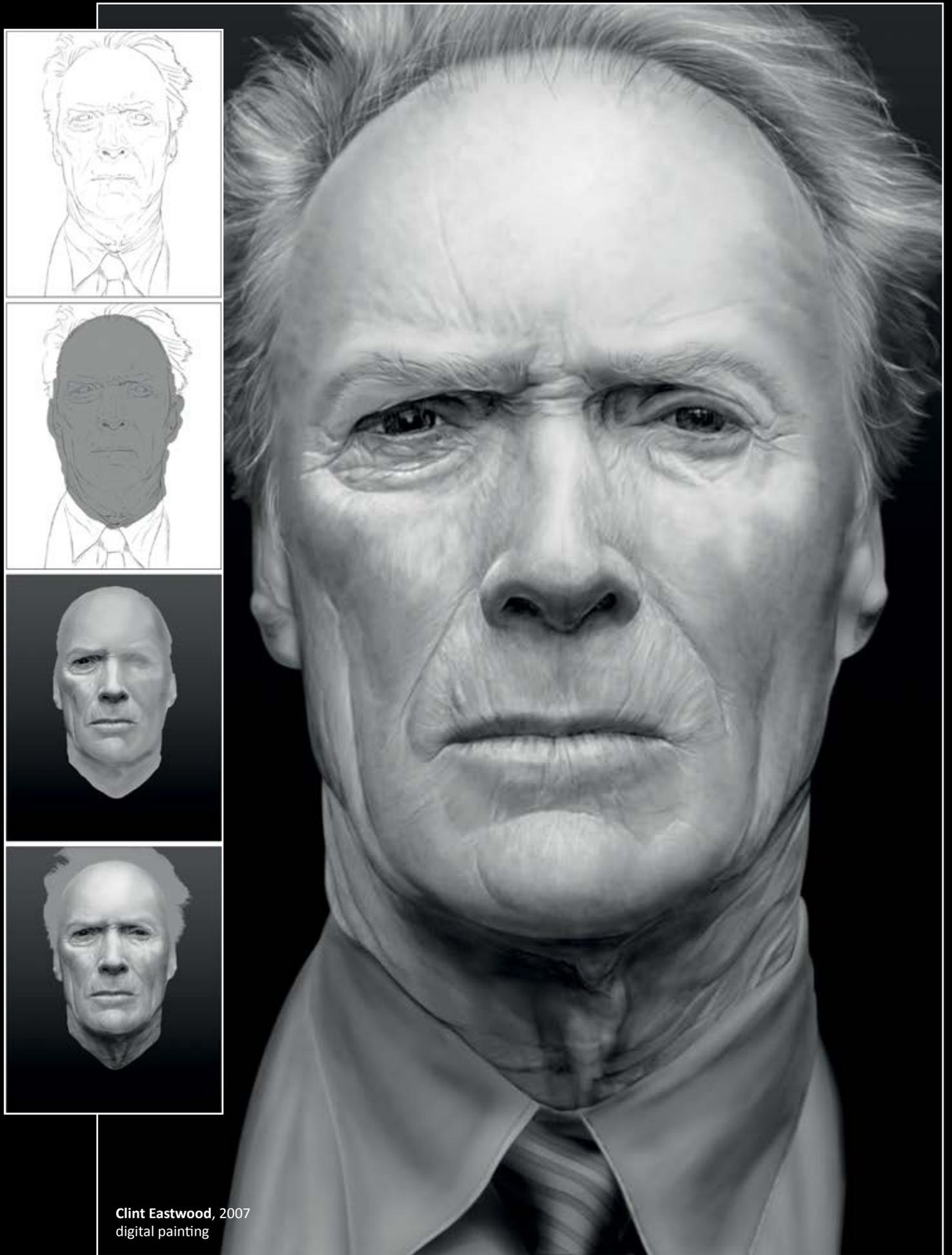




This painting of the movie version of Mike Mignola's Hellboy was a test to see how quickly I could paint a portrait and also to try out some screen-capture software I'd recently bought.

It took 1 hour to produce, all thanks to a layering technique and brush scatter options that allowed me to suggest detail rather than painstakingly paint every single pore.

The screen recordings are on my YouTube channel.



Clint Eastwood, 2007
digital painting



Carlzon portrait, 2007
digital painting





The Joker, 2007
digital speedpainting (1 hour)



The Wolfman, 2007
digital speedpainting (also available on YouTube)

WHEN THE WORLD MOVES ON SOME REFUSE TO FOLLOW



Hawk

Produced by M.J. Manganini, "Glow"
Starring ROBERT GUYTON OWEN, STEPHEN THOMAS, PHILIP MADOK, ANTHONY MARY, HARRY CHARLES, and DAVID COCKERS
Created by TOM SWINN, Executive Producer ANNA KOPANZEV, Art Director ALEXANDRA MANNINGER, Production Designer EMMA LU CAHILL, Music by STUART HANCOCK, Editor & Sound Design by JAMES SWITH
Casting by MARTIN W. L., Executive Producer DOUGLAS DE KROMBT, Producers BRUCE J. GRANT, ANNE FEJUNO, STEVE MILLER, DEBRA KOSOVA, MIKE TULL, KING STAFFE
Written by M. J. MANGANINI, ANNA KOPANZEV, Executive Producer INGRID L. DE PELLEGRINI, Produced by MATTHEW JONES, SEAN M. WOLFE, M. J. MANGANINI, Directed by M. J. MANGANINI

The Hawk poster, 2011
digital painting

SONY MOLINARE CAPTURE A R T E M Glyndwr

www.HAWKTHEMOVIE.COM

Hawk

I was commissioned in January 2011 to paint a Drew Struzan style poster for a UK-made short film called *Hawk*. It was a short timescale, at least for the pace at which I work, and it all had to fit around my day job.

The first two weeks involved brainstorming, producing rough sketches and talking with the director and producer and then from that point, it was two weeks of intense painting, adjusting my techniques to suit the piece.

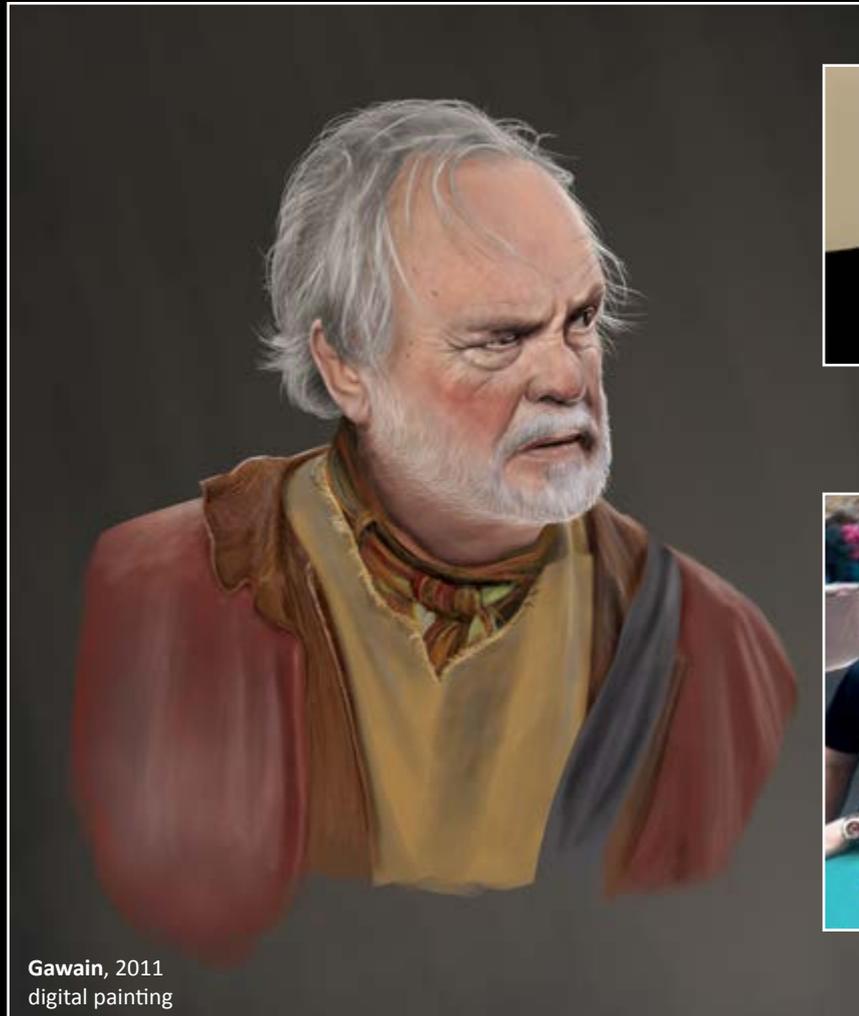
Each character was painted individually and then combined together into the agreed composition.

Easily the biggest, most daunting challenge of my artistic journey but also the most rewarding in so many ways.

The film had its premiere at BAFTA in London on St. David's Day, 1 March 2011, which I was invited to and in the months that followed I was interviewed about the project and also had the chance to present Philip Madoc, one of the lead actors, with a copy of his portrait.



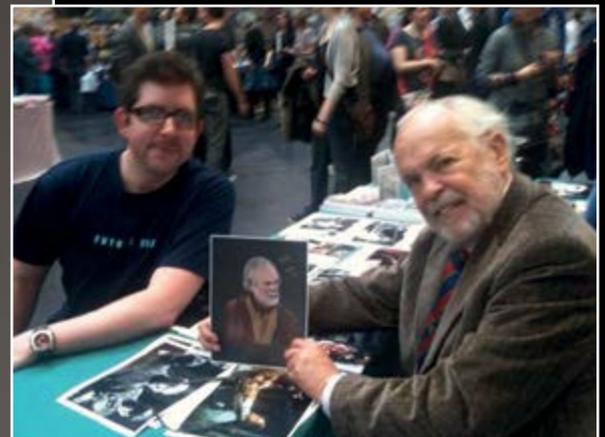
Adult Rowan, 2011
digital painting



Gawain, 2011
digital painting



interview about the poster
available on YouTube



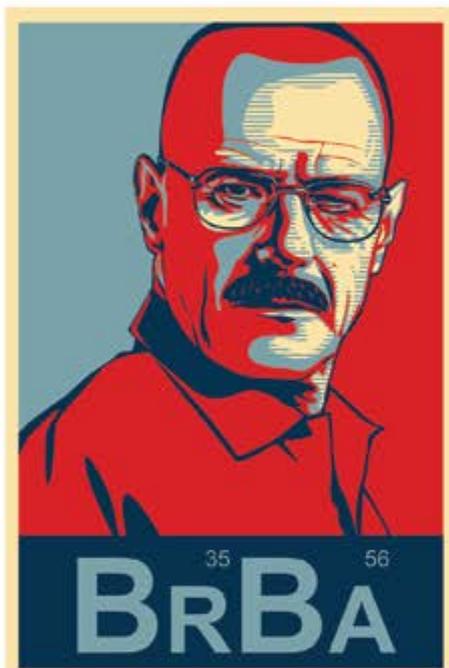
Philip Madoc with his portrait



Pete Postlethwaite tribute, 2011
digital painting

Pete

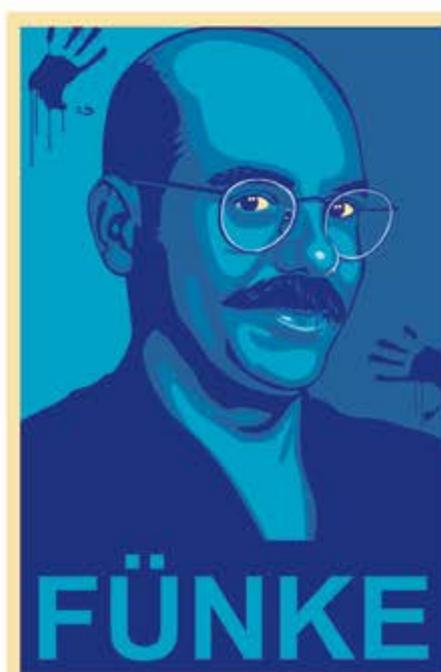
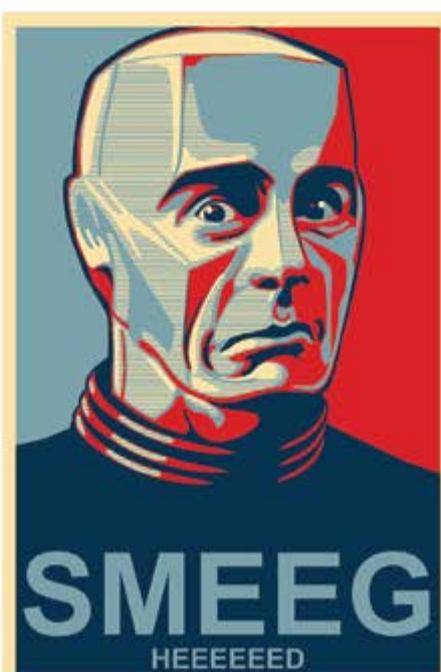
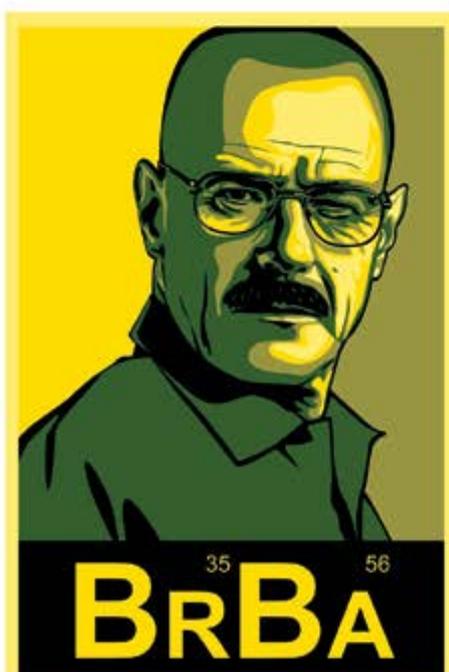
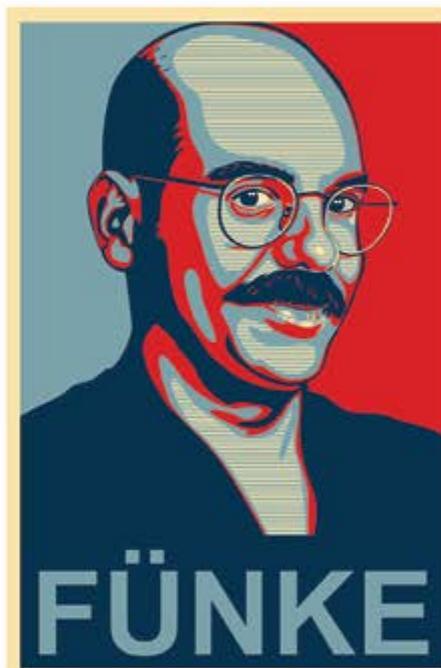
There have been several famous faces that I have used as reference more than once. One is Morgan Freeman, the other is Pete Postlethwaite. Both have fascinating faces and each pose their own unique challenges when drawing in pencil or painting digitally. This portrait of Pete is the last digital painting I produced.



HOPE

In 2012, I decided to try something a little different and produced this series of character portraits in the style of Shepard Fairey's 2008 Obama presidential campaign poster.

IT Crowd creator Graham Linehan replied on Twitter to say he loved the Moss piece. It's always great to get interaction like that.



Back to the drawing board.

2013 was something of a creative dry spell.

For the first 6 months, I pretty much drew nothing and by November I decided that my New Year resolution for 2014 would be to go back to the beginning and get the pencils and paper out again.

I did a few digital sketches to try and loosen up my style, and to avoid dropping back into the realms of realism, trying to focus more on the mark-making than an overly polished end result.

During the Christmas break, I drew my first sketch card, which is essentially a miniature portrait, about 3" x 4". It was also the first time I tried drawing on grey paper and it was the beginning of a beautiful relationship.

Not only did I start drawing regularly with pencils again but I challenged myself to draw one sketch card for *every* day in 2014.

(I know, it was a naively lofty goal...)

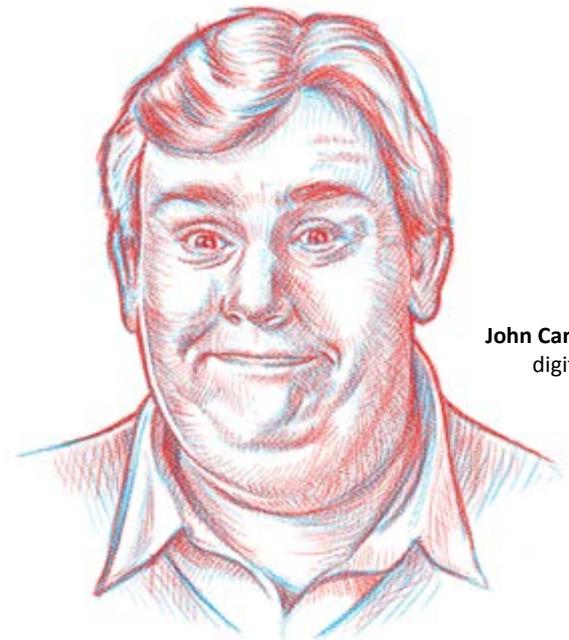
I also made the decision to sell them on eBay to raise money for Kidney Research UK, having been diagnosed with polycystic kidney disease myself in 2012.

I lasted 67 days in a row before I had to hold my hands up and admit defeat. But despite that, 2014 has been a vintage year.

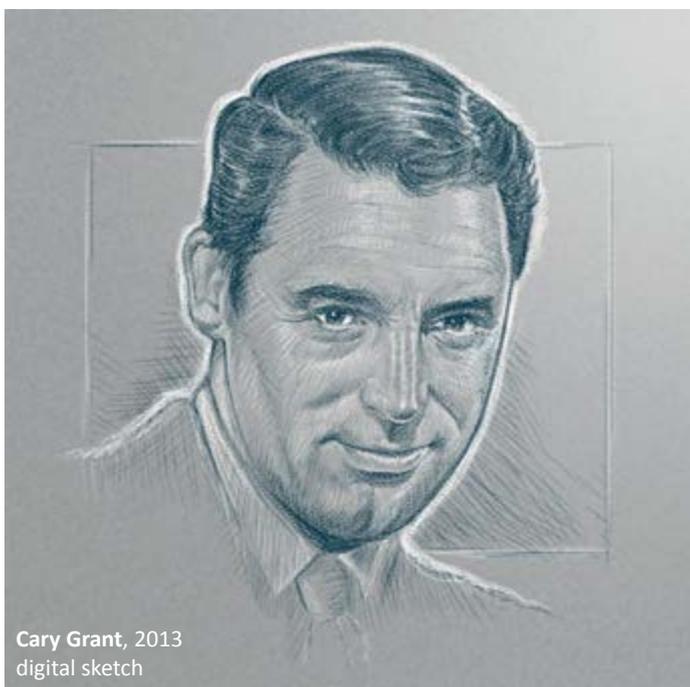
My love of pencils has well and truly returned.



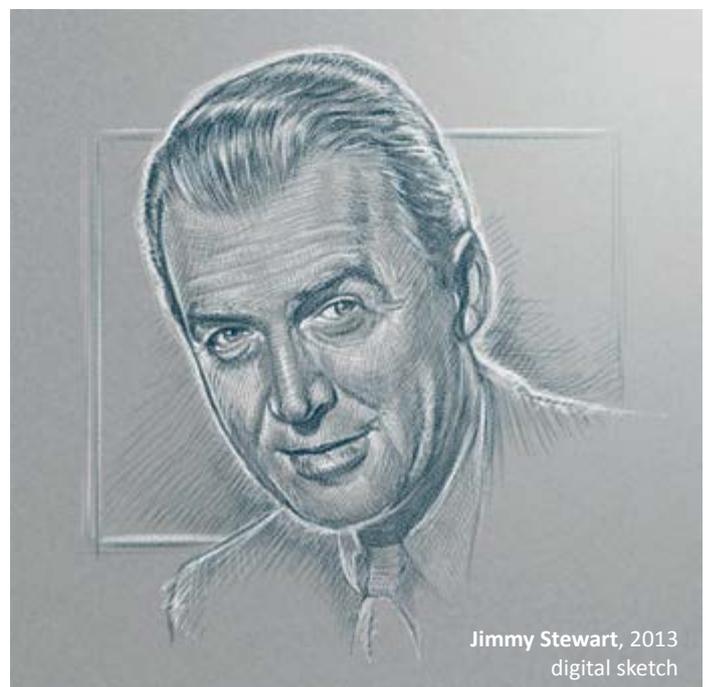
Bill Murray, 2013
digital sketch



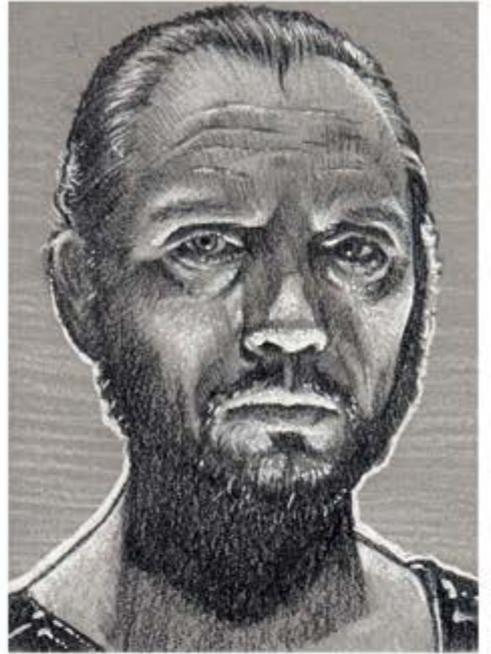
John Candy, 2013
digital sketch



Cary Grant, 2013
digital sketch



Jimmy Stewart, 2013
digital sketch



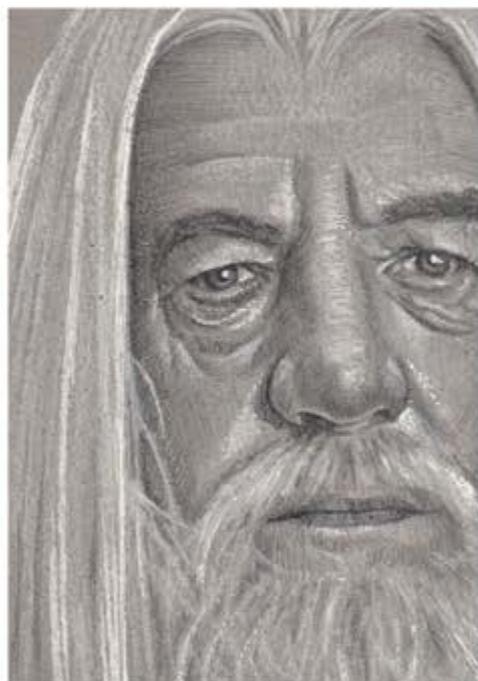
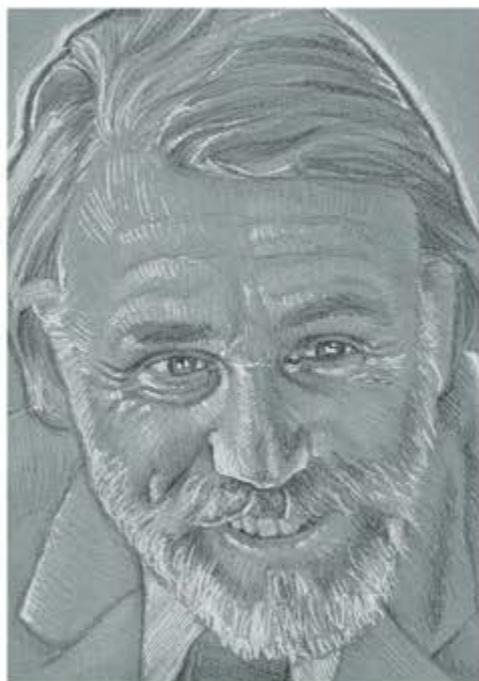
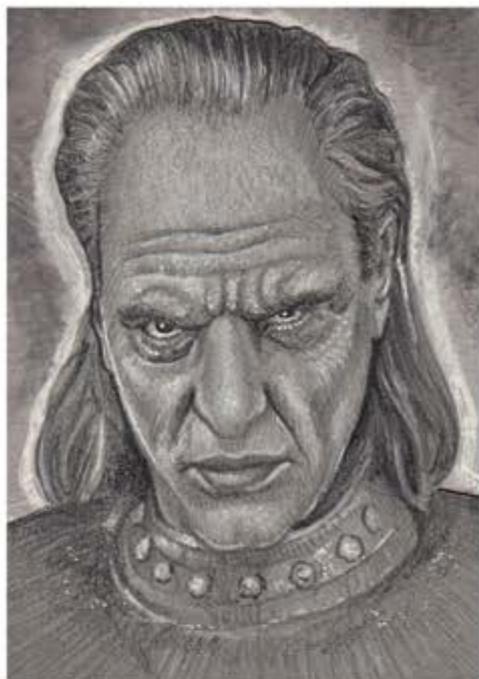
Sketch cards.

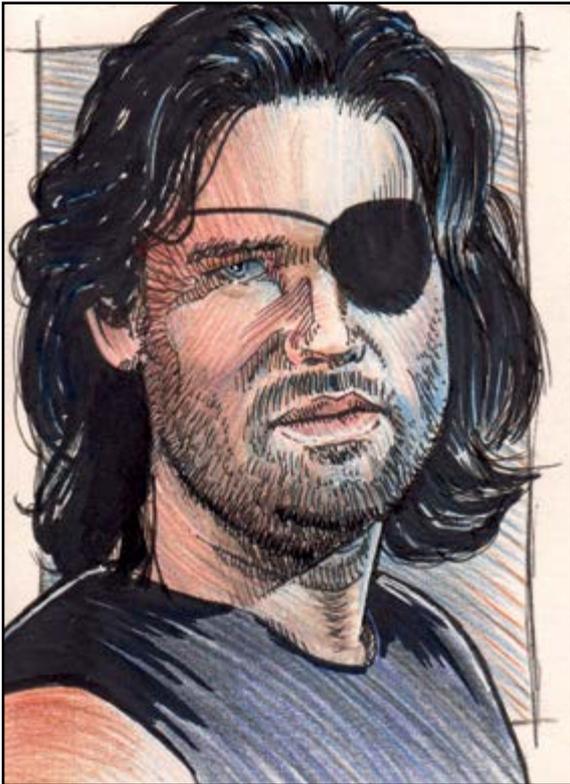
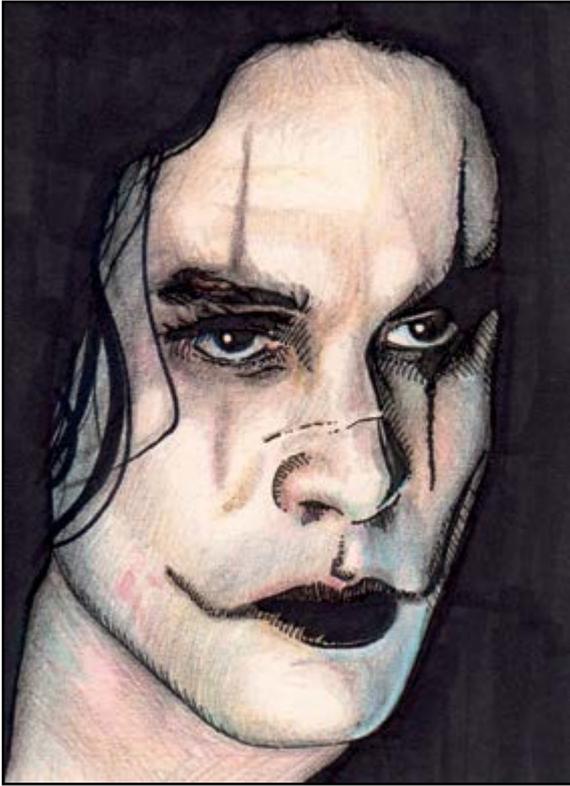
Here's just a few of the cards that I drew at the beginning of the year.

I put the call out on social media for suggestions for who I should draw and ended up with a list of 200+ names.

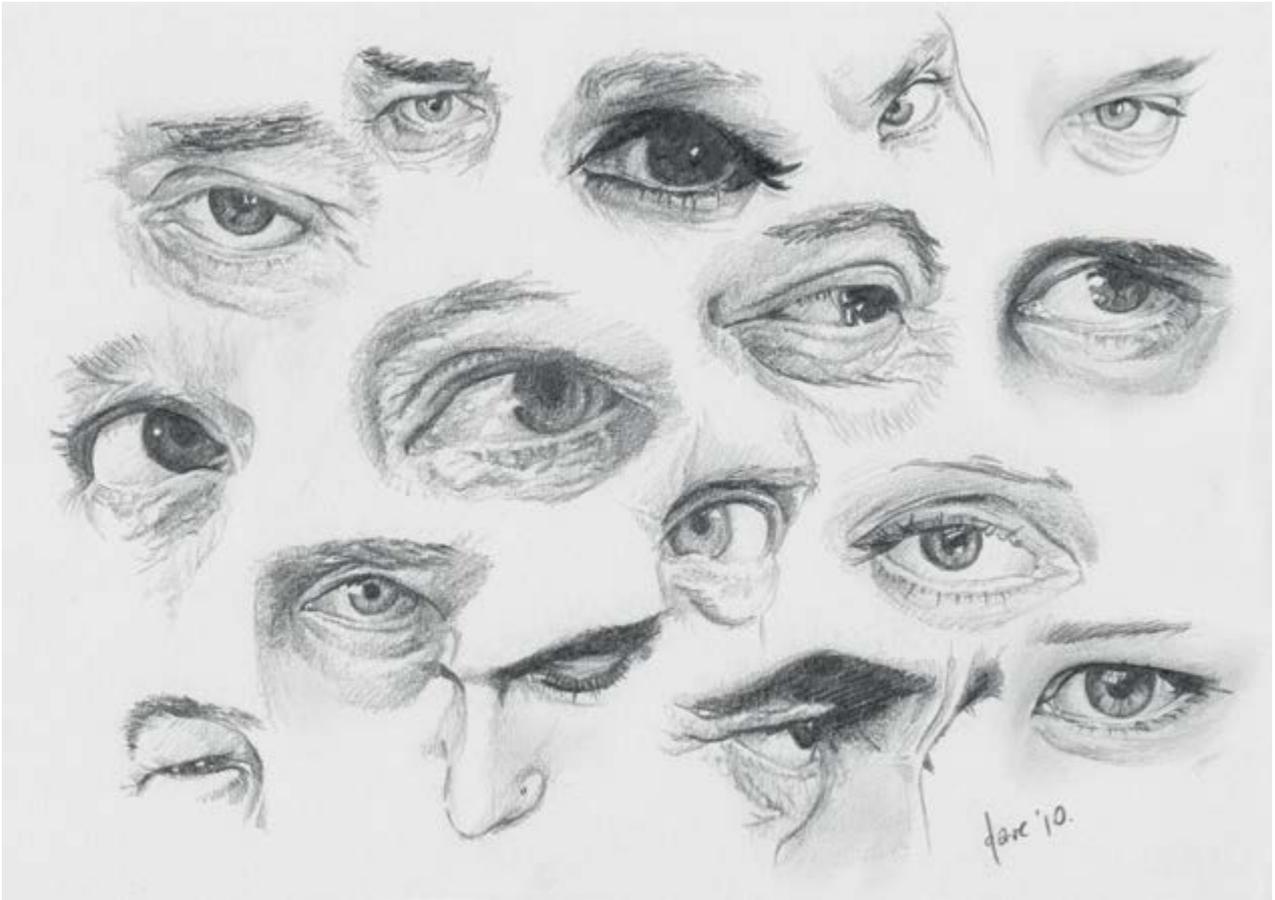
I still plan to complete the 365 cards.



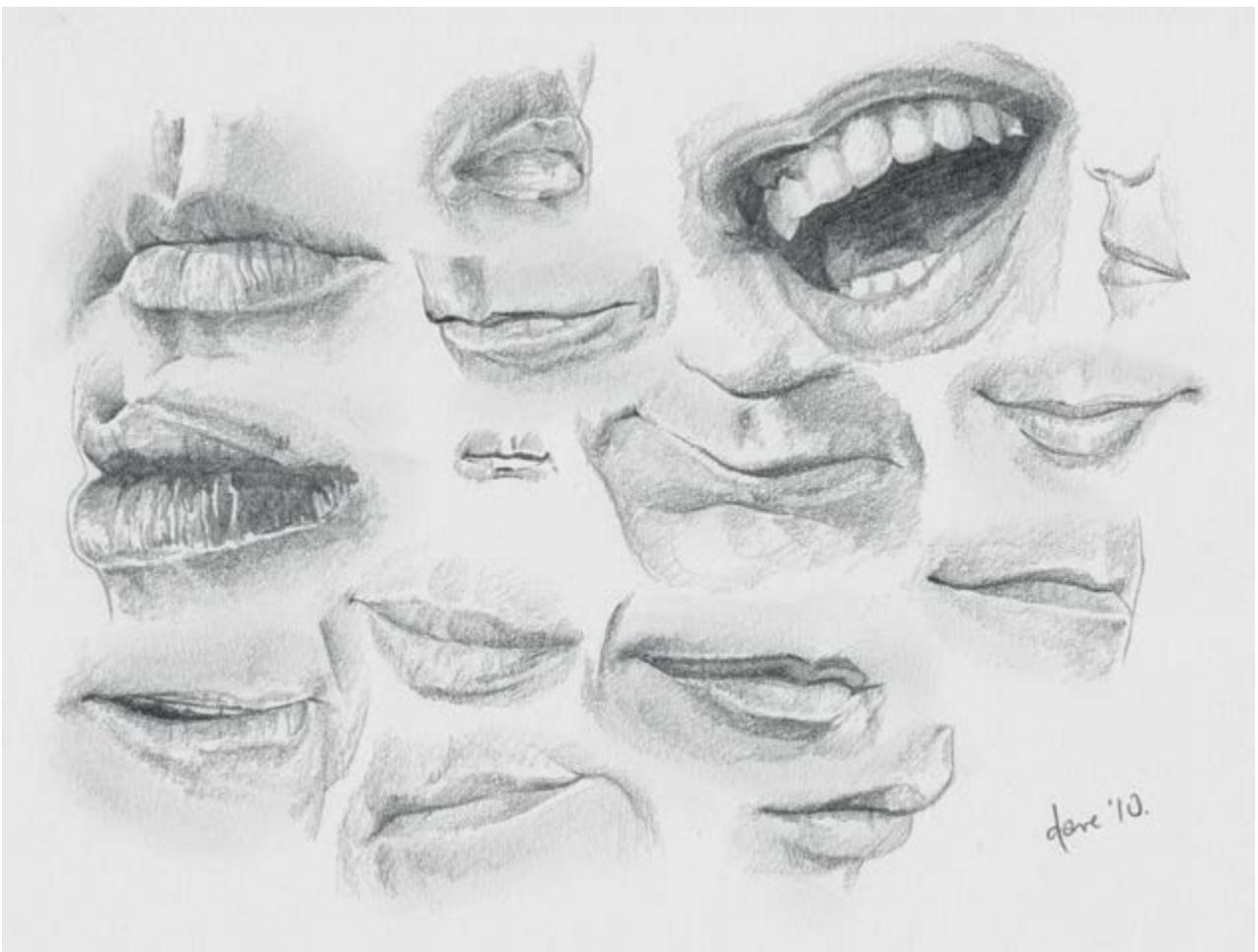




I experimented with colour for a few cards. These four were made using Faber Castell Polychromos colour pencils and ink.

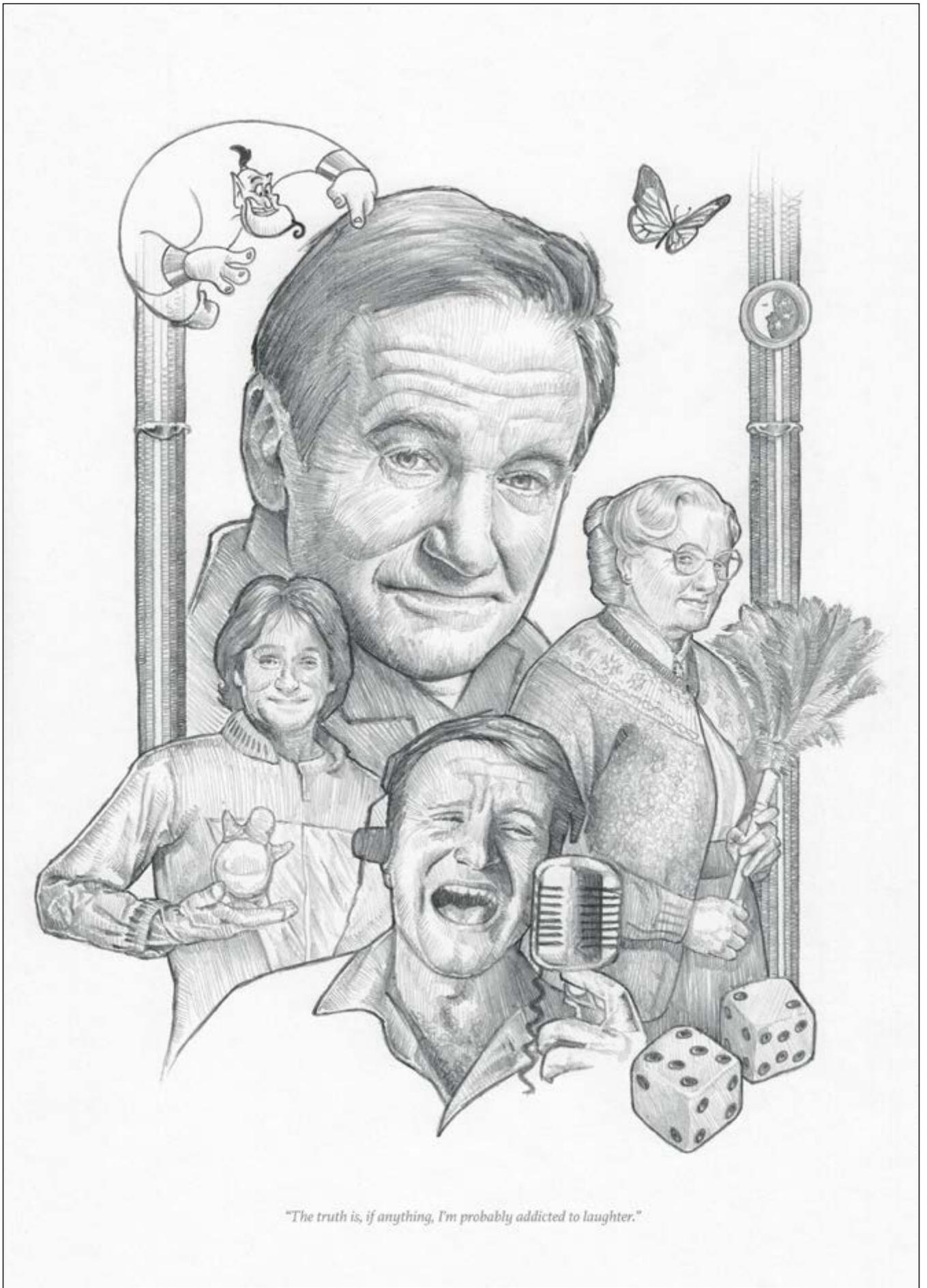


When I'm feeling creatively stagnant, I do quick 10 minute studies and of course, facial features are my subject matter of choice.





Natalie Portman, 2014
graphite on paper



"The truth is, if anything, I'm probably addicted to laughter."

Robin Williams tribute, 2014
graphite on paper

Launched exclusively at



Saturday 4 October 2014



www.davegaskin.com



BikerScout



davegaskinillustration



BikerScout



BikerScout2006