







INTRO

Nigel Owen - Head of Illustration, BA(Hons) Illustration, Falmouth University

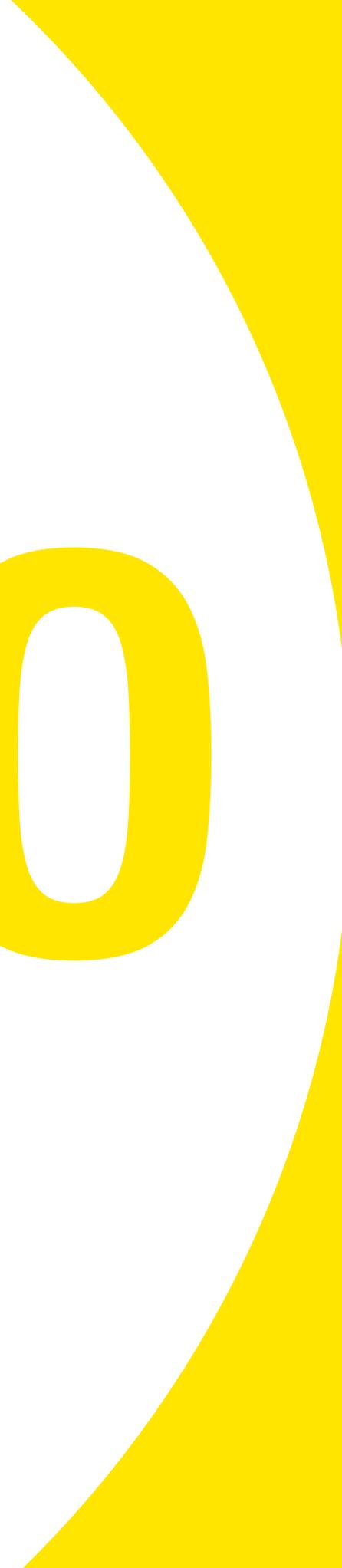


Illustration at Falmouth University continues to flourish. Our alumni, some of whom are featured in this edition of 'Wunderkammer', continue to make waves in the industry. The current 2018 students seem set to follow in their footsteps. The work in this edition showcases the rich and diverse talent that these students have developed over their three years studying at Falmouth.

A core objective of the course has been to nurture both ideas generation skills and the development of a visual language. In order to achieve this, the students are put through their paces early in the course, developing their own personal approach to visual problem solving, drawing and visual studies; they then put this acquired knowledge into practice. They are not only encouraged to test their ideas out on applied illustration projects but also to push the boundaries of current illustration practice.

At the heart of the course's philosophy is the desire to remain contemporary and relevant in a visual communication industry that is evolving rapidly. To this end, the course's professional practice programme equips the students with the knowledge that they need to succeed as illustrators or in related careers. Students are encouraged to connect with industry, whether it is in London, Bologna, Bristol, New York or elsewhere.

We hope that this year's edition of 'Wunderkammer' gives you an insight into the course and the talent that it produces.

EDITOR'S COMMENTS

After four months of long hours, intense research and meticulous detail, we are delighted to launch this year's 'Wunderkammer', an eclectic mix of graduating student work, alumni successes, notable commissions, prestigious awards and much more.

The focus of the magazine this year is to not only showcase this year's graduates, but to celebrate the diversity and successes that an Illustration degree at Falmouth University can lead to. We share with you some of the facets of professional practice at Falmouth and highlight how it provides the tools for our graduates to operate within their chosen pathways, across the breadth of the creative industries. You will find some of these highlighted in our 'Notable Commissions' section and listed in the 'National & International Awards'.

Within 'Alumni Stories' we talk to our Alumni about their journey since graduation, discuss how different aspects of their third year professional practice provided a stepping stone for their career and ask what advice they would share with graduates who are just starting out in the creative industries.

'Alumni Published Books' has expanded this year to provide a greater opportunity to feature a broader selection of titles and contexts.

Finally, we are thrilled to have this year's cover illustrated by Ana Jaks who graduated from the BA(Hons) Illustration course in 2015. Her most recent work includes the Facebook 'House of Us; Stand Up To Bullying' Campaign, featured on page 117.

Keryn Bibby

**Senior Lecturer & Level Three Co-ordinator
BA(Hons) Illustration, Falmouth University**

**GRADUATES
2018**

**AWARDS
2017|18**

**CLIENT LIST
ALUMNI**

**NOTABLE
COMMISSIONS
ALUMNI**

**BOOKS
PUBLISHED
ALUMNI**

**CALUM
HEATH**

**JAMIE
EDLER**

**BETH
WHEATLEY**

**THOMAS
PULLIN**

**UNCLE
GINGER**

**EMMA
YARLETT**

**WILL
GRILL**



GRADUATES
2018

“IT’S GREAT WORKING WITH FALMOUTH ILLUSTRATION BA - EVERY YEAR THE GRADUATES’ WORK IMPRESSES ME. THOMAS PULLIN IS THE LATEST FALMOUTH GRADUATE TO CONTRIBUTE REGULARLY TO GUARDIAN WEEKEND MAGAZINE, WHERE HIS IMAGES STAND ALONGSIDE WORK CREATED BY SOME OF THE WORLD’S GREATEST ILLUSTRATORS.”

Maggie Murphy - Art Director, Guardian Weekend Magazine



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LUCY RIVERS

Hadaka no Tsukiai translates roughly to 'naked friendship'. In Japan, this is used to describe getting to know someone 'below the surface' by bathing with them. Japanese macaque monkeys have been known to climb down from the mountains to engage in communal bathing in the natural, or man-made, hot springs.



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SAM HINTON

Curiosity is our friend. We hit the trail because “who has not felt the urge to throw a loaf of bread and a pound of tea in an old sack and jump over the back fence.”

- *John Muir*



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EMBLA SUNDE MYRVA

In the middle of the Mojave stands a phone booth. There's no reason to call – except to make a connection.

“I like the fact that you can have people who have never met or never will meet and they have this little intersection,” says one of the callers. “Two people who have no business talking to one another. It's the kick of reaching out and touching a perfect stranger in a completely anonymous and indiscriminating way.”



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PYLIN MANCHEE

So what if the earth actually was flat? Gravitational forces on a flat planet will change the further away you travel from the centre. It will feel more and more like you are climbing a hill or a cliff as you get closer to the edge. The landscape starts to warp as trees and plants grow at an angle due to negative gravitropism.

It's a tough walk home for those who live on the outskirts.



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EVAN HOLLINGDALE

Among one of the oldest and most varied instruments, drums have origins in nearly all ancient human cultures, curiously used for inducing states of ecstatic trance in order to connect with the spiritual dimension. Tuvan shamans believe that spirits of nature create their own 'sound world' and that it is possible for humans to directly communicate with them through the sound of the drum.



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JOHANNA SLADE

Falmouth's observatory tower, built in 1868, was first used as a meteorological observatory and also as a camera obscura. Camera obscura effects create distortions while reflecting shapes.

When looking at the sun, if one looks at it through a sieve or through leaves the rays are crescent-shaped where they reach the earth.



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ARAD GOLAN COLL

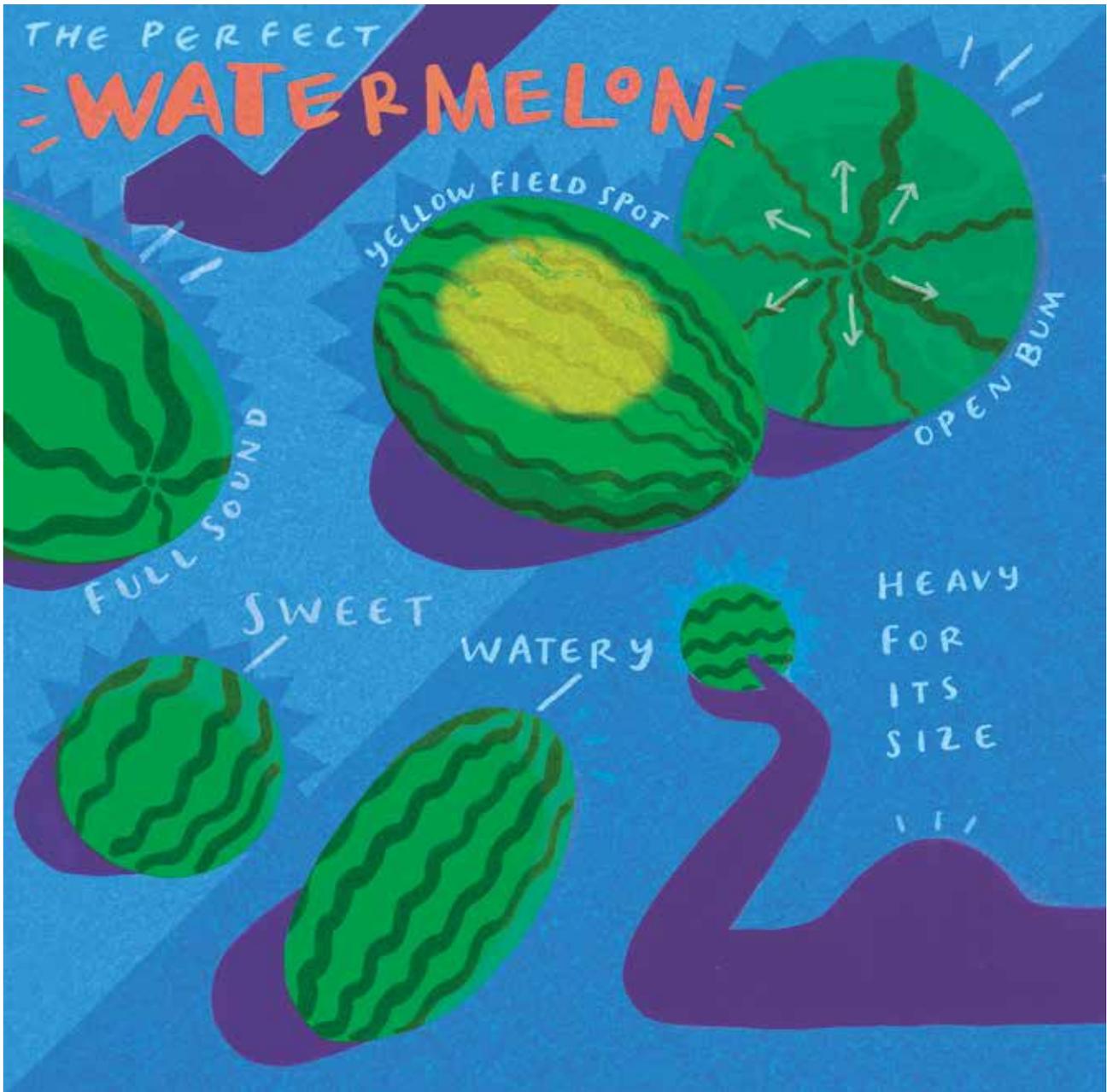
The appeal of the miniature as a form of escapism – delving into tiny parallel worlds allows us to take a break from the real and temporarily grant us the illusion of control and the chance to attain perfection.



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MONETTE WAN

Every year in the UK alone 10,000 tonnes of poor misshapened vegetables do not make it into the supermarket, let alone our stews and Sunday roasts, leaving many to rot unnoticed in the landfills.



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SUKI FISHER

My mum has always thoroughly inspected each and every fruit and vegetable to choose only the best of the bunch. She has shared some of her tips for choosing the perfect watermelon with me, and I have created this illustration to share them with you.



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SOPHIE NORTHAM

Every night Filbert the family cat joins his friends for a party. Curious sisters Amelia and Daisy finally discover where their mischievous kitty sneaks off to.



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SHAW DAVIDSON

A curious underground home for the smallest residents of Neverland.
Inspired by J.M. Barrie's classic children's book Peter Pan.



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MILLIE MCDONALD

Ten-year-old Margaret Tsuma used to work on a landfill site collecting materials to be sold as recyclables or scrap material, she is now able to go to school due to ActionAid's work in the area and aspires to be a teacher. 15 million people currently live and work on vast rubbish tips around the world.



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DEVON BELL

There was an old woman who lived in a shoe. She had so many children, she didn't know what to do. She gave them all broth without any bread; and whipped them all soundly and sent them to bed. This adaption of the classic nursery rhyme is a window into contemporary motherhood. It focusses on the stresses and strains of an overwhelmed single parent.



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MICA PENG

The room was getting colder. She carefully took the cloth off, burnt some paper money and started to stare at the candle in front of her. She was waiting for her husband. He wouldn't come of course, after all, it's his funeral. In ancient China, if a young man died before marriage, his parents would purchase a girl to marry his dead body, to provide comfort for the deceased and to ensure that he would not be alone in the afterlife.



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DYLAN WOOLLEY

The marine iguana is a species found only on the Galapagos Islands. Isolated for six million years, it is the only modern reptile capable of foraging in the sea.

“They are as black as the porous rocks over which they crawl and seek their prey from the sea. I call them ‘imps of darkness’. They assuredly well-become the land they inhabit.” - *Charles Darwin*



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MANON WRIGHT

The red spider lily or the bianhua is a flower of transition. Folk tales in China and Japan tell of stories of spirits who, in life, were ill-fated in matters of the heart. If the wandering specter stumbles upon the lily, its beauty is so distracting it frees them from their regret, allowing them to move on and reincarnate.



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IOLA MCCORKINDALE

Based on 'Heart of Darkness' by Joseph Conrad, which centres around Marlow's expedition into the heart of the Congo. As he travels up the river, his experiences and encounters reveal the darkness of the ivory trade and the hypocrisy of Imperialism. His journey into the heart of the dense Congo forest becomes a journey into the darkness of the human mind.



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MADELEINE KEMSLEY

In Hinduism cows are honoured with respect and admiration; they are a symbol of the divine bounty of the earth. The cow represents abundance and the sustenance of life, the ever-giving, undemanding provider.



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VICTORIA SANDØY

Hulder, in Scandinavian folklore, was a beautiful girl with a cow's tail who lived in the forests. She would trick men by leading them through the woods, deep into the mountains and they would never be seen again.



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LEA NIEUWOUT

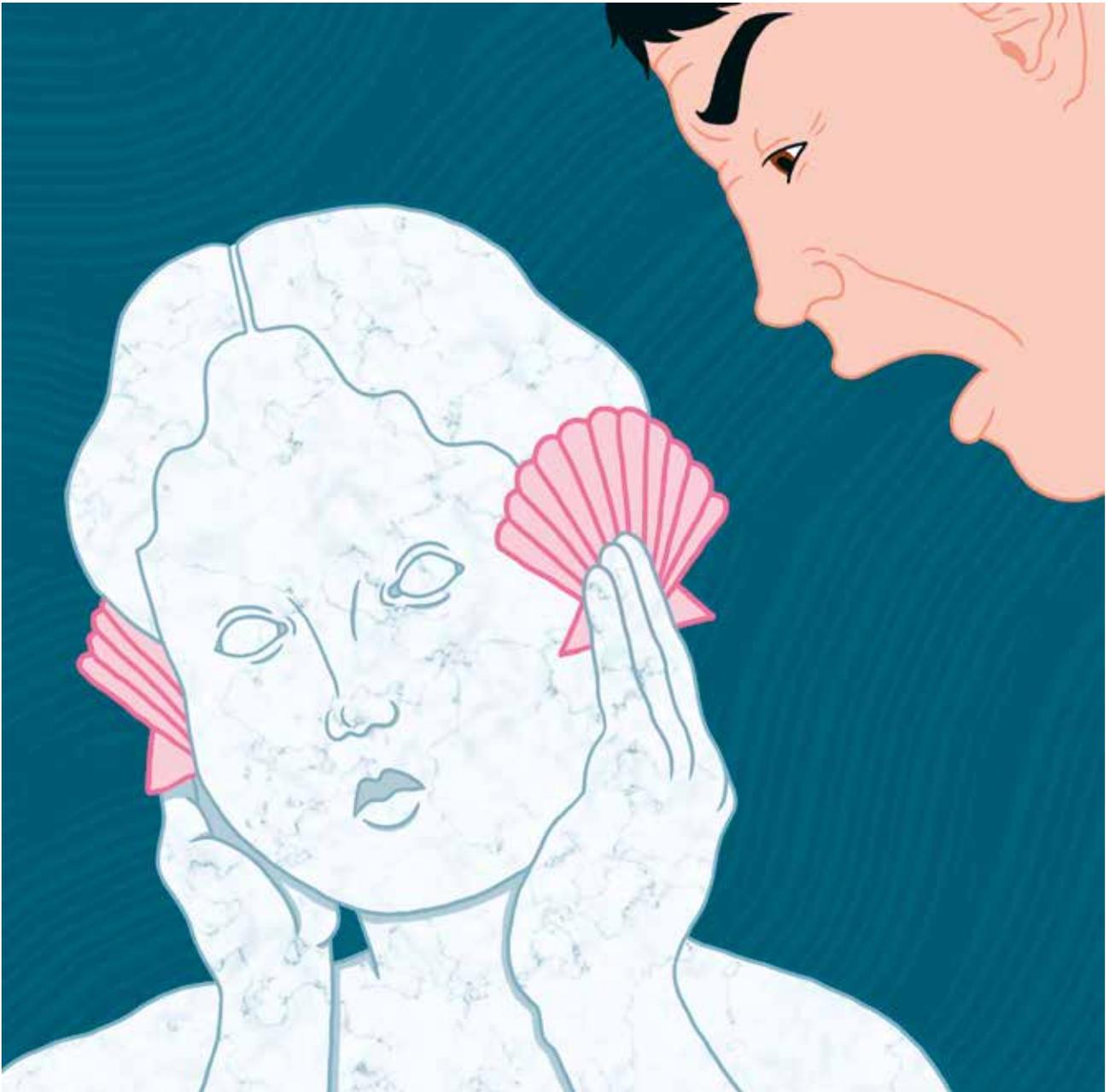
In the place where the dragon had once been, appeared a strange man introducing himself as the King of the Lake. Inspired by the fairy tale 'My Lord Bag of Rice'



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HANNAH GARLAND

Inspired by the Chinese legend of how the Monkey King came to be. The monkey strives for power and will stop at nothing to possess immortality.



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RACHEL FRANKS

Illustration for Carol Ann Duffy's poem, 'Pygmalion's Bride.'

"My ears were sculpture,
stone-deaf shells.
I heard the sea.
I drowned him out.
I heard him shout"



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ROSIE FOSSETT

The Secret Garden tells the story of Mary, an orphaned child who is forced to live with her unwelcoming uncle. Hearing rumours of her deceased aunt's garden, curiosity leads her and her new friends, Dickon and a robin, to search for it and recreate it as a place of their own.



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CATHERINE VALLELY

“I am a spirit of no common rate: The summer still doth tend upon my state.”
Sprouting from a root in ‘A Midsummer Night’s Dream’, Bottom unearths hidden curiosities, both flora and fauna, within his woodland surroundings.



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TESSA LEE

The person you're in love with is a Wunderkammer, a curiosity that begs to be captured.



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ZAC CUMMINGS

“Pretending to be human is exhausting”
The trials of living with Autism.



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HARLEY MORRISON

'Magnum Opus' - A work of art, music, or literature that is regarded as the most important or best work that an artist, composer, or writer has produced.

Everything you do as a child feels like an accomplishment, no matter how small.



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RACHAEL BLAKE

How curious it is, to see how many different breakfasts there are around the world! In South Korea, breakfast is usually similar to what might be eaten for lunch or dinner. This might include kimchi (fermented cabbage), some vegetables, seaweed, fish, egg, soup, rice and condiments like soy sauce and gochujang (chilli paste).



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HOLLY IRONS

In this whimsical Cornish dish, Stargazy pie, whole pilchards poke their heads through the crust and gaze at you whilst you tuck in. It originates from the village of Mousehole and is enjoyed during the festival of Tom Bawcock's Eve to celebrate his heroic catch during a very stormy winter.



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AMANDA TEO

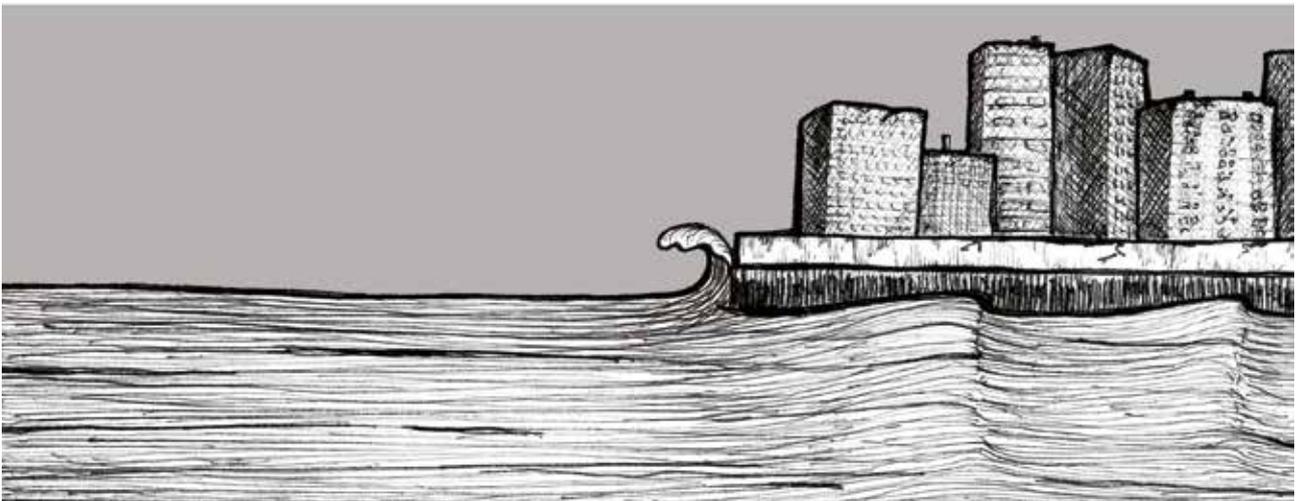
“Gregory Temple. Excuse my asking, but haven’t there been any other guests here except them in the last two or three years?” Holding her teacup high in one hand, inclining her head slightly to the left, she looked up at him out of the corners of her eyes and gave him another gentle little smile. “No, my dear;” she said. “Only you.”
– Roald Dahl, *The Landlady*



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KRISTINE SUNDS DAL

The curious incident - Arthur Conan Doyle created the embodiment of Victorian curiosity in his short-stories, and 221b still houses some of the most curious traits and objects owned by the fictional Victorian character.



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JEMMA HEWES

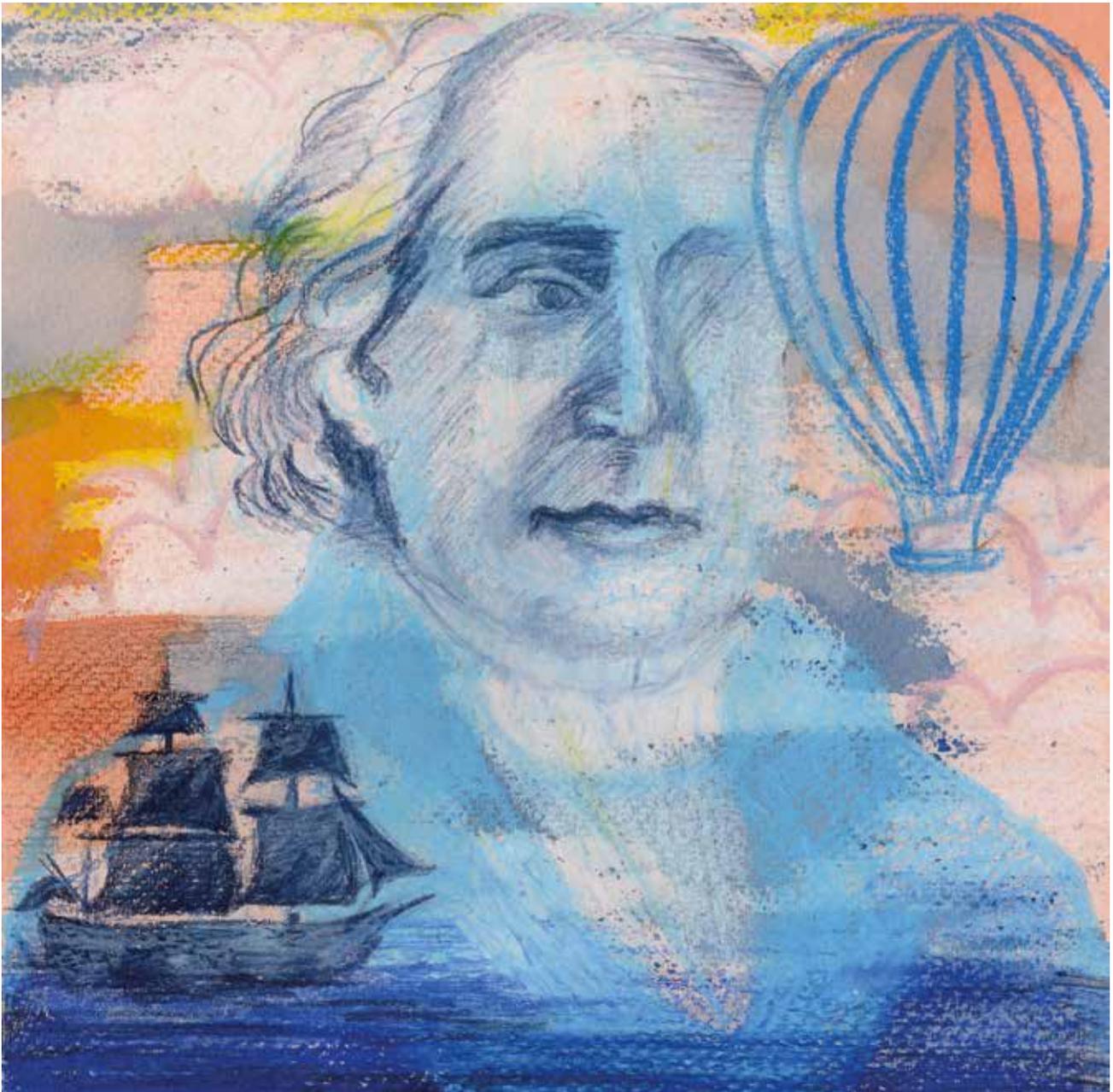
The small curious island of Hashima, located in the middle of the sea 15km from Nagasaki, is an isolated space full of desolate buildings overgrowing with nature and decay. What was once a thriving island used for coal mining, is now an abandoned wasteland burdened with former schools, restaurants and homes. Walking through the barren streets littered with rubble and long lost possessions of former residents, it's hard to believe that you're not the last human on earth.



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LUCY THORNE

A revival in detective fiction sweeps across an unexpected context:
the Arabic-speaking world.



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RHIANNA JONES

Joseph Montgolfier had often dreamt of human flight, he had even thought about capturing clouds in a certain kind of envelope to which he would hang a basket. My illustration is a celebration of human curiosity and imagination, inspiring ingenious ideas, however wacky, that push the world forwards.

Like Joseph Montgolfier's invention of the hot air balloon in 1783, the world's first form of aviation.



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SONJA BURNISTON

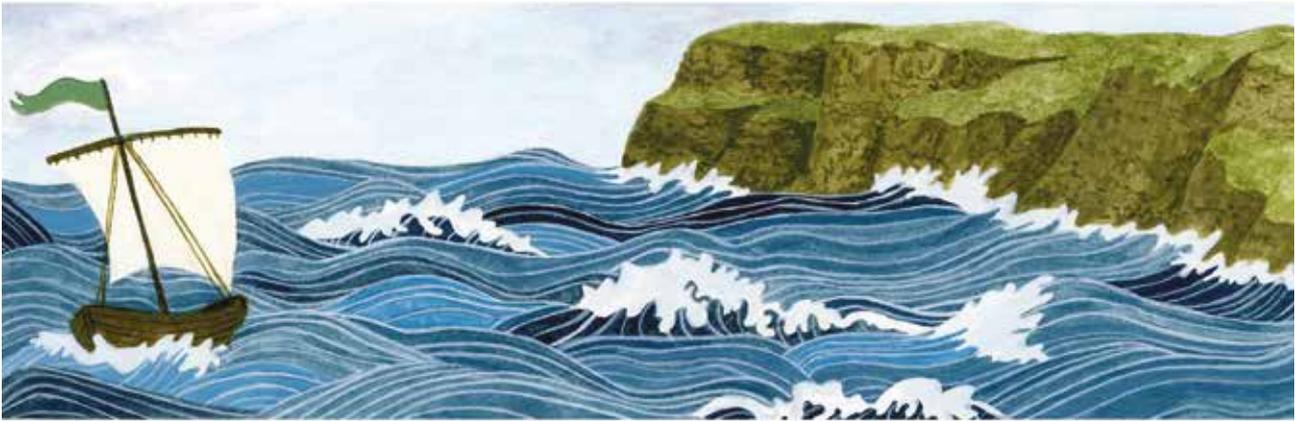
In water there lies a sacred power. Certain topographical land formations are thought to be the physical embodiments of goddesses – these living waters hold the ability to purify, heal and nurture the soul.



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RHIANNA FOWLER

Sharks of the order Orectolobiformes are also known as carpet sharks as most of them have skin decorated with ornate patterns. There are seven species of shark in this order including the biggest fish in the sea, the 41ft long Whale Shark.



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CHARLOTTE JONES

The tale of Branwen is a Welsh myth from The Four Branches of Mabinogi, written in the 12th century. Branwen is deeply unhappy having been forced to marry the King of Ireland. She teaches a Starling to say her name and sends him to Wales to ask her brother to rescue her.



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CATHERINE PRICE

Pigments in berries contribute to the vibrant red plumage of the male Northern Cardinal. The more vibrant their feathers are, the healthier the male seems and the more likely they are to attract a mate.



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RIKO SEKIGUCHI

A Japanese folktale, about two curious frogs discontent with their hometowns, Osaka (countryside) and Kyoto (city). On their journey, they meet on the peak of a mountain and decide to help each other see their destinations by holding each other; stretching their legs as high as possible. Their noses pointed to their destinations, however as their eyes are in the back of their heads, they only saw their home town mistaking it for their destination and decided to return home.



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CHERRY HARRIS

With new species constantly being discovered, who knows what remains unfound?...



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ELLEN WALKER

The White Stag has become a famous symbol in mythologies around the world. There is a sense of curiosity surrounding the deer, because it is so rarely seen. For centuries many have sought to hunt it down, or merely catch a glimpse of this renowned creature.



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NYASSA HINDE

“The more you read, the more you know, the more you learn, the more places you’ll go.” - *Dr Seuss*

Bookshelves are a Wunderkammer; a collection of rare and valuable sources of knowledge, accumulated to inspire the imagination. Curiosity is born from the worlds that are held within the pages of a book and the places we visit when we read.



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SOPHIE LLOYD

A child's mind is curiously limitless and limitlessly curious.



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ANNABEL BECKETT

What is more curious than a character someone creates when playing a Tabletop RPG? When escaping to a world of any possibility, why do the players choose what they choose? Is a character what we wish we were, or what we aspire to be? In the end, no matter our identity, we gain loyal companions along the way, and despite our differences we unite against a common cause.



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CHARLOTTE FORREST

Mari Lwyd (“The Grey Mare”): a Welsh, mid-winter tradition where the skull of a horse, adorned with cloth, flowers and ribbons, is paraded on a pole through the town. The Mari Lwyd challenges local families to a battle of rhyming verse. The Mari Lwyd is one of the strangest, and most ancient of a number of customs with which people in Glamorgan, and Gwent use to mark the passing of the darkest days of midwinter.



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ABBIE CLEAVE

Bakery Bear.

What would the curious Bakery Bear do in a bakery?
Inspired by S. E. Schlosser



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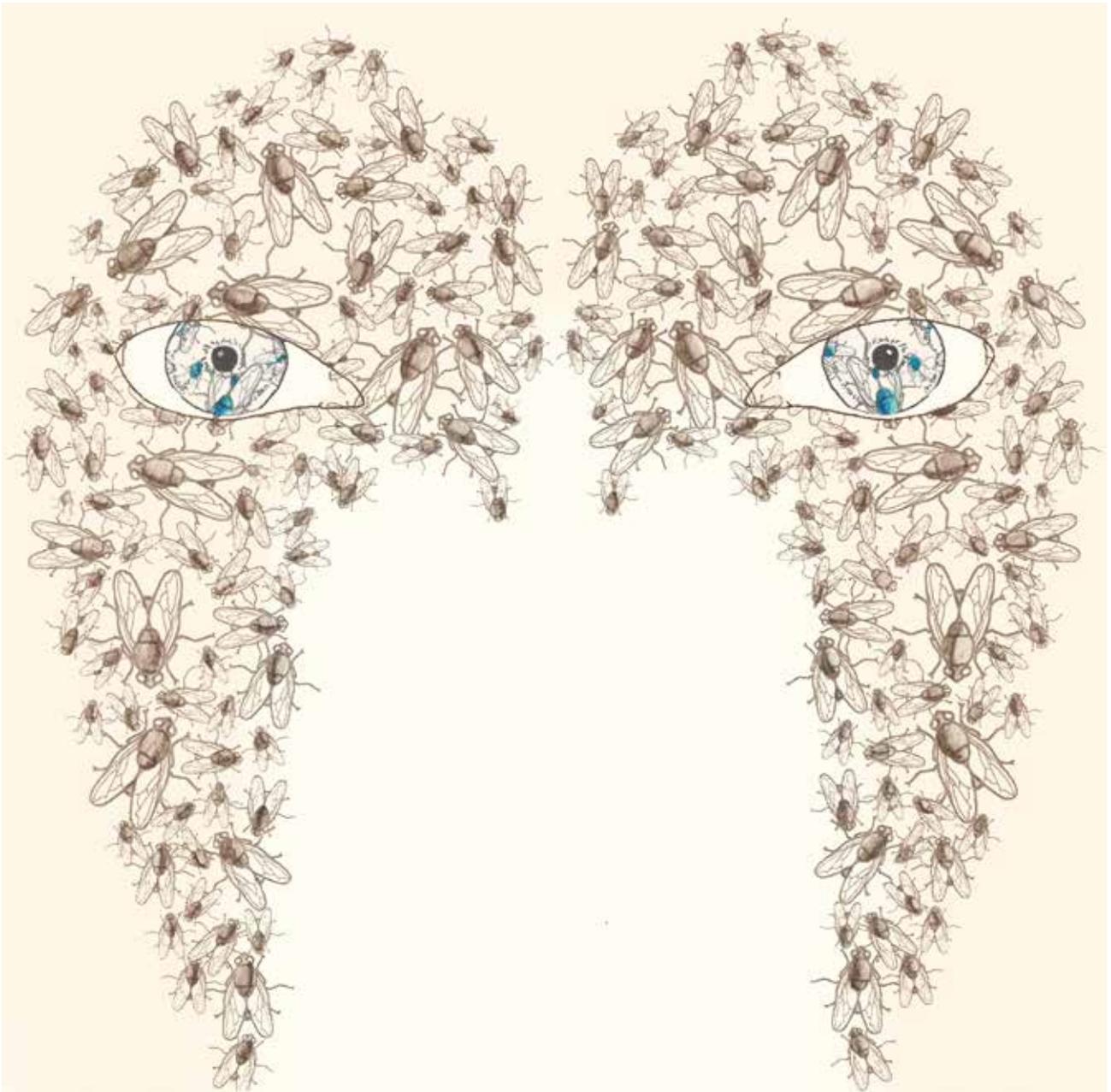
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LAURA BRIDGES

Q: What starts with the letter T, is filled with T and ends in T?

A: Teapot

Tilly has Tea with Teddy using a Teapot from Grandmas' Collection.



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CONSTANCE ROSE

Shrouded in mystery and covered in bluebottles, *Skellig* by David Almond represents themes of life and death, infant mortality and entering the world of adulthood.



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ADELLE LIPSCOMBE

Research shows that eating more fruit and vegetables leads to increased curiosity and creativity, resulting in higher levels of well being.



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INDIA REEVES

“The dark ocean and swelling waters were nothing; the fears of being swallowed up by some dreadful tempest, or dashed upon hidden rocks, with all the other ordinary subjects of fearful contemplation, seemed scarcely entitled to a moments thought; the dismal looking wreck, and the horrid aspect and revenge of the whale, wholly engrossed my reflections, until day again made its appearance.”

- *H. Melville Moby Dick*



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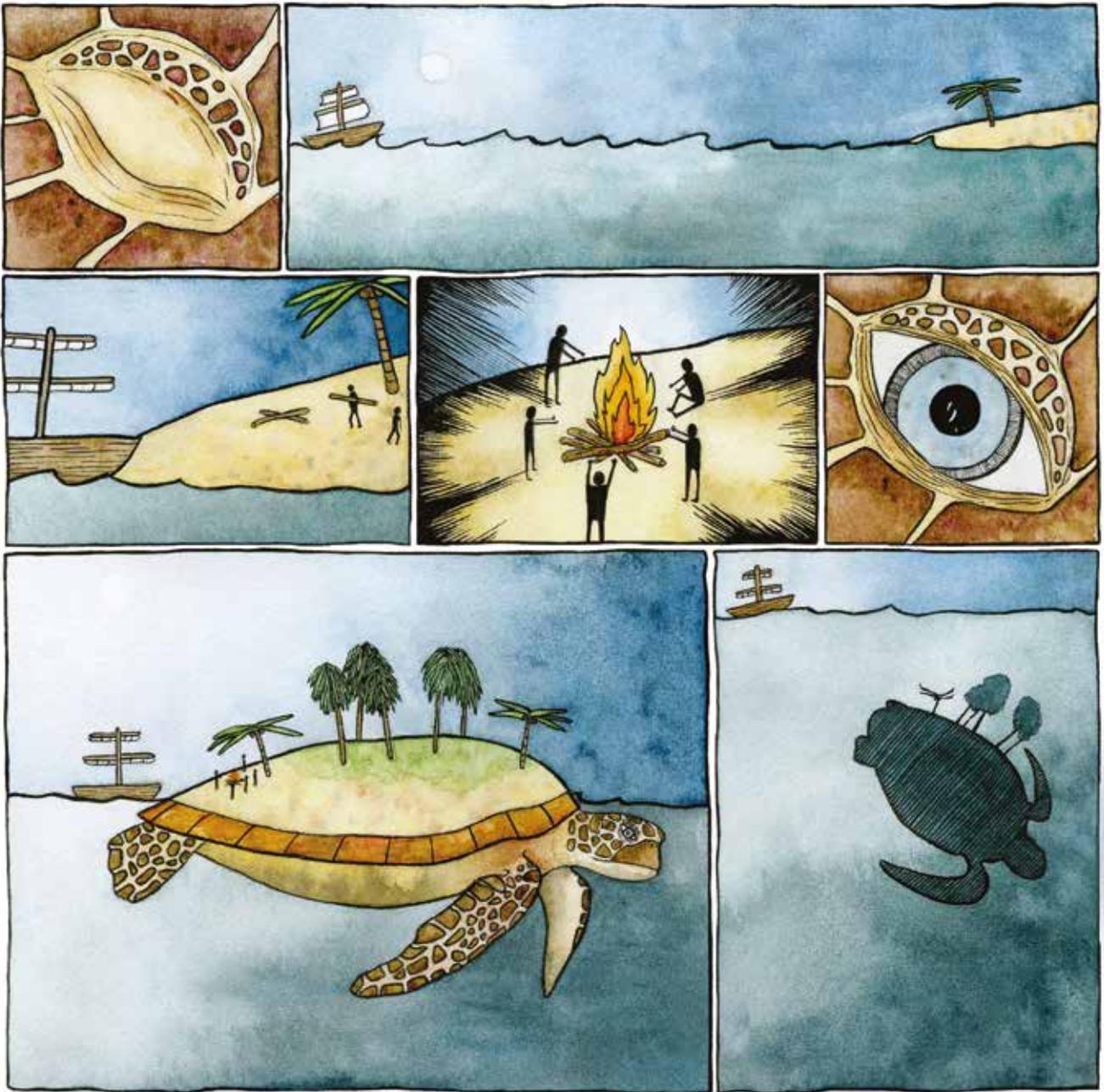
Out of the Blue - We know more about the surface of Mars than the bottom of the ocean. Our liquid earth is full of strange and undiscovered alien creatures, and life can be found in the most unimaginable, uninhabitable places.



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MACHA KRGOVIC

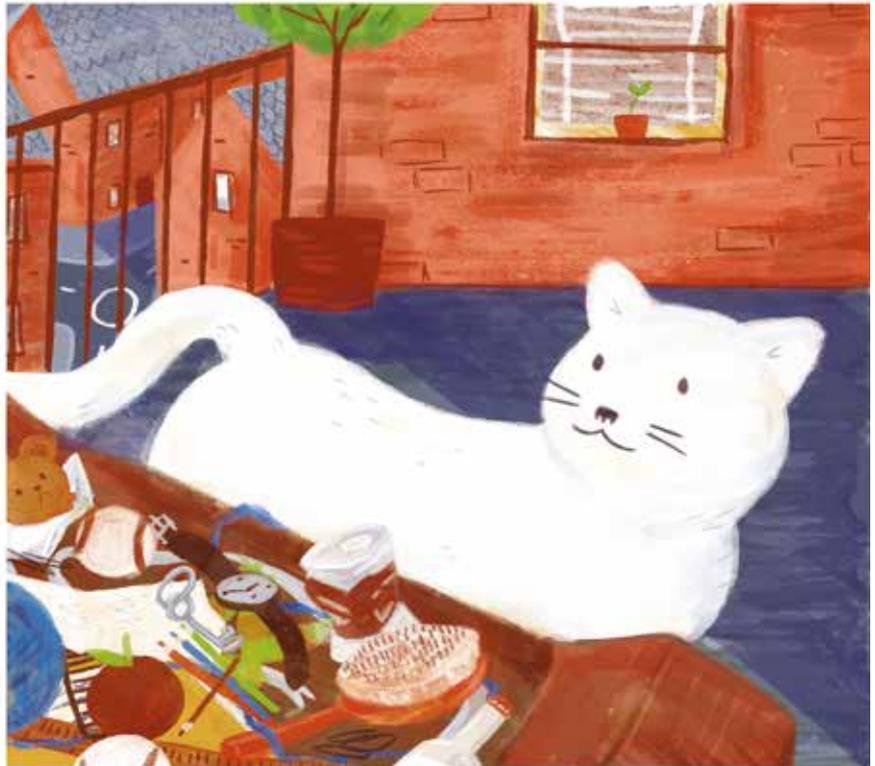
'Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.' - *Albert Einstein*



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JAMES HODGES

The Aspidochelone is a giant mythical turtle whose shell resembles an island. When sailors moor up on the 'island' and light fires for the night, the creature, feeling the heat, dives deep underwater.



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SARAH BRAINWOOD

One man's trash is another man's treasure. The neighbourhood cat patrols his streets. With a curious eye he spots his treasure, a beautiful set of shiny keys.



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ELLA PORTER

Elizabeth Sweetheart, 74, is known in her area of Brooklyn as the Green Lady of Carroll Gardens. For the past 20 years or so, she has dressed head to toe in a bright lime green, with hair dyed to match.



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PENELOPE O'NEILL

Inspired by the collective noun, "A Bloom of Jellyfish". This imaginary world is home to jellyfish that resemble different garden flowers, from dandelions to daisies. They live in a brightly coloured coral garden, which is visited by mermaids who take care of the coral and play with the jellyfish.



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MEI YU TAMMY TAM

This is an album cover for “One Hundred Thousand Whys?” The album is about growing up, figuring out who you are through friendships and heartbreaks. The girl on the album is trying to figure out her way in this world and finds out it is not always rainbows and sunshine, you need to go through dark times and storms to grow up.



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GEORGIA JAMIESON

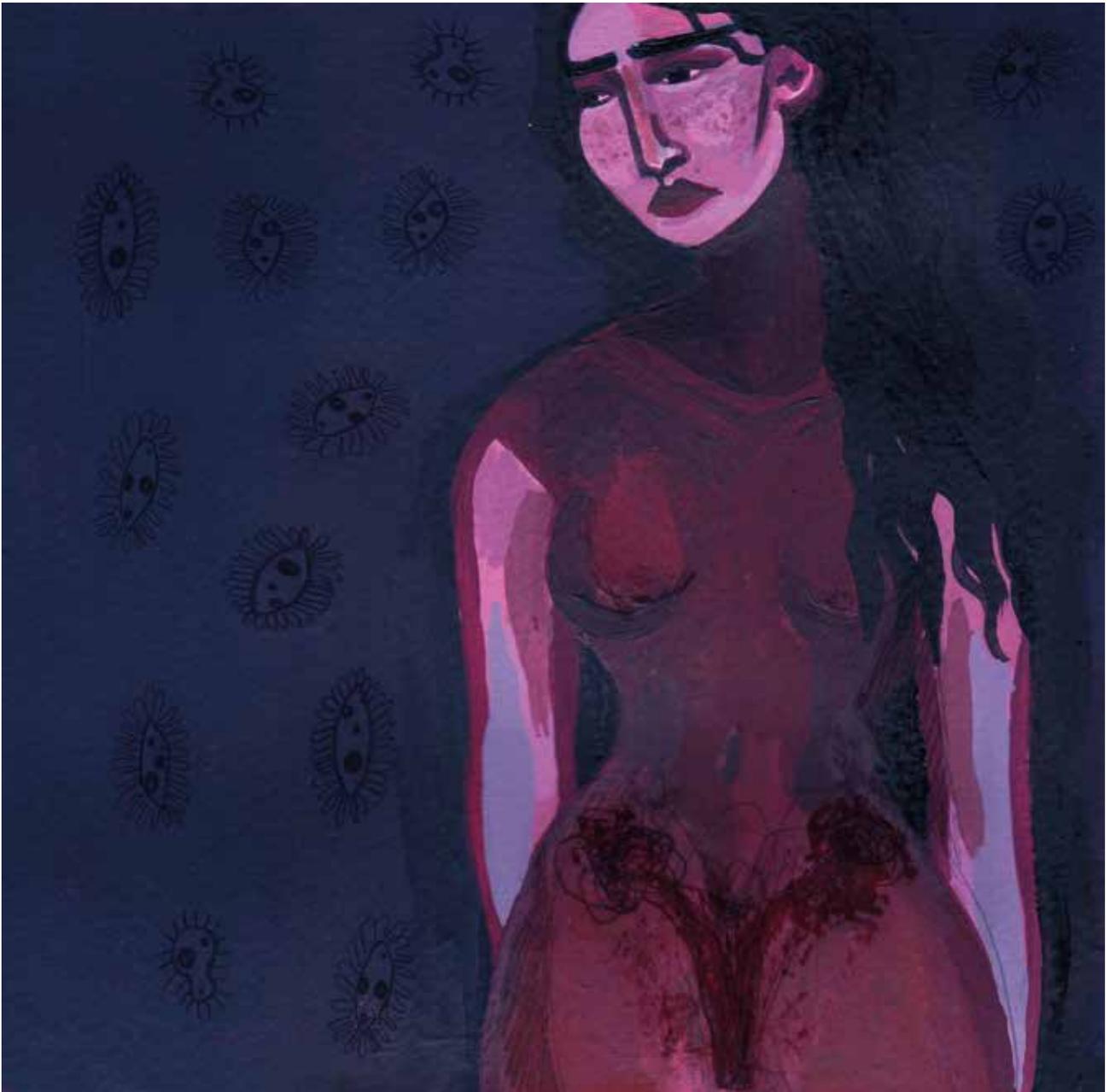
The Parminter cousins were a remarkable pair of women, who travelled Europe in the 18th century. Upon their return, they decorated A La Ronde, a 16-sided property in Devon, with hundreds of shells and feathers, smaller intricate crafts and curious objects.



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KATHERINE HARRIS

Dolls Houses. Their tiny rooms filled with miniature furniture and tiny objects, opens a child's curious mind and lets their imagination grow.



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CELIA MOHEDANO SANCHEZ

Hysteria was a medical diagnosis exclusive to women; it became an official psychological and physical disorder in the 19th century across Western Europe. It was believed that hysterical women would suffer from all types of symptoms (nymphomania, frigidity, melancholia, anxiety, insomnia, etc.) due to a dysfunction in the uterus. Hysteria was never proved to be a real illness and its diagnosis ended in 1952.



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ISOBEL CHEDGEY

In Elizabethan England, lip rouge was believed to possess magical powers. To protect the wearer from illness and ward away death.

Such mystical rumours led to an association with witchcraft. The law stated that if a woman was found to have utilised lip and cheek paints whilst courting her husband; the marriage could be annulled and the bride tried as a witch.



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BETH LANGSTON

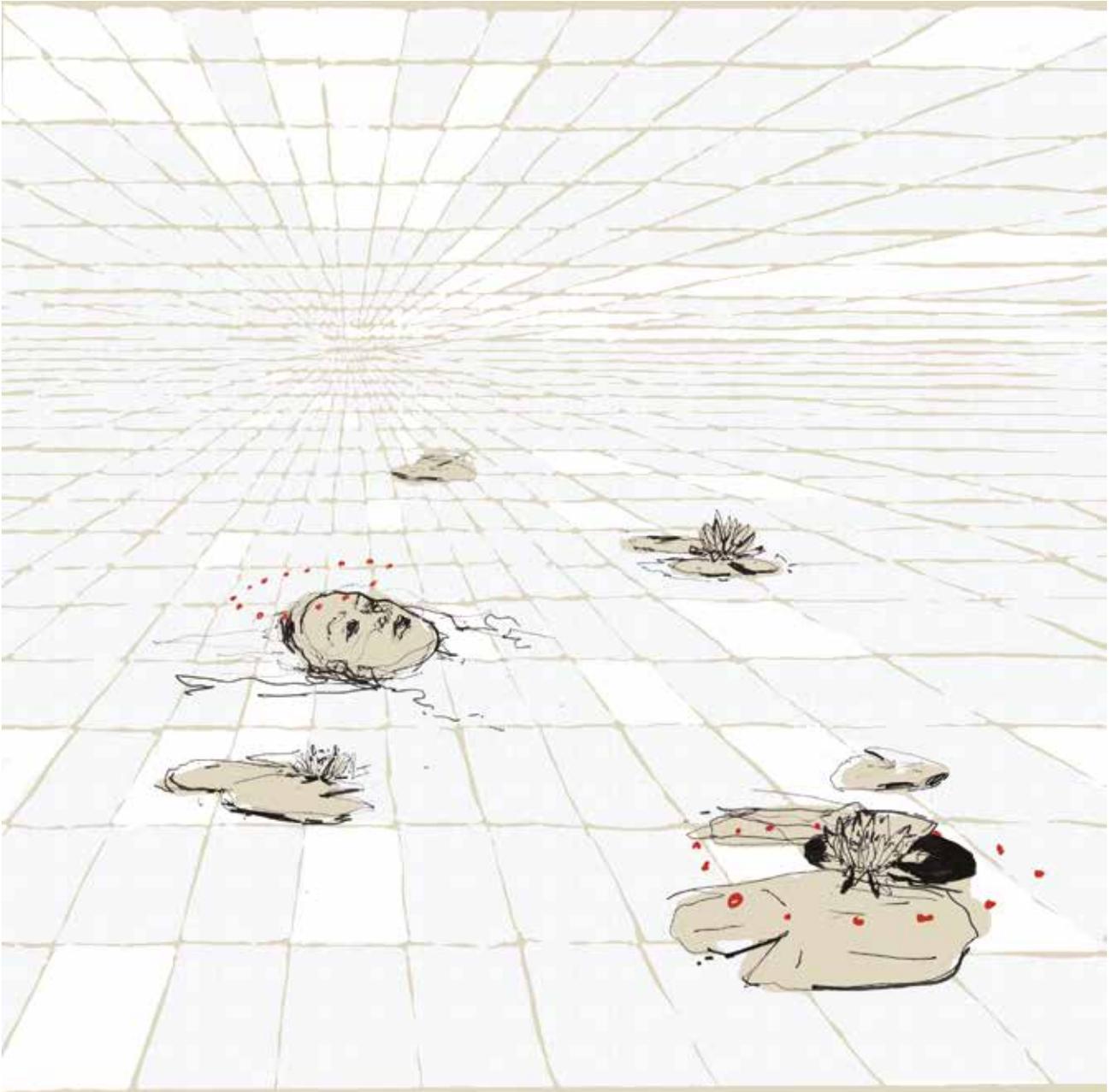
Cochineal insects are a common ingredient in make up. They are farmed from the prickly pear cactus which they live on, and then ground up to release a deep red pigment. The colour comes from carminic acid which is produced to deter predators. The ground-up insects containing the dye goes into a whole range of red base lipstick, blusher and eye shadows.



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HELENA GODDARD

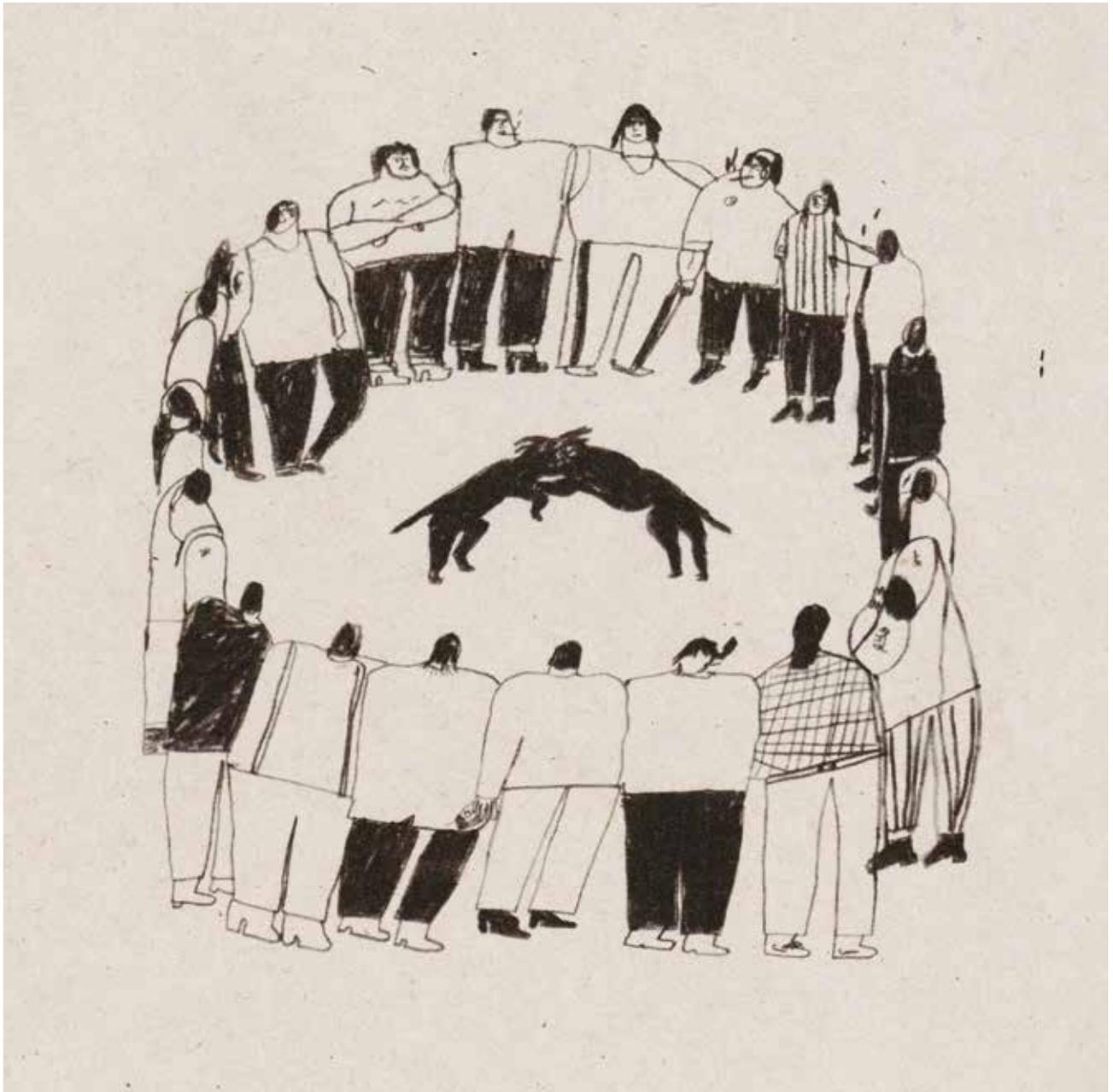
The Curious Subconscious Fantasy World of Dreams - Dreams are a progression of ideas, images, emotions and sensations that occur while we are sleeping. Dreams can hold meaning and symbolism: a jungle symbolises the depths of the human heart; a blue tiger symbolises positive belief and extraordinary power and nudity symbolises freedom of expression. Dreams can tell us things about our thoughts and feelings and at other times they make no sense at all.



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JASMINE OWEN

“I must be a mermaid, Rango. I have no fear of depths and great fear of shallow living” - *Anais Nin*



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THEO MORGAN

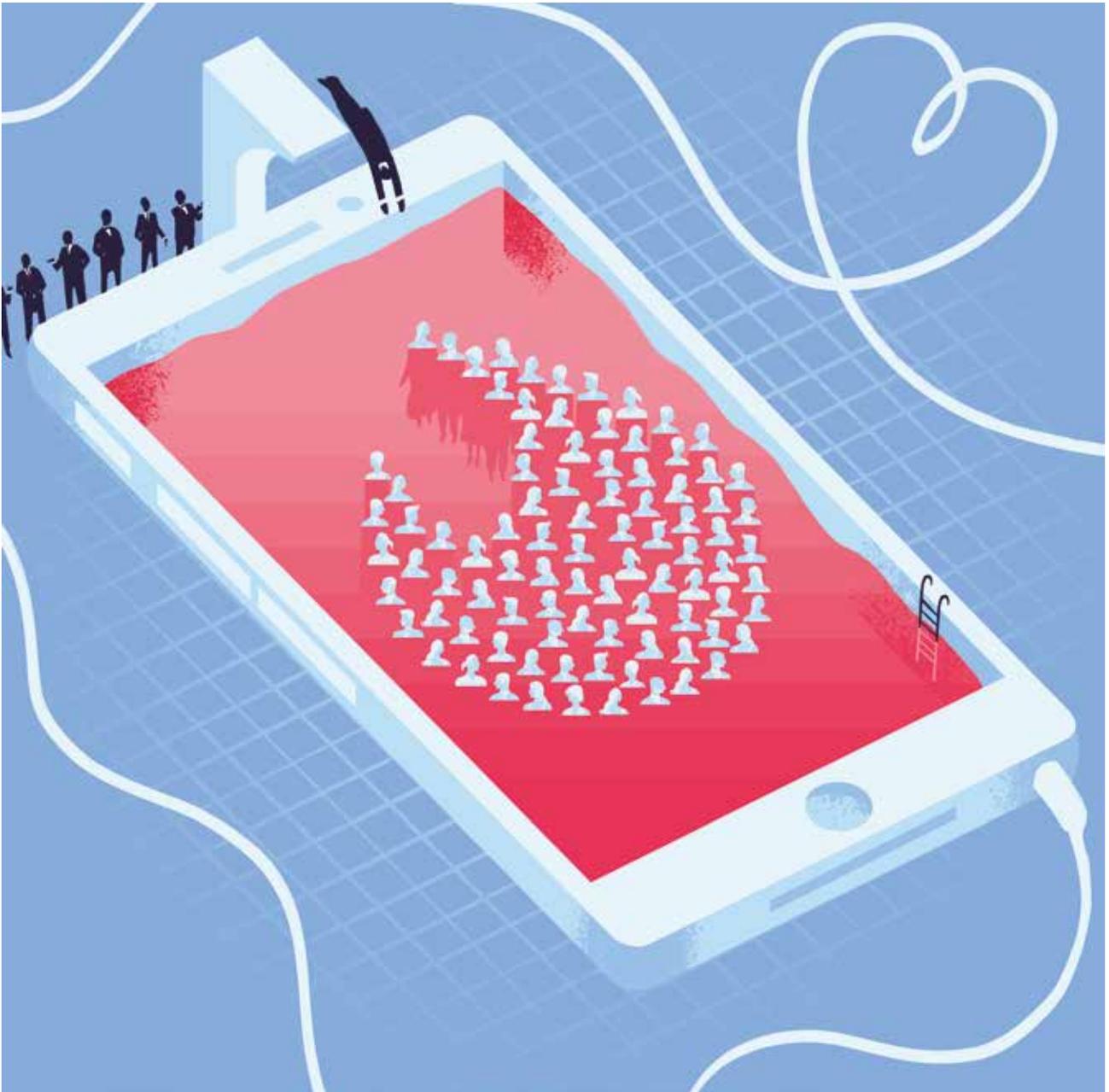
Dog fighting can be traced back to Roman times. Today it represents a dark underground world – one that we rarely see – but one that we know exists.



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katiejessopemmins.com

KATIE JESSOP-EMMINS

According to Jewish mythology, Adam and Eve gave into temptation in the Garden of Eden and ate an apple – the forbidden fruit. They then offered fruit to all the animals in Eden; all accepted apart from the hoyle bird. The hoyle was granted immortality for its loyalty to God.



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thomaspateron.com

THOMAS PATERSON

First Comes Tinder. Then Comes Marriage? Recent surveys show that the dating app Tinder is used more for people wanting to find a long term relationship in the dating pool, rather than just a hook-up. Users of the app are able to visualise the pool of potential partners in front of them, whereas the people who aren't dating online can only speculate as to what the pool may look like.



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WILLIAM HUGGETT

Percy Bysshe Shelley's poem, *Ozymandias*, tells of a traveler's discovery of a fractured statue, half-submerged in the desert. An allegory of the ravages of time, it reminds us that all that we create will eventually return to nothing. However great our works are, nothing can withstand the ceaseless weathering of existence.



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RAY CARTER

They Could Not Leave Their Skins - Agosta, 'The Pigeon Chested Man' and Rasha 'The Black Dove' were circus sideshow performers in 1920s Berlin. There is speculation about Agosta's condition, but very little about Rasha's origins and life. What does it mean when your body is a curious object to others, but is nothing but normal to you? What is your life like when you are away from eyes that, for a limited time, make you magical?



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BEN DARLISON

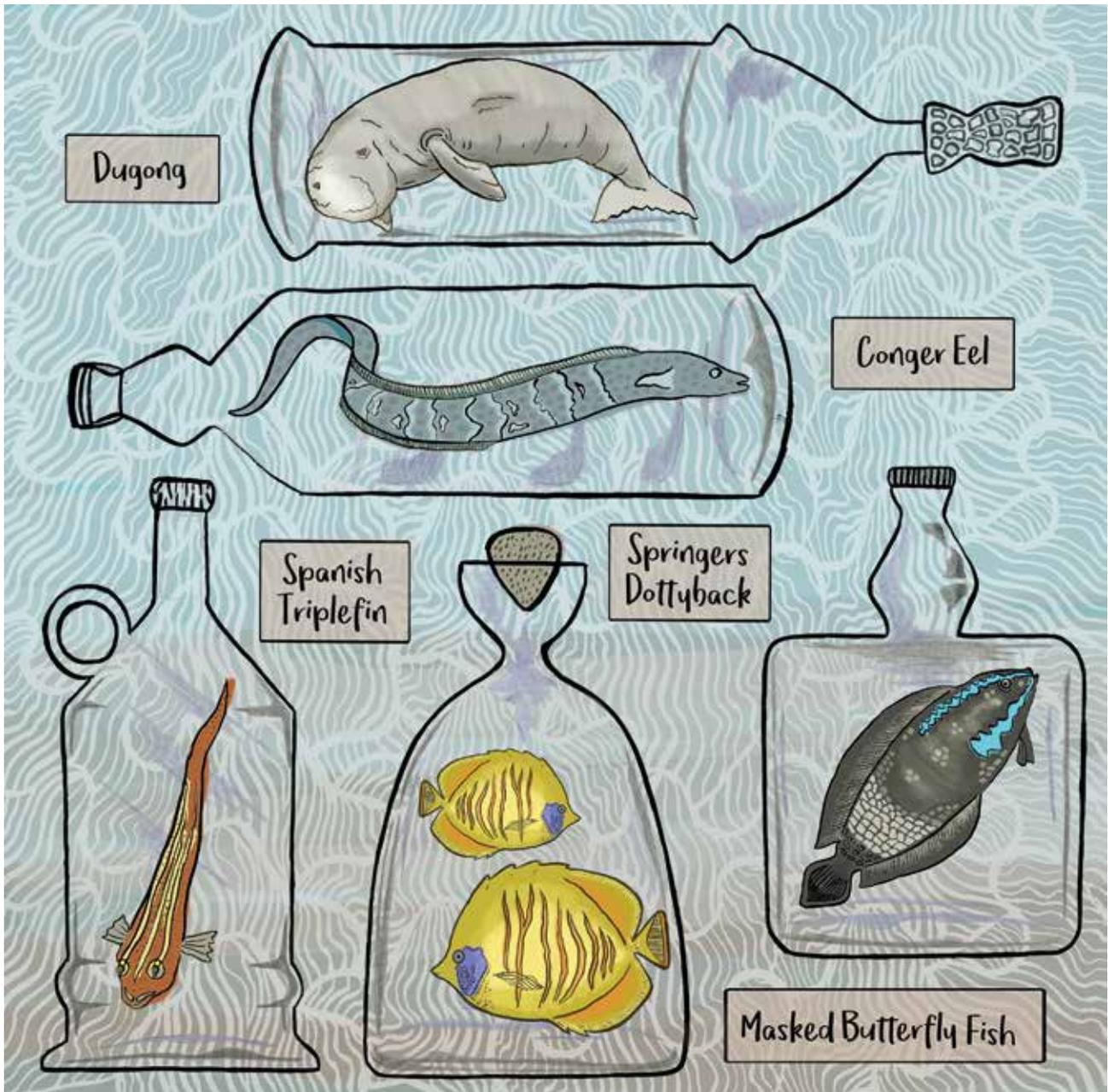
Bizarre Bazaar.



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MILLIE HARRIOTT

Looking at the diverse people of the world and their curious character.



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 beckyhumeillustration.com

BECKY HUME

Tourist development along the Red Sea coast is causing a crisis that could see much of its wonderful marine life cease to exist. It is home to an incredibly rich biodiversity. "It's that range of biodiversity we must care for – the whole thing – rather than just one or two stars" - *David Attenborough*.

If we continue this way, these beautiful species will become nothing but historical curiosities.



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ELENA DUREY

Witches familiars.

Witches taking the form of demonic goats, join together to bring forth a spell woven with yew and yarrow.



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TOM MORLEY

Big Blue Cabinet of Consumerism - It can be draining being lost inea.



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teigankom.com

TEIGAN KOMAROMI

I have two brothers, one hates the idea of growing up and the other can't wait. My only advice to each of them is don't grow up, it's a trap. As a bid to lull their curiosity for the wonders of 'freedom' filled adulthood, I reminded them of a quote from The Simpsons, "adults suck and then you are one".



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BECKETT THORNER

In the 19th century geologists began surveying volcanoes scientifically and unravelling their myths.



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ALICE O'DONNELL

Research tells us that plants, animals and insects can feel pain; yet they do not express physical discomfort in ways that we can comprehend; their cryptic inexpressive faces and mechanical bodies make it impossible to see their suffering. Pain intrinsically calls for empathy, and empathy indicates sentience. It is imperative to open oneself to new experiences – to move beyond human-centred ways of thinking and see our responsibilities extending beyond the effects of our actions on fellow humans alone.



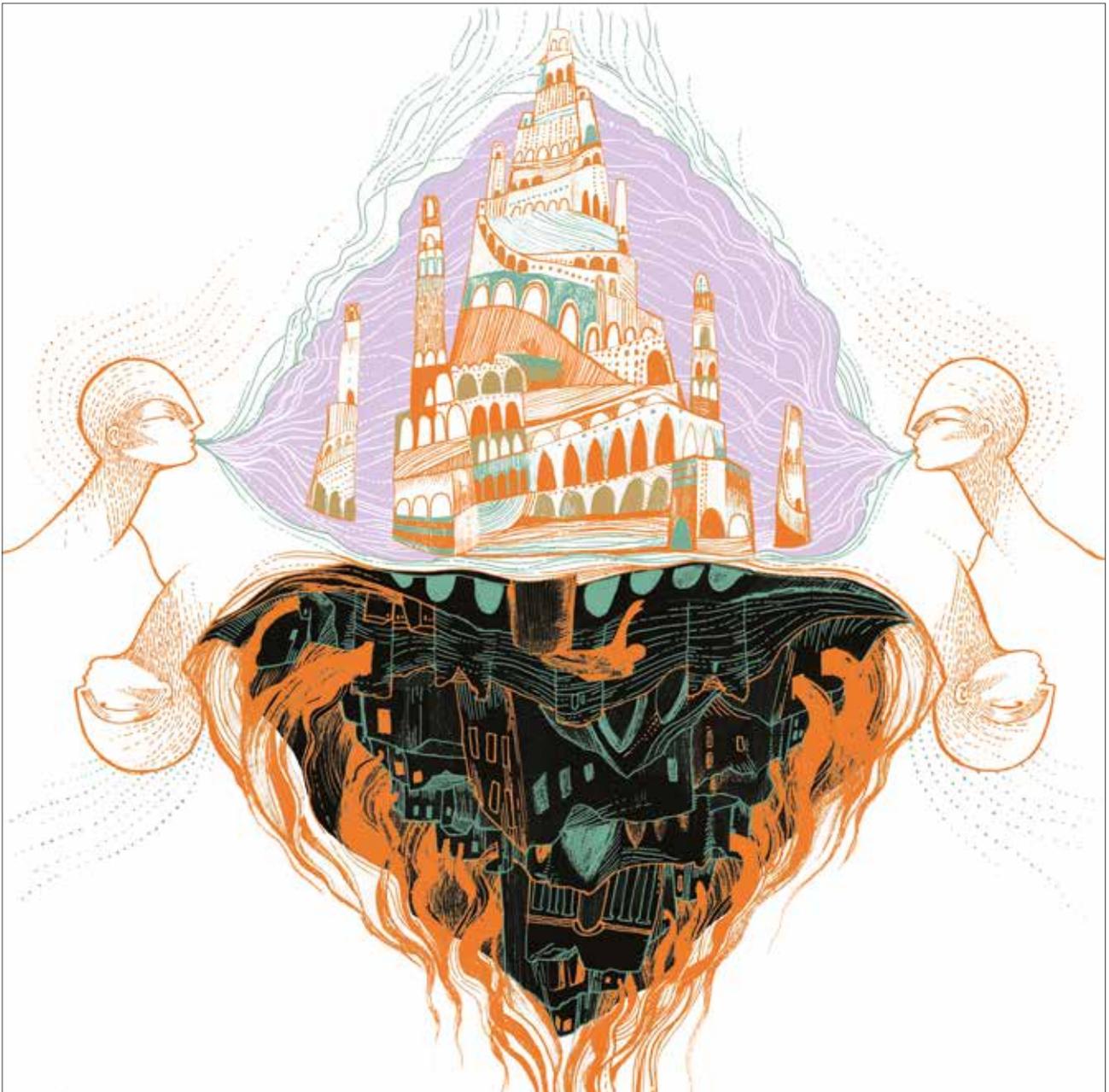
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JOSEPH DIXON

Stoned Jesus 'Seven Thunders Roar' - Pantheism is a doctrine that regards the natural world as the sole manifestation of God. The album "Seven Thunders Roar" was created with this idea in mind. Lyrically it is far more personal than the band's previous genre driven album, and focuses on the idea of nature being at the root of everything.



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sallystrongillustration.co.uk

SALLY STRONG

The Tower of Babel. The fall of man. Humans once spoke a universal language and built a structure so tall it reached heaven. The tower fell, humans scattered and spoke different languages. The ancient kingdom where this story is thought to originate, Mesopotamia is modern-day Syria and Iraq, areas which have fallen into conflict.



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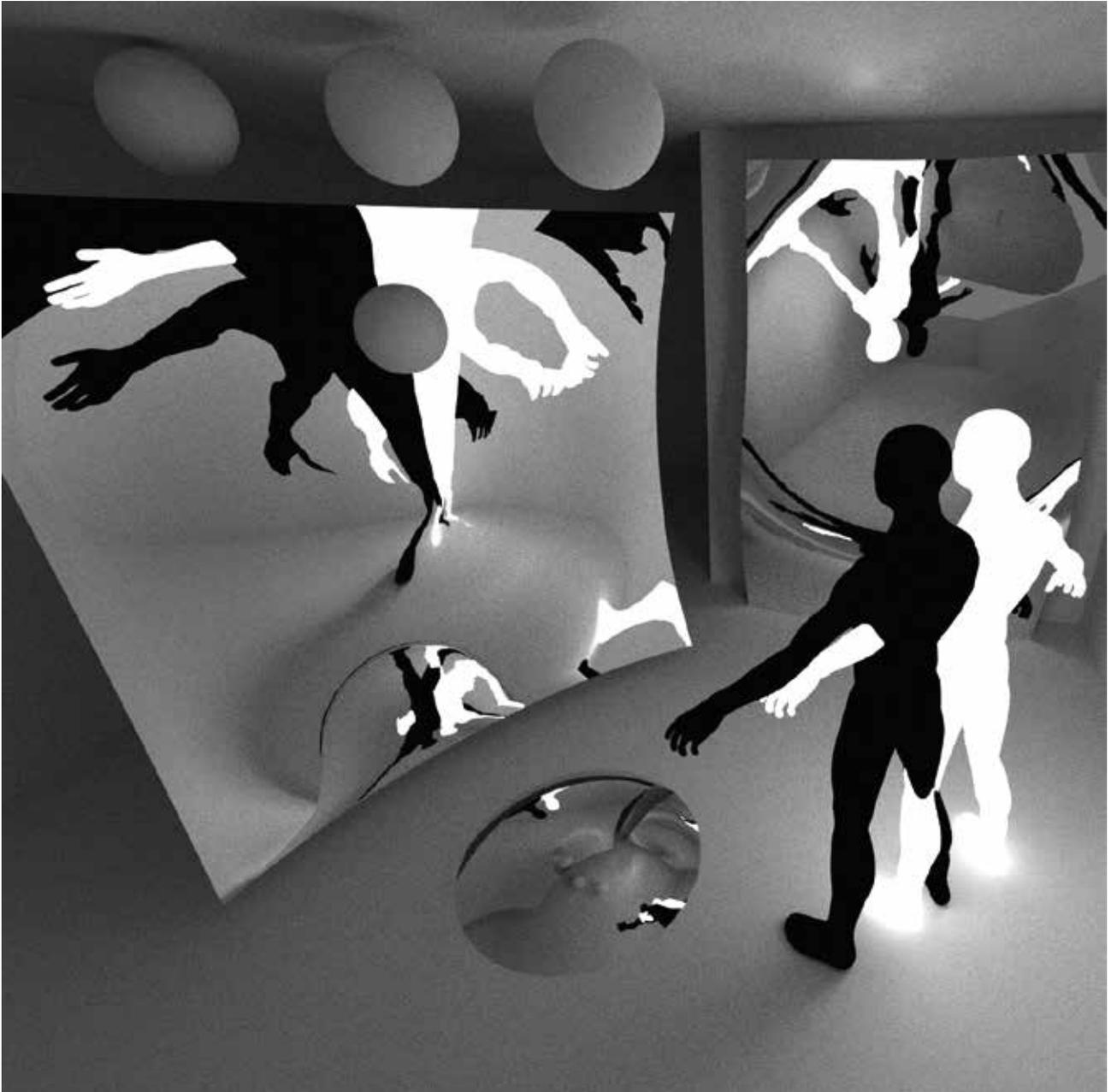
emilybeauchampillustration.com

EMILY BEAUCHAMP

Walk through the ferns, listen to the birds and follow one's nose.

The weird and wonderful are waiting to be discovered.

Curiosity didn't kill the cat, it simply made him wiser.



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JACOB OELMANN

Our self-perspective is distorted and challenged by the environment that surrounds us.



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TOM PEAKE

Cotard Syndrome – A rare mental illness which leads patients to believe they are non-existent or dead.



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HATTIE MATTHEWS

Greed, Gluttony, Pride, Envy, Lust, Sloth and Wrath - 'Seven Deadly Sins'.
This shows the representation of the sloth within the Internet Generation,
how the world fades away when you stare at a screen.

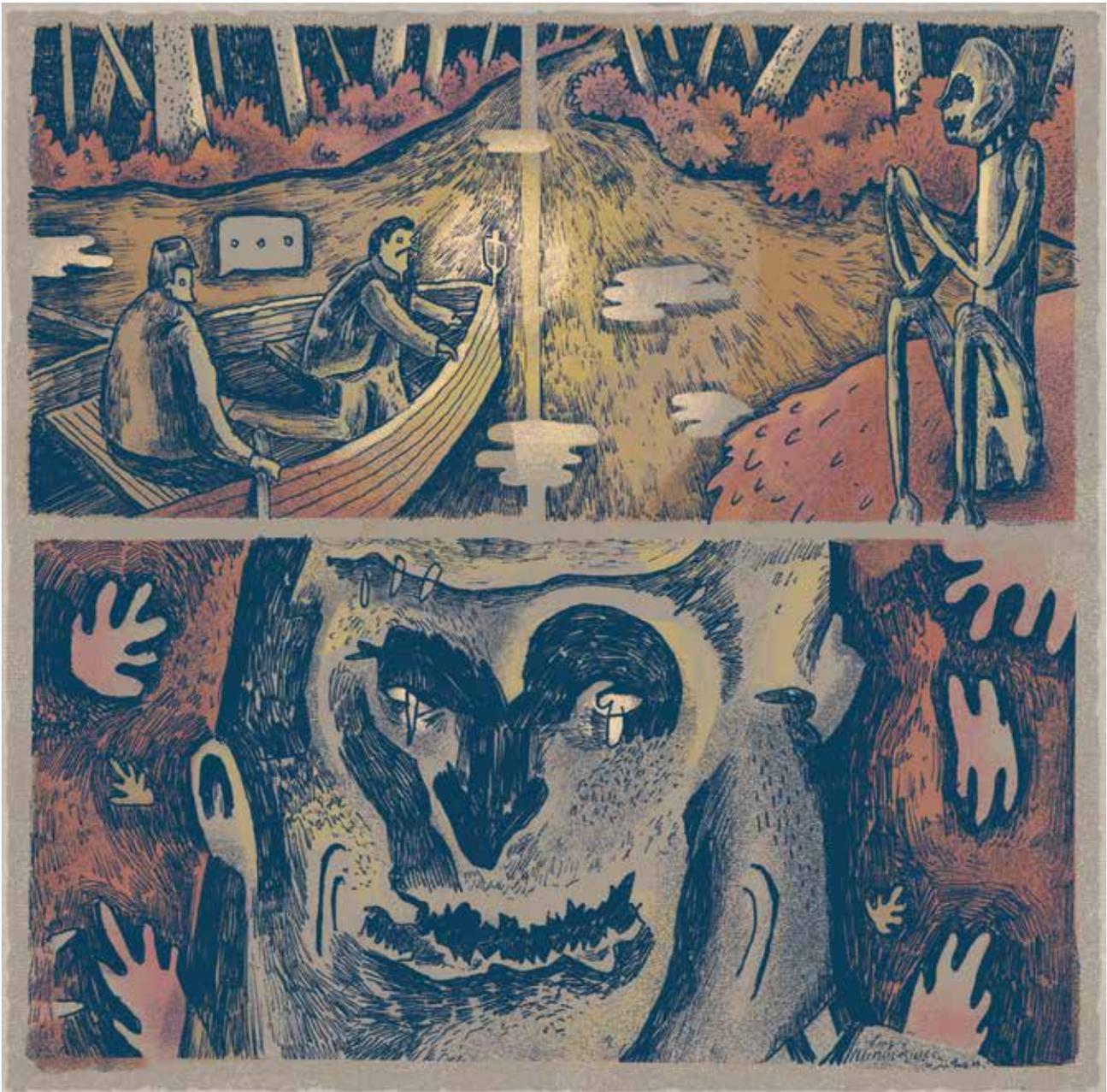


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JASPER GOLDING

“As soon as we renounce fiction and illusion, we lose reality itself; the moment we subtract fictions from reality, reality itself loses its discursive logical consistency.”

- Slavoj Žižek



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TOM COMPTON

“The captain and I took the sloop to have a closer look at the sculpture. It was a nice piece of work, entirely covered with symbolic marks. We would have loved to take it with us, but even if the village had been abandoned, it could still be ‘sacred’ to the people” - *Karel Weener*.



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SCARLETT BUTTERS

Amidst the beat of the drum and the veil of night, the ritual of mask wearing and dance summons spirits.



**NATIONAL &
INTERNATIONAL
AWARDS**

2021

**SHORTLISTED FOR THE CILIP KATE
GREENAWAY MEDAL**

Levi Pinfold
The Song from Somewhere Else
Publisher: Bloomsbury

**LOGLISTED FOR THE CILIP KATE
GREENAWAY MEDAL**

Levi Pinfold
The Song from Somewhere Else
Publisher: Bloomsbury

**LOGLISTED FOR THE CILIP KATE
GREENAWAY MEDAL**

Levi Pinfold
The Secret Horses of Briar Hill
Publisher: Walker Books

**NOMINATED FOR THE CILIP KATE
GREENAWAY MEDAL**

Emma Lewis
The Museum of Me
Publisher: Tate Publishing

MERIT AWARD iJUNGLE ILLUSTRATION AWARDS

Ellen Walker

**LOGLISTED FOR THE BOOK ILLUSTRATION
COMPETITION, THE HOUSE OF ILLUSTRATION
IN PARTNERSHIP WITH THE FOLIO SOCIETY**

Jess Miriam

LOGLISTED FOR THE UKLA AWARD

Kate Hindley
You Must Bring A Hat
Publisher: Simon & Schuster

ACE AWARD FINALIST

Rachael Saunders
Go Wild in the Woods
Publisher: Nosy Crow

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**WINNER OF THE WORLD ILLUSTRATION AWARDS,
ASSOCIATION OF ILLUSTRATORS IN PARTNERSHIP
WITH THE DIRECTORY OF ILLUSTRATION
CATEGORY: SITE SPECIFIC PROFESSIONAL**

Jonny Glover

Newham Centre For Mental Health Mural

**SHORTLISTED FOR THE WORLD ILLUSTRATION
AWARDS, ASSOCIATION OF ILLUSTRATION
IN PARTNERSHIP WITH THE DIRECTORY
OF ILLUSTRATION**

CATEGORY: CHILDREN'S BOOKS

Owen Davey

Smart About Sharks

Publisher: Flying Eye Books

**WINNER OF THE BOLOGNA RAGAZZI
NON-FICTION AWARD**

William Grill

The Wolves of Currumpaw

Publisher: Flying Eye Books

**WINNER OF THE BOLOGNA RAGAZZI
OPERA PRIMA AWARD**

Emma Lewis

The Museum of Me

Publisher: Tate Publishing

**WINNER OF THE GOLD AWARD FOR 3X3
INTERNATIONAL ILLUSTRATION AWARDS
CATEGORY: PICTURE BOOKS**

Owen Davey

Smart About Sharks

Publisher: Flying Eye Books

**DISTINGUISHED MERIT AWARD FOR 3X3
INTERNATIONAL ILLUSTRATION AWARDS
CATEGORY: PROFESSIONAL**

Owen Davey

Smashmallow: A Series of packaging for Cookie Dough

Client: Hatch Design

SHORTLISTED FOR THE FLUGGE PRIZE

Emma Lewis
The Museum of Me
Publisher: Tate Publishing

NOMINATED FOR THE BEST ANIMATION IN THE ROYAL TELEVISION SOCIETY WEST OF ENGLAND'S AWARDS

Uncle Ginger Design:
Owen Gent & Hugh Gowling
'What is Bipolar Disorder?'
Commissioned by: TED-Ed

LONGLISTED FOR THE UKLA AWARD

William Grill
The Wolves of Currumpaw
Publisher: Flying Eye Books

SHORTLISTED FOR THE CILIP KATE GREENAWAY MEDAL

William Grill
The Wolves of Currumpaw
Publisher: Flying Eye Books

SHORTLISTED FOR THE CILIP KATE GREENAWAY MEDAL

Levi Pinfold
Greenling
Publisher: Templar

NOMINATED FOR THE CILIP KATE GREENAWAY MEDAL

Owen Davey
Curiositree: Natural World
Publisher: Wide Eyed Books

WINNER OF THE BEST WINDOW IN A MULTI DEPARTMENT STORE AT THE VM & WINDOW DISPLAY AWARDS

Josh McKenna
Debenhams, Oxford Street

DISTINGUISHED MERIT AWARD FOR 3X3 INTERNATIONAL ILLUSTRATION AWARDS CATEGORY: PROFESSIONAL

Harriet Lee Merrion
Editorial for Protein Journal

RUNNER-UP IN THE BOOK ILLUSTRATION COMPETITION, THE HOUSE OF ILLUSTRATION IN PARTNERSHIP WITH THE FOLIO SOCIETY

Katie Ponder

WINNER OF THE VISITORS' CHOICE AWARD FOR THE BOOK ILLUSTRATION COMPETITION, THE HOUSE OF ILLUSTRATION IN PARTNERSHIP WITH THE FOLIO SOCIETY

Katie Ponder

D&AD NEW BLOOD 'ONE TO WATCH' AWARD

Calum Heath

WINNER OF THE VEOLIA FOUNDATION ENVIRONMENT YOUTH BOOK PRIZE

Owen Davey
Curiositree: Natural World
Publisher: Wide Eyed Books

WINNER OF THE CARTOON ART TRUST AWARD

Bob Moran
Father's Day at the Sea
Publisher: Foreign Press Association

WINNER OF THE BIODESIGN CHALLENGE SUMMIT, MUSEUM OF MODERN ART (NEW YORK)

Liv Bargman
The Quantworm Mine Project

SELECTED FOR THE ILLUSTRATORS' EXHIBITION, BOLOGNA CHILDREN'S BOOK FAIR

Emma Lewis

SHORTLISTED FOR THE SERCO ILLUSTRATION PRIZE 'SOUNDS OF THE CITY', THE ASSOCIATION OF ILLUSTRATORS AND LONDON TRANSPORT MUSEUM

Jamie Edler

WINNER OF THE EUGENIO TRIAS EL PASO AZUL AWARD (SPAIN)

Emma Yarlett

Nibbles the Book Monster

Publisher: Little Tiger Press

WINNER OF THE BBH LONDON 'SHE LIGHTS UP THE NIGHT' COMPETITION

Olivia Healy

HIGHLY COMMENDED FOR THE PAPER ROSE GREETING CARD COMPETITION

Jamie Edler

TWO D&AD GRAPHITE PENCIL AWARDS CATEGORIES: GRAPHIC DESIGN & DIRECT MAIL

David Doran

Addressing the Problem' Mail Campaign

Agency: OgilvyOne

Client: What 3 Words

SOCIETY OF ARTISTS' AGENTS 'NEW TALENT IN ILLUSTRATION' AWARD, NEW DESIGNERS

Sophie Melissa

SELECTED FOR THE SOCIETY OF ILLUSTRATORS EXHIBITION IN ADVERTISING, NEW YORK

David Doran

Nespresso Campaign

WINNER OF THE SHEFFIELD BOOK AWARD

Emma Yarlett

Nibbles the Book Monster

Publisher: Little Tiger Press

WINNER OF THE OXFORDSHIRE BOOK AWARD

Emma Yarlett

Nibbles the Book Monster

Publisher: Little Tiger Press

WINNER OF THE MAGIC MAMAN TOUTS PETITS AWARD (FRANCE)

Emma Yarlett

Nibbles the Book Monster

Publisher: Little Tiger Press

SHORTLISTED FOR THE ENGLISH ASSOCIATION AWARD

Emma Yarlett

Nibbles the Book Monster

Publisher: Little Tiger Press

WINNER OF THE HARPERCOLLINS BOROUGH PRESS 'BOOKS THAT MAKE YOU' TOTE BAG COMPETITION

Joanna Harvey

D&AD YELLOW PENCIL AWARD

Olivia Healy

Adobe Brief

WINNER OF THE GLYNDEBOURNE TOUR ART COMPETITION

Katie Ponder



PROMOTIONAL CAMPAIGN: FINDING INNER HARMONY

**Winner of the D&AD Yellow
Pencil Award 2017**

Illustration by Olivia Healy
Brief: Adobe

Nature and female strength is an underlying theme within the three posters. Olivia used these themes to express the idea of finding harmony both internally and externally in life. She believes this harmony is integral to being happy with where you are in life and who you are as an individual. In using nature as a vehicle she was able to express these ideals of self-love and self-care with a nurturing atmosphere.



DIRECT MAIL CAMPAIGN: WHAT 3 WORDS

Winner of two D&AD Graphite
Pencil Awards 2017 For Graphic
Design and Direct Mail

Illustration by David Doran

Agency: *OgilvyOne*

Client: *What 3 Words*

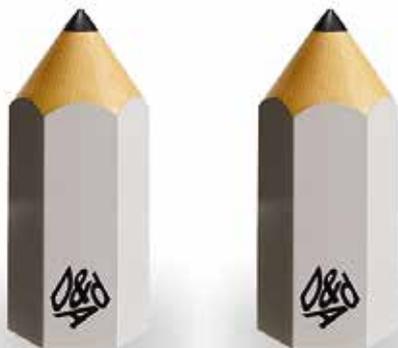
These are stamped envelopes with no address that were successfully sent through the mail to Postmasters in Africa.

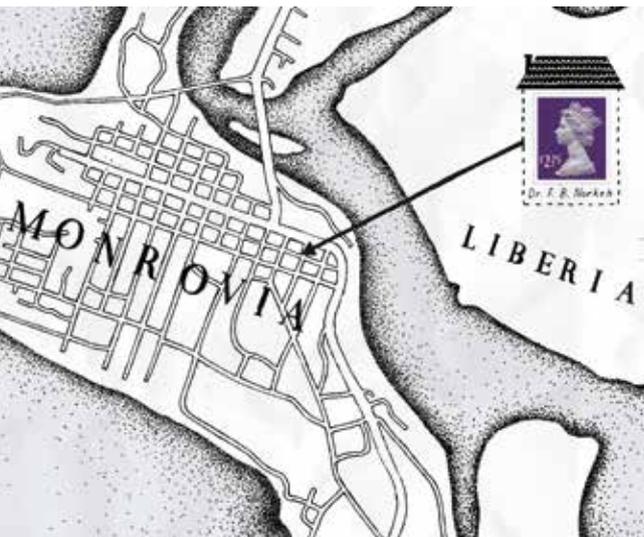
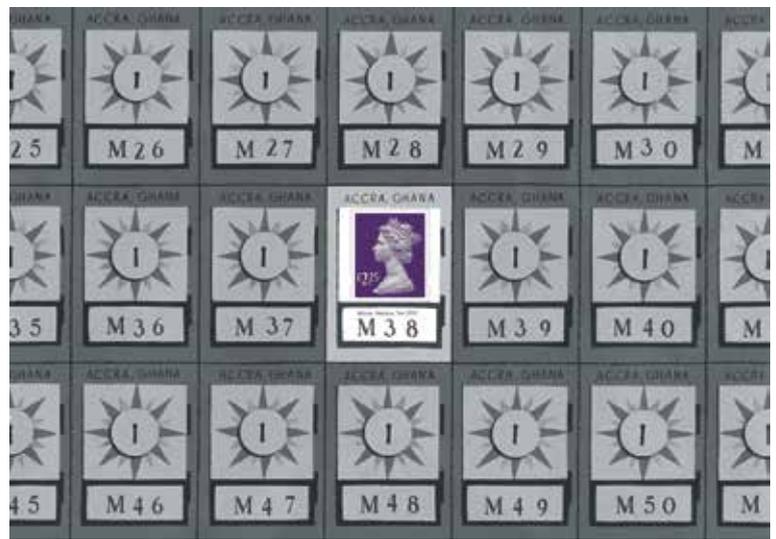
Some African nations do not have reliable systems of addressing so people use maps, descriptions and even phone numbers to get a letter to it's destination. What3words has a high tech solution, but needed to explain it in a low tech letter. David Doran created a campaign using maps and directions on envelopes to bring the problem to life.

This resulted in a conversation with seven African national postal systems, one of whom has announced that they are signing a contract.



This to
Port
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Letter is for Ahmed Mariama who works in Moroni on Comoros. From Moroni Airport, East until you hit the Boulevard Karthala. Go this North, past the Ancien Marché. On the next road on the right, opposite the big white bank with the palm trees outside. On this road, on the right is the Société Nationale des Postes. Inside is Ahmed Mariama (you get to Marché Dubai, you've gone too far!)





W!A

WORLD ILLUSTRATION AWARDS 2017

MURAL: NEWHAM CENTRE FOR MENTAL HEALTH

**Winner of the
World Illustration Awards 2017
Category: Site Specific**

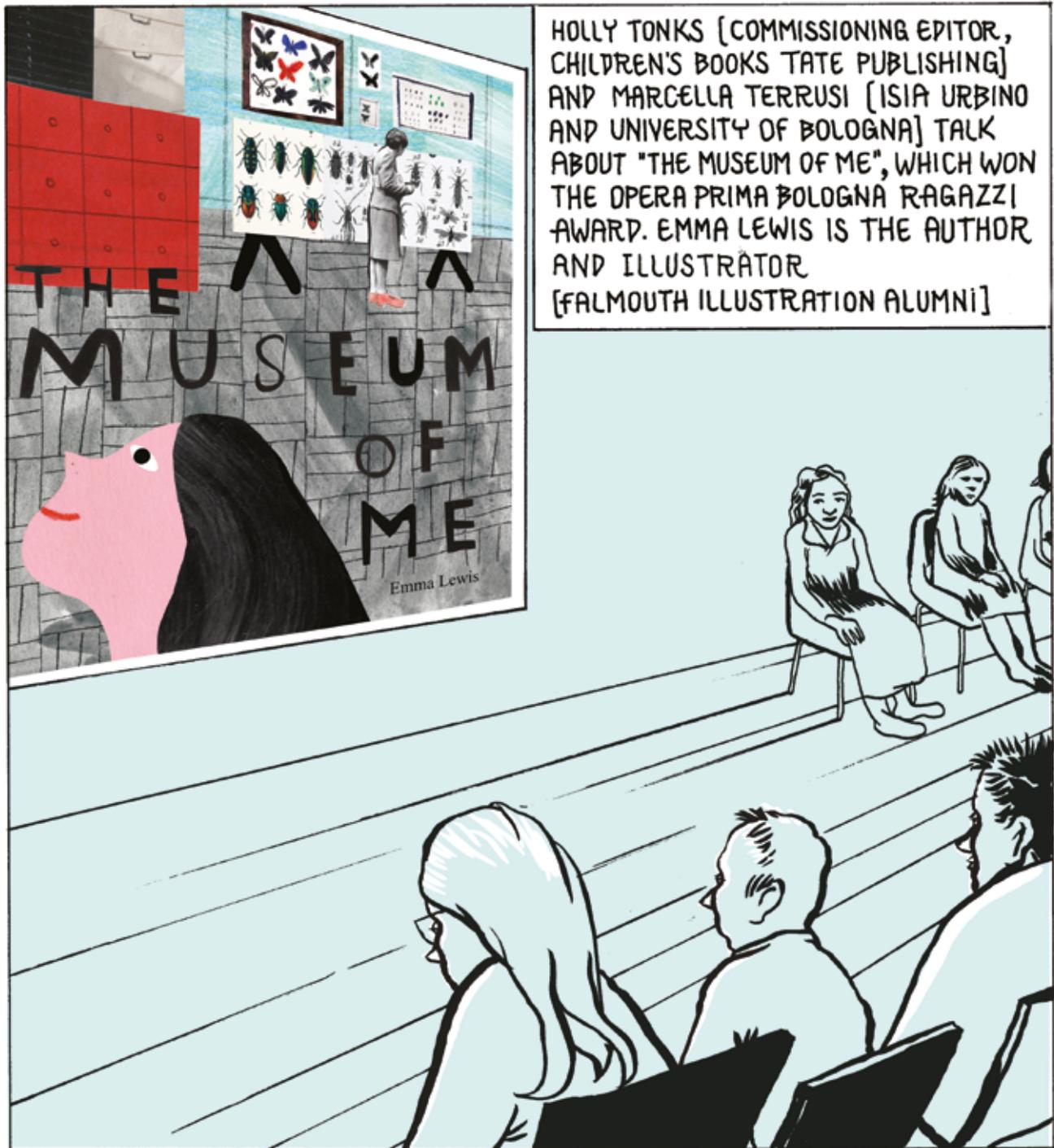
Illustration by Jonny Glover
Client: NHS, East London Foundation Trust

The mural was commissioned by the NHS East London Foundation Trust for the Newham Centre for Mental Health. It was designed and created with the help of local NHS users, carers, and volunteers. It is a vision of quality improvement on the Greenway, a raised footpath and cycleway that cuts right through the heart of urban Newham.

The purpose of the mural is to encourage people to get involved in quality improvement initiatives at the Centre. It had to depict the systematic method and steps involved in an improvement project whilst also being a simple uplifting image that was sensitive to its setting.

WINNER OF THE BOLOGNA RAGAZZI NON-FICTION AWARD: EMMA LEWIS

bookfair.bolognafiere.it





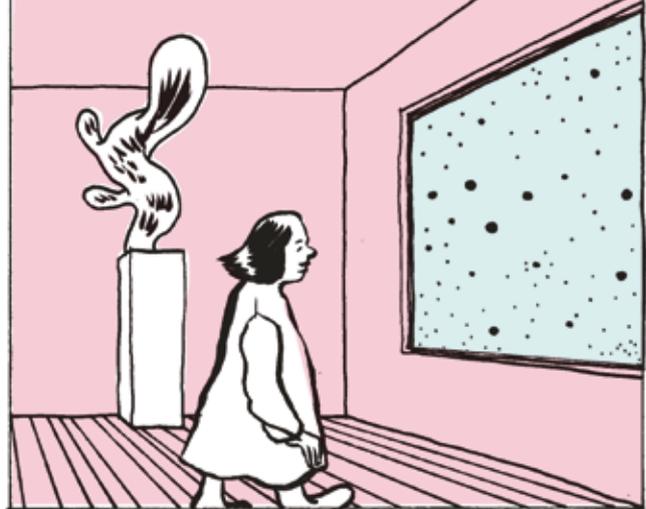
**BOLOGNA
CHILDREN'S
BOOK
FAIR**



THEY HIGHLIGHTED THE ROLE OF "THE MUSEUM OF ME" IN HELPING CHILDREN LEARN HOW TO LOOK AT THE WORLD AROUND THEM



THE BOOK WAS DESCRIBED AS A POOR TO DISCOVERY FOR CHILDREN, NOT JUST TO ART AND ARTIFACTS, BUT TO THEMSELVES.



HOLLY TONKS TALKED ABOUT HOW "THE MUSEUM OF ME" COINCIDES WITH THE TATE'S ETHOS OF HELPING CHILDREN GO TO GALLERIES.



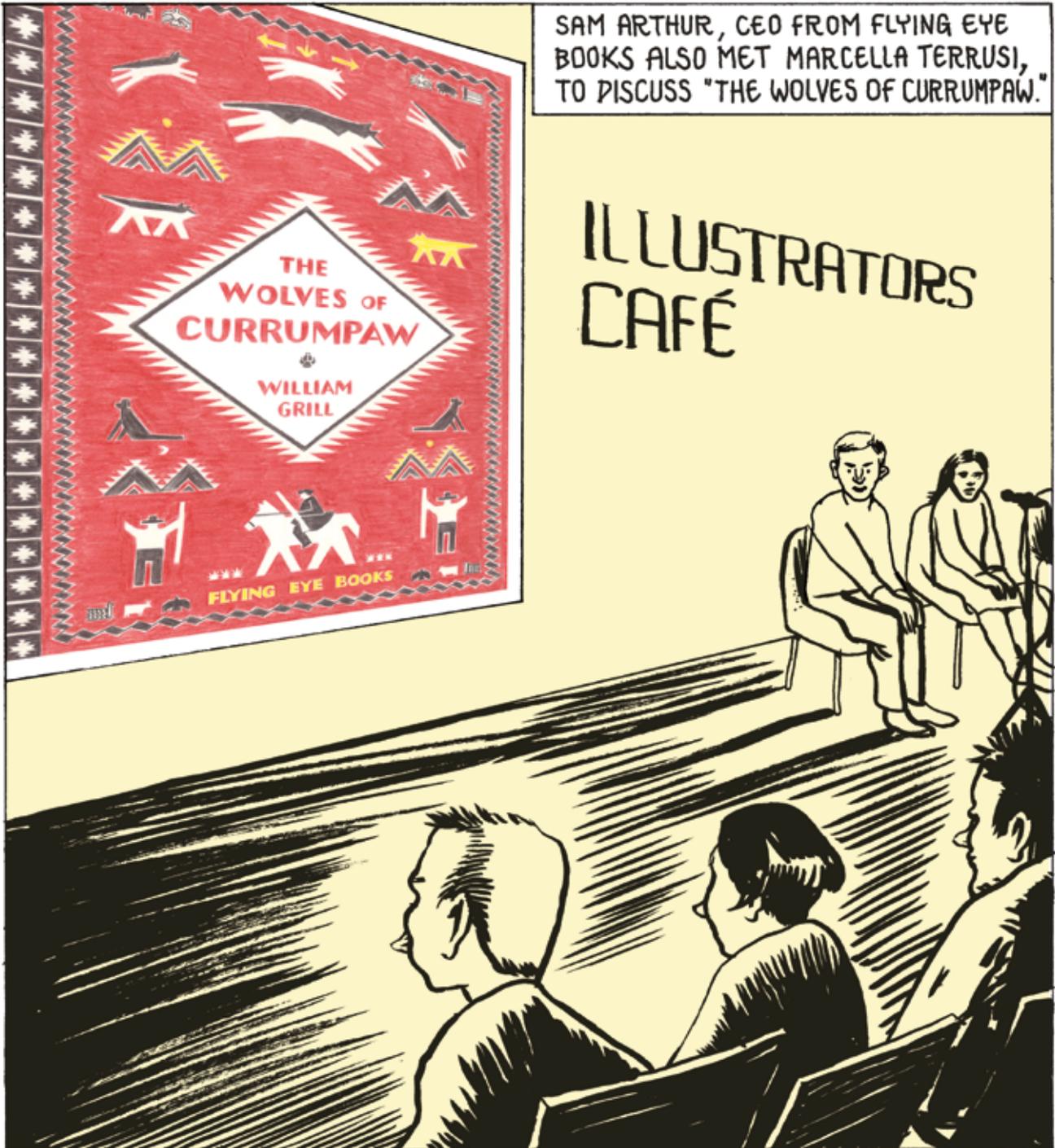
"THE MUSEUM OF ME" HAS BEEN PUBLISHED WORLDWIDE AND APPLAUDED INTERNATIONALLY.



Illustration by Dr. Francisco Sousa Lobo, Senior Lecturer, BA(Hons) Illustration, Falmouth University

WINNER OF THE BOLOGNA RAGAZZI OPERA PRIMA AWARD: WILL GRILL

bookfair.bolognafiere.it





**BOLOGNA
CHILDREN'S
BOOK
FAIR**



THEY DESCRIBED THE OVERALL RHYTHM OF THE BOOK AS A VISUAL SYMPHONY.



SAM ARTHUR AND MARCELLA TERRUSI APPLAUDED HOW THE BOOK DOESN'T TRY TO HIDE DIFFICULT EMOTIONS FROM CHILDREN.



THEY DESCRIBED THE STORY AS AN ADVENTURE THAT GIVES CHILDREN A FRESH OUTLOOK ON LIFE.



SAM ARTHUR WAS ABLE TO DESCRIBE THE LENGTHS THAT WILL WENT TO IN RESEARCHING THE BOOK, EXPLAINING HOW HE WORKED WITH WOLVES IN NEW MEXICO.



Illustration by Francisco Sousa Lobo, Senior Lecturer, B4(Hons) Illustration, Falmouth University



**CLIENT LIST
ALUMNI**

Monocle

The New York Times | Politico

The New Yorker | The Wall Street Journal | The
Guardian | San Francisco Chronicle | The Boston Globe

The Washington Post | Vogue | The Telegraph | The Radio Times

The Sunday Times | The Financial Times | The Economist | 1843 Magazine

The Spectator | Creative Review | Computer Arts | Communication Arts | New

Scientist | National Geographic | Time Out NY | Wired Magazine | Marie Claire | Vice

GQ | Jamie Oliver Magazine | Waitrose Food Magazine | Stella Magazine | Anorak Magazine

Wrap Magazine | Oh Comely Magazine | Conde Nast International | IPC Media | Little White Lies

Magazine | Mr Porter | Men's Health | The Parisianer | Plansponsor NY | Deutsche Post | Atlanta

Magazine | Sainsbury's Magazine | Varoom Magazine | The BBC | Channel 4 | MTV | British Academy

Film Awards | Time Warner | Facebook | Google | Instagram | Sony | Nokia | EasyJet | Virgin | Orange

Microsoft | The NHS | Aardman Animations | TwoDots | The British Museum | The Barbican | Smithsonian

The UN | Transport for London | Lego | Converse | Adidas | Continental Airlines | The Post Office | Saatchi

& Saatchi | Pentagram | OgilvyOne | Mother London | Vault49 NY | Human After All | WHSmith | Barclays

Debenhams | Abercrombie & Fitch | Radley | Cath Kidson | Nespresso | Stella Artois | Benecol | Unilever | Hermes

Ellesse | Nickelodeon | Goodgame Studios | University of the Arts London | Kings College London | Eton | The

Department for Education | Bavarian State Opera House | The Lyric Theatre | Glyndebourne | The Wellcome Trust

MacMillan Cancer Support | Marie Curie Cancer Care | The Independent | Le Monde | Wallpaper Magazine

The Samaritans | Greenpeace | Fairtrade | Kew Royal Botanical Gardens | The Woodland Trust | World Wildlife

Fund | De La Rue | The Directory of Illustration | Pottermore | Paperchase | The Art Group | Waitrose | Tesco

Tetley | Hatch Design | Skinners Brewery | Fisher Price | AirBnB | TED Ed | Tate Publishing | Nobrow

Flying Eye Books | The Folio Society | Walker Books | Penguin Books | Candlewick | MacMillan

Faber & Faber | Templar | Big Picture Press | Scholastic | Transworld | Doubleday | Random House

Wide Eyed Books | Usbourne | Harper Collins | Dorling Kindersley | Ladybird | Egmont | Nosy

Crow | Oxford University Press | Harcourt Educational | Little Tiger Press | Puffin Books

Simon & Schuster | Usborne Books | Orchard Books | Anderson | BBC Books | Picador

Books | Lonely Planet | Thames & Hudson | Paragon Books | Ebury Publishing

Pearson Education | Francis Lincoln | Orion Books | Ivy Press | Hodder

& Stoughton | Harvill Secker | Magination Press | Child's Play

Books | Pavilion | Quarto Publishing | Holiday House

NY | Aer Lingus | Hallmark | Ryan Air

Bloomsbury

**NOTABLE
COMMISSIONS
ALUMNI**



**SITE SPECIFIC: INTERACTIVE EVENT
'HOUSE OF US; STAND UP TO BULLYING'**

Client: Facebook

**ADVERTISING: PROMOTIONAL POSTER
AND BOOKLET 'VOTRE SAISON' 2017/18**

Client: Trident

Illustration by Ana Jaks





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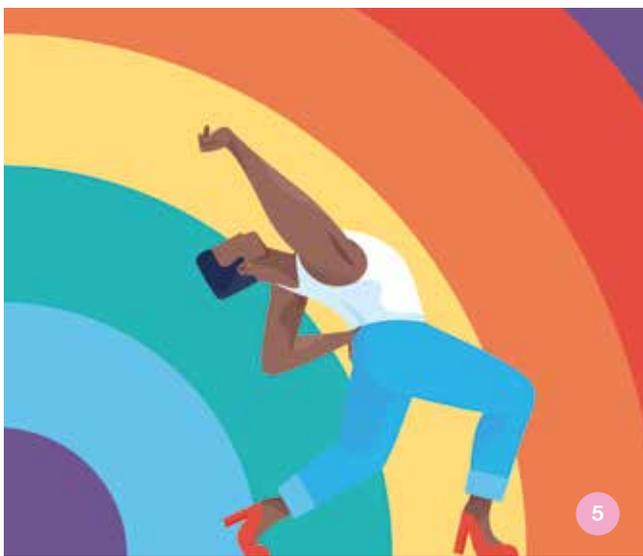
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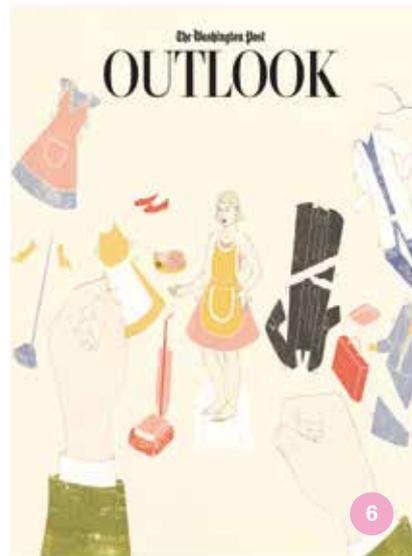
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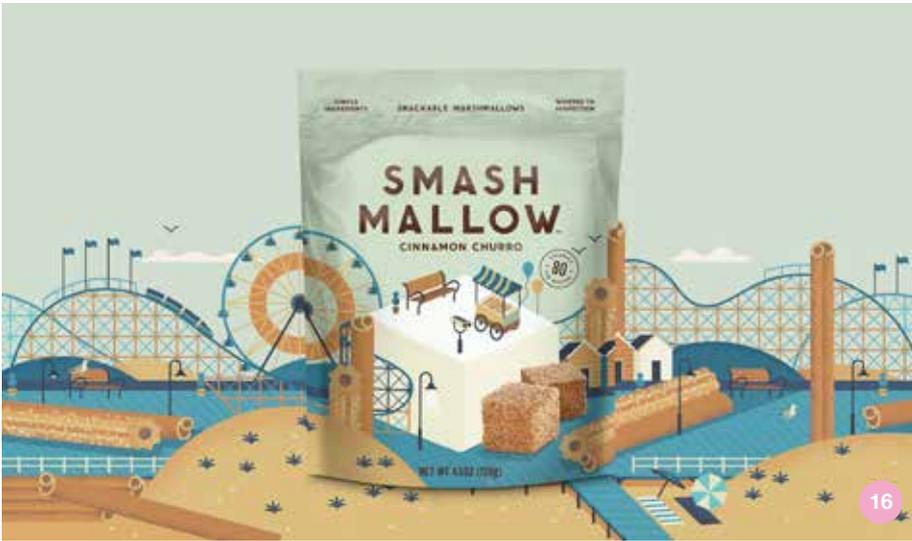


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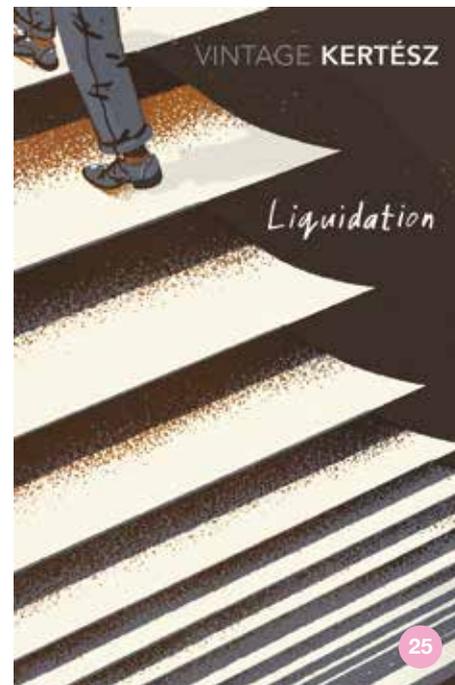
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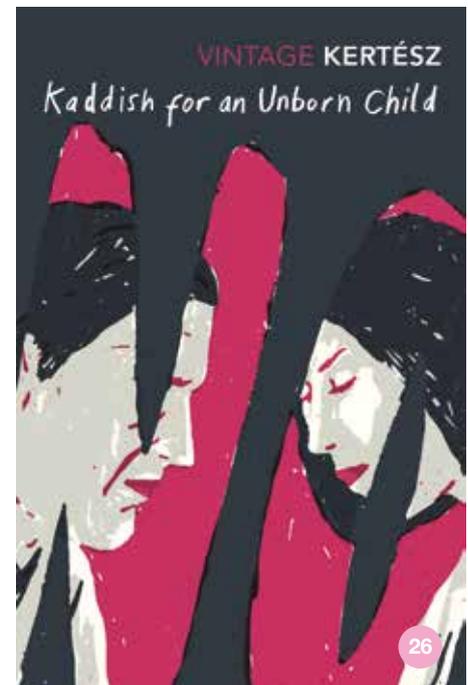
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24



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26

- 1 EDITORIAL: ALONE IN A CROWD**
Client: New Scientist
Harriet Lee Merion
- 2 ADVERTISING: SERIES OF POSTERS FOR A 'PEAKY BLINDERS' SCREENING**
Client: BBC Creative
Thomas Pullin
- 3 EDITORIAL: VISIONS OF THE FUTURE**
Client: The Parisianer
Owen Davey
- 4 EDITORIAL: EXTRACT FROM TOM HANKS' BOOK 'UNCOMMON TYPES'**
Client: The Guardian
David Doran
- 5 SITE SPECIFIC: GAY PRIDE MURAL 'KIND COMMENTS', TRAFALGA SQUARE**
Client: Facebook
Josh McKenna
- 6 EDITORIAL: WHEN WOMEN DARE TO STEP OUT OF PLACE**
Client: The Washington Post
Harriet Lee Merion
- 7 EDITORIAL: SERIES OF ARTICLES ON SEX**
Client: Time Out Magazine, NY, Sex Issue
Esme Lonsdale
- 8 EDITORIAL: MEMORY IN PSYCHOANALYSIS**
Client: Liberation Magazine, France
Harry Tennant
- 9 EDITORIAL: FEATURE**
Client: Now Then Magazine
Katie Ponder
- 10 BRANDING: GOOGLE ANIMATED BANNER 'DIA DE MEURTOS'**
Client: Google
Owen Davey
- 11 EDITORIAL: WHAT IT'S LIKE TO BE BLACK AND BRITISH IN TRUMP'S AMERICA**
Client: Vogue
Owen Gent
- 12 EXHIBITION: DECK OF CARDS**
Client: Transplant Links Community Charity (Doctors Volunteering in Africa)
Katie Ponder
- 13 ADVERTISING: OPERA POSTER 'DECEPTION'**
Client: Glyndebourne
Katie Ponder

- 14 EDITORIAL: FAKE NEWS**
Client: Liberation Magazine, France
Harry Tennant
- 15 BRANDING: GOOGLE BANNER ON ELIZABETH BLACKWELL**
Client: Google
Harriet Lee Merrion
- 16 PACKAGING: A SERIES OF PACKAGING FOR SMASHMALLOW COOKIE DOUGH**
Client: Hatch Design
Owen Davey
- 17 PACKAGING: BEER LABEL**
Client: Collective Brew
Harry Tennant
- 18 ADVERTISING: PROMOTIONAL MATERIAL FOR PACKAGING AND TRANSPORT LIVERY**
Client: Draynes Farm
Rachael Saunders
- 19 DESIGN: A COLLECTION OF ILLUSTRATED ACCESSORIES (BAGS AND PURSES)**
Client: Radley
Rachael Saunders
- 20 EXHIBITION: INTERNATIONAL SHOWCASE OF WOMEN SIGN PAINTERS, CHICAGO**
Client: The Pre Vinylette Society
Hannah Whaler
- 21 SITE SPECIFIC: SIGNAGE ON TATA TRUCKS, REPURPOSED AS BAR FRONT**
Client: Chai Street, Mermaid Quay
Hannah Whaler
- 22 PACKAGING: WINE LABEL**
Client: The Wine Thieves
Owen Gent
- 23 DESIGN: ILLUSTRATED JIGSAW PUZZLE 'BIRDS'**
Client: Djeco
Owen Davey
- 24 PUBLISHING: BOOK COVER: 'DETECTIVE STORY'**
Client: Vintage Books
Harry Tennant
- 25 PUBLISHING: BOOK COVER 'LIQUIDATION'**
Client: Vintage Books
Harry Tennant
- 26 PUBLISHING: BOOK COVER 'KADDISH FOR AN UNBORN CHILD'**
Client: Vintage Books
Harry Tennant



**BOOKS
PUBLISHED
ALUMNI**

BONKERS ABOUT BEETLES

Publisher: Flying Eye Books

Owen Davey

CRAZY ABOUT CATS

Publisher: Flying Eye Books

Owen Davey

WHO'S WHO

Publisher: Editions Milan

Owen Davey

PINBALL SCIENCE

Publisher: Templar Publishing

Owen Davey

THE NIGHT FLOWER

Publisher: Big Picture Press

Lara Hawthorne

A CASTLE IN ENGLAND

Author: Jamie Rhodes

Publisher: Nobrow

Briony May Smith

STARDUST

Publisher: Nosy Crow

Briony May Smith

THE SONG FROM SOMEWHERE ELSE

Publisher: Bloomsbury

Levi Pinfold

THE SECRET HORSES OF BRIAR HILL

Author: Megan Shepherd

Publisher: Walker Books

Levi Pinfold

AROUND THE WORLD IN NUMBERS

Publisher: Red Shed

Josh Hurley

ONE DAY ON OUR BLUE PLANET

Publisher: Flying Eye Books

Ella Bailey

LITTLE KONG

Publisher: Lemniscaat

Freya Hartas

THE EVERYWHERE BEAR

Publisher: Macmillan Children's Books

Rebecca Cobb

NIBBLES THE DINOSAUR GUIDE

Publisher: Little Tiger Press

Emma Yarlett

A CHRISTMAS ADVENT STORY

Publisher: Bloomsbury Children's Books

Hannah Tolson

I'VE GOT FEET, FANTASTICAL FEET OF THE ANIMAL WORLD

Publisher: Amicus Ink

Hannah Tolson

ROYAL RABBITS OF LONDON ESCAPE FROM THE TOWER

Publisher: Simon and Schuster

Kate Hindley

THE ALMANAC: A SEASONAL GUIDE TO 2018

Publisher: Unbound & Cornerstone

Emma Dibben

GO WILD IN THE WOODS

Publisher: Nosy Crow

Rachael Saunders

SECRETS OF WINTER

Publisher: Ivy Kids

Georgina Tee

LONDON QUIZ BOOK

Publisher: Usborne Publishing

Clair Rossiter

A YEAR IN THE GARDEN COLOURING BOOK

Publisher: Bloomsbury Activity Books

Clair Rossiter

A HAT FULL OF SKY

Author: Terry Pratchett

Publisher: Corgi Children's Books

Laura Ellen Anderson

AMELIA FANG AND THE BARBARIC BALL

Publisher: Egmont

Laura Ellen Anderson

AMELIA FANG AND THE UNICORN LORDS

Publisher: Egmont

Laura Ellen Anderson

ALPHABET CITIES: AROUND THE WORLD IN 32 PULL-OUT PRINTS

Publisher: Virgin Books

David Doran

I DON'T WANT CURLY HAIR!

Publisher: Bloomsbury Children's Books

Laura Ellen Andersen

GRAB THAT RABBIT!

Publisher: Pavilion

Briony May Smith

THAT IS ACTUALLY MY BLANKET BABY!

Publisher: Little Tiger Press

Kate Alizadeh

QUIET!

Publisher: Child's Play

Kate Alizadeh

NIBBLES THE BOOK MONSTER

Publisher: Little Tiger Press

Emma Yarlett

THE LOST PENGUIN

Publisher: Simon and Schuster

Kate Hindley

THEY CAME FROM PLANET ZABALOOLOO

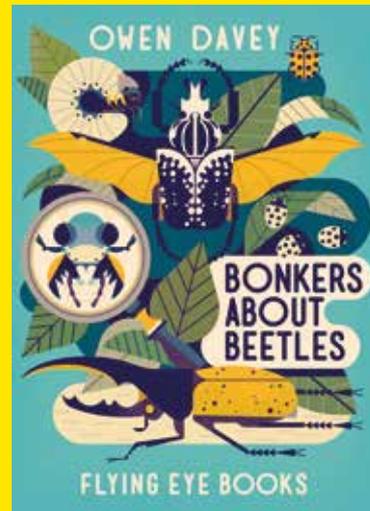
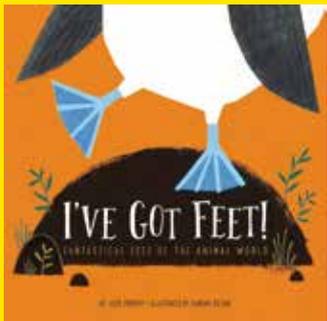
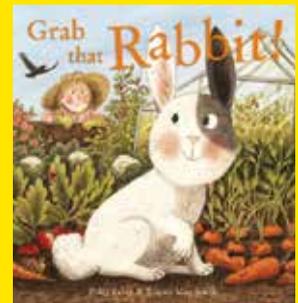
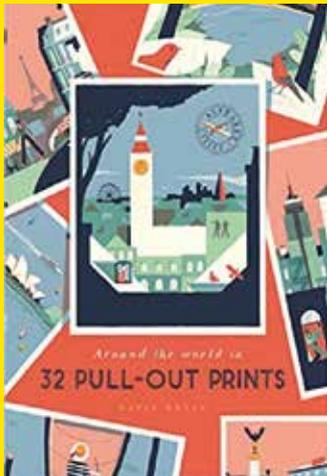
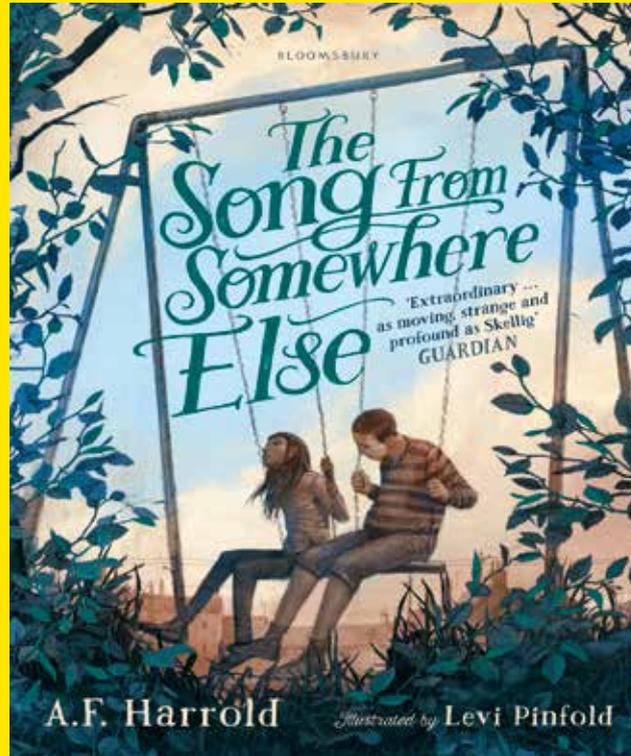
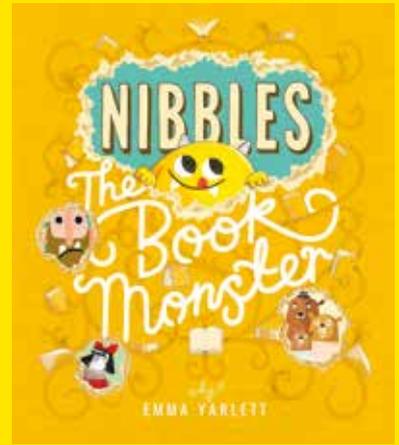
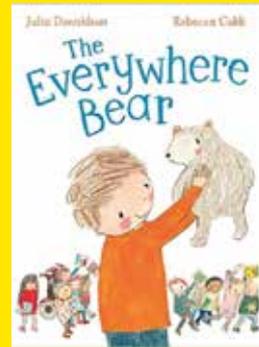
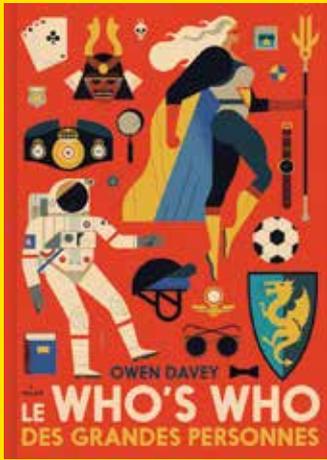
Publisher: Walker Books

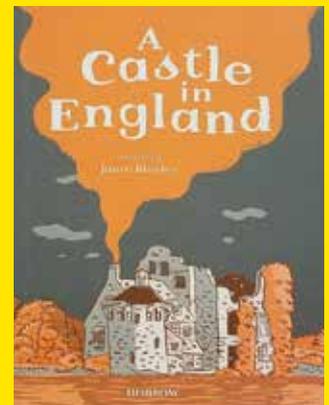
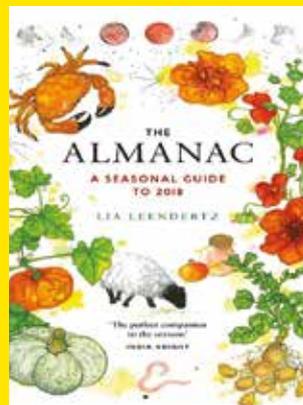
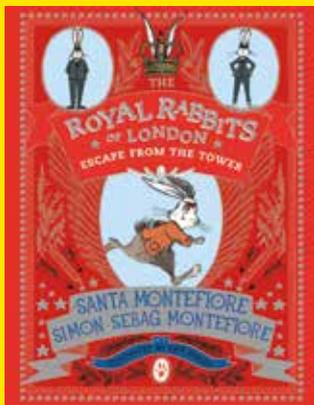
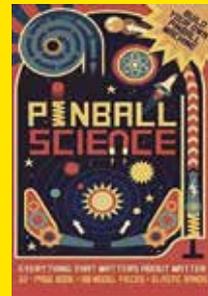
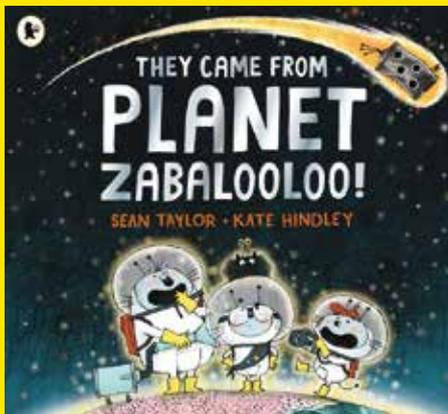
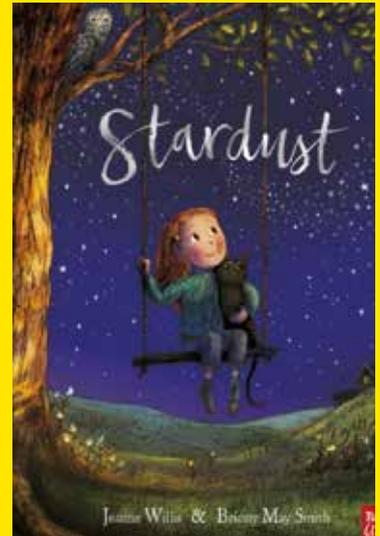
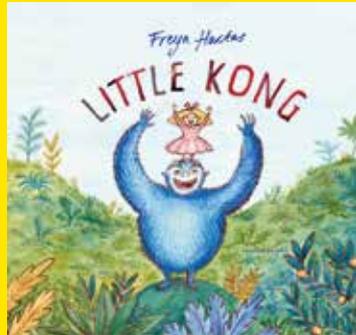
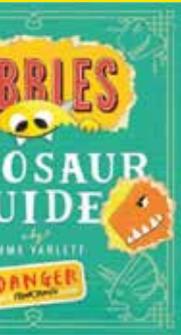
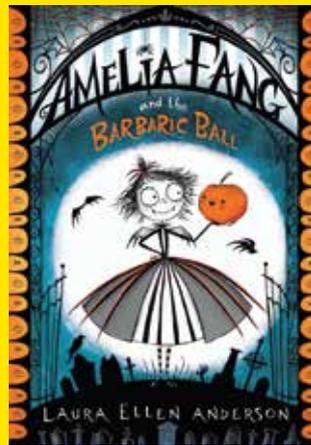
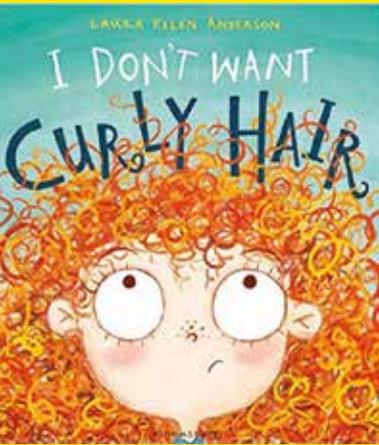
Kate Hindley

GO WILD ON THE RIVER

Publisher: Nosy Crow

Rachael Saunders







**ALUMNI
STORIES**

“EMPLOYABILITY IS A STRONG AND DISTINCTIVE FEATURE OF THE BA(HONS) ILLUSTRATION COURSE AND IS FEATURED AT EVERY LEVEL. BASED ON MY KNOWLEDGE OF THE SECTOR I WOULD CONSIDER FALMOUTH’S APPROACH TO BE EXEMPLARY. THE FINAL YEAR PROVISION IS PARTICULARLY IMPRESSIVE WITH WEEKLY PROFESSIONAL PRACTICE LECTURES, LEADING UP TO AN INDUSTRY FOCUSED STUDY VISIT TO LONDON, BOLOGNA OR NEW YORK.”

Professor Peter Lloyd - External Examiner

The following interviews with alumni discuss different aspects of professional practice, how it helped them break into the industry and establish their careers as creatives.

ALUMNI: CALUM HEATH

clmhth.co.uk

'Penguin Random House', Website Illustration - 'Vice Magazine' & 'The Guardian Review Cover', Editorials by Calum Heath



We speak to Calum about the impact the third year professional practice study visit to New York had on his work. He reflects on the inspirational insight it gave him into industry, how it helped him grow in confidence, and directly led to a commission with the New Yorker.

Q: How did you take on the challenge of the professional practice trip to New York?

I knew I wanted to seek out editorial work so I focussed my visit on seeing a variety of magazines and newspapers. I wanted to see a range of Art Directors to try and get the most balanced feedback that I could.

Q: What companies did you arrange portfolio reviews with?

I presented my work to The New York Times, The New Yorker, Wall Street Journal and Family Circle, as well as some agencies, including Bernstein & Andriulli.

Q: What was the most challenging thing about the trip?

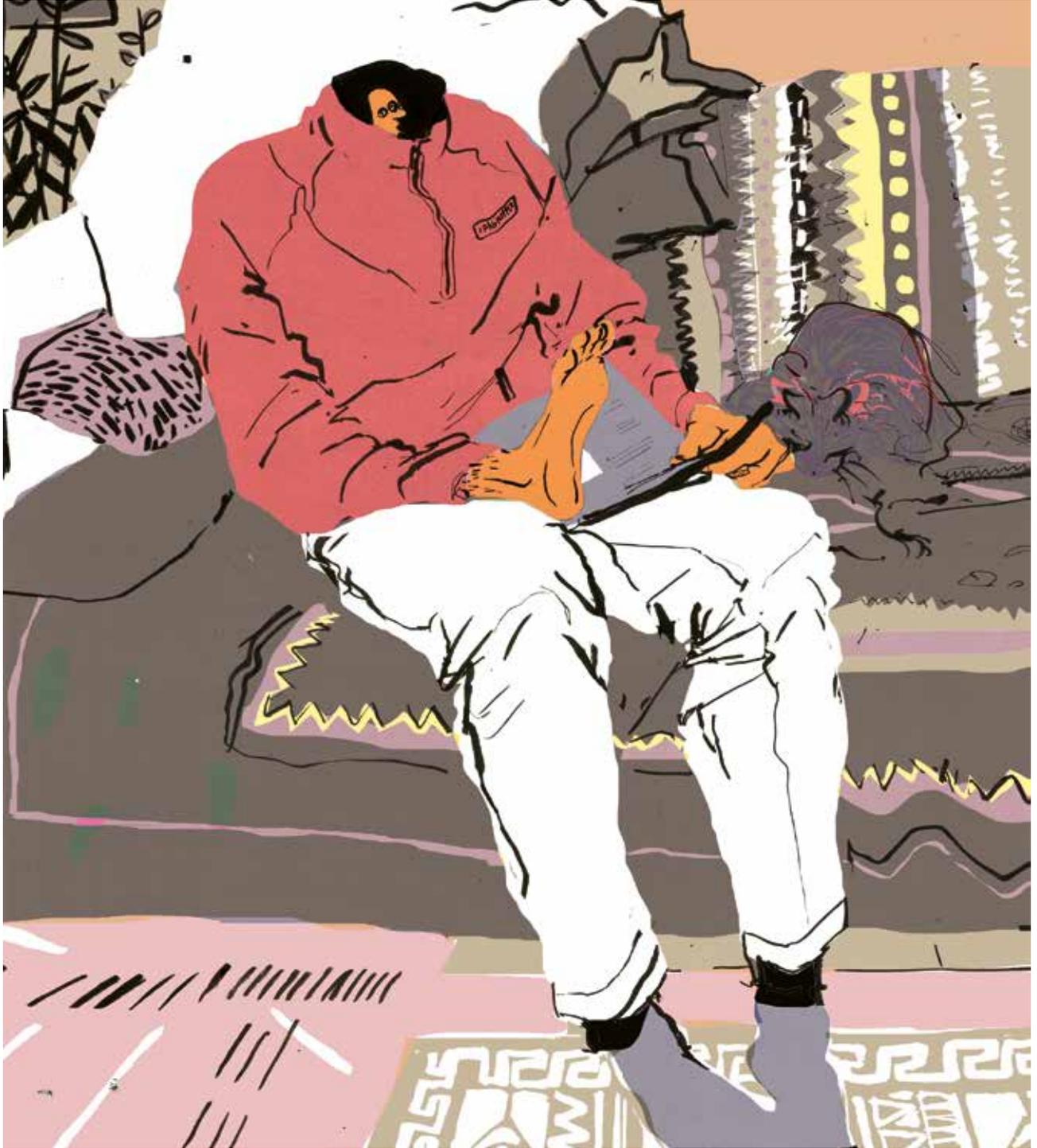
I found the most challenging element of the trip was presenting my work alongside friends and other illustrators. Inevitably it's easier to present your work by yourself, so I think there's great value and confidence to be gained from experiencing group presentations.

Q: How did you find the experience of presenting your portfolio to top Art Directors in New York? What sort of feedback did you receive and how did you process it?

The most positive feedback came from the agencies, who were far less critical and more open to a range of illustrative approaches. The editorial visits were usually pretty fast and blunt in response. If you want an ego boost I'd definitely focus on the agents.

The main specific feedback I received was that I should focus my work on portraits and not complicate editorial solutions.

Calum graduated from the Falmouth BA(Hons) Illustration course in 2017 with a first class honours degree. He was awarded a 'One To Watch' at the D&AD New Blood exhibition in 2017. His clients include; The New Yorker, The Guardian, Creative Review, VICE, Politico EU, BuzzFeed, Penguin Random House, The Outline, MixMag, First Look Media, Scriberia, WirtschaftsWoche, Zetland. Features include; Creative Review, Digital Arts, BLOC magazine and Creative Bloq.



'Creative Review', Editorial Illustration by Calum Heath



At the beginning of the trip I felt really nervous at each meeting and was taking their words as gospel, but the more visits I had, I started to realise that Art Directors are just people and what they say is just an opinion. If someone was negative about my work, I'd think about whether I agreed or not. If you agree with the criticism it's important to develop and change.

Q: Was the overall experience as anticipated or did anything surprise you?

I found the experience really eye opening as I finally got to see the strength and depth of other students work. I think I had my confidence blown in a good way as I was surprised by the high standards of so much of the work. It had a positive effect though, as I came back from the trip knowing I had so far to go, and still do!

Q: What were the most useful things you learned from the trip in terms of promoting yourself as an illustrator?

The most useful thing I learned about promotion was that you

need to present yourself with confidence. If you reach out to an Art Director in a hesitant and halfhearted way, it's a waste of time. I found as I grew in confidence, my meetings went a lot better.

Q: What are the key things you got out of the trip?

The key thing I got from the trip was the opportunity to connect with some of the big Art Directors in New York. It would be hard to gain these kinds of meetings without having the Falmouth connection. I ended up working for The New Yorker as a result of meeting them in person. It was a fantastic chance to gain insight into the illustration industry and I found it really inspiring.

Q: Did the trip help you launch yourself as an illustrator?

I wouldn't say the trip specifically helped me launch myself as an illustrator, but it definitely helped to gain that experience. I would credit the course as a whole at Falmouth for helping me understand how professional illustration works. There haven't



been too many shocks to the system since graduating because of the level of detail taught on the course. I also feel the feedback I gained from Falmouth overall gave me the confidence to give it a go as an illustrator.

Q: What advice would you give to future students attending this trip?

My advice would be, to take all feedback with a pinch of salt and make sure you understand your work properly before presenting it. If you understand and can be self-critical about your illustration, you shouldn't be shocked by feedback you are given. For me it is important that I'm proud and excited by the work I'm producing; it's very hard to get a positive reaction on work that you don't like yourself.

Q: What commissions have you had since graduating in 2017. How did it feel to get a commission from the New Yorker?

I've worked for a number of clients since graduating last summer, mainly magazines and newspapers, including The New Yorker,

Vice, BuzzFeed, Politico, Creative Review, and more. Receiving a job from The New Yorker was the best feeling. I drew a portrait of the musician Mac DeMarco for a fast deadline. Having met and visited the Art Director in person definitely helped the project to run smoothly.

Q: How have you found the transition from college to working professionally as an illustrator? Did you feel ready and equipped to work on these high profile jobs?

The transition from Uni is always going to be quite challenging. I found the experience of graduating highly stressful and nerve racking. In terms of illustration, I really feel the advice and guidance I was given at Falmouth was spot on. It can be hard as a freelancer because you're under pressure to keep finding work, especially as a full-timer, but the way the business works has not surprised me at all. The structure of a commissioned project and the dialogue between Art Directors has 100% grown from the way illustration is taught at Falmouth, and I can't speak highly enough of the course or the tutors who teach on it!



“RECEIVING A JOB FROM THE NEW YORKER WAS THE BEST FEELING. I DREW A PORTRAIT OF THE MUSICIAN MAC DEMARCO FOR A FAST DEADLINE. HAVING MET AND VISITED THE ART DIRECTOR IN PERSON DEFINITELY HELPED THE PROJECT TO RUN SMOOTHLY”

Callum Heath - BA(Hons) Illustration Alumnus 2017

“ALTHOUGH I DID NOT KNOW IT AT THE TIME THE WEEK I SPENT IN NEW YORK (FOR PROFESSIONAL PRACTICE) WAS THE FIRST STEP TO ME GETTING A JOB IN NEW YORK AS A DESIGNER (AT VAULT49), SO FOR ME IT WAS A VERY BENEFICIAL TRIP”.

Beth Wheatley - BA(Hons) Illustration Alumna 2016

ALUMNI: JAMIE EDLER

cargocollective.com/jamieedler

'The Economist 1843 Magazine', Editorial Illustrations by Jamie Edler



Jamie graduated from the Falmouth BA Illustration course in 2017 with a first class honours degree. He was selected as one of 'It's Nice That's' graduates of the year in 2017, was shortlisted for the Serco Illustration Prize 'Sounds of The City' (run by the Association of Illustrators and The London Transport Museum) and Highly Commended for the Paper Rose Greetings Card Competition. Since graduating he has received regular commissions from The Economist 1843 Magazine, as well as work from Voxi (Vodafone) and St Austell Print.

We speak to Jamie about the impact the third year professional practice study visit to London had on his work. He reflects on how the breadth of professional feedback helped him clarify the direction of his work, made him realise he could adapt to a range of illustration fields, and directly led to regular commissions from the Economist 1843 Magazine.

Q: How did you take on the challenge of the professional practice trip to London?

As my portfolio was very broad I was unsure about which areas of the industry to target, so I decided to use the trip as research to evaluate which fields might suit me most. My work was very consistent in style and quality, and included contextualised projects and personally driven work. I looked at particular companies that I was drawn to and wanted to work with and ensured I visited them – such as Nobrow and Okido.

Q: What companies did you present your work to?

I presented my portfolio to Nobrow, The Economist, Human After All, Okido, Bernstein & Andruilli and Hato Press Print Studio, and have had email conversations with a few of these companies since. I also organised a few visits to artists' studios, met up for coffee with some established Falmouth graduates and went on a pub meet up with lots of other established and London based freelancers through 'Yo Illo'.

Q: What was the most challenging thing about the trip?

I did not feel like the trip was too challenging, as I had a clear idea about what I wanted to get out of it and really enjoyed learning more about the real world of illustration after Uni.

Q: What were the most positive moments from the overall experience?



Film Poster, Personal Work, Illustrated by Jamie Edler

The most positive moments were meeting potential clients in the industry. My favourite meeting was with Okido as they were so welcoming, friendly and enthusiastic and were excited to look through our work.

Q: Was the experience as anticipated or did anything surprise you?

Shortly after the trip, I was commissioned by the Economist to create illustrations for their new column in the 1843 Magazine. This was something of a surprise, because I had to leave that meeting early due to changes in appointment times and having another meeting afterwards. I have now had a series of regular

commissions from them, which have been really enjoyable and fulfilling.

Q: How did you find presenting your portfolio to Art Directors? What sort of feedback did you receive and how did you process it?

I found the whole experience very positive. I enjoyed the feedback, which was always positive and constructive. I do not think there is any point in saying that something is bad, only how someone can improve it. The meetings enabled me to understand which of my pieces were popular and helped me shape my portfolio into a more coherent body of work.

Q: What were the most useful things you learned about promoting yourself as an illustrator?

One of the most useful things I learnt, or perhaps had confirmed to me, was that being friendly, enthusiastic and positive about your work goes a long way. If you say to a client, 'ah I wasn't happy with that piece', they may question what is wrong with it. Have confidence in your work and it will show through; if you are excited about it others will be too.

Q: What were the most valuable things you got out of the trip?

I got helpful positive constructive feedback from the trip, allowing me to figure out the direction I wanted to take my work. I now realise that my illustration is very adaptable and suitable for a variety of fields and types of commissions. It was also good to push myself to contact and meet clients and agencies because that is something I would have been confused about, and would probably have put off, but it's led to continued conversations with many people.

Q: Did the trip help you to kick-start your career?

It felt great to be commissioned by The Economist just a week or two after the London trip, before I had officially graduated. This built my confidence to a point where I could be proud of the work I had created and think positively about the work I was going to create in the future.

Q: What advice would you give to future students attending the professional practice trip?

Be confident, ask questions and make sure you listen to the Art Directors you meet because their experience is valuable - they

know the industry that you are about to break into. Enjoy the opportunity you have to talk to these people and do not go into it expecting you will get work – go into it as a learning experience that might come with added and unexpected bonuses!

Q: Could you describe the commissions you have had since graduating in 2017?

Since graduating, I have had regular commissions for the Economist 1843 Magazine and for the phone network Voxi. I have also been involved in exhibitions, such as the London Transport Museum, 'Sounds of the City' and was chosen as one of 'It's Nice That's graduates of the year 2017, which was incredibly exciting. The Economist commissions have been great fun and I've really enjoyed working to tight deadlines. At first, I thought I would have trouble with roughs as I usually work intuitively but I have actually really enjoyed that part of the process. Although my roughs are very quick and simplistic, the clients know what to expect, as they are familiar with my work. In being commissioned, it felt that all the hard work and late studio sessions had been worth it.

Q: How have you found the transition from college to working professionally as an illustrator?

If I am honest, not much has changed with my practice. Since graduating, I have continued to do a lot of personal projects to keep the work fun and refreshing alongside commissions. I am currently in conversation with a few agents who have approached me, which is exciting, if a little confusing. I found that when I left Falmouth I was ready to move on and throw myself into the real world of work to see where it would take me. After studying for so long and continuing to be passionate about something I love and do every day, I love that it is now my profession. The only thing that might possibly have been a struggle is keeping up the motivation to continue developing on my own, especially having lost a great studio space to work in!

Q: How would you say professional practice in general has helped with the transition?

Professional practice helped me with the transition greatly – it helped me understand the next steps after Uni and made me aware of aspects I might not have thought about myself, such as tax, agencies, copyright etc. It made everything a lot clearer, especially after the London trip. I have actually since moved to London because I enjoyed being there so much for that week! I do not feel you can ever be completely prepared for the next step though; and what would be the fun in knowing everything anyway!



ALUMNI: BETH WHEATLEY

vault49.com

Vault49 Studio, New York



We speak to Beth about the impact the third year professional practice study visit to New York had on her future career. She discusses the unexpected work opportunities it opened up, and how it directly led to her current job as an in-house designer at Vault49 in New York.

Q: How did you take on the challenge of the New York professional practice trip?

Once I had decided to go on the New York trip, I identified the areas of illustration and design which I was interested in and found other students who wanted to target similar areas. This meant that we were able to research broadly the area of branding and packaging and share the tasks of emailing and calling companies. I made my work consistent and coherent so that I could target select design agencies.

Q: What companies did you present your work to?

I presented my work to Pearlfisher, Bulletproof, Stranger & Stranger, Chase Design Group, Hard Hat Design, Second Marriage, Vault49, WW Norton & Mendola Illustration Agency.

Q: What was the most challenging thing about the trip?

The most challenging part of the trip was being persistent with chasing companies for appointments whilst juggling the workload and preparations for the trip. Not only were you relying on your own timekeeping but also on the rest of the group to share the workload.

Q: Can you describe the most positive moments from the overall experience?

Beth graduated from the Falmouth BA(Hons) Illustration course in 2016 with a first class honours degree. Since graduating she has worked as a freelance designer at Whistlefish and is currently a full time in-house designer at Vault49 in New York.

It was exciting to see my portfolio come together, to share it with people from the design industry and to gain insight from them. I went into the trip hoping to receive constructive feedback, but for me the most positive moment was receiving follow up appointments and opportunities from two of the companies I visited whilst out in New York, Vault49 and Mendola Illustration Agency.

Q: Was the experience as anticipated or were there any surprises?

Whilst out in New York there were definitely unpredictable moments with meetings changing time and being cancelled and gained, which meant we had to be constantly flexible with our time management and communication with one another. I definitely was not expecting to receive follow up meetings from anyone whilst out there, so that caught me off guard but in a positive way.

Q: How did you find presenting your portfolio to top art directors in New York?

The first meeting I attended during the week was very nerve racking as I didn't know quite what to expect. However, the more appointments we attended the more everyone seemed to relax and settle into a rhythm of presenting their work. Each meeting I learnt something new, and could improve for the following one. The feedback I received was very positive overall and I was given constructive criticism to build on.

Q: What are the key things you got out of the trip?

I definitely gained confidence from the trip. Being given the opportunity to show my work to professionals within the industry was an extremely valuable lesson as it was the first time I was able to take what I had learnt from university, apply it to industry and gain feedback. All of this experience and exposure led to and an internship in both London and New York and to my current job at Vault49 in New York.

Q: How has the trip helped you launch yourself as a creative?



Beth Wheatley at Vault49 Studio, New York

The New York trip enabled me to start the process of reaching out to industry so it made the transition from student to graduate less overwhelming. It was the start of a long process but it gave me the fundamental tools I needed to build on once I left university, so I was able to continue to send out emails and follow up on feedback from the trip. Although I did not know it at the time the week I spent in New York was the first step to me getting a job in New York as a designer, so for me it was a very beneficial trip.

Q: Could you describe the work you have been involved in since graduating?

Since graduating, I have worked as an in-house designer at Whistlefish and now work freelance for them. I interned at bulletproof in London and at Vault49 in New York, where I now work as an in-house junior designer full-time. There are around 30 designers at Vault49 so we are still a relatively small studio. I love this as it means it is very personal and I get to work on a



wide range of projects and apply different skills every day. My work includes illustration, branding/design, packaging, mood boards/strategy and personal work.

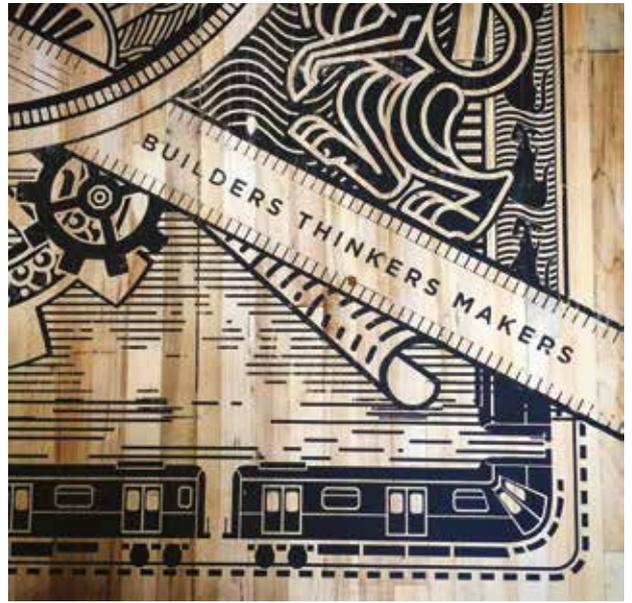
Q: Could you describe the transition from college to working professionally as a creative.

It has definitely been fast paced and I have not really had time to think about it. The transition was at times terrifying because it was unknown and I was unsure whether I was making the right decisions, but it was an exciting journey. I honestly never would have predicted that I would be living in New York and working for a company like Vault49, it has been a very unexpected and rewarding process. My lifestyle now completely contrasts that of living in Cornwall. It was a big move as there were many obstacles in moving to a completely different country to start a new job. New York is very fast-paced and it took a while to adjust to the cultural differences! Not only do you have to adapt to a new job but also jet lag, the subway and everyday tasks, which are never normally a challenge.

I did not anticipate how horrible the weather would be in winter, the stress of finding an apartment in New York, or learning about visas, but every day is different and exciting. The last two years have flown by and I am very happy with where I am two years out of university.

Q: What advice would you give to future students attending this trip?

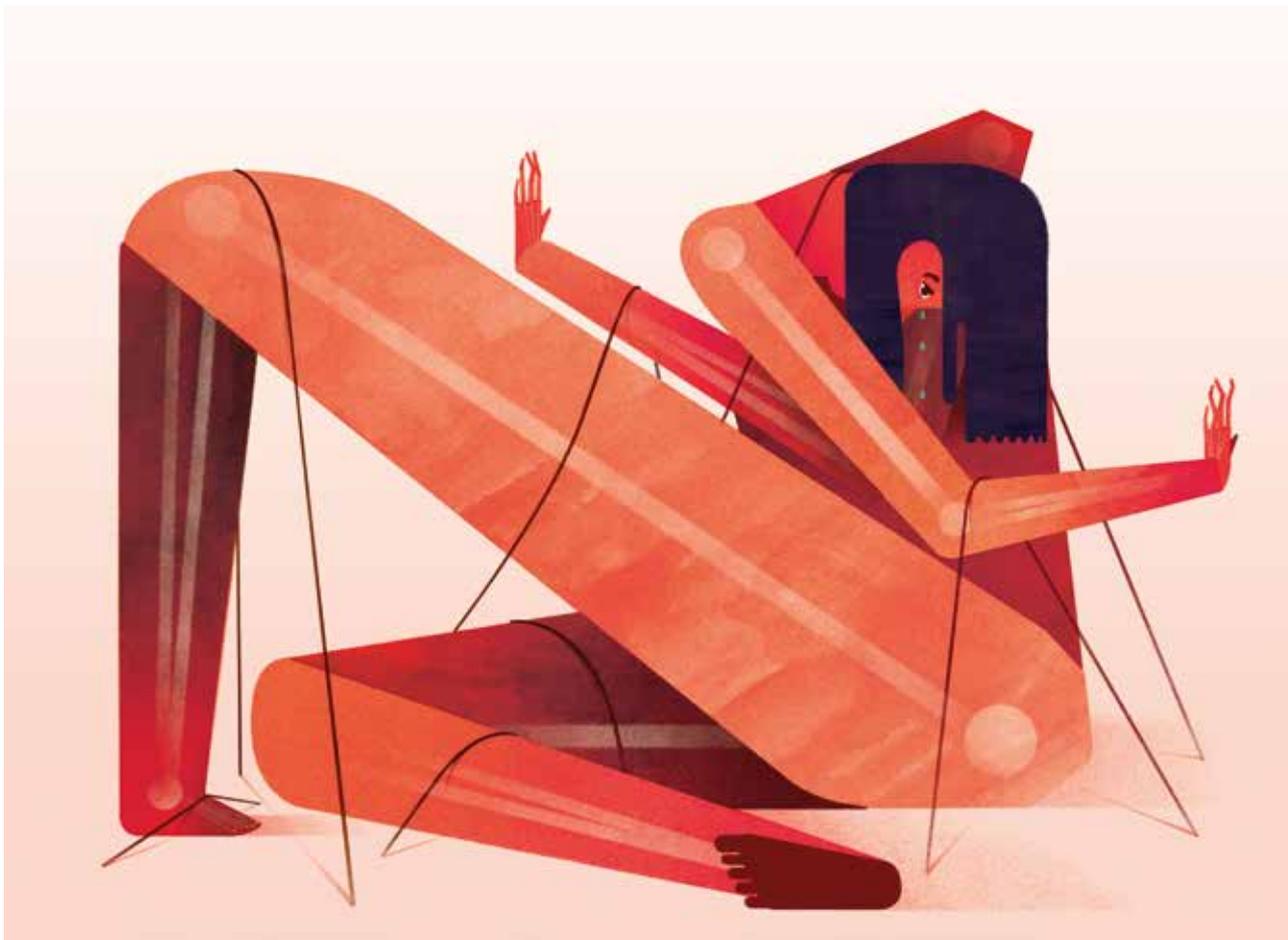
- Be persistent when contacting companies as it will pay off in the end.
- Try to organise as many meetings as possible and allow for the fact that a few may cancel at the last minute.
- Focus on one or two areas of interest rather than spreading your portfolio across too many areas. You will have more opportunities to show your work but for now just build a consistent portfolio that is relevant to the meetings you book so that you can get constructive criticism.



ALUMNI: THOMAS PULLIN

thomaspullin.co.uk

'The Guardian Newspaper & Weekend Magazine', Editorial Illustrations by Thomas Pullin

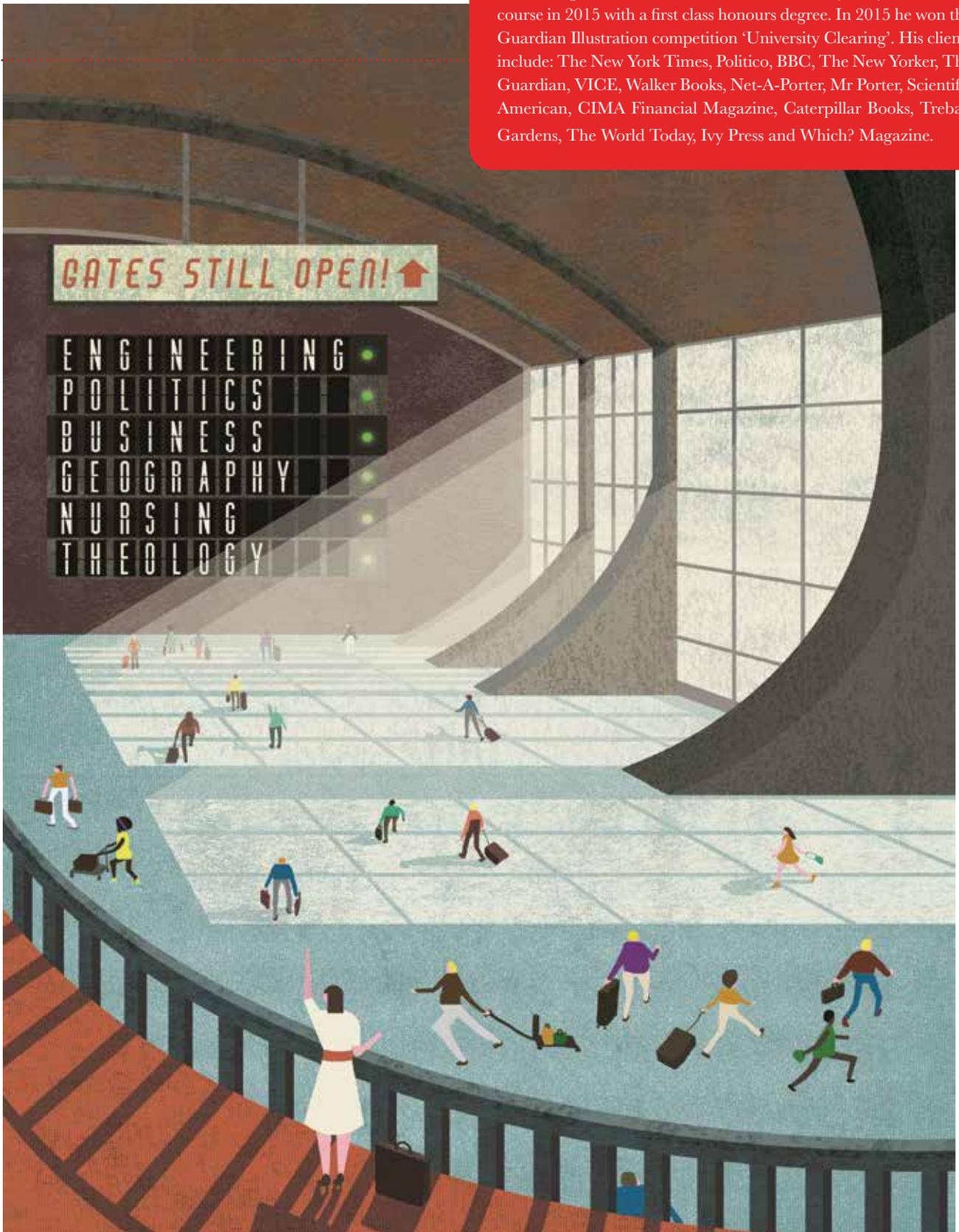


We speak to Thomas about his success in winning the Guardian Illustration Competition in his third year. He discusses the impact it had on raising his profile as an illustrator and on kick-starting his career with regular ongoing commissions for the Guardian.

Q: What attracted you to the Guardian competition?

After building my portfolio with speculative projects I was itching to get my first commission by the end of the third year. I was informed about the competition with the Guardian and seized the opportunity to work with such a great name!

Thomas graduated from the Falmouth BA(Hons) Illustration course in 2015 with a first class honours degree. In 2015 he won the Guardian Illustration competition 'University Clearing'. His clients include: The New York Times, Politico, BBC, The New Yorker, The Guardian, VICE, Walker Books, Net-A-Porter, Mr Porter, Scientific American, CIMA Financial Magazine, Caterpillar Books, Trebah Gardens, The World Today, Ivy Press and Which? Magazine.



Winning submission for The Guardian Competition '2015 Guide to University Clearing', Illustration by Thomas Pullin



Q: What impact did winning The Guardian competition have on your work?

Winning the competition came at a great time for me. Soon after hearing that I had won, we were off on our Professional Practice trip to New York showing top Art Directors our portfolios. Having the competition to talk about really helped with winning clients' trust over.

Q: When did you receive your first Guardian commission?

About a month after winning the competition Maggie Murphy, the Art Director of the Guardian Weekend magazine, commissioned me to illustrate a column by Oliver Burkeman. This was my first Guardian commission.

Q: How much work have you had from the Guardian since graduating in 2015?

I worked all week on that first small illustration for the Oliver Burkeman column as I really wanted to impress the team there. It paid off and I was asked to illustrate the column the next week, and the week after that, and this went on for two more years. As my business was in its infancy, having a regular slot with the Guardian gave me a huge amount of support. Being freelance you never know when your next pay cheque might come, so in having this weekly column to illustrate I knew for sure I had a certain amount coming in each month. It also kept me developing my style.

Q: Which sections of the Guardian have you worked for?

After working with the Guardian Weekend for some time I had built up a solid base of trust with the Art Director in meeting deadlines and dealing with tricky articles. My name was then passed on to the Guardian Opinion team. Here a similar story played out where I was tested on a one off job and then became the illustrator that fills in for other illustrators when unavailable. Now I work with this team at least bi-monthly on the covers of their Journal section. The deadlines for these jobs are quite intense. Rather than getting a week to work on an illustration, as with the Weekend column, I now get 5 hours. In that time I have to think up three ideas, produce final artwork, and do any potential changes. The article is often unavailable during this time too! I've also had repeat business with the Guardian team with whom I won the original competition. Most recently I illustrated a three spread campaign for Arthritis Research UK with them. As this had a longer deadline I really pushed

my style to be as emotive and richly textured as possible and worked more by hand than digitally, so that it could sit outside its original illustrative purpose.

Q: Does the trusting relationship you have built up with Art Directors at the Guardian make it easier when working on challenging subjects?

To be honest the Art Director for the Opinion section rotates among a number of people depending on the day so it may be that some weeks they are not as familiar with your work as others. With that said, the more you work with the team as a whole the more you learn what they're after and what to avoid. With a topic as sensitive as Islamophobia, the portrayal of those being victimised needed to be very considerate so that the image can not be read in a negative way. The Art Directors are great at crosschecking the illustration from all angles so there's no fear for me that I will cause offence to anyone as I trust their judgement in what they publish.

Q: Do you feel a sense of responsibility when working on challenging subjects?

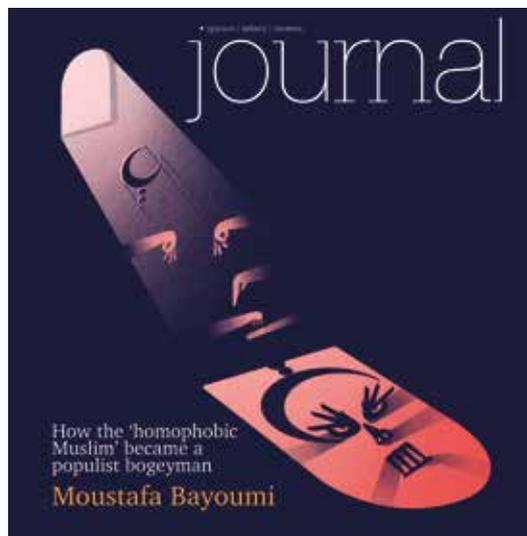
Yes of course, it's always great to be asked to illustrate a really powerful article, I find this makes me try my absolute best as I want to do the author's work and the newspaper justice.

Q: How has your work for the Guardian developed?

Working on a regular basis for the Guardian has given me the chance to develop my style. It has been important to experiment with different ways of working in order to find a process that gets the best out of me. I've found working on tight deadlines really beneficial, both in coming up with ideas and in seeing how fast I can artwork to a high standard. I would recommend it to anyone who is looking to improve their work. Recently my name was put forward to the Guardian US and I worked on an illustration that was animated. This is where I'm currently trying to push my work, to see how editorial illustration can become even more eye catching and emotive.

Q: How has your Guardian work impacted on your illustration career generally?

Working with the Guardian on a weekly basis has provided great exposure. It has led to many Art Directors commissioning me as they've seen me work consistently with the Guardian. The most recent job which came through this route was with the BBC.





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ALUMNI: UNCLE GINGER

uncleginger.com

Owen Gent & Hugh Cowling, from Uncle Ginger



We speak to Owen and Hugh about their experience of working collaboratively in their third year. They reflect on the skills they gained through collaboration at University and how the experience influenced and prepared them to work collaboratively and professionally.

Q: Can you describe your experience of working on collaborative projects at university?

We came up with the idea for a collaborative project, ‘Beginning Middle End’, shortly after starting our final year at Falmouth. As the third year of the course is almost entirely self-initiated, we created the collaboration largely as a platform to help us generate new ideas, and enable us to share in the sense of bewilderment that comes with having complete creative freedom. By giving ourselves a basic, wordless three panel format, a loose theme and a weekly deadline, we created a way of evolving our work and collectively exploring our shared love of narrative.

We were both discovering a lot of beautifully designed, hand bound books at the time and we wanted to create something similar. We settled on the design, font, layout and the single colour de-bossed cover as it kept the books neutral and allowed

the illustration to take centre stage. It also kept costs down. The costs of self-publishing weren’t something we’d really considered before, and we remember desperately scribbling figures and measurements to try and get a whole issue onto a single A3 page! Deciding who would be involved with the project was remarkably easy in retrospect, and we realise now what a perfect place university is for collaboration. After graduating, peoples’ responsibilities and interests very quickly begin to follow different paths, and it can be difficult to find a group who share a vision, time and a passion to work towards a collective goal. We were (and still are) all close friends, who’d naturally built up a solid relationship during the course, and often found ourselves discussing ideas and inspiring each other’s work. Only after we had published our first book did we realise how well everyone’s illustrations worked together, whilst still being visually and conceptually contrasting.

‘Beginning Middle End’ (opposite) is a collective established by ten illustrators from the BA(Hons) Illustration course at Falmouth University. During the third year the collective produced a weekly hand bound publication as a means of showcasing their work through a three panel wordless narrative format. *Contributors: Patrick Atkins, Lotte Bennett, Sophie Bass, Hugh Cowling, William Hardy, Charlie Davis, Beatrice Forshall, Owen Gent, Lara Hawthorne and Harriet Lee Merrion.*

Owen Gent and Hugh Cowling graduated from the Falmouth BA(Hons) Illustration course in 2013, both with first class honours degrees. Since graduating they have worked as freelance illustrators as well as collaborating to form 'Uncle Ginger', an animation company. Their clients include: TED-Ed, Al Jazeera, GoPro, Digital Hydra and Episona.





There were ten of us involved in the project so it made sense to keep things as simple as possible. The deadline and production of each issue was every Friday, and we made the decision that there would be no roughs, changes or art direction in the process. Freedom and exploration were crucial to what we were doing and we trusted each other's instincts, so we ensured everything remained consistent by having a simple overall design and format. A feeling that's really stayed with us is the wonderful moment of heading to the pub on a Friday evening, with a stack of freshly bound books in hand and proudly flicking through this wonderful object that belonged to all of us. This was also a perfect time to discuss a theme for the following week. The themes were always really open and simple, and amazingly no one ever interpreted the theme in the same way.

There were so many benefits of working collaboratively, some of which we weren't even aware of at the time. Many of the illustrations from the books have formed the basis of larger projects or narratives, and ideas have influenced our approaches to commissioned work. It taught us about the importance of managing time when working to a short deadline, and how assigning roles and deadlines is crucial when making work collectively. The fast turnover meant we couldn't be too precious about our work, which is a valuable lesson to learn when embarking on a creative career. A lot of the decision making involved in the 'Beginning Middle End' project was

done diplomatically, based on votes. Other decisions such as the design and format was done by one or two people and then presented to the rest of the group.

Of course there are also challenges that come from working with a large group of friends, and achieving a balance between friendship and work can be a tough thing to find. At times the tutors were a little concerned that the collaboration would get in the way of our personal projects and we tried to ensure we were mindful of this. As with most collaborative projects, 'Beginning Middle End' meant different things to different people, and the energy and time people could give was not always consistent. At times this was tricky, but overall we're closer because of it and we learnt so much which we've taken forward into what we're all doing now, collectively and individually.

As well as publishing around twenty issues of 'Beginning Middle End', we maintained a website and a blog throughout the project and curated and held an exhibition of the work from the collaboration.

Q: Did the experience of working collaboratively on 'Beginning, Middle, End' inspire you to create your collaborative studio 'Uncle Ginger'?

Through our work with 'Beginning Middle End' we realised that



Still From 'How did Hitler Rise to Power?' TED-Ed Animation, Script by Alex Gendler & Anthony Hazard, Film & Music by Uncle Ginger

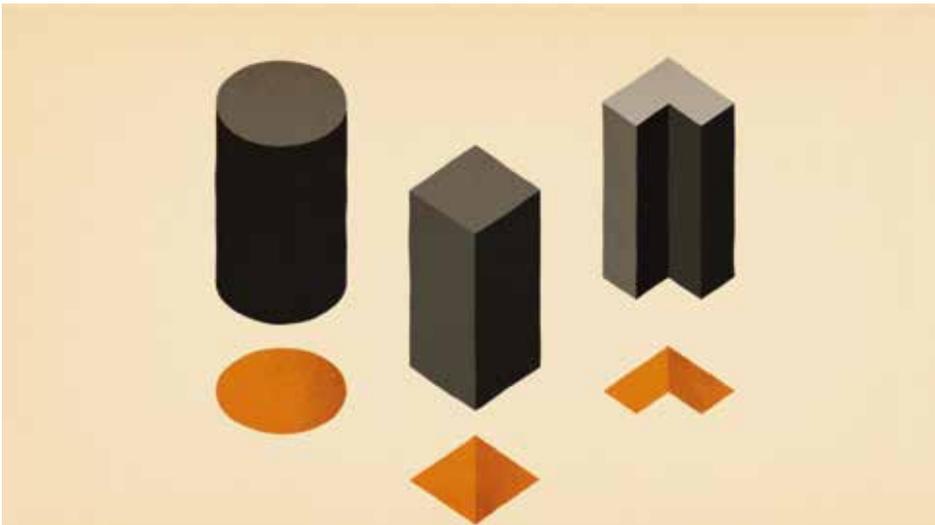
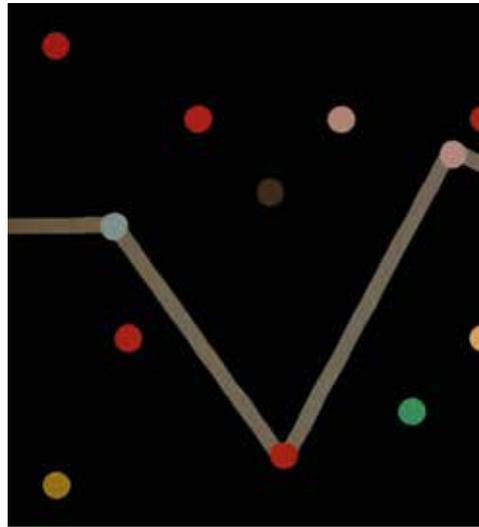
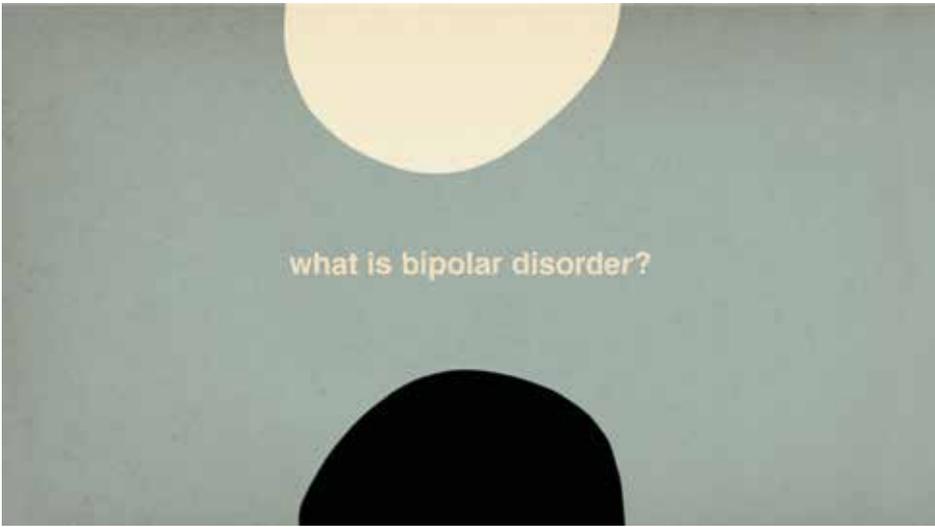
the two of us worked well together, could be honest with each other, and that we shared the motivation needed to make an idea come to life. Often it would be the two of us left at the end of a meeting, writing notes, arranging dates or discussing ideas, and seeing how we could take things further. Although our individual work is fairly different, we found more and more that we share an appreciation of subtlety, space, wit and simplicity. It was through these realisations that we knew we'd like to continue collaborating, and once an opportunity arose, it was great to have an existing understanding of how that might play out.

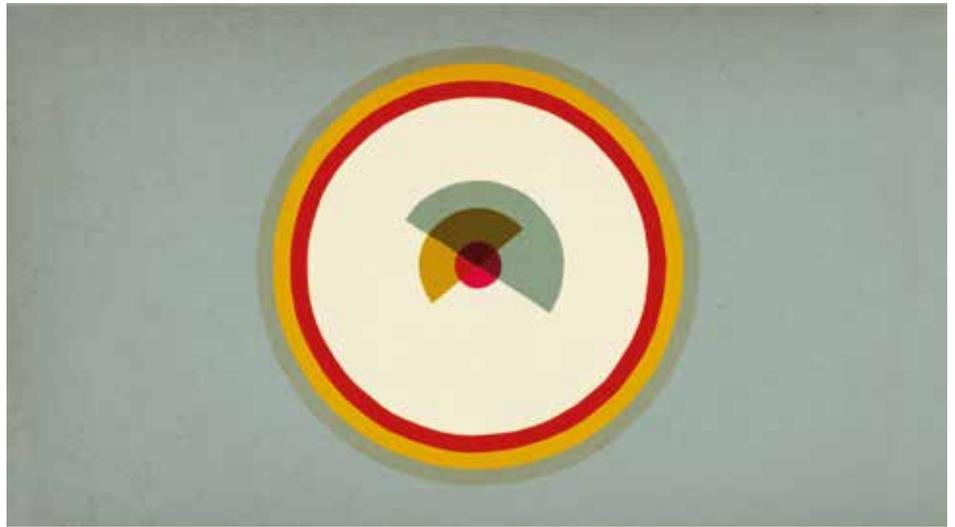
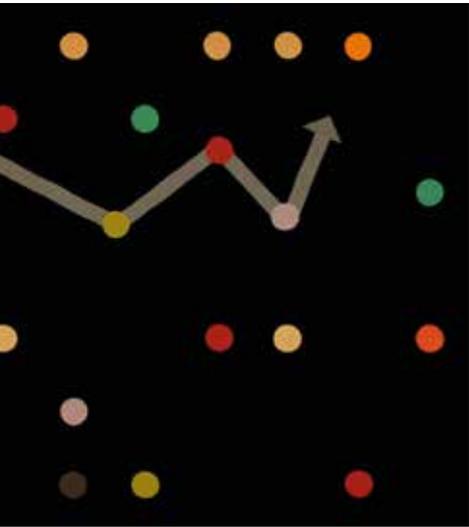
Since graduating we have worked on a number of smaller projects together, some visual, some musical, but creating an animation studio happened basically by accident. A commission came up that we felt neither of us could approach individually, but by pooling our skills and resources together we could make it work. That initial job was an incredibly long and steep learning curve, and having someone there to share those trials and tribulations with proved to be really valuable. We would find ourselves still in the studio in the middle of the night, laughing at a crashed computer or at how much work we had to do, which is a trickier, and slightly more worrying thing to do on your own!

Q: Can you describe your experience of working on professional collaborative projects as 'Uncle Ginger'?

It is surprising how inspiring, even revelatory, collaboration can be. One initial concern was that it might be restrictive working within the creative space where our interests meet, but Uncle Ginger has definitely become a completely separate entity, which continues to grow and evolve. It has also undoubtedly broadened our field of work and what we can achieve creatively. We have learnt things whilst collaborating that have fed into our own individual work. It is at the beginning of a project, where approaches are discussed and ideas are considered, that the benefits of the collaboration are at their most tangible. It's amazing how quickly an idea evolves as (over many coffees) it's passed back and forth, embellished upon, disagreed with, completely scrapped and re-moulded again, in a way which seems can only occur in a collaborative setting. There's a certain ruthless urgency and honesty which really allows a concept to be chiselled down to its purest form, hopefully leading to an unmistakable moment of satisfaction and clarity.

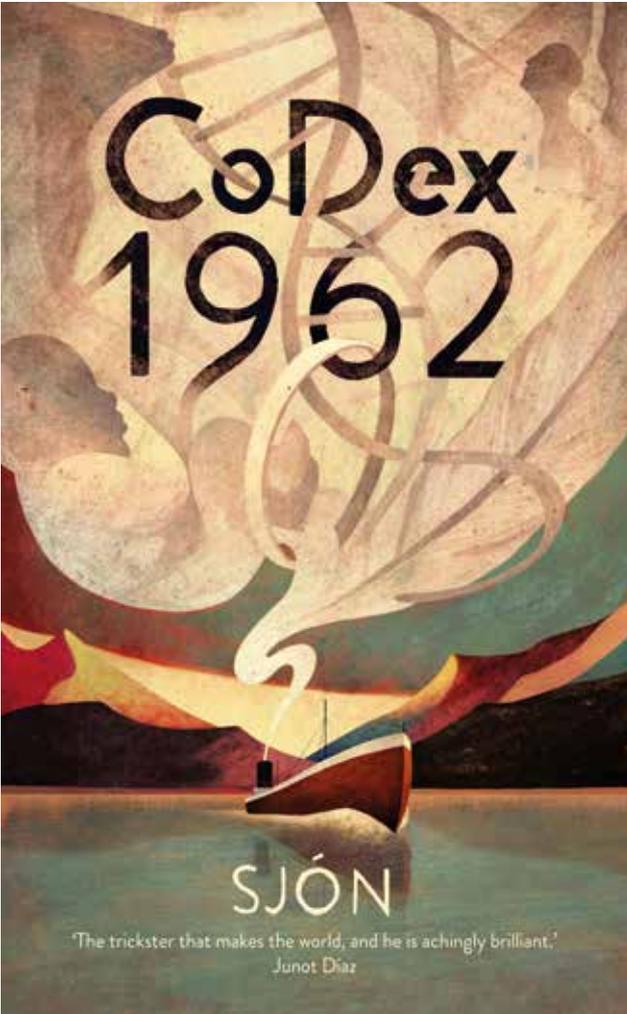
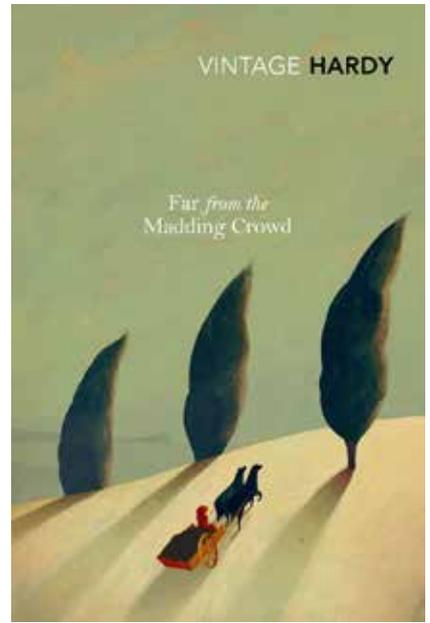
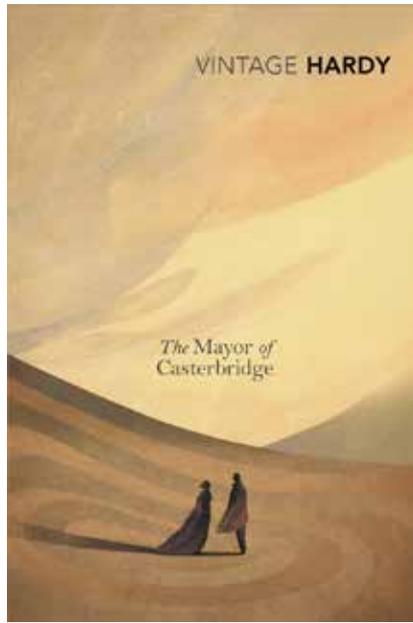
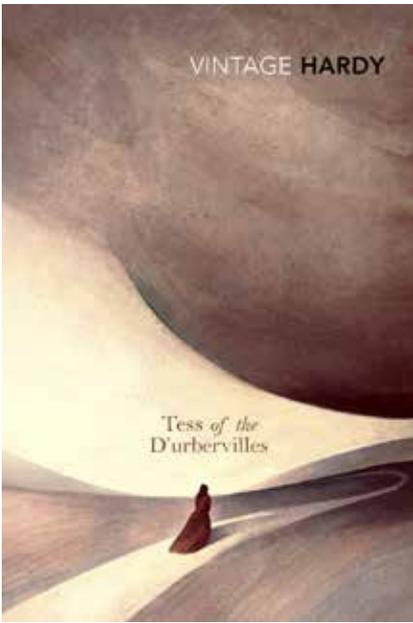
Throughout the early stages of a project, the initial ideas, storyboarding and overall design, we will always work closely together. From there, we share the workload in whichever way works for that particular commission, considering our strengths and trying to make sure we're both satisfied and maintaining the momentum. As we both have our individual careers outside Uncle Ginger, we try to keep an open mind as to how we manage that balance, and in a lot of ways, that fluidity is one of the

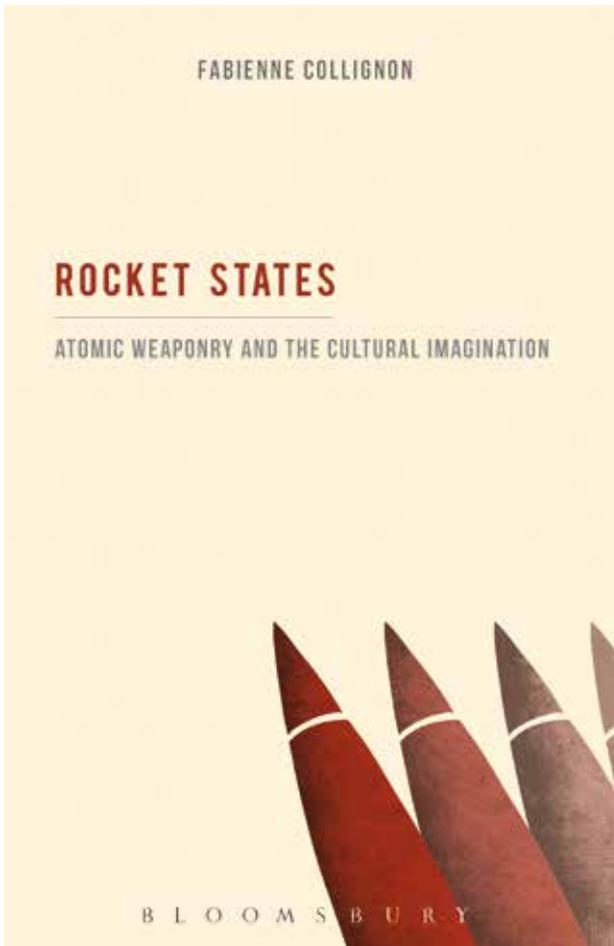




Still From 'What is Bipolar Disorder?' for TED-Ed, Script by Helen Farrell, Film & Music by Uncle Ginger

Book Covers, Published by 'Vintage' (Top Three), 'Sceptre Books' (Bottom Left) & Personal Work (Bottom Right), Illustrated by Owen Gent



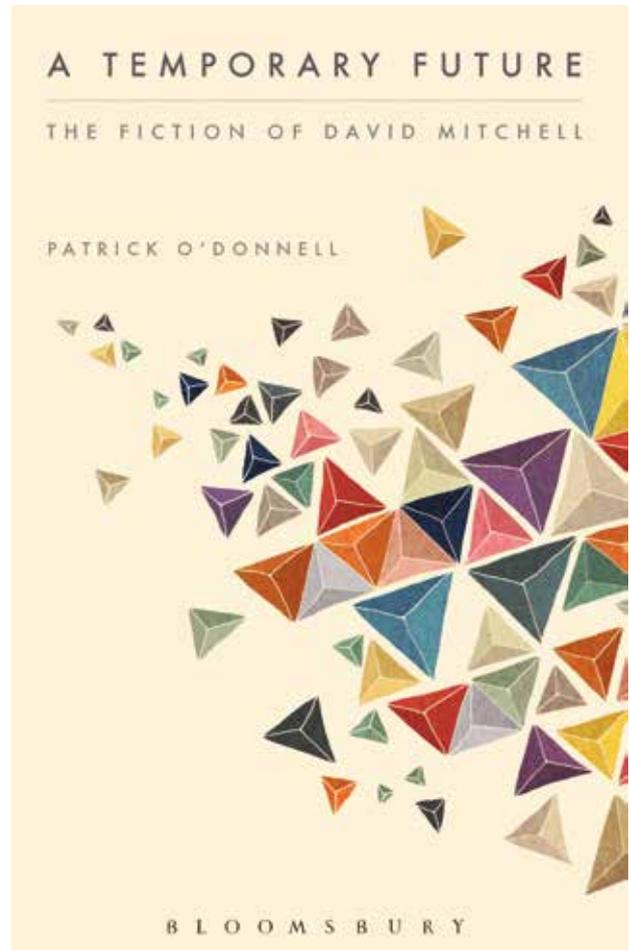


elements that keeps things fresh and interesting. Recently, we've started extending the collaboration further, hiring freelance animators and composers on bigger projects, which has been yet another steep learning curve. It's such a pleasure to bring new people and skills into our work, and being able to create employment for other creatives is something neither of us had considered being able to provide.

As well as the combined skills, knowledge and support that come with working together, it also makes promotion easier and means we have twice the amount of existing work contacts.

It has definitely been testing at times, and the work/friendship balance is one that needs regular adjustment. We often ban ourselves from discussing projects when outside the studio, and trying to manage any tensions whilst sharing a small room with a team of animators can be a little tricky!

Q: Do you have any general advice for creatives



considering collaborative initiatives (both students and professionals)?

Working in a creative field, especially illustration, can be a rather solitary venture and it's always interesting to see what a creative interaction with another person might lead to. A good piece of general advice would be to just try it and see how it works. It's hard to predict what the dynamic might be, even if you're looking at collaborating with people you know well. From experience, even if it's an absolute disaster, the amount you learn about yourself, both as an artist and as a person, is quite surprising!

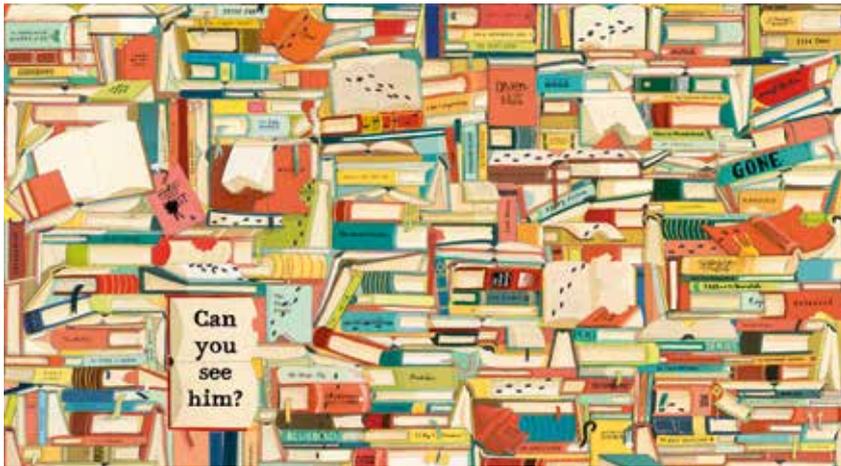
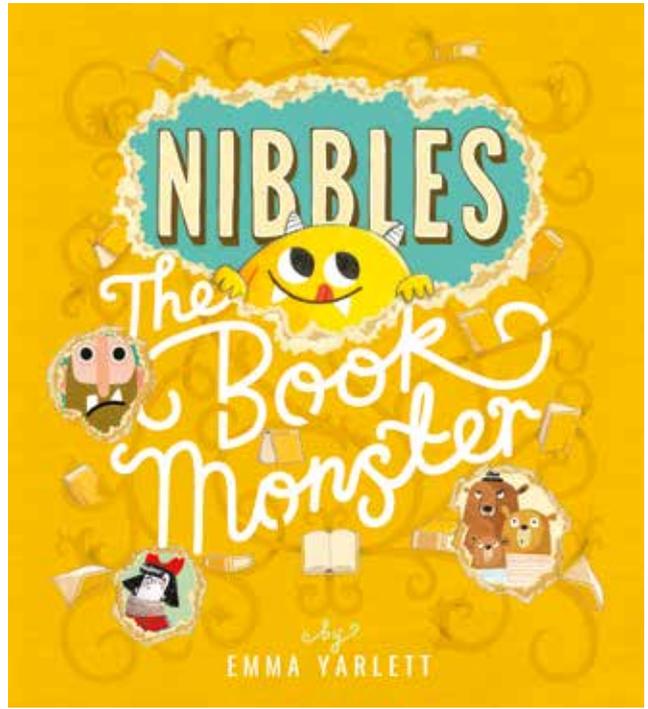
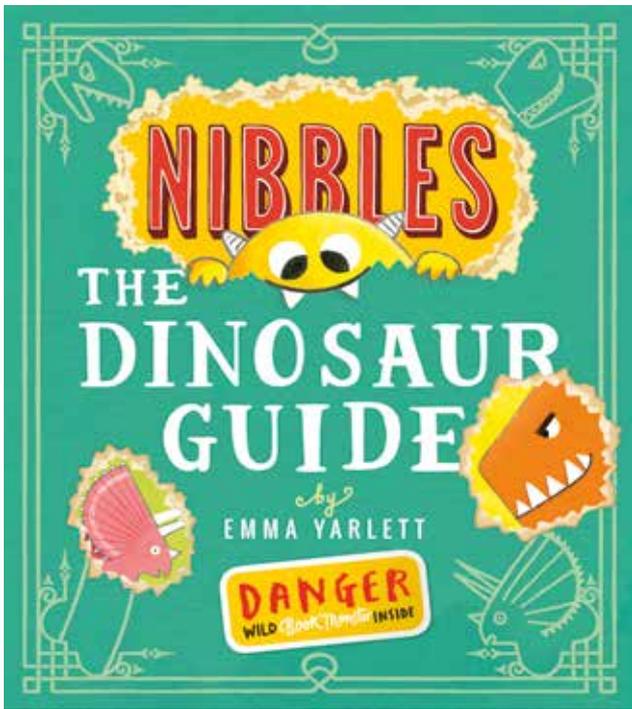
More specifically, and probably most importantly, honesty is crucial to a good collaboration. The ability to disagree with each other's ideas, defend your own and to find a compromise without it becoming personal can be tricky, but a really valuable skill. Saying that we're both incredibly sensitive and stubborn in equal measure, so maybe it's just us and everyone else is fine!

ALUMNI: EMMA YARLETT

emmayarlett.com

Picture Book, Published by Templar, Self-Authored & Illustrated by Emma Yarlett





The London shows are an amazing promotional platform – one that should be optimised by every graduating student as a means of networking and kick-starting students’ post-university careers.

Q: What would you say you learnt from the experience of doing the shows?

It was a little scary arriving at the London shows and having a look around... the sheer amount of work was overwhelming! But, for me personally, it helped to spur me on to make my own work the very best it could be. The competition within the illustration industry is very real and the London shows were just a taster of that. They helped to open my eyes to the sheer amount of hard work it would take to be successful.

Q: Did the experience of exhibiting in the shows give you a new perspective on your work?

Exhibiting in the shows was a real confidence boosting exercise. The amount of interest in my work as both an illustrator and an author really helped to push me onwards to succeed.

Q: How important would you say your first children’s book commission was in establishing the route forward for your work? How has your work evolved since graduating?

A lot of my commissions (even now!) can be traced back to the relationships I developed with publishers whilst studying at Falmouth. My relationship with Templar began during my 3rd year at The Bologna Book Fair, and my relationship with Little Tiger Press began when I did a work experience placement with them in the 2nd year of my degree. I would say that my work has evolved a lot since I exhibited at the London shows – as time goes by I think it’s important that it always does evolve, otherwise you would be caught in an awful illustrative time warp!

Q: More generally, how would you say that the 3rd Year professional practice module helped you establish your career as an illustrator?

The professional practice module provided focus, and helped me maximise on the industry networking I had already undertaken in my personal time during the 1st and 2nd year of the course. Through having the time and opportunity in the 3rd year to concentrate on Professional Practice, the connections I had made previously with agents and publishers began to culminate in commissions and offers of representation. This helped to

Picture Books:

- Sidney, Stella And The Moon, Templar, 2013
- Orion And The Dark, Templar, 2014
- Poppy Pickle, Templar, 2015
- Nibbles The Book Monster, Little Tiger Press, 2016
- Nibbles The Dinosaur Guide, Little Tiger Press, 2017
- Dragon Post, Walker, 2018
- Nibbles The Book Monster, Little Tiger Press, 2019

Picture Book Collaborations:

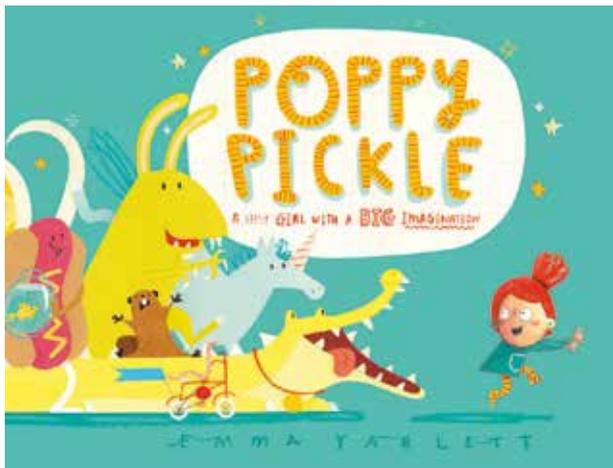
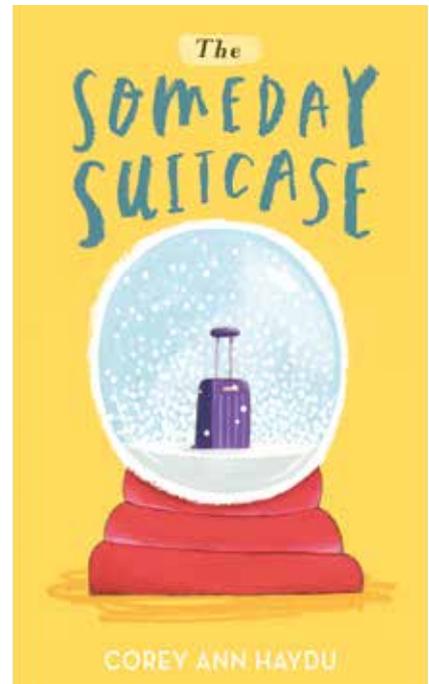
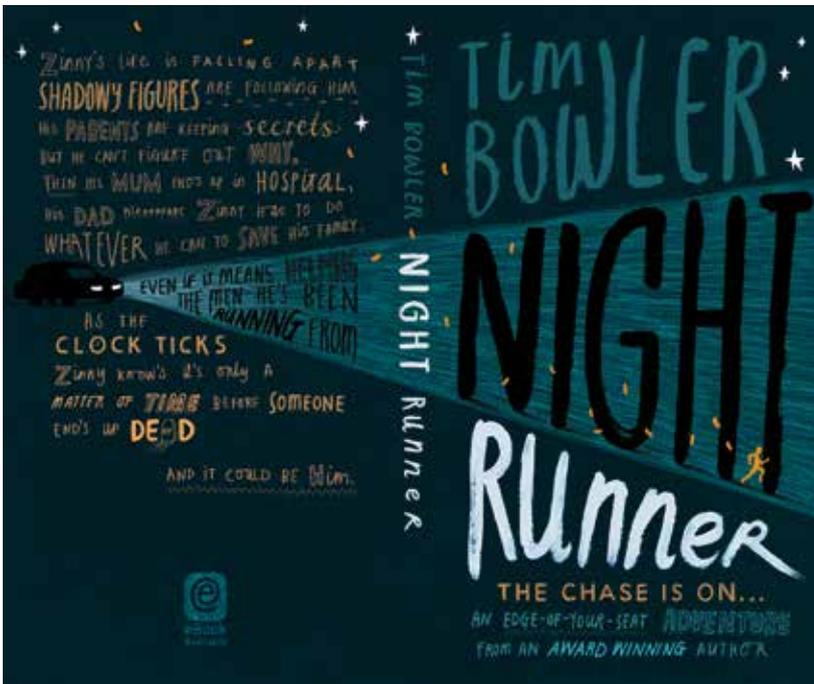
- Penguinaut, by Marcie Colleen, Scholastic USA, 2018
- Crinkle, Crinkle Little Star, by Justin Krasner, Workman USA, 2017
- Mummy’s Home, by Christopher Macgregor, Random House, 2015
- My Daddy’s Going Away, by Christopher Macgregor, Random House, 2013
- Bear’s Big Bottom, by Steve Smallman, Little Tiger Press, 2013
- Planet Emerald, by Julia Donaldson, Pearson Education, 2013

Book Covers:

- The Someday Suitcase, by Corey Ann Haydu, Harpercollins USA, 2017
- Ms Bixby’s Last Day, by John David Anderson, HarperCollins USA, 2016
- Game Changer, by Tim Bowler, Oxford University Press, 2015
- Night Runner, by Tim Bowler, Oxford University Press, 2014

Additional Projects:

- Animation for Waterstones Children’s Book Awards, 2014
- Fashion Collaboration with What Mother Made
- Church Of England frieze
- The Big Issue cover



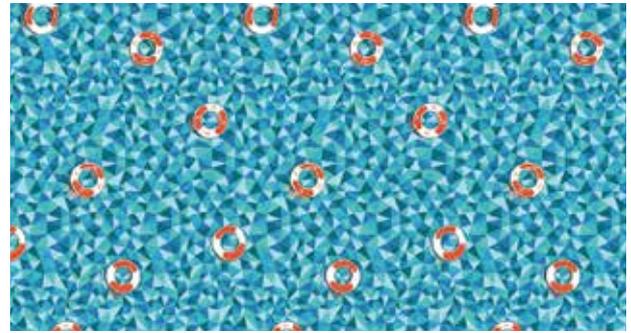
establish my career as well as giving me confidence that the children's book strand of the illustration industry that I was pursuing was the right one for me.

It also meant that instead of taking random summer jobs I was able to begin freelancing as an illustrator in my spare time and during student holidays!

Q: As part of professional practice you promoted your work at the Bologna Children's Book Fair. What impact did the Bologna visit have on your understanding of the industry and the way you embraced it on graduation?

Deciding to go to The Bologna Book Fair was perhaps the best decision I made whilst I was at university. Going there helped to focus me on completing the children's books I had been writing and illustrating, and also to put together a professional website and portfolio ahead of time. I organised meetings with a number of agents in advance, but had been unable to book any with publishers. And so, armed with my dummy books, my portfolio, some business cards and sheets of my work to giveaway, I headed to Italy!

When I arrived the sheer number of people, publishers, books and gelato was overwhelming. After consuming enough gelato to freeze my brain and give me confidence, I delved into the UK publishing section and began approaching publishers to solicit meetings with their Art Directors. Many, many, many people said 'no', but I persevered, and eventually had a few meetings with various publishers (Usborne, Random House and Templar being the ones that stand out in my memory). It was incredible how you could accidentally stumble across the right person just by approaching people at the publishing stands... that's what happened to me at Templar. I happened to chat to the commissioning editor who I quickly showed my work to. She then took me straight to the Managing Director of Templar (pulling her out of an important co-edition deal!) who offered me a book deal on the spot. It really was eye opening how important it was to persevere, not take rejection negatively, and to be polite to everyone... you never know who you might be talking to or what doors might open!



Q: What impact did the Macmillan competition have on your career?

Ever since I had heard of the Macmillan Prize I have always avidly followed the competition, its winners and its highly commended participants. The talent and creativity that comes out of that prize is incredible, and the success that follows those who win is undeniable. So as soon as I had the opportunity to enter the prize myself I grabbed it with both hands! The first year I entered with a Non-Fiction book (which at the time was rather unfashionable – which is at odds with the recent surge in popularity for Non-Fiction children’s books!). It didn’t get selected for an award. However the following year, spurned

by the fact that it was the last time I could enter the prize, I entered again... this time with a fiction book called ‘Sidney and his Shadow’. I was highly commended and invited to attend the awards ceremony in London. At the awards ceremony I met numerous interested publishing folk, and in the following weeks had consequential meetings with publishers around London. This culminated in being offered several publishing deals on my book ‘Sidney and his Shadow’. This had a huge impact on kick-starting my career – as not only did I have the incredible opportunity to have my first book published straight out of university, but I also had the option of who to publish with... something as a new graduate I would never have imagined happening.

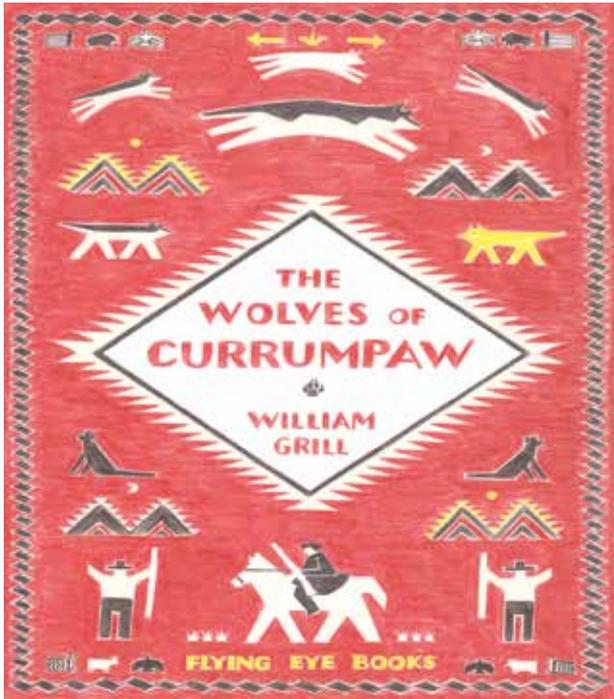


Textile Designs, London Fashion Label 'What Mother Made', Illustrated by Emma Bartlett

ALUMNI: WILL GRILL

williamgrill.co.uk

Winner of 'The Bologna Ragazzi Non-Fiction Award 2017', Picture Book, Published by 'Flying Eye Books', Self-Authored & Illustrated by Will Grill



We speak to Will about his children's book 'The Wolves of Currumpaw', winner of the Bologna Ragazzi Non-Fiction award 2017. He discusses his working process and the fundamental role research and location drawing in New Mexico played in his creative approach to the book.

Q: How did you develop the book concept? What made you choose the subject?

One afternoon about five years ago in a second hand book shop I chanced upon 'Wild Animals I've Known' by E.T. Seton. The embossed title on the spine of the 100 year old blood red book immediately drew me in. After reading the first tale, 'Lobo, The King of Currumpaw' I was struck; it seemed to contain so much in such a short story. Aside from always being a big fan of wolves and westerns, I think there's something quite enduring and



mythical about the story. It is a tale that relates very much to our own conflicting situation with animals and nature today.

Q: How much collaboration was there with Flying Eye Books in the early stages? Did you discuss how to approach the subject and how to pitch it? Were decisions made about the direction of the project before you developed any research?

Initially I pitched about three or four ideas in rough note form to Sam Arthur. He thought I seemed the most enthusiastic about Lobo and so we went with that. I mentioned it was David Attenborough's favourite book as a ten-year-old, so maybe that helped too. We both agreed from the outset that it was important to stress the environmental implications of the story, without that we would simply be re-telling the tale. Flying Eye were quite trusting in that they pretty much left me to my own devices, which I appreciate. We caught up once or twice over the year to check on the storyboard and the content.

Research Sketchbooks on location in New Mexico for 'The Wolves of Currumpaw' by Will Grill

Will graduated from the Falmouth BA(Hons) Illustration course in 2012 with a first class honours degree. Since graduating he has received numerous prestigious awards, including the youngest Winner of the Kate Greenaway Medal in 2015 and Winner of the Bologna Ragazzi Non-fiction Award in 2017. His clients include; Flying Eye Books, Nobrow, Stripes Publishing, Fairlight Books, Daunt Books, New York Times, The Financial Times, Jamie Magazine, Oh Comely Magazine, 8 Wire, Harrods, Radley, Onefinestay, WW Magazine, Shelter, Sunshine, Mother London and Ink.



Research Sketchbooks on location in New Mexico for 'The Wolves of Currumpaw' by Will Grill

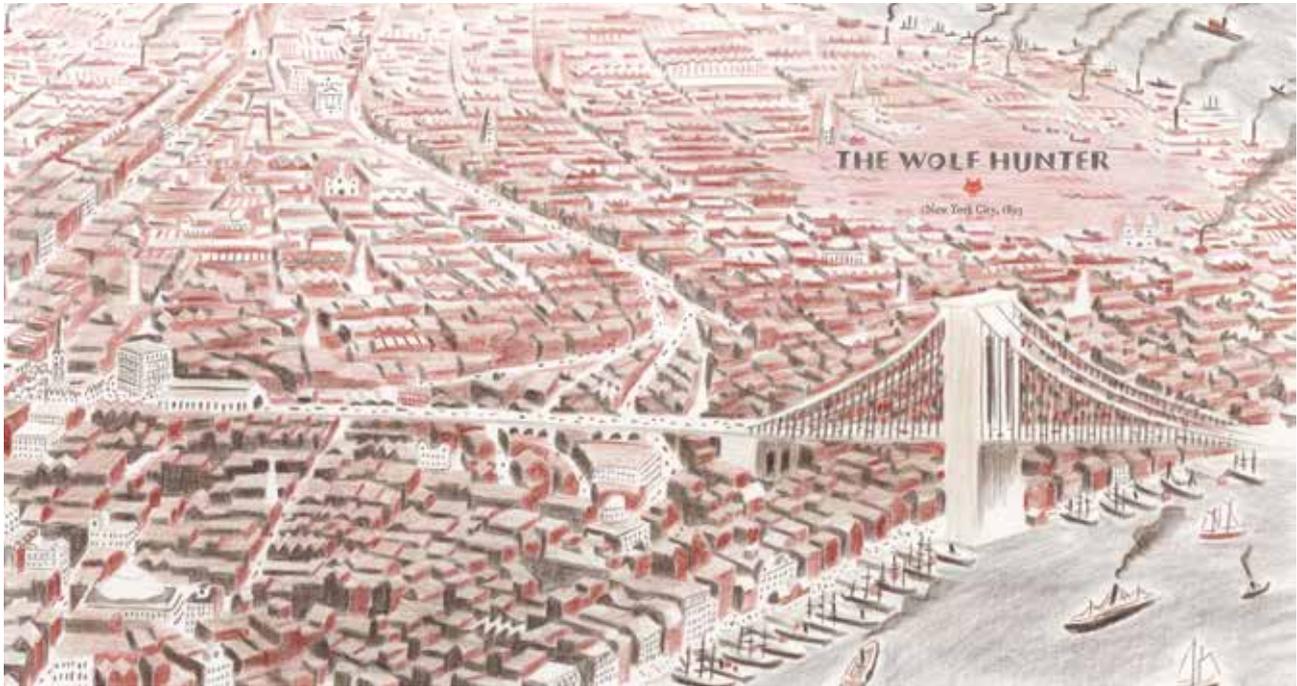
Q: Research for this project was substantial and seems to have played a vital role in the development of the book. Can you describe how you researched the subject and the impact that research had on your approach to the book.

If possible I always like to draw from life. Aside from researching, thorough reading, and watching things, the exciting part for me was definitely travelling to New Mexico where I visited places, people and of course wolves. I contacted several people before I left, and to my surprise each person was happy to help. I spent about a month travelling around by myself, camping out somewhere new each night. One of those weeks was spent at a wolf sanctuary, which allowed me to draw the wolves in the morning when they're most active, in return for a few chores around the grounds! A historian and local farmer were kind enough to show me around some key locations unreachable by myself. Not only was this useful for the location drawings, but the interaction with these people gave me more energy and support

than I realised, as well as great memories. The more you reach out for help and input, the more rich and exciting a project becomes. A research trip can also reveal good things that you weren't looking for. I'm not sure I would have got so interested in Native American textiles had I not visited New Mexico, and that design cue became quite a key inspiration for the book's aesthetics.

Apart from finding things you don't expect, when you're away by yourself it's almost as if you're more tuned in to what's going on around you; you've just got yourself to rely on in an unfamiliar environment with a limited amount of time to maximise the experience. Sometimes a bit of pressure and discomfort is a good thing!

Q: You have always placed significant value on sketchbooks. How do you use observational sketchbook drawing to gather information and content, and to inspire and process ideas? Do you have a clear idea



about what you intend to gather through observation, or do incidental observations on location direct your ideas?

I try to keep a small sketchbook on me all the time in case there's anything I want to remember, or to just draw for the enjoyment of it. That's largely thanks to the first year at Falmouth! It really does underpin everything for me. Recording the internal as well as the external is also important. We all have a lot of subconscious stuff floating around in our heads and a sketchbook can be a safe place to sound out those thoughts or ideas. I think that if you absorb things and note them down frequently enough then eventually patterns or ideas will start to emerge. For me most of the time it's quite incidental things that I gather in sketchbooks, though occasionally I will have specific sketchbooks for certain subjects. For example, a sketchbook for a location, colour palettes, 3D designs, book covers etc.

Q: Your 'Wolves of Currumpaw' received the prestigious Bologna Ragazzi Non-Fiction award in 2017. The strengths of the book were discussed by a panel in a presentation at The Bologna Book Fair. In terms of the illustrations, the judges were drawn to the contemporary visual created by a traditional honest technique and the beautiful balance of art and non-fiction. Were you conscious of this balance? What do you think entices a child to engage in non-fiction books and remember the information?

I always hope the artworks in the books are good enough to stand alone; the reality isn't always the case! The visual comes first for me though, that's part of what lured me to the topics in the past. Ultimately it's the pictures that most of us are drawn to initially, so it makes sense to me to spend the time on them. Aside from that, the way in which you communicate is important too. There's a lot of scope, I try and use a variety of techniques to break up the story, such as maps, panels, diagrams, and visual lists; information is only as dry as you make it.

Q: The Bologna panel loved the overall rhythm of the book, which they described as a 'visual symphony'. They particularly liked the juxtaposition of the complex pages that make you dive into the detail, alternating with large-scale imagery, offering time to pause and think. Were you conscious of the impact the compositions and overall design of the sequence may have on the delivery of the information?

I suppose it ties in with what I mentioned above, part of the fun of making a book is all the ways in which you can communicate something - there's so much potential to what you can do. It's important to keep things interesting and fresh, I learned a lot from films and comics in that respect. I adore film makers like Stanley Kubric and Terrence Malick who can communicate emotion or mood through cinematography. There's a strong visual literacy there - they know exactly how to frame an image for the desired effect.

With film you have the sound (sometimes music) and visual interplay, whereas with books you substitute that for the text. In a sense, when I'm making a book I try to imagine the text is like the soundtrack or narration to the images I'm drawing. You know when a book or film hasn't considered this relationship, it feels jarring and breaks you out of the spell, so I spend some time trying to make that as seamless as I can.

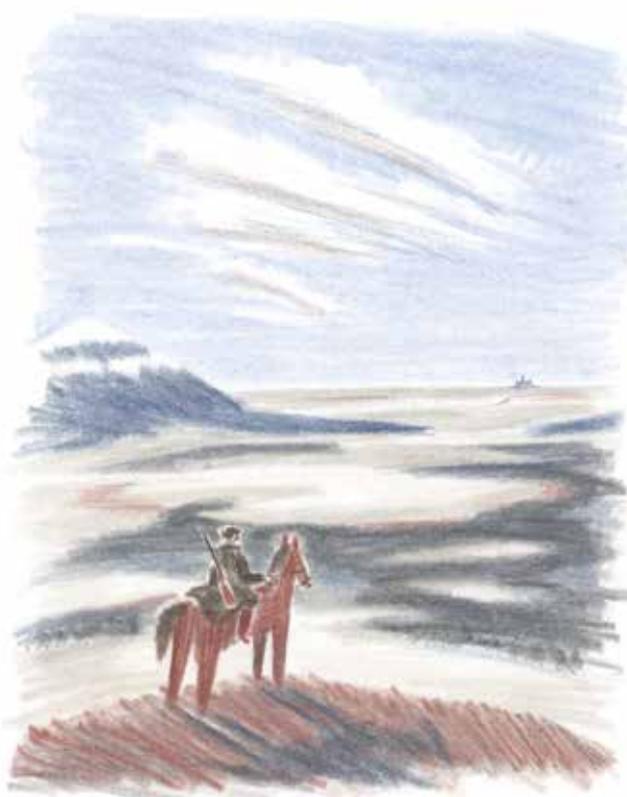
Q: In terms of the writing, the panel applauded its intensity and the rare way that it does not hide difficult emotions from children. They discussed how painful the story is, and felt it was courageous not to omit any of this pain for the children's audience. They discussed the danger in thinking that children are immune to the challenges of the world and that books are an important vehicle to explore them. How do you feel about these issues? Did you consider toning it down for the young audience?

That's encouraging to hear! I was quite concerned people might find it sad or morbid at first, and then I thought it was just an honest story that would be compromised if I left things out. While in New Mexico a Seton historian asked me about this. I said I want to keep in the difficult parts although it's tricky, to which he replied firmly "good, because he would be disappointed if you didn't!" I really wanted to stay true to the story, Seton and Lobo. Pandering to an audience is never a good thing either. If they want to read stories with cute bears and fairies then there are plenty available, there has to be space for the alternative though. I definitely think a book can be an effective way to explore difficult issues - 'The Snowman' by Raymond Briggs did it beautifully. In my experience the difficult books can be the most rewarding sometimes, and for the creator, the challenge is to make that subject or story engaging and enticing in some way.

Q: The panel discussed the story as an adventure that gives children a fresh view on life. Was this a conscious decision, to convey information through adventure? Would you say there are underlying themes that translate beyond this story?

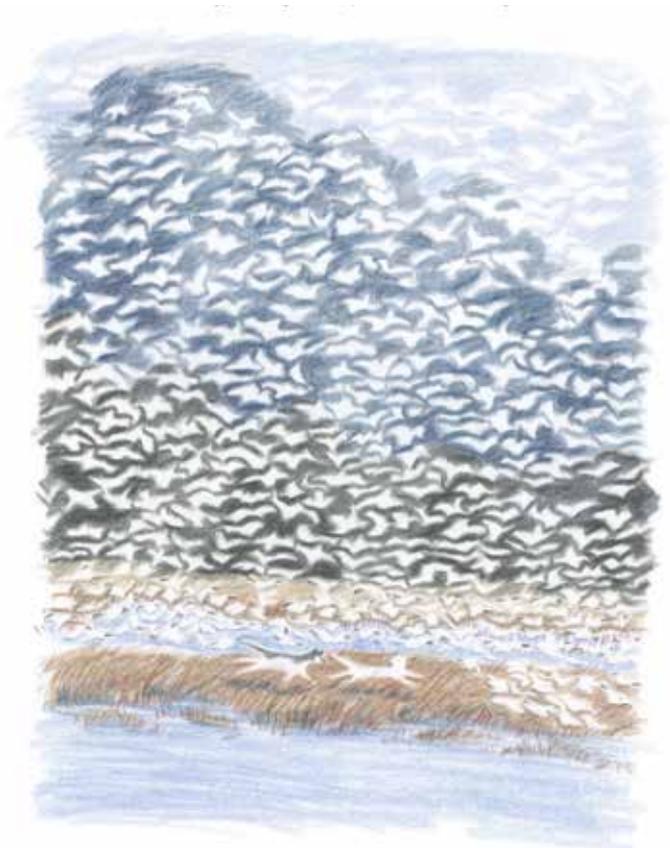
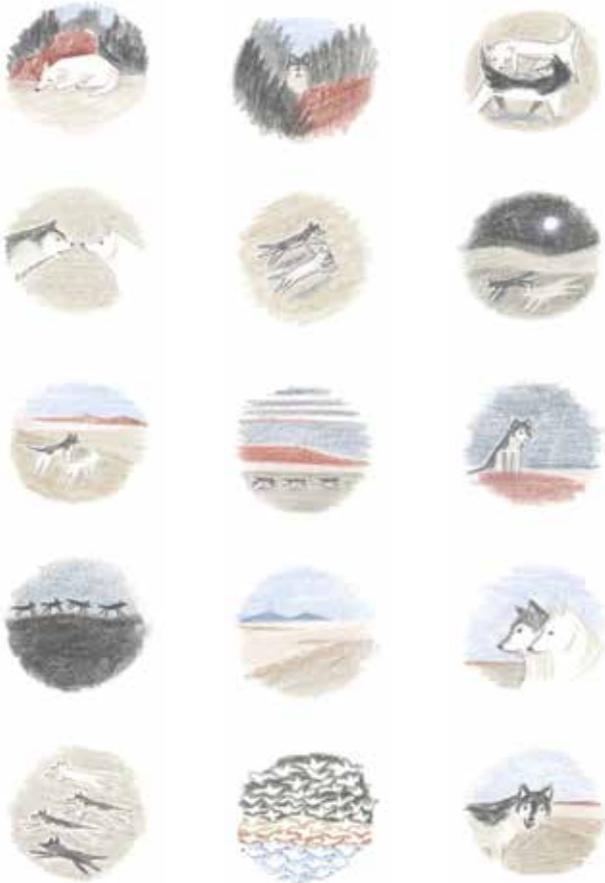
I think I fell into the 'Narrative Non-Fiction' bracket by chance, I just so happen to be interested in adventure and nature stories so that's what I naturally think to make. I love being in the outdoors myself and I'm interested in what it brings out of people, as they say 'a journey out is a journey in!'

I'm more consciously aware of it now, and have recently been thinking of challenging myself in other areas. Stories draw some



Upon hearing from a land owner called Fita Randolph about the problems on his ranch in Clayton, New Mexico, Seton leapt at the chance to leave the city.





Of course! Blanca must be a she-wolf.. The odd bandit was in love, Seton thought. A male wolf would never leave his mate's side.

people into a subject in a way that the dry facts cannot; they have the power to engage us more emotionally too. At its root I believe the story is about conservation and respecting other life forms. In the story I really see Lobo (the wolf) as being a symbol of wilderness, and Seton symbolising all men. Seton himself I find fascinating, he was a very divided person. There seems to be a sense of dualism within him and in the story too. He was a sensitive painter and illustrator and on the other hand an expert, and seasoned hunter with a lot of blood on his hands. At the same time you have the world of man and nature that are inextricably bound yet under stress.

Q: Is there anything in particular that you are personally pleased with about the book, and with regards to the response and success it has had?

Probably the double page spread where Lobo is being carried off on Seton's horse. It's one of the few artworks that I'm happy with! I like hearing that adults enjoy reading it too, that means a lot to me. Some people have said they got a bit teary at the end which I can only think is a positive thing too!

Q: Was it hard to follow the success of 'Shackleton's Journey' Are there things that you have achieved and explored through both 'Shackleton's Journey' and 'The Wolves of Currumpaw' which have inspired new ideas for future books?

I actually wasn't that fussed about following on from Shackleton's Journey. There was a lot in that book which I wasn't happy with so really I just saw it as a chance to improve and keep evolving.

Layout and design is something I'm always exploring and I hope to build and improve on that for my next book. Maybe most importantly I've noticed that both books touch on nature and man's relation to it, which is a theme I'm keen to push as it fascinates me endlessly. I'm currently in the process of pulling together material for a new book, which is all about animals and our relation to them. At the moment it's a vast and sprawling mess of information, something I wouldn't have dreamt of if I hadn't made the two previous books.

Will Grill comments on his experience of being a judge for The Bologna Children's Book Fair Illustrators' Exhibition 2018, an international showcase of illustration on display throughout The Bologna Book Fair. This event is the leading professional promotional platform for children's books in the world.

“BEING PART OF THE 2018 BOLOGNA BOOK FAIR JURY WAS AN EYE-OPENING EXPERIENCE. THE PROCESS INVOLVED SPENDING THREE DAYS WALKING AROUND A GIANT ROOM LOOKING AT SOME 15,000 IMAGES FROM 3,000 ILLUSTRATORS. OF THOSE 3,000, WE HAD TO SELECT JUST 75 ILLUSTRATORS TO EXHIBIT. IT MADE ME THINK ABOUT WHAT WE LOOK FOR IN GOOD ILLUSTRATION... OUR CRITERIA INVOLVED THINGS LIKE: TECHNICAL SKILLS, INNOVATION, NARRATIVE APPROACH, COMPOSITION, IMAGINATION AND SO ON, BUT WHAT REALLY STUCK WITH ME IN THE END WAS HOW AUTHENTIC AND FRESH DID THE WORK FEEL? TO ME, THAT IS WHAT COMPETITIONS AND AWARDS ARE FOR... NOT TO PROP UP THOSE THAT ARE ALREADY ESTABLISHED, BUT TO SHINE A LIGHT ON THOSE THAT ARE TAKING RISKS AND BREAKING NEW GROUND WITH A UNIQUE VOICE.”

Will Grill - Winner of the Bologna Ragazzi Non-Fiction Award 2017



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