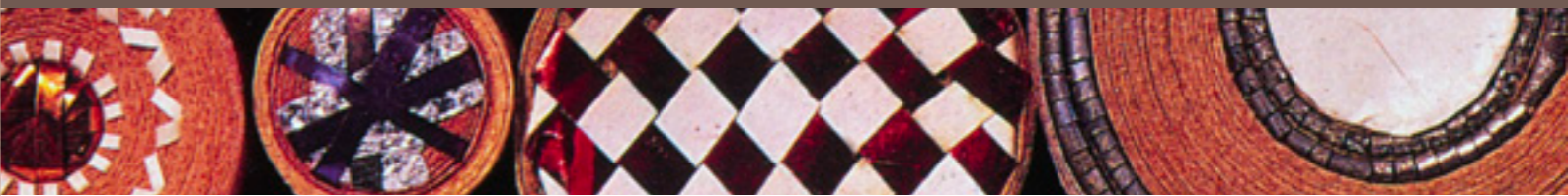




postcards



A visit to the shop is part of most students' Pitt Rivers experience, and it can make a valuable contribution to their work. Instead of a trinket shop, think of it as a resource bank. This section suggests five ways of being creative with postcards. Simple approaches like these may trigger new ways of looking at the collections and add variety to a sketchbook.

cut it



Cutting and folding sections of a postcard can sometimes help to animate the image. This transformation mask has a beak which can be opened and closed, so cutting the postcard makes sense.



Cutting out the Japanese faces helps to bring them to life. If you want to take the idea further you can make pop-up cards which could then be developed into animated pieces.

group it



Buy a selection of postcards with a common theme. Cut a strip of card slightly larger than the postcards. Place the postcards side by side on the strip, score lightly, and bend. Stick one end of the card into your sketchbook so it folds up like a concertina. This will help you to compare and contrast details, patterns and features.

illustrate it



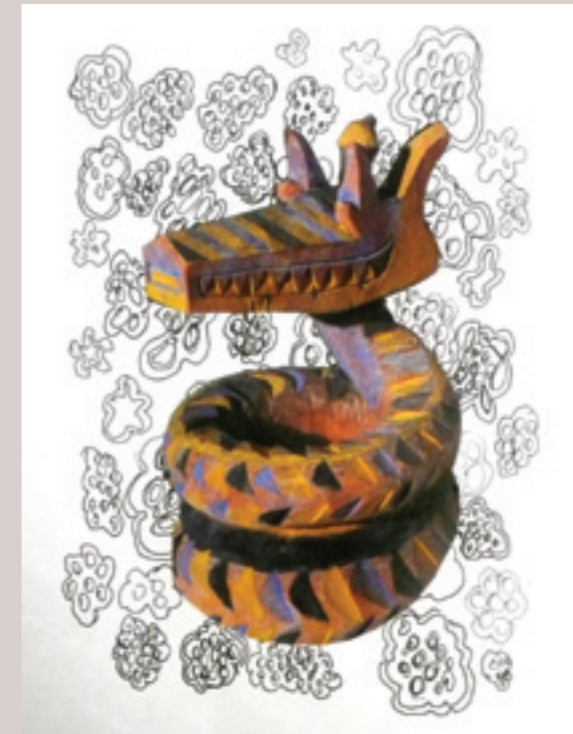
Buy a postcard and find an acetate sheet and a marker pen. Stick the postcard in your sketchbook, lay the acetate sheet over it and sellotape down one edge. Extend the postcard by drawing on the sheet and then make notes around it. New ideas will occur to you as you do this.

mix 'n' match it



Buy four postcards on a common theme, e.g. body arts, masks or textiles. Collect four pictures from magazines that contrast with, or complement the postcard pictures. Make a concertina book and stick the pictures next to each other. Fresh connections will come to mind as you do this.

design it



As soon as you cut out images from postcards and place them on a different background you change them. Here, a wooden spirit from Sarawak, used to ward off a painful illness is transformed by placing it on a drawn background, making it a more humorous character.

Buy two or three postcards of the same image and try placing them in different settings and backgrounds. This will give them unexpected identities.

acknowledgements

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Page 33: Ear plugs from South Africa, Kenya and Tanzania (1932.29.1.1, and from collection 1934.11).

Page 34: Haida transformation mask (1891.49.8), Japanese gaming pieces (1917.53.494).

Page 35: Various masks (1906.74.1, 1914.22.12, 1942.13.417, 1884.114.3, 1939.6.8).

Page 36: Copy of a Lesotho cave painting (1993.19.1), detail from canoe prow, Solomon Islands (1939.12.49), painted wooden signboard, Togo (2002.2.1), photo adapted from DSC_0009 by raleighwoman, original photo available from www.flickr.com under a creative commons attribution-share-alike licence, detail of a Benin 'bronze' (1991.13.14), king cobra skin (copyright Oxford University Museum of Natural History), Maori feather box (1954.4.8), ammonite (copyright Oxford University Museum of Natural History).

Page 37: Naga spirit, Sarawak, Malaysia (1908.74.1).