Work

Initially we are struck by the aesthetic beauty of Edwina's illustration—characterized by strong/simple line and space and warm/rich colour and texture. But beneath this surface on closer inspection, we are captivated by their warm wit and fun, rich in visual puns and metaphors. Characters and places are captured in moments of emotion and contemplation, all immersed in the subject matter of the illustrations. This involvement in subject matter is something that Edwina cherishes about working in the illustration industry. Her work benefits from this—strength in representation and opinion is communicated. "The lovely part is that you have to learn about subject matter that would not normally cross your path- you enter the world of kids and teenagers, doyens of fashion and design, art, technology, travel locales, food and wine and represent business practice and then you attempt to represent it- to get a feel for it so you can make your picture."

Her work exists in another realm- "I don't draw from life very often at all. I draw from feel...I keep drawing until I feel that I have unearthed something." Edwina names the theatre as her "longest history in early fascination". This involvement in acting, writing and voice work fuels a desire to "communicate the underlying emotion in my work".

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Medium

Edwina is highly diverse and experimental in her scope of and approach to mediums/materials and image making techniques. Even published reproductions of her work reveal traces of a rich textural surface and colour palette, often created by a eclectic mix of her favorite surfaces and mediums- lead pencils, white paint, florists wire, masking tape and tea on tired worn brown papers, suede and unprimed fabrics. She favors these unconventional materials because they allow her greater freedom- "they aren't too precious in the first place to worry about her wrecking." Furthermore by using older and textured materials, Edwina gives meaning and significance to the images that she creates and the materials themselves.

Edwina's work has an organic, human warmth, only possible through her highly hand generated approach. However she admits she misses out on a lot of work by not using the computer. "I just don't warm to colour fills."