

A M A Z E D Ltd

Directors Madeleine & Dudley Edwards

As a response to numerous enquiries Dudley has compiled this short document to compliment the AMAZED website.

Whilst Madeleine and Dudley appreciate the interest shown in their work by those embarking on a career in the arts, unfortunately they do not have the time to respond to individual enquiries. If you are working on a dissertation please feel free to download what you need from this site, but please do not attempt to plagiarize; all images are registered. After all, Madeleine and Dudley would rather inspire you to have a pioneering spirit - be innovative, be in the vanguard, break new ground.

Dudley's many years experience as a professional artist have brought him to the following conclusions:

“It is not essential to be able to draw in order to be a good designer, but heaven knows it helps”

Drawing

Dudley’s advice to you would be attend life drawing classes; improve your draughtsmanship it will increase your spatial awareness, your sensitivity to tonal values, curvilinear forms, space and volume; this will inform any design that you do in the future whatever your specialist subject be it fashion designer or architect. Also, if you are a typographer or graphic designer, take a break from the computer and learn how to construct an Eric Gill typeface using compass, ruler and set square.

Inspiration

For inspiration why look to your contemporaries when you could be standing on the shoulders of giants like Degas, Picasso, Matisse, Seurat, Bonnard, Hiroshige, Hokusai, Modigliani and that giant among Sculptors - Constantin Brancusi.

If you are interested in conceptual art why look to the ‘Britpack’ when you can access the works of Marcel Duchamp and Joseph Buyes.

Style

Style - A most overworked and misunderstood word...

Style is a common denominator which runs throughout an artist's work and therefore makes each piece instantly recognisable as a creation of that artist. However, all too often the need for identity prompts the student to adopt or acquire a style; but at what cost? This possessive security demanded by the ego is temporarily placated, but henceforth the work is viewed by the student as sacrosanct and having identified with the work any criticism is seen as a personal attack. This attachment to style brings about a habit pattern, which the student will be loath to veer from, and consequently, this inhibits spontaneous creativity.

A so-called 'style' is not acquired but arises as a by-product of discarding by a process of elimination (*the choice of which takes many years of soul searching*) by applying one's objective editorial capabilities to one's subjective intuitions, leaving out **all** but the most essential for maximum effectiveness.

Simplicity – less means more; the wheel relies on the hole; the window it's space; sound on silence; what is, is defined by what is not; the thing by the no-thing. It is the **residue** that is identifiable as a style.

If you have found the above information useful and would like to hear more, Dudley is available for future talks and lectures and is contactable at AMAZED Ltd.

Seminars and Lectures

Dudley has been a guest speaker at the following institutions: Royal College of Art, London; Hornsey College of Art, London; Brighton Arts Festival; The Commonwealth Institute, London; Royal Melbourne Institute of Technology; Swinburne University, Melbourne; South Wales University, Australia; National College of Art & Design, Dublin and The NiA Institute Delhi, India.