



**‘I COMMISSION
MANY GRADUATES
FROM FALMOUTH DUE
TO THE HIGH LEVEL
OF PROFESSIONALISM
BOTH IN THE
PORTFOLIOS AND
SELF-BRANDING.’**

Maggie Murphy - Art Director, **The Guardian**

INTRO

The origins of the Illustration course that is now taught at Falmouth stretch back across four decades. The students that have graduated during that time have gone on to produce work of the highest standard for clients across the globe. That a course, based in Cornwall, so far from the established centres of industry can have such a global reach is testament to its sheer ambition. The success of the illustration at Falmouth is dependent on the efforts of it's staff to develop and nurture the fantastic talent that is drawn to the course.

Over the last ten years the 'Quotes & Sayings' project has been hugely successful in terms of getting our students work in front of the best art directors and designers in both the UK and the US (and beyond). Ten years seemed the right time to start on a new concept. We are all really excited about the 'Wunderkammer' theme as we hope you are too. The notion of a cabinet of curiosities will always intrigue and hopefully seduce you to explore just that little bit further....

Nigel Owen, **Head of Illustration**

EDITOR'S COMMENTS

'There have been times over the last few months when I thought I'd never see the final pages, but after many late nights and a desire to succeed we've made it! Welcome to the first edition of our illustrated book of curiosities; Wunderkammer, an eclectic mix of BA(Hons) Illustration student work, Alumni successes and prestigious awards, plus juicy tips and commentry from our industry contacts. Thanks to everyone who has helped in contributing to this book, I hope you like it!'

Keryn Bibby, Level Three Co-ordinator
BA(Hons) Illustration



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BA(HONS) ILLUSTRATION TEAM

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COLLEEN ANDERHUB

Bolotnitsa (rus. болотница) - Russian folklore tells tales of the evil swamp maidens, who lay in wait for a foolish stranger to stumble upon their murky nest.



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JANIE ANDERSON

Peck O' Trouble - Stoppered bottle said to contain a witch, obtained around 1915 from an old lady in Sussex, England. She remarked '...and they do say there to be a witch in it and if you let un out there it be a peck o' trouble.' Located in the Pitt Rivers Museum, Oxford.



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CLARA ANGANUZZI

Wunderkammer - Many romanticised stories surround the myth of Selkies, i.e beautiful men and women who roam the land looking for a partner, but not all stories have fairy tale endings. Some people believe that a Selkie is actually a drowned soul and one night of the year they were allowed to return to their original human form.



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BEC APPLEBY

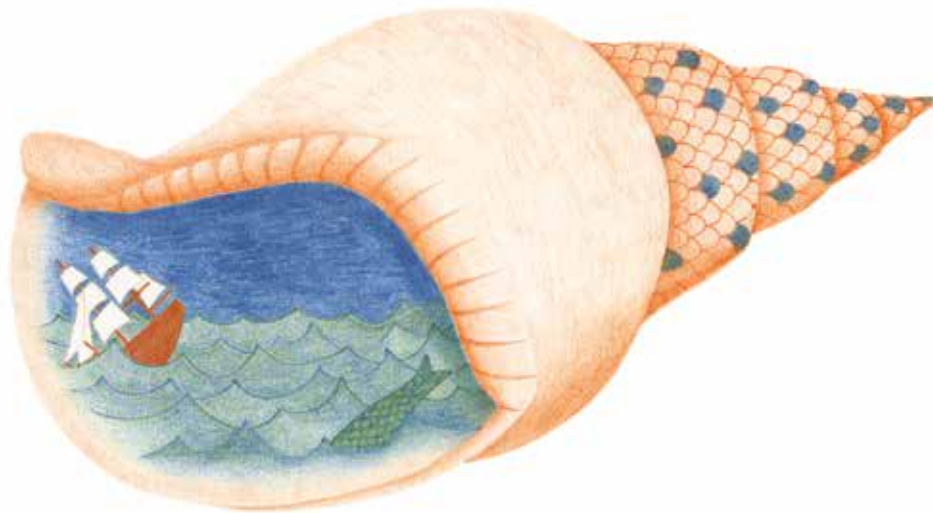
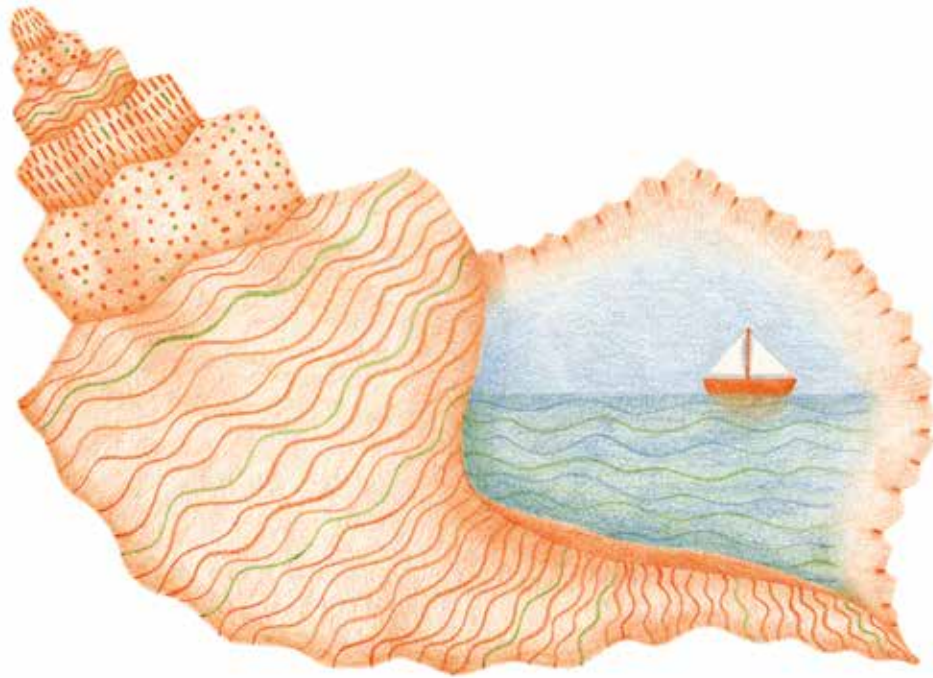
Dissection Study - No indication of the creatures species. Subject is a rarity, an anomaly and appears to be female. The dissection is viewed from the ventral side, the heart has been cut at the sides and exposed for unknown reasons.



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OLIVER AVERILL

Thalassophobia - 'I never saw a wreck and never have been wrecked, nor was I ever in any predicament that threatened to end in disaster of any sort. You see, I am not very good material for a story' - *Captain Smith, Commander of the Titanic*



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EILIDH BAKER

Hold a conch shell to your ear and listen to the sea. Also called shankha, these shells are sacred in religions such as Buddhism. They are often elaborately decorated and used as trumpets. Triton, the fishtailed Greek god, famously calmed and raised the waves by blowing a twisted conch shell.



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ELLEN BENNETT

Osmia Avosetta - The rare species of solitary bee, Osmia Avosetta, constructs an underground nest out of flower petals and mud for a single egg, protecting it whilst the larva develops inside. Solitary bees, such as Osmia Avosetta, do not produce honey but pollinate more flora than honeybees.



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EMMA BRAMMAN

The Eye In The Hand - The image relates to a Middle Eastern symbol called the Hamsa Hand that acts as protection from the evil eye. The symbol has been taken and placed in an altar-like setting with flowers and candles for decoration and symbolism. Its intention is to intrigue the viewer and can have any number of meanings.



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LEWIS CAROLAN

Through The Looking Glass - The invention of the microscope has enabled the possibility of exploration into the world of microbes.



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SOLENE CHAUDOIS

Ijiraat - Beware of this land spirit, lurking in the mist, its red eyes shining through the blizzard, trapped between two worlds, the Ijiraat is coming for you.



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PIERA CIREFICE

Mycorrhiza - Hidden underground, the fungal root network shares a symbiotic relationship with 90% of the earth's plants. What is seemingly separate to the human eye is woven with interdependency underground.



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LEANNE CLEAVES

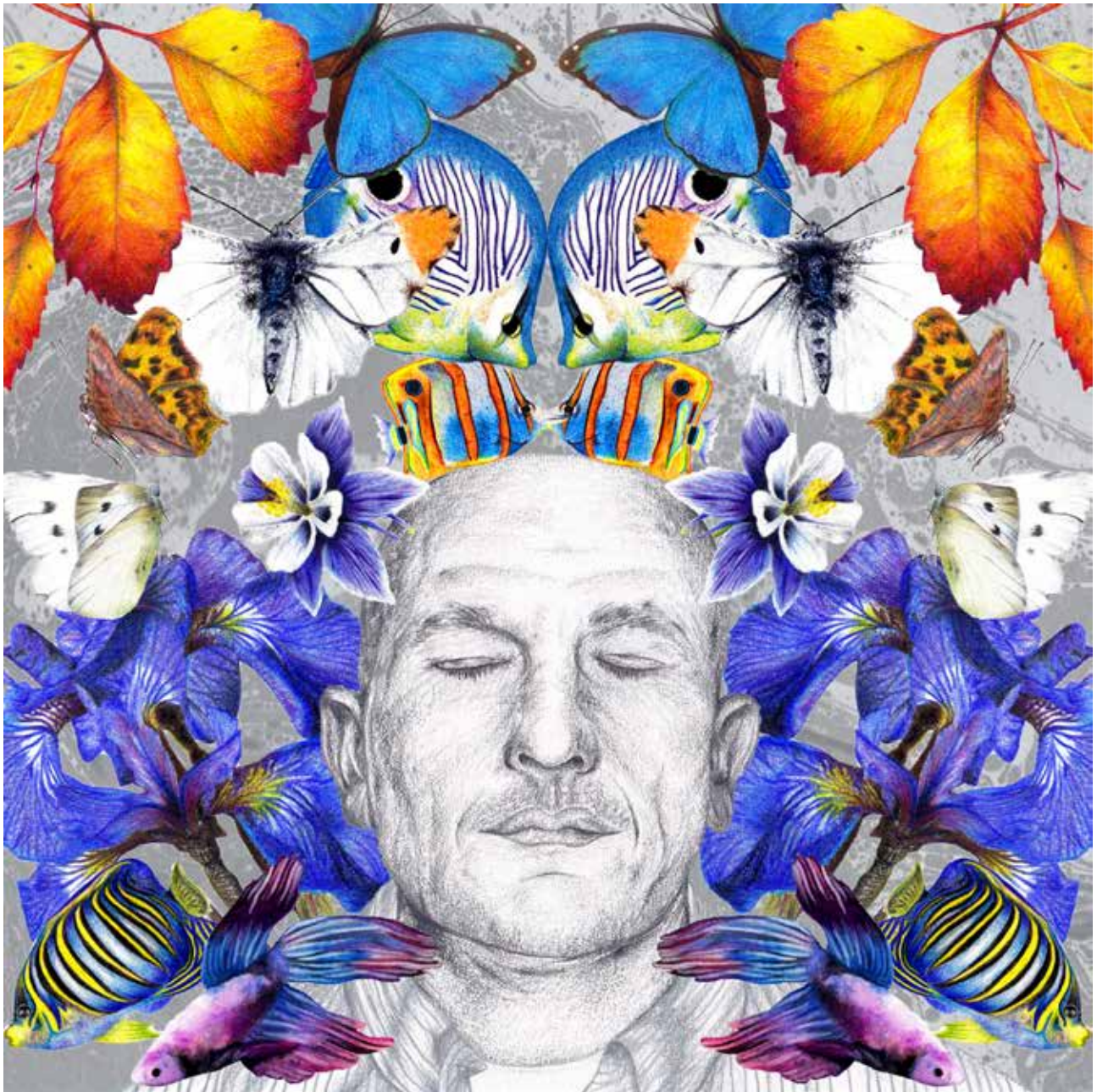
The Giant Squid - Little is known about the deep sea. Discoveries have proven that a giant squid exists and the myths surrounding it suggest it's enormous enough to drag ships under the ocean. What really lies beneath the surface of the ocean is unknown. The creatures of the sea are wonderful in their own right and remain mysteries.



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ARTEMIS CROMPTON

Freedom In A Jar - A collection of personal and meaningful objects that have been collected throughout my mother's life, and mine, that represent the serenity of living beside the sun, stars, sea and the moon in Mykonos, Greece.



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SOFIA DANN

Curious Nature Of The Mind - Curiosity begins with the mind. The marvels of nature surround us and with such an enormous assortment of creatures of spectacular colour, pattern, form and purpose, the curiosity is endless.



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JULIA DE GRAAF

Curiosity: the human condition that lies at the core of our quest for knowledge and understanding, as well as the tendency for procrastination with entirely superfluous habits.



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EMMA DONEGAN

Mind Monsters - The landscape of the mind changes all the time. Anxieties can have a detrimental effect on the mental environment and everything in it.



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ROSIE DUVALL

A Home To Treasure - Hermit crabs partake in the social activity of a 'vacancy chain', arranging themselves in order from largest to smallest at the arrival of a vacant shell. They find its new owner based on fit, and quickly exchange their existing shells in sequence: moving up to the next size and adapting to their new 'crabitats'.



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JAMES EDWARDS

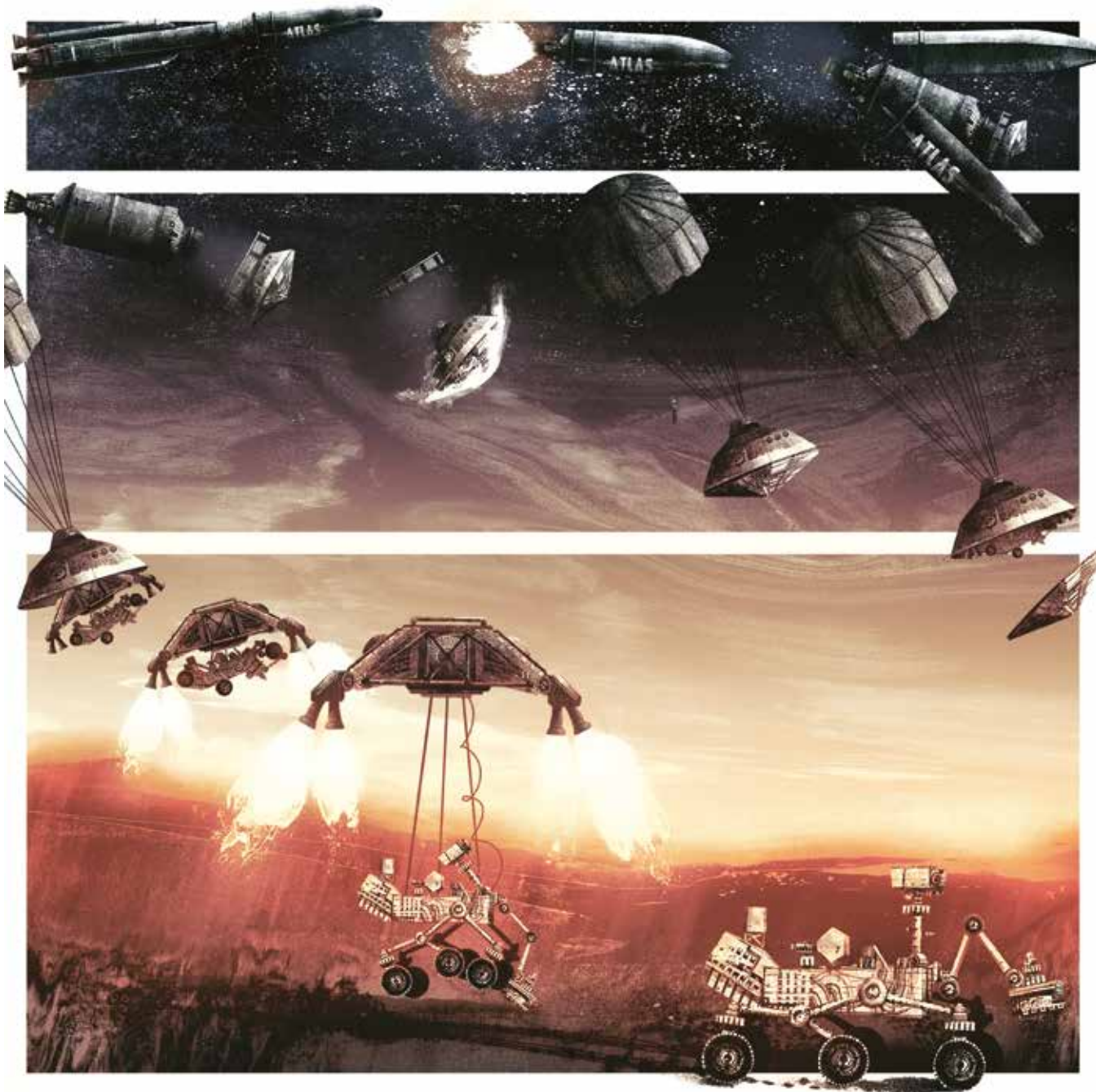
Sequence Of The Black Sun - A ritual performed by the Sol Mortem Sect. Supposedly a demonic entity is called, bringing with it a deep shroud of darkness which envelops the sky and blacks out the sun. When the darkness lifts, an apostle is missing and the sequence is complete.



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MELISSA FEATHERSTONE

Neo-Gaia - Gaia, creator and life bearer of Earth. Though still attuned with our natural beginnings, humanity has evolved into a digital age, rewiring a new form of consciousness in the vast network of the technological world. Our secondary Gaia.



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BENEDICT FLANAGAN

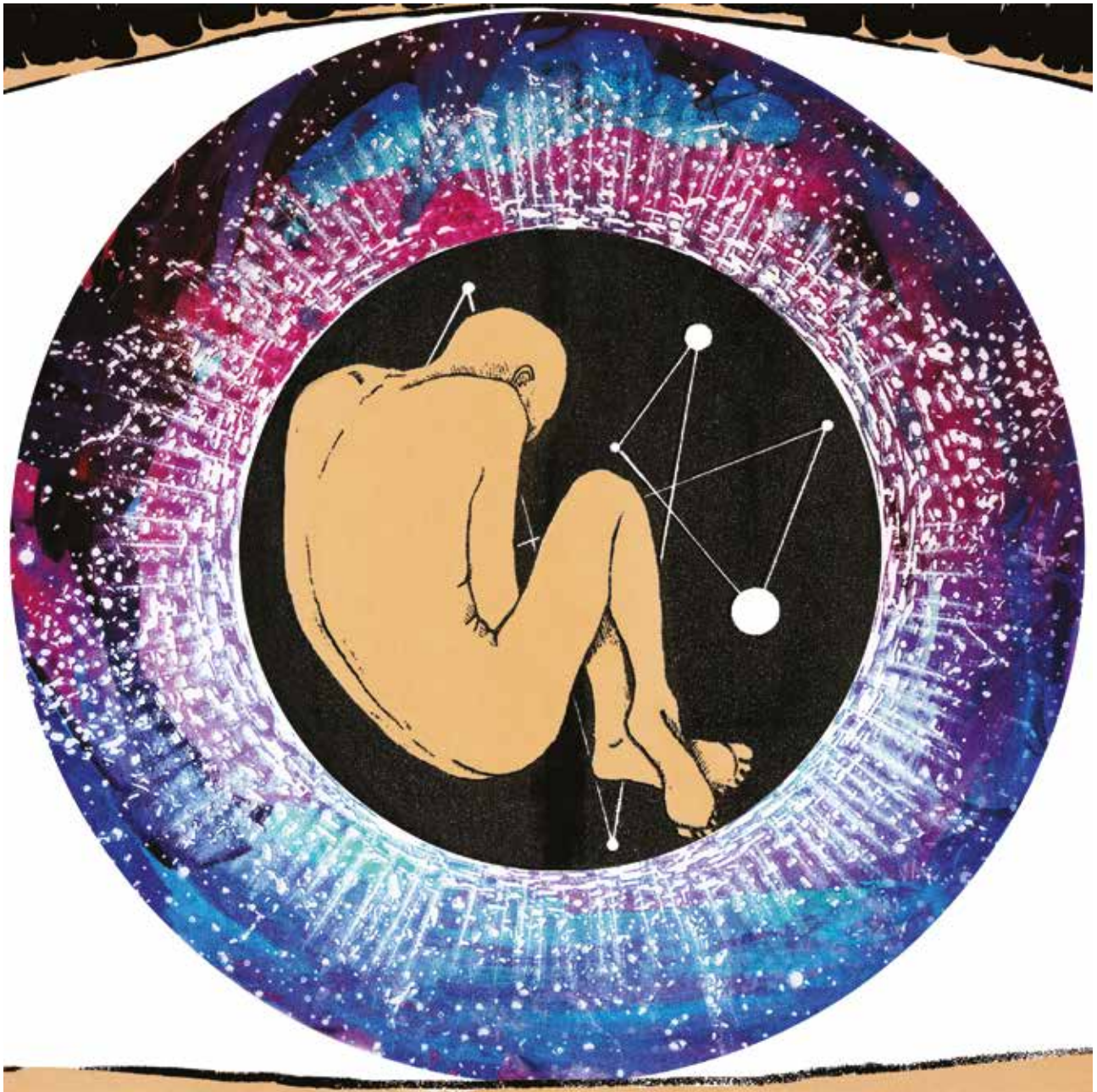
The Decent Of Curiosity - Curiosity lands on the red planet in search for evidence of life and water. Part of an interactive app on the Solar System.



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FREDDY FULLER

The Power Of Dogū - Dogū are Japanese clay figurines, all between 2,300 and 10,000 years old, and most are found deliberately broken. Nobody knows why they were made, but theories include: depictions of a fertility goddess; an effigy to cure illness; a commemoration of a visit from aliens; or simply toys.



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THOMAS FUSSELL

Iris Cosmology - 'Through our eyes, the universe is perceiving itself. Through our ears, the universe is listening to its harmonies. We are the witnesses through which the universe becomes conscious of its glory, of its magnificence.' - *Alan W. Watts*



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AKHRAN GIRMAY

Torn from their pedestals and dragged to the scrapyard, statues and monuments from all over France saw a ruthless end. Under Nazi occupation, these figures of metal were melted down and in turn contributed to the German's weapon supplies. Bullets were made but were undermined by their material origins.



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LIAM GODFREY

The Pugmis is an underwater wild man, also characterized as a 'Merman.' A spiritual character derived from the Northwest coast of America based on a mask. He is led by a Loon, a type of diving bird. He is a spiritual embodiment of the sea.



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GEORGINA GODSON

The Tufa Caves Of Castle Hill, Budapest, Hungary - A map and timeline of the Tufa Caves buried deep below Buda Castle. Within the walls of the caves are housed many myths and legends as well as a long history. These caves have seen life and death, held treasures of great wealth, and provided protection as well as imprisonment.



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BILLIE GOUCHER

You Can Never Tell - A brief narrative loosely based on 'The Indian In The Cupboard'- a story where toys come alive when they're locked inside a magical bathroom cupboard. Through this concept the illustration depicts how our surrounding culture becomes a subconscious influence, maybe at times when we least expect or fail to notice it.



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JESS GRIMSDALE

Greater Secrets - A personal reading from the Curiosity Tarot, a collection within a collection of collections.



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HANNAH HOLLOWED

A response to the exploration of space in search of life being one of the biggest adventures that the human race has ever undertaken.



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ELEANOR HARDIMAN

Valerianae Radix - Natural compounds found in common botanicals continue to be used in modern medicine and affect the human body on a cellular level.



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BETH HARRIS

Inspiration taken from Neil Gaiman's 'Coraline', a story full of curious things. With circus mice, buttons and scary other mothers filling the imagination.



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LUCY HASLAM

Learning Piece By Piece - A book that can only be read by being torn apart. It was made in response to the article 'The Joyful Illiterate', about how children's natural curiosity and playfulness is their greatest asset in learning.



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SID HEDLEY

Unlocking Our Environment - Our environment is full of curiosities, but how much of this do we take for granted? Cabinets of bell jars and preservations can help us to understand and explore our environment, but can we fully interpret the vastness and wonder of our world within the boundries of our everyday lives unless we experience it for ourselves?

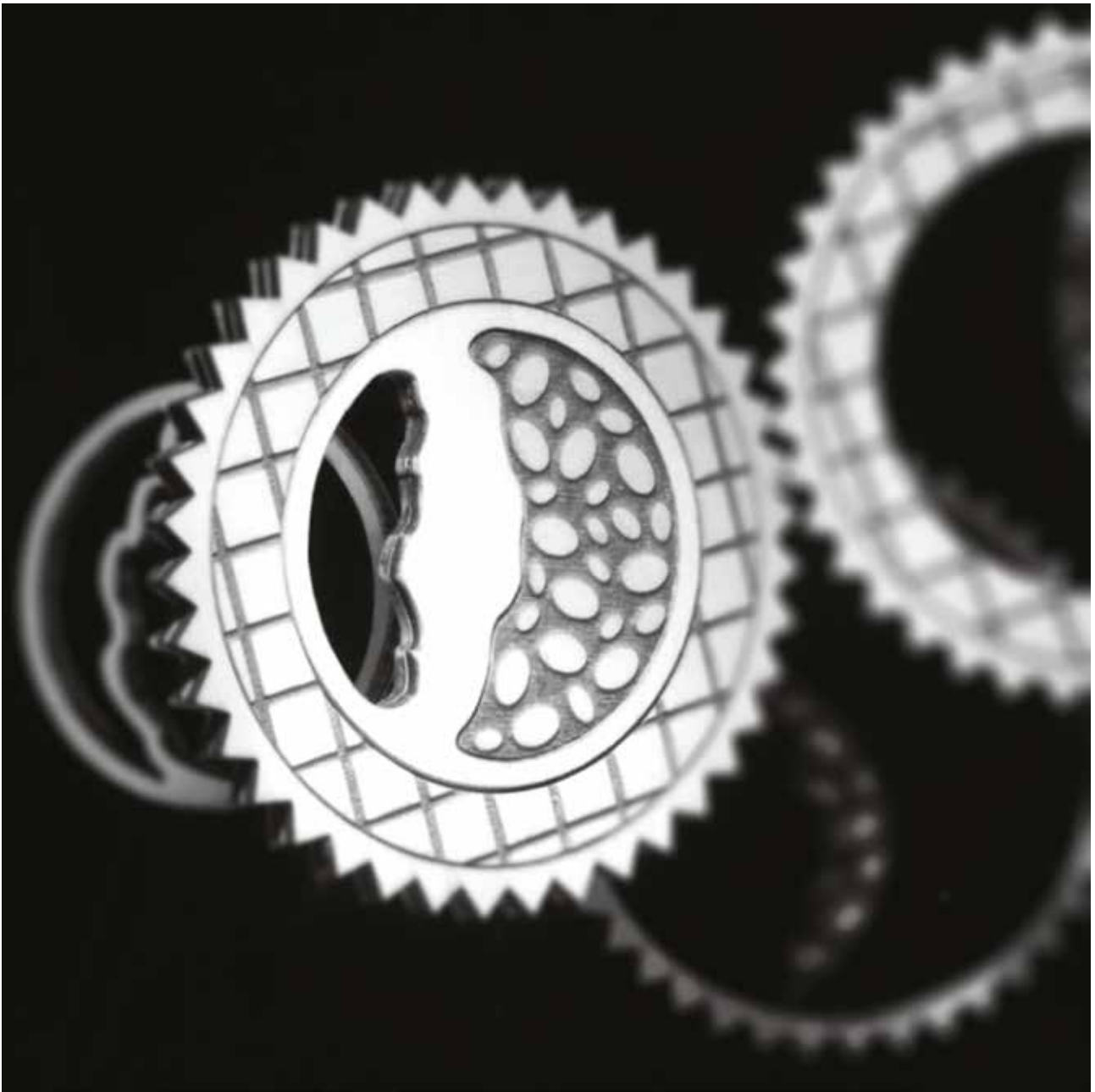
SKAGEN



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KATIE HICKEY

A mysterious, little seaside town in Jutland where the meeting of two sea's pushes bodies of sand up the beach. These images, based on Hans Andersen's 'A story from the sand dunes', tell the story of the buried church in Skagen.



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SARA HOUGHAM-SLADE

Tactile Arteries - These tactile, laser-cut forms are designed as a communication aid for the visually impaired. The interlocking pieces replicate a cross section of the coronary arteries, demonstrating the normal anatomical layers and the effect of plaque on their structure. The photographic effects suggest visual problems and consequently, the need for a haptic interface.

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LIZZIE HOULDSWORTH

In Britain and Japan, the black cat is a symbol of good luck, while the white cat is considered unlucky. In America and Europe, this is the opposite. Superstitions and beliefs vary throughout the world - as do the objects that symbolise them.



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GABRIELLA HUCK

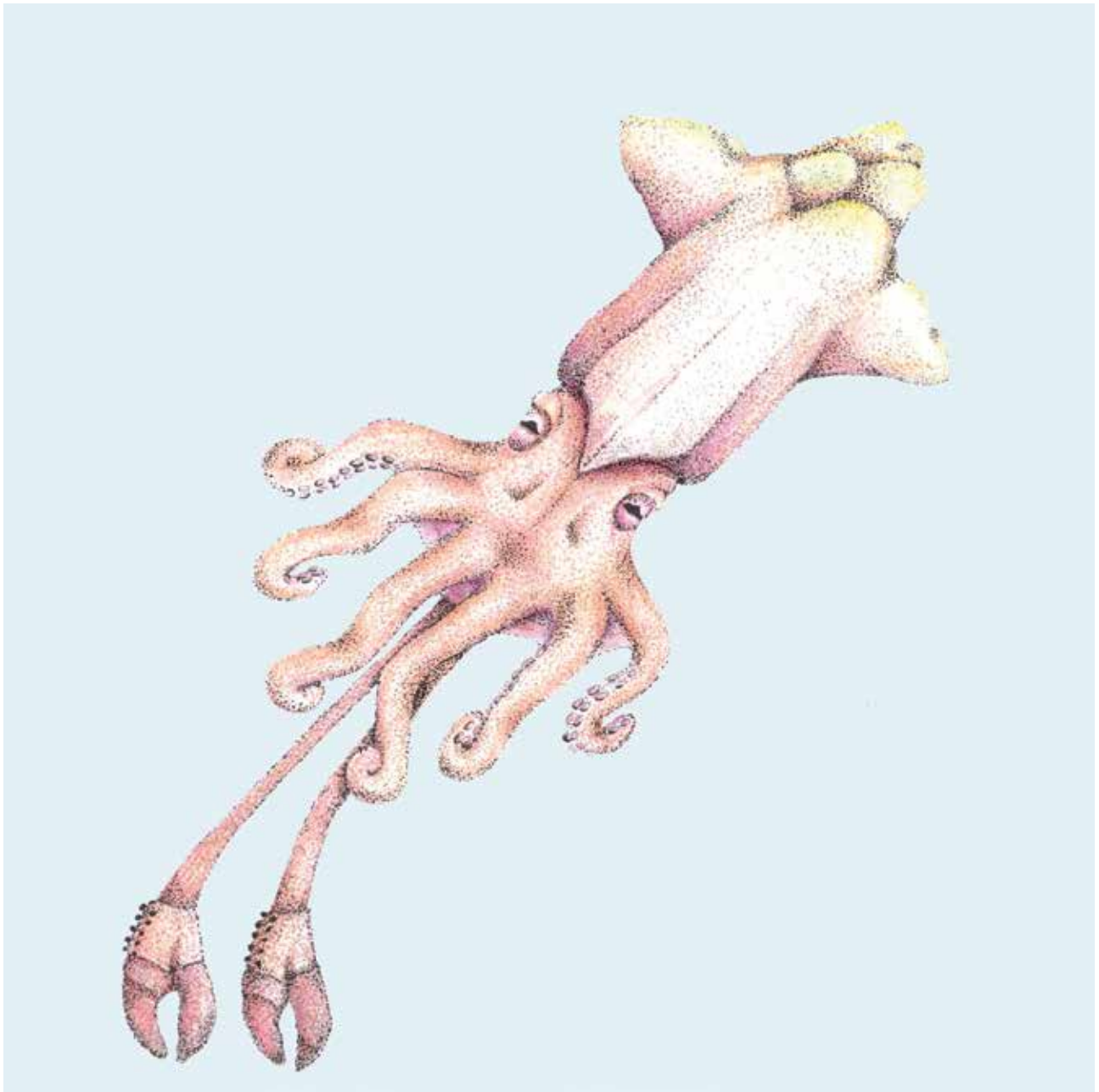
Inspired By Gerald Durrell's Specimen Boxes - As a boy with a keen interest in wildlife, Gerald would spend his time collecting specimens and storing them, often still alive, in matchboxes. His unsuspecting family had to be cautious when lighting a match as the beasts within the matchboxes ranged from the friendly to the venomous.



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SEEKAN HUI

Depths of Human Curiosity - An editorial illustration based on the article 'Why We Swim in Quarries' from Nautilus, which discusses the allure of swimming in blue waters despite the dangers of death, disease and trespassing.



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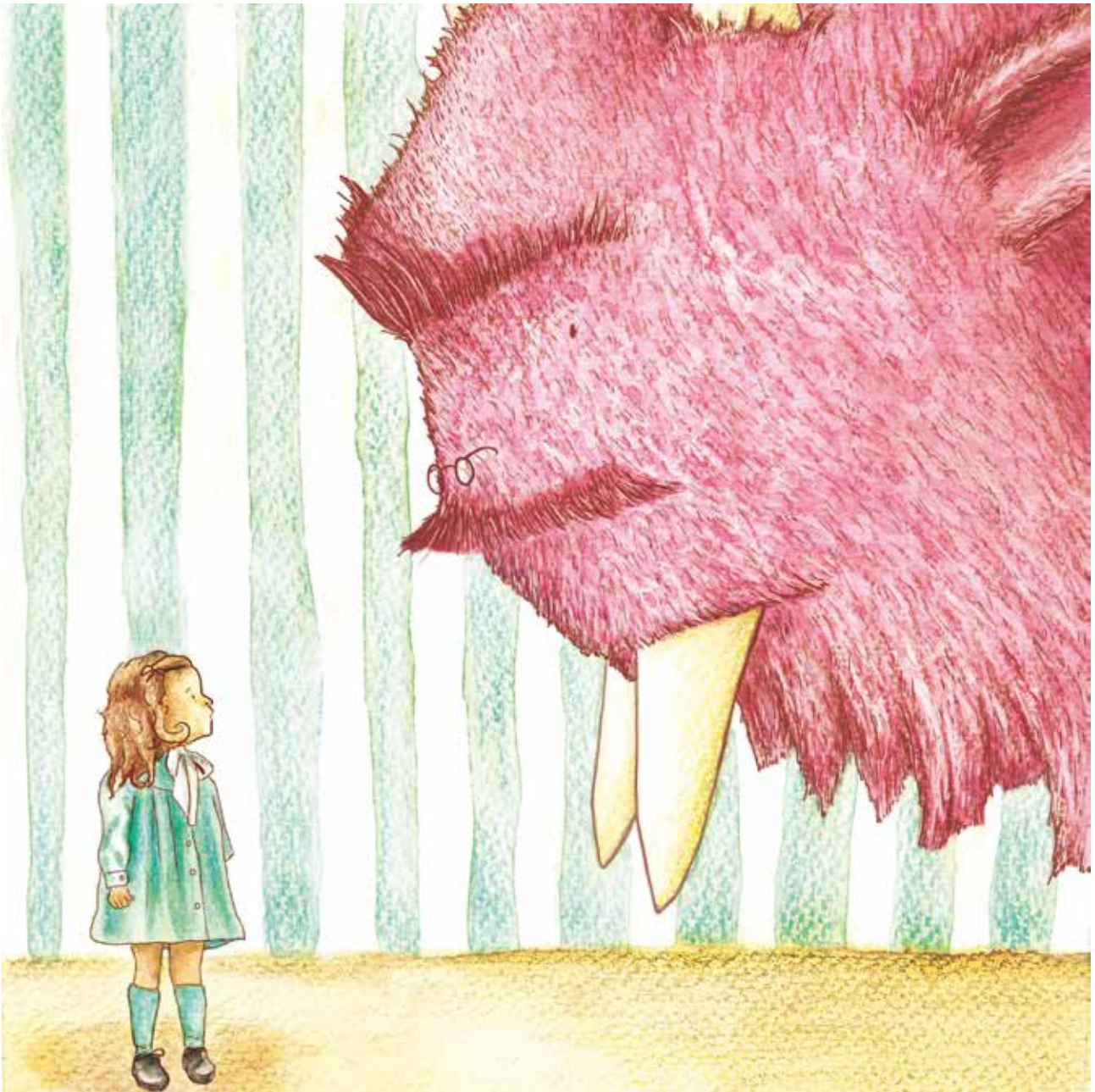
The Kraken - A 'scientific' illustration of the legendary Kraken, based on descriptions from supposed sightings. Danish historian Erik Pontoppidan described the Kraken in his book the 'Natural History of Norway' as a creature 'the size of a floating island'. 'Round, flat, and full of arms, or branches,' and is 'the largest and most surprising of all the animal creations'.



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AMELIA JANE

War Paint - The illustration above is a celebration of the war paint and decorations used by Native American Indians before battle. Native American tribes would paint directly onto their horses, adorning them with symbols of power and strength. Each mark or feather would have an individual meaning that often had magical or spiritual significance.



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GENEVIEVE JOHNSON

‘The Cabinet Of Curiosity’ Children’s Book - ‘She gazed at him, he gazed at her. A very curious creature and a curious little girl.’



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EMILY JUDGE

Mould May Flourish - Typically, mould occurs in moist, warm conditions identical to that of a rainforest. If we look deeper into the decay, it is alive with colour and exotic abnormalities.



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JASMIN JURIDCH

Mantis Mimicry - Praying mantis, unlike most other insects, have evolved to mimic their surroundings to lure prey. They tend to mimic flowers, leaves and moss. Their prey wanders into flowers unsuspecting a master of disguise ready to pounce. This type of mimicry is called aggressive mimicry.



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JIA-YI LIU

Hands Of Fortune - In your hands, you can hold your future, your fate. Curious, is the story that lines in your palm can tell.



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SHANNON LUND

The Greenhouse Effect - How animal's habitats could start to merge as a result of global warming. Vulnerable species forced into a situation where they either adapt to survive, or die.



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EMILY MAY

From The Ashes - Artefacts of fantastic beasts.



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KRIS MCCALDRON

Cry Wolf - You don't want to be the snack for the night. So you probably shouldn't shout things that are untrue.



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KIM MEECH

The Awá - Part of world's most threatened tribe, several of the Awá people remain uncontacted by outsiders as they merge into the Amazon rainforest, out of society's gaze.



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STEPHANIE MELARICKAS

Discovering Curiosity - Ambigram text carving, viewed from the left and right, inspired by North American totem poles.



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JESSICA MEYRICK

This illustration explores the concept of 'therianthropy'; the mythological belief that humans could transform into animals, also inspired by T  a Obrecht's book 'The Tiger's Wife', in which a tiger is rumoured to 'take off his skin' at night.



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OSCAR MITCHELL

A Leaf From A Rare Peruvian Mountain Tree - The story follows Bruno and his grandfather as they travel across expansive mountain ranges, distant cities, vast deserts and the deepest oceans in their flamboyant machines, searching for the rarest natural and man-made curiosities to add to their collection.



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ALEXANDER MOORE

Deep in their last temple the manifest beginning of a new era was stirring in his jar.



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RYAN MORRISON

Silver Cup - 'The little durts have stolen and killed, and eaten my cattle. This cup, if it were mine, would pay me for all.'



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CHARLOTTE O'HARE

Adder Stone - Believed to have magical powers by the Druids, adder stones have been used to cure eye diseases, whooping cough, snakebites and prevent nightmares. Superstitions also say they can aid the holder by giving a person the ability to see through to the fairy world.



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HARRY OELMANN

The Drake Equation Written By Frank Drake In 1961 - The Drake Equation is used to argue an estimated probability of extra-terrestrial civilizations able to communicate in the Milky Way. It was written to encourage scientific conversation on the main concepts used to determine the probability of their existence. The equation: $N = R^* \cdot f_p \cdot n_e \cdot f_e \cdot f_i \cdot f_c \cdot L$



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CALLUM PALMER

Boobs, Bums And Beyond - There's not much beyond boobs and bums to be honest.



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RACHEL PINNICK

Symbolically, crossroads represent a location where two realms touch, a site where supernatural spirits can be contacted. Legend has it that Robert Johnson sold his soul to the devil at the crossroads, in exchange for his musical talents, making him the most important blues player that ever lived.



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HENRY POTTER

Christmas 1987 - This 'Ship-in-a-bulb' was made by one of Britain's last lighthouse keepers, Gordon Partridge. Lighthouse keepers would often take up hobbies like making model ships to take their mind off of the boredom and loneliness of the job. The story is based on an anecdote of Gordon's about one Christmas spent on the Casquets lighthouse near the Channel Islands.



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SOPHIE RAWE

Exquisite Corpse - Party time.



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HOLLY RICHARDS

Guardian lion statues are found throughout Asia. Based on mythical creatures, they are believed to have protective qualities and guard against evil.



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CHARLOTTE ROBERTS

The Monster Of Fashion - Fashion campaign based on the universal 'perfect' model found in magazines. Designs sourced from fashion magazines, collaged into unusual and curious forms, manipulated to represent the effect of these high fashion models on their audience, and to address and explore the idea of perfection.



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CHARLOTTE RUDMAN

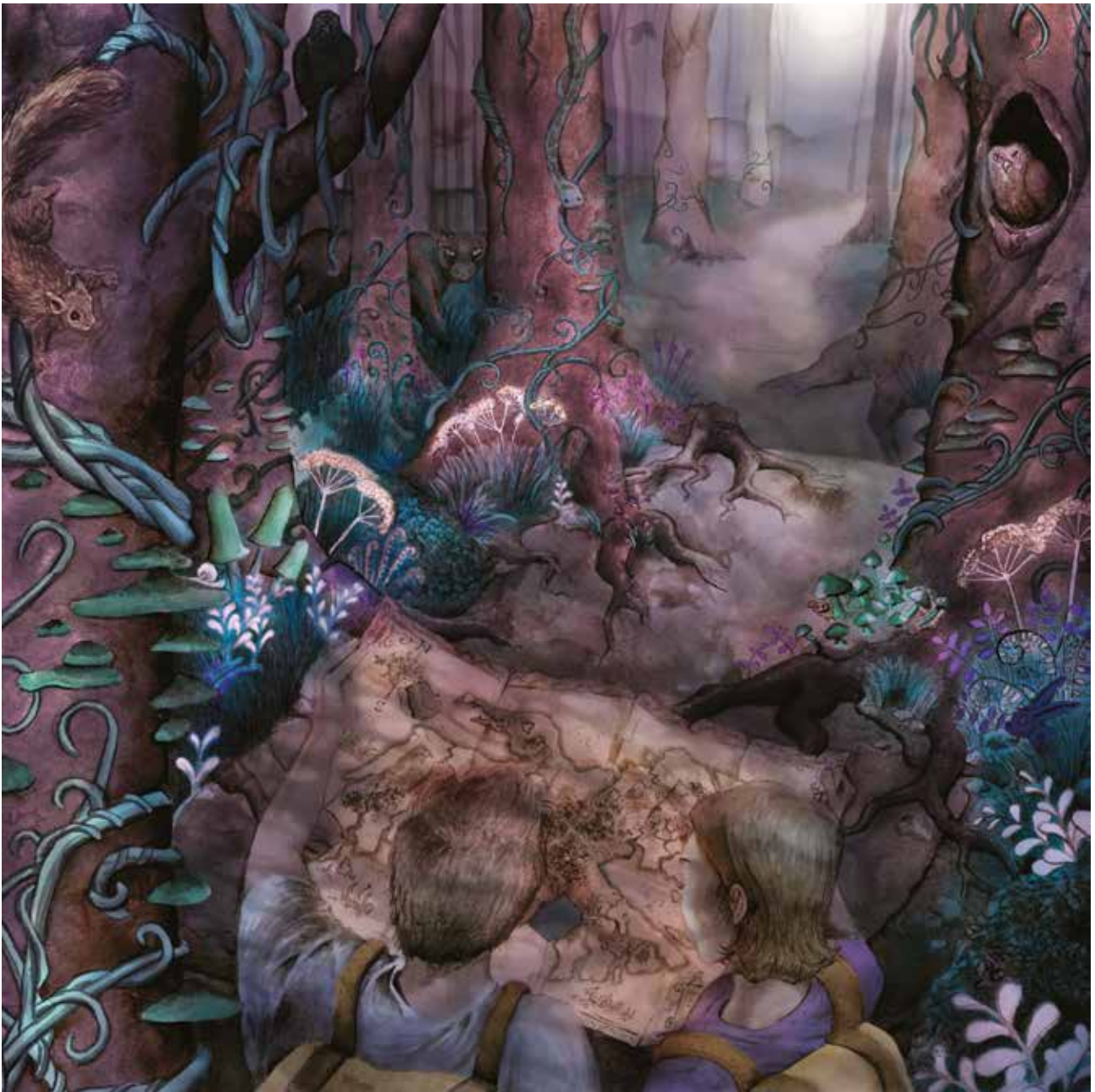
Polycephaly - Polycephaly is a human or animal with multiple heads. This is most commonly seen in turtles; although these reptiles find it hard to survive in the wild they can live long and happy lives.



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LIZZIE SCOTT

Inspired By The Old English Folktale 'The King Of The Cats' - 'I climbed into the branches the better to look for the light, and, behold, it was beneath me, inside the hollow trunk of the tree...'



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HANNAH SEAKINS

The Bird Map - 'A map does not just chart, it unlocks and formulates meaning; it forms bridges between here and there, between disparate ideas that we did not know were previously connected.' - *Reif Larsen*



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LEAH SMART

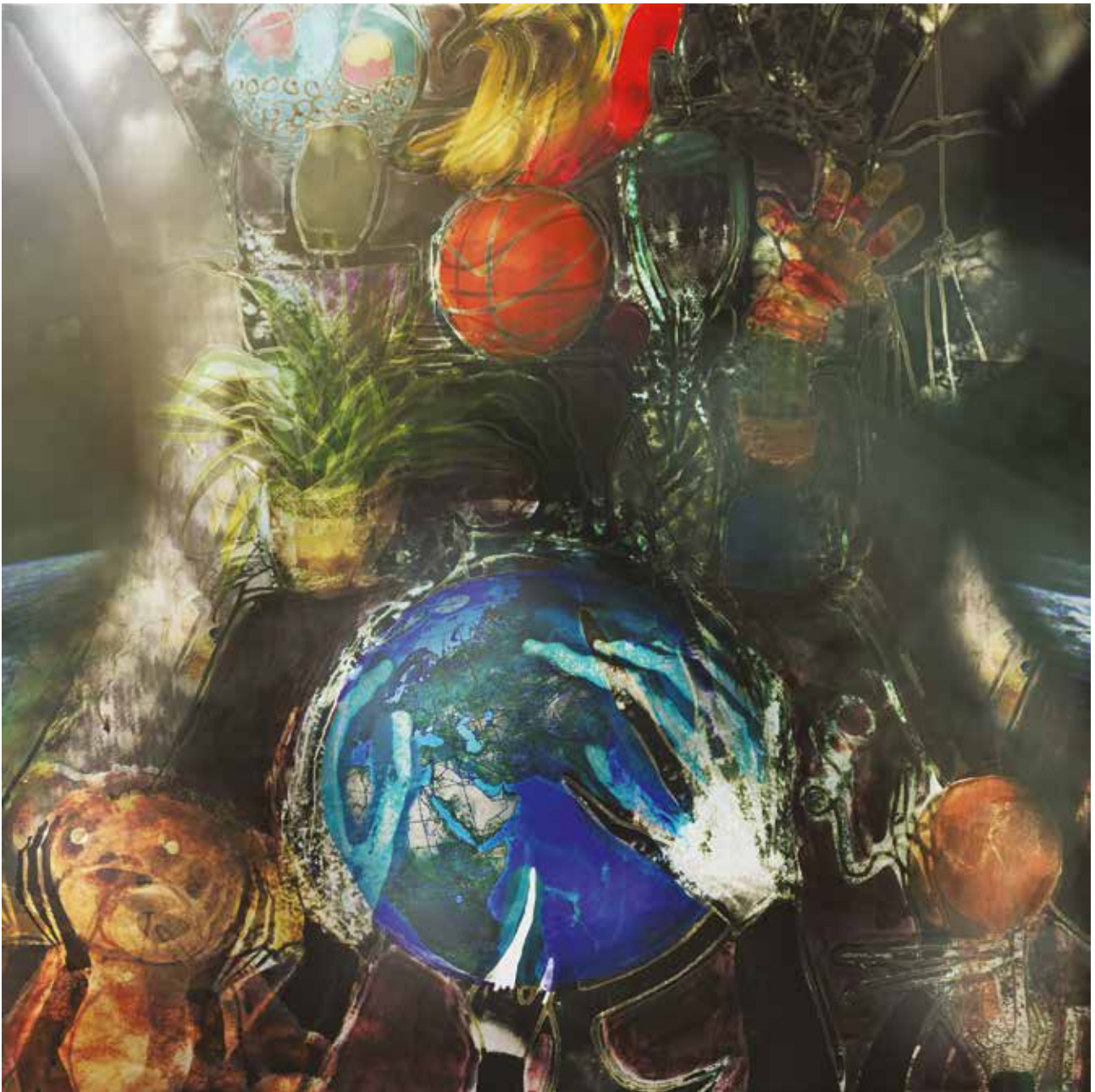
Worry Dolls - Worry Dolls are tiny, handcrafted dolls clothed in traditional Mayan costumes. They were created in Guatemala as a remedy for worrying. When worrying keeps a person awake, he or she would tell their worries to the dolls and place them under their pillows. The Worry Dolls take over and take the worries away during the night.



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JESSICA SMITH

Curiosities of The Mind - This image is based around the notion of the unknown taking the mind as an object, whilst focusing on the idea of feelings of unease, more specifically anxiety and paranoia.



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ASHLEIGH SMITHAM

The Collection - A group of visitors travelling to Earth discover quizzical, puzzling and captivating objects. Throughout their journey, they accumulate and hoard these items as treasure. Finding the extraordinary in the ordinary and the fascinating in the mundane.



IVY STEELE



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MILLIE STEER

Inspired by the story of 'Calliope', who went on a quest to return all of the stars that had been stolen by Ares. She collected inspiration and creativity from the human world, and turned them into lanterns, which she hung in the sky as replacement stars.



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MARIA TEOLINDA

Rags To Riches - Discovering identity whilst challenging the stereotypical perspective of the female protagonist and the connection between fairy tale and reality.



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REBEKAH TRUSCOTT

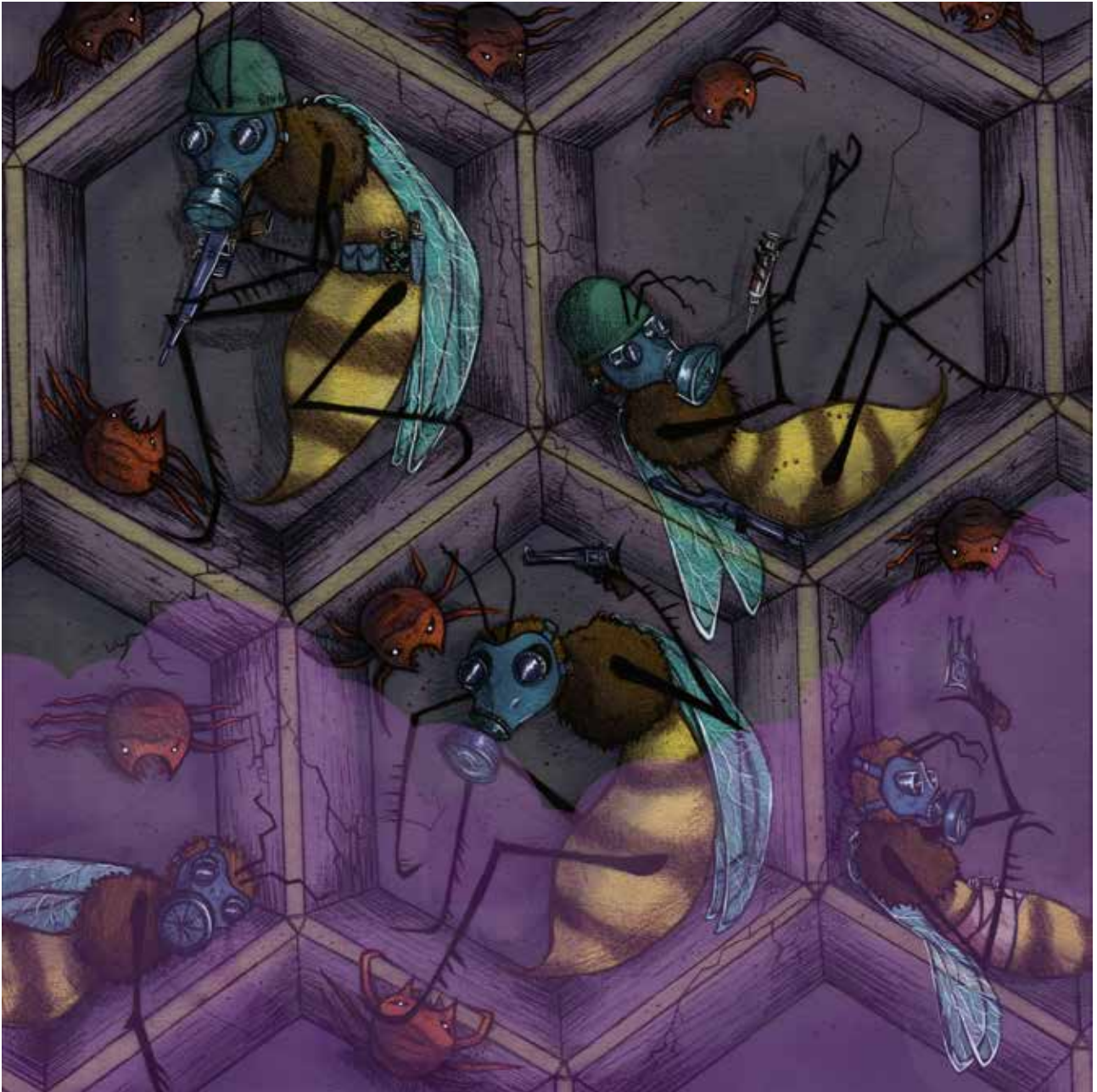
The Stone Tape Theory - The close connection that beings of the past had to a location, can at times linger and become perceptible to the living. Recordings of their energy are played back long after their death.



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ELIZA TULIP

The Haunted Dolls' House - an illustration influenced by the ghost story 'The Haunted Dolls' House' by M.R James, which tells the tale of a dolls house that comes to life at night.



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REBECCA UNSWORTH

World War Bee - The focus is on colony collapse disorder, a phenomenon where the worker bees disappear, thought to be caused by several factors such as pesticides, mites, starvation and disease. Using objects humans have created to fight issues of the same strain with a focus on war to display the danger of the situation.



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FREDERIQUE VAN

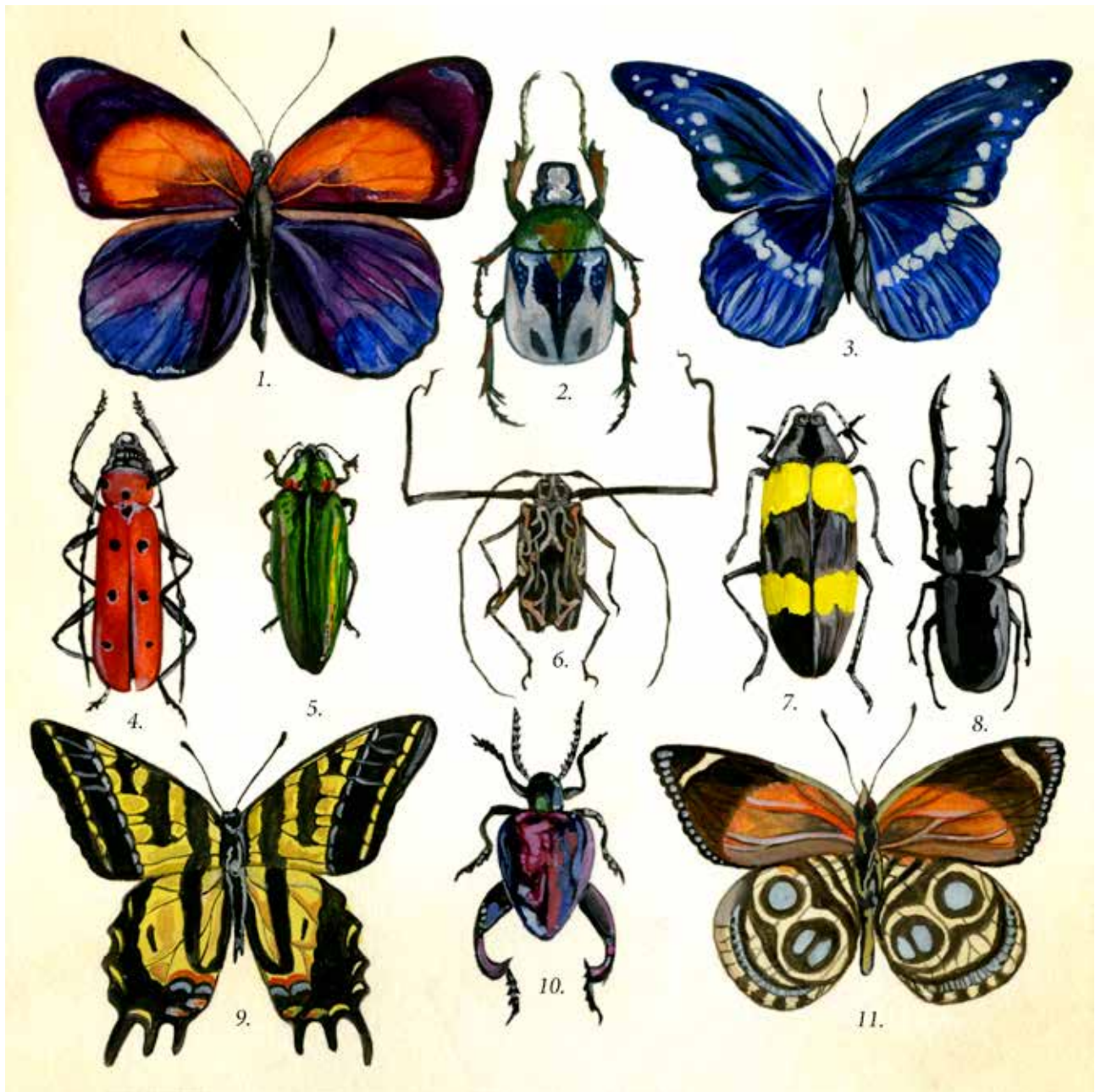
Everyone Is In Their Own Way A God, If Only You Believe In Yourself - A curiosity cabinet dedicated to all the forgotten gods of science, art, medicinal and nature: humanity.



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THOMAS WALKER

Habitats Of The Strange - Taking inspiration from mixed taxidermy, I challenged myself to create both creatures and environments within various confined spaces.



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+44 (0) 7920 280 701
oliviawatters.co.uk

OLIVIA WATTERS

A small collection of weird and wonderful tropical insects from across America. 1. *Asterope Davisi*, 2. *Ranzania Bertolini*, 3. *Morpho Rhetenar Helena*, 4. *Eurybatus Lesnei*, 5. *Chrysochroa Rajah*, 6. *Acrocinus Longimanus*, 7. *Chrysochroa Mniszechi*, 8. *Cyclommatus Metallifer Finae*, 9. *Papilio Pileus*, 10. *Sagra Buqueti*, 11. *Callicore Eunomia*.



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bethwheatleyillustration.co.uk

BETH WHEATLEY

What's On Your Dinner Plate? - Frankenfish is a term used to describe genetically modified fish. The AquAdvantage Salmon is the first GM fish approved by regulators. However, before the release of this product, current guidelines have been brought into question, as companies presently wouldn't have to label their products, to the public as genetically modified.



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georgitaylorwills.co.uk

GEORGI WILLS

Titania's Crown - 'Come, sit thee down upon this flowery bed, while I thy amiable cheeks do coy.' The queen of the fairies lays down her crown so that she may rest with her lover. Inspired by William Shakespeare's A Midsummer Night's Dream.



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JOSEPHINE WISE

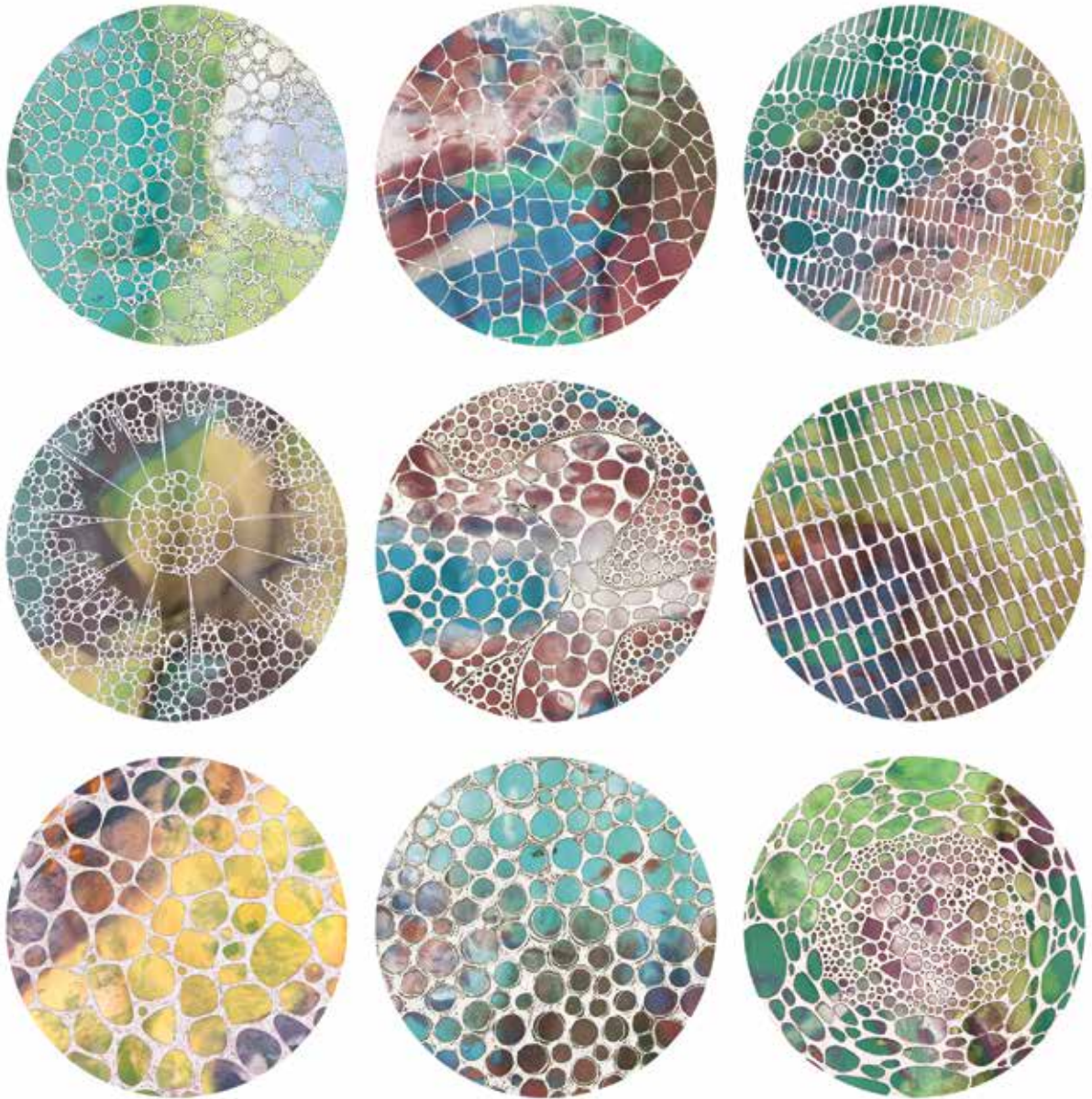
Rock pools are like little worlds; they are always full of extraordinary things worth exploring.



sienna.rose@hotmail.co.uk
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siennarosewood.co.uk

SIENNA ROSE-WOOD

Relatives Of The Harpy - The Harpen are beautiful, elegant creatures with the body of a woman and the head and wings of a bird. Native to northern Europe they are known as spirits of the wind with tempers just as changeable as the wind. These creatures have now fallen into myth.



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carolineyates.co.uk

CAROLINE YATES

Cellular - A collection of microscope slides depicting abstract imagery inspired by cellular photography of living organisms.

**‘ONCE YOU HAVE
YOUR VISUAL STYLE
COMBINED WITH
CONCEPTUAL IDEAS,
YOU’RE ONTO A
WINNER, YOU HAVE
THIS SORTED.’**

Jason Morris - Art Director, **Stella Magazine**, **The Telegraph**

NATIONAL & INTERNATIONAL AWARDS



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards

Lemniscaat 8 Rotterdam

 PAN MACMILLAN



2016

NOMINATED FOR THE CILIP KATE GREENAWAY MEDAL

Owen Davey

Mad About Monkeys

Published by Flying Eye Books

Rebecca Cobb

Snow Day

Published by Puffin Books

LOGLISTED FOLIO SOCIETY

Robert Newberry

FIRST RUNNER UP LITTLE WHITE LIES COVER

Freddy Fuller

SILVER AWARD FOR DESIGN ON THE CARDS, PAPER ROSE

Seekan Hui

RUNNER UP TIGER PRINT GIFTED

Beth Wheatley

SPECIAL MENTION - BOLOGNA RAGAZZI AWARD, NON-FICTION

William Grill

LIST PUBLISHED MARCH 2016

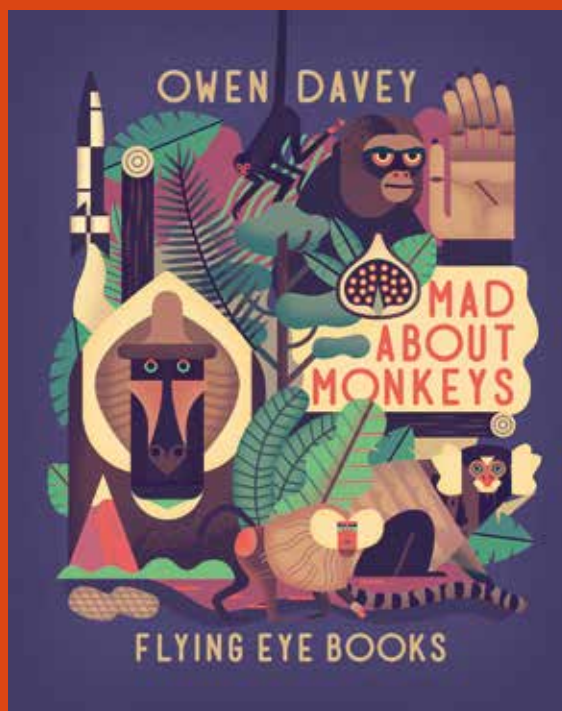


Illustration by Owen Davey



Illustration by Robert Newberry

2015

WINNER OF THE KATE GREENAWAY MEDAL

William Grill

SHORTLISTED FOR TFL PRIZE FOR ILLUSTRATION

William Grill

WINNER OF THE ENGLISH ASSOCIATION PICTURE BOOK AWARDS NON-FICTION

William Grill

WINNER OF THE PUSHKIN PRESS STUDENT ILLUSTRATION AWARD

Eilidh Baker

NOMINATED FOR INTERNATIONAL KINDIE AWARD, FAVOURITE PICTURE BOOK WITH TEXT

David J Plant

'These books push boundaries, from Charley O'Hara's often harrowing experiences in Buffalo Soldier, to the brutal landscapes and innovative colours of Shackleton's Journey. They do not shy from difficult topics but are ultimately life-affirming in the view they offer of the human spirit's will to survive and succeed.'

Agnès Guyon, Chair of this year's CILIP Carnegie and Kate Greenaway Medals judging panel.

WINNER OF THE GUARDIAN CLEARING COVER ILLUSTRATION

Thomas Pullen

WINNER OF THE BEST BRITISH CHILDREN'S ILLUSTRATORS IN BRATISLAVA AWARDS

William Grill

WINNER OF THE ENGLISH ASSOCIATION PICTURE BOOK AWARDS FICTION 4 - 7 YEARS

Emma Yarlett

SHORTLISTED FOR WORLD ILLUSTRATION AWARDS

Owen Davey

THE ROBOT FACTORY WAS NAMED THE APP STORE BEST IPAD APP FOR 2015 IN BOTH THE US AND AUSTRALIA

Owen Davey

SHORTLISTED FOR THE ACADEMY OF BRITISH COVER DESIGN IN THE CHILDREN'S CATEGORY

Owen Davey

2014

WINNER OF THE V&A BOOK COVER ILLUSTRATION AWARD

Anne-Marie Jones

WINNER OF THE AOI BOOK AWARD FOR NEW TALENT

Katie Ponder

NEW YORK TIMES BEST ILLUSTRATED BOOK AWARD

William Grill

WALL STREET JOURNAL BEST CHILDREN'S BOOK

William Grill

BRAIN PICKING BEST CHILDREN'S BOOK

William Grill

WINNER OF THE AOI OVERALL NEW TALENT & CHILDREN'S BOOK NEW TALENT

William Grill

SHORTLISTED FOR THE KATE GREENAWAY MEDAL

Rebecca Cobb

WINNER OF THE YCN STUDENT AWARD

Bridie Cheeseman

HIGHLY COMMENDED FOR THE MACMILLAN CHILDREN'S BOOK PRIZE

Briony May Smith

WINNER OF THE THE LEMNISCAAT ILLUSTRATION AWARD

Freya Hartas

D&AD NEW BLOOD BEST IN SHOW

Fiona Rose

WINNER OF THE AOI EDITORIAL NEW TALENT

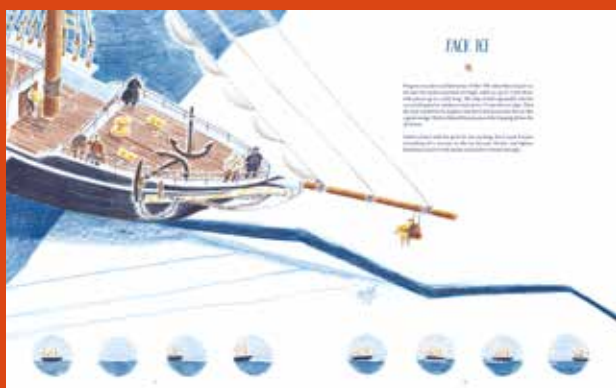
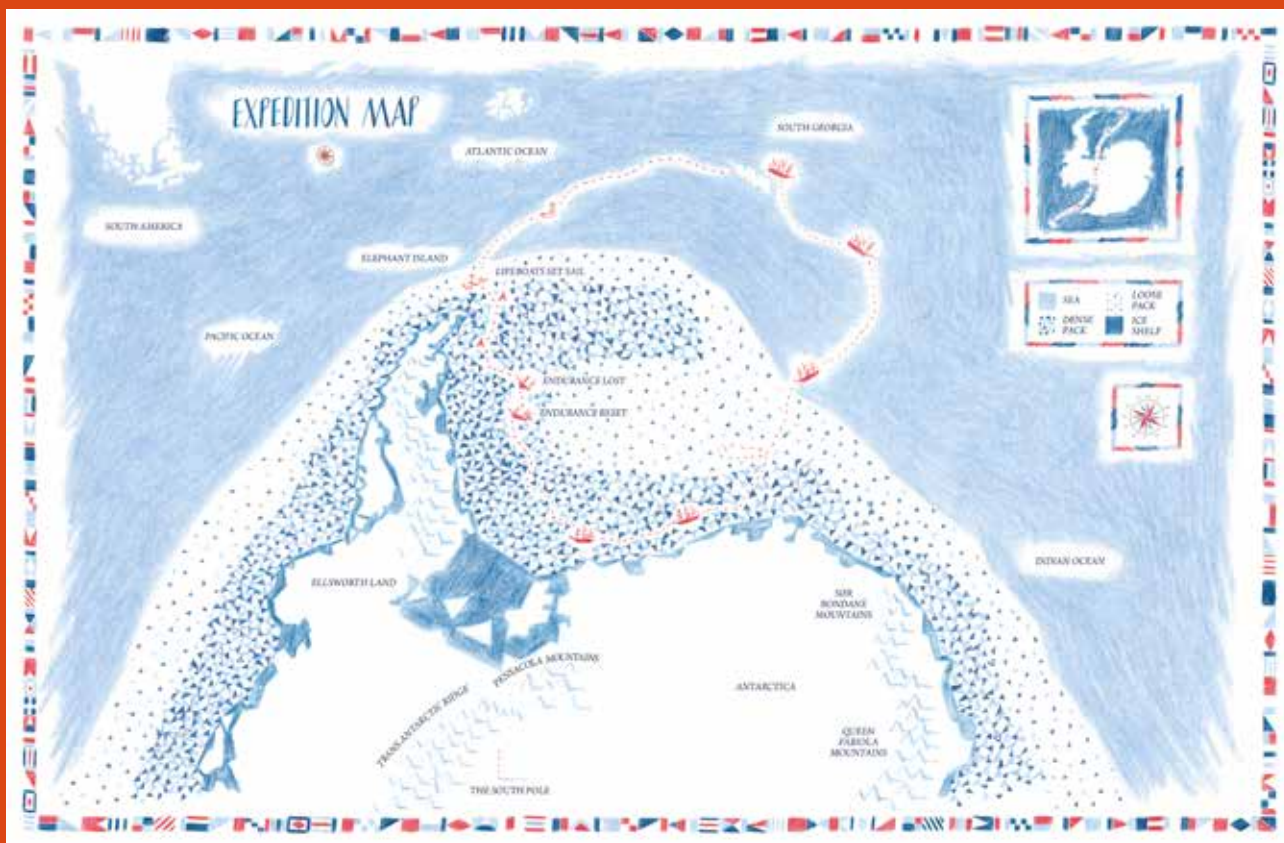
David Doran

LOGLISTED FOR THE KATE GREENAWAY MEDAL

Emma Yarlett

SHORTLISTED FOR THE CAMBRIDGE READ IT AGAIN PICTURE BOOK AWARDS

Emma Yarlett



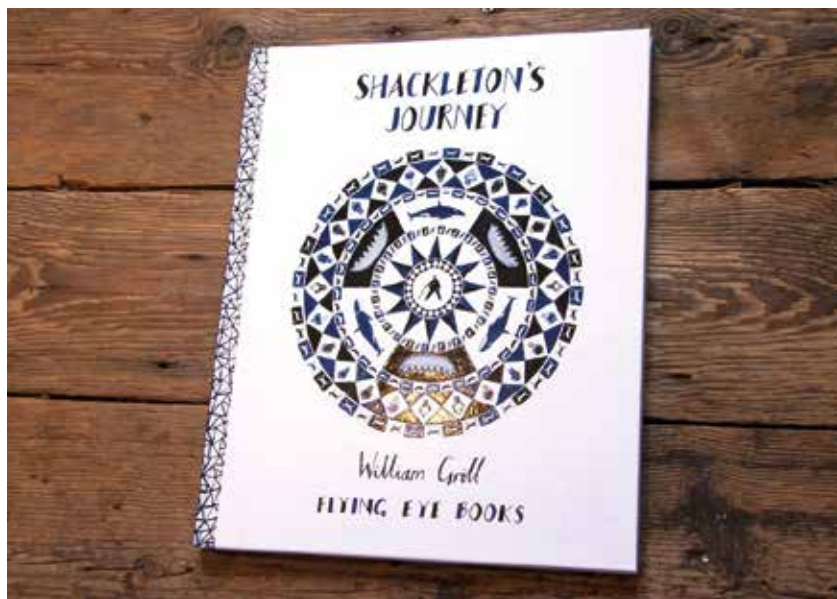
'We are stunned by how William Grill used such a retro medium – coloured pencils – to bring to life the vastness of the Antarctic environment. Every image, hue, every piece of negative space had a purpose. William may be our youngest winner in half a century but his talent is absolutely fully formed.'

Agnès Guyon, Chair of this year's CILIP Carnegie and Kate Greenaway Medals judging panel.



WILL GRILL

www.willgrill.co.uk



**YOUNGEST WINNER OF THE
KATE GREENAWAY AWARD
IN OVER HALF A CENTURY.**

AWARDS AND DISTINCTIONS

2015

Winner of the Kate Greenaway Award

Shortlisted for the TjL Prize for Illustration

Shortlisted for the Kate Greenaway Award

Nominated for Biennale of Illustration, Bratislava

Winner of the ORBIL Prize 6-9 year olds, Bologna

Winner of the English Association Award

Winner for the SLA Information Book Award

2014

New York Times Best Illustrated Book Award

AOI Overall New Talent Winner

Shackleton's Journey

Published by Flying Eye Books

In 2014 Will Grill won the AOI (Association of Illustration) Illustration Award for New Talent with 'Shackleton's Journey' as well as The New York Times Best Illustrated Books Award for 2014. In 2015 the book won the highly prestigious Kate Greenaway Medal, as the youngest winner of the medal for 50 years.

Will initiated the concept and exploratory drawings for this beautiful book during his 3rd year of the BA(Hons) Illustration course at Falmouth University. Its potential was recognised by Flying Eye Books at the D&AD student show in London following graduation. They gave Will the opportunity to develop the project with real integrity, building on his initial personal interpretation and sophisticated vision.

Will was keen to visualise as much information about Shackleton's expedition as possible in order to appeal to children who love stories but find reading difficult (how he felt as a child). His extensive attention to detail is fascinating and enables children to fully engage in the sense of adventure and appreciate the scale and complexity of the trip. This intricate detail is juxtaposed with very minimal pages, which capture the enormity and starkness of the natural world and the sense of isolation. He also uses repetition to evoke

the relentlessness of Shackleton's journey and the long dark days of the crew. Will's unique and sensitive approach to drawing brings a charged atmosphere to the book as a whole, enabling the tales of the expedition to be conveyed as much through the emotional experience of the crew as through the documented facts.

Will is currently working on a new book title with Flying Eye Books, also inspired by his interest in the natural world. Although primarily involved in narrative illustration, his work encompasses a breadth of national and international illustration commissions, including editorial, publishing and design. He also runs illustration workshops for children based on Ernest Shackleton's expedition.

**‘I SAW FALMOUTH’S
ILLUSTRATION WORK
AT THE DESIGNERS
SHOWS IN LONDON
TWICE AND BOTH
TIMES THE WORK
WAS EXCELLENT.’**

Student - The Student Room



HOT PICKS FROM 2015|16

BA(Hons) Illustration Alumni Published Books



A DAY WITH GRANDPA

Fiona Rose

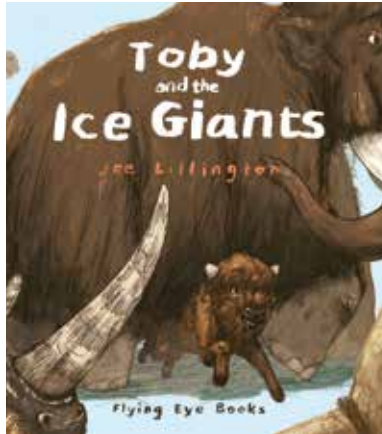
Illustrated and written by Fiona Rose, 'A Day with Grandpa' is a beautiful book with intricately detailed illustrations, winner of the highly acclaimed D&AD award for new illustrators 2014.

The story looks at two important issues, in a thoughtful yet quirky way – the relationship between children and their grandparents, and the steady increase of dementia. The 'read, point and explore' story is written in rhyme with every page overflowing with enchanted surreal illustrations that add meaning and magic to the poetic story.

Fiona graduated in 2014 and is currently studying an MA in Authorial Illustration at Falmouth University.

Clients include: Mabecron Books, Mantra Lingua, Oxford University Press, Libertine London, Paragon Books, Stew Magazine and Atlas Magazine.

*Written and illustrated by Fiona Rose Batey
Published by Mantra Lingua*



TOBY AND THE ICE GIANTS

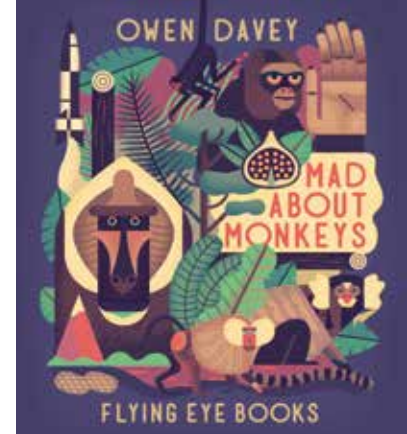
Joe Lillington

'Toby and the Ice Giants', Illustrated by Joe Lillington, is an adventure story that delivers facts about the historical past on Earth through the eyes of a young, inquisitive Bisson. The book is filled with beautifully drawn, informative illustrations depicting Toby exploring the Ice Age Tundra and meeting some of the giant inhabitants that lived over 10,000 years ago. It encourages children to share Toby's adventures and share the dangers of the polar climes.

Joe graduated from Falmouth University, in 2014.

Clients include: Stew Magazine, AMBIT Magazine, The New York Times, Anorak Magazine, Aquila Magazine and Computer Arts Magazine. Joe has also exhibited at Light Grey Art Lab shows and the Just Us collective show.

*Written and illustrated by Joe Lillington
Published by Flying Eye Books*



MAD ABOUT MONKEYS

Owen Davey

Owen Davey, Illustrator of 'Mad about Monkeys' was keen to explore what makes monkeys so special. This sophisticated and beautifully designed picture book explores the 250 species of monkey inhabiting our planet, from small Pygmy Marmoset to the largest Mandrill, and all their endearing habits and habitat.

Owen has worked across all fields of illustration including editorial, design, advertising and publishing.

Owen graduated from Falmouth University in 2009.

Clients include: Facebook, Google, Sony, AirBnB, TwoDots, Flying Eye Books, Nobrow, Templar Publishing, Lego, The Guardian, New York Times, BBC, GQ, Stella Artois, Benetton, Smithsonian, Walker Books, EasyJet, Virgin, Orange, Jamie Oliver, Microsoft, Unilever, Mother London and Global Blue.

*Written and illustrated by Owen Davey
Published by Flying Eye Books*



ONE DAY ON OUR BLUE PLANET

Ella Bailey

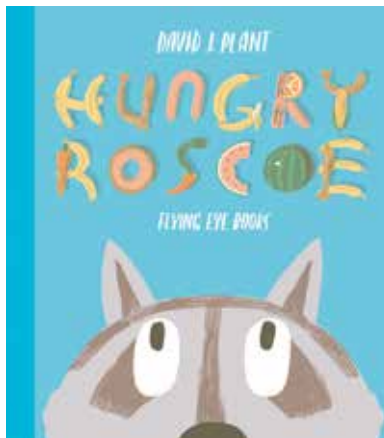
Ella Bailey wanted to produce a series of children's books focusing on the way young animals spend their day. This is a beautifully illustrated, informative book about animals, nature and ecology, explored through a playful narrative. Children see how the playful lion cubs learn all about young animals, their characteristics and home and so learn themselves.

Ella is an illustrator and writer who focuses on creating charming character-based illustrations, particularly for stories and children's books.

Ella graduated from Falmouth University in 2013.

Clients include: Flying Eye Books, Nobrow Press, Oh! Deer, Storytime Magazine, Urban Graphic, Simon & Schuster UK, Hansol, Education Korea and Ivy Press.

*Written and illustrated by Ella Bailey
Published by Flying Eye Books*



HUNGRY ROSCOE

David J Plant

This is a hilarious, chaotic and fun book, with quirky illustrations throughout.

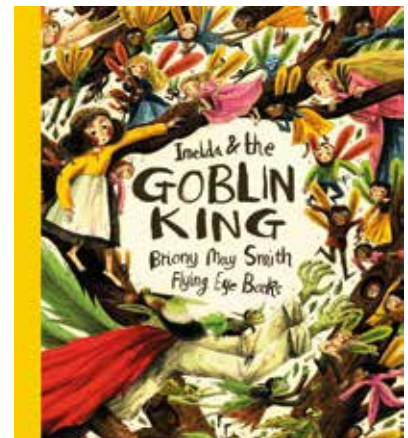
Roscoe is a little raccoon living in a busy city. He's hungry but tired of eating other people's left overs from dustbins. Roscoe wants fresh fish or juicy fruit and his friend Benjy tells him the animals in the zoo get fresh food every day. Roscoe has a plan.... What could possibly go wrong?

David's style is defined by his clever and playful use of characterisation, strong quirky drawing and humour.

David graduated from Falmouth University in 2007.

Clients include: Flying Eye Books, Cbeebies and Story Train Distribution (illustrations for animated programmes for pre-school children).

*Written and illustrated by David J Plant
Published by Flying Eye Books*



IMELDA & THE GOBLIN KING

Briony May Smith

This is a beautifully drawn book that subtly addresses themes of bullying through adventures in the fairy world. Imelda is a young girl who lives in a fairy forest. Each day she ventures into the forest to play with her fairy friends. When the Fairy Queen wanders into the deepest darkest depths of the forest, she is kidnapped by the Goblin King and the fairies call upon Imelda for some help.

Drawing is an important part of Briony's work. She is becoming known for her beautifully inventive and imaginative illustrations.

Briony graduated from Falmouth University in 2014

Clients include: Flying Eye Books, Walker Books, Aquila Magazine, Oxford University Press and Usborne Publishing.

*Written and illustrated by Briony May Smith
Published by Flying Eye Books*



After graduating in 2006, I moved to Bristol for its vibrant art and music scenes. Now an established full-time illustrator, I've had the pleasure of working on an exciting variety of commissions, some of which have required solutions on a larger scale.

During the initial post-university years, I was represented by London agency 'The Organisation'. I applied the naïve, painterly style that I had developed during my time at Falmouth to these early projects, notably being commissioned to create NSPCC's first fully illustrated mailer.

After the beautiful, coastal setting of Falmouth, I craved bustle and a wider creative community, which Bristol has in spades. It's still quite a relaxed city, and there is a wonderful, creative community who often work together - and certainly hang out together. This makes for a fantastically collaborative atmosphere. It's re-assuring knowing that there are people around who I can reach out to for advice and support.'

DAVE BAIN

www.davebain.com



Drawing was, and still is, the strong foundational thread throughout my work. This has allowed flexibility to explore an array of illustration-related projects. For example, live-scribing for corporate meetings and musical nights, visually documenting, on large boards, key points throughout such events. This experience fed back into commercial projects, like a TV advert for Nokia accompanied by a billboard campaign and associated large-scale illustration work.

In 2011 I began representing myself and shifted some of my focus towards Bristol clients. My active involvement with a growing street art and illustration scene in Bristol led to mural commissions, including painting on BBC's DIY SOS programme. I was invited to paint his designs on large fiberglass sculptures of a Gorilla and the character Gromit, which were auctioned to raise money for charities. Recently, I completed designs for an extensive public art project, transforming a neglected underpass space into a colourful urban forest.

During 2012, I discovered a new love of screen-printing which began to influence my approach to image-making. I focused on creating small, limited print-runs for shops, delivering workshops and showing in local exhibitions. This medium influenced commercial commissions, particularly my regular work with local clients, primarily designing and illustrating posters.



Life Is A Playground

Commissioned by University Hospitals Bristol NHS Foundation Trust I was required to create a series of artworks for the new Second Entrance and corridor of Bristol Royal Hospital for Children. This series of work is titled 'Life is a Playground' and aims to create a vivid and entertaining visual journey that leads visitors through the building and provides a dynamic and welcoming environment for patients.



'What I do evolves constantly and that's important to me. I don't like to pigeon-hole myself too much, as I've found that being open to taking on projects that I've not tackled before is a good challenge and better to attempt than to ignore. Illustration is at the root of what I do - when developing self-initiated artworks, I can't help but enter the world of illustrating a concept, idea or story.'





'I enjoy working to a brief, interpreting the job for a client and picking through the challenges that come up. A commission has often come about by a client seeing my self-initiated work. I believe these two worlds compliment each other... it's exciting when a commission generates a problem to be solved, encouraging me to create images I wouldn't normally have considered. On the flip-side, I believe that bringing new ideas, styles and influences to commercial commissions can enhance and ultimately benefit the client, as well as keep my portfolio of work fresh and relevant.'

Being open to collaboration has resulted in some great opportunities, like being part of a team of illustrators working with the innovative theatre company Paper Cinema, who animated our drawings for a Bristol-focused show. Recently, I collaborated with design group Extra Strong on a commission from Oxford University Press to explain, through animating my drawings, their English Language Teaching programme.

'love working with people. Last year I set myself the challenge of taking on the management of a larger project that required a team of eight creatives.'

We worked closely with the local council, community groups and members of the public to create a beautifully illustrated outdoor guide to East Bristol. It was an exciting and rewarding experience to bring together the skill sets of our team and discover ways to best solve project problems.'

In 2014 I completed a series of four large-scale artworks for a Teenage Cancer Trust hospital ward. A series of consultation meetings with patients, staff and family members fed into the illustrations for each of the different spaces, with one space featuring illustrated quotes and motivational sayings to inspire and promote a positive attitude in the ward.

The success of this project led to the NHS commissioning me to create a visual journey along a stretch of corridor in Bristol's Children's Hospital. Completed in 2015, visitors can now explore over 200 square metres of artwork featuring a playful cast of animal characters. I also collaborated with sculptor Pete Moorhouse to realise some of these characters as sculpted pieces for the corridor's entranceway.

BRIONY MAY SMITH

www.brionymaysmith.com

I've heard from a few people that the first few years after graduating are all about finding your feet as an illustrator. I think this is true, I graduated in 2014 and have found the first year to be a fantastic experience.

Stemming from the preparation gained from the Illustration course are these further lessons I have discovered as a graduate: how I work best, my daily routine, how to juggle illustration projects, how to email clients. I thought I'd write a little about my experience so far, some things I've learnt to help me personally as a freelancer.

The first large project I worked on as a graduate was 'Imelda and the Goblin King,' published by Flying Eye Books. I learnt how to approach roughs and story boarding, book covers and typography, amendments and final illustrations for a full book. At university my dummy books had a few coloured spreads to show as examples and it was really satisfying to colour every page. There were some points where I was unhappy with the work I was producing because it was daunting to produce a full book. It really helped to step away from the work and stop looking at other artists. I began to have confidence in my own 'style' and way of working. It was really easy to fall into 'freezing up,' and producing artwork that felt too stiff. It helped me when it came to other projects to avoid feeling like this.

I have predominantly been working on children's illustrations: fiction, non-fiction, picture books and children's editorial.

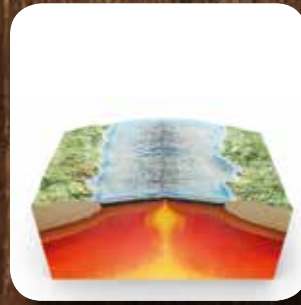
I discovered that different publishers expect different things. Some expect roughs to be very quick and loose illustrations, others expect roughs to resemble black and white final artwork. This is actually really great, it means one project is never the same as another. Following this, publishers brief you in different ways, and this variety keeps you on your toes, one will send just the text for you to interpret, one with descriptions of what they want drawn, and others draw rough sketches for you to follow.

Just like university, you need to be able to juggle projects. This is something I wasn't sure how I'd manage. It's actually easier than you'd think! Whilst one project is waiting for feedback, that gives you time to work on another. Whilst one project may have a far away deadline, it means you can say yes to small, quick turnaround illustrations whilst in the background you continue to work on larger projects.

Big projects can be really difficult to approach. It's been said a hundred times before, starting is half the task. But I find that starting is made even easier when I think: today my job will be measuring the pages to the correct size on the paper. The project is started without any brain work, and picking up the pencil is so much easier because the project has begun.

These are just a few examples of my lessons through experience so far. Making mistakes, learning from commissions, discovering how to work with different publishers. How to write emails, how to approach different projects, all these things are different for everyone, and it is so fulfilling to know you are working through it and learning from it. My experiences as a freelance illustrator, even things I lost sleep over, have been essential to know how to approach things next time. And for the rest of the time, your day job is also your hobby - I have loved every moment of it!





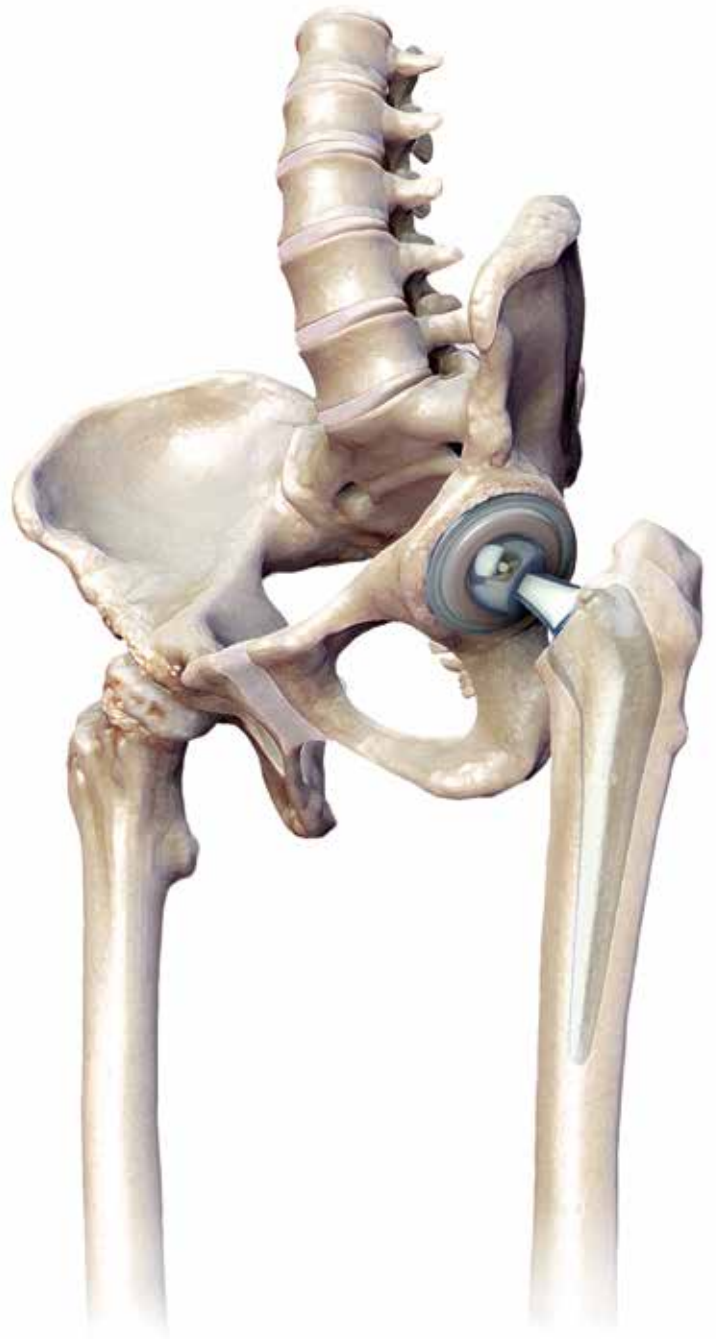
My initial inspiration came from visually informative books about the human body, as well as various medical illustrations I had found whilst researching for project ideas in my second year of university. I am a huge fan of science and illustration, so I naturally set about combining these interests along with my developing skills in digital 3D art.

For inspiration I purchased *The Human Body Book* published by Dorling Kindersley, and found myself wondering if I could produce artworks to the level achieved within its content. I admired the accuracy and quality, and found it to be an overall fascinating book. I subsequently used this as a professional benchmark for the level of work that I needed to produce during my third year of study.

During the final year, my main project was to build a digital 3D human body set, complete with anatomically correct internal systems. This became the core of my portfolio, and under the guidance of Professor Alan Male, my tutor at the time, I produced artworks that placed parts of the model set into context. The end result was a collection of digital 3D, scientific illustrations, inclusive of some artworks briefed by The Wellcome Trust. Secondary to this I intended to use this digital resource to produce further work for clients after graduation.

ARRAN LEWIS

www.science3.co.uk



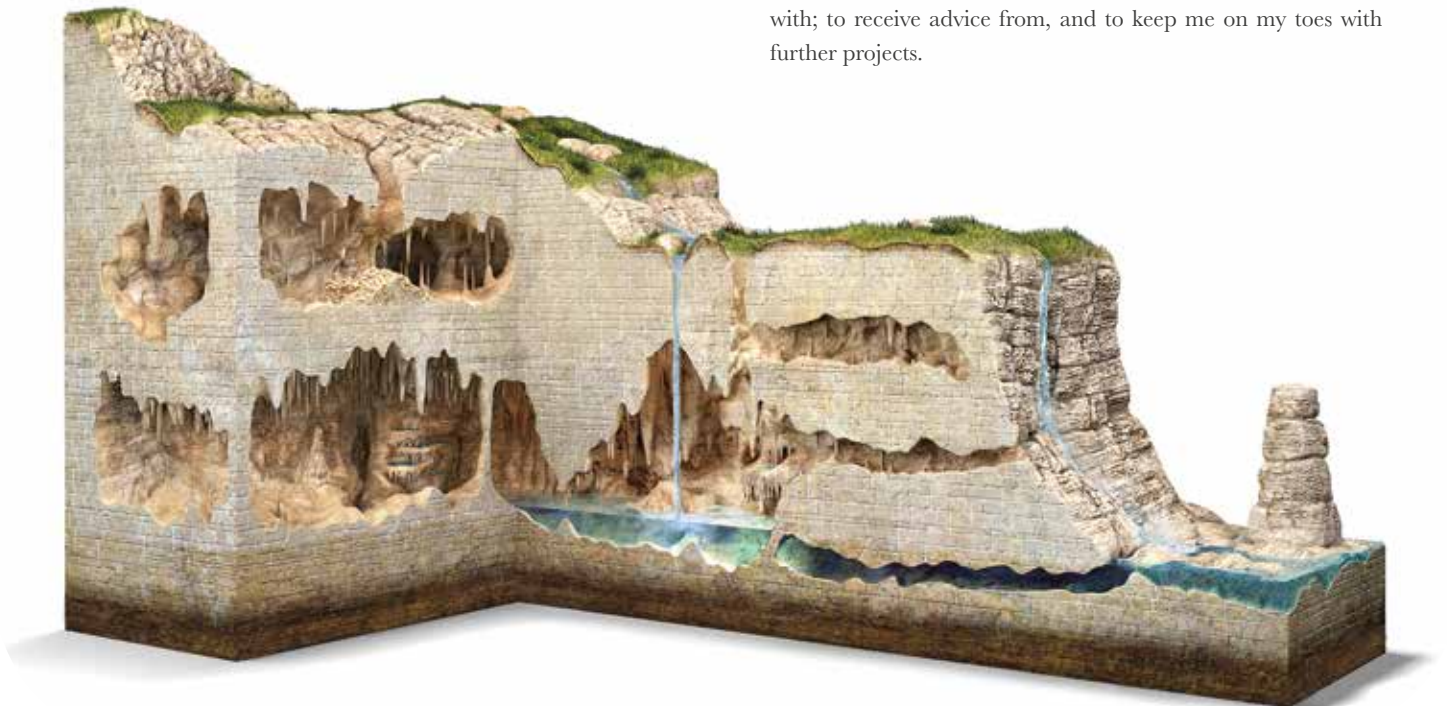
As part of professional practice during my third year, we visited various agencies in New York. This was a beneficial experience, as it gave me confidence to visit my favourite publishers, Dorling Kindersley (DK), London, just before graduation in 2008, where I was optimistic and hoped to pick up a human body related commission. My portfolio was well received, and it was very valuable to get professional feedback. They informed me that they use a particular company to create their main human body artworks, however this did not deter me from pursuing my goals. Around this time, I exhibited (with fellow Falmouth Illustration Students) at the Strand Gallery in London where I exchanged details with DK Designer Smiljka Surla who was on the look out for potential illustrators. We had a great conversation and discussed subjects such as the natural kingdom, planet Earth and space, as themes for artworks - It was then that I realised I would need to become more versatile and probably engage in other areas of informative illustration.

After graduating I carried on pushing my digital artworks, exploring themes, and put together a plan of action as to how I was going to succeed in illustration by expanding my skills set. I stayed in communication with DK, and within a month I was fortunate to receive a commission to produce artwork for the Human Body (Eyewitness Books). I realised the importance of being given the opportunity and was understandably very excited. Although I was a little nervous, I gave it my best shot; it went well, and the artwork is still in place within the newer

editions today. That opportunity was very significant because in addition to it being my very first published artwork, it also caught the attention of the creative director of Medi-Mation, Dr Rajeev Doshi – and this was ‘the’ company that DK used to produce the The Human Body book that I was such a great fan of.

It was not long before Rajeev got in touch – I was honest about my experience during our phone conversation, and what I believed I was capable of. Thereafter, I sent him some samples of my work based on my third year portfolio. Following this, we discussed the possibility of me working with Medi-Mation, and before I knew it I was working with him to produce what became DK’s, The Complete Human Body book.

After many months of work and some steep learning curves, it paid off as the published book was a fantastic success – we even had Professor Alice Roberts as the consultant, whose work I already admired. On completion of the book I realised that I was on the right track and was in full appreciation as to how it came about, primarily through hard work and determination, and then of course the right opportunities. I was fortunate enough to have the likes of Medi-Mation and Dorling Kindersley to work with; to receive advice from, and to keep me on my toes with further projects.





It has been close to seven years now that I have been working as a full-time, digital illustrator, producing artworks for books, informative websites, advertising, and editorials, as well as supplying detailed models for animations. I have covered themes such as the human body, pregnancy, space, earth, history, dinosaurs, animals, bugs, morphology and medicine, and feel extremely grateful to be working in a field that I enjoy so much, and have learned many things about along the way – not only about the subjects covered, but about time management, communication, motivation and even stress management when working under pressure.

As such I would like to share some of the practices that I follow, and offer them up as advice: First and foremost I believe commitment to be very important, as you have to give one hundred percent to your creativity if you really want to make something of it. This should not be a problem if you are passionate about what you do, although with that mentioned you should be prepared to diversify and evolve beyond the initial concept of what you may consider to be your ‘style’ or ‘primary interest’. Your search for commissions, along with advice and requests from clients will help fuel any evolution, so it is good to pay attention and make use of any feedback.

Secondly, it is much quicker to imagine an artwork than it is to produce it, so it is good to keep a record of how long things take – I use time tracking software, as this helps me to accurately price artworks and to ensure deadlines can be met. Another very useful outcome of this is that you can predict your required working hours during a project, helping you to switch off outside those hours and knowing that things are under control. This approach is invaluable when juggling multiple large projects over extended periods of time.

Finally, do not give up - do your best to hold on to that self-belief, and the dreams you have! Enjoy what you do and be passionate about it, and one way or another good things will come – just don’t forget to keep looking for, and working towards, those opportunities.

FREYA HARTAS

www.freyahartas.co.uk

I graduated from Falmouth University in 2014 and since then have been trying to build my career as a children's book illustrator.

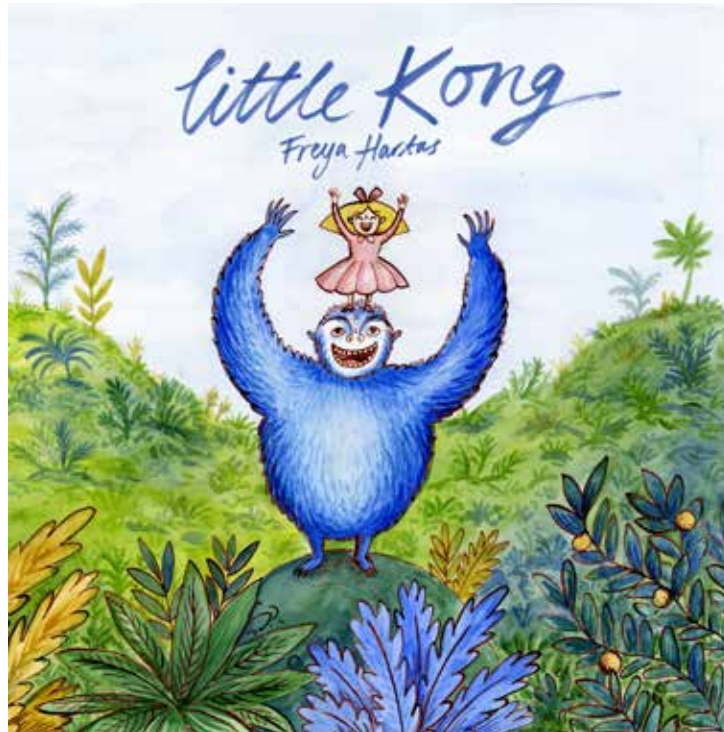
The jump from student life to freelance was a daunting one and quite a bit of my time was spent running around like a headless chicken not really knowing where to start. I got two part-time jobs in Exeter to make sure my bank account didn't hit the floor; both jobs are in little independent shops selling illustration prints among other things so really not too bad at all. Learning how they run their business has turned out to be invaluable knowledge for my own little online business as well as taking some of the pressure off my freelance work and getting me out of the house once in a while.

Aside from working in the shops I spent the majority of last year working on my first ever picture book 'Little Kong' or 'Kleine Kong' as it's called in Dutch, It's being published by Lemniscaat who are a children's book publisher in the Netherlands. I was among the 12 winners of the Lemniscaat Illustration Awards whilst in my final year at Falmouth University, (I highly recommend any students interested in kid's books to enter the competition, it's a good one!) and the senior editor liked the story and asked if I was interested in having it published, which of course I was! It's taken a long, long time to shape the story of the blue gorilla and bossy little girl into something that works and even longer to do the artwork, but I'm really pleased with how it's turned out. It's due to be released in Holland on the 8th Feb 2016 and May in the US, hopefully it will come to the UK one day too.

Alongside working on Little Kong I've worked on a couple of projects for Oxford University Press; a few illustrations for a children's anthology and the cover and inside illustrations for Mr Baboomski and the Wonder Goat, a story written by Richard Joyce about a circus performing fainting goat and his mad eyed ringmaster. I've also opened up an Etsy shop to sell artwork, cards, wrapping paper and screen prints. I made a hilariously DIY screen printing 'studio' at home, complete with an exposure unit in my brother's bedroom made by sellotaping black paper to the walls and dangling a builders light from the ceiling. I went to the Top Drawer trade fair last year and have started selling my wrapping paper and screen printed sewing kits wholesale to little shops up and down the country.

Right now I'm working on some new picture book ideas and waiting to hear back from a couple of illustration agencies I had portfolio meetings with. Though I have managed to get commissions on my own I think it would make the process a lot easier being represented by an agency. I'm very excited to be moving to Bristol soon where I'm hoping to get a little studio space with some illustrator friends from Uni.





KATIE PONDER

www.katieponder.com



It was a very exciting start to working as a freelance illustrator. Graduating in the Summer 2014 was quickly followed by an exciting flurry of activity preparing for the AOI awards show.

Just before graduating I had been selected as the new talent winner for the books category of the AOI awards. My work from my final year at Falmouth was exhibited at Somerset House and then toured around the country with the other award winning work.

Soon after, I started to get my first few commissions, working with small independent magazines and selling prints in shops around London, but I didn't have enough work to feel satisfied. Working from home I began to feel isolated and uninspired. So at the start of 2015, I trained to be a yoga teacher. Since qualifying I have been teaching weekly classes across London. Skills I learnt during my illustration degree such as



building a website and promotion were extremely useful when I was starting up as a yoga teacher. Teaching yoga has been the perfect job to supplement freelancing. It has made me feel much more personally fulfilled and has relieved some of the financial pressure that had stifled my creativity. More than anything, teaching yoga has given me a better structure for my week, which has helped me to manage my time better and produce more artwork as a result.

Around the same time that I started studying yoga, I was invited to do an internship at The Artworks illustration agency in Hoxton. I spent a week interning with them and at the end of the week, I was very fortunate to be offered a part time job. It has been a brilliant experience, but also challenging juggling the agency work, along with teaching yoga and freelancing, but I



much prefer to be too busy as I get a lot more done in my week when I don't have time to daydream and dawdle.

My role at the Artworks, involves keeping the online social media profiles up to date, blogging about the exciting work that the artists have been up to, as well as preparing and updating portfolios for meetings, and assisting in meetings with publishers, advertising and design agencies across London. It has been really exciting visiting clients, witnessing projects being negotiated and then watching the work as it develops and then spotting the work on billboards or bookshelves! It has been hugely motivating and inspiring to work alongside the agents and artists who work on a vast variety of jobs and deal with so many different clients. I have really enjoyed being part of a team, and hugely valued the opportunity to get to know the agents who run the business. They





have been wonderful at advising me on my own work, and how to deal with clients. I have always found negotiating commissions and contracts daunting, but seeing the agents in action has given me the confidence to make sure I am not being taken advantage of when working with a new client – something I felt happened a few times in my earlier commissions. I'm extremely grateful to the team for sharing their years of experience in the illustration world with me, it has been so insightful.

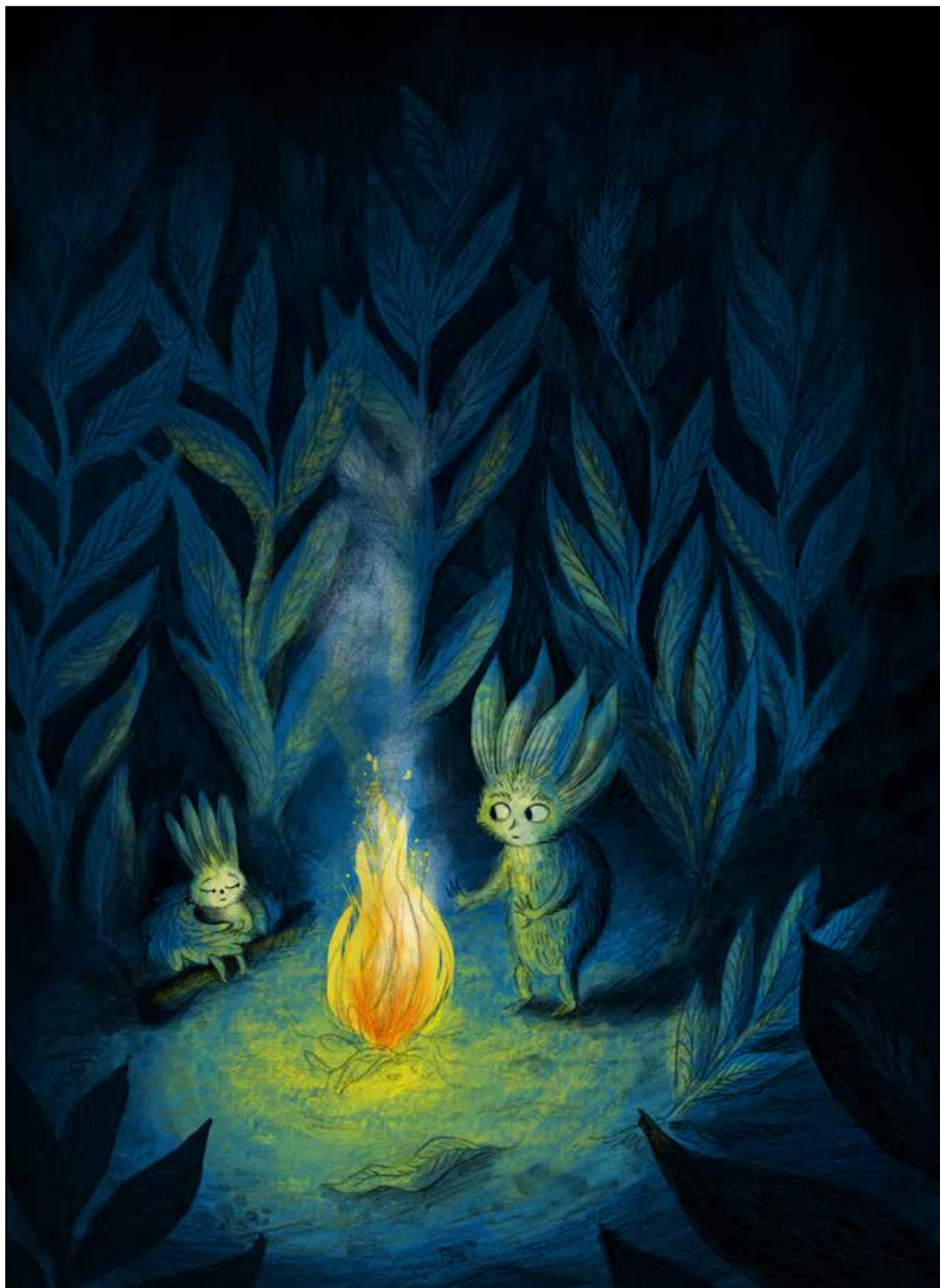
As for freelancing, it has taken a while to build up confidence and find my 'niche' – I have often been told that my work is quite 'niche' in itself. Before graduating, I had been really interested in theatre and music, and creating illustrations in response to the performing arts. So, over the past few months, I have been networking and promoting my work to theatre companies. At the start of this year, I had a great commission with the Lyric Theatre in Hammersmith. I worked on a series of animated illustrations, which were projected in the theatre during a festival to launch their new wing. It was a completely open brief and the theatre were so enthusiastic about my work. It was a super experience, and I really enjoyed the challenge of bringing in some movement to my work.

I am wary of stagnating and getting bored of my work, so since graduating I have attended creative workshops to continue exploring new techniques that I can work with. Playing with media and making a mess to discover something new and exciting was my favourite way to work whilst studying at Falmouth, and resulted in my best work. Continuing to explore new media has helped me to keep developing and adding new aspects to my way of working. I have also hugely enjoyed London life and have been using the opportunity to see lots of cheap ballet and opera, and visit all the museums. That said, I really miss all the beautiful beaches, the fresh air and the lovely atmosphere of Falmouth – but the mean hectic whirl of London has kept me on my toes and keeps me inspired.

I can't believe it has been two years since I graduated from Falmouth. I have time and time again felt extremely grateful to all the tutors whom I learnt so much from. I felt very prepared and confident going into the illustration world thanks to all the wisdom they shared! Whenever I talk to art directors or agents and mention Falmouth, I can see their ears prick up – it is so well respected and I feel so privileged to have attended.

**‘YOUR WORK IS
STRONG, PERHAPS
EVEN STRONGER
THAN PEOPLE
I’VE SEEN WORKING
IN THE INDUSTRY
FOR YEARS.’**

Netta Rabin - Art Director & Editor, **Workman**



1 2

DAVE BAIN'S TOP TIPS FOR GRADUATING STUDENTS

Document and organise your projects into digital folders. It takes very little time to take pictures or scan in sketches. These can provide a useful diary of work to look back over, making it quick and easy to find images for future client proposals.

Blog and update social media, but stay sane. There's no need to post every second of your day! Remember, people love seeing work-in-progress images almost as much as, if not more than, the finished piece.



3 4 5

Don't be scared about trying out new ideas or working on creative projects that you've little experience in. Clients sometimes simply want your creative brain involved, which can lead to wonderfully unexpected results.

Look for opportunities to collaborate with others. Bringing in another creative can help spread the workload and breath fresh life into a project.

If you're stuck on a project don't stare into the abyss of the white sheet of paper. Try listening to a new piece of music, read an article on something you've not heard about or have a chat to a mate and then come back to the problem. Sometimes even just grabbing a quick breath of fresh air is enough to clear your head and help reset the brain.



Illustration by Mark Foreman

THE BA(HONS) ILLUSTRATION TEAM

Nigel Owen: Head of Illustration

Keryn Bibby: Level Three Co-ordinator

Natalie Hayes: Level Two Co-ordinator

Sue Clarke: Level One Co-ordinator

Mark Foreman: Senior Lecturer

Linda Scott: Senior Lecturer

Rachel Dunn: Senior Lecturer

Nick Mott: Senior Lecturer

Rose Forshall: Lecturer

Carolyn Shapiro: Historical & Cultural Studies

Laurence North: Historical & Cultural Studies

Alan Male: Professor of Illustration

Ashley Hold: Life Drawing Tutor

Cally Gibson: Technical Instructor

Illustration by Owen Davey

Bird Search - Shortlisted for the World Illustration Awards,

Picture Book for English as a Foreign Language.





**‘WHENEVER I TALK
TO ART DIRECTORS OR
AGENTS AND MENTION
FALMOUTH, I CAN
SEE THEIR EARS PRICK
UP - IT IS SO WELL
RESPECTED AND
I FEEL SO PRIVILEGED
TO HAVE ATTENDED.’**

Katie Ponder - Freelance Illustrator, **Falmouth Alumni**

This book is dedicated to the memories of Finn Clarke and Richard Stanley,
graduates of the BA(Hons) Illustration course, Falmouth.

WUNDERKAMMER 01|16

...this year we felt it was time for a change and after months of thinking and feeling perhaps it was never going to happen, we are proud to present Wunderkammer, our book of curiosities.

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