



Moreland
City Council

RIDDLE OF A PHOTOGRAPH

"Keep to the point," said Frankie sternly.

"Mrs. C. waits for photograph to appear and turns up grief-stricken sister and identifies X as her brother from foreign parts."

"You don't believe he could really have been her brother?"

"Not for a moment! You know, it puzzled me all along. The Caymans were a different class altogether. The dead man was—well, it sounds a most awful thing to say and just like some deadly old retired Anglo-Indian, but the dead man was a pukka sahib."

"And the Caymans most emphatically weren't?"

"Most emphatically."

"And then just when everything has gone off well from the Caymans' point of view—body successfully identified, verdict of accidental death, everything in the garden lovely—you come along and mess things up," missed Frankie.

"Why didn't they ask Evan?" Boboy repeated the phrase thoughtfully. "You know, I can't see what on earth there can be in that to put the wind up anybody."

"Ah! that's because you don't know. It's like making cross-word puzzles. You write down a clue and you think it's too idiotically simple and that everyone will guess it straight off, and you're frightfully surprised when they simply can't get it in the least. 'Why didn't they ask Evan?' must have been a most frightfully significant phrase to them, and they couldn't realise that it meant nothing at all to you."

"More fools they?"

"Oh, quite so. But it's just possible they thought that Pritchard said that he might have said something more which would also recur to you in due time. Anyway they weren't going to take chances. You were safe out of the way."

"They took a lot of risk. Why didn't they engineer another accident?"

"No, no. That would have been stupid. Two accidents within a week of each other? I might have suggested a connection between the two, and then people would have begun inquiring into the first one. No, I think there's a kind of bald simplicity about their method which is really rather clever."

"And yet you said just now that morphia wasn't easy to get hold of."

"No more it is. You have to sign poison books and things. Oh! of course, that's a clue. Whoever did it had easy access to supplies of morphia."

How to make

Mindful Book Art

This tutorial will guide you through the steps of making book art-mindfully.

Once you have followed these steps once you can continue to make more artworks. The steps will not change but the results always will. That is the wonderful nature of this exercise.

This art exercise encourages you to focus on the individual components of the page. Taking you away from other distracting thoughts. It also encourages you to let random things happen and embrace the unknown as there is no way to fully resolve the final outcome of this exercise before it happens naturally.

Find a quiet space and allow yourself unhurried time to enjoy the flow of creativity.

flowers and those cool fountains, but she could not even get her head through the doorway; "and even if my head would go through," thought poor Alice, "it would be of very little use without my shoulders. Oh, how I wish I could shut up like a telescope! I think I could, if I only knew how to begin." For, you see, so many out-of-the-way things had happened lately that Alice had begun to think that very few things indeed were really impossible.

There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it, or at any rate a book of rules for shutting people up like telescopes: this time she found a little bottle on it, ("which certainly was not here before," said Alice,) and tied round the neck of the bottle was a paper label with the words "DRINK ME" beautifully printed on it in large letters.

It was all very well to say "Drink me," but the wise little Alice was not going to do *that*

Supplies needed:

- 1 Fine liner, black thin marker or black biro
- Ruler
- Coloured pencils
- Old novel page or printed novel page. (2 printable options in the next two pages)



burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything: then she looked at the sides of the well, and noticed that they were filled with cupboards and bookshelves: here and there she saw maps and pictures hung upon pegs. She took down

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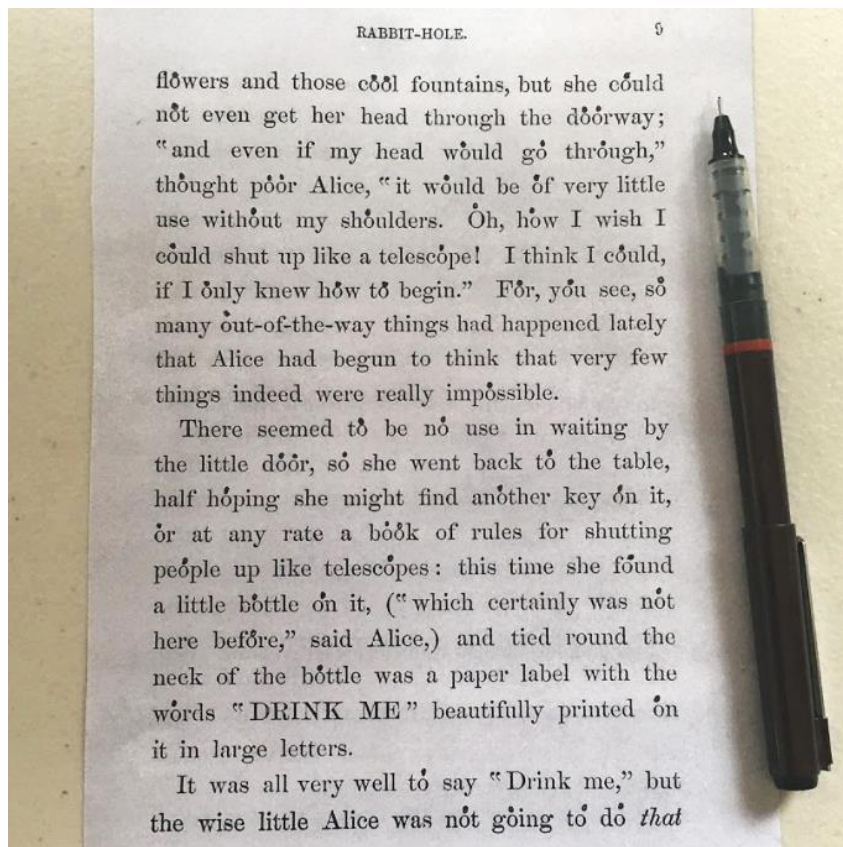
Part 1)

Take two pages from an old novel you do not mind repurposing. Or print the pages provided.

Choose a vowel. A-E-I-O-U

Find every time the vowel appears on the first page and mark it with a visible dot with your fine liner or pen.

Take your time. Focus on the task fully.



This page has all the O's dotted.

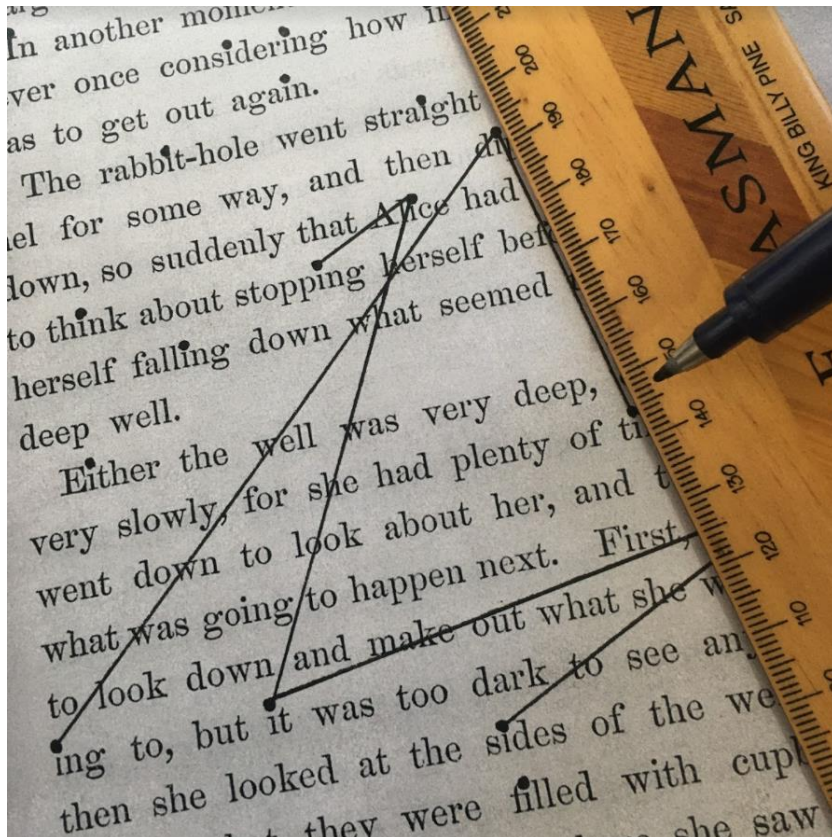
Step 2)

Using a ruler draw a line between the dots with your fine liner or pen.

There are no goals other than that.

Ideally aim for two lines to come from each dot. Some dots may have more. Some less. Simply go with what feels right.

Stop when all dots are connected.



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And now your design is complete and ready for colour!

Notice the abstraction, there is no way you could predict how this would turn out. Each piece you make will have its own shapes, its own "personality".

In letting go and accepting what will happen you can end up with some surprising results.

However, there is a way you can influence the results to channel a different “feeling” in the final piece. Simply by varying your lines.

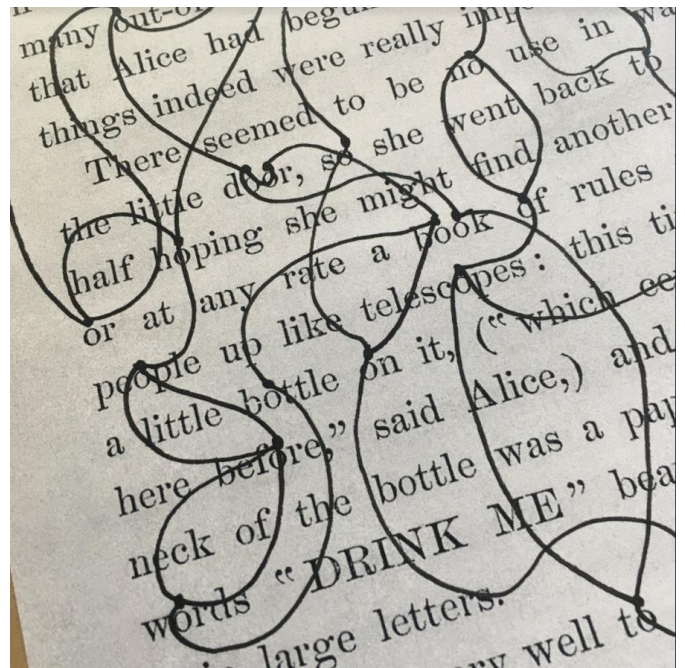
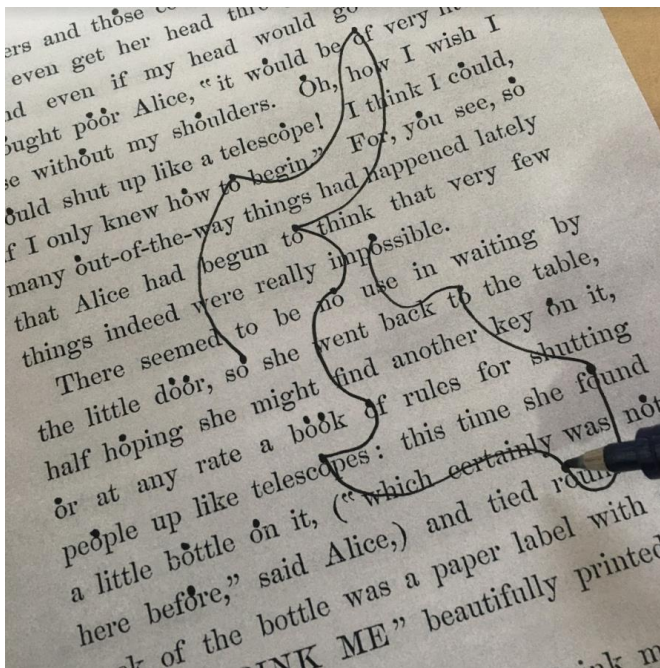
On the second page. Dot your chosen vowels as before. But this time use curved or wavy lines that meander their way between the dots.

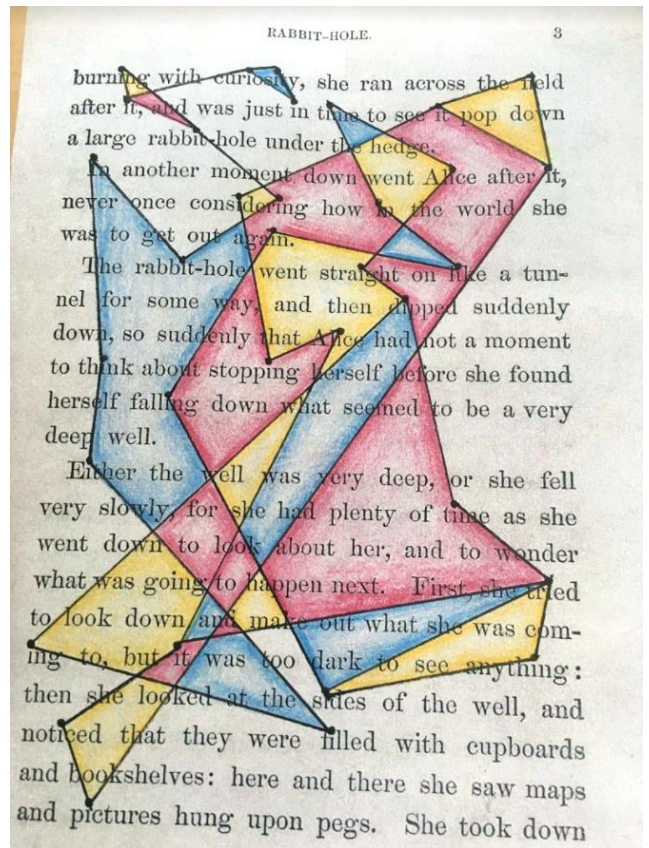
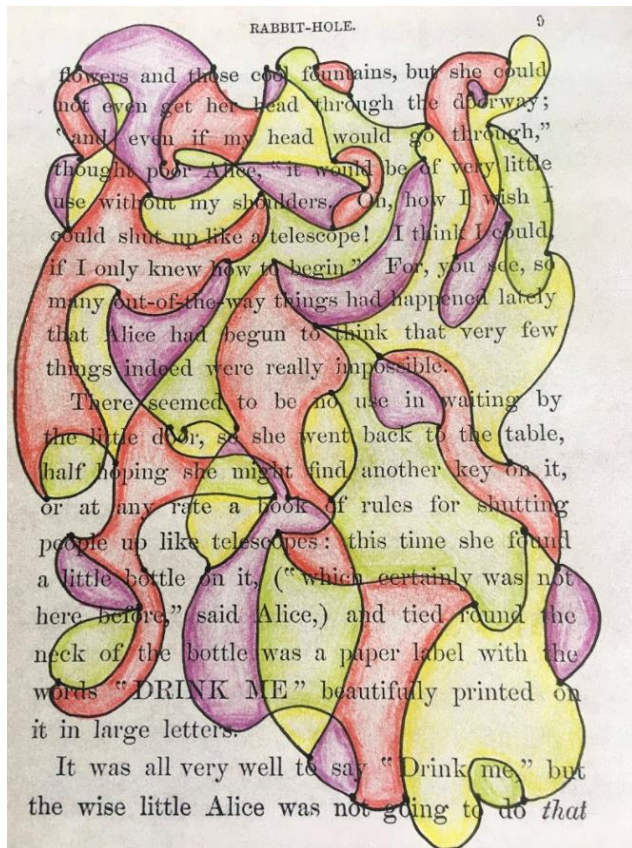
Try overlapping these lines and experiment with having three or more lines come from each dot.

Let it flow- notice.

Does it feel different doing this compared to the rigid use of a ruler on the first page?

Is the result different?





Let's compare.

These two pieces were made following the methods just explained.

They look different don't they?

Look at your own works you just made.

Would you describe one as "organic" and "flowing" ?

while the other may be "angular" and "dramatic" ?

Or are there other words you'd use?

There's no wrong answer.

But it's a great lesson to learn that by simply varying the lines you use can influence the final results on your art and the "personality" or "emotion" it portrays to the viewer. You might also find that the two methods impact your mood and feeling as you create them.

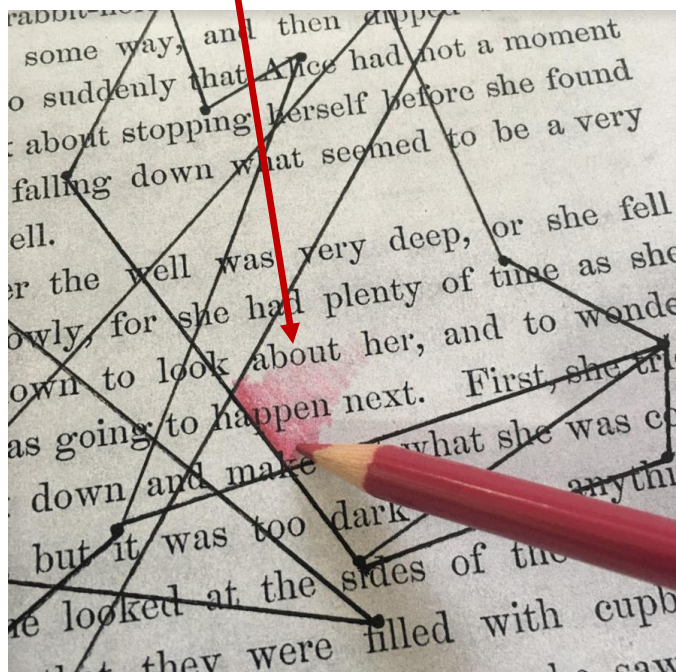
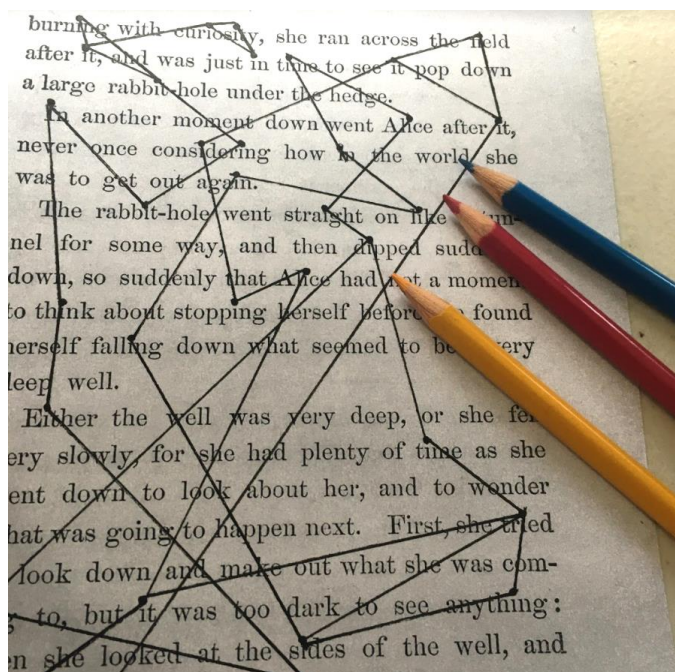
Step 3)

This step is optional. However if you would like to learn some coloured pencil techniques and add colour to your artworks then please read on.

Choose your colours. Look at the drawing you have done and decide what colours “feel” right. For example blues and greens might suit the swirling, curved drawing-Like swirling waves.
Does yellow and orange suit the jagged, sharp shape-Like lightning.

Again, there is no wrong answer. Choose colours that speak to you. You might simply just like those colours- that’s great too!

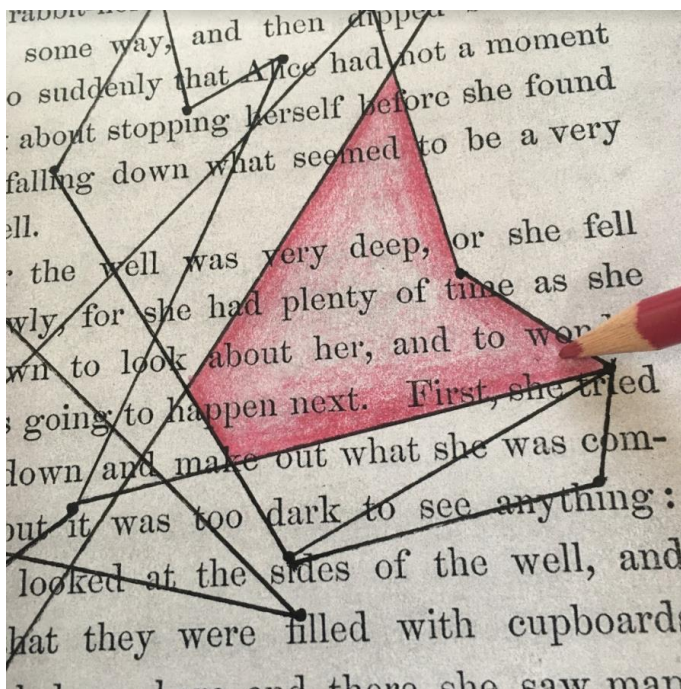
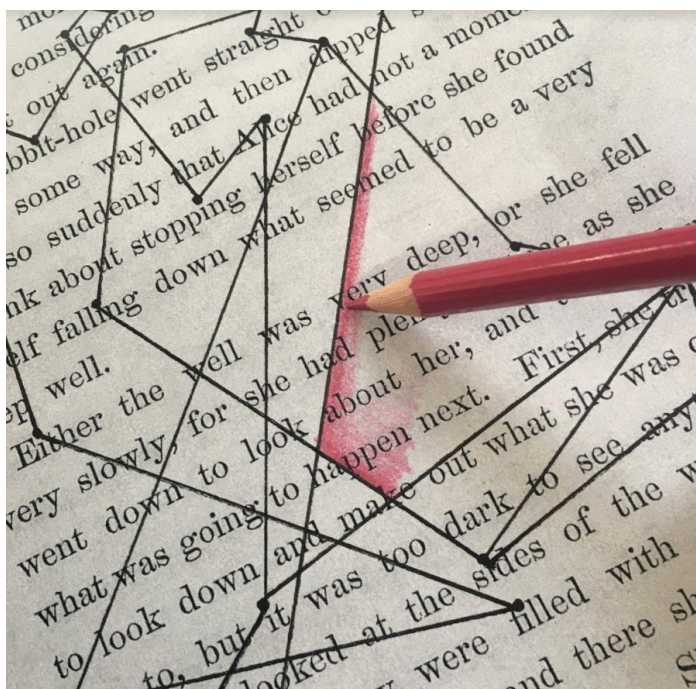
Start on a “short line” like in the second example photo. Press hard with your pencil and move back and forth along the line. Slowly press more lightly as you move your pencil back and forth closer to the middle of the shape. This should create an “ombre” effect.



For longer lines, work your way across the full length of the line. Starting to colour a thin strip. First in one direction using hard pressure. Then do a second pass directly next to this dark line with slightly lighter pressure. Repeat until an ombre is created.

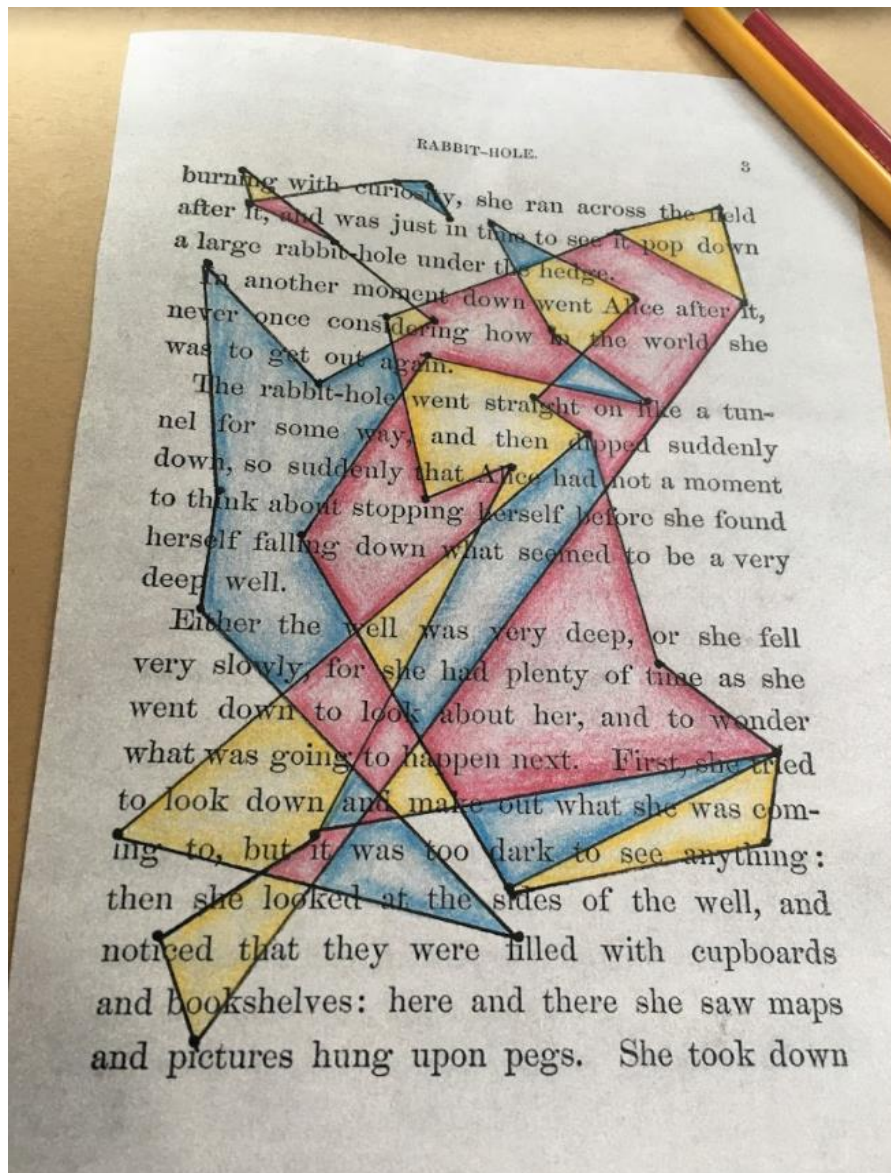
Note: You can always darken areas by going over them again with your pencil. But it is harder to lighten areas. Err on the side of too light for this reason if you are unsure.

Complete all the lines that make up the shape to fill it in completely. It should look something like the second example photo.



Continue colouring the shapes in your book artwork until all have been filled.

Then your artwork is complete!



Colouring in this way makes a more visually interesting piece and creates a sense of “depth” within the shapes.

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