



COVER ILLUSTRATION & END PAPERS  
BY THOMAS PULLIN  
BA(HONS) ILLUSTRATION ALUMNI,  
FALMOUTH UNIVERSITY



## HEAD OF ILLUSTRATION

The BA Illustration Course at Falmouth enables students to nurture their creativity whilst developing the necessary practical, theoretical and visual problem-solving skills appropriate to the evolving needs of the visual communication industries.

Throughout the course students develop an understanding of the range of contexts within which illustration operates. As emerging illustrators, they develop creative thinking skills that enable them to become powerful visual communicators, whilst evolving their own authentic visual languages.

A distinctive feature of the course is our professional practice programme of lectures and industry visits which equip students with the knowledge required to work as professional illustrators or in related careers upon graduation.

We are proud to showcase the breadth of third year graduate work and to feature a diverse range of exciting national and international commissions by our talented alumni, who continually build upon the creative foundations they established on the BA Illustration Course at Falmouth.

*Keryn Bibby - Head of Illustration, BA (Hons) Illustration, Falmouth*

# INTRO



## EDITOR'S COMMENT

Welcome to the fifth edition of Wunderkammer, our illustrated magazine of curiosities. Traditionally, Wunderkammer is a personal collection of objects and relics, and this magazine takes the form of an illustrative Wunderkammer, showcasing the unique and broad collection of creative minds and talents that make up the 3rd year BA Illustration cohort at Falmouth University.

In response to the theme Wunderkammer, students have found a multitude of curiosities to illustrate; their personal interpretations encompass a variety of interests, illustrative approaches, audiences and fields of illustration.

We continue to feature alumni successes and awards, and to highlight the range of alumni publications and commissioned work.

This year we feature interviews with alumni who demonstrate the breadth and diversity of illustration and who have followed different creative pathways within which to utilise it, receiving work opportunities which have stretched and developed their expertise. Between them they have worked on vastly different illustration commissions, from banknotes for The Gambia to collections of games for the Barbican Centre in London and enormous floats for Sydney's Mardi Gras in Australia.

They reflect on how the skills they acquired on the BA Illustration course at Falmouth equipped them to engage in the challenges they have faced when commissioned to illustrate unfamiliar contexts and platforms, and when employed to work in collaborative, high pressured work environments.

This year, the alumni articles culminate in a 'News Feed' section featuring unusual applications for illustration and surprising opportunities alumni have engaged in, from a 'dream commission' for the Guardian to sketch in Bruges, to an opportunity to compete on the TV show, 'The Great Pottery Throw Down'!

We hope the magazine provides insight into the multiplicity of illustration, the enriching work opportunities a degree in Illustration can open up, and the inspiring scope and potential for the subject as a whole.

*Sue Clarke – Senior Lecturer, BA (Hons) Illustration*

# GRADUATES 2020



**“Falmouth students seem to have the closest idea of what being an illustrator is really going to be like. We work with students every year through our Startworks programme and Falmouth students are consistently some of the best in the country. They are talented, clued up and prepared for their future careers. I think this is because importance is placed on professional practice as well as developing the creative. This is why there are so many high profile alumni. The style of the course prepares students for what happens next after graduation, which is why I think so many of them ‘make it’. Their location makes them far from complacent about getting out there and seeing what’s going on in the industry. It’s a very special course. If you are thinking of going there DO IT!!.”**

*Stephanie Alexander-Jinks – The Artworks Illustration Agency*



## IOANA BOLCHIS

Our emotional comfort zone feels much like a home. Breaking out of that and expanding towards all we're capable of becoming is a sight worth watching.

How we grow is a wonder.

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## JASMINE FREEMANTLE

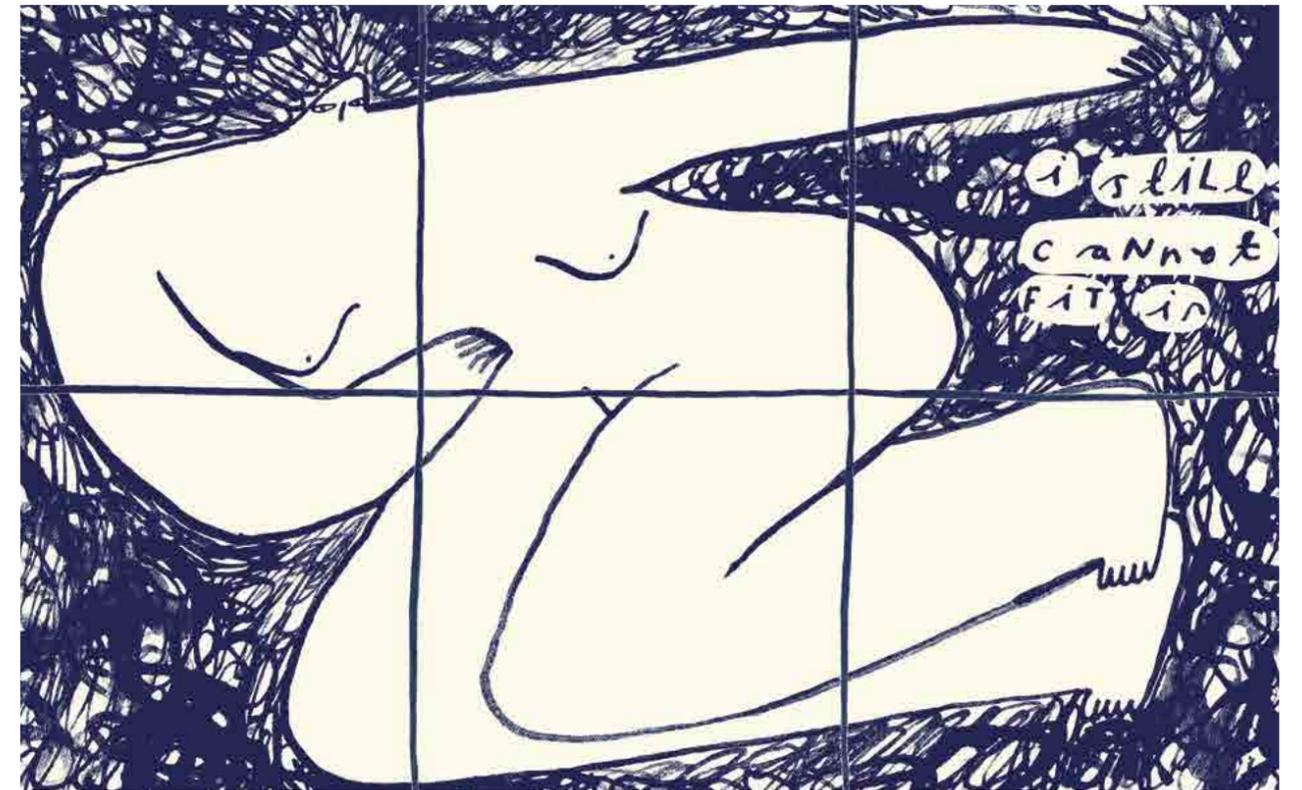
'The Confidence Dream', dedicated to our constant curiosity to grow in terms of our perception of the self. Part of a short narrative exploring struggles with low self-esteem, lack of confidence and lack of self-love.

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## JOE BAINES JACKSON

The largest biodiversity and linguistic diversity are found in the same places. As plants and animals go extinct so do the languages surrounding them.

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## BARTOLOMEO D'ANGELO

Through Literature our minds can meet flying knights, horsemen fighting windmills and emperors playing chess. The writer Italo Calvino once said: "My confidence in literature consists in the fact that there are things that only literature can give us."

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## CAITLIN BOOTON

From the original 'Snow White', by the Brothers Grimm. The evil queen is made to dance to death in a pair of red-hot shoes at the wedding of Snow White and the prince.

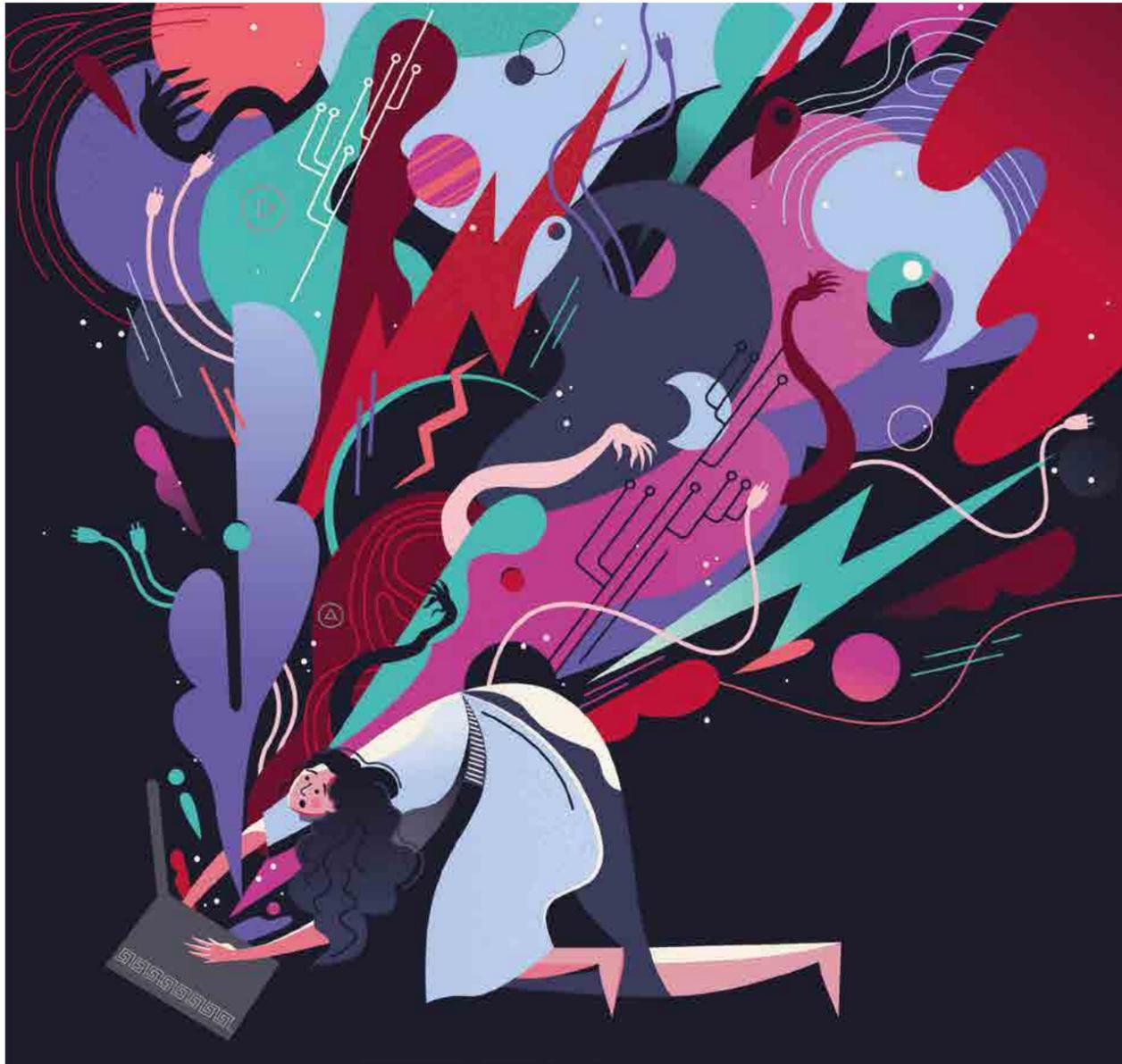
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## ANA COTUTIU

The Iele, characters from Romanian folk myths, are young, beautiful women, like fairies. They like dancing, but when they catch someone watching, they punish them by leaving the person crippled or deaf, and the earth where they danced scorched.

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### ALICE OLIVER

Pandora's box represents the dangers of curiosity and human inquisitiveness. There are parallels with this ancient story and the invention of the internet as it has opened up so many opportunities for the modern age.

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### SEAN BATTLE

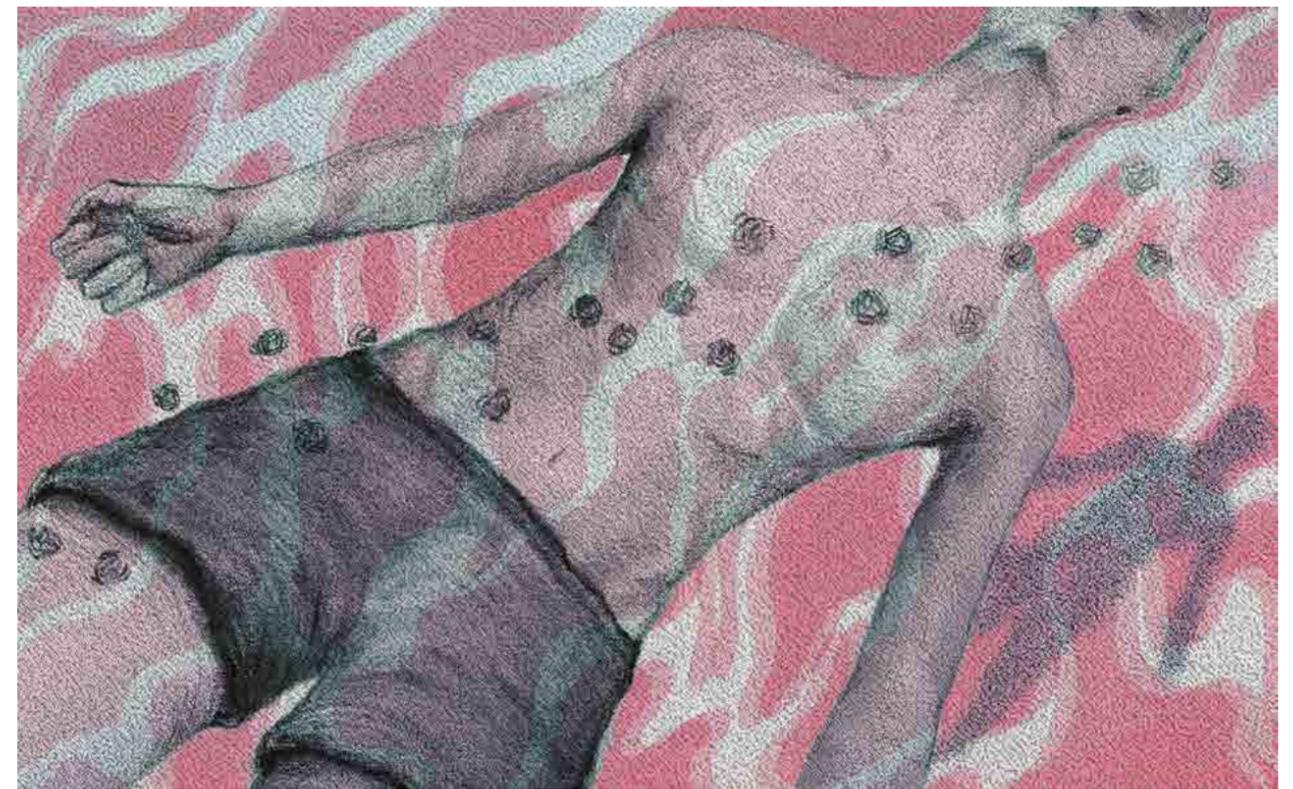
A road to recovery - looking at the relationship between cycling and mental health. It has been proven that cycling daily has a strong positive impact on the rider not only physically but psychologically.

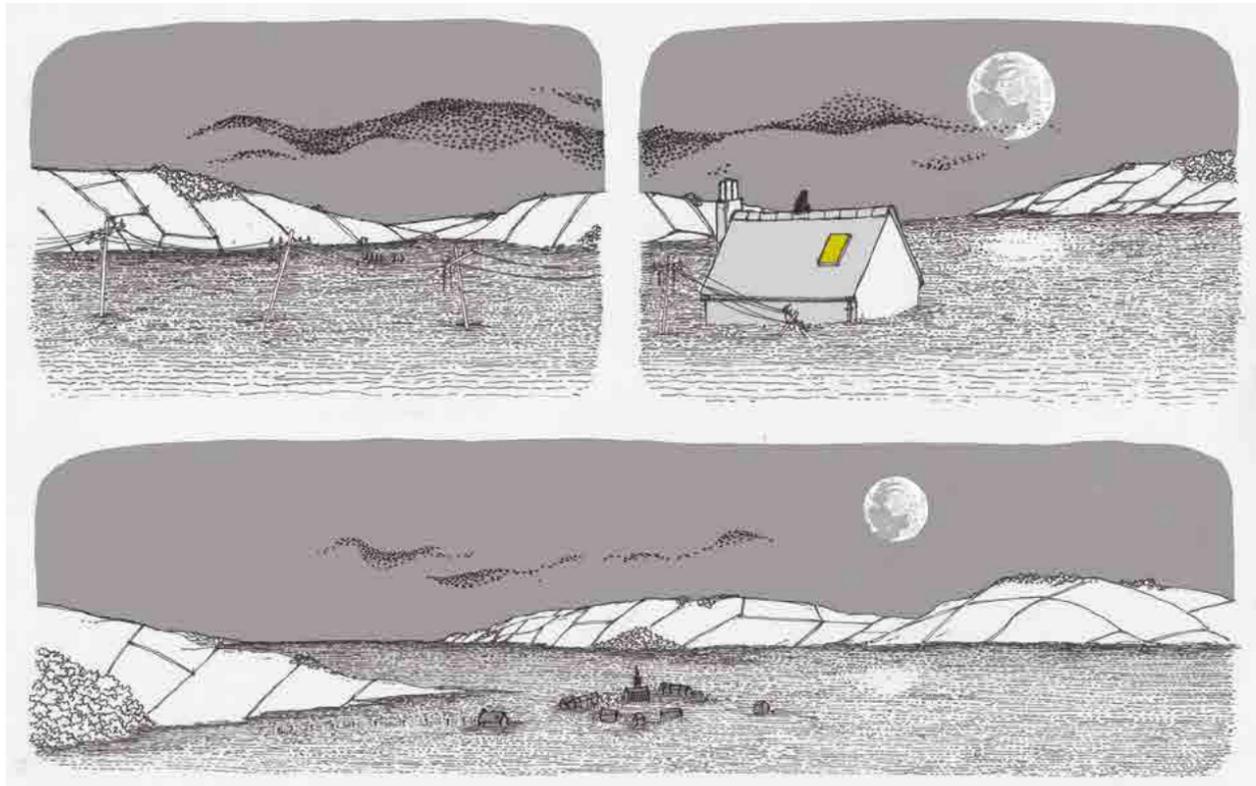
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### JIN SU

"The sun and the water on a swimmer's chest, the vague tremulous rose colour we see with our eyes closed, the sensation of being carried along by a river and also by sleep." *Jorge Luis Borges*

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### RUFUS MCKAY

“She watched the water rise,  
She watched the village disappear,  
And she waited.”

Extract from a self-authored short story  
about the 2013-14 winter flooding of  
the Somerset levels.

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### RACHEL WHALLETT

“It will be long ere the marshes resume,  
It will be long ere the earliest bird:  
So close the windows and not hear  
the wind, But see all wind-stirred.”

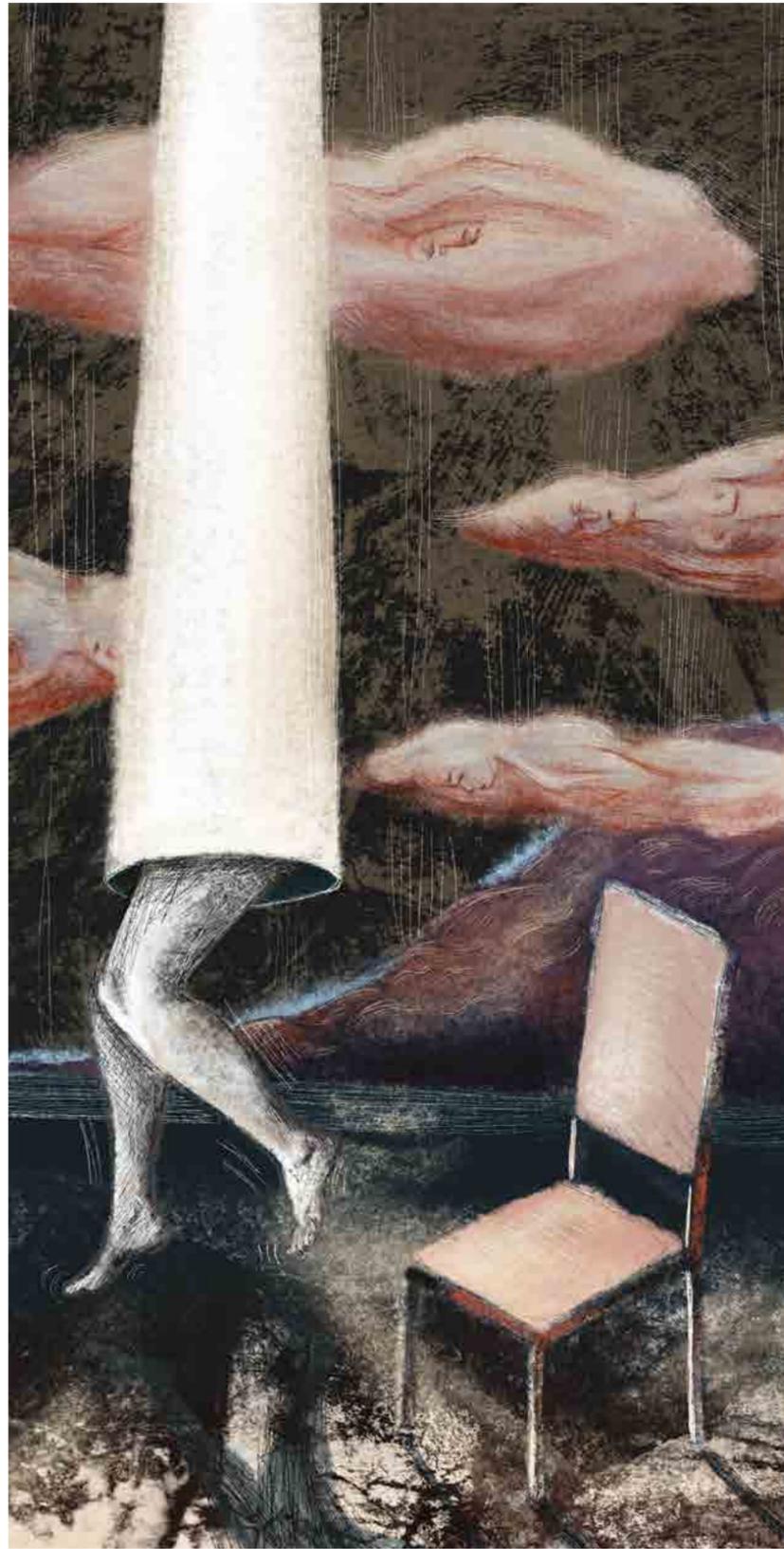
*Robert Frost*

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### HOLLY ASTLE

A starling murmuration is a curious  
occurrence and breathtaking to witness,  
making incredible, hypnotic shapes in the  
sky. It provides safety in numbers when it  
comes to protecting against predators such  
as peregrine falcons.

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## KIRSTEN CAMPBELL

Alien abduction experiences continue to perplex scientists. One possible explanation is the phenomenon of sleep paralysis, a state of consciousness during sleep which induces hallucinations, feelings of pressure on the chest and the conviction that the body is paralysed.

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## SOPHIE PECQUEUX

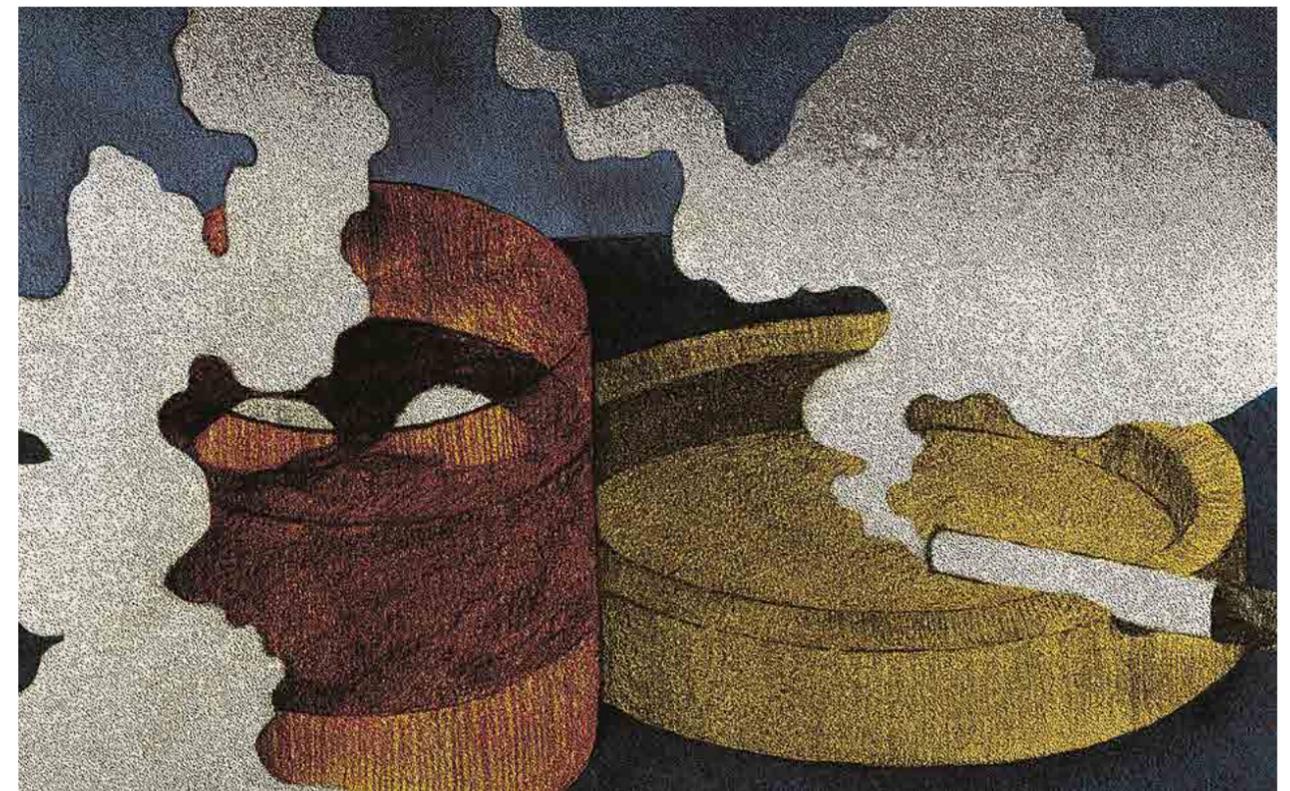
True love holds no bounds. An imaginary scene inspired by the movie "Carol" which captures the atmosphere during a cold 1950s winter in New York, revealing gentle love between two women.

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## CLAUDIA PEZZINI

The short story "The Elephant Vanishes" by Haruki Murakami is about the curious disappearance of an old giant elephant and its old keeper from a town in Tokyo. They simply vanished and there is nothing rational about it.

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## LILY VIE

“How frugal is the Chariot  
That bears the Human Soul”  
In ‘There Is No Frigate Like a Book’ Emily  
Dickinson describes literature’s power to  
spark curiosity and facilitate escapism even  
for those in the direst of situations.

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## AMITA SEVELLARAJA

A curious band of musicians on parade.  
Come see this whimsical band on tour!

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## ADRIENA FONG

“Come away, O human child!  
To the waters and the wild  
With a fairy, hand in hand,  
For the world’s more full of weeping  
than you can understand.”  
*William Butler Yeats*

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### ELLIE MCCARTHY

The Maori word for autism is 'Takiwatanga', meaning 'in his/her own time and space'. Personal space is important to all, but those with autism can find social interaction overstimulating and sometimes need to take time for themselves in their own world.

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### MEGAN EVETTS

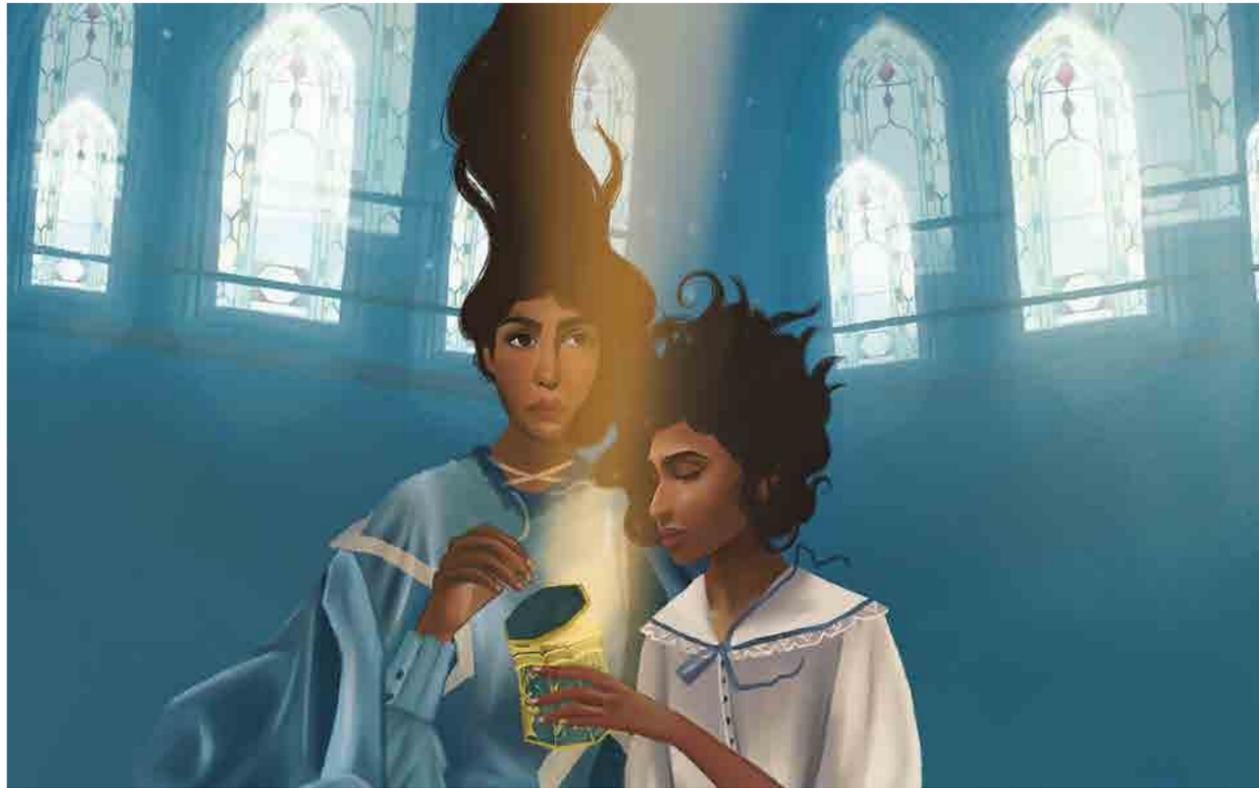
'Souls cross ages like clouds cross skies ...' We are made of stardust. The debris of dead stars reforms into new worlds. David Mitchell's 'Cloud Atlas' is a celebration of the cyclical universe and the connections between all things.

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### REGINA JÁMBOR

'Consecration of the Bridge' by János Arany is an urban ballad of a young man going on a stroll over the Danube river one night and witnessing an enchanting vision that leads him towards a tragic end.

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## RAMISA ANJUM

Two sisters that are on a quest have discovered a castle that is slowly flooding. Is the answer to saving this place hidden in this curious box?

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## ANTONY HARWOOD

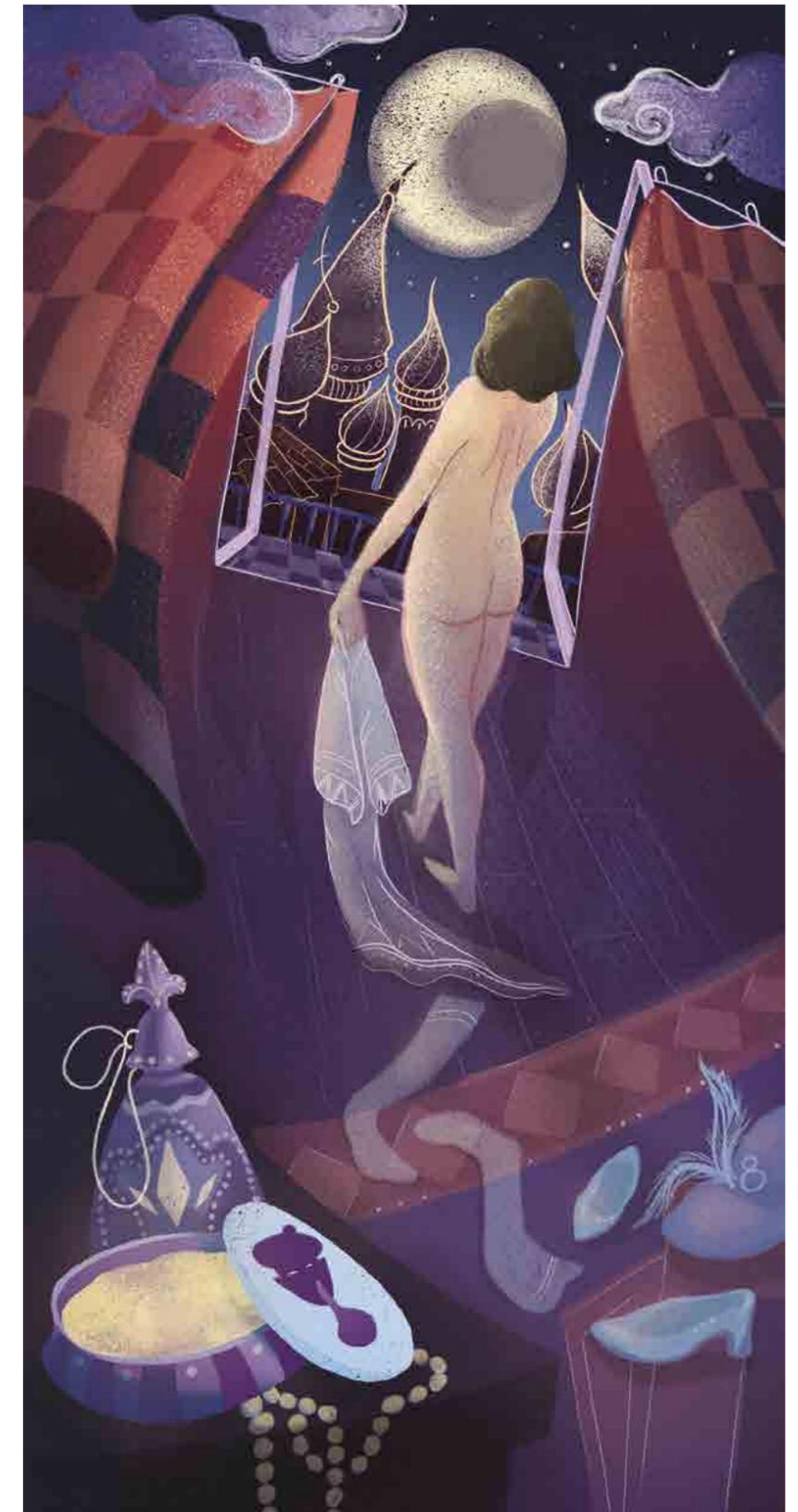
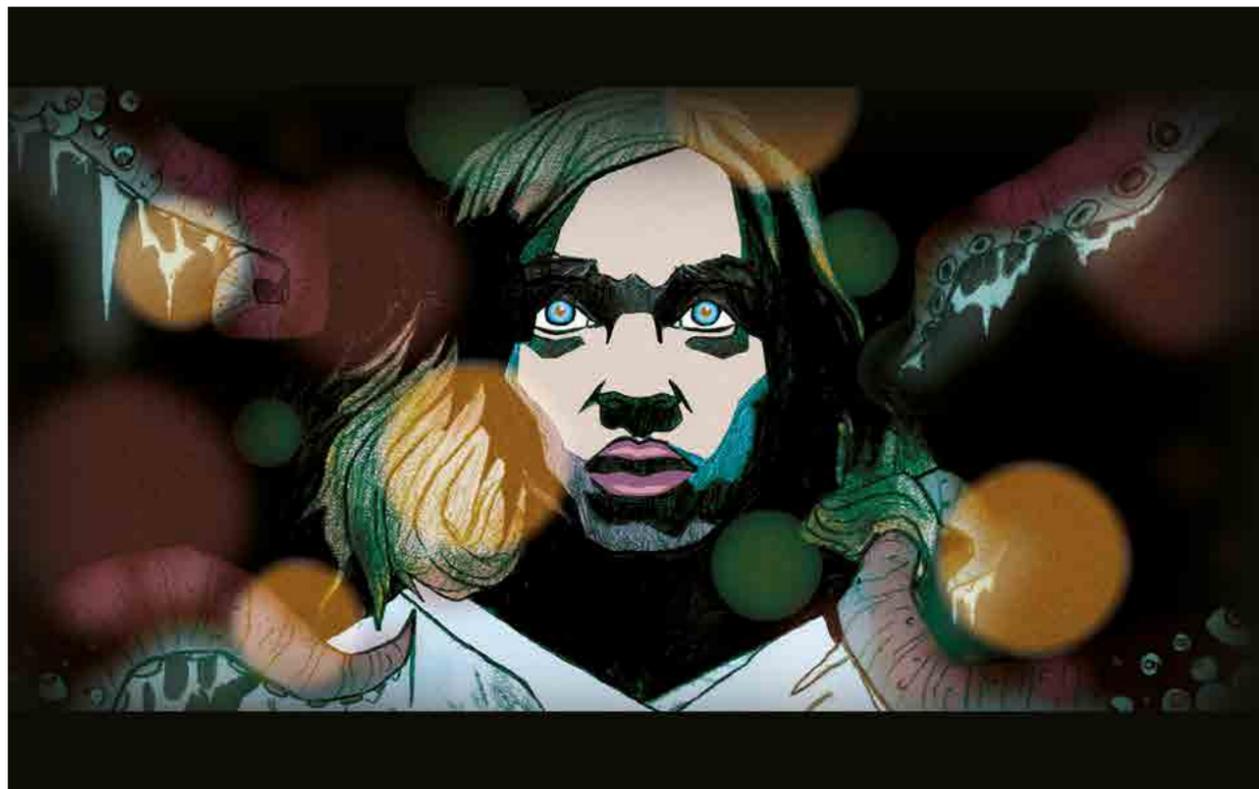
“The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear, is fear of the unknown.” *H.P. Lovecraft*.  
This artist is inspired by film to create atmospheric and cinematic imagery that convey narrative.

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## NIKKI NIKOLAEVA

“Do not look for me, it is useless. I have become a witch from the grief and calamities that have struck me. It’s time for me to go.” *Mikhail Bulgakov, The Master and Margarita*

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### BETHANY CHUCK

Free play in nature is more important than you might think. Peeking at plants and critters, climbing trees and exploring wilderness appeals to our inner sense of biophilia and are important to a child's cognitive development and happiness.

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### HOLLIE HARVEY

Secrecy sparks curiosity, and nothing is more intriguing than what lies behind the doors of the government base "Area 51" in Nevada. But is it the aliens that are weird and wonderful or the people that believe in them?

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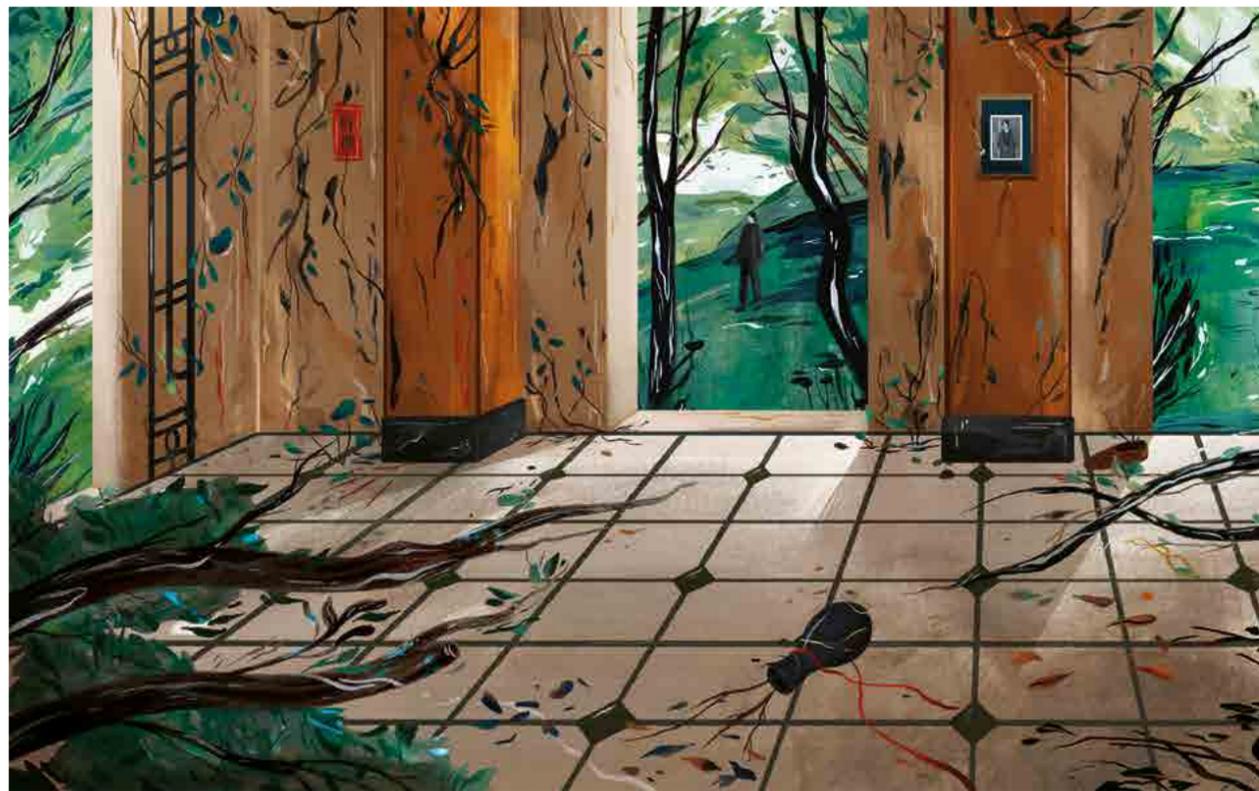
### CAITLAIN REAVLEY

What a curious place for a tea party!

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### L.N.R. HEWETT

Abraham Dicken, fictitious scholar and private collector, studies the Cornelus (Cornepulassium) from his cabinet of curiosities. The Cornelus are children of the Mother(s) bound by their oath to serve and protect creation.

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### JULIE LAI

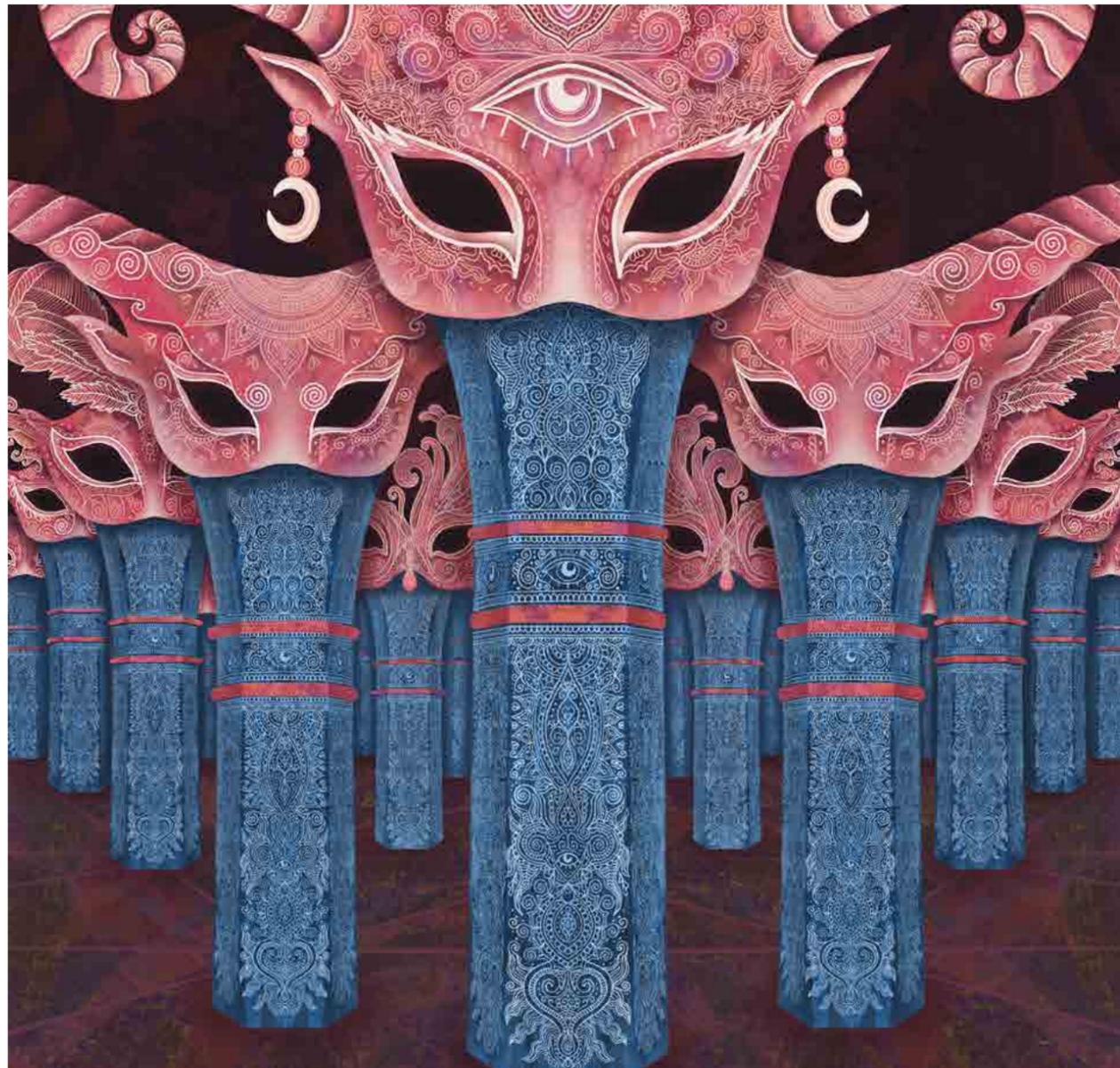
Satisfying the curiosity of the past by exploring manmade abandoned ruins which have been overtaken by nature. Inspired by urban explorers who venture into the unknown.

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### ALFIE BRYAN

Weird and wonderful creatures inspired by Jorge Luis Borges' 'Book of Imaginary Beings'; one for each letter of 'Wunderkammer'. Beasts include: 'U' for Unicorn of China, 'R' for Roperite and 'M' for Monkey of the Ink-pot.

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### EMILY BOTTERILL

Exploring how society has taught autistic women to mask their condition by mirroring other people. Mirror maze imagery is used to represent the overwhelming aspects of autism.

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### ISOBEL FOSTER

In Nordic mythology, twin wolves Hati and Skoll are in an eternal chase with the sun goddess Sol and the moon god Mani, waiting for the chance to devour them when the cosmos descends into chaos.

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### OLIVER ALEXANDER-FORD

A vision of the world years after the impacts of climate change have taken place. Sea levels have risen and erratic weather has left ships stranded as empty husks and structures are submerged under water.

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### VANESSA WILLIAMS

She stood in bewilderment of the tiny faces looking up at her... they looked like soldiers.

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### ALICE JOREY

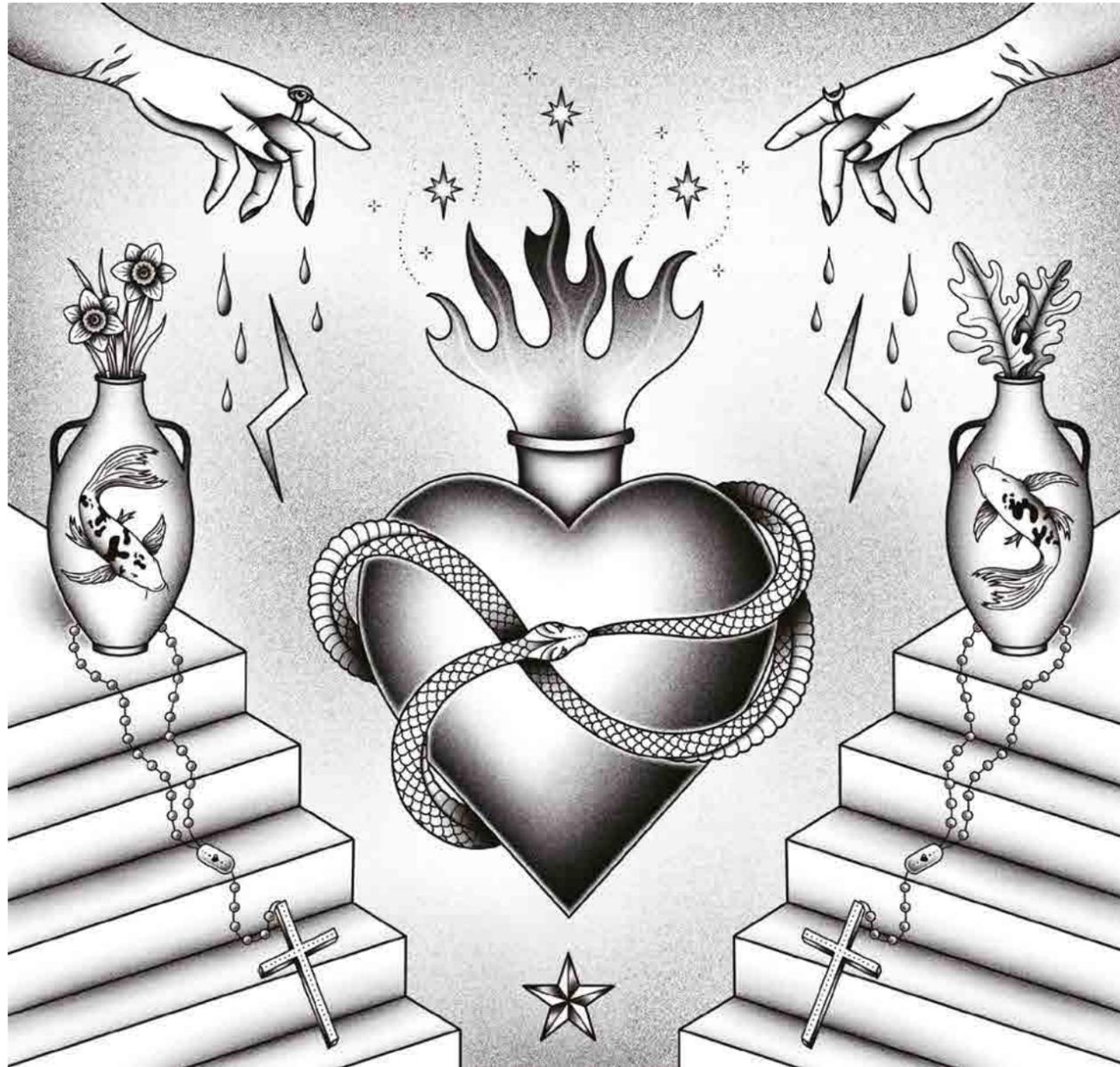
Scientists are conducting experiments to try and recreate the glowing reaction of fireflies in trees and plants. The ultimate goal is to replace streetlamps and other lighting with bioluminescent trees to be more climate friendly.

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### SIÂN COULES

Children's imaginations are so vast and curious that even something as basic as a cardboard box is full of fantastical possibility.

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### ABBIE HOSKIN

Change is the only constant. An exploration into curious objects that symbolise change.

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### LILY BANKS

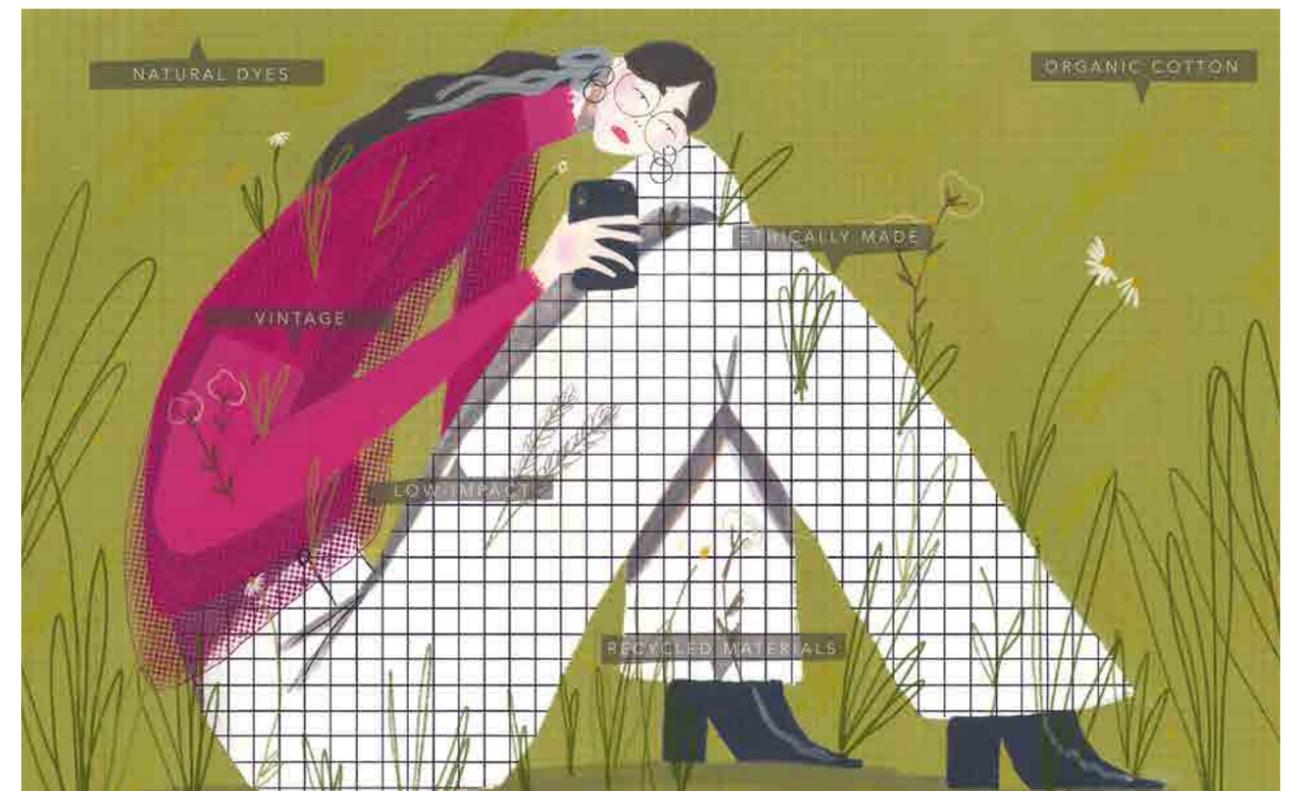
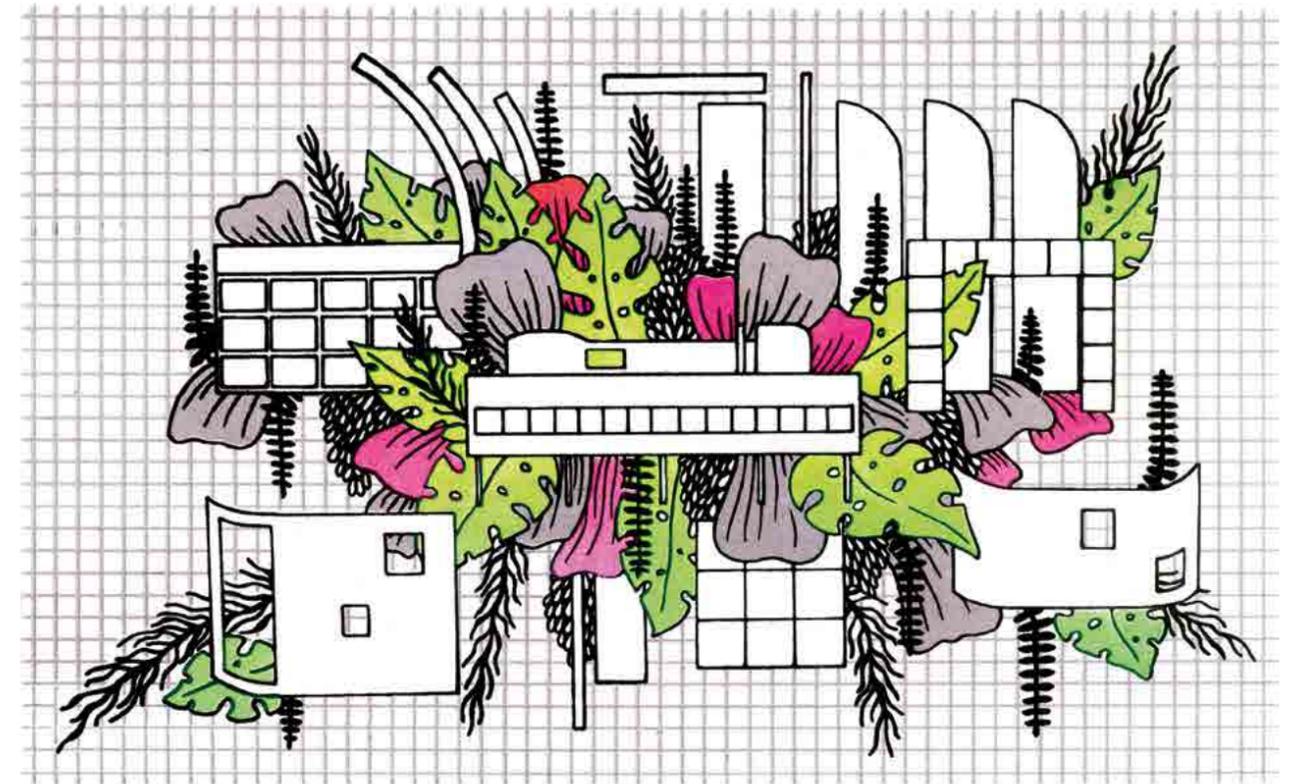
My own curiosity of the lack of ornamentation in Modern architecture and the evolution of architectural movements that grew from these principles, combined with my curiosity for the decoration and adornment naturally found in botany.

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### EMMA CARSON

Slow fashion is a growing movement, reflecting current concerns with fashion's impact on the environment. People tagging their clothes as vintage, or sustainably made, leads to greater awareness of slow fashion, encouraging people to shop slow themselves.

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## ALEX COPEMAN

Love, a drug that keeps you so high that you are walking on clouds, yet falling so fast that you fear the ground. All is well because I have you and you have me, I am in love with you.

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## JEMIMA RICHARDSON

Is the pink I see the same as what you see?  
'Colour as we know it does not exist in the outside world beyond us like gravity or protons do. Instead, colour is created inside our heads.' *Michael Stevens*

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## BAY JEMIMA

A humorous reflection of the beauty industry dictating what we deem acceptable as a social norm. A fictitious product and promotional poster for stick-on hairstrips, to highlight the constructed need for companies to sell a commodity.

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## KATE AIMERS

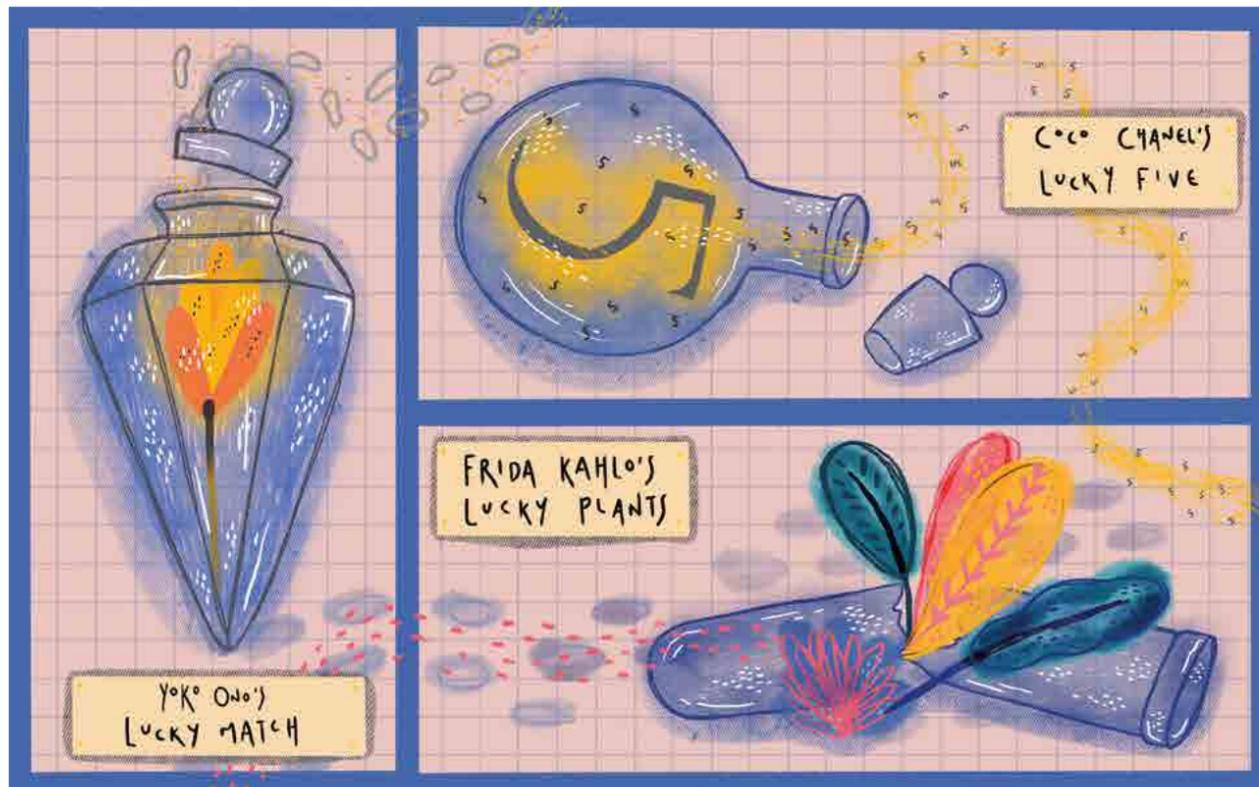
What if we could bottle luck? The lighting of a match, the sacred number five, or being surrounded by plants and flowers. Do the superstitions of highly creative minds hold symbolic value or are they just that...superstitions?

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## HANNAH AGNEW

Embracing the delicious diversity of sex.

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### JON SHARIAT

The gay community is forever finding new ways to divide and categorise - tops and bottoms, twinks and bears, femmes and mascs. This is an ode to the blouse; the feminine top.

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### ERICA COADY

How do the stereotypes of gender roles change within film when we place a woman in the glorified role of the hyper-masculine male hero?

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### ELLA SMITH

This collection of curious clothing illustrates possibilities for the future of fashion influenced by climate change. These garments re-work non-biodegradable materials with natural imagery to be functional in a future world dominated by flooding, waste and pollution.

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### DACIE JEWELL

Within the jungle, wildlife is forced to escape from human destruction as they erase the home of the Amazon's inhabitants.

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### ALICE BURTON HALL

Finley the Fox was always picky about the perfect picnic spot. His friends didn't mind too much especially because it was his birthday. Besides... it was a grand excuse for a curiously fun adventure.

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### ILANA LEVY

Camouflaged in normality, the world holds such beauty even in the seemingly mundane. We need to appreciate the wonder of nature and to preserve it; it is all we have.

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### JOSIE STAVELEY-TAYLOR

At the start of the 1700s, Anne Bonny and Mary Read disguised themselves as men and ran away to sea. The story of the bond formed between these two fearsome female pirates has been inspiring curiosity ever since.

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### LOUISE MENARY

Where do all the socks go? Concept illustration for a self-authored children's book based on a sock gobbling washing machine.

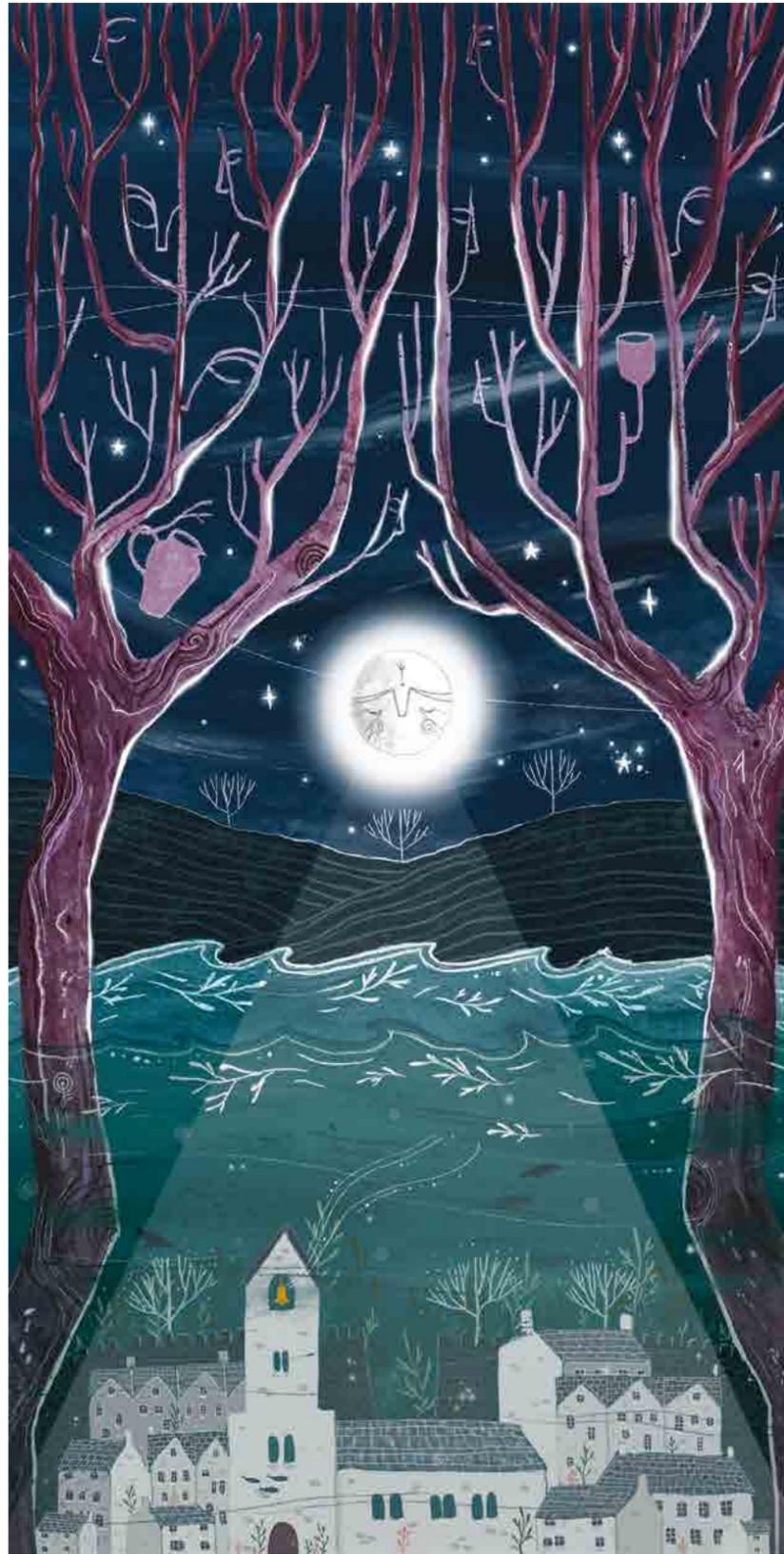
[louisemenary@outlook.com](mailto:louisemenary@outlook.com)  
 +44 (0) 7756 984 346  
[www.louisemenary.co.uk](http://www.louisemenary.co.uk)  
 @louise.menary

### MAYA ARTHUR

Did you know that moths aren't the real culprits that are leaving holes in your clothes? It's mischievous Smalls getting creative, tearing holes and making new littler garments to suit their tinier needs.

[mayaillustrates@gmail.com](mailto:mayaillustrates@gmail.com)  
 +44 (0) 7922 809 013  
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 @maya\_nasutan





### ELIN MANON COOPER

Cantre'r Gwaelod is the curious and haunting Welsh legend of a Kingdom lost to the sea. Storms reveal a prehistoric forest and some say that when all is quiet you can still hear the city bells ringing beneath the waves.

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 +44 (0) 7398 851 815  
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[@elin\\_manon\\_illustration](https://www.instagram.com/elin_manon_illustration)

### RACHAEL SHONE

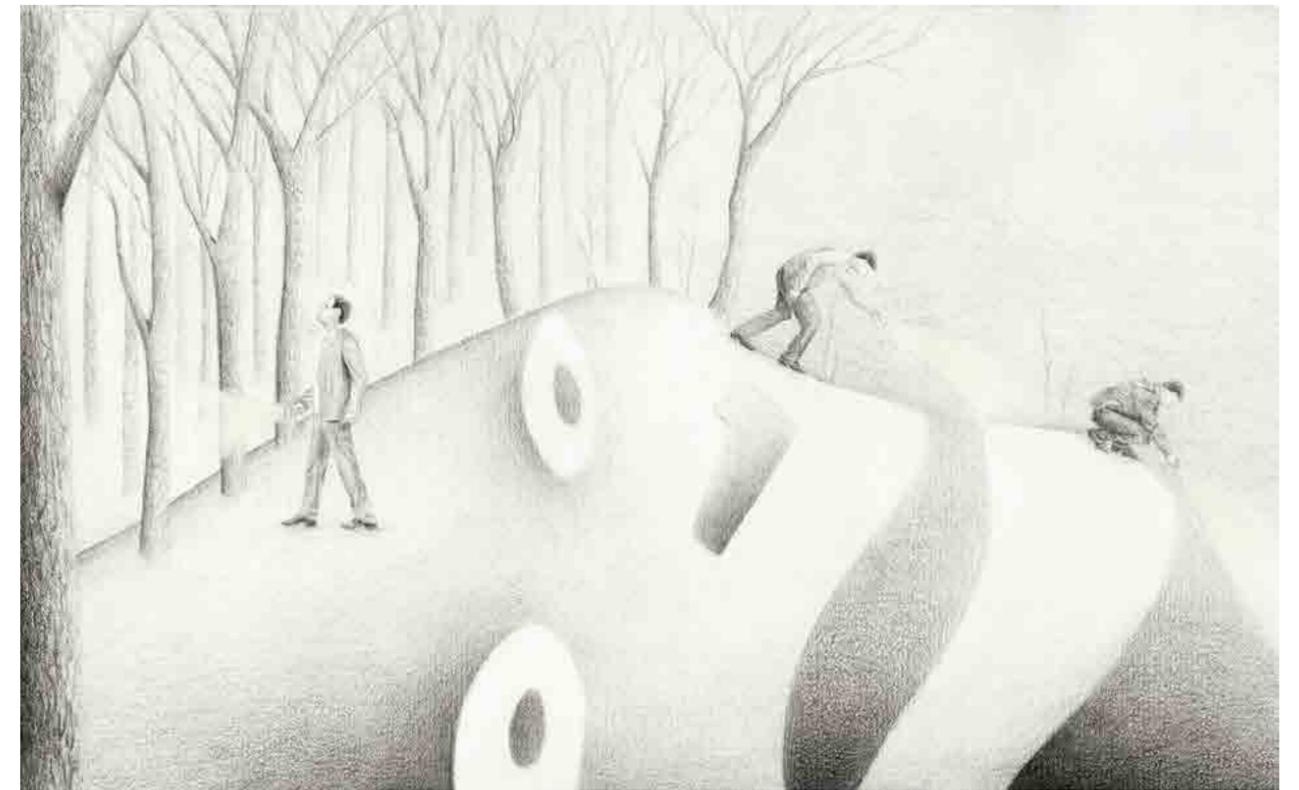
"If you go down in the woods today  
 You're sure of a big surprise,"  
 The Teddy Bear's Picnic.  
 Boggart is a mythical creature living in Manchester who is thought to be responsible for the disappearance of children.

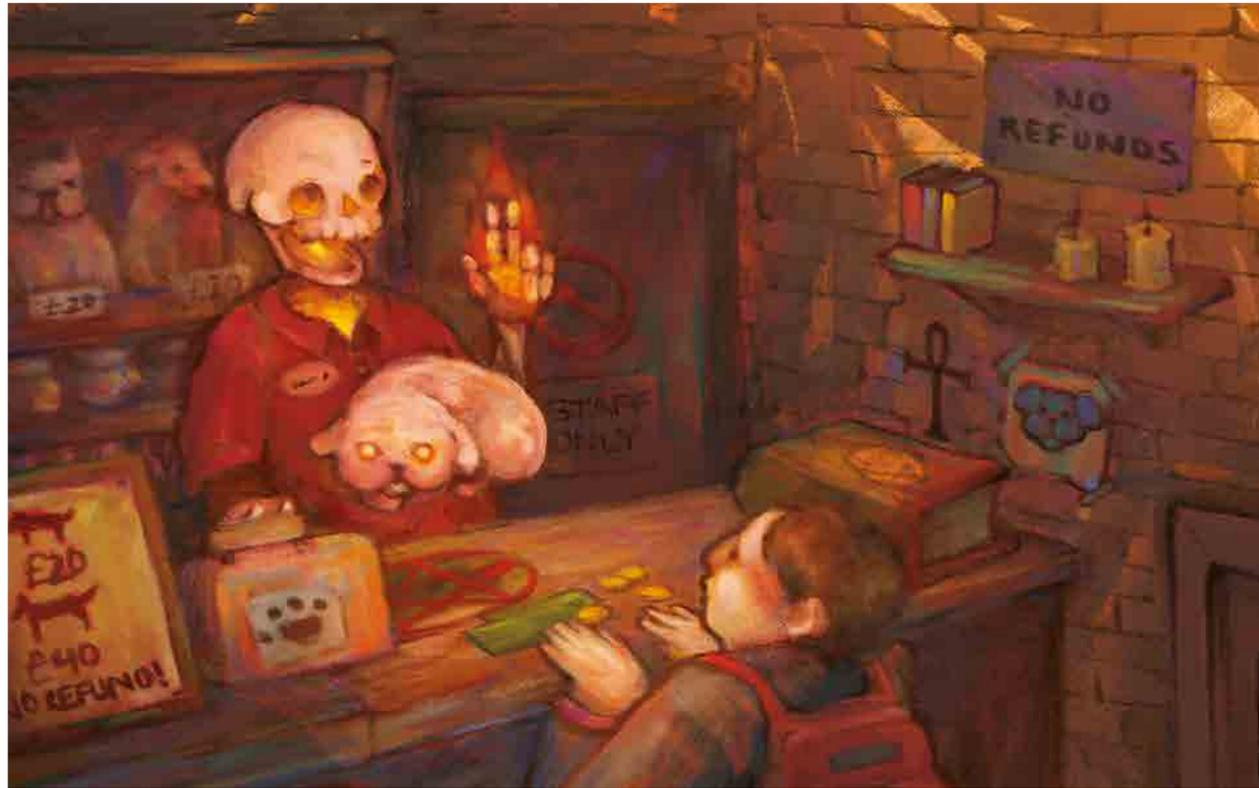
[r.shone@hotmail.com](mailto:r.shone@hotmail.com)  
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[www.rachaelshone.co.uk](http://www.rachaelshone.co.uk)  
[@rachael\\_shone](https://www.instagram.com/rachael_shone)

### BRYONY FOSTER

Siegfried follows a flock of swans to a moonlit lake. He aims his crossbow, but is enchanted by a swan's beauty. Suddenly, the swan transforms into a beautiful princess, Odette.  
 Act 2, Tchaikovsky's Swan lake.

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[@bryonyrosefoster\\_illustrations](https://www.instagram.com/bryonyrosefoster_illustrations)





### ANDREA PEREZ FLOREZ

There are lots of ways in which your dog can die. But don't worry, 'Friends Furever™' has got you covered! Bring him over and he'll be up and running in no time. Open on weekdays from 9h to 17h.

[andreaperezflorez@outlook.com](mailto:andreaperezflorez@outlook.com)  
 +44 (0) 739 3370 455  
[www.andreaperezflorez.com](http://www.andreaperezflorez.com)  
 @drea.ilo

### AISLING DOLLING

In an abandoned place curiosity entices you to trespass and discover something hidden.

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 +44 (0) 7443 622 948  
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### EMMA REITH

Aesop's fables contain a myriad of weird and wonderful animals, providing an intriguing starting point from which to explore their (sometimes complicated!) relationships.

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### LAUREN COOPER

A visualised process of the shedding of skin inspired by a song called 'Ecdysis', using the sound as a creative stimulus.

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### CHARLIE PALASTRE

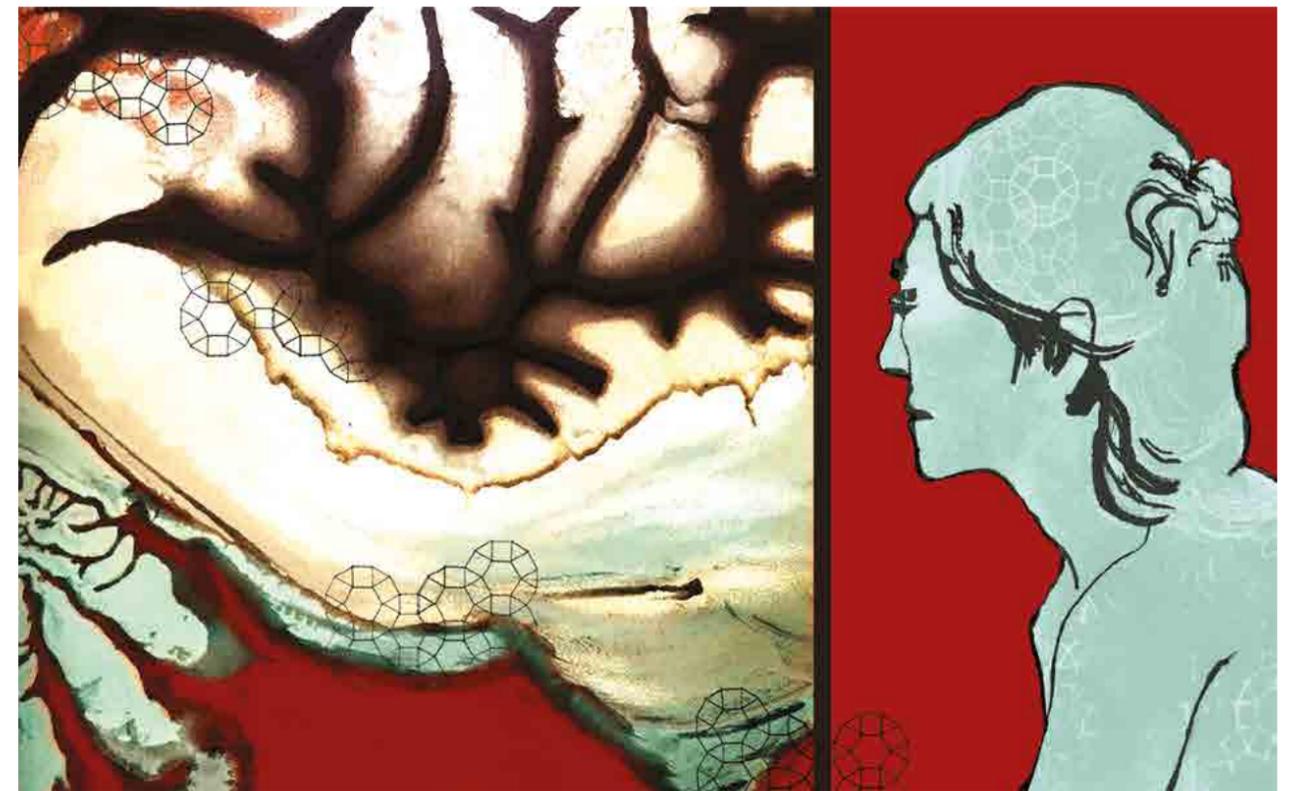
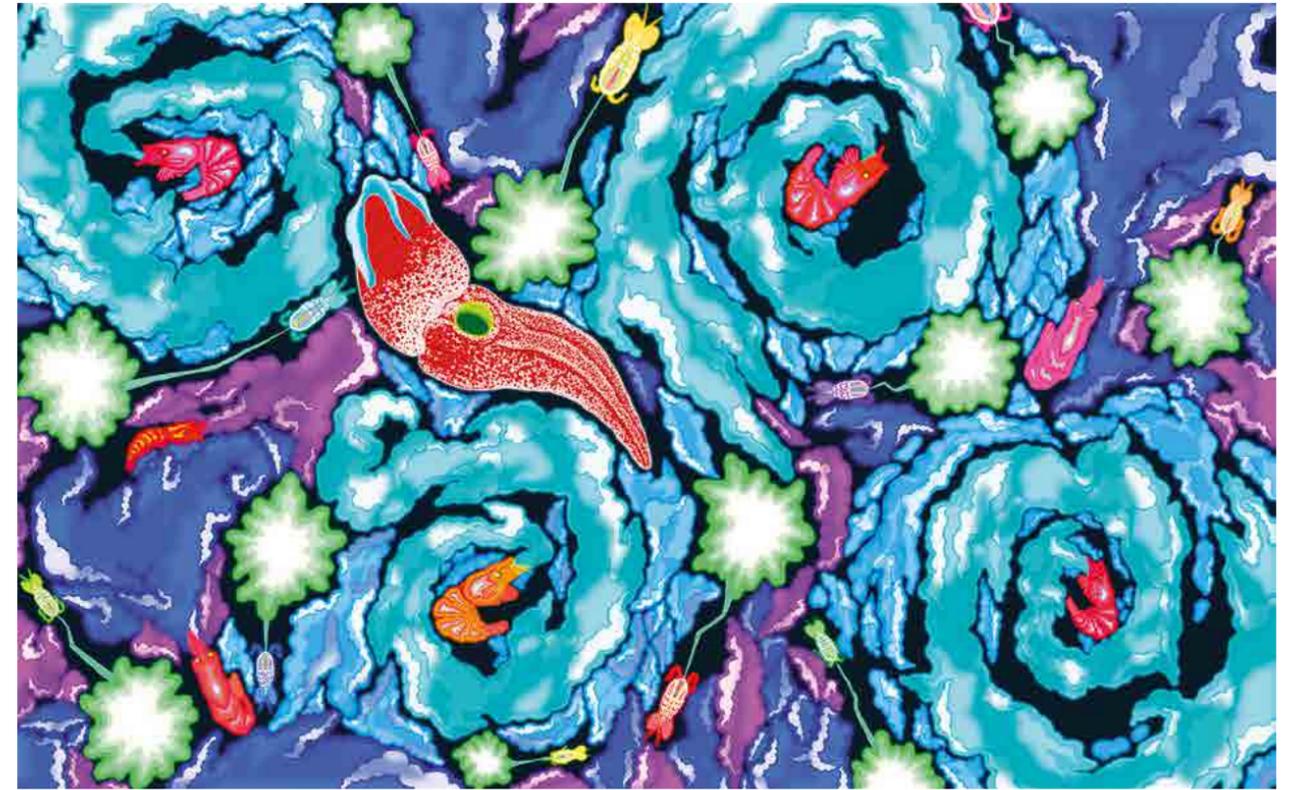
In a world dominated by humanity, over 90% of the planet's oceans are unexplored. At their deepest and darkest depths are some of the most unique and alien looking species of marine life.

[cpalastre@gmail.com](mailto:cpalastre@gmail.com)  
 +44 (0) 7999 963 662  
[www.charliepalastre.co.uk](http://www.charliepalastre.co.uk)  
 @charlie\_palastre\_illustrations

### HELEN TREVASKIS

Neuropsychologist Paul Broks wrote, "We are physically embodied and embedded in the world. The mind may be local to the body and brain but it is also distributed beyond biological boundaries." When we deny this we disconnect from ourselves.

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 @thetrevaskis



## JAMES O'HARE

Dragons are legendary creatures from folklore and mythology. They are perceived as all-mighty beasts of medieval legend. Usually depicted as huge, fire-breathing, scaly serpents, there is not much more wondrous than a dragon.

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[www.jamesohareportfolio.co.uk](http://www.jamesohareportfolio.co.uk)

[@jamesohare.illustration](https://www.instagram.com/jamesohare.illustration)

## AZIM KADRI

"You realize that life goes fast  
It's hard to make the good things last  
You realize the sun doesn't go down  
It's just an illusion caused by the world  
spinning round."

'Do You Realize??'

*The Flaming Lips*

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[@eyeknownothin](https://www.instagram.com/eyeknownothin)

## FREYA BASHFORD

"One for sorrow, two for joy."

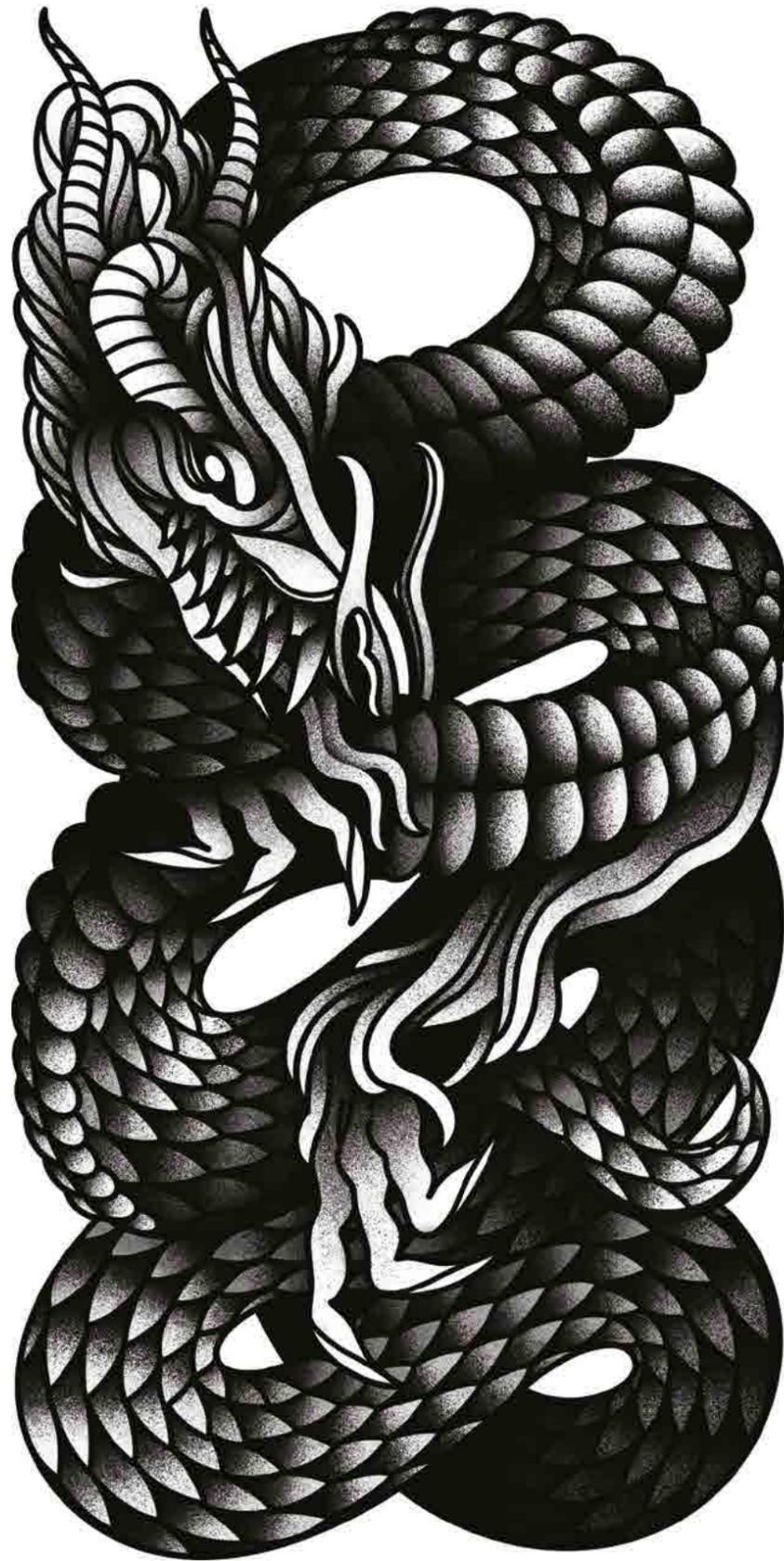
A lone magpie is said to bring bad luck, whereas a group of magpies is said to predict the future.

[frejabashford@gmail.com](mailto:frejabashford@gmail.com)

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## YU GAO

The three heroes fight Lv Bu, evokes the drama of 'Romance of the Three Kingdoms', the epic tale of the famous general Lv Bu who chased and fought Guan Yu alongside Zhang Fei and Liu Bei.

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 @gaoyuart

## DANIEL LUPU

Ironic and irrelevant, this hypothetical Ad Campaign challenges the expectations of conventional brand identity.

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 +40 (0) 725 213 783  
[www.daniellustration.com](http://www.daniellustration.com)  
 @daniel\_lupu\_illustration

## ANNA ROBINSON

The mechanical, sculptural costumes of The Bauhaus Triadisches Ballet, a celebration of movement and the human form.

"One should have respect for and stand in awe of every possible movement of the human body, especially when on stage." *Oskar Schlemmer*

[amrobinson@live.co.uk](mailto:amrobinson@live.co.uk)  
 +44 (0)7541401796  
[www.annza.co.uk](http://www.annza.co.uk)  
 @anna.robinson

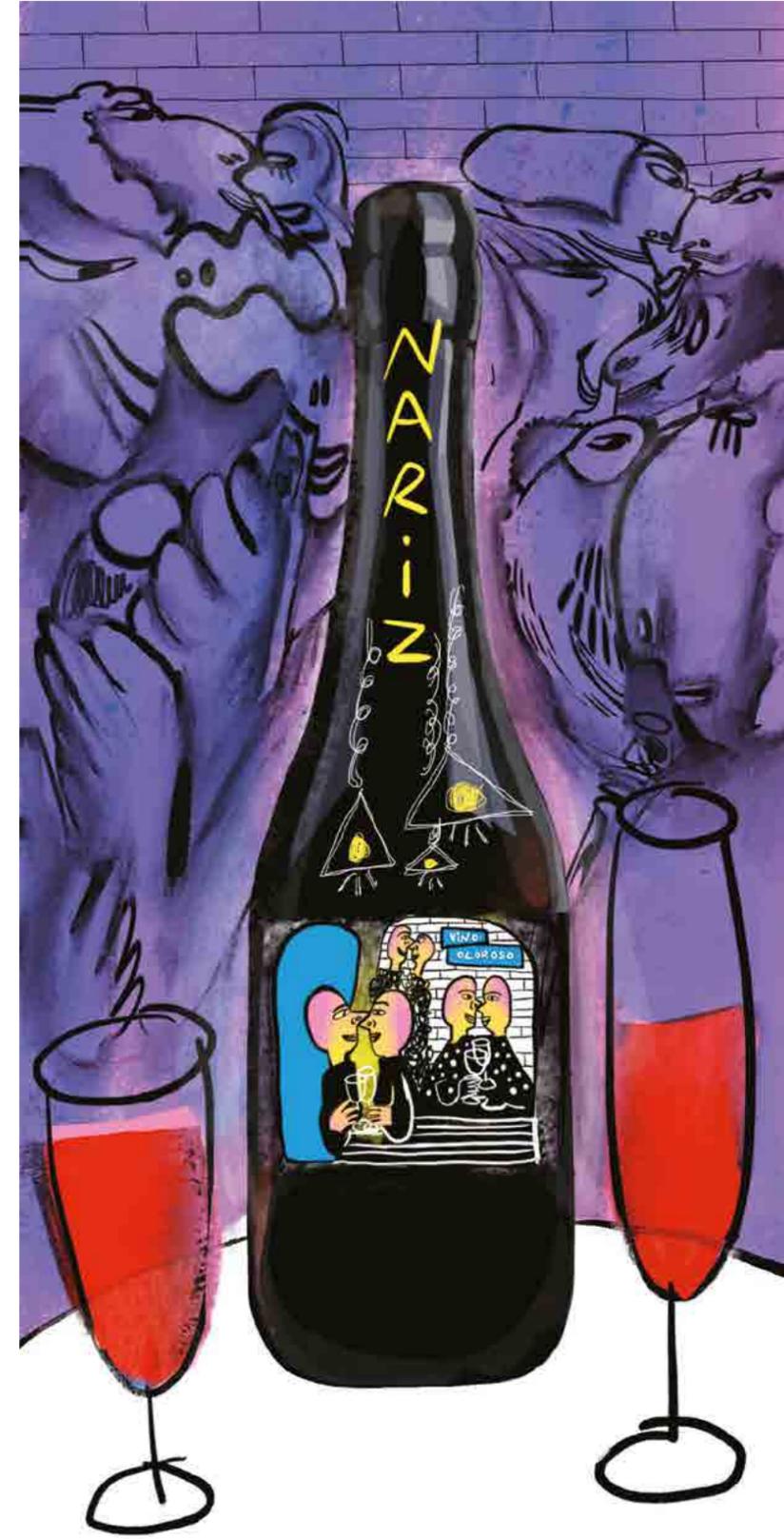




**GIORGIA GOOCH**

Inspired by 'The Lion, The Witch and The Wardrobe' by C.S Lewis, depicting Lucy and Mr. Tumnus.

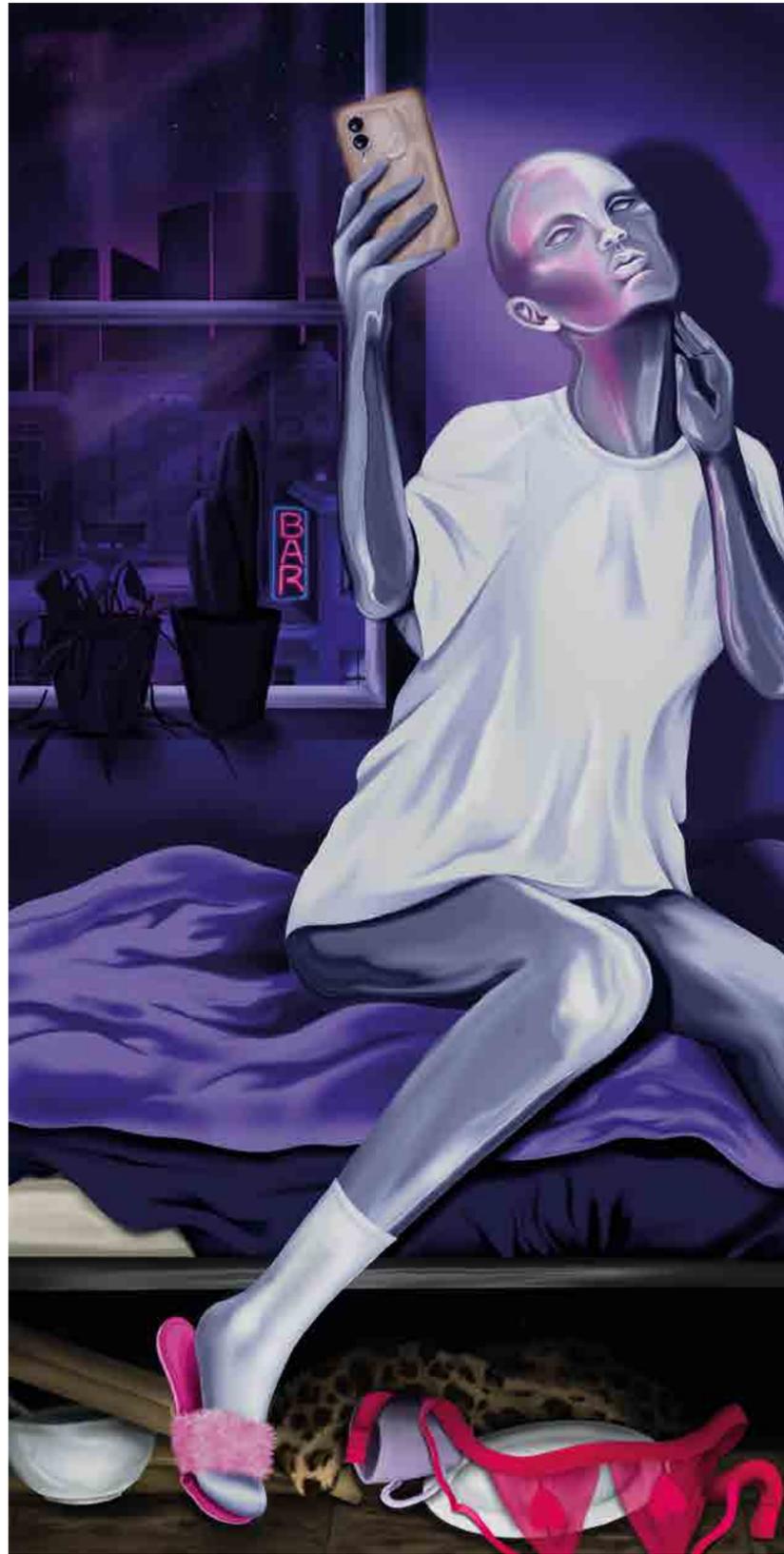
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**ANDREA MIRANDA**

'Nariz', a fictitious Spanish wine brand, inspired by the saying "Darce de Narices": Bumping Noses. It is so aromatic that with one whiff of the beverage it will make anyone immediately feel its giggly effect and bring people nose to nose.

amirpeace2@gmail.com  
 +44 (0) 7597 256 808  
 +1 8324 031 304  
 www.mirandaandrea.com  
 @dandyandy\_7



## MEGAN TREW

The online world is a curious place. Our internet personas are becoming a façade for our true selves to hide behind, blurring the lines between the real and the digital realm. Does your virtual identity reflect your reality?

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## ELLY NICHOL

Our TVs and Radios have been unintentionally transmitting signals into space for more than 50 years. What if someone out there is listening to these signals and wondering about what life is like on Earth?

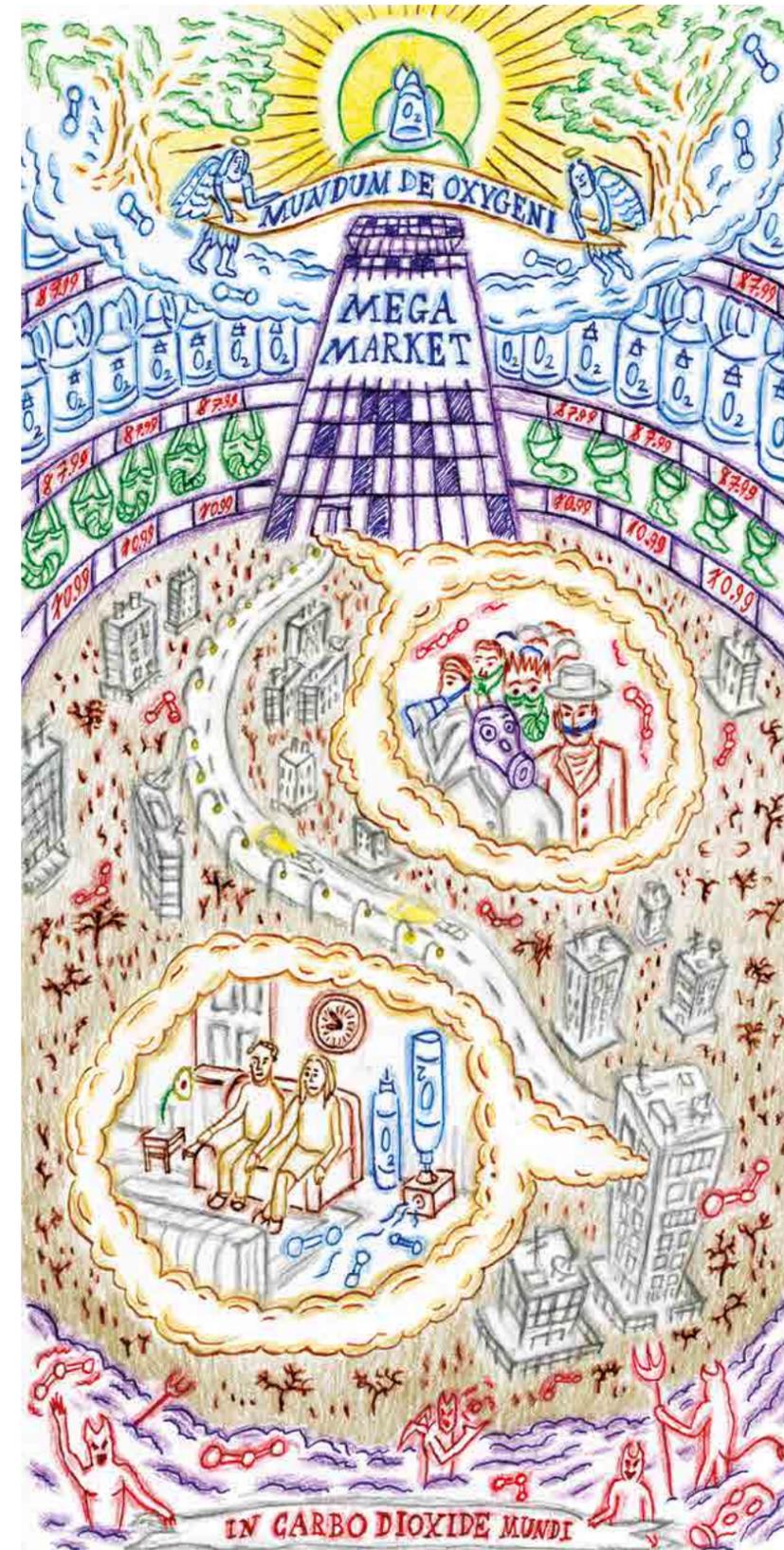
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## JELENA PEDIC

“Enjoy every step you take. If you’re curious, there is always something new to be discovered in the backdrop of your daily life.” *Roy T. Bennett*, ‘The Light in the Heart’

[jelena.pedic1@gmail.com](mailto:jelena.pedic1@gmail.com)  
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[@jelena.pedic](https://twitter.com/jelena.pedic)





## EDDY NICHOLLS

The Shrike is a small carnivorous bird. It kills then impales its prey on sharp branches and barbed wire, eating them over multiple days. What if in the future there existed a similar alien creature the size of a horse?

eddynichollsart@gmail.com  
 +44 (0) 7758 657 727  
 www.eddynicholls.co.uk  
 @eddynichollsart

## SAVANNAH CLARKE

When witches have tea parties, it's anything but ordinary. Witches of all ages come together to share tea, biscuits... and spells!

sclarkeillustration@gmail.com  
 +44 (0) 7379 875 460  
 www.savannahclarke.co.uk  
 @savannahclarkeillustration

## GVIDAS PAKARKLIS

The unpredictability of the future has always stimulated our curiosity. In a post global warming dystopian future, air becomes unbreathable. Oxygen is socially commoditized, consumed on a daily basis and mythologized as a sacred entity.

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 +44 (0) 7555 224 751  
 www.gvidaspakarklis.com  
 @chameleona\_s

## RACHEL PENDERED

“A magic machine that sucks carbon out of the air, costs very little, and builds itself”, George Monbiot 2019. A tree is a natural climate solution, and a tool we could use to repair our broken climate.

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@pen.dered

## CALLUM CAPPER

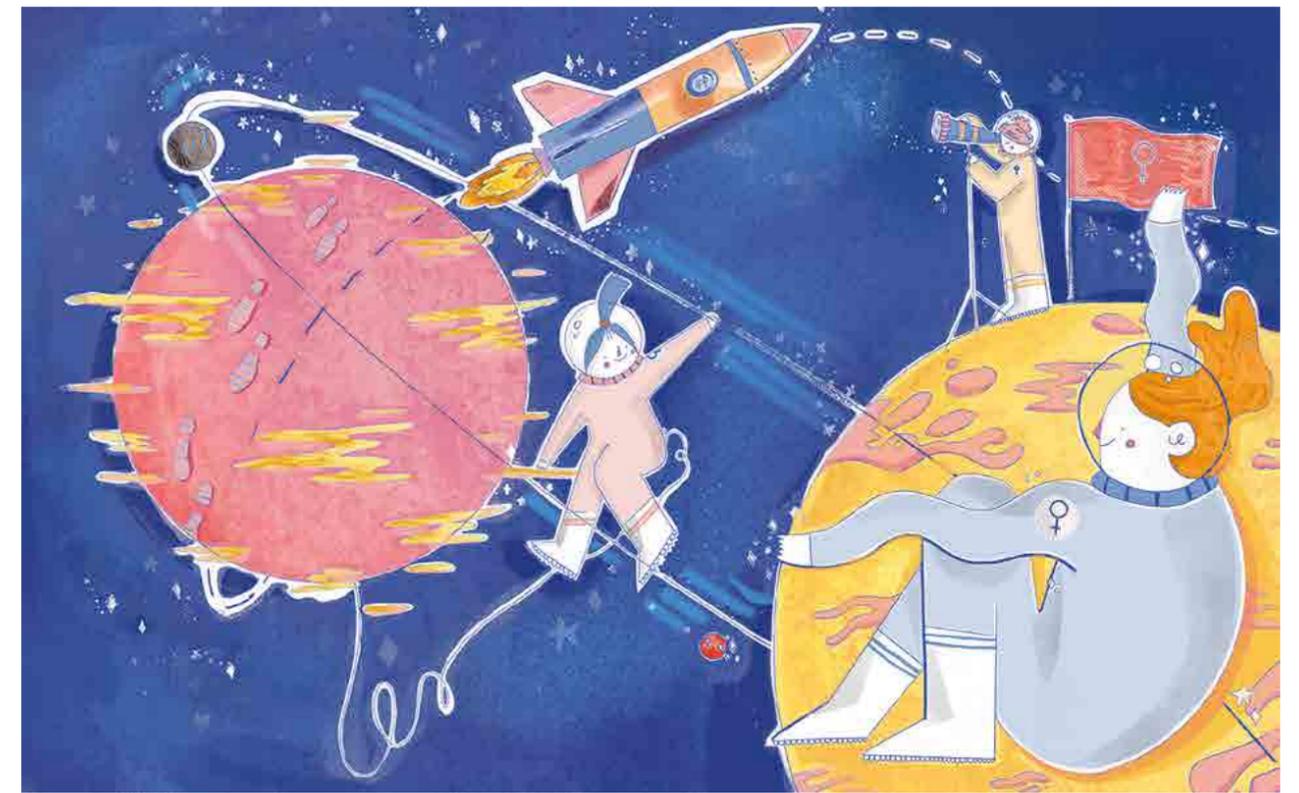
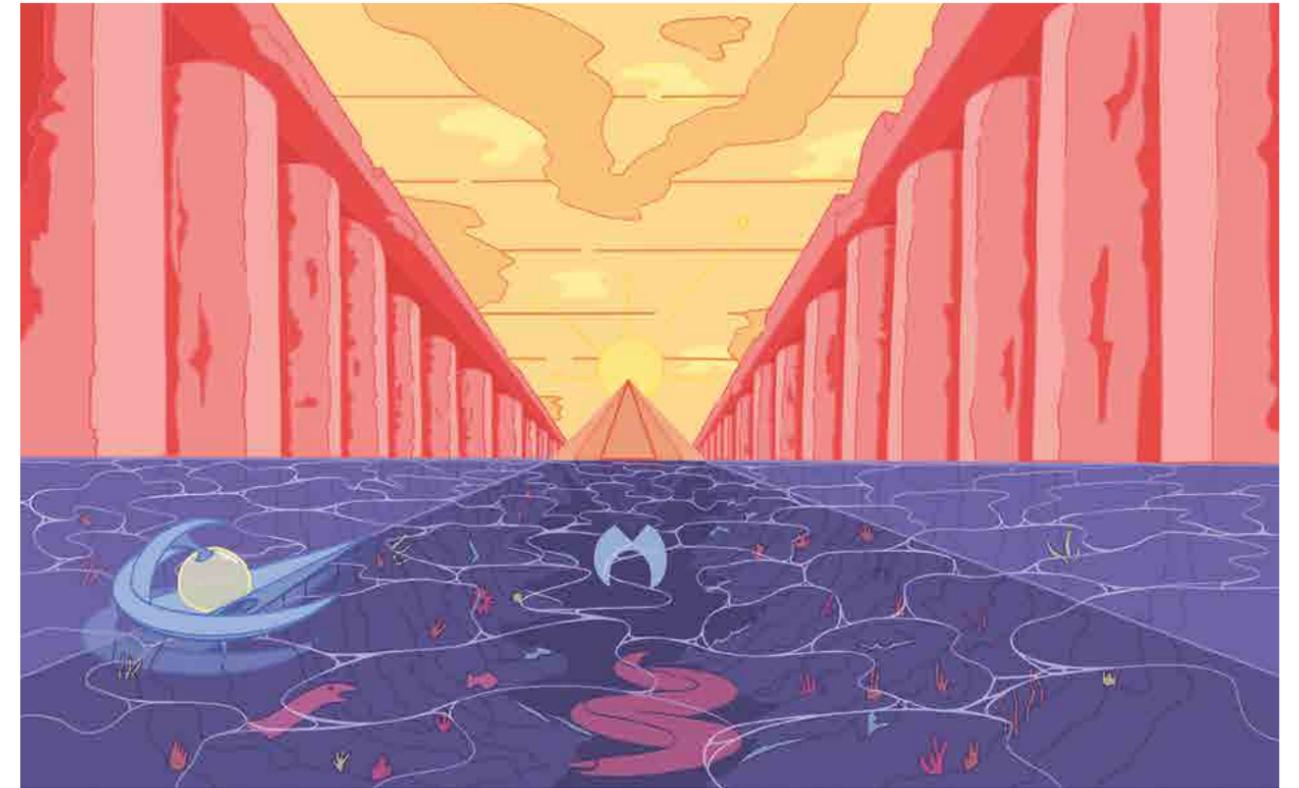
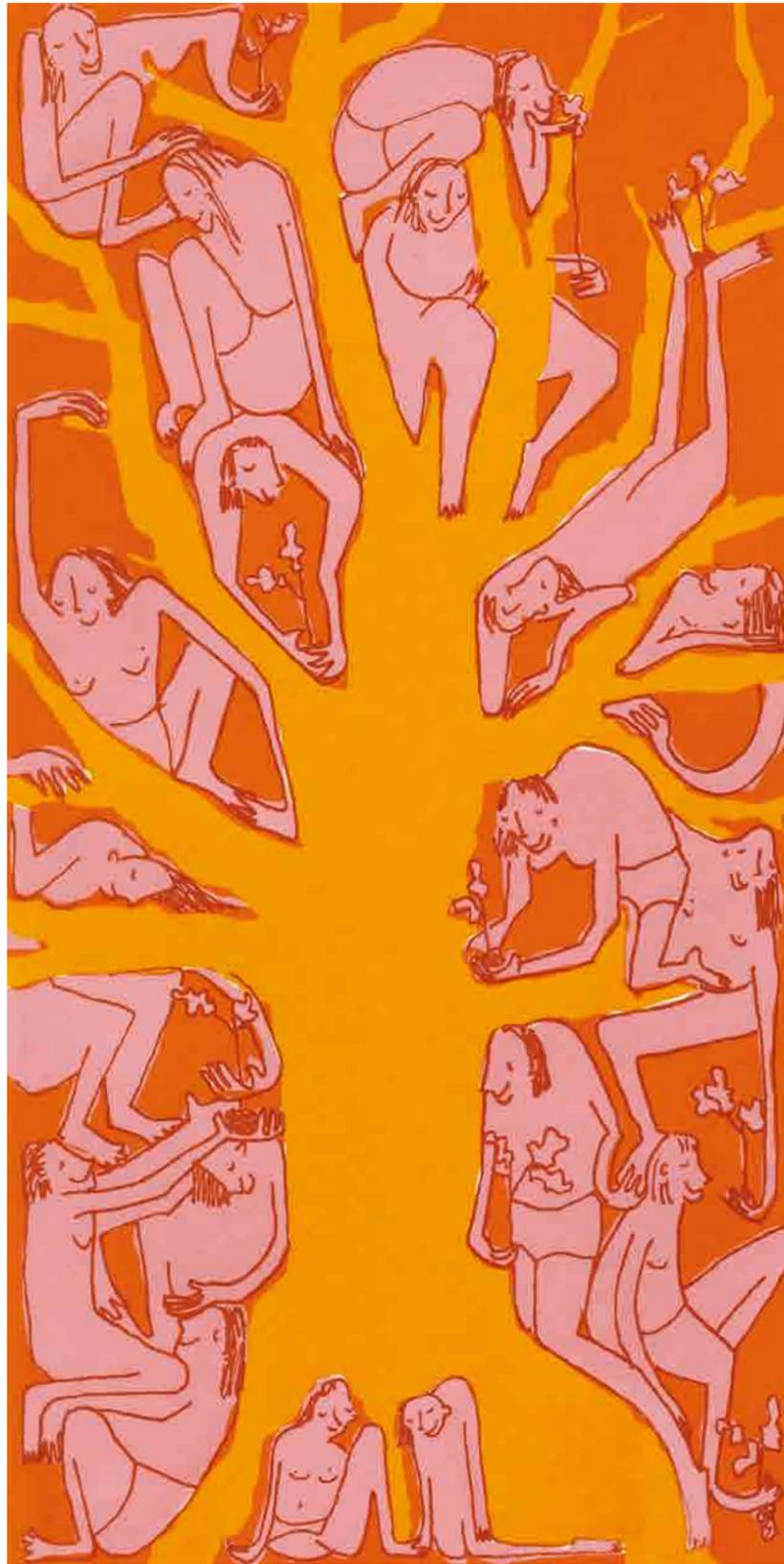
A futuristic vision inspired by ancient civilizations and the cosmic world.

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+44 (0) 7956 020 160  
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## ALICE MEGAN BANFIELD

Mae Jemison, the first African American woman in space, professed “Never be limited by other people’s limited imaginations.”

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## SARA EL NAIRREE

Since I can remember, I've been curious about bioluminescence. I'm most intrigued by glowing mushrooms.

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@etchawretch

## SOFIA WESTCOTT TOI

Coffee Pouch design for brand 'O Monte'. This coffee is harvested in the high mountains of São Tomé. This coffee factory is surrounded by the tropical flora and fauna and the animals are curious to know the strong tastes and effects of a 'Robusta' coffee.

[toiillustrations@outlook.com](mailto:toiillustrations@outlook.com)

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## AMELIE SHREEVE

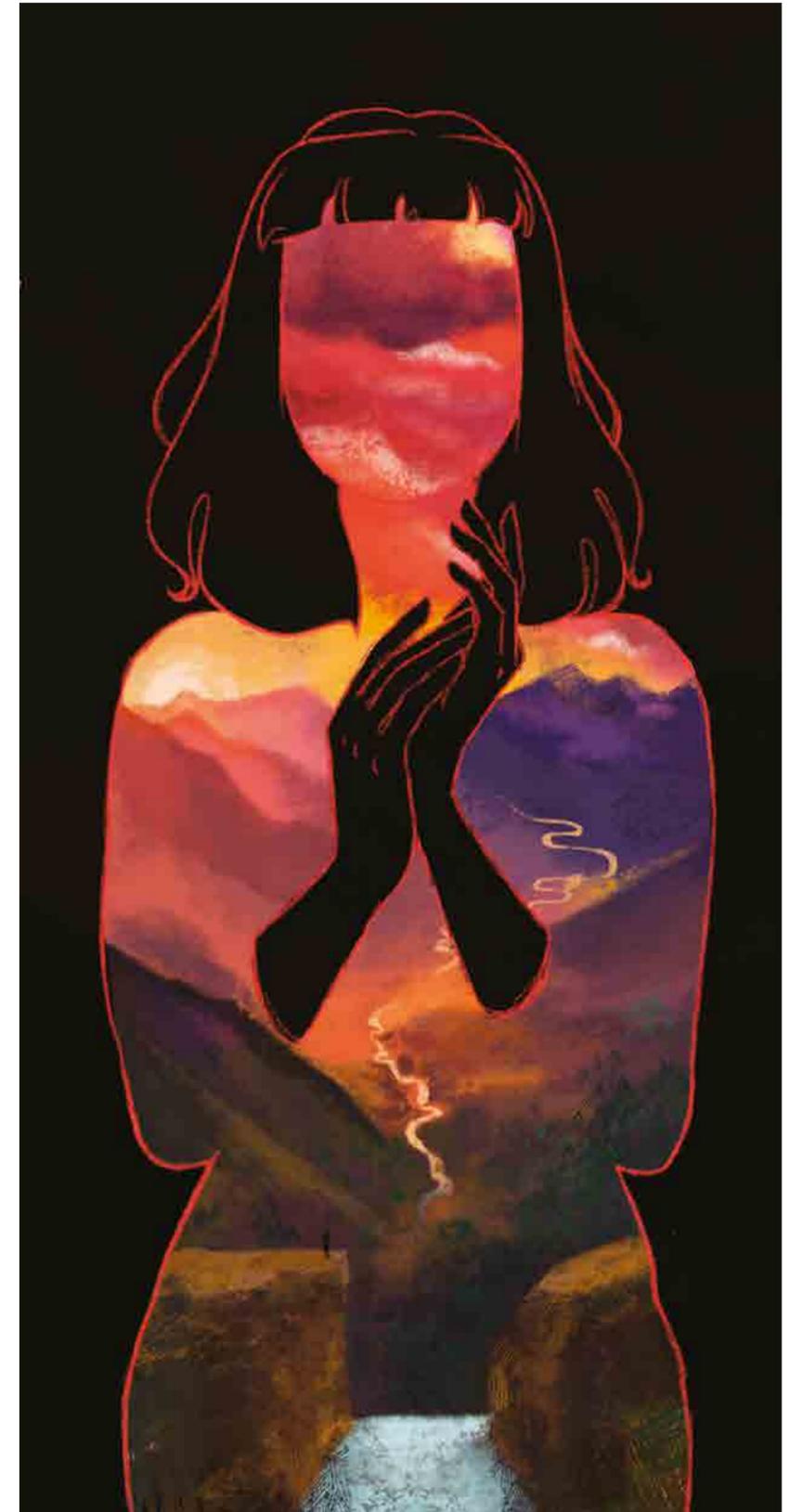
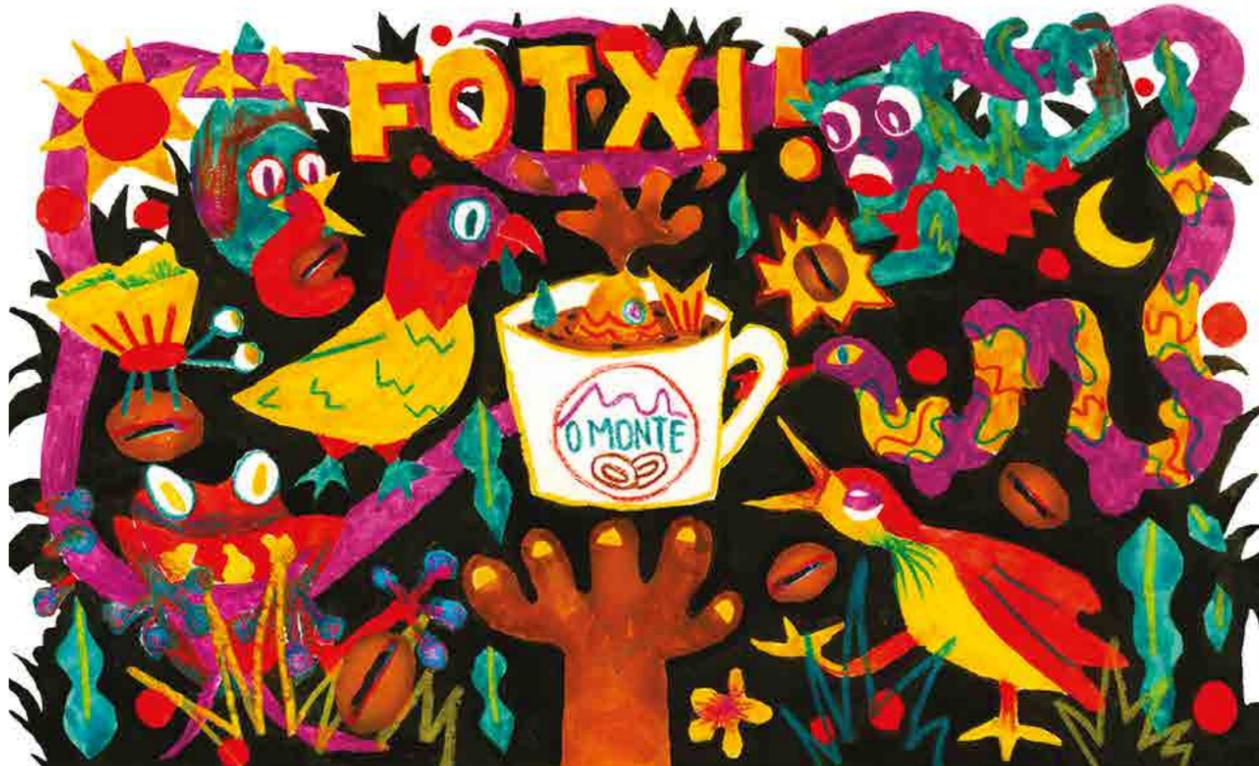
Growing up represents a shift in thinking, like standing on the edge of a cliff, waiting to jump.

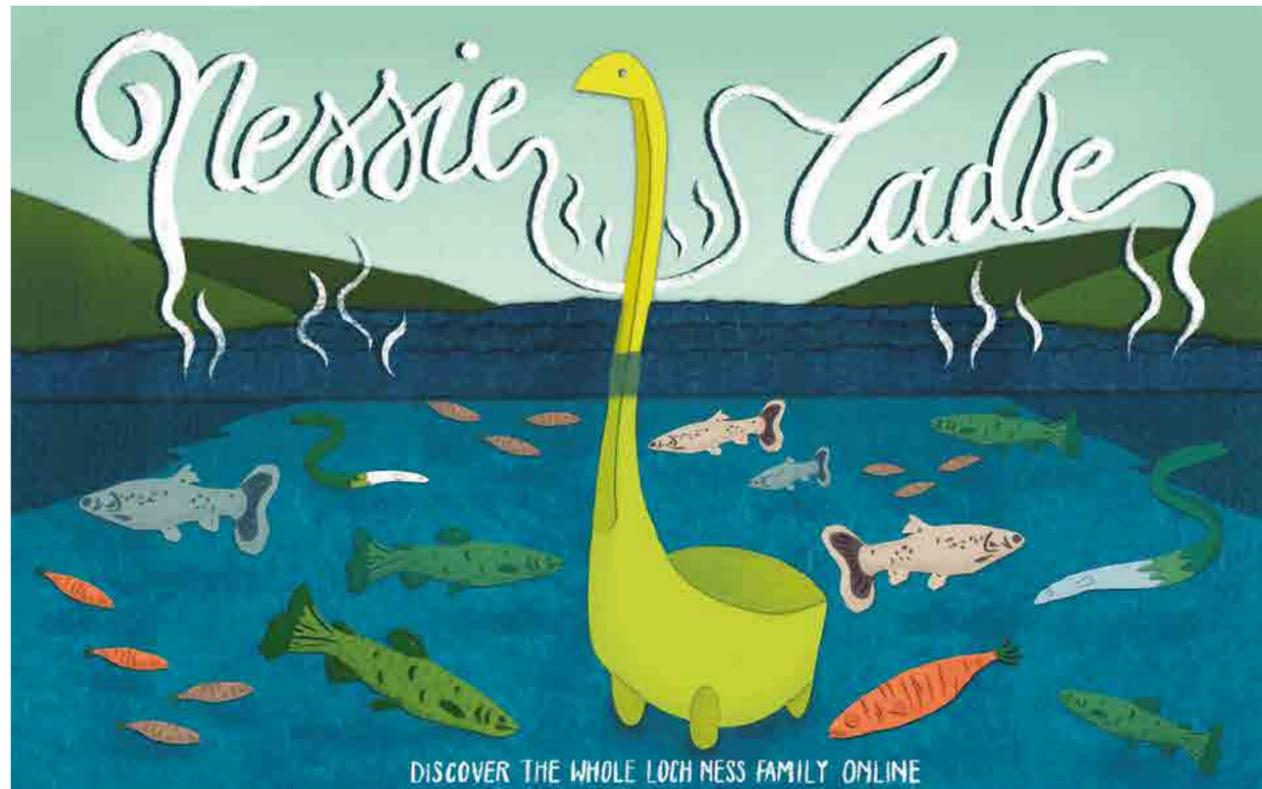
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### HOLLY HAYES

The curious 'Nessie Ladle', a piece of kitchen equipment that brings any meal to life. This ladle is based upon the mysterious creature that lurks beneath the waters of Loch Ness in Northern Scotland.

hollyhayesillustration@gmail.com  
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### GEORGIA HAYWOOD

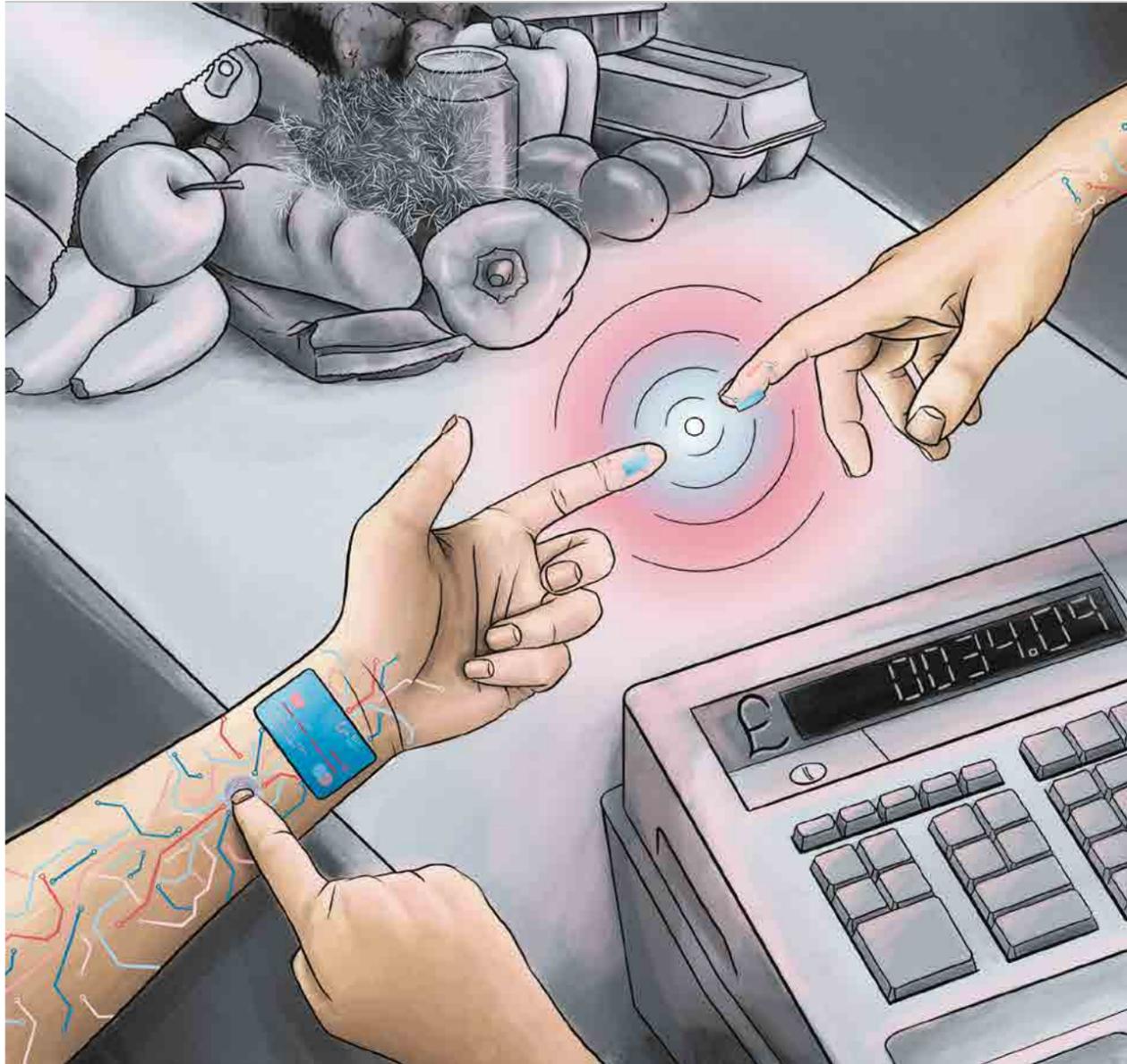
The Bunny Man is an urban legend that originated from Fairfax County, Virginia. The legend tells of a mysterious man in a rabbit costume, who lurked under bridges and attacked innocent passers-by with an axe.

georgia\_haywood@outlook.com  
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 @georgia.haywood

### ROXY BANKS

One can preserve the past for the future by collecting souvenirs. Through exploration and adventure we can educate ourselves and ultimately discover our own identity.

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 @the\_star\_ranger



**CATHERINE JAKOB**

Around the world people, known as biohackers, are trying to enhance the human body by “hacking” our biology. They are inserting technology under their skin, to create new senses and skills that our species do not naturally possess.

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 www.catherinejakob.co.uk  
 @catherinejakobillustrations

**MARIE LUKE**

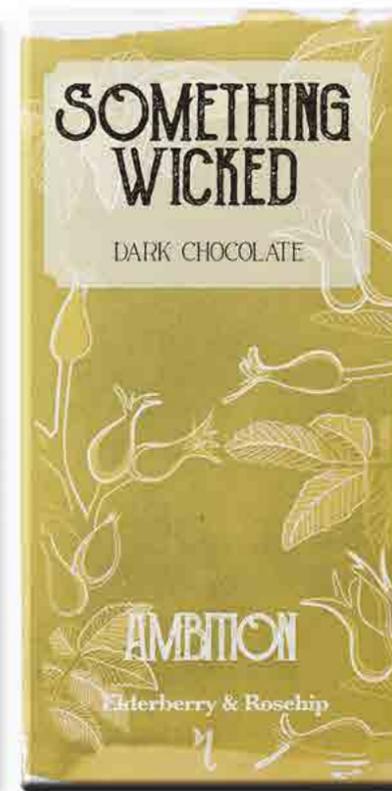
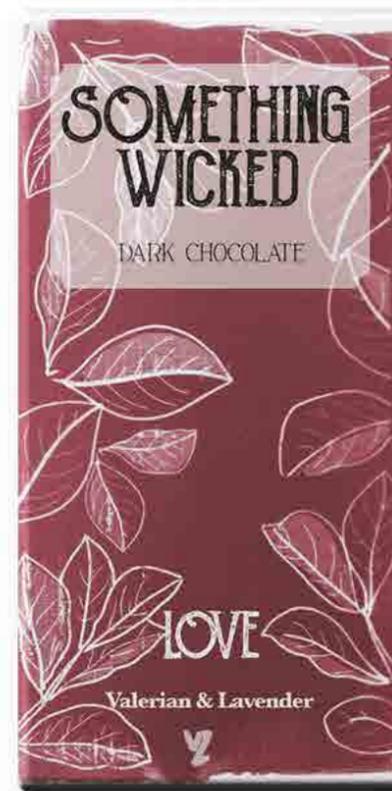
Keeping Secrets: all families have secrets, from the innocent to the deeply sinister. Are there good reasons to keep them under wraps? Exploring how secrets can isolate families as well as bring them closer together, providing protection from outside judgement.

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 @mariecluke

**JADE NEWLIN**

Something wicked...edible chocolate charms that are bringing earth magick back and helping the modern witch reconnect with nature. A curiosity best enjoyed underneath a full moon, Blessed be!

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 @jadenewlindesign





### JULIA COCKERHAM

One night two sisters curiously explore a new cave and awaken a giant beast. Fleeing from it, they desperately throw their torch towards the moon and hide, watching the giant as he purrs and kisses the light with its nose.

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@juliacillustration

### JESSICA MAYFIELD

'The Minokawa' is a bird-like dragon from Philippine folklore. With its steel talons it grips onto the moon before attempting to swallow her whole. The red seen during a lunar eclipse is the bleeding of the moon.

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+44 (0) 7446 035 338  
www.jessae.co.uk  
@jessaemay

### CAROLINE SCAMELL

The omnipotent hand of creation holds the mysterious light of the moon as it calls forth the ocean tides, commanding the infinite interwoven cycles of the sea and sky.

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www.carolinescamell.com  
@caroline\_scamell\_art

## LUCY TAMSETT

Inspired by the marvellous talking machine 'Euphonia', whose operatic voice was controlled by bellows and two keyboards. Exhibited by Joseph Faber in 1840, she infamously performed the national anthem to a horrified crowd.

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## TANYA GRABOVSKA

Ever wondered why the music you listened to as a teenager sounds so good? Scientists discovered that during adolescence our brains label all new experiences as incredibly important – especially those songs that form the soundtrack to our teenage dreams.

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## HERMIONE ROSS

Living at one with the Cornish elements.

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**ROSE MACLACHLAN**

The Chintz Symposium, Falmouth - inspired by almost everything but most notably the surreal, the weird and the wonderful.

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**LOUIS HEY**

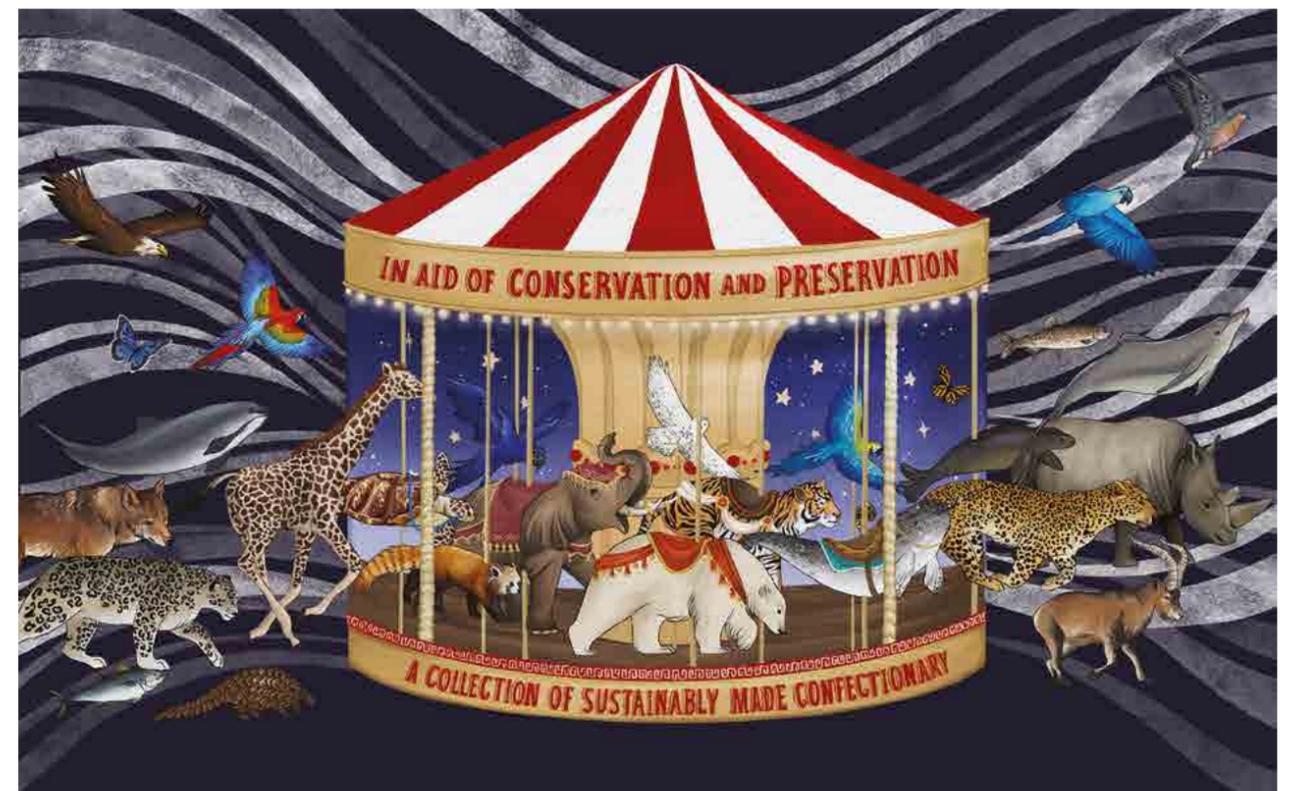
A Scandinavian girl explores the densely forested rocky ridge of Tylöskog, to eventually be rewarded by the rare sight of a cosy arctic fox.

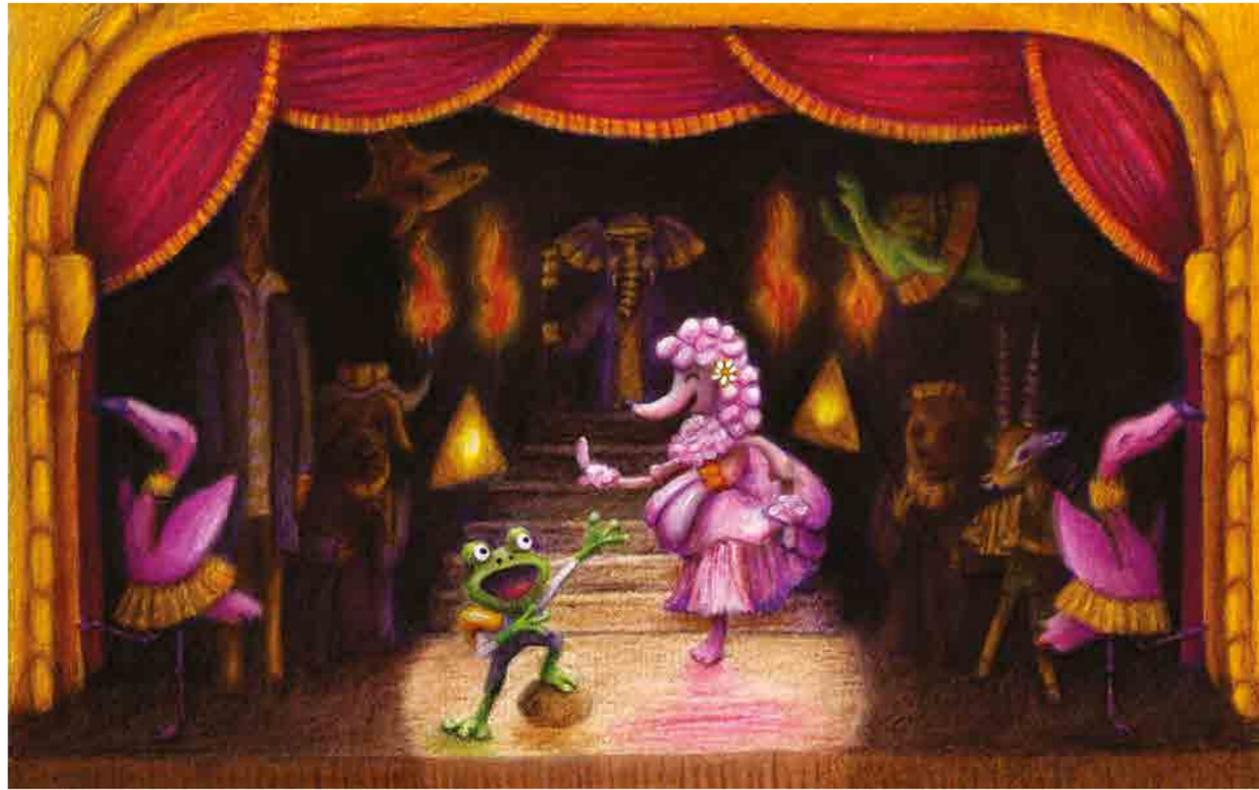
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**GEORGIA GOREHAM**

Endangered animal carousel packaging, in response to the current issues we are facing with habitat destruction and species loss. Don't let our wildlife become ornaments of the past.

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## MEGAN JOHNSON

For one night only, 'Priscilla and Pals' amateur dramatics society present their interpretation of Mozart's sensational opera 'The Magic Flute', promising an enchanting performance like no other.

[meganloujohnson@gmail.com](mailto:meganloujohnson@gmail.com)

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## DIANA BICA

Fairy tales are curious stories that transport young minds into extraordinary new worlds.

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## XIAO NIU

"The house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace."

*Gaston Bachelard, The Poetics of Space*

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### KATARINA HALASOVA

“The important thing is not to stop questioning. Curiosity has its own reason for existence. One cannot help but be in awe when he contemplates the mysteries of eternity, of life, of the marvellous structure of reality.”

*Albert Einstein*

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### ELIJAH CLAXTON

A depiction of a brooding Dromaeosaurus and their young. Whilst chicks ‘play-fight’ an important bonding and survival exercise, the adult Dromaeosaurus tenderly nestles her chicks beneath her feathers providing warmth and protection.

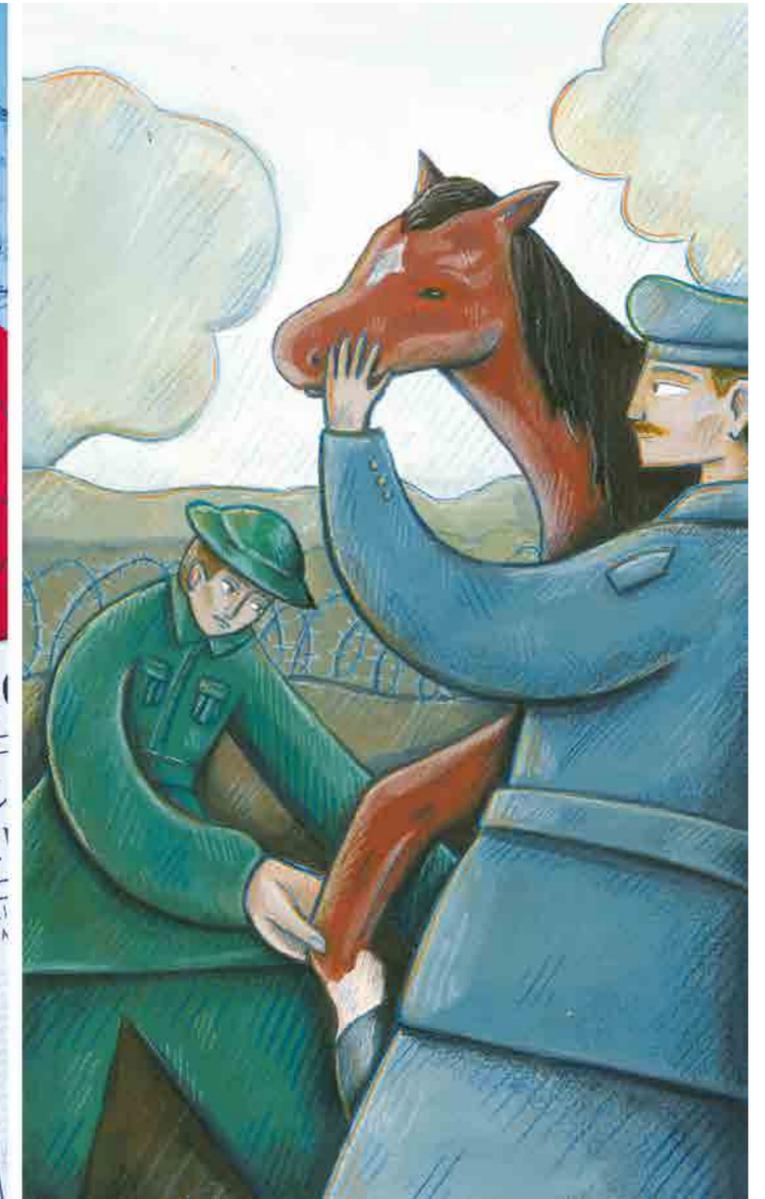
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### LUCY DODDS

Mary Kingsley (1862-1900) was a British Explorer and writer. Travelling to West Africa in 1893, she lived with local tribes, and often travelled alone. Outspoken against Missionary work, her studies helped shape European views on African culture.

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**GEMMA GOODSHIP**

Marlo's Magnificent Monster Machine! After many years of trying to create the perfect magic trick, Marlo the magician created his Magnificent Monster Machine to impress his audience.

gemgoodarts@gmail.com  
 +44 (0) 7543 664 311  
 www.gemgoodarts.co.uk  
 @gem\_good\_arts

**LO SLADE**

A maker's desk reflects a world of fascinations, and creates an ecosystem for curiosity to grow and imagination to flourish.

lomakesart@gmail.com  
 +44 (0) 7599 190 193  
 www.lomakes.co.uk  
 @lomakesart

**LILY FOSSETT**

An illustrative interpretation of Michael Morpurgo's story 'War Horse' - illuminated by original and replica graphic prop designs to recreate World War One documentation.

lilyfossettillustrations@outlook.com  
 +44 (0) 7486 157 723  
 www.lilyfossett.com  
 @lilyfossett\_illustrations



## PIPPA HOBBS

A child's imagination is able to transform the most mundane objects into the most extraordinary! A simple teacup is turned into the most amazing world, with monkeys swinging from the shelves and giraffes climbing out of mugs.

[pippa.hobbs@yahoo.co.uk](mailto:pippa.hobbs@yahoo.co.uk)  
 +44 (0) 7966 948 281  
[www.pippahobbs.co.uk](http://www.pippahobbs.co.uk)  
 @pippahobbsillustration

## SAKI HAYASHI

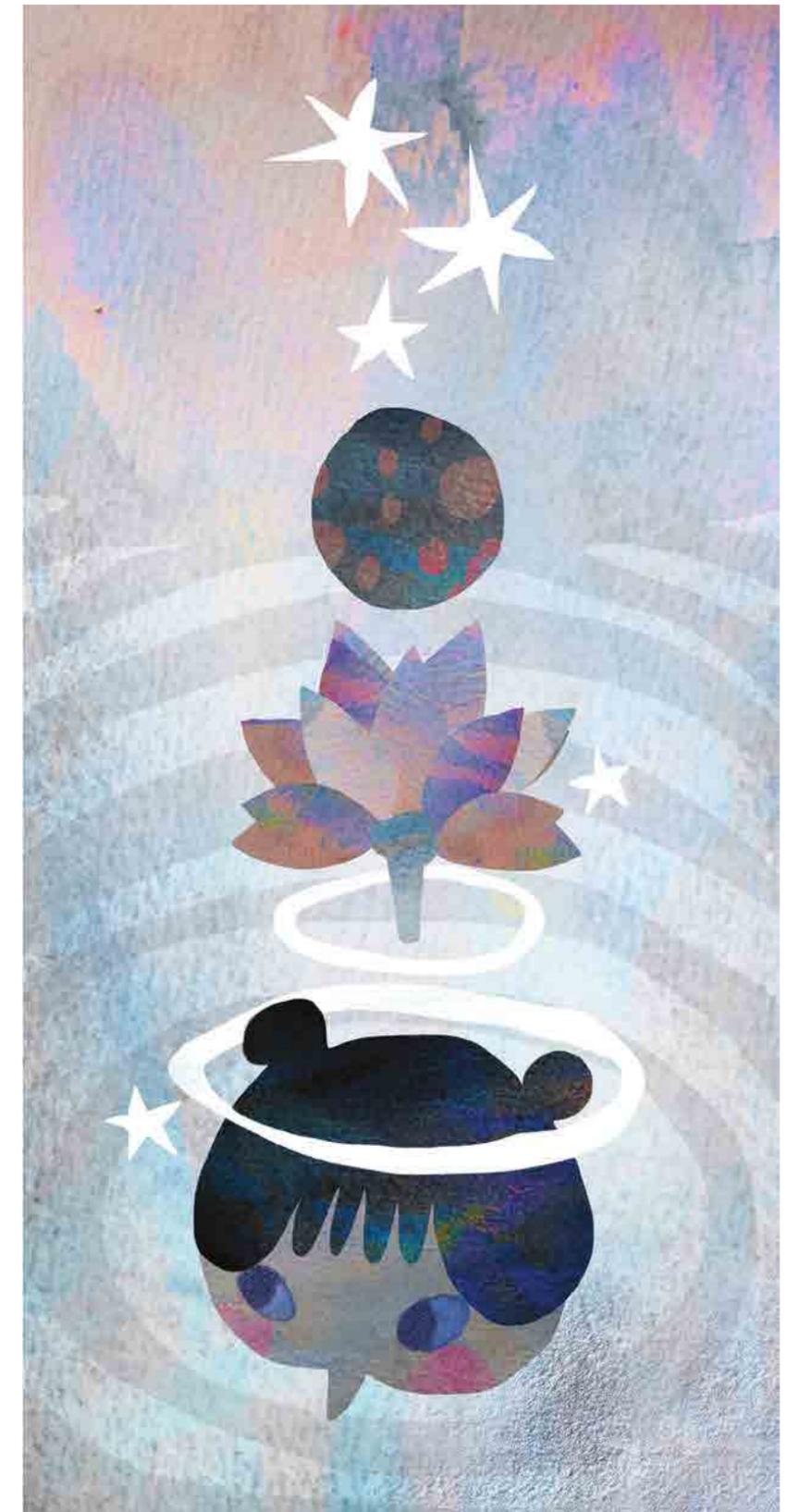
Perception: icing on the cake...or ice skating on the cake.

[sakij61.6jpl@gmail.com](mailto:sakij61.6jpl@gmail.com)  
 +44 (0) 7835 216 718  
[www.j61-6jpl.tumblr.com](http://www.j61-6jpl.tumblr.com)  
 @saki\_inFal

## EMILY COX

A visual exploration of transcendence, to climb or go beyond.

[emilycoxillustration@gmail.com](mailto:emilycoxillustration@gmail.com)  
 +44 (0) 7840 095 727  
[www.emilycoxillustration.co.uk](http://www.emilycoxillustration.co.uk)  
 @emilycoxillustration





## CHARLIE ADDICOTT

The Kelpie is a mysterious shapeshifting creature that lurks in the lochs of Scotland. It will lure people to the water's edge and once it's caught you it will drag you down to the icy depths.

[charliegaddicott@gmail.com](mailto:charliegaddicott@gmail.com)  
+44 (0) 7296 800 044  
[www.caddicott.co.uk](http://www.caddicott.co.uk)  
[@c.addicott](https://twitter.com/c.addicott)

## STELLA SKENDEROVA

"I like to believe that dragons see into a man's heart. If they find goodness, honesty, a flexible mind, patience, courage- and you've got that in quantity- that's what dragons look for."  
*Anne McCaffrey, The Smallest Dragonboy*

[stellaskenderova@gmail.com](mailto:stellaskenderova@gmail.com)  
+44 (0) 7927 598 121  
[www.stellaskenderova.com](http://www.stellaskenderova.com)  
[@Instagram\\_ssketched\\_](https://www.instagram.com/ssketched_)

## CHARLOTTE GRANGE

A menagerie of characters from England's illustrious storytelling tradition swirl through the sky: fairies, hags, warts and all.

[charlottegrange6@gmail.com](mailto:charlottegrange6@gmail.com)  
+44 (0) 7427 786 940  
[www.charlottegrangeart.co.uk](http://www.charlottegrangeart.co.uk)  
[@popsiclestickle](https://www.instagram.com/popsiclestickle)





**REBECCA SPOTTISWOODE**

Did you know that in your lifetime you will produce enough saliva to fill two swimming pools? It's difficult to stomach: food for surreal thought.

rebeccaheather@hotmail.co.uk  
 +44 (0) 7745 731 555  
 www.rebeccaspottiswoodeillustration.co.uk  
 @spottiswoodeillustration

**MAISIE AVERY**

The deep sea is full of many weird and wonderful creatures unknown to man. Can you spot which one isn't real?

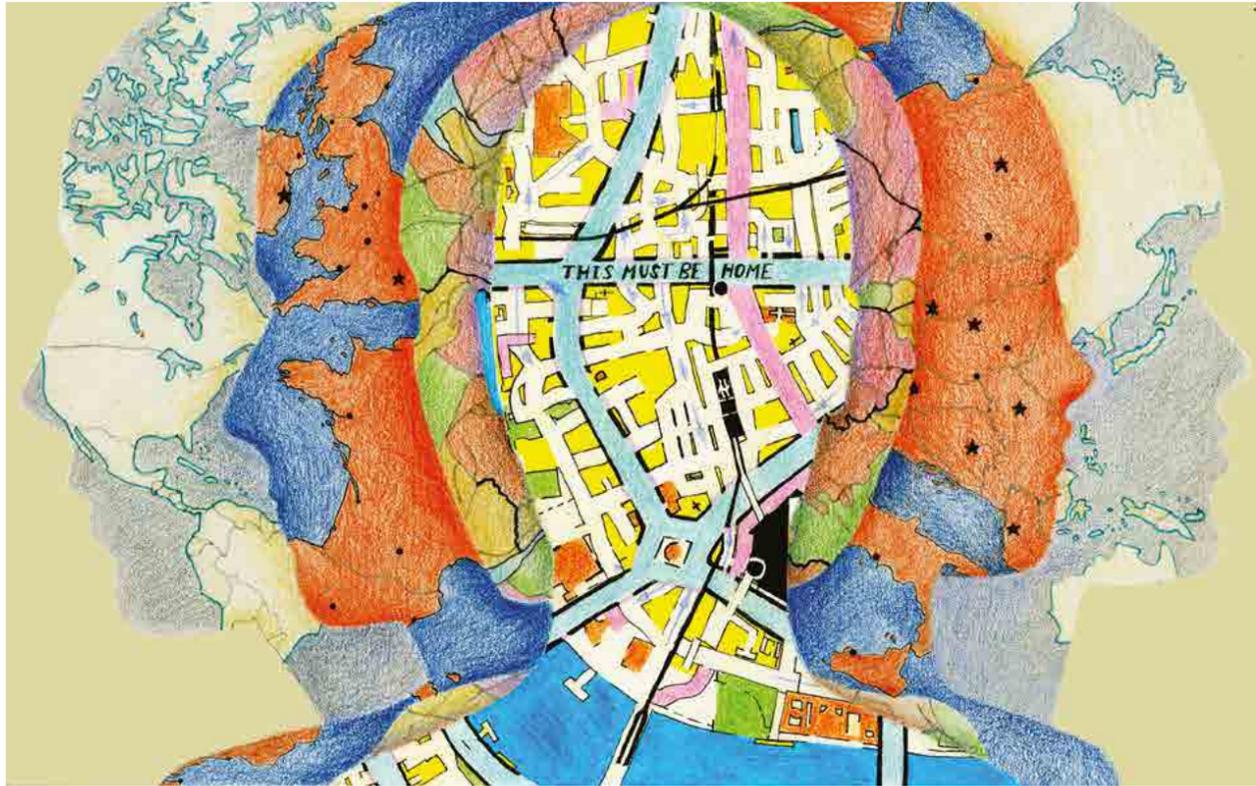
maisieavery.illustration@gmail.com  
 +44 (0) 7952 445 041  
 www.maisieavery.com  
 @maisie.illustration

**GABRIELLA BROWN**

'The Male Gaze' is an act of portraying women from a masculine perspective which presents women as objects for the pleasure of men. It is a monster which has oppressed and tormented women for centuries.

gabbybrown01@hotmail.co.uk  
 +44 (0) 7964 767 901  
 www.gabriellabrownIllustration.co.uk  
 @gabbybrown\_art





## GEORGINA HART

My response to the Talking Heads song 'This Must Be the Place'. Music can drastically affect a person's emotions, and this song in particular has always had the ability to change mine.

ginakhart@btinternet.com  
 +44 (0) 7729 806 630  
 www.georginakhart.co.uk  
 @gkh.illustration

## KELSEY OSBORNE

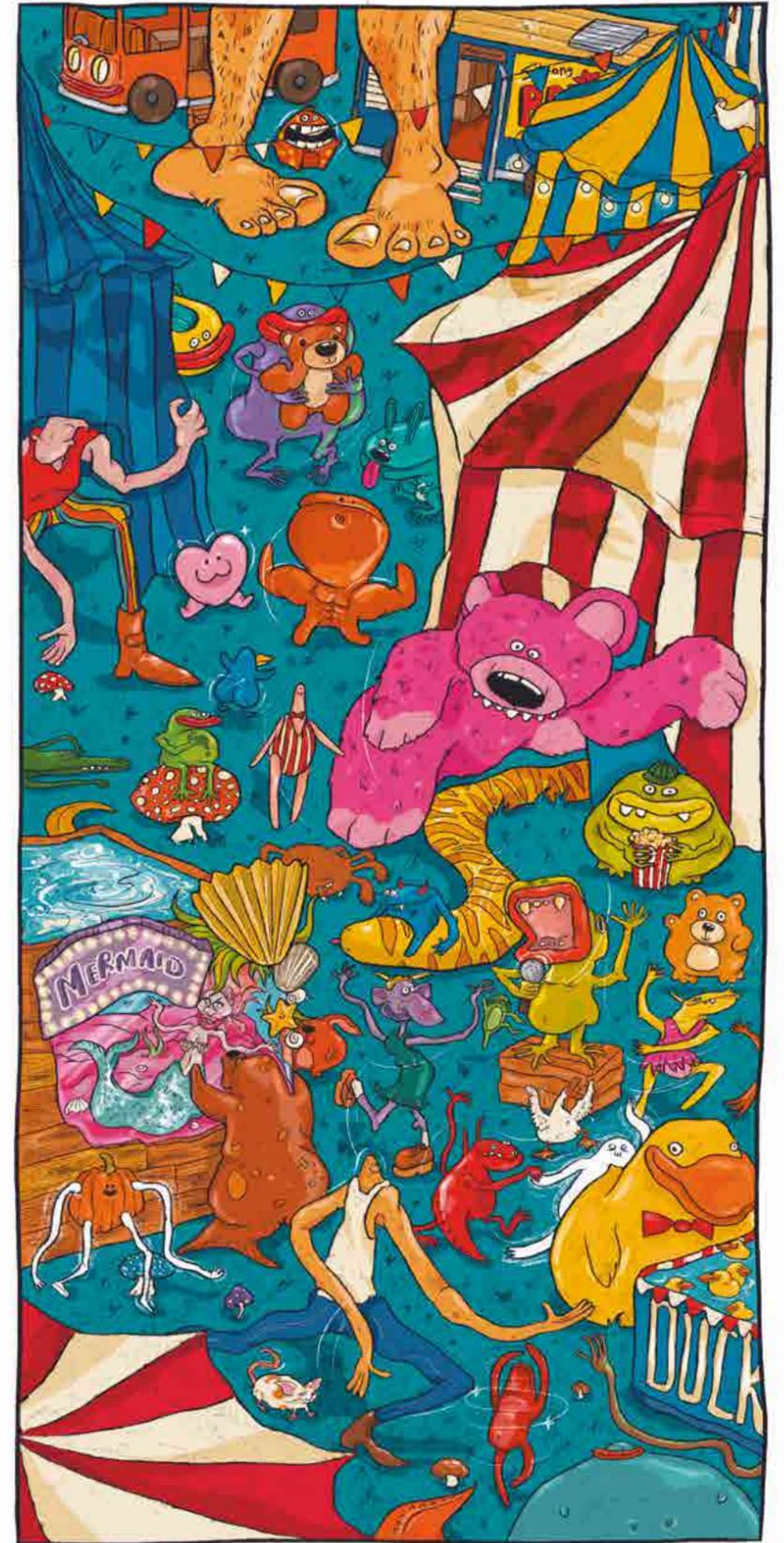
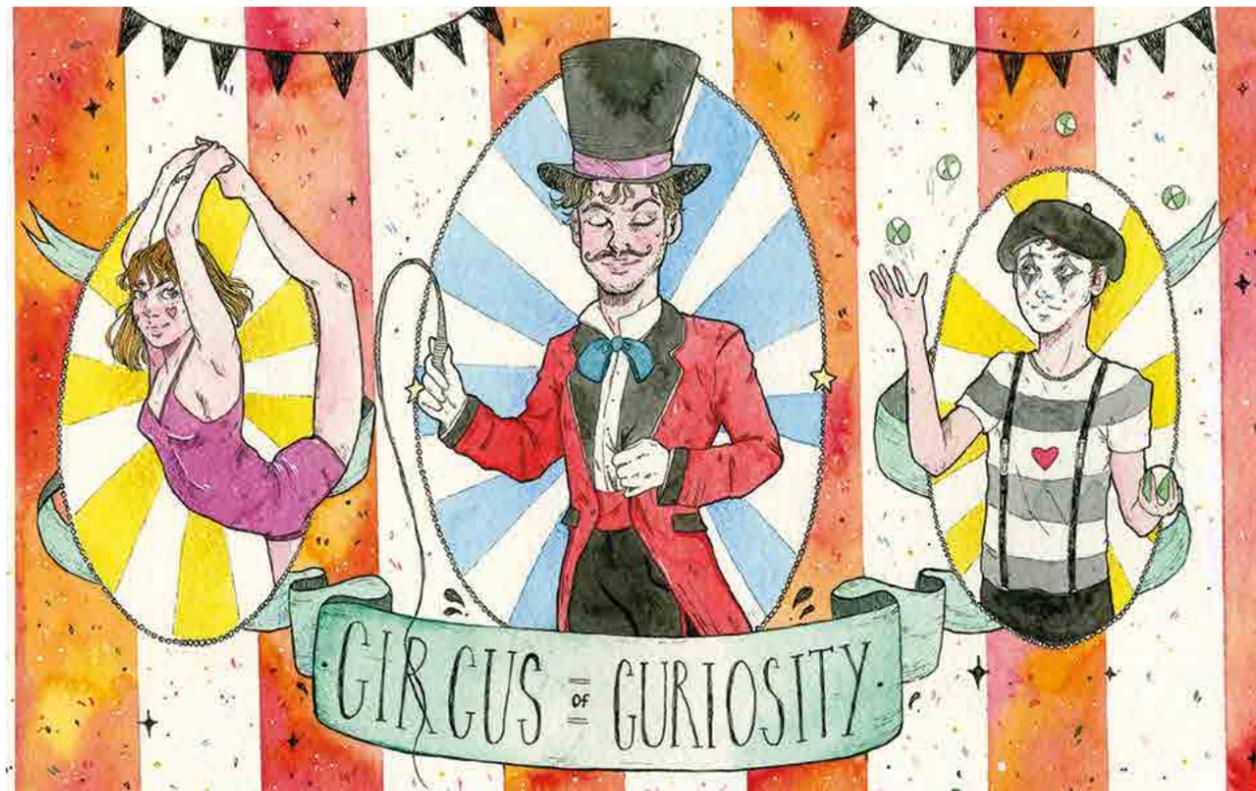
"The curious theatrics of love triangles".

kelseyillustration@hotmail.com  
 +44 (0) 7398 552 617  
 www.kelseyzo.co.uk  
 @kelseyillustrates

## KATIE COX

"Long after dark, when all of the humans are tucked up and sleeping, out they come creeping, from the rocks and crevices of the wilderness they slither and waddle; and here they all huddle, Kyupy Circus," a self authored narrative.

yum.fluffs@gmail.com  
 +44 (0) 7984 895 963  
 @yum.fluff



## NATALIIA CHORNA

“The moon likes secrets. And secret things. She lets mysteries bleed into her shadows and leaves us to ask whether they originated from other-worlds, or from our own imaginations.”

*Charles de Lint*

[ns.ch@icloud.com](mailto:ns.ch@icloud.com)  
+44 (0) 7985 139 867  
[@chorn.arte](#)

## OLIVIA ZOE HURLEY

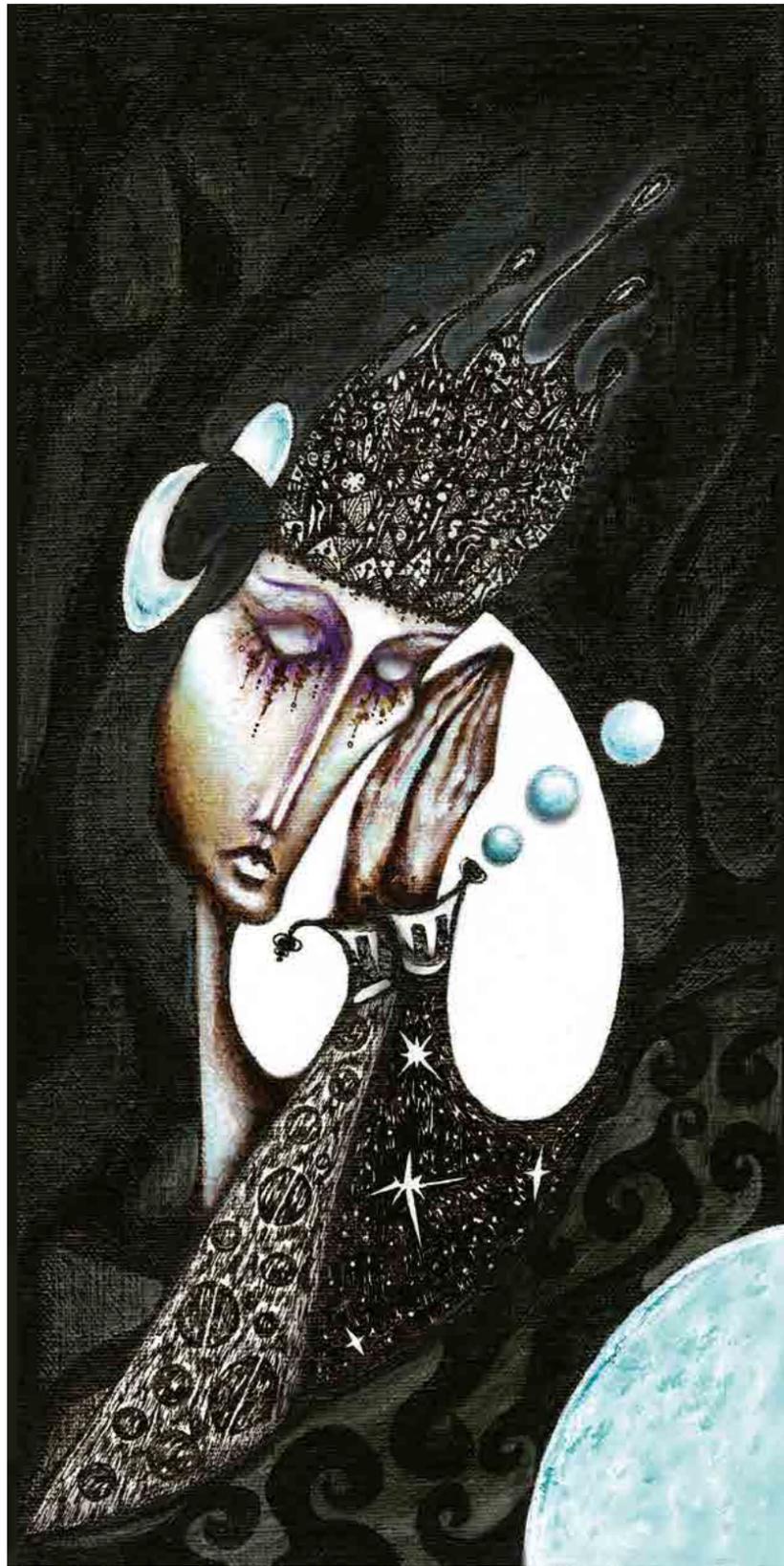
The faerie realm is a strange shadowy land, it lays just beyond the fields she knows.

[olivia.zoe.hurley@outlook.com](mailto:olivia.zoe.hurley@outlook.com)  
+44 (0) 7805 379 324  
[www.oliviazoehurley.com](http://www.oliviazoehurley.com)  
[@oliviazoehurley](#)

## SASKIA BLIZZARD

A spider-tailed horned viper hunting a flycatcher, inspired by David Attenborough’s documentary ‘Seven Worlds One Planet’. This series explores the diversity and beauty of evolution and the balance between life and death as captured in this image.

[saskiablizz@sky.com](mailto:saskiablizz@sky.com)  
+44 (0) 7944 217 331  
[www.saskiablizzard.co.uk](http://www.saskiablizzard.co.uk)  
[@blizzardsaskia](#)





### LUCIE JONES

Representing different ethnicities and celebrating our similarities, as well as differences, is so important at a time when the world feels so divided.

luciejemimaillustration@gmail.com  
 +44 (0) 7928 186 263  
 www.luciejemima.co.uk  
 @luciejemima

### JAZZ NAILA

Apollo is overcome with unrequited love for Daphne. To escape Apollo's advances, Daphne prays to Gaia who turns her into a laurel tree. This became Apollo's sacred wreath and is why we still call a prestigious award a laureate.

jasminenaila@icloud.com  
 +44 (0) 7966 158 432  
 www.jazznaila.com  
 @jazz\_naila\_arts

### ANNABEL ARDERN-MULHERN

The Greek Goddess Athena challenges Arachne to a weaving contest. Both weave a tapestry of the Gods. Arachne depicts them abusing their power. Angered by this, Athena then turns her into the first spider.

qualtroseart@gmail.com  
 +44 (0)7446 762 442  
 www.qualtrose.com/.co.uk  
 @qualtrose\_art





*Handwritten signature of Aila Frost*

### **AILA FROST**

From Eve, to Pandora, to Bluebeard's Wife, their curiosity was both their downfall and their strength. The stories they inhabit are woven into the lives of all women, yet without them, the world would be a very dull place indeed.

[ailafrost@yahoo.co.uk](mailto:ailafrost@yahoo.co.uk)  
 +44 (0) 7964 426 277  
[www.ailafrost.com](http://www.ailafrost.com)  
 @ailapintar

### **MADI PRINGLE**

At the time Farren felt he had made a kind decision by not reporting the sighting of a small dragon so close to town... he thought nothing of it until the dragon was not so small anymore.

[madipringledraws@gmail.com](mailto:madipringledraws@gmail.com)  
 +44 (0) 7402 693 397  
[www.madipringle.co.uk](http://www.madipringle.co.uk)  
 @madipringledraws

*Handwritten signature of Annabel Hewitson*

### **ANNABEL HEWITSON**

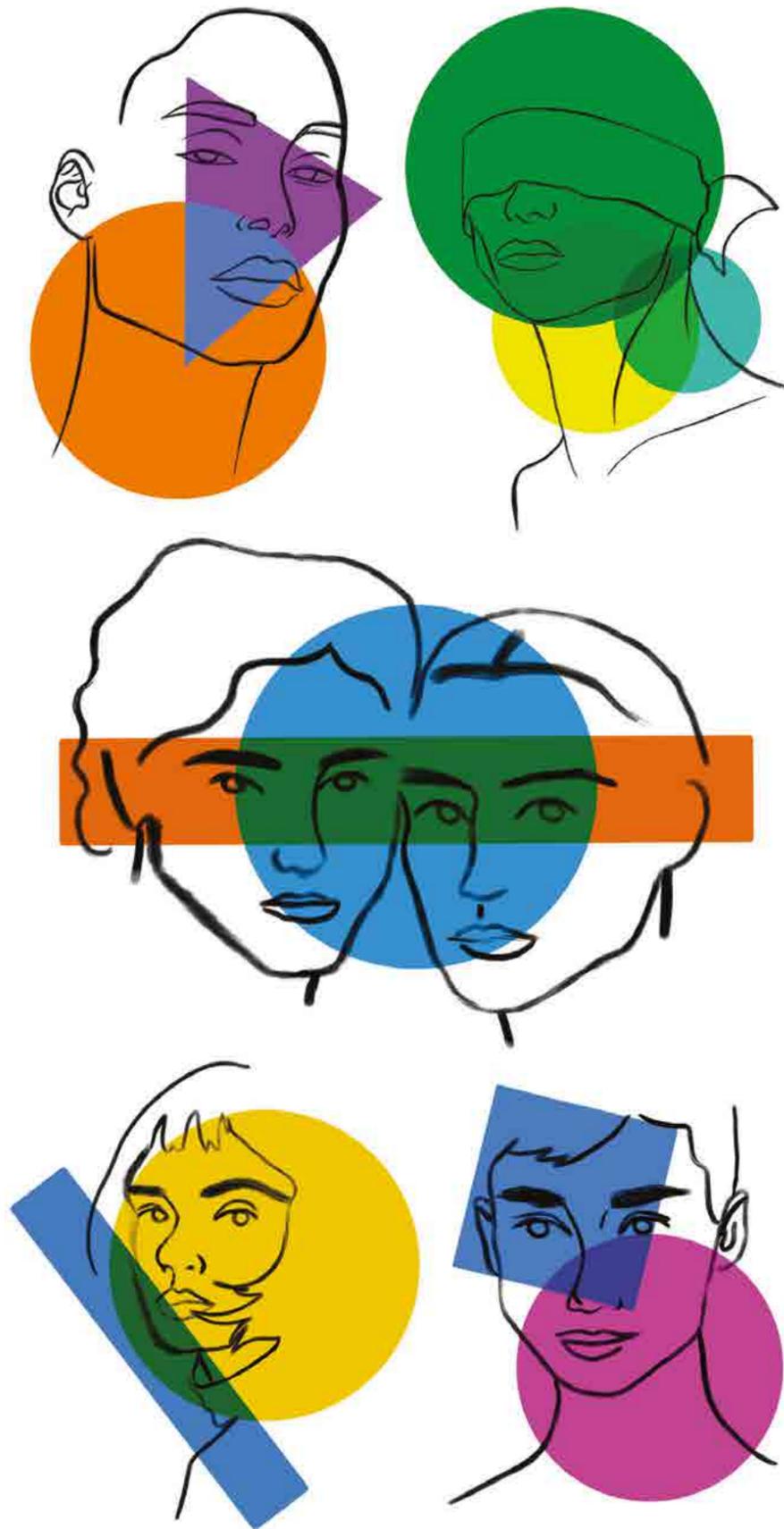
Francesco and Sorcha, two characters from a self-authored story exploring magic, science, and the constant strive for knowledge. The text is an ever-evolving personal code that only I can read.

[annabelhewitson@gmail.com](mailto:annabelhewitson@gmail.com)  
 +44 (0) 7787 917 926  
[www.annabelhewitson.com](http://www.annabelhewitson.com)  
 @annabelhewitson

## SARAH MCDEVITT

Sustainability within the fashion industry holds an exciting prospect for reinventing second-hand items with modern and fresh branding concepts.

smcdevitt28@gmail.com  
+44 (0) 7788 284 232  
www.sarahkmcdevitt.com  
@sarahmcdev



## SAM APPRU

Insidious advertising can lead to people overeating and becoming addicted to fast food and processed food.

s.e.appru@gmail.com  
+44 (0) 7907 698 639  
www.samappru.co.uk  
@sam.appru



### ADAM FISHER

Explore the underwater utopia of Atlantis today! Take a plunge and visit the city of your dreams, watch the serene wildlife go by, and don't forget to praise the Great God Poseidon! You may want to hold your breath though!

adamfdrawsthings@gmail.com  
 +44 (0) 7415 216 767  
 www.adamfdrawsthings.co.uk  
 @adamfdrawsthings

### DAISY HOSMER-WRIGHT

Dinosaurs put on a concert! Children view the world differently. Their imagination is a valuable tool and a curious thing.

daisyhosmerillustration@gmail.com  
 +44 (0) 7810 761 486  
 www.daisyhosmer.com  
 @daisy\_hosmer

### DAWN HAZELL

'Cats lived violent lives and often died bloody deaths...the gangsters of the animal world, living outside the law and often dying there. There were a great many of them who never grew old by the fire.'

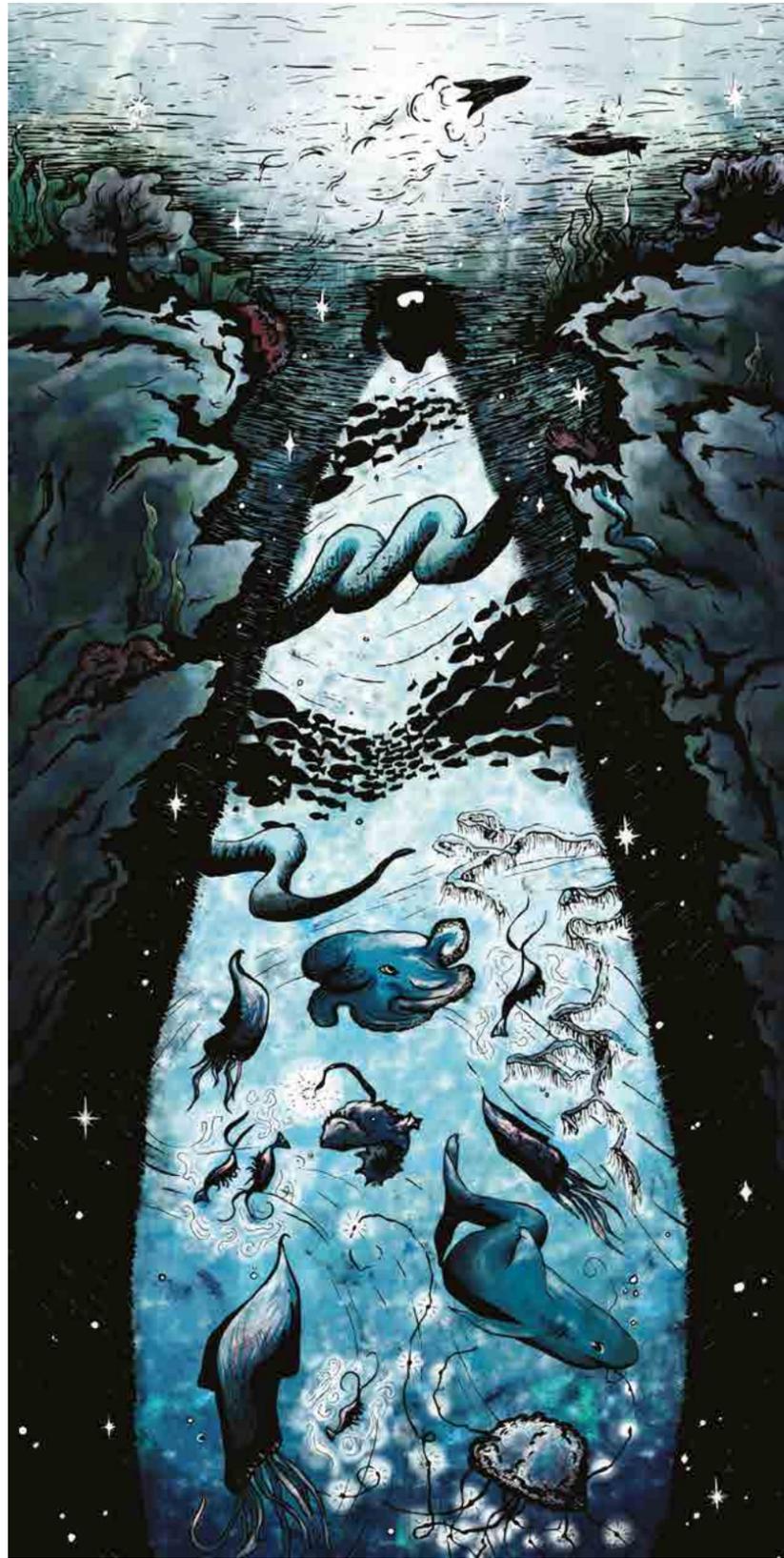
*Stephen King, Pet Sematary.*

dawnhazelldraws@gmail.com  
 +44 (0) 7843 149 359  
 www.dawnhazelldraws.com  
 @dawnhazelldraws

## IZA TAMBORSKA

Most stare up into space with wonder, yet we have this almost alien world of our own teeming with life under the surface. It's a world most will never get to explore being the largest habitat on Earth, largely unknown.

[iz.tamborska@gmail.com](mailto:iz.tamborska@gmail.com)  
+44 (0) 7802 336 359  
[www.iz.tamborska.com](http://www.iz.tamborska.com)  
[@iz\\_tam](https://www.instagram.com/iz_tam)



**“I have had the very good fortune to be an external examiner for the BA (Hons) Illustration course; to give lectures to the MA course in Authorial Illustration, and at the very well-established illustration forums at Falmouth. All this has been a great privilege. I have a real fondness for Falmouth University, first knowing it as an art college 25 years ago when I became immediately impressed with the high standards of the BA (Hons) Illustration course with such consistently good work right across the whole student body. The course has the right balance of encouraging ideas, developing drawing skills, and introducing the students to the practical aspects of entering the profession. Importantly the teaching staff seek to discover the individuality in each student’s potential. Furthermore I love the atmosphere of the place.”**

*John Vernon Lord – Award Winning Illustrator/Author  
and Professor Emeritus from Brighton University*

# NATIONAL & INTERNATIONAL AWARDS



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

Amita Sevellaraja  
Eleanor Hardiman

**LOGLISTED FOR THE CILIP KATE GREENAWAY MEDAL**

Owen Davey  
*Fanatical About Frogs*  
Publisher: *Flying Eye Books*

**LOGLISTED FOR THE CILIP KATE GREENAWAY MEDAL**

Levi Pinfold  
*The Dam*  
Publisher: *Walker Studio*

**SHORTLISTED FOR THE BLUE PETER BOOK AWARDS  
CATEGORY: BEST BOOK WITH FACTS**

Owen Davey  
*Fanatical About Frogs*  
Publisher: *Flying Eye Books*

**SHORTLISTED FOR THE WORLD ILLUSTRATION AWARDS  
CATEGORY: EDITORIAL / PROFESSIONAL**

Thomas Paterson  
*Watching Brexit Fall Apart*  
Client: *New York Times*

**SHORTLISTED FOR THE WORLD ILLUSTRATION AWARDS  
CATEGORY: EDITORIAL / PROFESSIONAL**

Thomas Paterson  
*The Global Arms Trade is Booming*  
Client: *The Economist*

**WINNER OF THE AOI MEMBER AWARD  
THE WORLD ILLUSTRATION AWARDS**

Thomas Paterson

**SHORTLISTED FOR THE WORLD ILLUSTRATION AWARDS  
CATEGORY: EDITORIAL / PROFESSIONAL**

Arad Golan Coll  
*Why Being a Foster Child Made Me a Conservative*  
Client: *New York Times*

**SHORTLISTED FOR THE WORLD ILLUSTRATION AWARDS  
CATEGORY: BOOKS / PROFESSIONAL**

Emma Lewis  
*Two Kings*  
Publisher: *Tate Publishing*

# 2019/20

**SHORTLISTED FOR THE WORLD ILLUSTRATION AWARDS**

**CATEGORY: RESEARCH / NEW TALENT**

Thomas Compton  
*A Series of Visual Informatic Illustrations*  
Client: English Woodlands Timber

**SHORTLISTED FOR THE WORLD ILLUSTRATION AWARDS**

**CATEGORY: EDITORIAL / STUDENT**

El Burnard  
*Procrastination: A Student's Worst Enemy?*

**SELECTED FOR AMERICAN ILLUSTRATION 38**

Harriet Lee-Merrion  
Client: New Scientist

**NOMINATED FOR THE CILIP KATE GREENAWAY MEDAL**

Emma Lewis  
*Two Kings*  
Publisher: Tate Publishing

**LONGLISTED FOR THE CILIP KATE GREENAWAY MEDAL**

Rebecca Cobb  
*The Day War Came*  
Publisher: Walker Books

**3X3 INTERNATIONAL ILLUSTRATION AWARDS: BEST IN SHOW**

Owen Davey  
*Bonkers About Beetles*  
Publisher: Flying Eye Books

**3X3 INTERNATIONAL ILLUSTRATION AWARDS: SILVER**

**CATEGORY: BOOKS / PROFESSIONAL SHOW**

Owen Davey  
*My First Pop Up Dinosaurs*  
Publisher: Walker Books

**3X3 INTERNATIONAL ILLUSTRATION AWARDS: SILVER**

**CATEGORY: DESIGN / PROFESSIONAL SHOW**

Owen Davey  
*Underwater themed umbrella*  
Client: Djeco Toys

**3X3 INTERNATIONAL ILLUSTRATION AWARDS: BRONZE**

**CATEGORY: PROFESSIONAL SHOW**

Arad Golan Coll

**3X3 INTERNATIONAL ILLUSTRATION AWARDS: MERIT**

**CATEGORY: STUDENT SHOW**

Jason Lyon

**SHORTLISTED FOR THE WEST AUSTRALIAN YOUNG READERS' BOOK AWARD**

Rebecca Cobb  
*The Day War Came*  
Publisher: Walker Books

**SELECTED FOR THE BOLOGNA CHILDREN'S BOOK FAIR EXHIBITION**

Emma Lewis  
*Two Kings*  
Publisher: Tate Publishing

**SHORTLISTED FOR THE POSTER PRIZE FOR ILLUSTRATION: 'LONDON STORIES' PARTNERSHIP WITH THE AOI and TFL**

Ana Jaks

**SHORTLISTED FOR THE POSTER PRIZE FOR ILLUSTRATION: 'LONDON STORIES' PARTNERSHIP WITH THE AOI and TFL**

Elly Jahnz

**MERIT: iJUNGLE ILLUSTRATION AWARDS CATEGORY: SELF PROMOTION**

Ellen Walker

**MERIT: iJUNGLE ILLUSTRATION AWARDS CATEGORY: EDITORIAL**

Ceri Nickson

**WINNER OF THE PLUM PUDDING ILLUSTRATION AGENCY AWARD**

Samara Hardy  
*Alice In Wonderland*

**WINNER OF THE CHELTENHAM ILLUSTRATION AWARDS**

**CATEGORY: EMERGENT ILLUSTRATORS**

Ellen Walker

**RUNNER UP IN THE ILLUMINATED ALPHABET COMPETITION**

**HOSTED BY THE HOUSE OF ILLUSTRATION**

Emma Reith

**SECOND PRIZE IN THE PENGUIN STUDENT DESIGN AWARDS**

Josie Staveley-Taylor

**WINNER OF THE SAINSBURY'S CHILDREN'S BOOK AWARDS CATEGORY: BABY AND TODDLER**

Emma Yarlett  
*Nibbles Numbers*  
Publisher: Little Tiger Press

**SELECTED FOR THE 19TH ANNUAL NATIONAL BOOK FESTIVAL WASHINGTON DC, USA**

Lara Hawthorne  
*The Night Flower*  
Publisher: Big Picture Press

**SHORTLISTED FOR THE PENGUIN STUDENT DESIGN AWARDS**

Beate Zarina  
Lucy Rogers

**HIGHLY COMMENDED FOR THE MACMILLAN PRIZE**

Alfie Stevenson-Kelly

**SHORTLISTED FOR THE TEMPLAR ILLUSTRATION AND DESIGN AWARD**

Tegan Jade  
Jack Tongeman  
Smaranda Pirlog  
Louise Gouet

**D&AD NEW BLOOD SELECTED AS 'ONES TO WATCH'**

Jordan Lee  
Jason Lyon

**WINNER OF THE ANDERSON PRIZE FOR 'BEST ILLUSTRATED BOOK' AND 'BEST BOOK OF THE YEAR'**

Levi Pinfold  
*The Dam*  
Publisher: Walker Studio

**LONGLISTED FOR THE UKLA BOOK AWARDS**

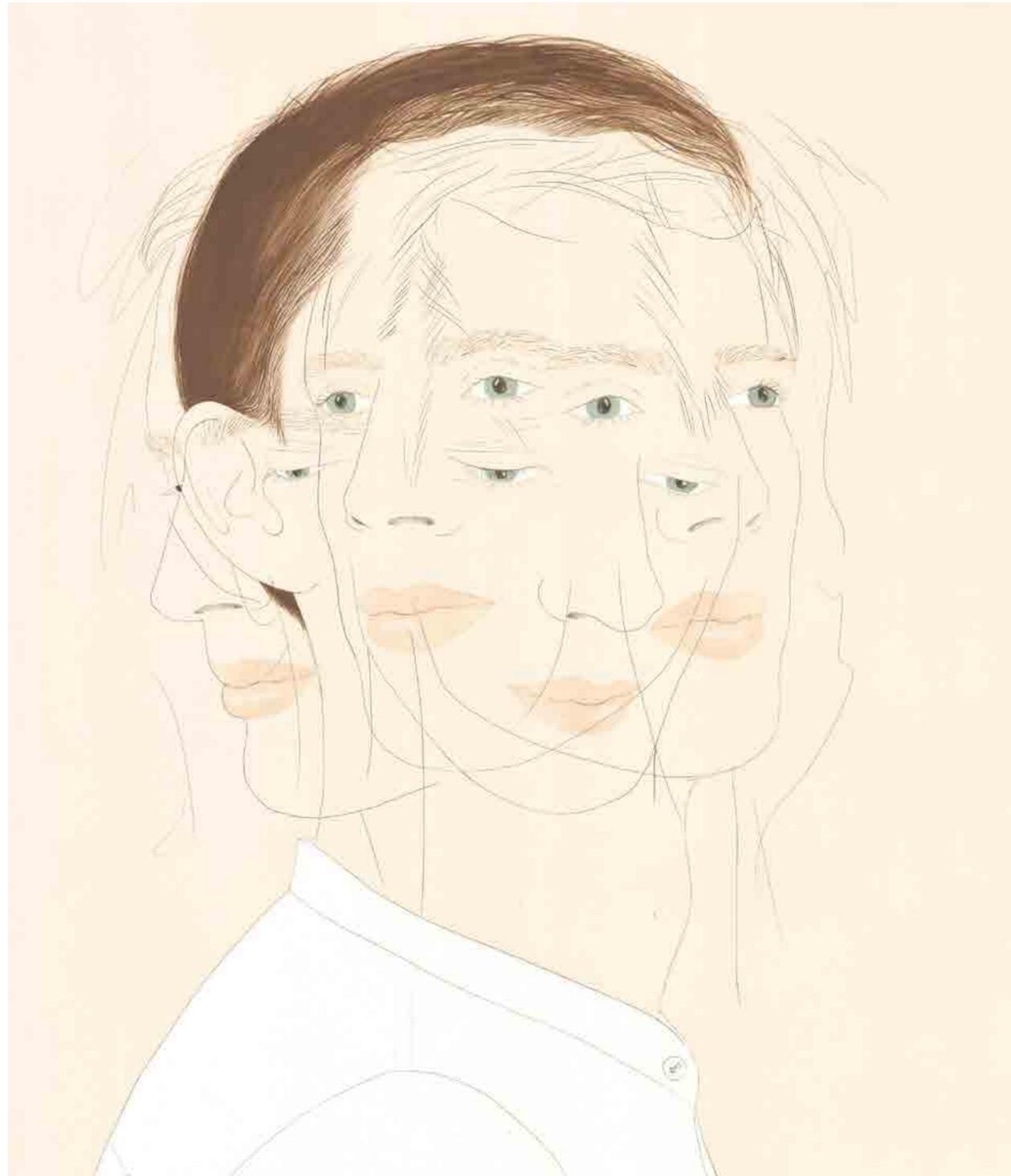
Levi Pinfold  
*The Dam*  
Publisher: Walker Studio

**SHORTLISTED FOR THE UKLA BOOK AWARDS CATEGORY AGE 3 – 6**

Briony May Smith  
*Stardust*  
Publisher: Nosy Crow



## AMERICAN ILLUSTRATION 38



**HARRIET LEE-MERRION** Client: New Scientist  
Selected for the **American Illustration 38 Competition**

## THE WORLD ILLUSTRATION AWARDS - THE AOI



**THOMAS COMPTON** Client: English Woodlands Timber  
Shortlisted for **The World Illustration Awards**

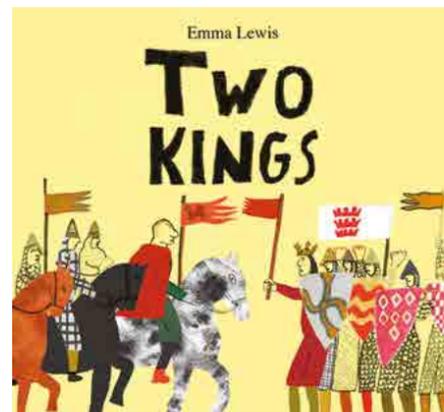
# THE CILIP KATE GREENAWAY MEDAL



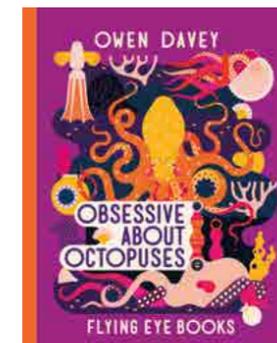
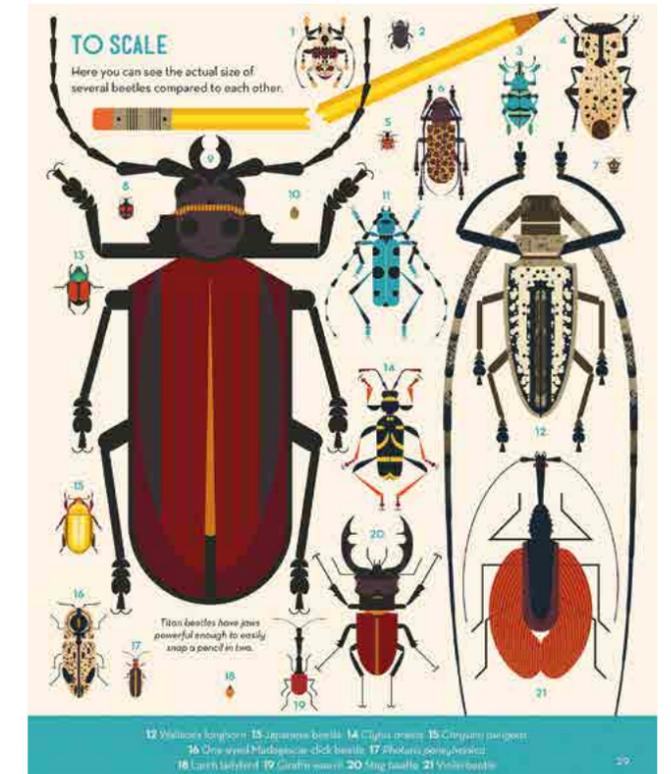
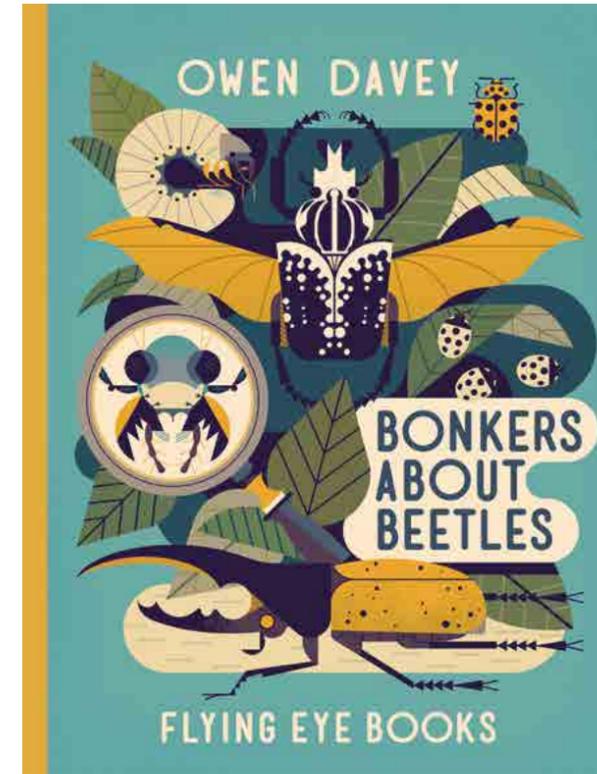
**EMMA LEWIS**  
**Two Kings**  
 Publisher: Tate Publishing

Nominated for the:  
**Cilip Kate Greenaway Medal**

Shortlisted for:  
**The World Illustration Awards**



# 3X3 AWARDS

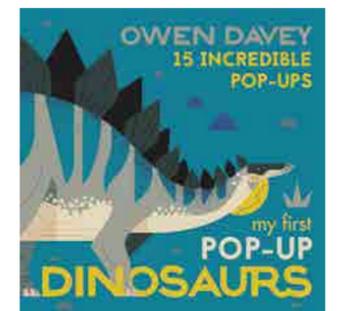


**OWEN DAVEY**  
**Bonkers About Beetles**  
 Publisher: Flying Eye Books

Best in show:  
**3x3 International Illustration Awards**  
*Professional Show*

**OWEN DAVEY**  
**My First Pop-Up Dinosaurs**  
 Publisher: Walker Books

Silver award:  
**3x3 International Illustration Awards**  
*Category: Books Professional Show*



# ALUMNI CLIENT LIST

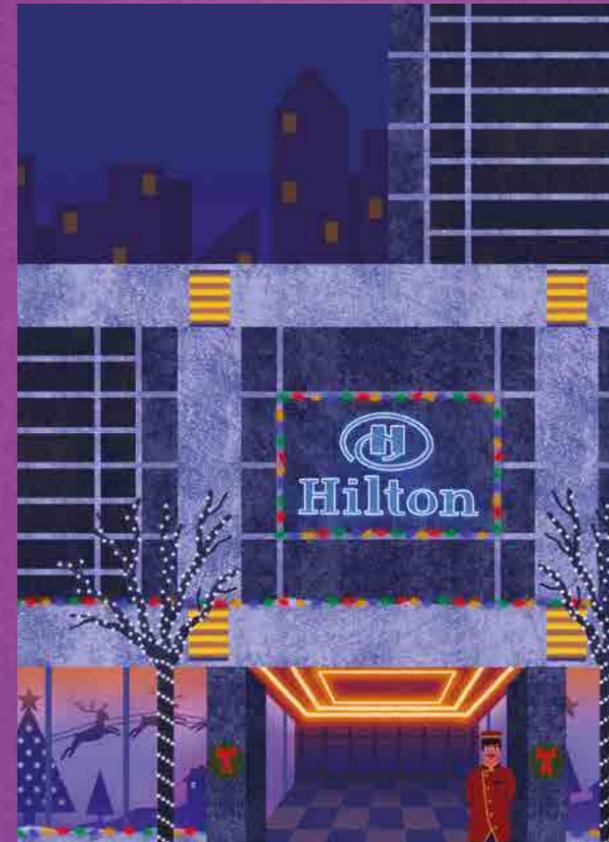


The New Yorker | The New York Times | Politico | Monocle | The Wall Street Journal | The Guardian | San Francisco Chronicle | The Boston Globe | The Washington Post | Vogue | The Telegraph | The Radio Times | The Sunday Times | The Financial Times | The Economist | 1843 Magazine | The Spectator | Creative 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 Press | MacMillan | Faber & Faber | Templar | Big Picture Press | Scholastic | Transworld | Doubleday | Random House | Wide Eyed Books | 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 | Vodafone | Waso by Shiseido | Ic! Berlin (Germany) | Djeco | Barbour | Keymaster Games | One Medical | Windsor Yards | Dialogue Magazine | Ad Age (USA) | Serpent's Tail | Chase Banks (USA) | Martell (France) | Transport For London TFL | The V&A | Coke | Guinness | Cadbury | Ariel | Adobe | Smirnoff | Voxi | The Oscars | Bloomberg | The British Library | AIGA | The Royal Bank of Scotland Eurostar | Norwegian Airlines | Kate Spade NY | Elle Collections | Herman Miller | Ace & Tate National Media Museum | Art Fund | Corporate Knights | Rick Stein Wines | Bombay Sapphire Curio Spirits | Big Mountain Brewing Company | Beefbar | Origin Coffee | Trebah Gardens | The New Republic | Time Magazine | Global Magazine | San Francisco Chronicle | BuzzFeed NY | Scientific American NY | California Magazine | OPTO Magazine | Laurence King | Chronicle Books | Little Gestalten | Two Hoots Books | Tundra Books | Quadrille | Red Shed Books | Schwartz and Wade Books | Little Bee Books

# ALUMNI NOTABLE COMMISSIONS



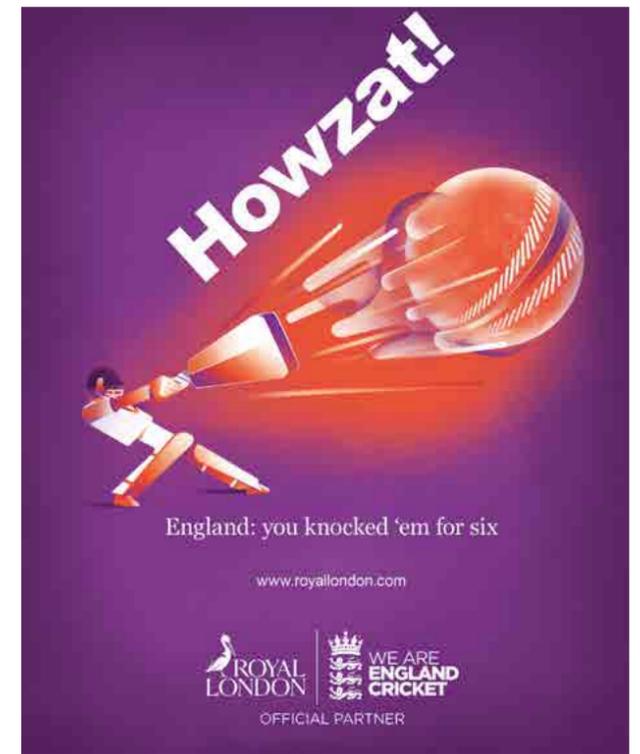
RUPERT SKELTON

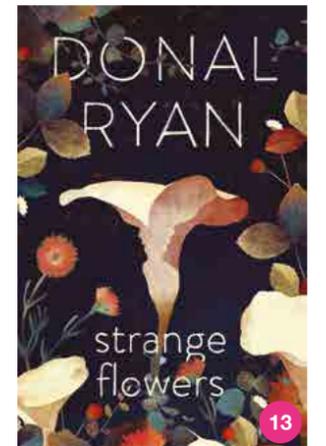
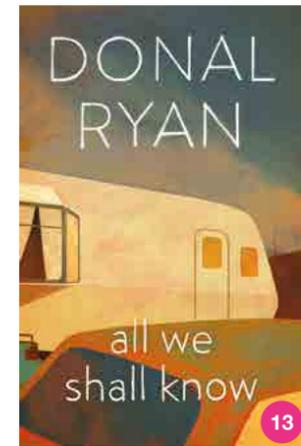
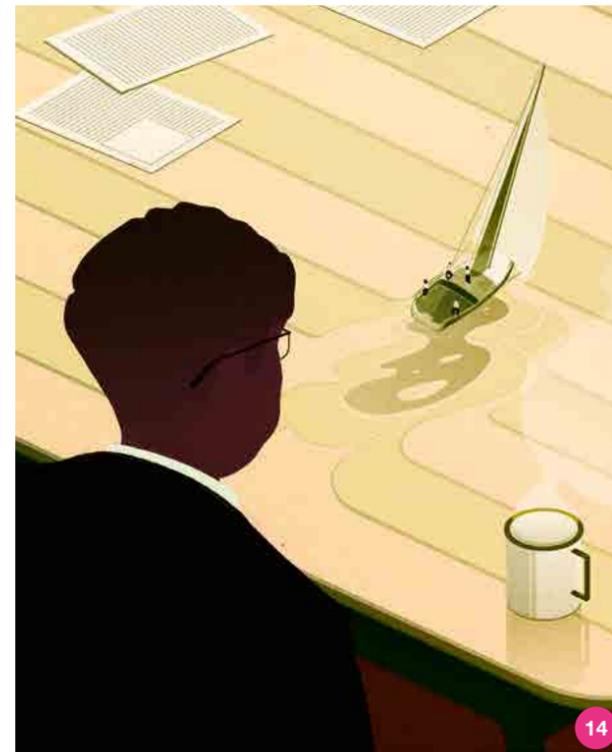
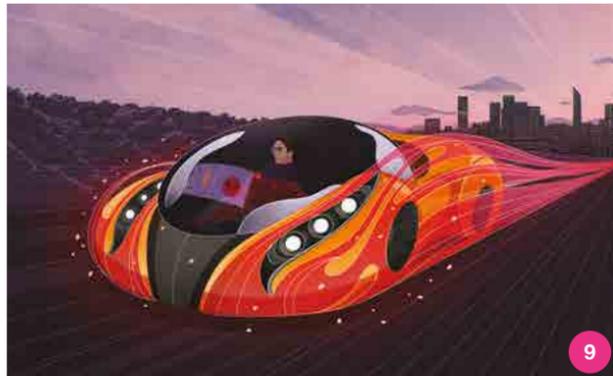
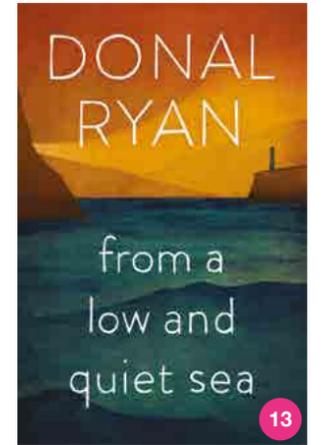
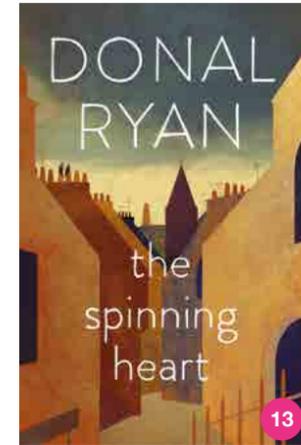
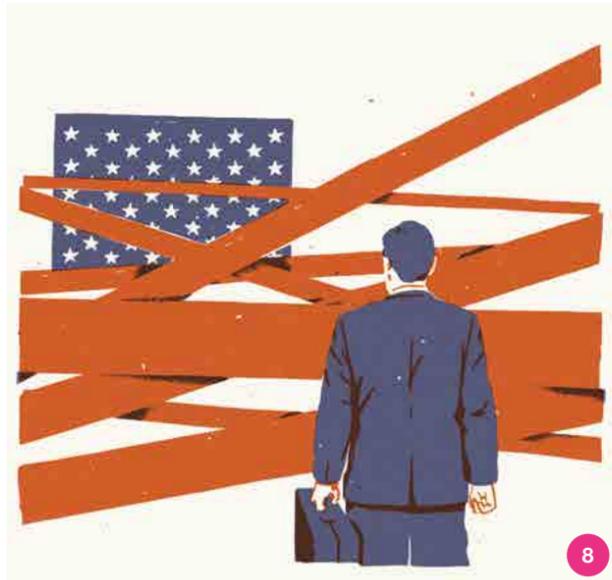


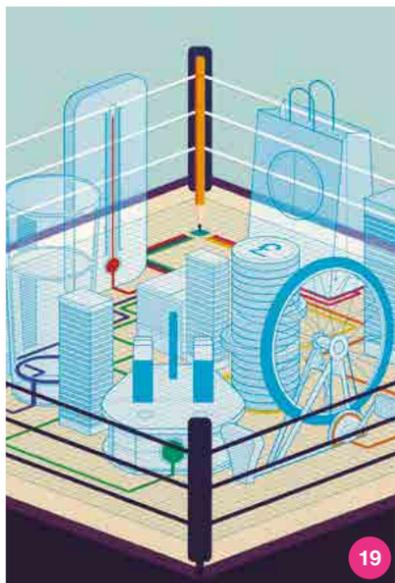
ADVERTISING/ANIMATION // Client: Hilton Hotels, Midtown, New York  
'Uncover the Joy, Book Direct', Hilton Christmas Campaign



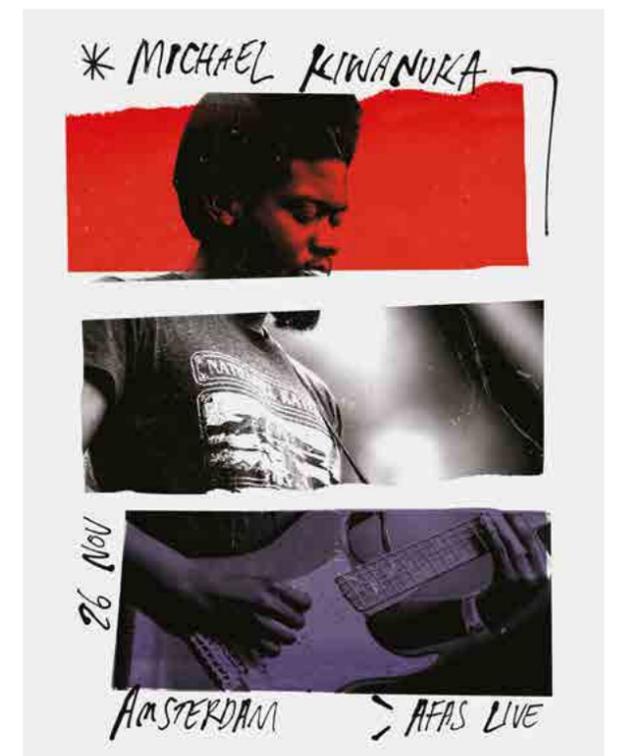
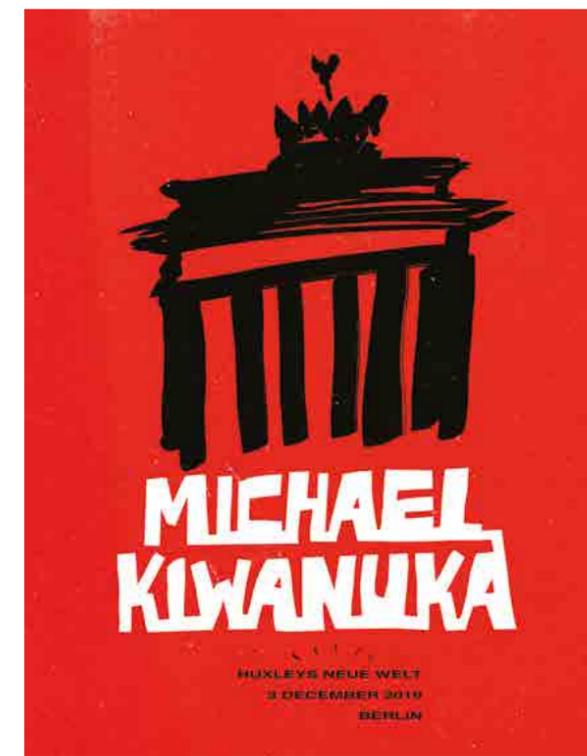
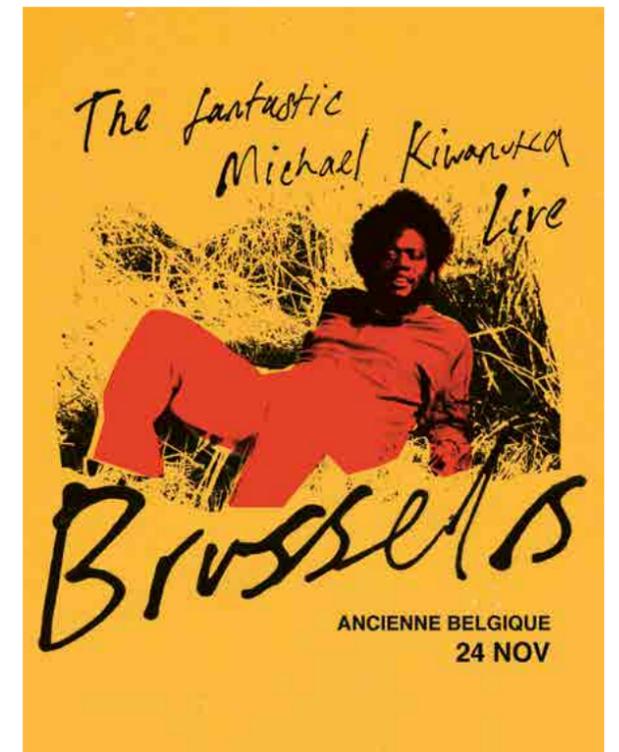
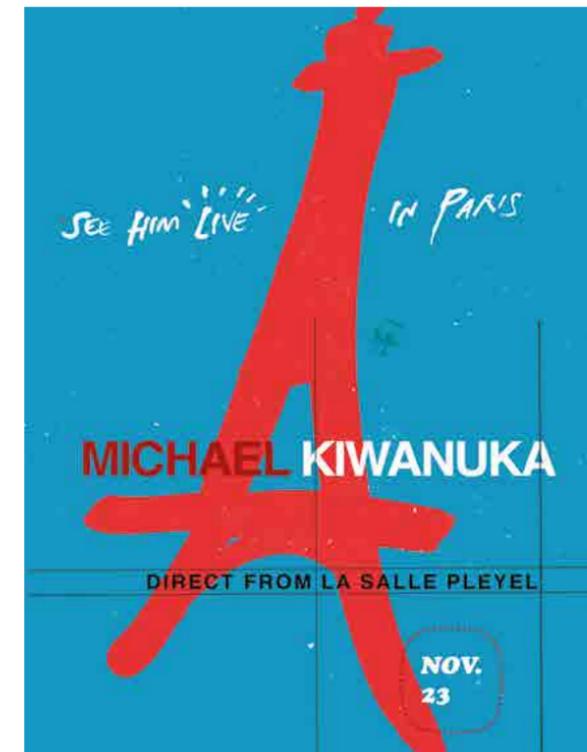
## THOMAS PULLIN







# CHARLOTTE HUMPHRIES



# ALUMNI NOTABLE COMMISSIONS

- 1 DESIGN**  
*Client: Studio Knot*  
*'Slow Down'*  
Ana Jaks
- 2 EDITORIAL / SITE SPECIFIC**  
*Client: The Culture Trip*  
*London web page header*  
Ross Becker
- 3 EDITORIAL**  
*Client: Condé Nast Traveller Magazine*  
*'Confessions of a Group Tour Guide'*  
Beth Walrond
- 4 DESIGN**  
*Client: Ben Fogle*  
*A collection of expedition badges*  
William Grill
- 5 EDITORIAL**  
*Client: New Scientist*  
*Magazine Cover*  
*'Daily Life Done Better'*  
Jason Lyon
- 6 EDITORIAL**  
*Client: Popshot Magazine*  
*'Chance is Always Powerful'*  
Jason Lyon
- 7 PUBLISHING**  
*Client: Laurence King*  
*'Dream Decoder; 60 Cards to Unlock*  
*Your Unconscious'*  
Harriet Lee-Merrion
- 8 EDITORIAL**  
*Client: Law Business Research Magazine*  
*'US Sanctions on Other Countries are*  
*Preventing Access to the US Market'*  
Harry Tennant
- 9 EDITORIAL**  
*Client: The Telegraph*  
*'Gear Up for the Car of the Future'*  
Jason Lyon
- 10 EDITORIAL**  
*Client: Underpinned Magazine*  
*'My Office is a Café'*  
Ross Becker
- 11 PUBLISHING**  
*Client: The Folio Society*  
*'Oryx and Crake', by Margaret Atwood*  
Harriet Lee-Merrion
- 12 PACKAGING**  
*Client: Liberty London*  
*Premium Rapeseed Oil Range*  
Sophie Melissa
- 13 PUBLISHING**  
*Client: Penguin Random House*  
*Book covers*  
Owen Gent
- 14 EDITORIAL**  
*Client: Harvard Business Review*  
*'How to Build a Culture of Originality'*  
Tom Peake
- 15 EDITORIAL**  
*Client: Longreads*  
*'We Still Don't Know How to Navigate*  
*the Cultural Legacy of Eugenics'*  
Tom Peake
- 16 EDITORIAL**  
*Client: Liberation Magazine, France*  
*Book Review*  
*'The Spirit of The Jungle', by Iwan Asnawi*  
Harry Tennant
- 17 ADVERTISING**  
*Clients: LTA / Fever Tree championship*  
*A series of promotional billboards*  
*Art direction - Form*  
Charlie Davis
- 18 EDITORIAL**  
*Client: The Economist*  
*Christmas Cover*  
Owen Gent
- 19 EDITORIAL**  
*Client: Callison RTKL*  
*'Designing for a Resilient Future'*  
Tom Peake
- 20 ADVERTISING**  
*Client: Glyndebourne*  
*'Agreed', promotion for the opera*  
Katie Ponder

# ALUMNI PUBLISHED BOOKS



## **EARTH VERSE: HAIKU FROM THE GROUND UP**

*Publisher: Walker Studio*  
Illustrator: William Grill  
Author: Sally M. Walker

## **TOOTH FAIRY IN TRAINING**

*Publisher: Walker Books*  
Illustrator: Briony May Smith  
Author: Michelle Robinson

## **100 ADVENTURES TO HAVE BEFORE YOU GROW UP**

*Publisher: Walker Books*  
Illustrator: Clair Rossiter  
Author: Anna McNuff

## **LUMBER JILLS: THE UNSUNG HEROINES OF WORLD WAR II**

*Publisher: Albert Whitman*  
Illustrator: Kate Hickey  
Author: Alexandra Davis

## **THE WISDOM OF NATURE**

*Publisher: Quadrille Publishing*  
Illustrator: Katie Ponder  
Author: Dixe Wills

## **ISLE OF MISFITS FIRST CLASS**

*Publisher: Little Bee Books*  
Illustrator: Freya Hartas  
Author: Jamie Mae

## **FROM A TO EAMES: A VISUAL GUIDE TO MID-CENTURY MODERN DESIGN**

*Publisher: Smith Street Books*  
Illustrator: Tom Jay  
Author: Lauren Whybrow

## **PREHISTOMANIA**

*Publisher: Editions Milan*  
Illustrator: Owen Davey

## **WHEN THE STARS COME OUT**

*Publisher: 360 Degrees*  
Illustrator: Lucy Cartwright  
Author: Nicola Edwards

## **HIDDEN ADVENTURES**

*Publisher: Red Shed*  
Illustrator: Lara Hawthorne

## **WHERE THE SEA MEETS THE SKY**

*Publisher: Hodder Children's Books*  
Illustrator: Riko Sekiguchi  
Author: Peter Bentley

## **NELL AND THE CIRCUS OF DREAMS**

*Publisher: Oxford University Press*  
Illustrator: Briony May Smith  
Author: Nell Gifford

## **OCEAN SPEAKS: HOW MARIE THARP REVEALED THE OCEAN'S BIGGEST SECRET**

*Publisher: Tundra Books*  
Illustrator: Katie Hickey  
Author: Jess Keating

## **WARRIORS WITCHES WOMEN: MYTHOLOGY'S FIERCEST FEMALES**

*Publisher: White Lion Publishing*  
Illustrator: Harriet Lee-Merrion  
Author: Kate Hodges

## **THE SLEEPY PEBBLE AND OTHER STORIES**

*Publisher: Flying Eye Books*  
Illustrator: Eleanor Hardiman

## **DARWIN'S RIVAL: ALFRED RUSSEL WALLACE AND THE SEARCH FOR EVOLUTION**

*Publisher: Walker Studio*  
Illustrator: Harry Tennant  
Author: Christiane Dorion

## **THE ART OF SIMPLE LIVING**

*Publisher: Penguin*  
Illustrator: Harriet Lee-Merrion  
Author: Shunmyo Masuno

## **A BERTY DUMBRIDGE WEEK**

*Publisher: Olympia Publishers*  
Illustrator: Sophie Freestone  
Author: Dr Linda Lee-Davies

## **TURN AND LEARN: WEATHER**

*Publisher: 360 Degrees*  
Illustrator: Hannah Tolson  
Author: Isabel Otter

## **ORCHESTRA**

*Publisher: Flying Eye Books*  
Illustrator: David Doran  
Author: Avalon Nuovo

## **A TASTE OF THE WORLD**

*Publisher: Little Gestalten*  
Illustrator: Beth Walrond

## **NIBBLES NUMBERS**

*Publisher: Little Tiger Press*  
Illustrator: Emma Yarlett

## **NIBBLES THE MONSTER HUNT**

*Publisher: Little Tiger Press*  
Illustrator: Emma Yarlett

## **HOME, SWEET HOME**

*Publisher: Red Shed*  
Illustrator: Clair Rossiter  
Author: Moira Butterfield

## **HEIDI**

*Publisher: Nosy Crow Classics*  
Illustrator: Briony May Smith  
Author: Jeanne Willis

## **SLOW DOWN**

*Publisher: Magic Cat Publishing*  
Illustrator: Freya Hartas  
Author: Rachel Williams

## **MICHAEL ROSEN'S BOOK OF PLAY**

*Publisher: Wellcome Collection*  
Illustrator: Charlotte Trounce  
Author: Michael Rosen

## **GROWING THINGS**

*Publisher: Bloomsbury in collaboration with Kew Gardens*  
Illustrator: Clair Rossiter

## **MY MONSTER AND ME**

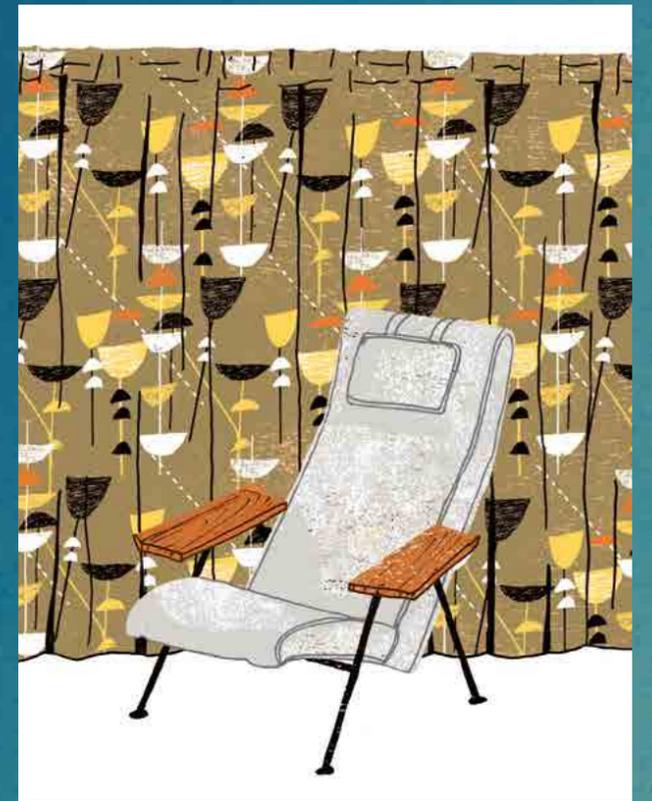
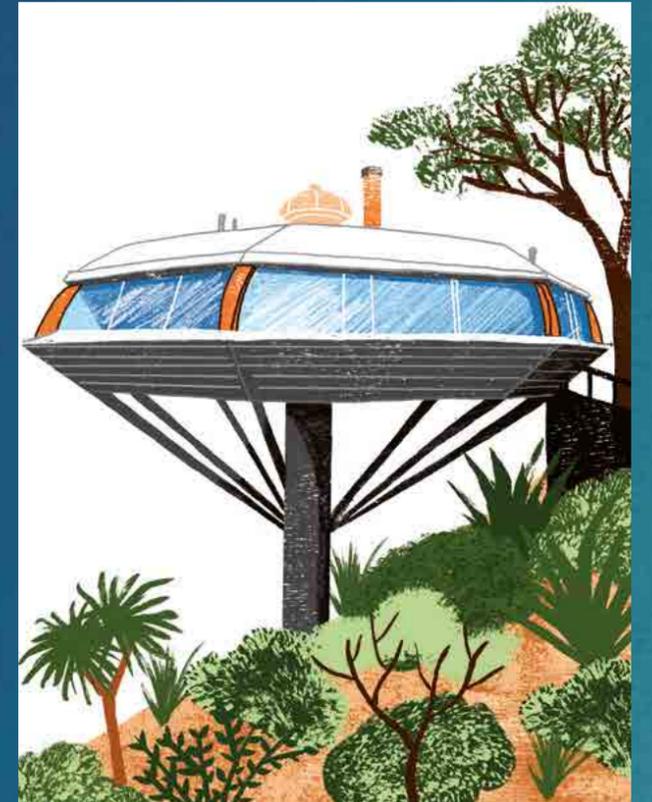
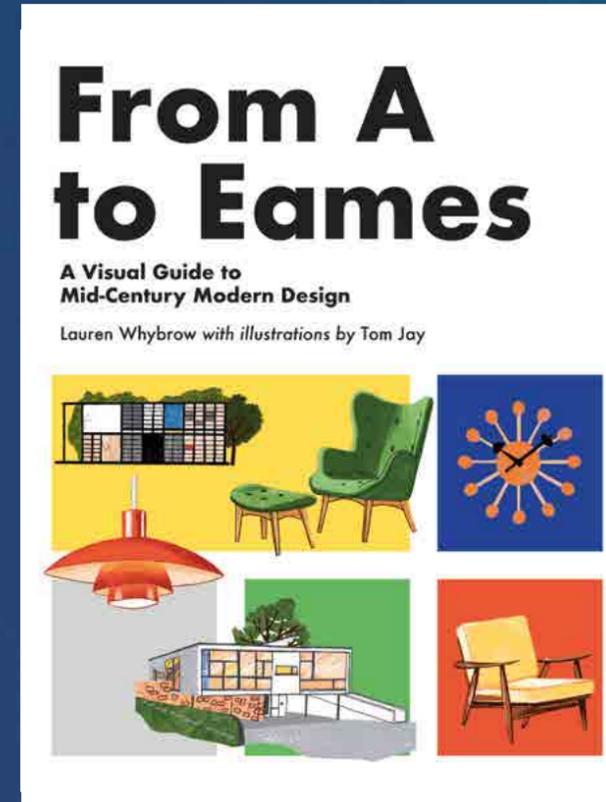
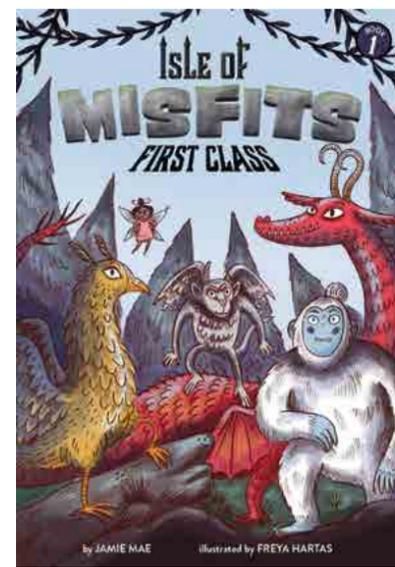
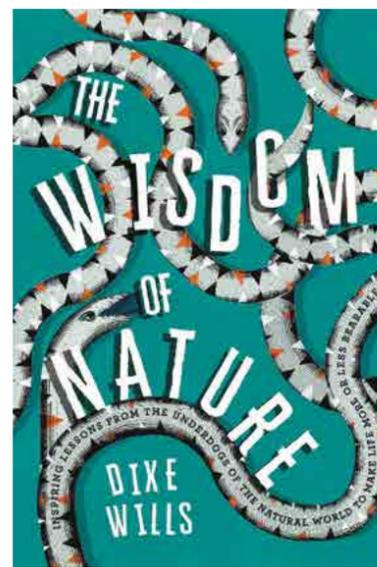
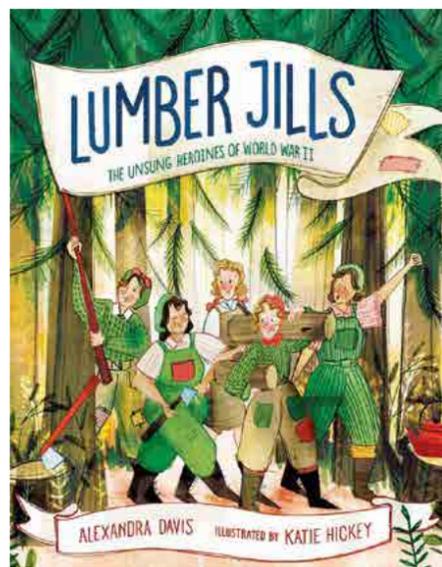
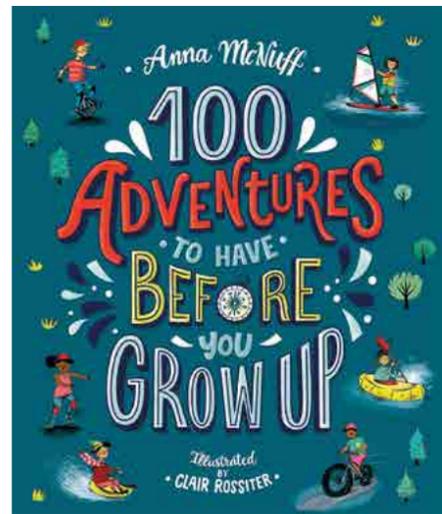
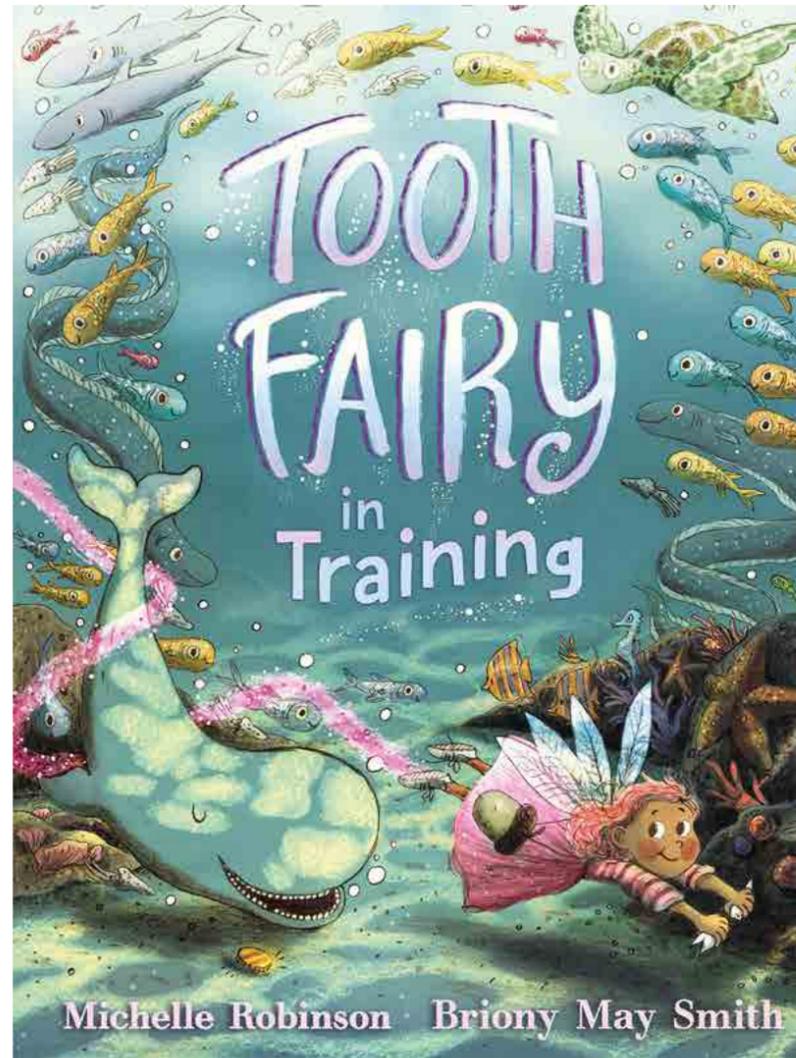
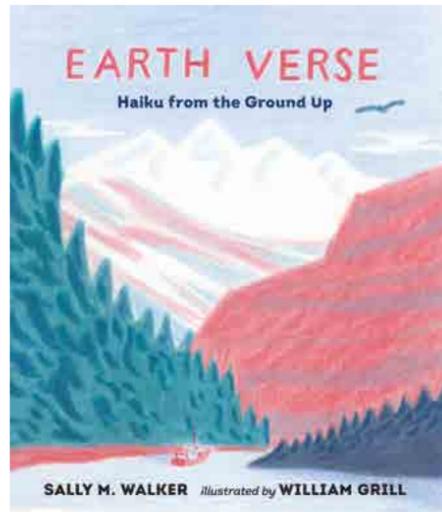
*Publisher: Hodder Children's Books*  
Illustrator: Ella Bailey  
Author: Nadiya Hussain

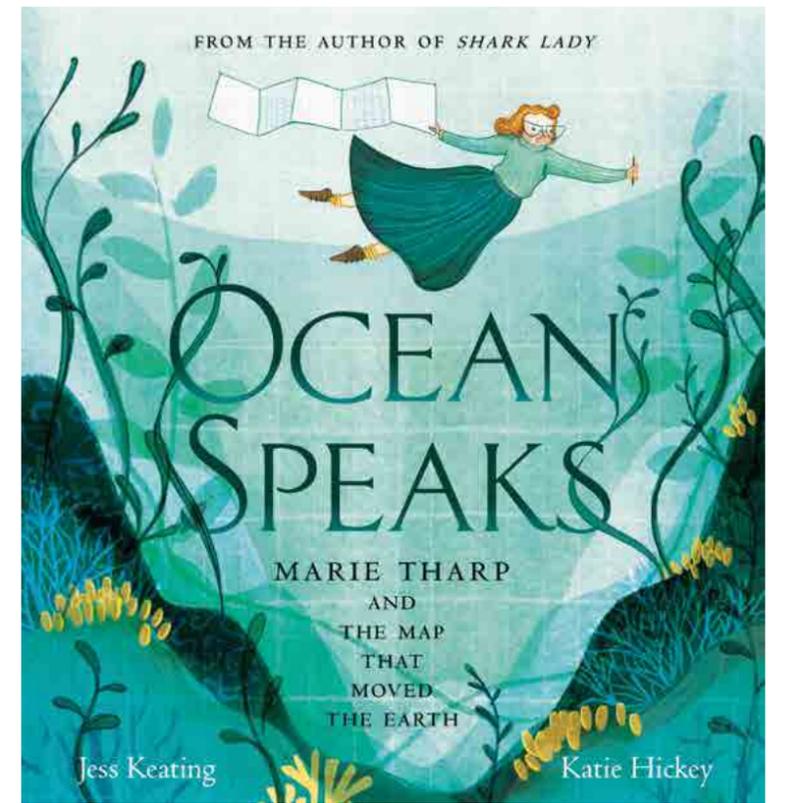
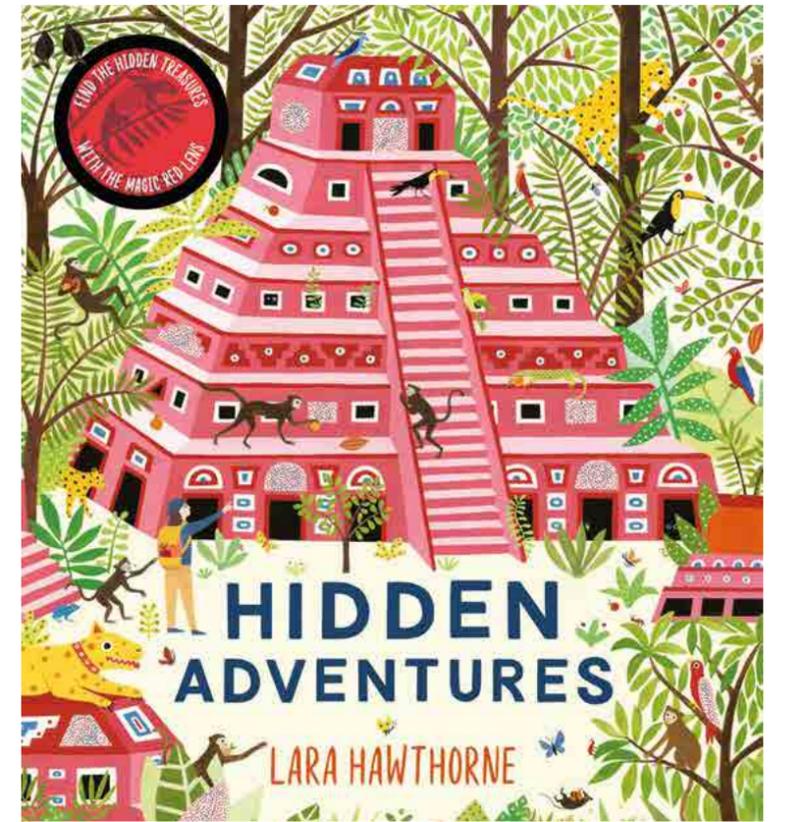
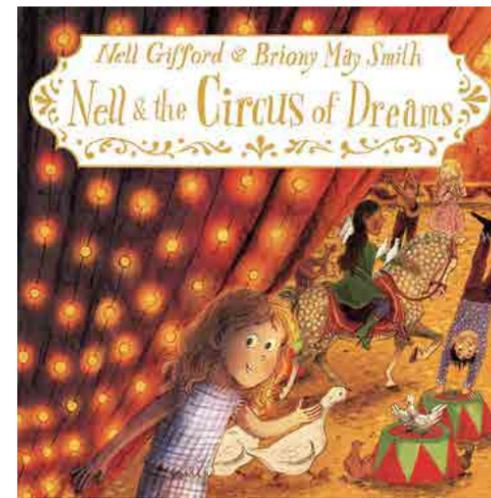
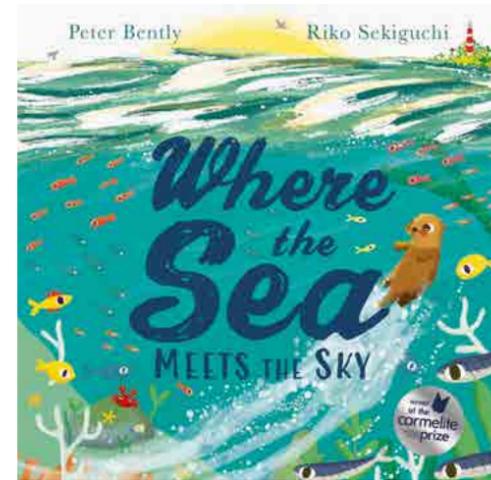
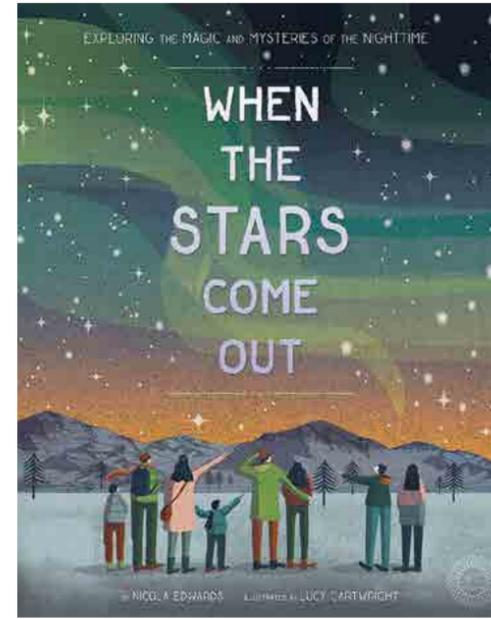
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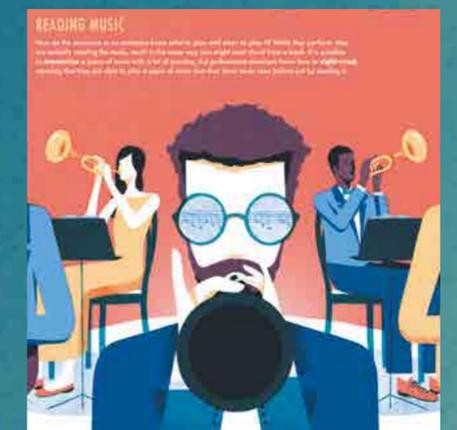
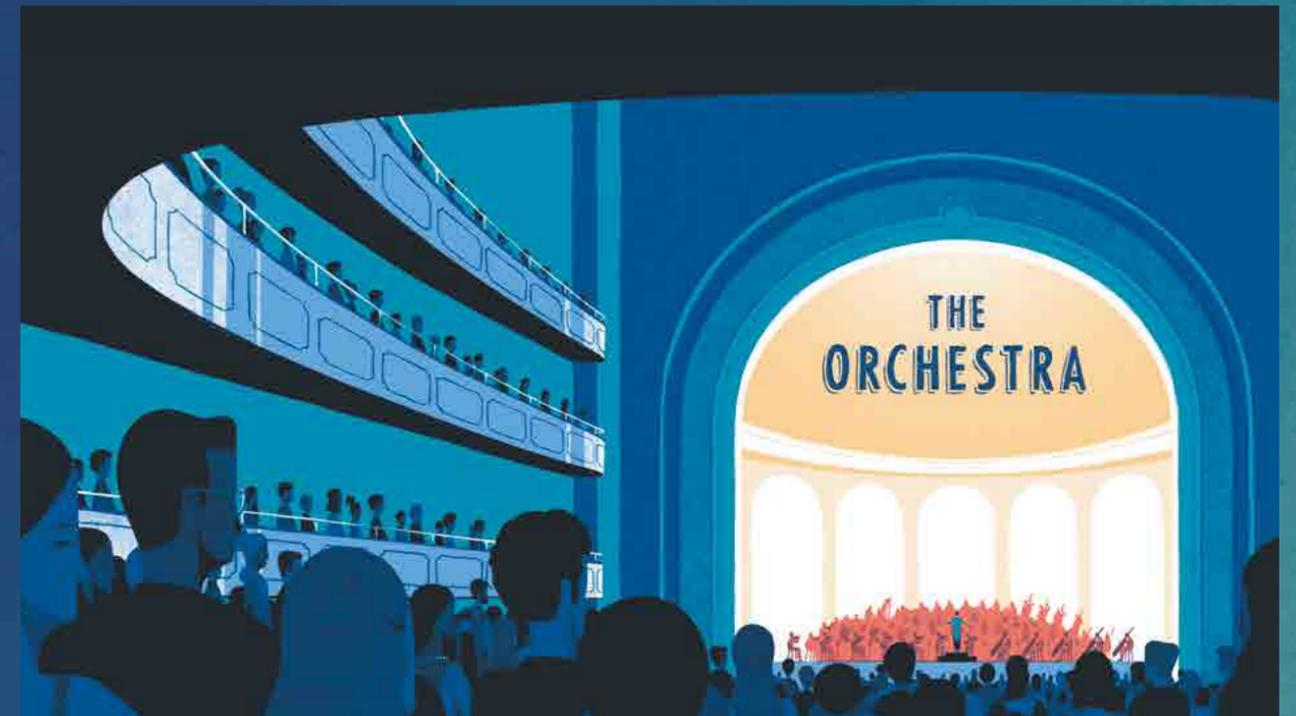
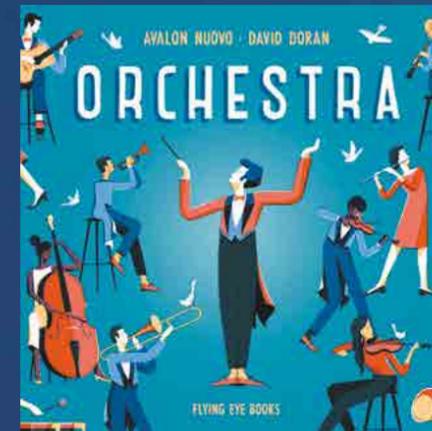
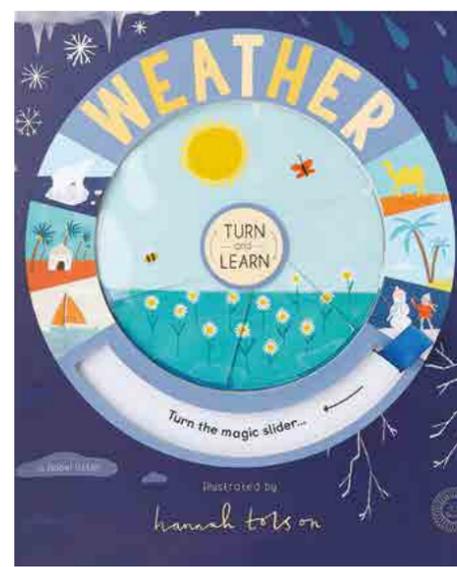
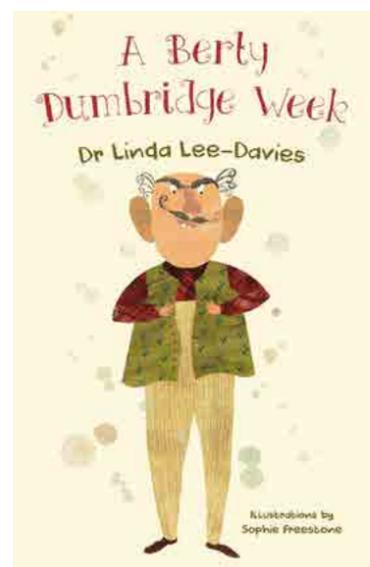
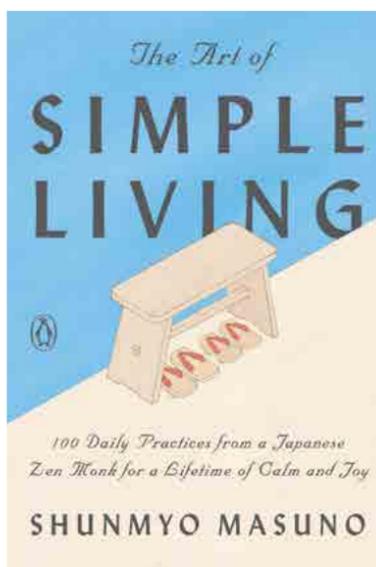
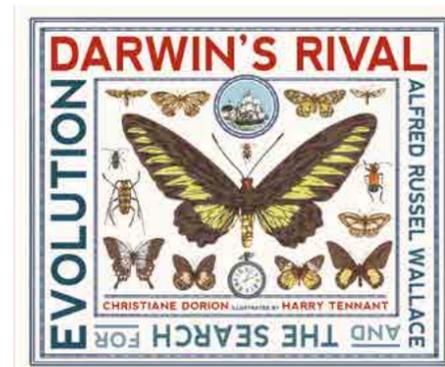
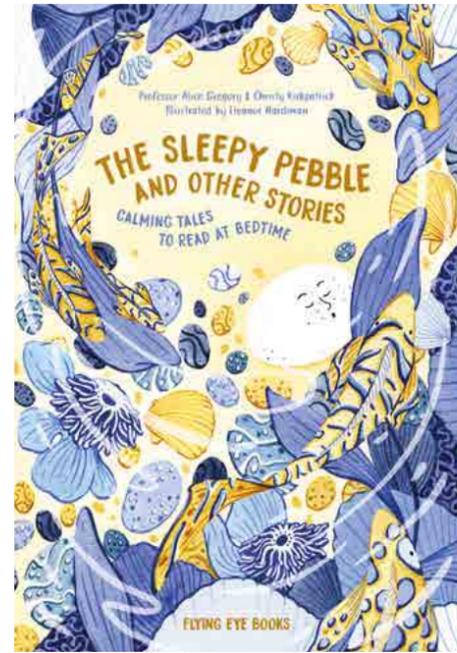
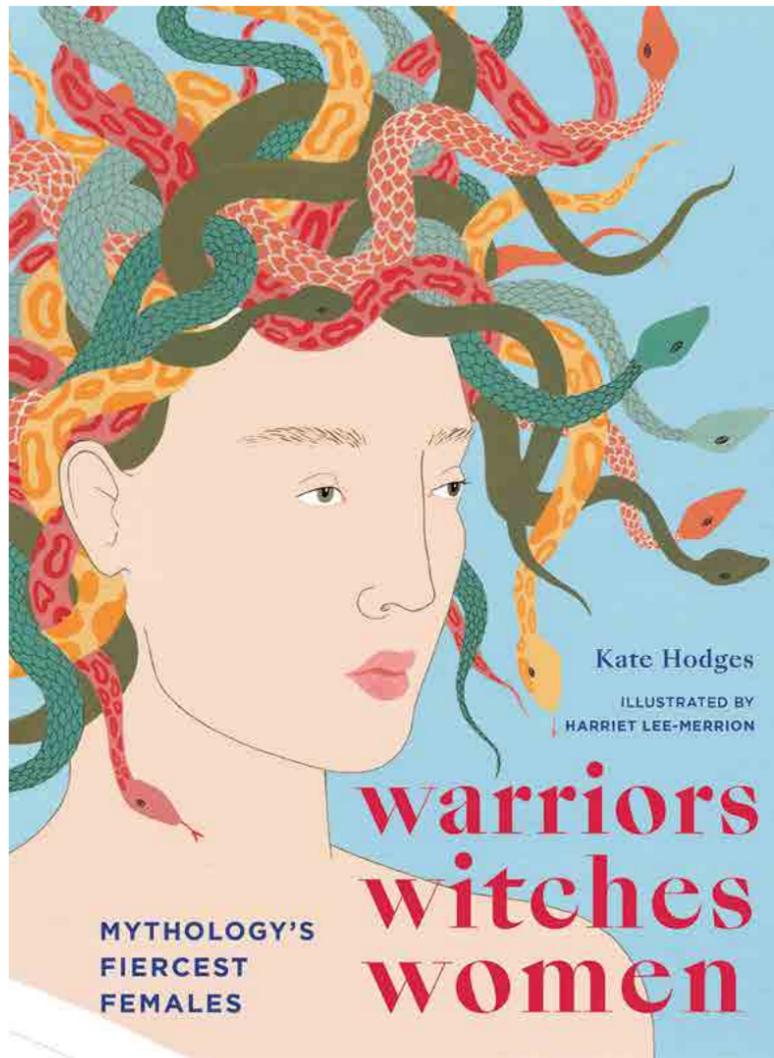
*Publisher: Clever Publishing*  
Illustrator: Samara Hardy  
Author: Bianca Schulze

## **CHRISTMAS IS COMING; AN ADVENT CALENDAR**

*Publisher: Chronicle Books*  
Illustrator: Katie Hickey







# ALUMNI STORIES



## THE BREADTH AND DIVERSITY OF ILLUSTRATION

*Several alumni discuss the diverse nature of their creative practice and the broad spectrum of illustration commissions.*

Many of our alumni work on illustration commissions for traditional contexts such as children's books, book covers, editorials for magazines and newspapers and posters for advertising campaigns.

However, the scope of illustration has expanded and diversified enormously in terms of the platforms and contexts it is commissioned for and the work opportunities available within which to operate. Our alumni are increasingly involved in a broader variety of illustration work, which extends beyond the solitary studio to collaborative work environments, from small-scale illustrations for mobile phones to large-scale architectural facades, for 3-dimensional merchandise and for a range of digital platforms, both static and moving. They have developed illustrations for banknotes, passports, stamps, handbags, purses, umbrellas, tennis rackets, puzzles, digital games, mobile phone apps, socks, scarves, jackets, wine bottles, biscuit tins, coffee cups, ceramics, rugs, interior design, shop window displays,

festival floats and projections for live performances – to name just a few!

While their illustrations continue to educate, inform and promote awareness in society, for many of these wider contexts the illustrations take on different roles and provide a broader range of experiences for people. Some illustrations involve play or interactivity (in a real or virtual world); others become physical environments to walk into, or tactile experiences to wear, in which the illustrations keep your feet warm and the rain off!

The following articles portray the different illustrative pathways of several alumni, all embracing illustration across broader contexts, through a variety of different working experiences. They share the inspiring nature of their illustration practice as well as the creative challenges they have faced in stretching their skills to adapt to unexpected commissions and less familiar, high pressured, collaborative working environments. They reflect on how their diverse creative journeys have broadened their perspective of illustration and have enriched their passion for the subject.

## ALUMNI: BANKNOTE/PORTRAIT ARTIST DAN DES EYNON

[www.dandeseynon.com](http://www.dandeseynon.com)

We talk to Dan about his training in illustration leading to an in-house role as a banknote artist, supported by freelance illustration and portraiture.

**Q: Your creative journey has taken an extraordinary path. How did the opportunity to become a banknote artist come about? What has your experience been in this role so far?**

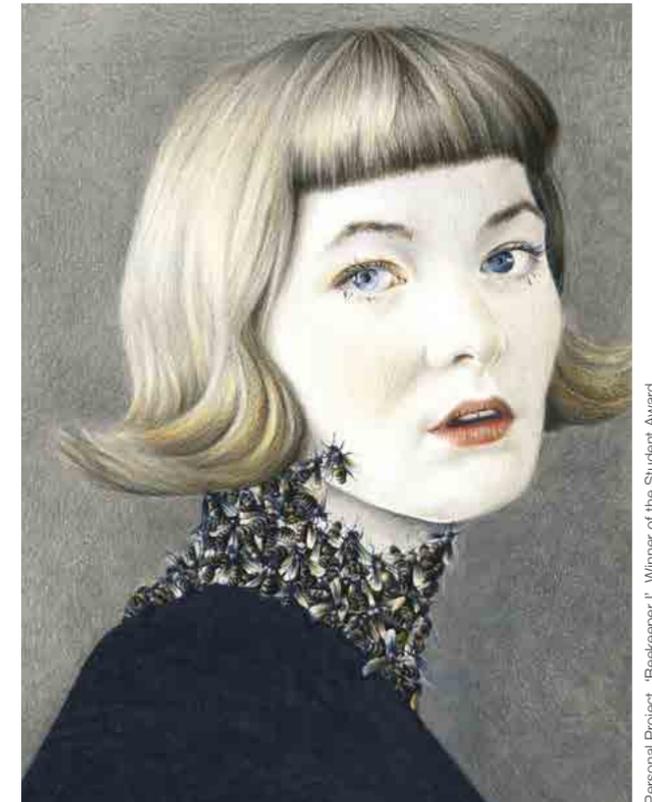
I certainly didn't think this is what I would be doing as my job! The banknote industry is almost a hidden world and I really didn't know much about it beforehand. I was actually scouted and offered the job at the New Designers Graduate Exhibition in London at the end of my 3rd year at Falmouth. Over the past few years I've worked on an array of banknotes and passports for countries all around the world.

**Q: When considering Illustration as a subject, we often think of contexts such as children's books, posters, advertising and editorial work. It is easy to overlook the fact that drawn images also make their way into our wallets in the form of banknotes. As a banknote artist, do you still think of yourself as an Illustrator? Has your understanding of Illustration changed since starting this job?**

I guess that's true in many ways, people often think of currency purely for its monetary value, but it's also one of the most prevalent and widely distributed platforms for artwork in the world. I also feel that there is a blurred line across many disciplines; the role of a banknote artist is inlaid with technique and precision, but there is definitely a craftsmanship and artistry behind what we are doing too.

**Q: It is impressive that this craftsmanship is still valued and that traditional methods are still being used today, especially as we live in an age where Digital Software is so prevalent. Why do you feel that this is preferred over the use of technology?**

I think a lot of people are surprised that the artwork for banknotes is still drawn by hand, and traditionally the images would have been engraved onto copper or steel. Although our tools have changed, we still keep the same techniques, just replacing the engraving tool with pen and ink. There are



Personal Project, 'Beekeeper I'. Winner of the Student Award, Cheltenham Illustration Awards

computer capabilities available producing perfectly smooth and clean lines that at times can look sterile, so I feel there is something enriching about the inclusion of human error as it brings life to the work and makes it difficult to forge. As we work in an industry of security this is actually a key advantage.

I was lucky enough to be sent to Italy for 3 months, to an Engraving Academy where I learnt how to traditionally engrave onto copper, which gave me an understanding of the original techniques and the history of the craft. I think it is important to carry on teaching such draughtsmanship, but still have room for development too.

**Q: When you begin a new project, how are you briefed? Are there rules or directions about how detailed and complex your work needs to be? Are you involved with any of the research, planning or ideas, and if so, do you use references?**

The artwork for banknotes takes between 3-6 weeks to



Series of banknote designs, 20 Dalasi and 50 Dalasi, The Gambia

produce on average. If we're lucky, we are given a high-quality reference, but at times the reference is very poor, so we will have to redraw the entire concept. We draw the image out in pencil first – everything is made up of lines and dots so it is easier to make adjustments at this stage. Once we are happy with the pencil work we ink it in, still making necessary adjustments throughout the process. There's a restriction with how big you can draw the lines - if they are too big the ink will bleed during the printing production, but if they are too small, they just won't print at all. We use a material called Kodatrace to work on and I usually work on a few sheets, looking at different approaches and line directions, which include main lines, crossings and interdots. At this stage, choosing which details to leave out is just as important as deciding what to put in. Too much information in an image can confuse the eye, and it can look muddy if there isn't enough contrast. We also do litho work which is produced using stipple - this is more about overall tone rather than dot placement. It's something I've always wanted to explore, so I'm thrilled to have had the opportunity to do so through this job.

**Q: Which banknotes have you illustrated so far, and for which countries? Are there any projects that you have enjoyed working on in particular?**

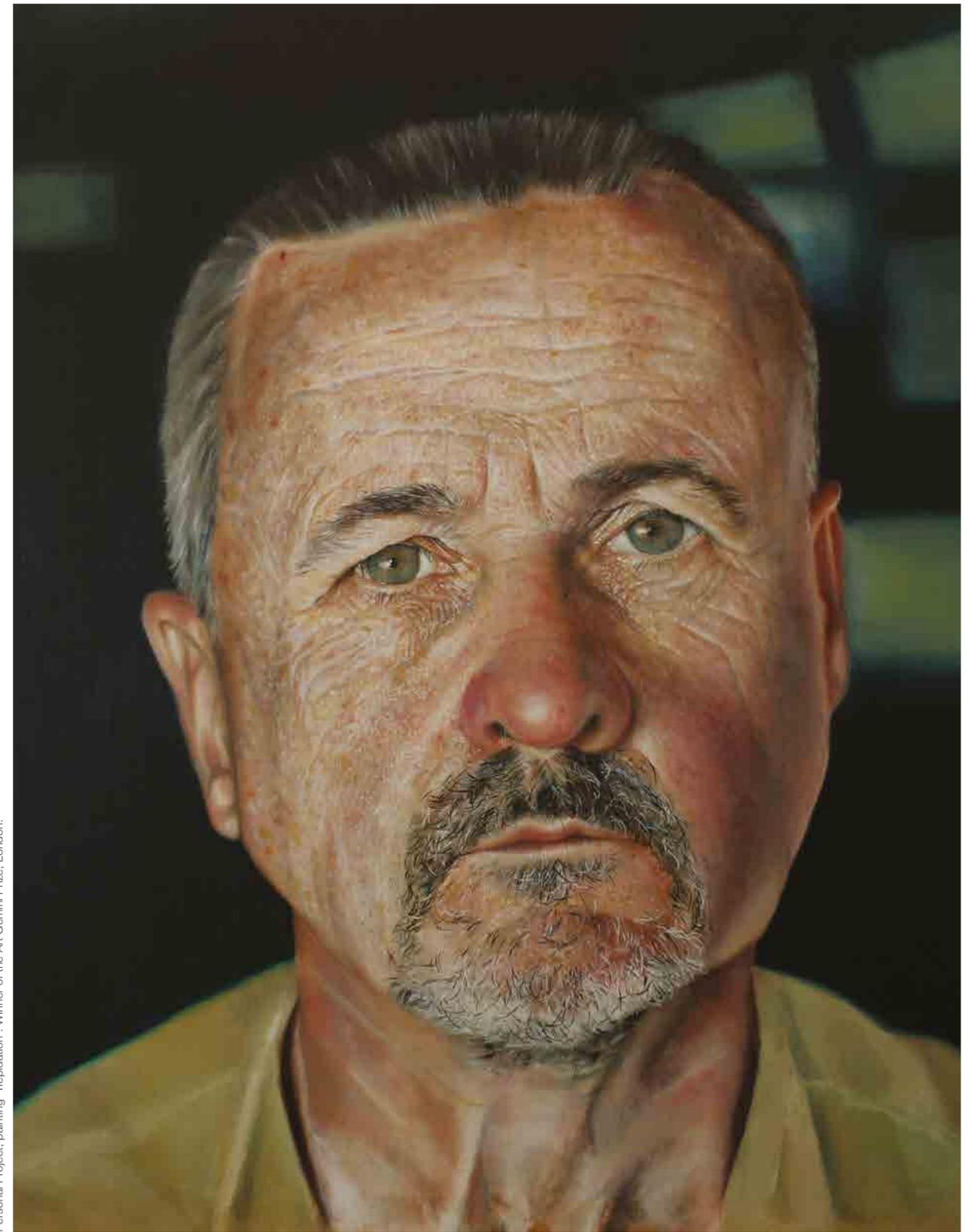
Banknotes are often used as a window into a country,

representing their past and present and sometimes projecting their future. Working on such projects has given me more awareness of different cultures and societies; so each project is a new learning experience, and each is enjoyable in different ways. Some of my most memorable projects are:

- Guernsey WWI Commemorative £20 Banknote
- Dominican Republic Passport
- Ulster Ireland Banknote series £5, £10 and £20
- Gambia Banknote series 10, 20, 50 and 100

**Q: Can you tell us about the formal training you had to undertake for your role as a banknote illustrator. How long did this process take, and what did it involve?**

My initial training period was two years, which included an array of live work. Throughout this period I covered a myriad of different subjects from buildings to animals – subjects that would give me a broad foundation of techniques which would equip me for future projects. My first training piece was literally to draw straight lines and circles freehand. Fundamentally everything consists of lines and dots and your work has to be clean and precise, so it was key to master these skills early on. I have since gone on to Portraiture, which is a discipline of its own! If you draw a leaf out of place no one's really going to notice, but if you draw an eye in the wrong place I think a few people are going to pass comment!



Personal Project, painting 'Trepidation'. Winner of the Art Gemini Prize, London.

**Q: The role of a banknote illustrator is clearly a position of considerable responsibility; the skills you have developed are fundamental necessities. Were there any particular skills that you refined on your BA that you have been able to apply to this role?**

Life drawing is something that I really loved at University, and I have carried that on since graduating. Core skills which have been fundamental to my practice include understanding light and dark, form and anatomy. I have continued to take atelier courses on traditional sight/size methods and sculpture courses, which have helped me understand facial contours and how I might work out line directions for a portrait. The Falmouth Illustration course helped me to learn the necessary discipline to meet deadlines and this is something that is extremely important when it comes to live jobs. I try to give myself extra time at the end of a project, as on a few occasions the deadline has been brought forward. Visual problem solving was a key part of my degree and I always maintain this by trialling different concepts before settling on a final piece.

**Q: I imagine illustrating banknotes does not provide a huge amount of manoeuvrability in terms of creative freedom, although your wonderful imagination transpires across your personal projects and commissions. Your series of award winning ‘Beekeeper’ illustrations are particularly expressive and surreal. Do you feel that working to such specific briefs inspires you to be more innovative in other aspects of your practice?**

I have developed three quite distinct veins of work: my painting, the banknote work and my illustration work. I feel that in each of these areas I use a different part of my brain! I guess my Illustrative work allows me to flex my more surreal side, which is balanced between being aesthetically delicate with an undertone of the macabre. The ‘Beekeeper’ series was initiated as a University project which explored the use of animals and insects as part of fashion garments. It started as a standalone piece of art but has since progressed into a larger series. The first ‘Beekeeper’ illustration won the Student Award at the Cheltenham Illustration Awards. The second piece, ‘Beekeeper II’, was used to promote the World Illustration Awards and was also selected for the ‘American Illustration 37’ Book, which happened to be the first Illustration book I ever bought.

**Q: It is inspiring to hear that your work takes so many**

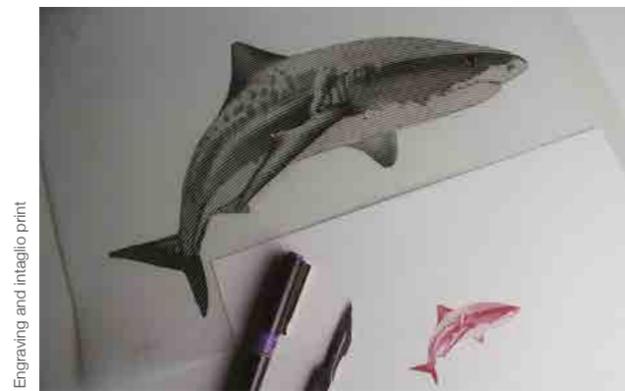


**forms, with each strand of your practice being equally successful. Can you tell us about your oil painting? Has your experience of working on time consuming, technically challenging and highly accurate drawings helped to develop your abilities as a painter? Which area of your practice are you most passionate about?**

Oil painting is probably the area I am most passionate about. My paintings are a real labour of love and have a more personal attachment. I have full control over what I want to portray, and each painting has a very distinct story, so I guess my paintings have become more of an emotional outlet. It was a real pivotal moment when I won first prize at the Art Gemini Prize in London, for the painting of my Dad. The one thing that my paintings allow is layer upon layer of mistakes, some of which I can choose to paint over and some of which I can decide to keep. The banknote work doesn't often have the same manoeuvrability, so every line has to be somewhat planned and calculated. I find it amusing that my paintings and banknote



Stipple and intaglio print



Engraving and intaglio print

**“I was lucky enough to be sent to Italy for 3 months, to an Engraving Academy where I learnt how to traditionally engrave onto Copper, giving me an understanding of the original techniques and the history of the craft.”**

engravings take around the same time to produce, but there is such a huge contrast in scale between the two, my paintings are large scale and my banknote engravings are very small, which are often best viewed under an eyeglass to appreciate the detail.

**Q: Although your work varies in terms of context, there seems to be a common thread running through everything you do: there's a strong focus on people. Can you describe what it is that compels you to illustrate the human form? Is it part of a larger curiosity to understand the nature of humanity, or to tell stories perhaps?**

I've always gravitated towards figurative work. The face is almost like a landscape, where the subtlety of tone and line can portray such contrasting emotions. My personal paintings are often more solemn, painted at a pinnacle moment in the sitter's life. I often paint my family as I want to capture them fully and I think when you have such a personal relationship you can really identify the true essence of a person. This is what really compels me.

**Q: As an Illustration student, how did you imagine your work would progress? Did you have an idea of the kinds of projects you would like to be involved in and has this vision changed at all?**

I really wanted to develop my portfolio and my skill set after graduation, pursuing gallery work and making bigger paintings, whilst also expanding my illustration practice through print and publication. I have always been multidisciplinary, but I never expected that I would be creating the artwork for banknotes! My work has always been somewhat time consuming so I'm glad that I work in a field that embraces that.

**Q: Your Illustration practice has taken you on a unique and exciting path so far! How do you envisage the future? Are there any new creative ventures on the horizon?**

I aim to continue developing my paintings. I recently exhibited at the Mall Galleries, which was one for the bucket list, but there are a few other London galleries I'd like to tick off the list too. I would really love to venture more into sculpture work, as it is an area that I have always admired and been fascinated by. I also have a few picture book ideas up my sleeve, so watch this space...

## ALUMNI: DESIGN/FASHION/PUBLISHING

### CHARLOTTE TROUNCE

[www.charlottetrounce.com](http://www.charlottetrounce.com)

We talk to Charlotte about the diversity of her freelance illustration commissions and the creative challenges of illustrating everything from a small puzzle for children to a large architectural façade.



**Q:** Your illustration commissions span a broad range of platforms, including packaging, games, puzzles, clothing, fashion illustration, architecture and animation, as well as more traditional forms of print such as editorial illustration, publishing, design and advertising. Are there any particular platforms that you enjoy more than others?

I feel very lucky to have a style of illustration that is adaptable to a wide range of commissions; it has definitely kept things interesting for me and I can't imagine working on just one type of project now. I'm not sure that I have a preference over one platform to the next; it's the variety that I enjoy. I love that one week I might be working on a book project and the next week a brand design commission.

**Q:** Across these different platforms, you have been required to produce illustrations for very different

sizes and shapes, from large-scale on-site designs for buildings to small packaging designs, and for two dimensions and three dimensions. What impact does the size, shape and format of an illustration have on your working process?

I don't think the way I approach the design of an illustration ever changes, whether it is small or very large; the method of creating a composition is exactly the same each time. It is the physical making of the work that can become more complicated and time consuming with larger illustrations, and I'm still trying to find a way of retaining the same painterly qualities of my work for larger scale commissions. This can involve working more digitally with vector-based techniques, or can also simply involve scaling up the size of the brush I'm painting with.

It can be helpful to have a 3D mock up/object in front of me when possible if I'm designing for 3D projects, so that it's easier to visualise how the illustrations will work. Often though,



Editorial, Fiera Magazine, "Do we need another chair?"

the designers I work with will create an initial mock-up for me, using existing illustrations, to give me a good sense of how they'd like my work to look in a particular design and layout.

**Q: You have had a lot of art related commissions for children, including your own Barbican 'Charlotte Trounce Collection' of games, puzzles and activity sheets connected with Barbican exhibitions, 'My Modern House' sticker book and 'My Art Teacher Mr Picasso' activity book. How important do you think physical books and games are as a platform to introduce art to children and engage them in the subject?**

I think engaging children in art is incredibly important, but can be challenging at times, particularly when it comes to exhibitions that are largely designed for adults. This is why I think that creating resources for children to pick up and interact with whilst looking at art and design is essential. If, through these kinds of resources, a child likes and remembers even just one piece of art they have experienced, then the product is a success! It's been great working on projects that introduce young children to themes such as architecture or design that are widely reserved for teenagers and adults and I hope that books like 'My Modern House' will inspire a new



Branding/Site Specific, Linnæan, 'Animal, Vegetable, Mineral'



Fashion, Personal project

generation of architects and designers!

There can be challenges associated with developing children's books on famous artists. My activity book, 'My Art Teacher Mr Picasso' was not actually published due to permission issues from Picasso's estate!

**Q: You have had many commissions involving play and interactivity for children, such as the above interactive books, games and puzzles for the Barbican, and 'Michael Rosen's book of Play' and corresponding 'Play Well' exhibition. How do you develop ideas for activities and how do you evaluate what will be engaging for a child? How much art direction and personal freedom did you have for these projects?**

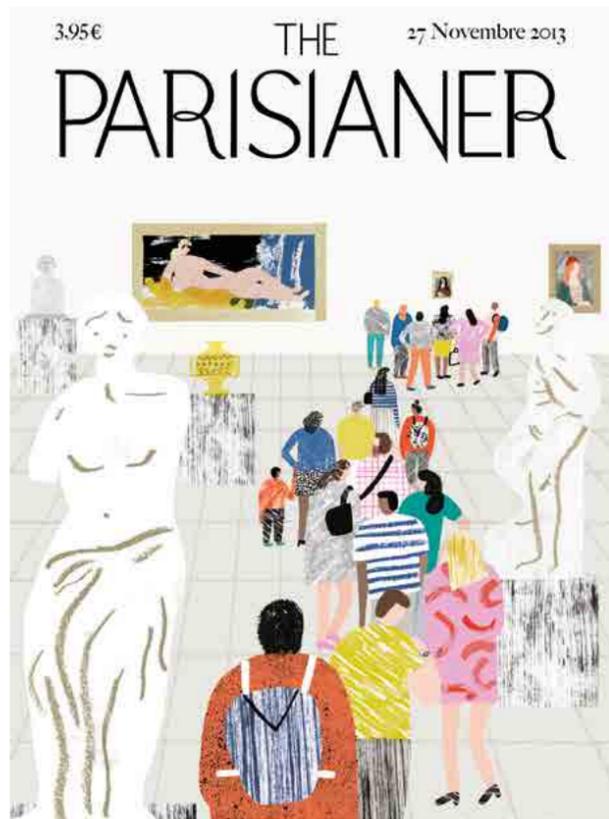
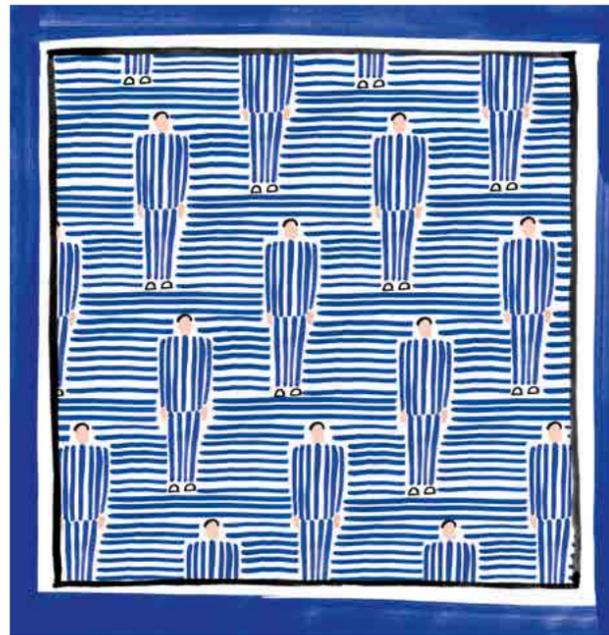
Sometimes projects like these have a team responsible for coming up with the activity ideas, but on other occasions, I've had to create the ideas myself. I tend to think back to my childhood and the kind of art activities I enjoyed then, whilst also considering the ways I create my work now. A big part of my work is about mark making, so I enjoy designing activities

around this. Although it's harder to engage children in these kinds of hands on activities, given that there are many very clever exciting digital options available, I still think they can be very effective and offer a different kind of tactile experience.

**Q: You have been involved in various art-based workshops. What do you enjoy about the different creative experience this offers, in terms of working directly with other people (in contrast to freelance illustration, which can be solitary)?**

I think the way children draw and make art is fascinating and the naivety of the marks they make has always been something that has inspired my own work. So leading creative workshops, particularly with children, is always fun and I feel like I can learn as much from them as they do from me.

**Q: You have had various different kinds of exhibitions, some connected to book commissions as well as exhibitions of personal work. What role do exhibitions provide for you?**



Working on personal projects and beginning to exhibit this work has been exciting and definitely nerve-racking at times. It's vital in the continual development of my style though and it's great when personal projects are noticed by clients who would like me to work on something similar for them.

**Q: You have worked on various Fashion Illustration projects. How does your working process differ in this context? How much art direction is there in terms of the image and identity you are required to project about a designer's work through your illustrations?**

For most of the fashion illustration projects I've worked on, my role has been to interpret an outfit or collection in my own style, whilst still highlighting and enhancing the most important details: the fabric, pattern, textures etc. This direction is very similar to the way I approach illustrating in general.

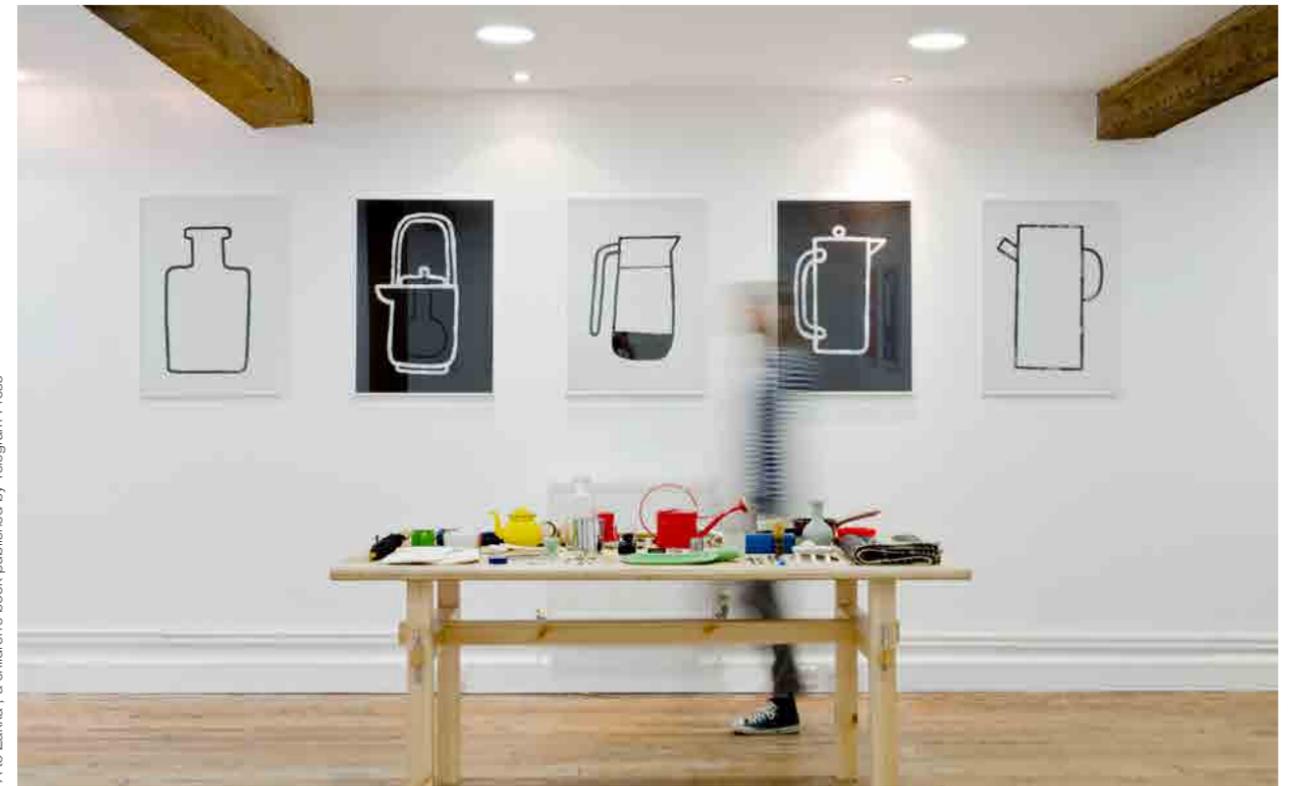
**Q: Shape and pattern are distinctive features of your visual language, and 'shape' as a subject seems to be an important recurring theme in your work. Although your commissions are broad in terms of context, platform and scale, shape seems to be a unifying aspect. Can you tell us about your interest in shape?**

Whatever the context or scale of my work, my aim is always to illustrate what I see in the simplest way, whilst still enhancing the best qualities of the object, which is why shape is so important to my work. Whether I'm drawing a tree, a building or a person, I'll observe and draw it as a series of shapes and colours initially and add further detail where necessary later on.

**Q: You have recently been taken on by 'Dutch Uncle' Illustration agency, who represent some very high profile illustrators. What are the benefits of this working relationship? What type of commissions would you like to be involved in in the future?**

I signed with Dutch Uncle largely for the support I'd have managing and pricing commissions that come in, which even after working in the industry for eight years is still complicated! I also hope that having an agent will open my work up to more commissions abroad, particularly in the US and perhaps to the more high profile jobs that are harder to come by! By Dutch Uncle taking over some of the project management and admin jobs (which are very time consuming!), I hope it will free up some time for developing personal projects.

An exhibition of objects and prints to coincide with the publication of 'A to Zakkie', a children's book published by Telegram Press



Publishing, The Barbican, 'My Modern House'



Product design, Memory Game and Puzzle, The Barbican



## ALUMNI: EDITORIAL ILLUSTRATION/DESIGN

### JAKE HAWKINS

[www.jakehawkins.co.uk](http://www.jakehawkins.co.uk)

We talk to Jake about his experience of starting work as an in-house illustrator/designer at the Telegraph almost straight after graduating from the BA Illustration course in 2019.

**Q: How did you find the transition from studying illustration to working professionally as a full-time in-house designer and illustrator?**

Fortunately, the transition to working professionally as an illustrator/designer came naturally to me. I thrive off schedule and routine, so working in-house provides the daily structure that I would otherwise have yearned for after completing my studies.

**Q: Are there any skills in particular that you developed on the BA Illustration course which you have found to be essential in your new job? What new skills have you had to develop?**

There are numerous very important transferable skills that I learned on the course at Falmouth, but conceptual thinking and visual problem solving have been crucial in my role as a designer

from the get-go! Whether I'm working on an illustration for print or an animation for Snapchat, these skills determine the strength of the outcome. Since getting the job, I have had to develop my animation skills and my understanding of Adobe After Effects.

**Q: What does your role entail specifically? Can you describe a working day and a working week?**

In my role as a designer I work as part of the 'Visual Storytelling team' in the editorial sector. My time is split between working on design and Snapchat. On the design shift I create illustrations for The Telegraph's website, paper and social media channels, reporting to the 'design lead' and 'design director', whilst occasionally pitching my ideas to the editors. Time scales can vary for print illustrations, but I usually have one to three hours (from the briefing to submitting the artwork). I have less time to develop



Editorial, The Telegraph, 'Race to Replace Mark Carney Is Another Brexit Battleground.'



Editorial, The Telegraph, 'US Regulators Ship Away at Google as the Scrutiny Grows.'



Editorial, The Telegraph, 'History is Littered with Failed Attempts by British Companies to Crack America – Is Going Native the Answer?'

illustrations for social media channels e.g. I might have a time limit of just 30 minutes to develop an illustration to be used for the website only. I also work on longer term projects including a weekly column which I illustrate. When on Snapchat I am aiming to produce on average 4-6 animations daily. I will work alongside one fellow designer covering the main news of the day, reporting to the 'Snapchat Editor' and getting design approval from the 'Motion Lead'. The edition goes live each day at 4pm and approximately 11 animations get uploaded, with average viewing figures of over 1 million people! The work environment is fast-paced with tight deadlines, but I am well looked after and supported in my role, doing what I love, surrounded by fellow creatives and good people.

**Q: How is your time divided between design and illustration? How have the illustrations you have developed for the Telegraph started to shape the direction that your illustration work is taking? As your job is full time, is it all consuming, or are you able to develop any other illustration work outside the Telegraph, across other areas of illustration?**

My time is divided pretty equally between design and illustration at work, with the two overlapping considerably. At Falmouth my editorial illustrations tended to focus most heavily on social issues, centring around equality. However, since working at The Telegraph my subject matter has expanded to incorporate business, finance and of course politics, which is great as it opens up my working practice and prevents me from limiting myself to one or two areas of interest. The job is full-time which keeps me busy, however I have evenings and weekends to work on other illustrative projects if my interest is sparked.

**Q: You have described the high pressured atmosphere of working in-house at a national newspaper and the very tight deadlines that you are working with daily. How have you adapted to thinking and creating powerful concepts within that sort of challenging timeframe? Are there any specific strategies you use to develop strong ideas in a short timespan?**

When working the design shift I am juggling multiple projects at once. I am briefed virtually through Trello (a project management site) with a set deadline, however sometimes if the brief is more obscure, the commissioner and I will talk in person (time permitting). I typically start at 9:30am and my



first deadline can be as early as 10am. Usually in this case all the visual assets will already be supplied, they just need to be designed. If I am working on an illustration for print, I will start working on it from around 4pm; before that I am prioritising briefs with earlier deadlines. The deadline for print is usually the last of the day for me, around 6-7pm. Conceptualising and visualising an article in this time period can be tough. Sometimes I am briefed on the desired outcome, but I may disagree and propose an alternative, or there may be no initial ideas, so I will develop the idea generation stage myself. Having confidence and belief in my work helps me get the job done, which is the best strategy! I am always surprised by how quickly I can produce an illustration in high pressure situations.

**Q: When working within a large organisation the approval process for ideas can be substantial and can require many people to sign them off (page editors,**

section heads etc.). **Is this an issue you have had to deal with, working in-house, or is it more streamlined than that? Do you ever find that there are ‘too many cooks’ trying to feed into the ideas process?**

Each piece of design I produce gets approved at the rough and the final stages by either the design lead or art/design director before I submit it. Usually this is a quick process in-house as those who can give it the go ahead are never too far away. More often than not it is approved and if changes are needed, they are usually minor. Occasionally an already approved idea will be given to me and it just needs illustrating; in this case they know the style that I will bring to the piece and the approval is subject only to the final. I’m not always fond of the pre-approved concepts, but fortunately as designer I am able to offer alternatives and pitch my own conceptual ideas which best flatter my illustrative style. The editors are very receptive to this and respect the unique skillsets the designers/illustrators have to offer!

**Q: It is a requirement these days to produce artwork for print and the digital environment, often with differing proportions and sizes. How do you resolve working within these constraints?**

This is definitely the case nowadays! Always making sure your original file is layered is a good place to start. Sometimes I may need to provide three completely unique formats of the same illustration (e.g. portrait for print, landscape for web and square for social media) with the specifications for print being CMYK and online being RGB. Composition is key and being

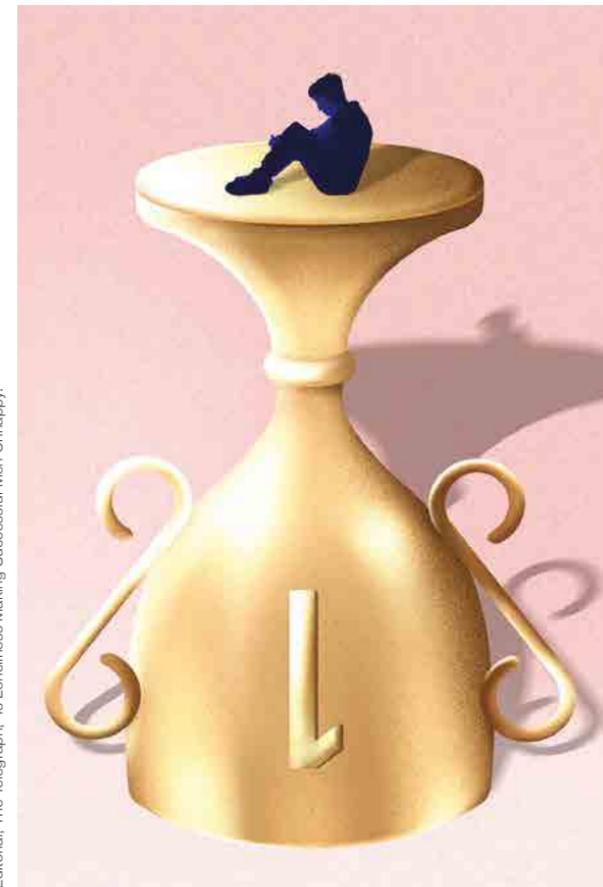
able to re-size all the main components is vital, as what works for portrait won’t work for landscape. Also, I make sure that I start each file at 450dpi. By doing this, if smaller components need scaling up for an alternative format the quality won’t suffer. I find this gives me plenty of leeway, with newsprint at approximately 200dpi and web at 72dpi (I like to err on the side of caution).

**Q: Presumably, there are times where you have the opportunity to create a static illustration for print that can be animated as a GIF for the digital iteration of a publication? What are the main considerations when thinking about how best to leverage that potential for animation?**

Definitely, my most relevant experience with this thus far would be animating print illustrations for use on Snapchat. Again, the key to this is layers! Obviously, files will be created differently if you anticipate animating, however it is good practice to layer the key components regardless, as their future usage is limitless. The worst mistake you can make is flattening your final, at least without making a duplicate, as this can make animating near impossible or at least incredibly time consuming. My best advice would be to have a separate background layer every time and make each new component its own entity. Even incorporating a small amount of motion into an illustration can greatly improve its potential. I would advise students to utilise all the digital resources available at Falmouth and to spend time developing these skills on your own.



Editorial, The Telegraph, 'Man Vs Elephant.'



Editorial, The Telegraph, 'Is Loneliness Making Successful Men Unhappy.'

**Q: One issue that many students fail to fully appreciate is how much an image can change when converted from RGB to the CMYK print colour space and how poor the print quality can be on newsprint, especially if the image was created digitally to start with. Have you found this to be the case and if so, how do you calibrate your image for the low-fi restrictions of print?**

Most of my illustrations are created in Procreate on iPad Pro, which is limited to RGB. I therefore have experience with the big changes that can occur when converting colour profiles. When doing an illustration for print I always request that the colour department print out my illustration on newsprint before I submit it, to ensure that the colours are as similar as possible to how they appear on screen. I also use this opportunity to see how much detail has been lost, and to work out whether I need to go back into the original file to make amendments. This can be a bit of a back and forth process, but it is necessary for perfectionists like me, therefore time management is key. Also, even if an illustration is started in CMYK, you would still experience a change in colour once it is printed, due to the

**“There are numerous very important transferable skills that I learned on the course at Falmouth, but conceptual thinking and visual problem solving have been crucial in my role as designer from the get-go!”**

newsprint’s dull, off-white appearance; therefore sometimes it might be necessary to create two versions, with one being considerably brighter than the other.

**Q: Newspapers contain a wide range of subject matter: from opinion pieces and news-based content to lifestyle, culture, the arts and society at large. Do you find yourself working across the breadth of the paper’s content? If so, how do you adapt and adjust your working processes to the differing subject matter?**

Yes, certainly! Although certain topics make more of an appearance than others, especially in the current political climate! For example, I often create content based around Brexit, finance, technology and business. Regardless of the subject matter, I always start by mind mapping, conceptualising and figuring out the tone/voice of the content. If a subject is more delicate or sensitive, it may be better to create more visually abstract outcomes. Some subjects are naturally more playful and engaging than others, and are therefore easier to work with, but I enjoy the challenge and always look forward to seeing the outcome, whether that’s online or in print.

# ALUMNI: PACKAGING/DESIGN

## JOHNNY PATON

[www.kingdomandsparrow.co.uk](http://www.kingdomandsparrow.co.uk)

We talk to Johnny about his journey from graduation to becoming the Creative Director of Kingdom & Sparrow, a highly successful design studio with an ever-expanding reputation for innovation and quality.

**Q: Can you tell us about your journey from graduation to where you are today? What inspired you to create your own design business? How did you go about selecting your team? What do you consider to be the key qualities that have led to Kingdom & Sparrow's success?**

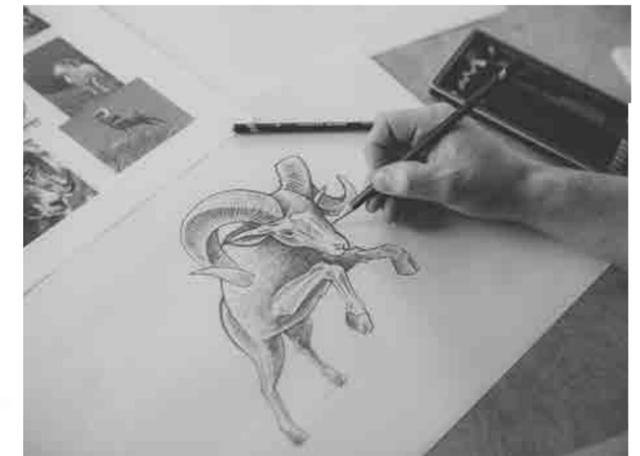
After graduating from the Illustration course I knew that I had a lot of the technical and professional skills needed for a commercial career, which really enthused me. I spent a few years developing my practice and working on commissions, while figuring out exactly what I wanted to do with my career and which path to take. Starting up a design business with a friend was a natural progression, although it took a few years before having the confidence, means and impetuous to do so. Neither of us had any formal experience in the design industry, but our passion for brands and products (particularly food and drink), carried us forward. At the time there was a real artisan food movement happening and Cornwall was at the forefront of this 'foodie' revolution, so it was a relevant and opportunist move. My Illustration skills naturally complemented this expanding world of artisan and lifestyle products. Slowly but surely we expanded our knowledge and refined our skillset through collaborating with various companies. Our journey was progressive and we learned a huge amount along the way. This development enabled us to build a successful branding agency. We've been incredibly lucky in that Falmouth attracts such creativity – either directly from the University or from people who are inspired by the Cornish way of life. So, through internships and job opportunities we've been able to build a team that shares in our creative vision.

**Q: Have you worked on any particularly memorable or unusual projects?**

Every project is entirely different; the sheer variety keeps it exciting! Each project feels completely new and so each is memorable in its own right. To help each business moving forward in a competitive world, we problem solve. Each client has a different need, so to cater for this we have to adapt. There is one element that is consistent across every commission – we



Ponet Spirits Company, Telegram Mezcal; Curio Spirits Company, Wild Coast Gin; Concept work at Kingdom & Sparrow



School of Art, Kingdom & Sparrow self promotional project; Marston's PLC, Young's Beer; Snack Zilla, Low sugar cookies for kids; Marston's PLC, Young's Beer; Farm emblem; Small & Wild, Herbal teas for kids - illustrations and packaging

**“One of the biggest challenges is forging the right kind of relationships with each client in a way that is going to end up with results that benefit both of us. Ultimately we have to solve problems to help other businesses move forward in a competitive world.”**

prioritise forging the right relationship with each client in a way that is mutually beneficial and relevant.

**Q: You often collaborate with brands to help build, improve or alter their identity. What does this process look like?**

Our process is incredibly flexible and depends entirely on the client's needs and the stage of their journey. Sometimes we're starting from scratch and building the entire brand, visually interpreting their set of values; other times the projects are more specific and well defined. We always start by really getting to know the client and understanding their ethos – what they're all about. Then we develop a tailor made creative strategy to make sure we're channelling our energy and time in the right direction, both creatively and strategically. Our job is to figure out the best way to move forward, and this involves collaborating closely with our clients to make sure the brand we develop is absolutely right for them, their business and their customers.

**Q: Many of your commissions are directed towards children. In particular, many of these projects aim to attract and engage the younger generation in positive behaviours such as healthy eating and exercise. How does your creative journey differ when designing for children? Do you think that the use of illustration is particularly valuable for this audience?**

It's a real pleasure to work on children's brands. Illustration is often at the heart of these projects as it links children to a world they know and love - a world of storytelling and imagination. We aim to bring the products to life through the use of illustration, often developing characters and including interactive elements in our designs. This is really useful when trying to engage both children and parents, and helps to highlight the positive benefits that a product has to offer in an exciting way.

**Q: Kingdom & Sparrow have been involved in a wide array of exciting commissions, across many different platforms – from large scale billboards to small scale beer bottles and biscuit packaging (and everything in between!). How does the context and format of each project effect your creative process - do you tailor your initial ideas to their final application or begin by thinking more openly? Do you mock up your concepts as 3D designs to aid with visualisation?**

Concept work with the team at Kingdom & Sparrow



We always start by trying to forge a brand's personality and visual identity. What we're ultimately trying to do is create a suite of distinctive brand assets that are the core of the brand's identity. These can then be applied to a number of different mediums and platforms so that the brand is always recognisable and consistent. Generally we aim to produce three or four alternative approaches and work with the client to select the most appropriate direction. When we're showing our ideas to clients it's always helpful to present 3D imagery to give them an idea of how the designs will work practically for them and to help them make an informed decision.

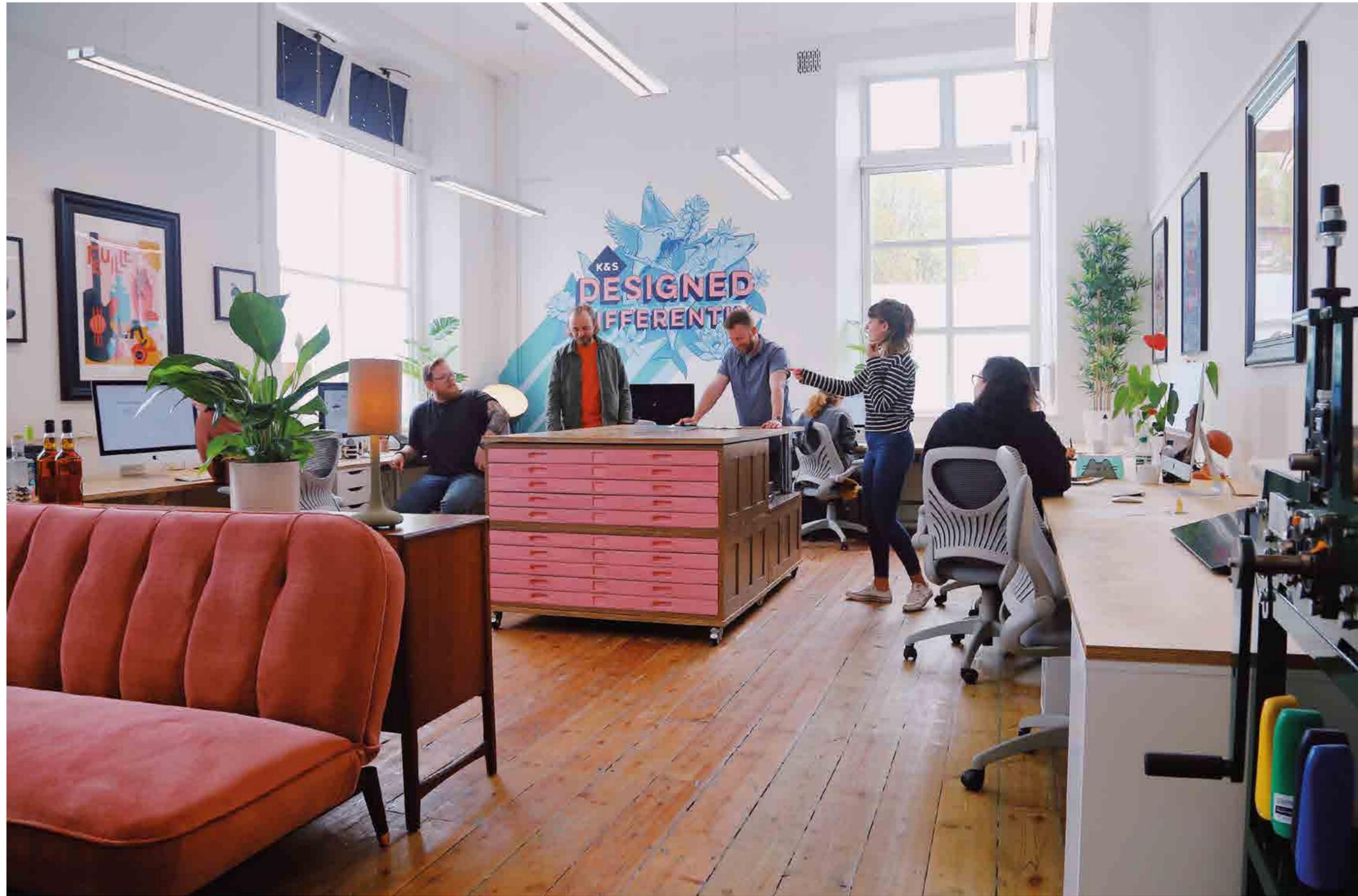
**Q: Working in a team as part of a successful design studio clearly involves a huge amount of collaboration. Are all members of the team involved in the early ideas generation stage? Do members of the team work purely within their area of expertise, graphic design or typography for example, or is there a more interdisciplinary approach? What does your role as creative director involve?**

As a team we're very collaborative. Of course, everyone has their strengths, but we encourage a multi-disciplinary approach and we're not afraid to help people learn new skills or be pushed outside their comfort zone. We find that a collaborative approach within the studio helps people share these skills, which in turn creates stronger and more considered work. As creative director I help coordinate and guide our work and provide the leadership that's required to make sure we are achieving the best results for each project. This can often mean pushing creative boundaries and challenging the client's expectations and preconceptions.

**Q: Illustration is featured prominently throughout Kingdom & Sparrow's portfolio; is this a deliberate choice? Do you feel that your use of illustration helps to distinguish Kingdom & Sparrow from other design agencies?**

As a creative director with an illustration background and education it's come naturally to us and has been a design tool that's at our fingertips. It also helps our designers to be creative and to think outside the traditional expectations of a graphic design team. It does help to distinguish us but it's not a prerequisite for every branding project. Illustration is a highly valued component in our creative toolkit, and we use it whenever it's appropriate. We think of it as an extra string to our bow.

The design studio at Kingdom & Sparrow



**Q: Your projects are extremely diverse in terms of their visual language; you demonstrate an incredible range of media, technique and process in order to achieve a dynamic portfolio. Are there any key qualities that are consistent throughout all of your commissions?**

Being flexible in style and ability is key to providing tailored work, especially with clients and brands that are all very different. It's helped us grow as a business because potential clients want to be confident that we can deliver a unique approach to their brand without imparting a 'house style' or developing a brand that feels like everything else on the shelf. We try to innovate as much as possible, so we don't have a consistent style or method but what remains consistent is the thought, the consideration and the problem solving that is a huge part of our process.

**Q: From traditional painting to slick vectors, from printmaking to procreate, how do you keep your skills sharp across a broad range of media?**

We're not afraid to experiment and if we see something creative in the world that we're intrigued by and don't yet use, we're always open to discovering how we can use that in-house. As a team of creatives we're naturally curious and drawn to the work of other artists and designers.

**Q: Increasingly illustrators are being employed to work in-house at design agencies. What skills do you look for in the illustrators you employ and commission? What skills would you say are more important: ideas generation and visual problem-solving or aesthetic visual skills?**

I think ideas generation and visual problem-solving skills go hand in hand with aesthetic visual skills. An idea and concept are extremely important but being able to execute it in a way that communicates the idea successfully is also paramount.

An illustrator who works with us in-house needs to be more adaptable in style and creative output than a freelance illustrator who's forging their own path. They have to be able to meet the individual challenges of each project they work on. When we commission freelance illustrators, we recognise them as masters of their craft, with unique ways of thinking and a distinctive visual language, which we will draw upon with the knowledge and confidence that their style is consistent. With freelance



Concept work for a spirits brand; Foraging Vintners, copper plate etching for sparkling wine branding



Big Mountain Brewing Co, illustration for branding and packaging

illustrators we generally know what to expect and this makes it easier to commission the right person for a particular project.

**Q: What skills did you develop whilst studying on the BA Illustration course at Falmouth, and how did the course prepare you for working within your role as Creative Director? Did you gain any interdisciplinary skills that you feel are particularly useful for working within a design team?**

The course trained me in the traditional skills of image making and introduced a way of thinking that's appropriate for commercial design. From life drawing to colour theory, and from conceptual thinking to professional practice, all aspects of the course were extremely valuable and emerge every day in the work we produce.

**“I think ideas generation and visual problem-solving skills go hand in hand with aesthetic visual skills.”**

# ALUMNI: ADVERTISING/BRANDING

## JOSH MCKENNA

[www.joshmckenna.co.uk](http://www.joshmckenna.co.uk)

We speak to Josh McKenna about the inspiring range of contexts his work spans, including illustrations for mobile phones, bottles, badges, clothing, transport, interiors and shop windows, as well as more traditional areas such as editorial and publishing.

**Q: You have worked on vastly different scales, from very large murals and shop window displays to emoji's for mobile phones. How do you adapt to such different creative challenges?**

Each commission varies from the last and each comes with its own challenges. Adaptability is key and making sure that my style of work can translate well, no matter which format it is applied to. If it's a hand painted mural then I try to keep the lines simple and smooth, much like my digital work, but I have more room to be creative with scale and colour. With smaller jobs, like emojis or icons, it's all about simplifying my work but not losing the core elements of my style.

**Q: You were commissioned to do a very large-scale promotional window display for the Debenhams flagship store in Oxford Street. Can you tell us about your working process and how working on such a large**

**scale affected it? Did the job involve collaboration and if so, how did you find working in a team?**

Working on the store windows was definitely a challenge as I'd never had my work built into 3D before and I had to create a design that would work as a display. The idea was to use layering and to create a three-dimensional box with separate elements which included a background, plant elements and characters in the foreground. It was certainly a collaborative project, which was both fun and challenging. It was fun working with a very small creative team, but working for such a large corporation did involve compromise, and many of my ideas and character designs had to be watered down or made 'slimmer.' The inclusion of the mannequins with clothes was not in my initial designs, but as the project was for a shop window this approach made sense for Debenhams.

**Q: You designed a float for the Mardi Gras in Sydney this year. Many freelance illustration commissions are developed in a solitary studio, with all correspondence and submission of artwork taking place with an art director via email, and a design team managing the design, print and production. How did you manage the logistics of this job i.e. creating large-scale work for a live event on the opposite side of the world?**

This commission is by far the craziest one yet. To have my Instagram Sticker illustration blown up to four metres high and covered in glitter for one of the world's largest LGBTQ+ events still hasn't sunk in. The design and build of the float was actually done in-house by Sydney Mardi Gras, an amazing team of creatives and craftspeople, who build all of the floats in a huge warehouse throughout the year. I handed over the design to Facebook/Instagram and they worked with the team to create the design. As the original illustration is a small 2D sticker, their challenge was to create a giant double-sided 3D version which could be viewed by spectators on either side, along the parade route. As part of the project I was flown out to attend Mardi Gras, to do lots of press and interviews and to attend the live revealing of my float on camera. I was also interviewed on Australian morning television, live from the warehouse itself!



Site specific piece for head office, Unilever, 'Pride'





Invitation Design, Mr Porter, 'Miami by Day' and 'Miami by Night'



**Q: You were commissioned by Vodafone/VOXI to develop designs in conjunction with Pride branding, to work across different contexts e.g. phones, badges, banners and umbrellas. How did you create visual consistency across the series while also embracing the different identity of each shape, size and context? Your illustration for the branding is solely character led and is about identity (LGBTQ+). Was it a challenge to represent the diversity in society?**

I was allowed a lot of freedom with this commission, which was great for me to be able to represent the LGBTQ+ community in a way that I felt strongest. I knew the images were going to be placed across different media, including accessories for phones as well as banners and badges for the pride parade itself. I knew that I wanted to draw a large group of different people in a simple, pink setting which enabled me to select certain characters to apply to different contexts. So, if one character resonated with a person in the crowd then they could have a more personal connection to their chosen accessory.

**Q: You have developed a series of promotional**

**posters for the internationally recognised restaurant Beefbar (for Monte Carlo, Paris, Méribel and Malta). How art directed was this commission, in terms of promoting the identity of the restaurant and attracting a particular audience/clientele?**

The theme of this ongoing series (there will be 14 in total) is loosely based on vintage travel posters but with my own modern twist. Given the clientele of the restaurants, I was briefed 'to show a bit of class, but with a lot of sass'. Each round of feedback from the people at Beefbar is usually, "can you make it sassier," which is always fun! Further requirements for each brief include depicting scenery of the restaurant or surrounding area, and each poster needs to feature their signature food and drink.

**Q: You have done a series of illustrations for Bombay Sapphire, which are very different in media, scale and context/use, including limited edition bottles, embroidered jackets and a large interior mural. How did you translate your work into stitch and fabric? How did you develop a design with different functions, firstly**



Site specific flagship store Oxford Street, London, Debenhams, 'Summer Window Display'





Garment Collaboration, Bombay Sapphire x Hypebeast, 'Test House Punch Embroidered Jacket'

**to promote the brand identity of Bombay Sapphire but also to be a desirable fashion item?**

As the jacket was a 'Hypebeast' collaboration I wanted to create an illustration on a garment, and it was my idea to have it hand-embroidered as a one-off piece rather than a static artwork. I worked with a local London embroiderer, Lisa Salama, to break the illustration down into sections of thread and to work out approaches for each section. She then hand stitched the design onto a jacket. I was given a particular cocktail recipe by Bombay Sapphire, which I had to incorporate into the design, so I used the ingredients as a base for a graphic image. Using a limited colour palette and the Bombay Sapphire blue helped tie the piece together.

**Q: For the Bombay Sapphire project you worked with other high profile illustrators on the mural, such as Olaf Hajek. How did this collaboration work?**

Although the mural was a collaboration, we each had a section of wall to paint and Olaf Hajek designed the walls around the bar, so the working process didn't involve much collaboration.

**Q: As the design for the Bombay Sapphire bottles was a limited edition, how did you embrace the idea of**

**creating something special as a one off? How did the 3D factor affect your design ideas?**

This project was a difficult one as I'd not worked by hand in 3D before. I wanted each bottle to be unique, so I came up with a process of spray painting the whole thing and adding vinyl foliage and shapes individually to each bottle. The design was really strong and worked well over the 40 or so bottles, but they needed to be waterproof as they are in use at different bars across London, so this required a lot of aftercare hassle involving industrial varnish.

**Q: Your commissions are diverse in terms of the platforms you've worked across, but there's a common thread to a lot of your work in terms of the subject matter, which often involves themes connected to LGBTQ+. E.g. A Facebook mural connected to Pride London, promotional material for an LGBTQ+ community centre, and the float for Pride Sydney and Pride branding for Vodafone already discussed. Is this just down to the snowballing nature of the commissioning process or is this a personal interest, which you have consciously pushed in your work?**

All the LGBTQ+ work that I have done has come directly from creating the Instagram Pride sticker. As a well-known



Workshop/Talk, Apple Regent Street

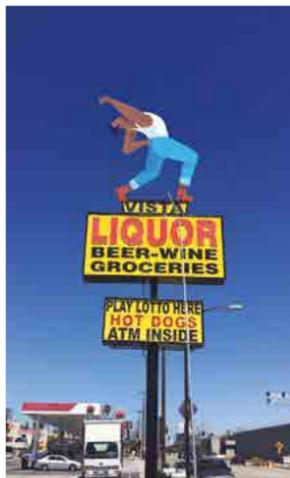
icon within the community, it has opened doors to different commissions and has accelerated my work globally. Having the ability to use the platform of illustration and my voice as an illustrator to highlight LGBTQ+ is very important to me and I strive to represent a diverse roster of people within my character choices as I think it's important for all types of people to be seen.

**Q: You have worked on promotional material for UAL, including the UAL prospectus and welcome booklets. As the imagery for these commissions is quite character driven, how do you generate figurative ideas which will embrace the diverse student population in London Universities? You tend to depict faces with no eyes - is this a strategy to avoid stereotyping?**

As my style develops, I'm ever-evolving my characters to be more and more diverse and I think this is important in particular publications, like a university prospectus. It's not always about colour of skin, I make sure to include everybody without stereotyping. Depicting the faces with no eyes is a conscious way of achieving this.

**Q: The above commissions discussed are largely concerned with branding and promotion. Your broader**

**“Having the ability to use the platform of illustration and my voice as an illustrator to highlight LGBTQ+ is very important to me and I strive to represent a diverse roster of people within my character choices.”**



Instagram Sticker in situ, Los Angeles

commissions cover all key fields of illustration, including editorial, advertising and publishing, and involve working more with text and broader subject matter. Do you have different working processes and strategies for different kinds of illustration projects? What sort of commissions do you enjoy most and why?

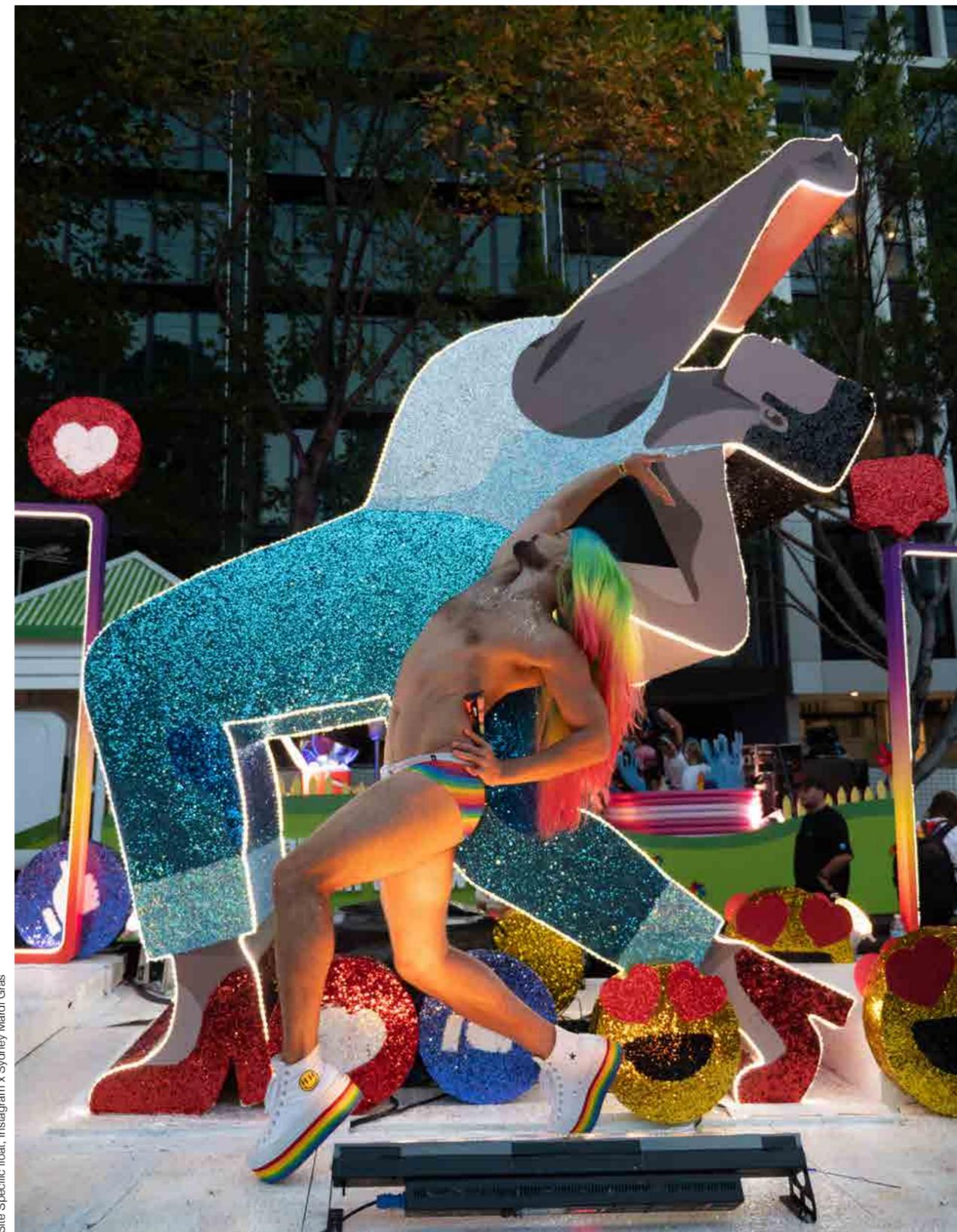
I enjoy the fact that each commission is different from the last and that's what keeps the job exciting for me. I enjoy branding/promotional work the most as it's the area where I'm most likely to see my work printed in broader contexts, and the collaborative element allows me to meet great people. Publishing and advertising are my bread and butter and I still occasionally work on editorials, although at this stage I am becoming more particular with who I create editorials for, as notoriously low budgets don't always seem worth the time.

**Q: You've worked with a lot of high profile companies, such as Apple, Google, Vodafone, Facebook, Instagram, Converse, the V&A, Vogue and Wall Street Journal. Does their high profile affect your working process and the amount of art direction you have?**

It varies with each project. I have been lucky with my larger clients who have come to me for my vision and have allowed me a lot of free reign. Of course, there are some restrictions when it comes to depicting characters and how they dress/interact with each other – with high profile companies the audience is larger and more global, so they often have their own restrictions to adhere to.

**Q: You have done some talks and workshops in the Apple flagship store in Regent Street. How did you apply your creative skills to this very different challenge i.e. in taking on the role of a tutor? How did you find working with a broader demographic of people?**

I have done two workshops and talks at Apple's flagship Regent Street store which has been a fantastic experience as I get to share my skills and what I have learnt as an illustrator with people who have specifically signed up to the workshop and are wanting to learn from me. It's a great feeling, once you get past the nerves of public speaking, to impart (some) wisdom to willing people. During the last talk I demonstrated how I personally use an iPad and Procreate and asked the audience to get involved in creating their own sticker or emoji to represent themselves, which yielded some really lovely results!



Site Specific float, Instagram x Sydney Mardi Gras

# NEWS FEED

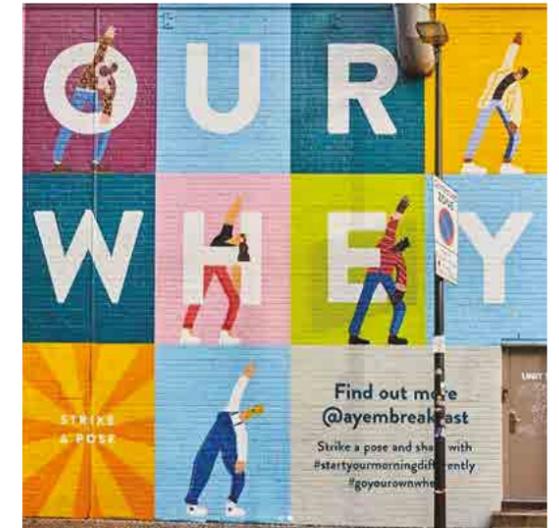
Hot off the Press... a quick look at several alumni who have had unexpected opportunities this year to take their illustration work into a new realm, to illustrate abroad or on TV, and to develop new openings or new perspectives on their work.

For some this has involved stretching their creative skills or developing new ones; for others it has been a confidence building experience, or has introduced their work to new audiences...



**@rupertillustration**

'I've been illustrating an animated sequence for 'Surrounded By Water', a travel website dedicated to small islands around the world. The sequence demonstrates the different activities you might try whilst travelling such as hiking, yoga and bird watching. It would be a full screen animated banner for the website.'



**@bethwalrond**

'My illustrations for AYEM breakfast pot packaging and a mural promoting the breakfast pots and highlighting the benefits of a morning stretch!'



**@harrieteemerrion**

'A dream commission for the Guardian - a magical sketching trip to Bruges! It's a great place to draw - from its narrow sleepy streets, ancient trees and gothic architecture, to its rows of vibrantly painted buildings, evoking a Wes Anderson film, inspiration is around every corner.'



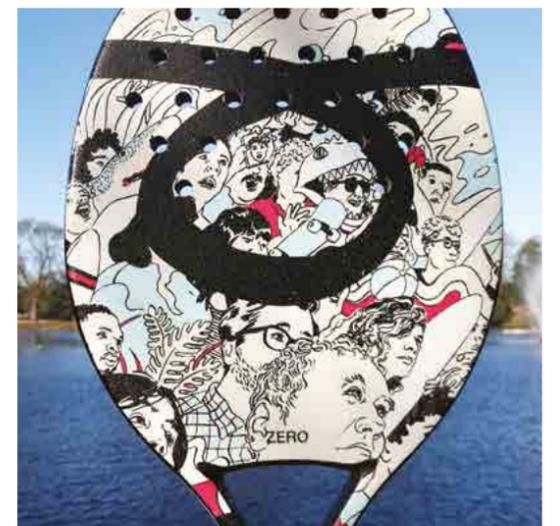
**@sampadagurung**

'I had great fun being one of the contestants on the Channel 4 TV show, 'The Great Pottery Throw Down!' Although it was short, sweet and snappy, I really enjoyed the different tasks we were given and met lots of cool people!'



**@Clairrossiter**

'I worked with the company 'Talking Tables', to illustrate a map of New York. The design was used to make a quirky 250 piece jigsaw puzzle.'



**@calumheath\_**

'I was commissioned by Italian sports brand 'Outride' to illustrate a limited-edition tennis racket. I also do scribing; travelling all over the world, capturing discussions and events through my illustration. The work is happening in real time, and can be really intense! It's a great way to stretch your drawing skills'.

# THE BA(HONS) ILLUSTRATION TEAM



**KERYN BIBBY:** Head of Illustration  
**NIGEL OWEN:** Course Leader  
**NATALIE HAYES:** Senior Lecturer & Level Three Head of Year  
**FIONA ROSE:** Lecturer & Level Two Head of Year  
**NICK MOTT:** Senior Lecturer & Level One joint Head of Year  
**TILLY MCKERROW:** Senior Lecturer & Level One joint Head of Year  
**SUE CLARKE:** Senior Lecturer  
**RACHEL DUNN:** Senior Lecturer  
**LAURENCE NORTH:** Senior Lecturer  
**LINDA SCOTT:** Senior Lecturer  
**DR CAROLYN SHAPIRO:** Senior Lecturer  
**DR CAROLINE PULLEE:** Senior Lecturer  
**ROSE FORSHALL:** Lecturer  
**HUGH FROST:** Lecturer  
**GRAHAM BLACK:** Associate Lecturer  
**JULIE MONKS:** Associate Lecturer  
**ASHLEY HOLD:** Associate Lecturer  
**CALLY GIBSON:** Senior Technician  
**EMILIA WHARFE:** Senior Technician

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for their beautiful work, inspiration and  
continued success. We wish them well.*

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