



# EDITOR'S COMMENTS

"Welcome to our second edition of 'Wunderkammer', an eclectic mix of student work, Alumni successes and prestigious awards.

This year we are pleased to introduce our 'Alumni Notable Commissions' highlighting some of the more 'out for the ordinary' commissions which graduates from the BA(Hons) Illustration course have worked on during the last year. Also, new this year, you will discover our 'Published Books' section, where we give you an insight into some of the recent books produced by our Alumni... 'Must haves' for your book-shelf!

Amy Kitcherside (a former graduate from Falmouth University) talks to us about life at 'Pickled Ink' Illustration Agency as 'Portfolio Manager', and her relationship with illustrators.

Finally, we are honoured to have this year's cover illustrated by the Award Winning, Owen Davey, who graduated in BA(Hons) Illustration course in 2009 and has been nominated for the Kate Greenaway Award this year.

So another year on, and some more great stories and successes we are proud to share with you. Many thanks go out to everyone who has helped in contributing to this book, working on 'Wunderkammer' is always a great pleasure and I hope you enjoy it too! "

Many thanks, Keryn Bibby

**Level Three Co-ordinator**

**BA(Hons) Illustration, Falmouth University**

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*"The Illustration department at Falmouth University have outdone themselves with this fantastic 'Wunderkammer' illustrated book of curiosities"*

**Marianna Madriz - The Association of Illustrators**

*"We're very impressed by the high production values of the publication and also the efforts you put into targeted, effective distribution"*

**Rachel Wood - New Designers**

COVER

Owen Davey  
Falmouth Illustration





David Doran Page 108



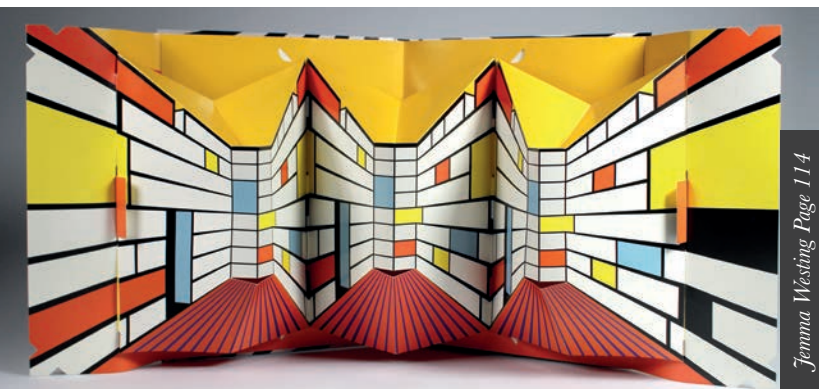
Amy Kitcherside Page 130



Harriet Lee Merriam Page 124



Owen Davey Page 118



Jemma Wisting Page 114



Notable Commissions Page 100



2017 Graduates Page 2



2016\17 Awards Page 95

# 1

INTRO

# 2

BA(HONS) ILLUSTRATION GRADUATES 2017

# 95

NATIONAL & INTERNATIONAL AWARDS 2016\17

# 98

BA(HONS) ILLUSTRATION ALUMNI PUBLISHED BOOKS 2016\17

# 100

BA(HONS) ILLUSTRATION ALUMNI NOTABLE COMMISSIONS 2016\17

# 108

BA(HONS) ILLUSTRATION ALUMNI ARTICLES

# 130

PICKELD INK AMY KITCHERSIDE

# 132

BA(HONS) ILLUSTRATION TEAM



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## OLIVIA ADAMS

A Collector Of Worlds – An illustration based around the curious nature of a child's imagination.



# The curiosities of BRITISH BIRDS' NESTS

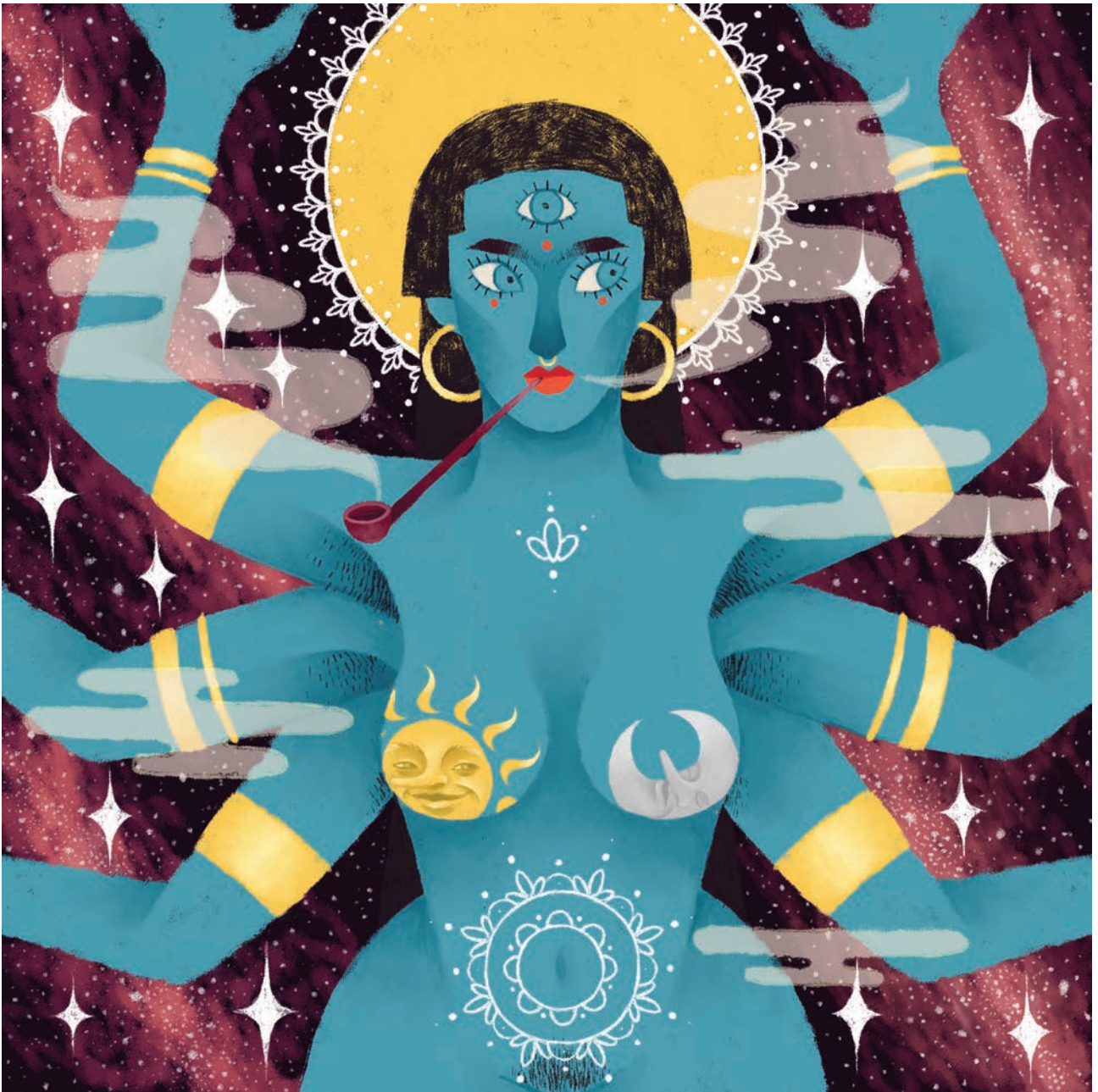


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## RACHEL AKERMAN

The Long-tailed Tit keeps the eggs in her nest incubated above 40°C in order for them to hatch. The Magpie has learnt that human building materials work exceptionally well to provide structure to their own nests. The male Wren will make on average six nests for the female Wren to choose from; she will then line it with feathers.



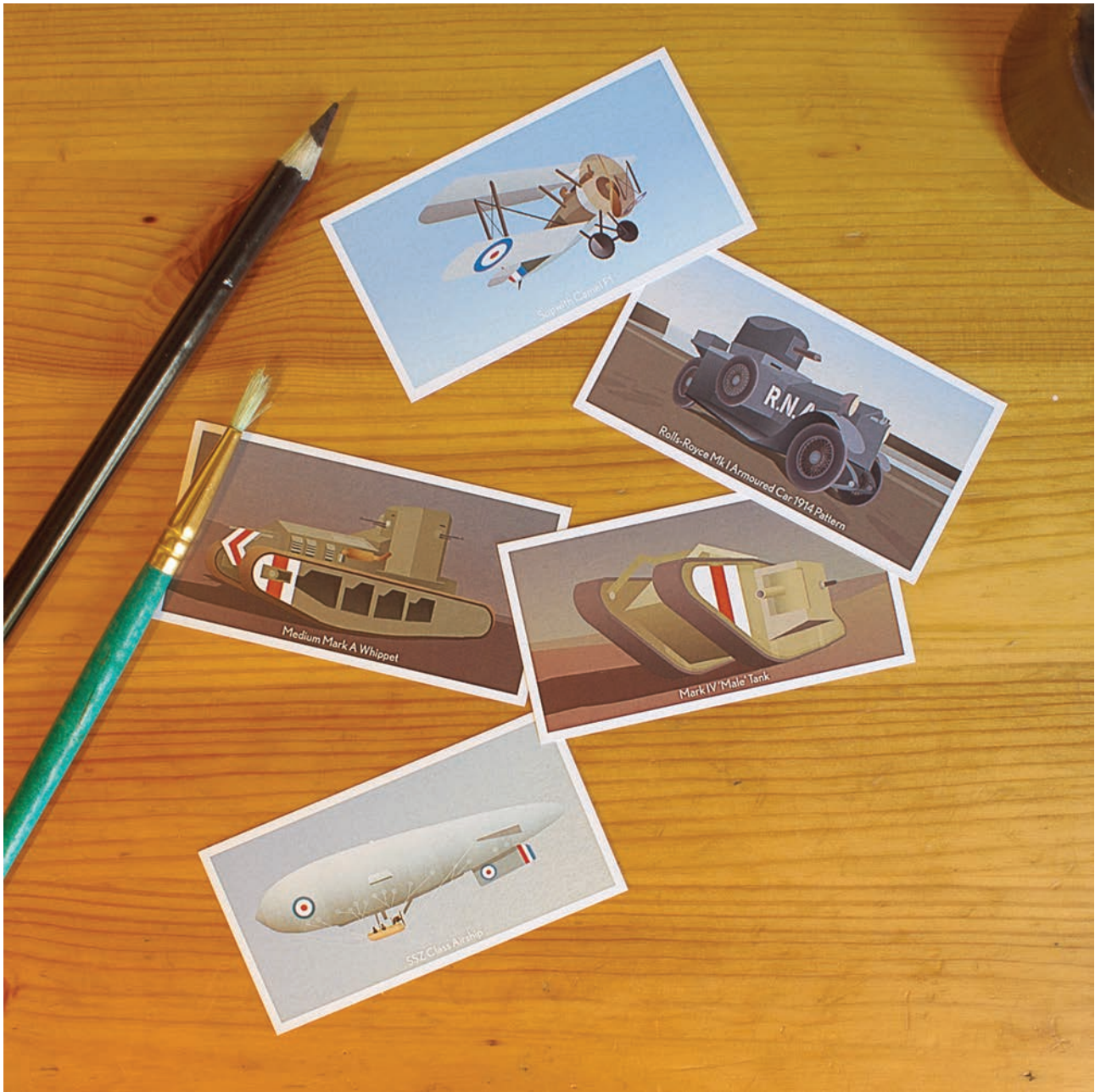


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## SOPHIE ALLEN

An Amalgamation Of All Things Immortal – The ultimate femme that rules over everything across the cosmos. Taking inspiration from pre-existing gods and goddesses.





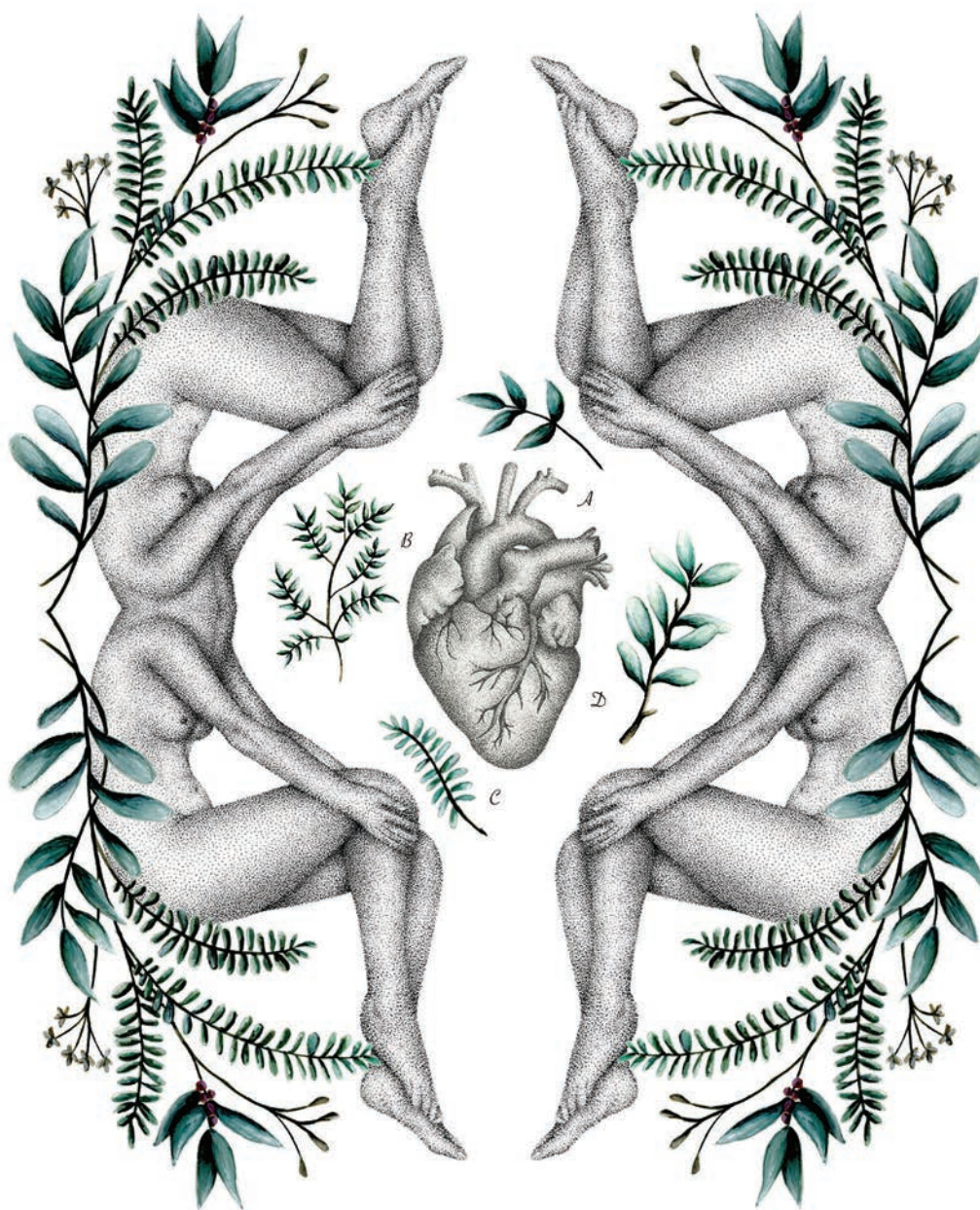
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## JOSHUA BARRETT

Mechanisation – A sad and cruel reality of life is that many of the greatest technological advancements made by man are achieved in times of war with the purpose of conquering and killing others.



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## FRANCES BARTON

Biodiversity – Your body is a walking ecosystem.





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## ZOE BOLTT

How Yawns Wake Us Up

1. The yawn opens the mouth.
2. The yawn cools down the brain.
3. The yawn wakes up the boy.

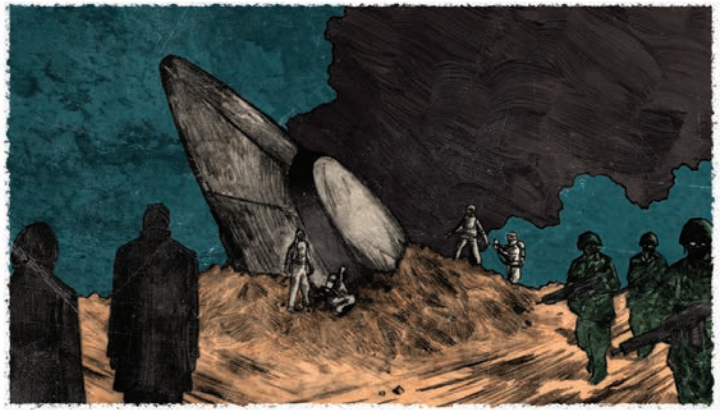


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## SAL BROWN

“Wherever it was, the shop was a windowless clutter of shelves that looked like some kind of tooth fairy’s dumping ground – if, that is, the tooth fairy trafficked in all species.”  
By Laini Taylor, from the Novel ‘Daughter of Smoke & Bone’.





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## JAMES CALDERBANK

The Roswell Conspiracy – The body of an Extra-terrestrial being recovered from the Roswell crash in 1947. It has been noted that the being is similar in likeness to figures depicted in early native South American culture.





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## NINA CAPES

Pandora's box is an artefact within Greek mythology which represents an innocent, irreversible act with destructive consequences. Pandora, when given the box by Zeus, received firm instructions not to open it and unlock its secrets. She let her curiosity get the better of her, finally opening the box. Out of it poured all the evils of the world, represented here by the common phobias of bugs, insects and arachnids.





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## BRYONY CARTER

Rusalka – A female water spirit originating from Russia. They dwell in rivers and streams, trying to lure travellers off their paths. Beautiful and pale, they don dresses of leaves or wear white shifts. A Rusalka's hair is long green and as thick as forest moss, yet if her hair becomes dry she will die, so they are creatures that rarely stray far from water. Some say they may still be seen even today in the deepest forests of Russia.





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## HEATHER CHADWICK

A Jar Of Curiosities – Sometimes the most mundane objects can be the most curious.





Everyone is a 'Wunderkammer'.





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## JON CLARK

Net City – The internet is rather curious don't you think? It's like one big city, full to the brim with interesting and strange things.





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## ANNA COOPER

Daunting Dorms – How curious it is to go from a home to halls, and to begin again in a place full of strangers. Will these mysterious individuals become friends, foes or merely acquaintances. What impressions will be painted on each blank canvas?





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## TRAVIS CRACKNELL

Liebestod 'Love-Death' – The love of dead things awakens our morbid curiosity.





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## CAIT CUDDY

The 'Witch Bottle' is an object from the Pitt Rivers Museum Collection. Previously owned by an old lady who said the small bottle contained a witch, and if the wax seal of the bottle was removed there would be 'a peck o' trouble'.





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## JOSEPH DE PASS

The Miniature Commune In The Miniature Tree – This cabinet contains, nestled in a minute tree, a patchwork village that was once inhabited by an unknown community. An explorer stumbled upon this deserted, microcosmic oddity in a distant land. He decided to uproot the construction and place it in an ornamental cage for his fantastic collection of wonders from his travels.





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## CARLY DIEP

Inspired by the Japanese tale of Ono's bride, who is secretly a magical fox (or 'kitsune') with the ability to transform into a beautiful woman. She is able to 'take off' her animal nature as if it was an accessory, and hide it away from the presence of her loved one.





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## BENJAMIN DIXON

Dionaea Muscipula and Nepenthes are carnivorous plants which use different strategies to attract their prey. Some are sweetly scented, some brightly coloured, and others have parts that are sticky or slippery or designed in a way that makes it hard for prey to escape.





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## DINO CAROBENE

Toxoplasma Gondii – A behaviour altering parasitic protozoan is thought to infect up to half of the human population. The organism completes its life-cycle in cats by manipulating the minds of rodents, making them more likely to be preyed upon. In humans it has been linked to the disease toxoplasmosis, schizophrenia and ‘crazy-cat-lady’ syndrome.



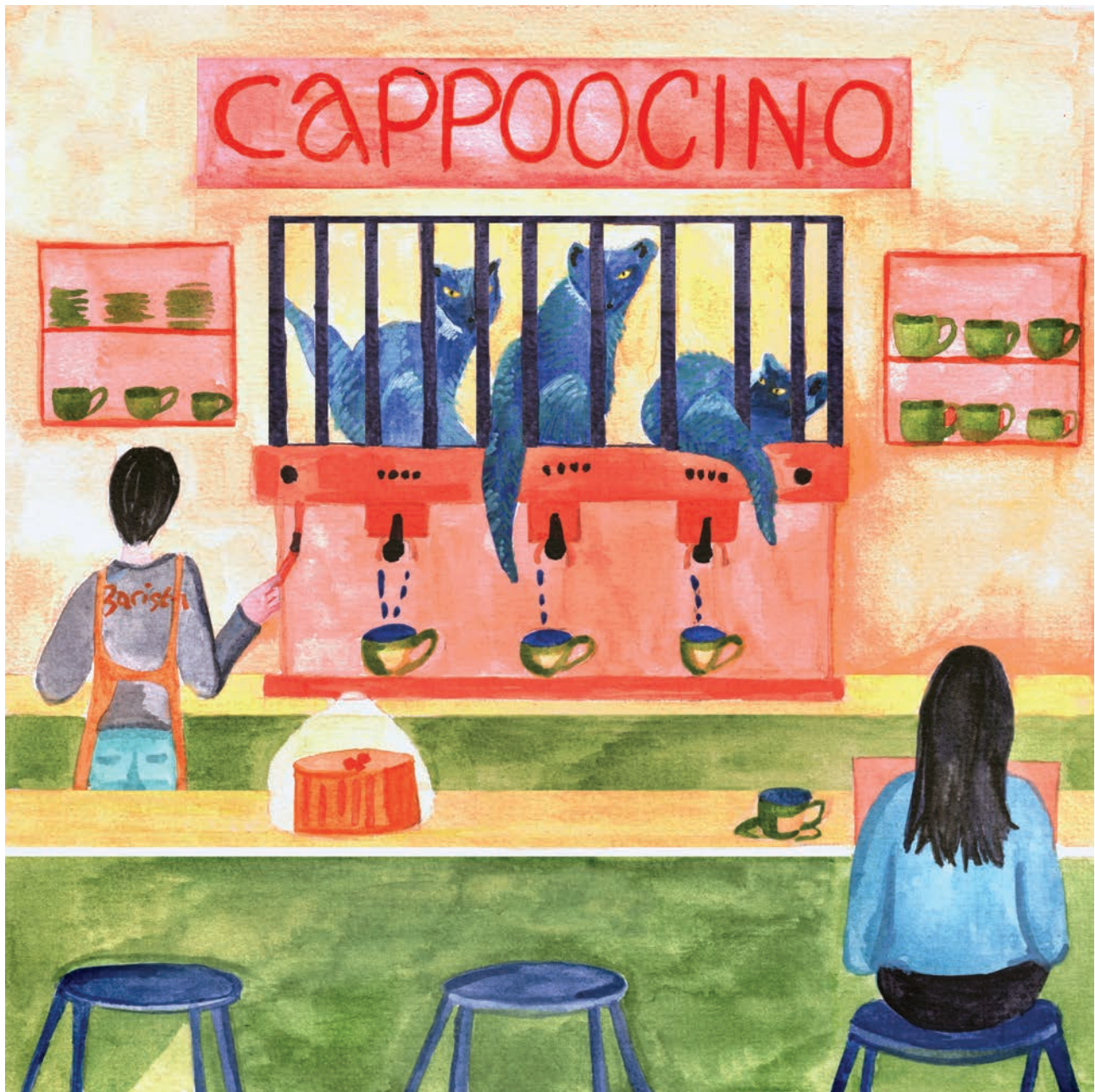


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## ALICE DOUGLAS

Ray Ives describes himself as an 'old codger who should have scales instead of skin'. The 80 year old has worked as a diver for almost 50 years, from diving in the royal marines to sharing his knowledge as an instructor. Throughout this time, he has collected a treasure trove of artefacts, all housed within a 40ft shipping container in Yacht Haven Quay, Plymouth. The museum contains a life time's worth of curios that Ives has reclaimed from the ocean.





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## MAI DUDLEY

Kopi Luwak or Civet coffee is the most expensive coffee in the world, it is produced by the Asian palm civet that part-digests coffee cherries, which are eaten and defecated. It is a cruel process as the animals are force-fed the cherries and kept in cages. Their faeces are collected and the beans that are produced through the digestion process are roasted to create the coffee bean.





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## FRANKIE DUNN

Gynandromorph – Organisms, usually insects or birds, that have both male and female characteristics, causing some to have unusual markings.





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## CAT EASEMAN

Dagon – Illustration for HP Lovecraft's short story, in which a shipwrecked man comes across 'a well-shaped monolith whose massive bulk had known the workmanship and perhaps worship of living and thinking creatures.'





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## JAMIE EDLER

mermaid  
 [mur-meyd]  
 noun

1. (In folklore) a female marine creature, having the head, torso, and arms of a woman and the tail of a fish.
2. A highly skilled swimmer.





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## AMY FITZGERALD

Human Marvels – A collection of people; all talents, sizes and shapes. A curious crowd of oddities that an audience comes to gaze upon, like objects in a museum.





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## HANNAH FITZSIMONS

The Curiosity Of Human Behaviour – What boys think girls do when they go to the bathroom in groups together.





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## KATJA FJELD

Originally, the double is created as an insurance for the ego, protecting it from self-doubt and death. Eventually the double will break away from its original aspect and become the uncanny harbinger of death.





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## LIZZIE FRAY

“About the throne the lightning strikes.” By Sir Thomas Wyatt.

Divorced, Beheaded, Died; Divorced, Beheaded, Survived. The stories of the six wives of Henry VIII have been talking point of historians for centuries. Tales of pathos, tragedy and hubris - they are stories which are as tantalisingly enigmatic as the women behind them.





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## SHANNON GIRVAN

Rogue taxidermy can be so realistic that it blurs the lines between the real and the mythical.





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## WILLIAM GIST

A Discovery Of Wonder – Scouring the rusty surface of the desolate planet, a glimmer of light pierced the barren landscape.





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## ALEXANDRA GURTNER

Fugleham Freyja – After the disappearance of her husband, the Norse goddess Freyja uses her 'bird skin' to transform into a falcon and search the land and the seas for a trace of him.





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## LOUISE HANNAFORD

The fire cast a glow across the oaken shelf; the professor leaned back, quietly surveying his collection. Soft, tired eyes finally settled upon the oil painting of his faithful Mishka and Taiga, the little hound and his reindeer companion who never failed to bring him gifts and trinkets whenever they met. He wondered how they were, and if he would ever see them again - but alas, age had made his bones brittle. He, too, was just a relic now.





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## JOANNA HARVEY

During the late 19th Century freak shows were a regular form of entertainment. Despite the fact that tattoos were taboo and stigmatized, half-naked, heavily tattooed women were a very appealing and shocking main attraction and onlookers paid good money to see them. An iconic act during this era was 'Miss Emmy the tattooed beauty and her tattooed wonder dog'. Those who visited the shows could buy souvenir cabinet cards of the tattooed women to take home with them.





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## LUCY HARVEY

The Jackalope – A mythical creature which originated in Wyoming in the 1930s'. Its' favourite hobby is imitating the voices of cowboys as they sing around their camp-fire in order to scare them, and its favourite beverage is whiskey. This more colourful specimen was caught back in 1932.





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## PHOEBE HATHAWAY

The Puzzle Of Creation – “Nothing is constant but change. All existence is a perpetual flux of ‘being and becoming’. That is the broad lesson of the evolution of the world.”  
By Ernst Haeckel.





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## OLIVIA HEALY

The 'Sacred Pipe' of the Lakota Tribe is used ceremoniously to communicate with their God, 'Wakan-Tanka', The Great Mystery. Each part of the pipe, such as the stem, bowl, tobacco, decorative feathers, breath, and smoke, is symbolic of the fundamental relationship among plants, animals, humans, elements, and spiritual beings that keep the cosmos in motion.





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## CALUM HEATH

The Deep Web – Hidden parts of the internet whose contents are not indexed by standard search engines. Online dater Jam Kotenk says “it can be creepy, like I might actually meet someone who’s active in that disturbing world called deep web”.





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## HOLLY HEATH

The Kunstkammer was regarded as the theatre of the world, and a precursor to museums; old beasts came alive within their walls, and they knew how to terrify.





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## AVRIL HODSON

In The Dark, Dark House.

In a dark, dark wood there was a dark, dark house.  
And in the dark, dark house there was a dark, dark room.  
And in the dark, dark room there was a dark, dark shelf.  
And on the dark, dark shelf there was a dark, dark box.  
And in the dark, dark box there was a...





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## LYDIA HOPWOOD

Thousands of years of London's history are layered beneath its busy streets. 'Peel back the pavement of a grand old city like London and you can find just about anything,'  
- National Geographic.

Hand paper-cut artwork, depicting discoveries revealed by the ongoing Crossrail project.





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## ABIGAIL HUDSPITH

An underwater advertisement set in a dystopian future in which the sea levels have risen and humans have had to adapt. Encouraging curiosity of the future is essential for sustainability: what will we do if we run out of land?





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## CHARLOTTE HUMPHRIES

Historians note that in ancient Greece homosexuality was not viewed as effeminate but rather as evidence of a man's masculinity. Despite this, not much is known about the full extent and importance of homosexual love in ancient Greece, as many artefacts that illustrate these relationships have been hidden or destroyed.





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## STELLA ISAAC

The curiosities of travel and the uniqueness of cities around the world, inspired by travel stickers and stamp collections.





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## VINCENT JARVIS

Piskies – It is said that piskies are more commonly found around the Cornwall and Devon area. They are mischievous, but friendly.





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## BENJAMIN KARNEZOS

Curious and Wonderful Tales of Exploration and Adventure – This is an extract from a Captain's Journal, detailing his struggles in finding the mystical floating islands which he seeks. Inspired by the book Gulliver's Travels.





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## ELLA KASPEROWICZ

The human body is host to a curious collection of useless parts. These nuisances hang about without contributing anything, using up space and energy and waiting to get infected.





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## JAMES LENTON

Leo Wahl's Electromagnetic Clippers – Cartoon depicting the testing of the world's first electric clippers in a barber shop in 1919. An unsuspecting customer gets a shorter trim than expected.





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## ELEANOR LLOYD

Masquerade – A ballroom full of strange people in curious costumes.





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## BETHANY LORNA

Ashol-Pan And Akh-Khanat – The Kazakh tribe of the Altai mountains, West Mongolia uphold the tradition of using tamed golden eagles to hunt. Dating back over 1000 years, traditionally the hunters have only been male but now Ashol-Pan has become the first female hunter. Alongside her eagle Akh-Khanat (‘White Wing’), Ashol-Pan prides herself in upholding her cultural heritage, but in her own unique way that blends with the modern world.





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## DANIEL MACLEOD

Ergot which is also known as St Anthony's fire is a fungus that grows on crops, particularly rye. When this is made into bread and ingested it can cause an array of horrible symptoms, from convulsions and burning sensations to gangrene and hallucinations. These outbursts caused mass panic throughout history as people believed it to be the work of witchcraft. This is believed to be one of the main causes of the mass witch hysteria that swept the west.





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## ROBERT MALLINSON

Cornish Bucca – The Bucca is a fairy within Cornish folklore. It was thought to be the spirit that dwelled within the mines. These Bucca would commonly play pranks on the miners, but if the miners spared the crust of their pasty for them the Buccas would, in return, lead them to the ore.





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## **THOMAS MARMOY**

As humans, our advancements in technology have improved rapidly due to our eagerness and desire to have the best that the world can offer us.





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## ABIGAIL MAYNARD

Like an explorer who returns from their travels with gold and riches, the magpie is a collector of anything that glitters and gleams. He hoards his treasure up in the tree tops and keeps a watchful eye out for anything that catches the light to add to his collection.





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## ERIN MCCLEAN

The imagination of a child is the most curious thing.





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## ROBERT MCGREGOR

Sharp Pencil... Sharp Mind — On October 20th 1828, Parisian mathematician Bernard Lassimone applied for and was issued patent number 2444 for his invention of the 'taille crayon,' translated into English as 'pencil sharpener.'





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## SAMANTHA MCLELLAN

The Totem Pole is one of the most elaborate forms of Native American art. It can represent a family's heritage or it can depict spiritual stories through the use of pictograms and spirit animals, each animal signifying a specific quality or meaning. They were often created to symbolise and honour Mother Nature. This Totem Pole depicts the importance of water, without which there would be no life.





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## CAITLIN MCLINTOCK

Joan The Wad – The Queen of the Cornish piskies has been a symbol of good luck and protection in Cornish folk law for hundreds of years. Her figurine was often depicted on door knockers or kept as charms that protected the owner and could summon the piskies to guide the lost home during dark, stormy nights.





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## SOPHIE MELISSA

The Elixir Of Life – A medical potion common in the United States during the 19th Century, especially in the Old West, was sold by traveling doctors who claimed it granted eternal youth.





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## GEORGIE MONICA

The Selkie (Or Seal Wife) – The Selkie inhabits many Scottish and Irish legends. Appearing as seals in the sea, they can shed their skin on land and appear human. In these tales the Selkie typically becomes a man's wife, sometimes because he has stolen her seal-skin, thus preventing her return to the ocean, and sometimes of her own free will. Regardless of why she lives on land, the Selkie will invariably pine for the sea and eventually make her return.





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## KATIE MOORE

Why The Kiwi Cannot Fly – Almost blind, with feathers more like fur, the reclusive kiwi is one of the world's most unusual birds, but is loved above all others in Maori culture. Legend has it that years ago, when the forest was dying, a kiwi sacrificed its beautiful wings to live on the ground and hunt the insects that ate the trees. To this day the kiwi wanders the undergrowth, quietly looking after the forest for all its inhabitants.





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## THOMAS NEIL

Reality – Layers of reality are revealed to us during our sleep. The three main stages of sleep allow us to fall deeper into these alternate worlds. The 3rd sleep stage, REM sleep (rapid eye movement) is when our brains are most active but our bodies practically paralyzed. Totally immersed in curious realms bursting with possibilities that are limitless, confined to the power of subconscious creativity. Curious not for their impossibility, but because they are born from our own reality.





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## HARRY OAKLEY

The March Of The Red Crabs – Every year 50 million Red Crabs begin their migration across Christmas Island. However, this year humans have introduced the Yellow Crazy Ants to the island and with no predators to control them they have developed super colonies, blocking the crabs' path and threatening their existence.





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## PHOEBE PLANT

I took off the mask I was hiding behind, and let out my Wunderkammer!





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## THIERRY PORTER

The Human Unconscious – the curiosity that lies at the crossover of the conscious and unconscious minds.





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## BENJAMIN PRITCHARD

A Boy's Curiosity – Exploring the unknown deep sea and discovering new unexpected friends, the Selkies. Inspired by an Irish mythological folk tale.





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## ALEXANDER RAKE

Ammonoids are an extinct group of marine mollusc animals that lived as early as the Devonian period, with the last species dying out during the Cretaceous-Paleogene extinction event. They make for excellent fossils and gain their name from their 'ram-horn shape.' The ancient Greek 'Pliny the Elder' called them 'ammonis cornua' (Horns of Ammon) because the Egyptian God Ammon was typically depicted with ram horns.





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## EMMA RAYNER

El Tunchi The Rainforest Spirit – El Tunchi is an Amazonian rainforest spirit who protects the natural environment of the animals and nature in the rainforest. If El Tunchi believes the rainforest is under threat of disrespect or interference, he whistles to attract the attention of his ‘victim’.





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lenesaethre.com

## LENE SAETHRE

Trolls – Often portrayed as the foe in Norwegian fairy tales, Norwegian trolls come in many shapes and sizes, yet their shared denominator is that they are always malevolent creatures. Although at times portrayed as slow of wit, there is no denying their human-like intellect, and at times, their hunger for human flesh.





claudiascaccianoce@outlook.com  
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claudiascaccianoce.com

## CLAUDIA SCACCIANOCE

You are all welcome to join this crew of hybrid creatures performing tonight at the circus of curiosities.





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emilyseffar.com

## EMILY SEFFAR

Health And Harmony – An Islamic pattern of interconnected shapes shows the beautiful, curious and interdependent relationship between humans and the natural world. Without each element, the structure disappears. A harmony can be seen in pattern by the weaving together of lives.





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alexangora.com

## ALEKSANDRA SKRZYPEK

Thoughts and ideas sprout from our minds like trees in a forest. On the best of days, they are orderly and pleasant, full of clarity and joy. At other times, one must be careful not to lose their way between the sprawling branches, avoiding the gaze of monsters and tricksters lurking ahead.





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rebeccaleighsnook.com

## REBECCA SNOOK

The Unconscious Mind – Dreams for many people can be representative of desires, ambitions or even fears. These unconscious thoughts can make us grow.





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estersouthwickillustration.com

## ESTHER SOUTHWICK

Running Eagle – Inspired by the story of Pitamaken. Famed for her success in battle and the first woman to be presented with the name 'Running Eagle', saved only for the greatest warriors. Upon receiving this honour she was presented with many eagle feathers.





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## ROMAN STEVENS

Falling Asleep – The transitional limbo state between consciousness and sleep that we travel through to reach the world of dreams.



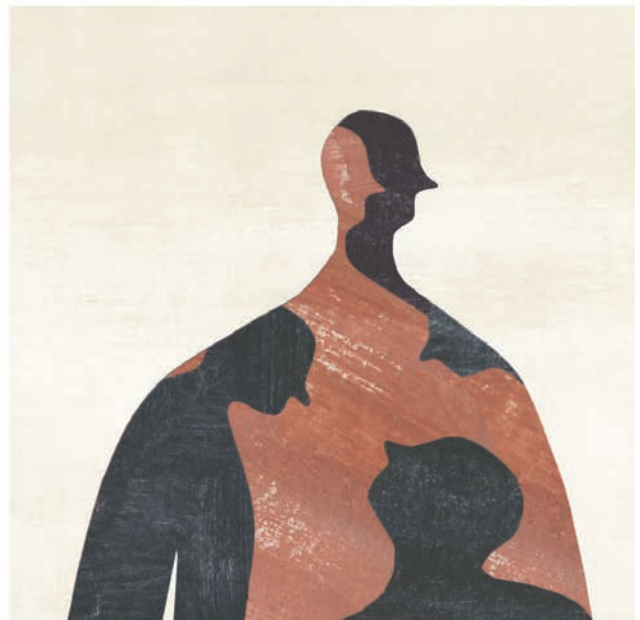


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alicestrottenillustration.co.uk

## ALICE STROTTON

Paeon – In Greek mythology, Paeon, student of Asclepius, was a healer and medic to the gods. Asclepius grew jealous of his student's talent, and in an attempt to spare him from his tutor's wrath, Zeus mercifully transformed Paeon into a flower: a Peony.





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**rachelsummersillustration.com**

## **RACHEL SUMMERS**

Dissociative Disorders – When your body feels disconnected and friends and family feel like strangers. Nothing outside your mind feels real. You might have periods of amnesia, or experience multiple personalities. These are some symptoms of dissociation, a collective term describing the coping mechanisms of the brain in response to childhood abuse or trauma. Although the exact number is unknown, an estimated 1% of the population experience these rare psychological states.



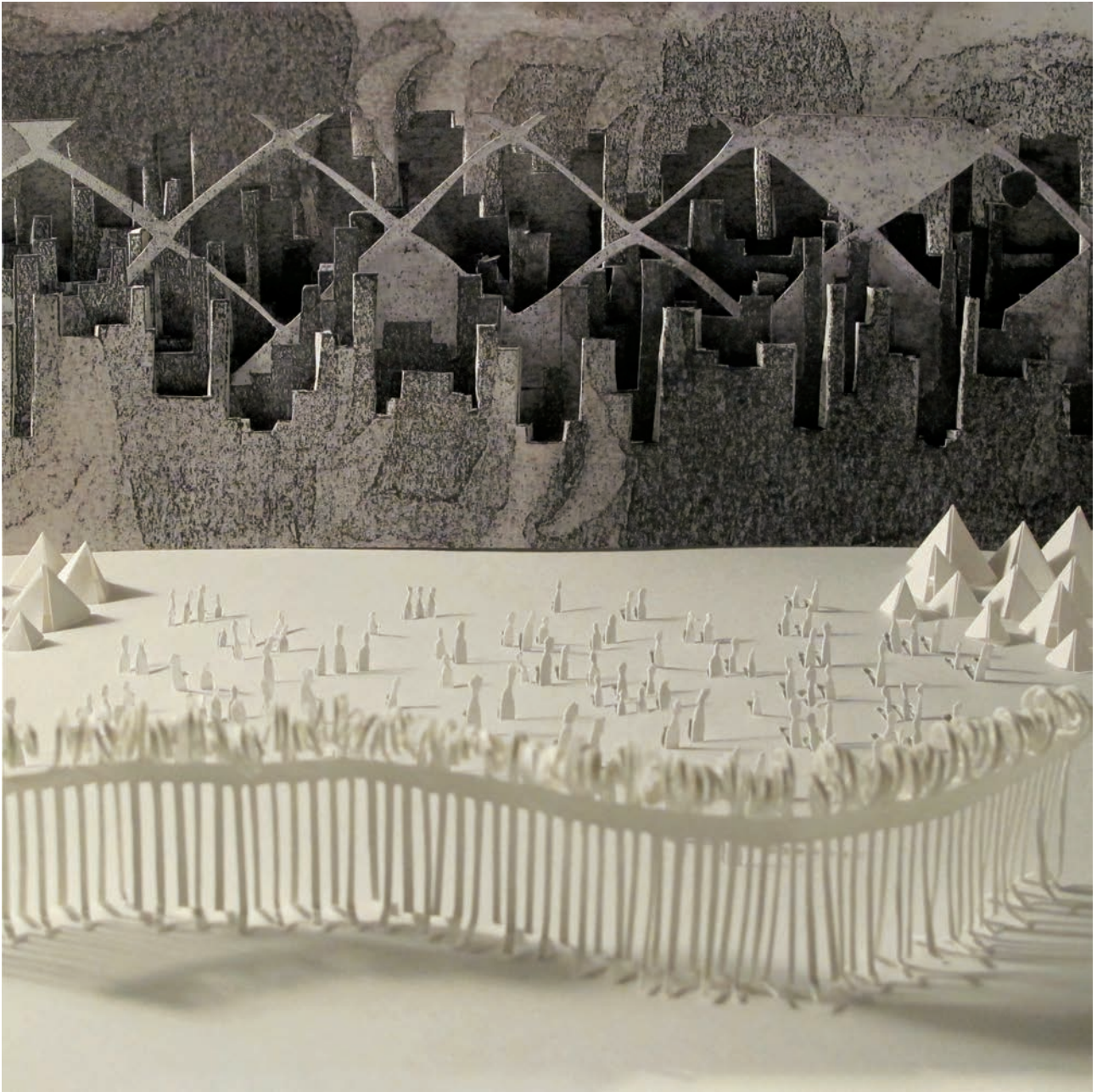


holly.tait@hotmail.co.uk  
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hollytait.co.uk

## HOLLY TAIT

A Murmuration – Narrative illustration inspired by the natural curiosity of mass aerial displays of starlings.





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irenetaptas.co.uk

## IRENE TAPTAS

The Border – ‘Εμπρός γκρεμός και πίσω ρέμα’ is a Greek proverb meaning ‘ahead a cliff and behind, a creek’, an expression used to describe the situation of refugees and migrants stuck in limbo in Idomeni, the Greek-Macedonian border, when the border was closed in March 2016.





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## JAYE TAYLER

Poppy's Treasure KEEP OUT! – a. To call the mermaids with, b. Antique china, c. Extremely precious crystal, d. The shiniest penny ever!, e. A letter from the tooth fairy, f. Worn out pencil that I can't throw out, g. Wishes (for emergencies), h. My bead collection, i. From a very endangered species.





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+44 (0) 7918 175 621  
lucytomlinson.com

## LUCY TOMLINSON

An unknown person in an unknown place owns a collection of well-known household objects; but these objects have all gone a little bit wrong.





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cathyturnerillustration.com

## CATHERINE TURNER

Smudging – An ancient tradition that has been used for centuries by Native American tribes. The ceremony involves the burning of sacred herbs by the clan's Shaman, creating a cleansing smoke cloud that purifies the body, aura, object or location. The herbs, often sage, are tied together in bundles called smudging sticks. In some traditions blowing on the smudge is considered disrespectful, so a feather fan is used to aid the burning process and harness the qualities of the bird.





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 jessicavaughan.co.uk

## JESSICA VAUGHAN

Cecil and Joann Dixon have a Guinness World Record for the largest collection of chicken related items. Over the last 40 years they have amassed 6,505 items.





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vitasleighillustration.com

## VITA SLEIGH

Bluebeard's Wife – An exploration of the modern and feminist context of the folk story Bluebeard; how toxic masculinity and the repression of men's emotions harms both men and women.





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+44 (0) 7557 026 871  
mimivoke.co.uk

## AMELIA VOKE

Persephone And The Pomegranate – Persephone knew she was not allowed to eat or drink a single morsel or she would be condemned to live in the underworld for eternity, but she could not resist the temptation of six sweet pomegranate seeds. These seeds represent the six months she must live with the dead as their queen and nature withers and dies mourning her absence.



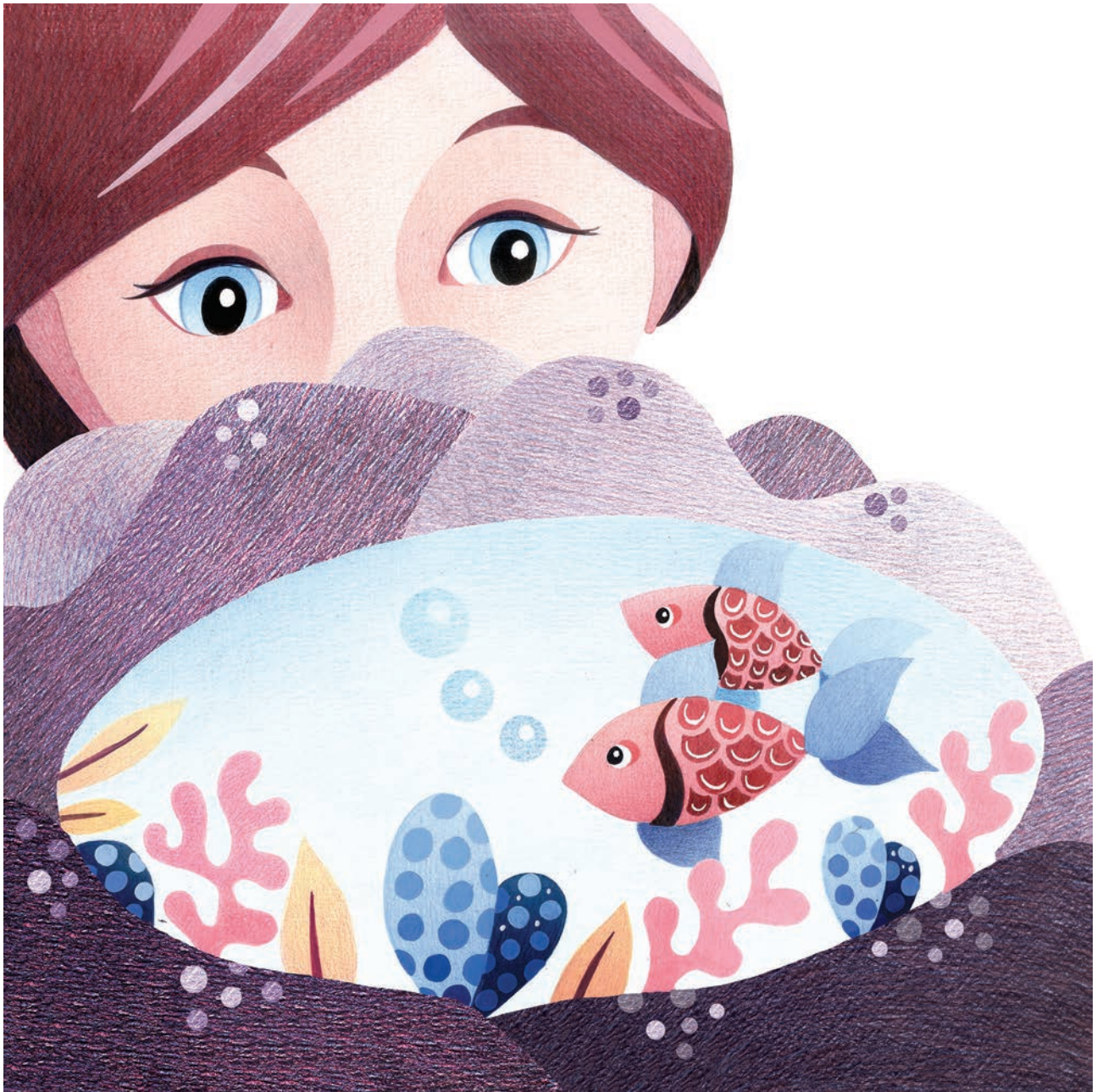


genwagayen@gmail.com  
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## GENNIFER WAGAYEN

Based on the Greek Mythology of Hercules and his quest for the Cerynitian Hind.





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jessicawaltersillustration.co.uk

## JESSICA WALTERS

When you first glance at a rock pool, you usually see very little. But if you look closely and sit very still, you begin to see that it is a world in itself.





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yoliward-streeter.co.uk

## YOLI WARD-STREETER

What could be more curious and wonderful than the human desire to move our bodies, not for survival but purely for joy?

When we dance, the synchronization of music and movement creates a 'pleasure double play' in the brain. Music stimulates the brain's reward centres, while dance activates its sensory and motor circuits.





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violaradley.com

## VIOLA WATKINS

Tumblehome – A piece depicting the inspiration of a ceramicist for her new range of cups. In naval architecture, the 'tumblehome' is the narrowing of a ship's hull with greater distance above the water-line.





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## SEBASTIAN WESTCOTT

Solipsism – We are aware of the existence of the self exactly because we are aware of the existence of the self. Solipsism suggests that beyond the existence of the self there isn't much more we can be aware of.





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anastasiawigg.co.uk

## ANASTASIA WIGG

Inspired by 'The Hitchhiker's Guide to the Galaxy' by Douglas Adams. Illustrating the dolphins that unexpectedly leave Earth; Milliways The Restaurant at the End of the Universe; God's Final Message to the Universe; a not-so-ordinary game of scrabble; the Babel Fish which translate any language; and the probability of a whale and some petunias falling out of nowhere





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daisywisdom.co.uk

## DAISY WISDOM

Systematic Wonder – A definition of Science that accounts for Whimsy. 'After a certain high level of technical skill is achieved, science and art tend to coalesce in aesthetics, plasticity, and form. The greatest scientists are always artists as well', Albert Einstein.





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+44 (0) 7710 035 281

[gabrieljayyoung.co.uk](http://gabrieljayyoung.co.uk)

## GABRIEL YOUNG

The Whistling People – An elf-like race of creatures that reside in the rainforests of Borneo. They are said to be shy and almost indistinguishable amongst the leaves.



# NATIONAL & INTERNATIONAL AWARDS 2017

## WINNER OF THE BOLOGNA RAGAZZIE NON-FICTION AWARD

Will Grill

*The Wolves of Currumpaw*

*Published by Flying Eye Books*

## LOONGLISTED FOR THE KATE GREENAWAY AWARD

Will Grill

*The Wolves of Currumpaw*

*Published by Flying Eye Books*

## LOONGLISTED FOR THE KATE GREENAWAY AWARD

Levi Pinfold

*Greenling*

*Published by Templar*

## NOMINATED FOR THE KATE GREENAWAY AWARD

Emma Yarlett

*Nibbles the Book Monster*

*Published by Little Tiger Press*

## NOMINATED FOR THE KATE GREENAWAY AWARD

Owen Davey

*Curiositree, Natural World: A Visual Compendium*

*Published by Wide Eyed Books*

## SHORTLISTED FOR THE BOLOGNA INTERNATIONAL AWARD FOR ILLUSTRATION

Emma Lewis

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

Josh Mckenna

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

Emma Lewis

## WINNER, HARPER COLLINS BOROUGH PRESS 'BOOKS THAT MAKE YOU' TOTE BAG COMPETITION

Joanna Harvey

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

Olivia Healy

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

David Doran

*Nespresso Campaign*

## WINNER OF THE BOLOGNA RAGAZZIE OPERA PRIMA AWARD

Emma Lewis

*The Museum of Me*

*Published by Tate Publishing*

## SHORTLISTED FOR THE SERCO ILLUSTRATION PRIZE 'SOUNDS OF THE CITY'

## THE ASSOCIATION OF ILLUSTRATORS (AOI) & LONDON TRANSPORT MUSEUM (LTM)

Jamie Edler

## LOONGLISTED FOR THE FOLIO SOCIETY BOOK COMPETITION

Katie Ponder





# 2016

## **NOMINATED FOR THE KATE GREENAWAY AWARD**

Owen Davey

*Mad About Monkeys*

*Published by Flying Eye Books*

## **WINNER, TEACH PRIMARY AWARD**

Emma Yarlett

*Nibbles the Book Monster*

*Published by Little Tiger Press*

## **HIGHLY COMMENDED, BBD & PA AWARDS**

Emma Yarlett

*Nibbles the Book Monster*

*Published by Little Tiger Press*

## **SHORTLISTED FOR THE NORTH SOMERSET CBG & BASH AWARDS**

Emma Yarlett

*Nibbles the Book Monster*

*Published by Little Tiger Press*

## **SHORTLISTED FOR THE WORLD ILLUSTRATION AWARDS**

Owen Davey

## **SHORTLISTED FOR THE JUNIOR SCIENCE BOOK PRIZE**

Jemma Westing

*(Project Art Editor & Paper Engineer)*

*How Machines Work: Zoo Break!*

*Published by Dorling Kindersley*

## **PLATINUM PRIZE WINNER, JUNIOR DESIGN AWARDS - INNOVATIVE BOOK OF THE YEAR**

Jemma Westing

*(Project Art Editor & Paper Engineer)*

*DK Braille Counting*

*Published by Dorling Kindersley*

## **GOLD AWARD, PARENTS' CHOICE IN NON-FICTION**

Jemma Westing

*(Project Art Editor & Paper Engineer)*

*How Machines Work: Zoo Break!*

*Published by Dorling Kindersley*

## **WINNER, SOCIETY OF ARTIST AGENTS ASSOCIATE PRIZE', NEW DESIGNERS**

Oscar Mitchell





**SHORTLISTED FOR THE BRAND/SERIES IDENTITY  
AWARD IN THE BRITISH BOOK DESIGN AWARDS**

Jemma Westing  
(Project Art Editor & Paper Engineer)  
*DK Braille Counting*  
Published by Dorling Kindersley

**WINNER, ENGLISH ASSOCIATION'S  
7 – 11 YEARS PICTURE BOOK AWARD**

Levi Pinfold  
*Greenling*  
Published by Templar

**SILVER MEDAL WINNER  
JUNIOR DESIGN AWARDS**

Emma Yarlett  
*Nibbles the Book Monster*  
Published by Little Tiger Press

**NOMINATED FOR THE  
KATE GREENAWAY AWARD**

Kate Hindley  
*Oliver and Patch*  
Published by Simon & Schuster

**WINNER, 'ABSOLUT VODKA' COMPETITION  
NEW DESIGNERS**

Freddie Fuller

**NOMINATED FOR THE KATE GREENAWAY AWARD  
FOR CHILDREN'S BOOKS**

Rebecca Cobb  
*Snow Day*  
Published by Puffin Books

**WINNER, ACCESSIBLE BOOKS CONSORTIUM  
ACCESSIBILITY AWARD FOR INITIATIVE AT THE  
LONDON BOOK FAIR**

Jemma Westing  
(Project Art Editor & Paper Engineer)  
*DK Braille Counting*  
Published by Dorling Kindersley

**WINNER, ROYAL SOCIETY YOUNG PEOPLE'S  
BOOK PRIZE - VOTED THE BEST BOOK BY THE  
1500 CHILDREN ON THE JUDGING PANEL**

Jemma Westing  
*Utterly Amazing Science*  
Published by Dorling Kindersley

*Illustration, 'New Designers 2016', Winner of The Society of Artist Agents Associate Prize, Oscar Mitchell*



# BA(HONS) ILLUSTRATION ALUMNI PUBLISHED BOOKS 2016|17

## **THE MUSEUM OF ME**

**Publisher:** Tate Publishing

*(Winner of the Bologna Ragazze Opera Prima Award)*

Emma Lewis

## **THE WOLVES OF CURRUPAW**

**Publisher:** Flying Eye Books

*(Winner of the Bologna Ragazze Non-Fiction Award, and Longlisted for the 2017 Kate Greenaway Award)*

Will Grill

## **GREENLING**

**Publisher:** Templar Publishing

*(Longlisted for the 2017 Kate Greenaway Award)*

Levi Pinfold

## **NIBBLES, THE BOOK MONSTER**

**Publisher:** Little Tiger Press

*(Nominated for the 2016 Kate Greenaway Award, and Highly Commended at the British Book Design and Production Awards)*

Emma Yarlett

## **CURIOSITREE: NATURAL WORLD: A VISUAL COMPENDIUM OF WONDERS FROM NATURE**

**Publisher:** Wide Eyed Books

*(Nominated for the 2016 Kate Greenaway Award)*

Owen Davey

## **CRAZY ABOUT CATS**

**Publisher:** Flying Eye Books

Owen Davey

## **POP UP KINGS AND QUEENS**

**Publisher:** Walker Books

Rachael Saunders

## **THE USBORNE OUTDOOR BOOK**

**Publisher:** Usborne Books

Briony May Smith

## **USBORNE BIG PICTURE THESAURUS**

**Publisher:** Usborne Books

Rachael Saunders

## **SMART ABOUT SHARKS**

**Publisher:** Flying Eye Books

Owen Davey

## **ELEPHANTS AND PYJAMAS**

**Publisher:** Harper Collins

Emily Fox

## **NEFFY AND THE FEATHERED DINOSAURS**

**Publisher:** Flying Eye Books

Joe Lillington

## **ONE DAY ON OUR BLUE PLANET: IN THE ANTARCTIC**

**Publisher:** Flying Eye Books

Ella Bailey

## **EITHER WAY, STORY OF A GAY KID**

**Publisher:** Magination Press

Euan Cook

## **OSSIRI AND THE BALA MENGRO**

**Publisher:** Francis Lincoln Children's Books

Hannah Tolson

## **IT'S A LITTLE BABY**

**Publisher:** Pan MacMillan

Illustrated by Rebecca Cobb,

Written by Julia Donaldson

## **THE GIANT'S NECKLACE**

**Publisher:** Walker Books

Illustrated by Briony May Smith,

Written by Michael Morpurgo

## **THE USBORNE BIG KEYBOARD BOOK**

**Publisher:** Usborne Books

Rachael Saunders

## **ONE DAY ON OUR BLUE PLANET: IN THE RAINFOREST**

**Publisher:** Flying Eye Books

Ella Bailey

## **TRAITOR'S PURSE**

**Publisher:** The Folio Society

Illustrated by James Boswell,

Written by Margery Allingham

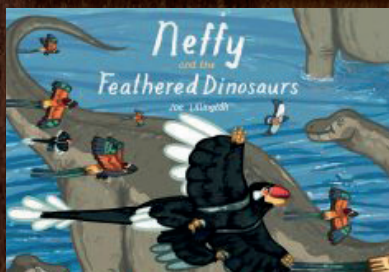
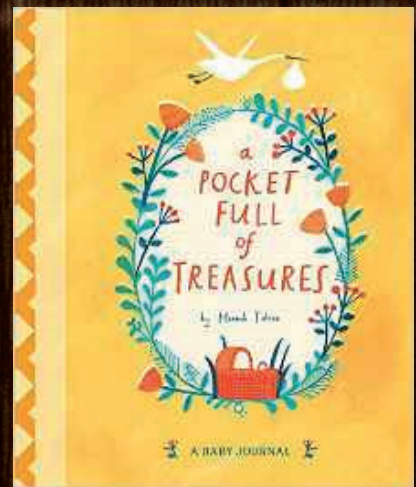
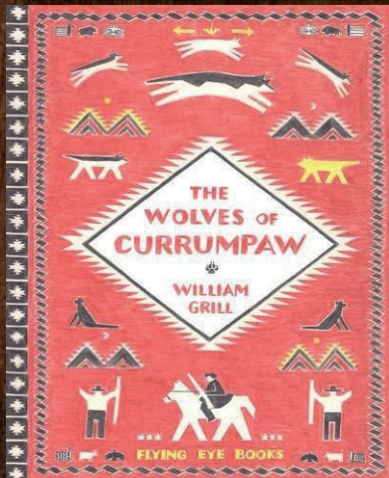
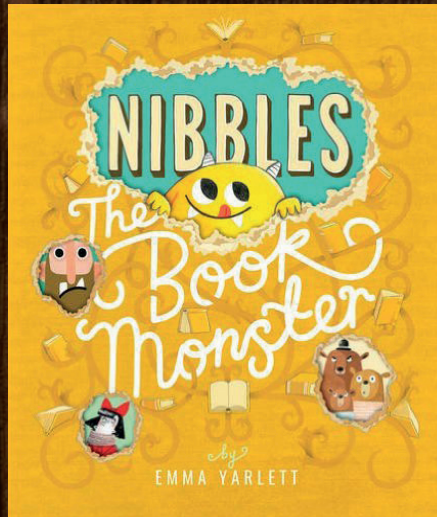
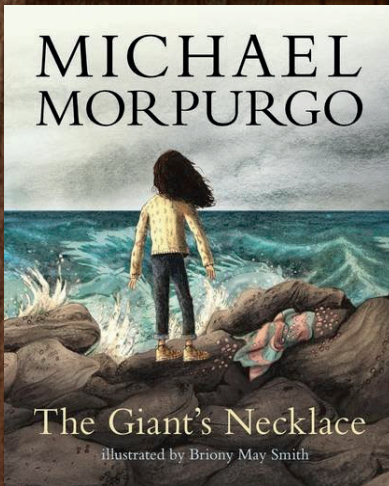
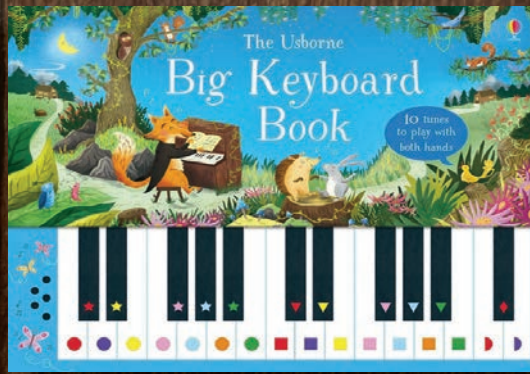
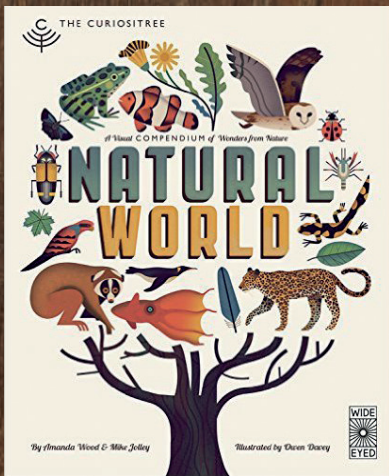
## **KIM**

**Publisher:** The Folio Society

Illustrated by Oliver Hurst,

Written by Rudyard Kipling







# BA(HONS) ILLUSTRATION ALUMNI NOTABLE COMMISSIONS 2016|17



## **'THE MUSEUM OF ME', CHILDRENS PICTURE BOOK**

**Emma Lewis**

*emma-lewis.co.uk*

*Graduated from BA(Hons) Illustration, 2010*

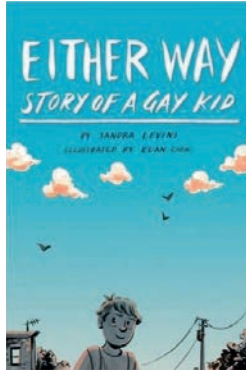
Published by Tate Publishing. Shortlisted for the Bologna International Award for Illustration and selected for The Illustrators Exhibition at the Bologna Children's Book Fair 2017.

'The Museum of Me' follows a little girl on a journey of discovery.

The concept of the book revolves around celebrating the vibrancy and diversity of museums, as well as the objects we cherish and surround ourselves with, which also act as a reflection of who we are and how we identify ourselves.

To promote the release of the book I was asked to create a large vinyl design for the Turbine Hall in the Tate Modern, using illustrated elements from the book.

*Clients include: The Loop Children's Magazine, Oh Comely Magazine, Bauer Media Group, London Festival Of Architecture, Waterstones, MOON Magazine, Tate Publishing.*



## **'EITHER WAY, A STORY OF A GAY KID', GRAPHIC NOVEL**

**Illustrated by Euan Cook**

*arenaillustration.com/portfolios/euan-cook*

*Graduated from BA(Hons) Illustration, 2011*

'Either Way' is a graphic novel illustrated by Euan Cook, written by Sandra Levins and published by Magination Press. It is a coming-of-age 'coming out' tale for teens that has three stories braided into one, with a couple of surprise twists at the end. The story teaches teens about the history of gay rights in America, while emphasising the recurring theme that 'It's okay to be gay. Or not. Either way, it's okay.'

Spread over eighty pages, Euan's illustrations had to show a diverse range of ethnicities, age groups, body shapes and gender identities whilst avoiding stereotypes and caricatures. He had to develop a whole cast of characters, imagining many of them at different ages from childhood through to adulthood.

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



## **'OXFORD CASTLE', PROMOTIONAL MURAL**

**Charlotte Orr**

*charlotteorr.com*

*Graduated from BA(Hons) Illustration, 2013*

Winner of the AOI World Illustration Award, public realm 'New Talent' category, 2015.

An outdoor mural commission based on the theme 'Enchanted Forest', taking into consideration the history and heritage of Oxford Castle. It is a large-scale mural painted entirely by hand, stretching the full length of a 120ft courtyard. It depicts the castle within a mysterious, moonlit forest, merging different stories and scenes from the castle's history, such as the escape of Empress Matilda in 1141 from the Norman tower; through the centuries to Victorian times when the castle became Oxford's local prison.

*Clients include: The Folio Society, I.M.P.S, Modern Baker, Pitt Rivers Museum, Oxford Castle, O3 Gallery, Dance Evolution, Waterfront Magazine, Ebury Publishing, Bloomsbury Publishing*





## PROMOTIONAL WINDOW DISPLAY FOR DEBENHAMS, OXFORD STREET, LONDON

**Josh McKenna**

*jshmck.co.uk*

*Graduated from BA(Hons) Illustration, 2014*

I was commissioned to do a promotional window display for the Debenhams flagship store in Oxford Street. The theme was to illustrate three summer destinations, Rio, Santorini and Miami, one in each window. Each destination had its own colour scheme, and each window had its own lighting and mannequins promoting summer clothing. I also had to create characters and scenes of an aeroplane and airport as part of the 'going on holiday' experience, and assets, which were to be animated.

Because each holiday destination was four metres wide and three dimensionally 'layered', I had to adapt my working process and think differently about the perspective of each layer. I also had to work with a team who printed and built the sets, which meant that I had to design each layer carefully so that no rigging or supports could be seen from the main view.

The tight deadline of just one month made the project very stressful, but once everything was installed and I could see my work on such a large scale in Oxford Street at the height of summer, it all felt worth it, particularly as it was awarded 'Winner of Best Window in a Multi Department Store' at the VM & Display Awards 2016, beating all other department stores including Liberty, Selfridges and John Lewis.

*Clients include: Pentagram NY, Pearson Publishing, Mother London, Debenhams, Converse, Condé Nast, Wall Street Journal, Fortune Magazine, Refinery 29, Wired, GQ, Vogue, MTV.*



## ILLUSTRATIONS FOR BANK NOTES

**Daniel Enyon**

*Graduated from BA(Hons) Illustration, 2014*

While exhibiting at the New Designers graduate exhibition in 2014, I was scouted and offered an opportunity to train as a Banknote Engraver/Artist at De La Rue. The company work on various world currencies including our sterling notes. The job itself is quite unique and only a few people currently worldwide have been trained in this particular field of work.

The work is intricate and time consuming, with the average piece of work taking between 3-6 weeks to complete. The technique has moved on from traditional engraving on steel to drawing with fine point pens with an engraving aesthetic.

It consists of pure line work, varying from portraits to vignettes which include buildings, landscapes and animals. I have been working on an array of training pieces and live pieces to understand the approach and security parameters that the artwork needs to include. The artwork is created to be aesthetically beautiful, but to also make the banknotes more secure to help protect against forgery. The artwork above is of a 17th Century thatched cockpit, which is housed at St Fagans National History Museum.

*Accolades include: Honourable Mention Winner 3x3 International Show No.12 New York 2015; Pre-selected for Exhibition at the National Portrait Gallery (BP Competition) London 2015; Varoom Magazine Issue 31 'Visionaries' 2015; Pre-selected for Mall Galleries Society of Wildlife Artists 52nd Open Exhibition London 2015; Winner of the Student Award Cheltenham Illustration Awards 'Being Human'; The Wilson Gallery 2014 GUTS' Light Grey Art Lab Group Show Minneapolis USA 2015.*



*'The Foto Society' Written by Margery Allingham, Illustrated by James Boswell*





# JAMES BOSWELL

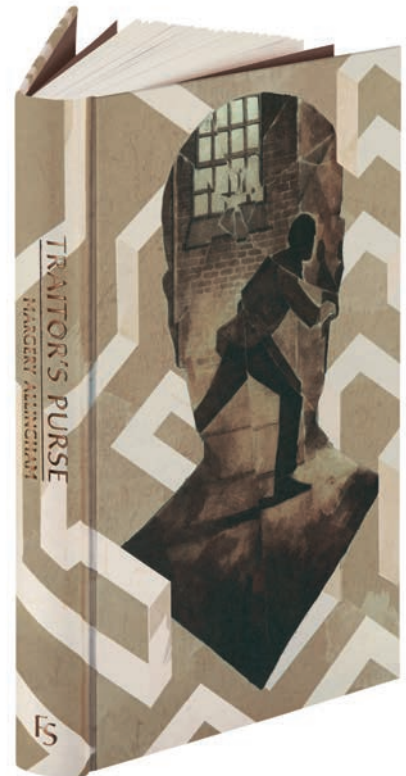
jamesboswell.co.uk



## *The Folio Society - Traitor's Purse, Illustrated by James Boswell, Written by Margery Allingham*

James Boswell graduated from the Falmouth BA(Hons) Illustration course in 2012, having been awarded 'Best of Year' in D&AD's illustration category. He has since worked as a freelance illustrator in the west of England. He also illustrated 'The Drowned World' for The Folio Society in 2013.

"For this commission I took inspiration from illustrations produced during the second world war, the period in which the book takes place, posters and propaganda in particular. Tonally I wanted to capture the almost 'Film Noir' atmosphere of the book. I'd been asked specifically to be more interpretive and editorial in my approach, so I wanted to make the images as ideas-led as possible. The images themselves are a mix of watercolour and acrylic, and then finished digitally, which is a way of working that I settled on at university and have been refining ever since."



### *Awards:*

Shortlisted - Bridgeman Studio Award 2016

Shortlisted - AOI Awards 2014

Best in Year - D&AD 2012 Illustration

### *Commissions:*

Folio Society - *The Drowned World*

Folio Society - *Traitor's Purse*

Horst Wessel Stadt, Editorial, *Sand Magazine*

Henry V, Editorial, *BBC History Magazine*

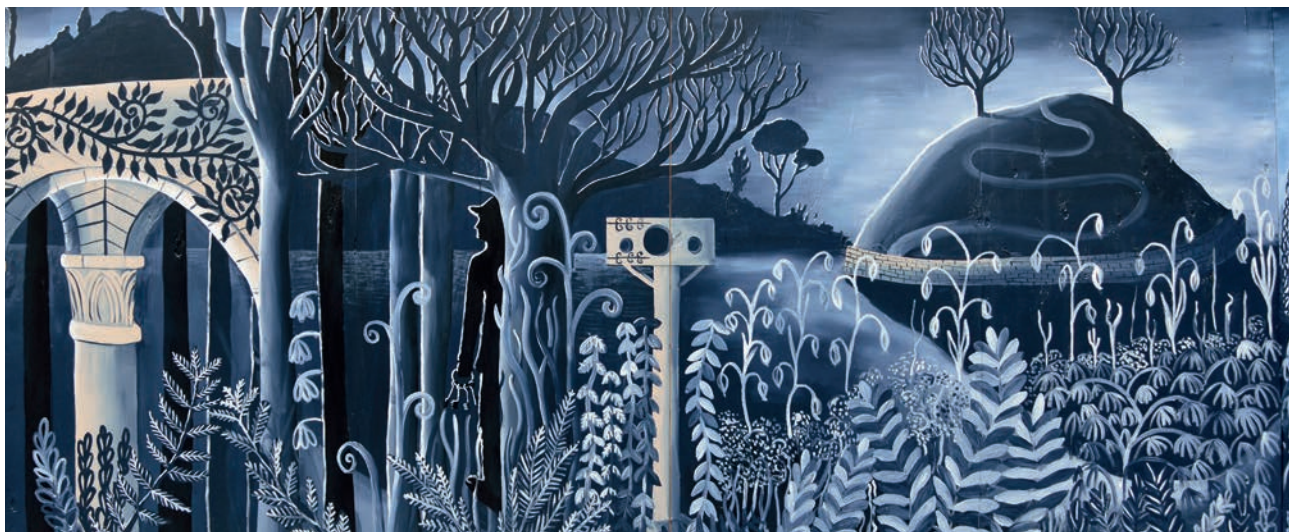
Moving, Editorial, *Creative Review*



*'Debenhams' Promotional Window Display, Oxford Street, London, by Joshi McKenna*







AOI Award Winner, 'Oxford Castle' Promotional Mural, Oxford, by Charlotte Orr







**OUR PRIORITY IS ALWAYS TO FIND THE RIGHT ILLUSTRATOR FOR THE BOOK, NO MATTER WHETHER THAT MEANS COMMISSIONING A SEASONED PRO OR RECENT GRADUATE. OVER THE PAST FEW YEARS WE'VE WORKED WITH A NUMBER OF FALMOUTH ILLUSTRATION GRADUATES, WHICH IS TESTAMENT TO THE CALIBRE OF THE COURSE AND THE QUALITY OF THE WORK PRODUCED THEREIN. WITH A STRONG FOCUS ON BOOK ILLUSTRATION ON THE COURSE, THOSE FROM THE FALMOUTH ALUMNI WHO WE HAVE COMMISSIONED HAVE WORKED SEAMLESSLY WITH US - PRODUCING GOOD ROUGHS, HAVING THE ABILITY TO TAKE CONSTRUCTIVE CRITICISM AND ADVICE, AND TAKING THOSE ROUGHS THROUGH TO BEAUTIFUL FINAL ARTWORK. WE WILL CONTINUE TO KEEP A CLOSE EYE ON FALMOUTH'S NEW TALENT, YEAR ON YEAR.**

**Sheri Gee - Art Director, The Folio Society**



# DAVID DORAN

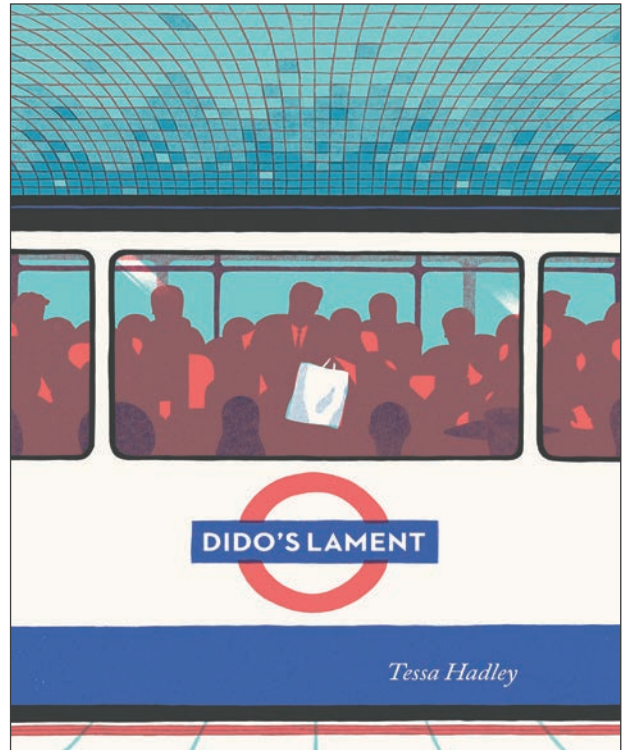
daviddoran.co.uk

*Alphabet Cities, Around the World in 32 Pull-Out Prints' Picture Book, Published by Penguin Random House, Self-Authored & Illustrated by David Doran*



During my final year at Falmouth University in 2013, I made a conscious decision to hone my portfolio, focussing on work which spanned the particular areas of the industry I wanted to work in: editorial, advertising and books.

Opportunities offered during the course, such as showing work at D&AD in London, gave a taste of what the industry looked for and responded to. Speaking to recognised designers and publishers was motivating and rewarding, instilling an incentive to aim high with illustration and to be able to work with those I'd met.



*'The New Yorker' Editorial by David Doran*

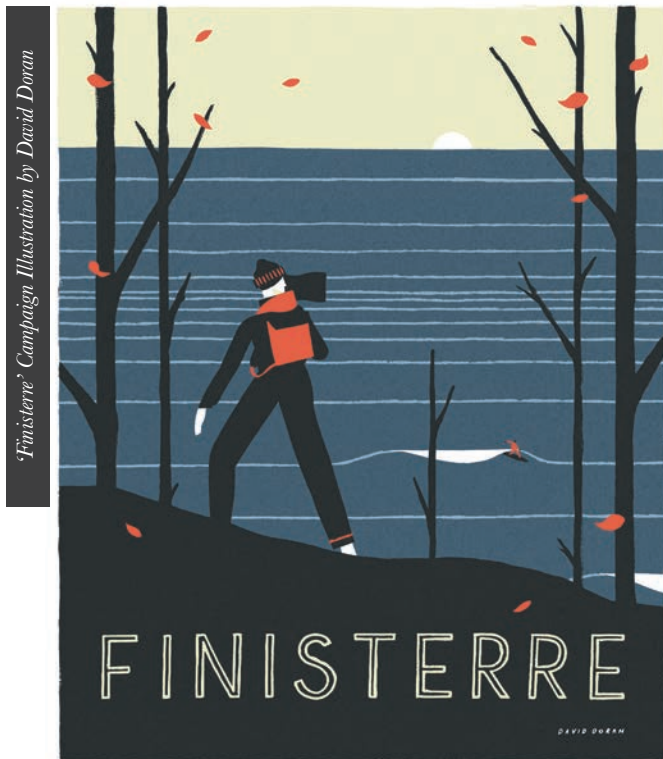
My first major commission came during the beginning of my 3rd year, a commission for the New York Times' Book Review section. It felt surreal responding to emails from New York in my student bedroom in Falmouth!

Working to a tight deadline and to a different time zone was an exciting challenge. I worked throughout the night to finish the image and, when receiving a copy of the New York Times in the post the following week, I felt the thrill you get when you see your work in print.

During this time my visual language became distinctive and more recognisable and I focussed on refining my process to better suit the quick deadlines. My inspiration came from vintage travel posters and design.

During my final year at Falmouth I worked on a range of advertising and editorial commissions, gradually building up a small but respectable client list.





Throughout my third year in particular, I valued my relationship with the tutors on the course who gave me vital input into how to develop. It's been great to maintain a close relationship with them since graduating, keeping up-to-date with studio news both at my end and theirs, they even attended my wedding last year! I will always be grateful for the time they spent encouraging my practice.

Encouraged by the University, I entered competitions as a way of gaining recognition. I won an award in the Penguin Design Awards and, in the summer of 2014 after graduating from Falmouth, I won The Association of Illustrators 'New Talent' Award. Both award ceremonies were wonderful opportunities to meet all sorts of people in the Illustration and Design industry.

Once graduated, I felt I wanted to get a grasp of the industry and learn to negotiate it myself. Rather than sign with an agency immediately, I made the decision to begin the venture alone, handling all work that came my way. This meant a pretty steep

### *Awards:*

- Society of Illustrators 59, Acceptance into both exhibition and book for Nespresso advertising campaign
- Penguin Design Awards, Highly Commended
- AOI Award, Editorial new talent
- 3x3 Award, Honourable mention

### *Top Commissions:*

- BAFTA, Campaign Image for 2017 edition of the BAFTA Awards
- Nespresso, Full campaign imagery for both their new Cafezinho and Tinto coffees.
- Alphabet Cities, First authored book, Penguin Books Random House.
- The New Yorker, Regular contribution of editorial illustrations.
- Politico Newspaper, Twice-monthly 'Illustrated News' illustrations

learning curve in having to correspond coherently, price my work and invoice projects, but it was hugely rewarding in helping me comprehend the business I wanted to work in.

The autumn after graduating, I travelled to New York where I arranged meetings with art directors at publications I'd either worked for, or wanted to work with. Visiting the New York Times building in the centre of Manhattan, and seeing the place I had been emailing in my pyjamas from my student flat the year before was very surreal! My time in New York was a brilliant opportunity to build personal relationships with Art Directors and to showcase my portfolio.

After 3 months of travelling around America with my then-girlfriend-now-wife, the pull of Cornwall was too great; it made total sense for us to return to Falmouth, to our friends and to the coast. On our return I based myself in a studio just outside Falmouth with a number of other graduate friends.





Having a studio has become essential for my motivation and the structure of a day. It has allowed me to control my working hours and to not stray too far from a 9-5 day...that's not to say the odd near all-nighter is a thing of the past entirely...

In 2015, after a year of tackling the industry on my own, I signed with the agency Bernstein and Andruilli who are based both in New York and London. It was a perfect time to join forces with the team at B&A. Every day we have correspondence, checking in on projects or just general catch-ups on life. Signing with B&A has meant that I have been able to fully focus on drawing, rather than being distracted by invoicing! The opportunities that have arisen since my signing have been tenfold what I was handling before, but I am still pleased I experienced it all first hand.

2016 was a year of change and progression in the studio. The year began with getting married to my wife, Izzy, who now works full-time with me as studio manager. Working together has enabled me to focus even more on illustration. Having Izzy in the studio has given us more freedom to travel with work and September 2016 saw another trip to New York to meet my US agents, catch up with art directors, and meet new potential clients.



During 2016, I worked on my biggest projects so far; an advertising campaign for Nespresso, my first self-authored book and the visual identity for the 2017 BAFTA film awards.

The Cafezinho and Tinto campaigns for Nespresso were displayed on their packaging and in windows both nationally and internationally, and were inspired by the Colombian and Brazilian farms they were sourced from.

In March 2017, my book 'Alphabet Cities' will be published by Penguin Random House. Inspired by my love of travel, the book contains 32 pull-out typographic/illustrative prints, each with an interesting fact on the reverse.

Working on the book was a sometimes daunting but a fulfilling experience, it took many late nights (the deadline ran alongside that of Nespresso) and some very early mornings to complete, but it is extremely satisfying to see the finished book.

Most recently, I have begun working on a twice-monthly 'Illustrated News' piece for Politico EU. Every other week I illustrate a topical subject for both their printed newspaper and online site.

Izzy and I have very recently moved into a new, larger studio space, which we'll share with my brother who is a painter. I'm looking forward to new projects coming in throughout 2017. One of the things I've enjoyed most about being an illustrator, is not knowing what each working week will look like, what projects will come in. It's ever changing.





# CAFEZINHO do BRASIL LIMITED EDITION



## DISCOVER A DEEPER TASTE OF BRAZIL

Deep in Brazil, past the rolling hills and coffee farms, in quaint towns, at cafés brimming with conversation... that's where you'll find cafezinho, a coffee synonymous with meeting family and friends. It's this passionate Brazilian culture and local coffee taste which inspired our new Limited Edition *Cafezinho do Brasil*. An intense Pure Origin espresso, *Cafezinho do Brasil* is velvety and textured with an unexpected up-front walnut and sandalwood fragrance as well as unusual aromatically herbal notes reminiscent of thyme or rosemary. Intensity 9.

[www.nespresso.com/cafezinho-do-brasil](http://www.nespresso.com/cafezinho-do-brasil)

**NESPRESSO**  
*What else?*







**‘NEW YORK WAS ONE OF THE MOST INTENSE WEEKS OF MY LIFE. FROM BEING THE MOST EXCITED TO THE MOST NERVOUS I HAVE EVER BEEN, GOING INTO FAMOUS PUBLISHERS TO SPEAK WITH ART DIRECTORS AND TO SHOW THEM MY WORK. I HAVE NEVER BEEN SO TIRED AND AWAKE WITHIN THE SAME DAY. DESPITE ALL THIS THOUGH, IT HAS BEEN ONE OF THE BEST WEEKS OF MY LIFE.**

**NOT ONLY HAS IT FELT LIKE AN APPROPRIATE END TO THE COURSE, I FEEL INSPIRED AND READY TO TACKLE THE WORLD OF FREELANCE ILLUSTRATION.**

**I’VE COME BACK FROM NEW YORK WITH A NEW DETERMINATION AND AN UNDERSTANDING THAT I DIDN’T QUITE HAVE BEFORE THE TRIP.’**

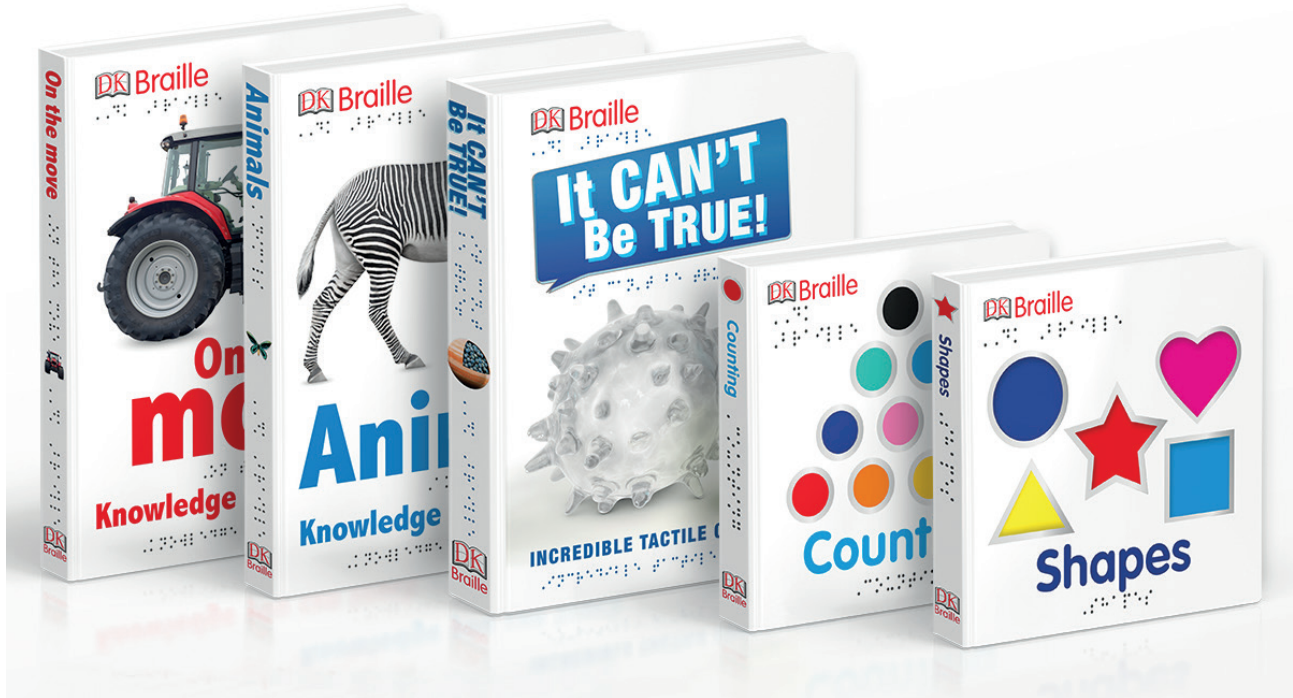
**Millie Steer - BA(Hons) Illustration, Final Year Student**



# JEMMA WESTING

dk.com

'Dorling Kindersley' Braille Books, Project Art Editor & Paper Engineer Jemma Westing



I worked very hard during my degree course at Falmouth and what the staff say is completely true; you do get out of it what you put in!

During the 3rd year at Falmouth, I re-discovered my ability to design and build 3-dimensional scenes and folding objects out of paper and card. I was completely re-energized by this re-discovery because by this time, I had learnt of a constant challenge within the global reference-publishing sector. The challenge is the need to make learning fun, inclusive, and memorable for young audiences. I set this challenge as my brief to respond to and felt that my ability to work sculpturally with paper could help me to create some really innovative solutions which could appeal to global publishers. It turned out that I was right.

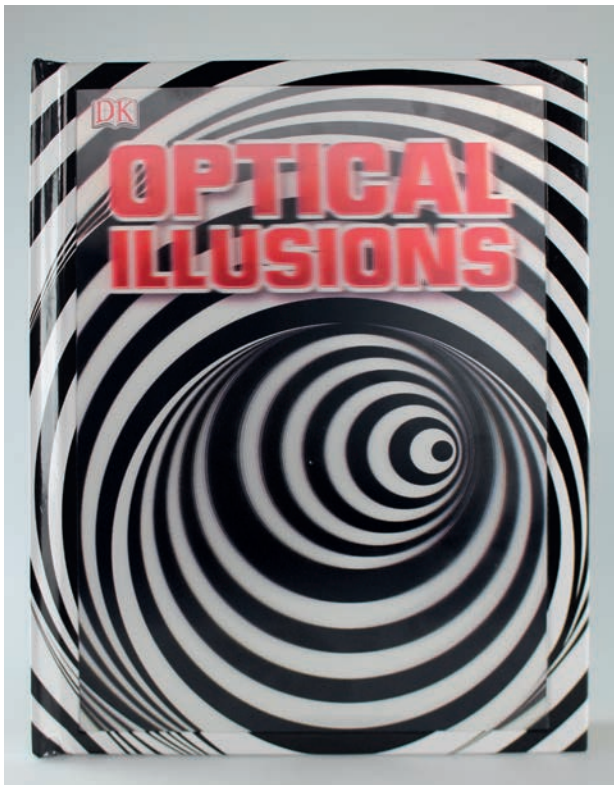
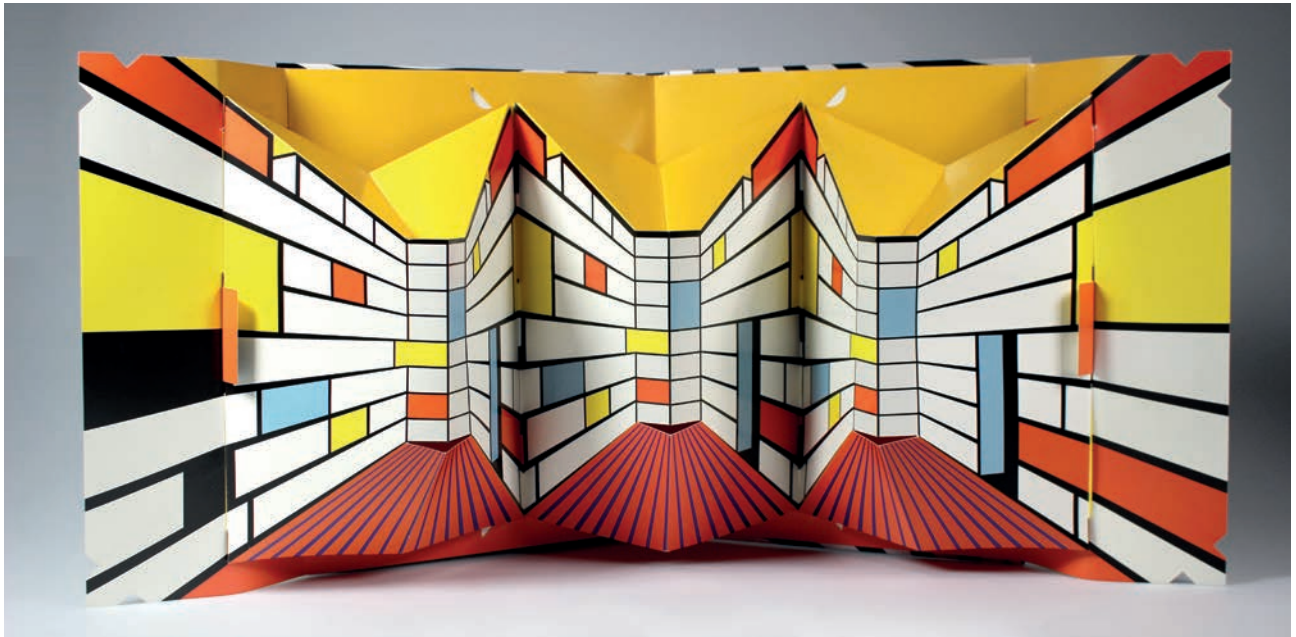
I put together a 3rd year portfolio which included a lot of interactive book spread design and pop-up model work. Armed with this I set out to target reference publishing professionals in the hope of seeking advice and critique. I managed to get a

meeting with one of the Art Directors, a Creative Director and a Publisher at Dorling Kindersley. I was still in my 3rd year at the time and so was quite nervous. I just let the enthusiasm take over and after the meeting, I was emailed a few days later asking if I'd like to join DK on a temporary contract after graduation. I was made a permanent staff member after a short while and I have been working for DK ever since.

I started out as a designer and I am now a Project Art Editor. My role here has always been exceptionally varied and fast paced. It feels like the third year at University hasn't quite ended yet!

The staff at Falmouth taught me to take risks and try new things. However, they also taught me to play to my strengths and that is exactly why I have the job that I do. I work reactively by nature and I am able to realise and visualise my intentions quickly. This is a great skill to have when working in publishing as deadlines are exceptionally tight! Although I mainly design work for children, I can also design work for older audiences and having this adaptability really boosts my employability. I sometimes get approached to help other DK departments which is refreshing and keeps me on my toes!









On a daily basis I design book layouts and book jackets, I create illustrations, I create new concept presentations, I help to make book packaging, and over the years I have used my paper engineering skills to develop several new series of books which include slot models and physical pop-up books with flaps and tabs. I use sketchbooks, scalpels, sellotape, glue, computers, cardboard (a lot of cardboard!) and I even use paint....just like I did when I was at Falmouth. I have an unapologetic working practice and the state of my desk is testament to that as it's a right mess!

I attend photo-shoots, I brief other designers, I work closely with production teams and printers and I also get to collaborate with external project stakeholders. Over the years I have worked with Fine Artists, Doctors, Magicians, The Smithsonian Museum, Virgin Galactic and most recently the RNIB charity. Two colleagues and I helped DK to create a new range of custom-designed braille books for blind and partially sighted children and their parents and caregivers. We felt that visually impaired readers were under-represented in the mainstream publishing market and we knew that DK had the printing knowledge

and experience to change this for the better. We worked in collaboration with the RNIB to make these 5 tactile books and they stand for inclusivity and reader equality. I designed the books, and to have been part of such a socially important project is very special for me. DKBraille won The Accessible Books Consortium Accessibility Award for Initiative this year at the London Book Fair.

A few other special publishing moments include seeing my first ever pop-up book published, seeing my name as a designer in the book credits lists for the first time, having Fine Artist Patrick Hughes endorse the workability of my 3D paper engineered model which was inspired by his work, being asked to build a slot model of the Virgin Galactic SpaceShipTwo, having scientists at the Smithsonian endorse the accuracy of my slot model skeletons and most recently, agreeing to be an author for my very own DK book, 'Out of the Box!'

In 2013 and aside from DK, I set up and funded the not-for-profit initiative BrilliantBuilds, with the goal of encouraging young families to take the time to be creative together. In the



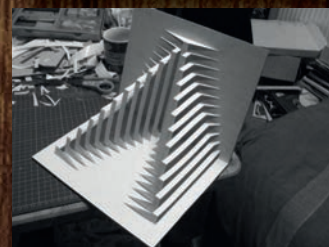
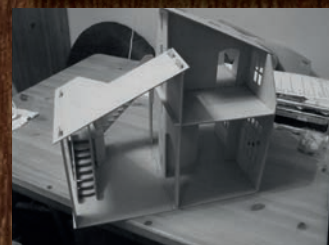
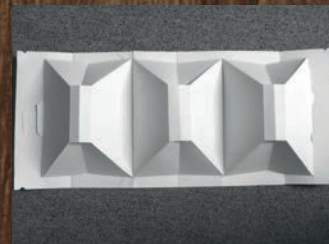
summertime I travel around the UK with a team of volunteers, and we pitch up at a variety of family festivals. My Out of the Box book will capture some of my favourite BrilliantBuilds moments for anyone to recreate, play with, and expand upon. The book will be published in the UK in spring 2017 and in the US in the summer. I will be undertaking a tour of some of the US cities and attending some Maker Faires in 2017 to help DK promote the book. It's going to be a very busy year!

I continue to learn new things everyday about the publishing world and about myself. Embracing challenges, trying new things and having a get-on-with-it attitude has been key for me. I can't predict the future of the publishing world and I'm pleased that I can't. Not knowing what lies ahead is actually one of the best bits! It gives you the creative freedom to really explore the possibilities without being influenced one way or another.

*'I thank the BA(Hons) Illustration lecturers whole-heartedly for giving me 3 years of professional advice and knowledge and for giving me the time and space to develop creatively.'*

### *Book Awards (Project Art Editor & Paper Engineer):*

- 'Optical illusions' Best and most knowledgeable book for young readers from Bild der Wissenschaft, the leading popular science magazine in Germany.
- 'Mindbenders' named GOLD winner in the 2014 National Parenting Publications Awards (NAPPA) Parenting Resources competition.
- 'Mindbenders' The Mom's Choice Awards® named among the best in family-friendly products. Received a Gold Honoring Excellence seal of approval.
- 'Colour Illusions' selected for the Children's Book Council's Children's Choices reading list and the 2015 Family Choice Award.
- 'SENSEational Illusions' received a Parents' Choice Recommended Seal in the Doing and Learning category.
- DK Designer Of The Year, 2014
- 'How Machines Work: Zoo Break!' Shortlisted for this year's junior science book prize! 2016
- 'How Machines Work: Zoo Break!' Received a Parents' Choice Gold Award in Non-fiction.
- 'Utterly Amazing Science' by Robert Winston, won The Royal Society People's Book Prize. And was voted the best book by the 1500 children on the judging panel.
- 'DK Braille' winner of The Accessible Books Consortium Accessibility Award for Initiative 2016, London Book Fair.
- 'DK Braille Counting' Platinum prize in the Innovative Book of the year category, 2016 Junior Design Awards
- 'DK Braille' shortlisted for the Brand/Series Identity award in the prestigious British Book Design Awards. The awards promote and acknowledge innovative book design and expert craftsmanship.



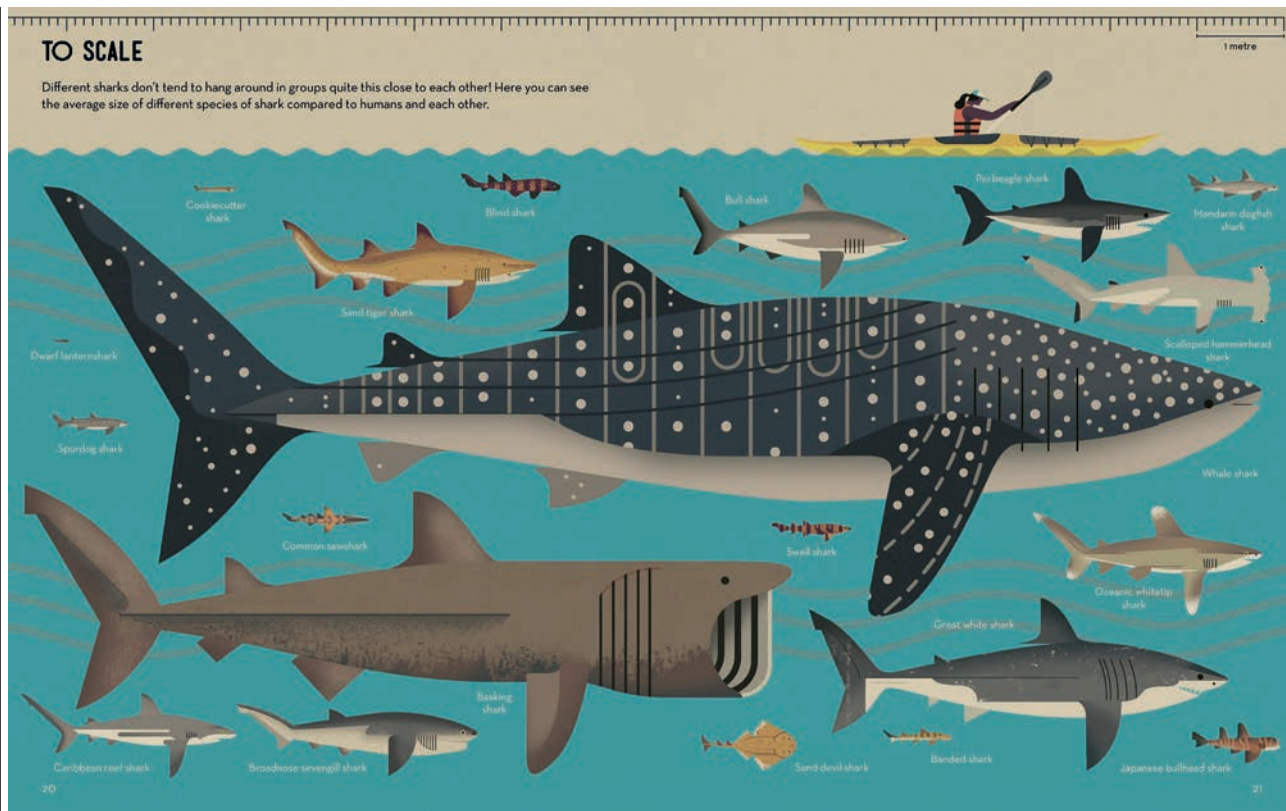
Development Work by Jemma Westing



# OWEN DAVEY

owendavey.com

Smart About Sharks: Picture Book, Published by Flying Eye Books, Self-Authorred & Illustrated by Owen Davey



I graduated from Falmouth with a body of work I was proud of and a determination to make illustration my career. The week before graduation I had worked on my first professional commission with Bruno Haward at The Guardian. A week later, I had organised meetings with various publishers about my first book, Foxly's Feast. Many of the larger companies seemed to respond well to the illustrations in the book, but dismissed it due to its wordless nature. Undeterred, I eventually met with Mike Jolley from Templar Publishing in a coffee shop in Brighton. His enthusiasm for the project took it through to contract and eventually into the shops.





With a single editorial commission and a book deal in the bag, I got to work on contacting other Art Directors in the hope of finding new opportunities. Many politely replied but sent no work my way; most completely ignored me. I diligently kept my website up-to-date with any new pieces, and made sure to keep sending the crème de la crème to these potential clients. Meanwhile, I began promoting my work on booming social media channels and started to gain a little fan base. My friendships with creative people led to some unexpected commissions for an LP artwork for The Leisure Society and posters, pub signs and merchandise for End of the Road Music Festival. Work gradually started to pick up pace in the editorial sector too.

I decided to interview illustration agencies to help secure some larger clients in different areas. Impressed by the professionalism, credentials, candid feedback and copious offerings of cake that were found at Folio, I made my choice with ease. I found a very

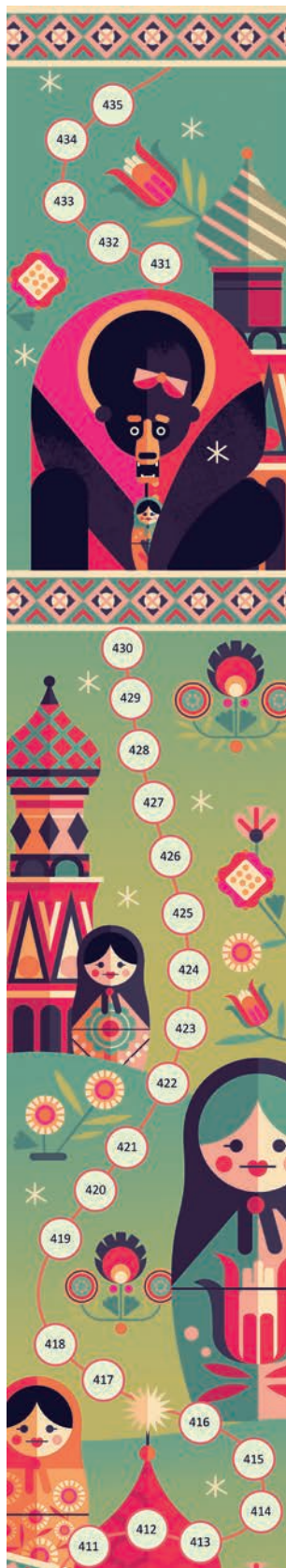


happy home with Nick Dawe and his team there and to this day we have a wonderful working relationship.

Slowly, but steadily, with the help of Folio and the internet, I have built up a large and loyal client base in a wide variety of sectors, from editorials and publishing, to apps and advertising. I have learned never to underestimate the power of editorial work; it provided the foundation blocks of my career. Editorials are regular, create repeat business, and give me a surprising amount of creative freedom. Some of my favourite pieces have been done for obscure trade magazines I had never heard of (and which incidentally usually pay better than their larger counterparts).

I have learnt that publishing is hard work and a long process, but immensely rewarding. Over the years I have worked as the illustrator for many titles and am currently working on my own 7th book. This is my 3rd in the About series, a foray into the



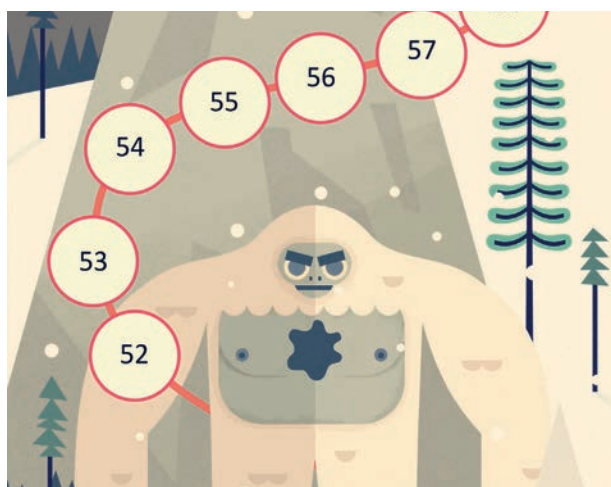


## Awards:

- Nominated for CILIP Kate Greenaway Award 2017
- Nominated for CILIP Kate Greenaway Award 2016
- Shortlisted for World Illustration Awards 2016
- Shortlisted for World Illustration Awards 2015
- Shortlisted on 2015 Academy of British Cover Design in the Children's Category
- Webby Awards Winner (& People's Voice) for the Design of 'TwoDots'
- iPad App of the Year for 'Robot Factory'
- Parents' Choice Gold Award winner for 'Robot Factory'
- Winner of YCN Professional Awards 2013 (Illustration)
- Winner of Junior Magazine Most Promising New Talent Award 2011
- Highly Commended for Macmillan Book Prize
- Merit Award (x3) for 3x3 Pro Show
- Merit Award (x2) for 3x3 Children's Books
- Honorable Mention for 3x3 Pro Books
- Honorable Mention for 3x3 Children's Books

## Top Commissions:

- The Cover/ Endpapers/ Title Pages for Directory of Illustration 33
- Google Calendars
- App Illustrations for TwoDots
- Smart About Sharks, Self-Authoring Book Published by Flying Eye Books
- Curiositytree: Natural World, Published by Wide Eye Books
- Residency at the Saline Royale, Arc et Senans
- Illustrations for a Range of Packaging for Smashmallows







world of non-fiction with Flying Eye Books. I contacted them many years ago when they were just Nobrow, and continued to send them my work, discussing ideas for potential projects. When they started their children's imprint, we finally had an opportunity to work together on what became *Mad About Monkeys*. The reception of the book has been amazing, and it was even nominated for the CILIP Kate Greenaway Award. What's more, many illustrators, parents and even Primatologists have felt compelled to contact me to share their love of the book.

Similarly, apps have been a surprisingly fun and fruitful area for me over the last few years. Most notably, I have been the primary illustrator for *TwoDots* for nearly 3 years now. After initially turning them down due to my workload, they extended their deadline and asked me to work on some test pieces for them. As the game has grown, so has the demand for illustration content, and *TwoDots* have brought me along for the ride. The app crossed the one million download mark in 36 hours, has been the Number One free app in 40 countries, and has won numerous awards including the Webby Winner of Best Visual Design App.



I am now at a point in my career where I no longer have to contact potential clients. Instead, I have the enviable luxury of having to learn how to say "no" to many of the offers that fill my inbox. It's a weirdly difficult concept to get your head around; turning possibly interesting or exciting job opportunities down (and the money that comes with them). But it's important to know my own limitations.

I have done many all-nighters over the years (including one extreme of a three day stint with no sleep), I have given up countless weekends to meet the needs of clients, and I once spent 3 months working at least 12 hour shifts, 7 days a week to meet the demands I had put upon myself. I have worked hard for the successes I have had. My most valuable attributes have been a stubborn persistence and a strong work ethic. I would be lying if I said that I enjoy every moment of it, but I can't imagine doing anything else with my life. I hope I can spend many more years nestled within this creative world. Illustration is a constant source of inspiration for me and brings me a tremendous amount of joy. I love the career I chose.







**‘I AM REPEATEDLY AMAZED AT THE CONCENTRATION OF TALENT THAT THE BA(HONS) ILLUSTRATION COURSE CONSISTENTLY TURNS OUT FROM THEIR ILLUSTRATION COURSE. WE HAVE THE WORLD’S ILLUSTRATORS AT OUR FINGERTIPS AND YET WE SEEM TO HAVE A DISPROPORTIONATE NUMBER OF COLLABORATORS FROM A SMALL TOWN IN CORNWALL! (LONG MAY IT CONTINUE).’**

Sam Arthur - CEO/Co-Founder,  
Nobrow Ltd / Flying Eye Books







# HARRIET LEE MERRION

harriettelemerrion.com



I've been working as an illustrator for about three years now, since I graduated from Falmouth University in 2013. I'm particularly interested in portraying narrative through visual metaphors and poetic imagery, which often gives my work a dreamlike, surreal quality. I loved my time studying illustration at Falmouth; the course and the tutors' teaching were fundamental to my learning and development as an illustrator.

Many of the self-initiated projects I completed at Falmouth were important stepping-stones in my stylistic development,

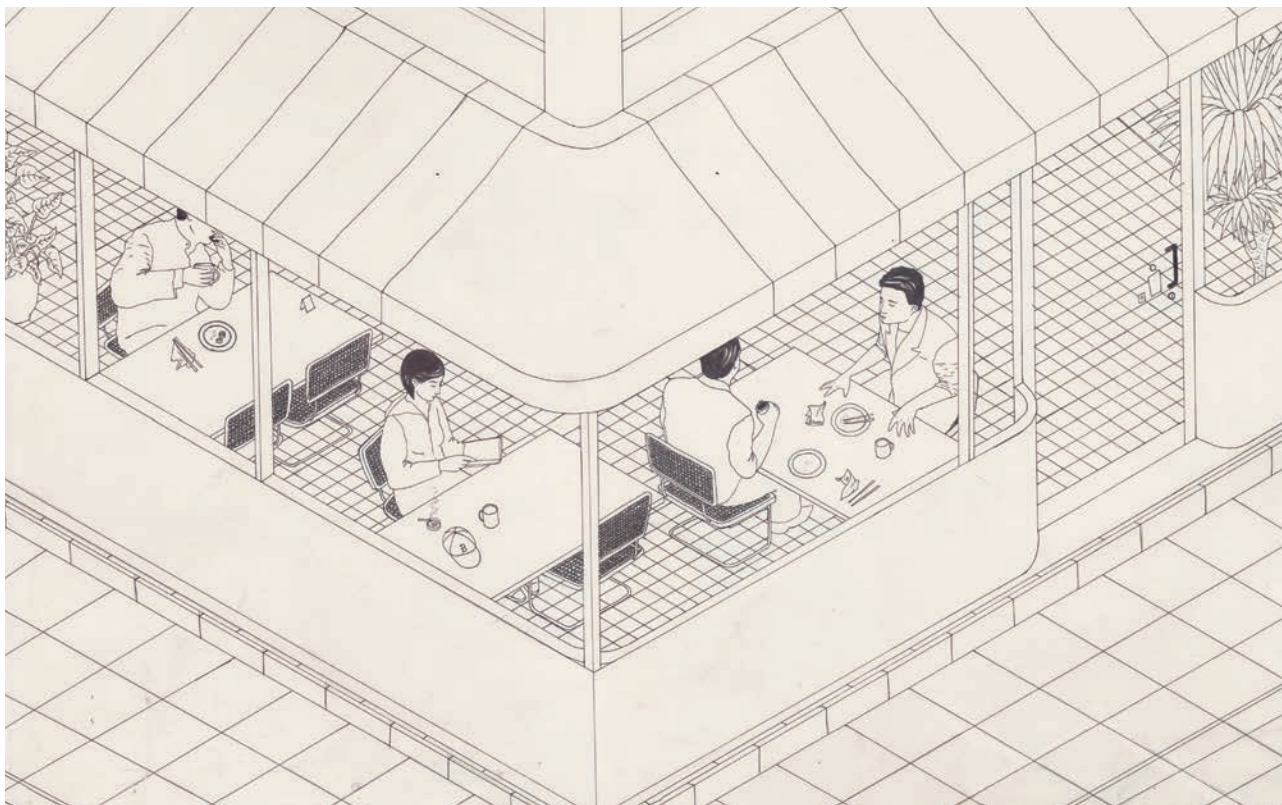


and many of those projects are still used in my portfolio now. The linear quality of my work developed as an outcome of my interest in intaglio printmaking, which I studied half way through my second year on an Erasmus to Finland. One of my final year projects was a series of etchings based on 'The Symposium' by Plato, a philosophical text following several Athenian philosophers' musings on love. It was the material restraint of working with an etching plate that had a direct effect upon my aesthetic and resulted in the use of minimal line in my drawings now.

The isometric perspective I use in my work is influenced by Japanese woodblock prints from the Edo-period. I first used this style of perspective after reading 'After Dark', a novel written by Haruki Murakami. The opening chapter describes the city from up high. 'Eyes mark the shape of the city. Through the eyes of a high-flying night bird, we take in the scene from mid-air'. The pairing of this perspective and the story, (given the context of

*'Therapy Today Magazine' Editorial by Harriet Lee Merrion*





both influences being Japanese) seemed so natural to me. The use of off-coloured paper in my work is an influence of my love of age stained illuminations, drawings and engravings.

These projects were made while studying and were an exploration of my interests in literature, history and philosophy. While they weren't commercial pieces, it was these self-initiated projects that informed the style and themes that occur in my work now. It's important to create work in your portfolio that reflects the type of commissions you'd like to attract. The importance of creating a portfolio that reflects your personality and interests is vital if you want to attract like-minded organisations, to make your work fulfilling and enjoyable as an illustrator.

In my final year at university, myself and nine other friends set up a collective called 'Beginning-Middle-End.' We worked collaboratively in designing and producing a hand-bound, illustrated book every week. Individually we'd illustrate a page of the book, consisting of a wordless narrative over three panels, and together we'd print and bind the books at the end of each

week. The illustrated panels contributed to our portfolios and in retrospect working on these books was a learning curve, and helped me get used to working to quick deadlines. The books were also a form of self-promotion as we posted them to publishers and art directors.

To mark the end of our course at Falmouth, we travelled to New York as part of a professional practice trip and arranged various meetings and portfolio reviews with art directors and publishing houses. Getting in touch with these establishments seemed daunting at the time, but it paid off as the feedback and advice I received was invaluable. It enabled me to see a new direction in my work, increased my understanding of how the industry works and also helped to bridge the gap between university and the professional world.

After graduating I worked on a handful of collaborative projects with literary journals, poets and musicians, many of which were unpaid. On principle I think it's a good idea to say no to unpaid work if it seems unfair or exploitative, but it's also good to stay





'The Guardian Book Review' Cover by Harrier Lee Merrion



'New Scientist' Cover by Harrier Lee Merrion

open-minded to collaborations, charitable causes, or something that you feel passionate about, if you want to take your work in that direction. In retrospect it was these early collaborations that taught me a lot about working with somebody else, and not just to my own requirements.

I moved to Bristol a little under a year after graduating. For the first year I pretty much worked at the desk in my bedroom, until I eventually joined a shared studio at Hamilton House in Stokes Croft. Making the move from working at home to a studio was a lovely change for me, as I hadn't realised how my work was beginning to feel quite stagnant working and living in the same environment everyday. The building I work in now is filled with a vibrant mix of artists, small businesses, musicians and craftsmen. My studio I work in is a large open plan space that has about 20 other illustrators, many of whom are Falmouth alumni.

Sharing my work online was definitely a significant step into the commercial world of illustration. On social media platforms my work gathered momentum that led to features in online

magazines such as 'It's Nice That' and 'Juxtapoz.' This acted as a type of marketing and eventually led to many of my first commissions.

One of my favourite early commissions was for 'Oh Comely Magazine'. I was asked to be a guest illustrator for their 'Lost and Found' issue. The issue featured an interview, pieces of my past work and a handful of commissioned pieces. Two illustrations were based on narrative texts and one was based on the theme 'Maze'. I designed two repeat patterns for their recipes and playlist page on the theme 'lost and found' (which I drew from species of recently extinct flora and fauna, some of which are being reintroduced in the UK).

It was around this time that I was contacted by Heart Agency. I'd contacted them a year previously in the hope of arranging a group portfolio review with other Falmouth Students while we were in New York. We weren't able to meet at that time, but they'd suggested we keep in touch. One year later they contacted me to arrange a portfolio review, following which they asked to



*'Geo Magazine' Editorial by Harrier Lee Merrion*



*'Oh Comedy Magazine' Editorial by Harrier Lee Merrion*





represent me. They'd mentioned that they'd seen my illustrations crop up a few times online, highlighting the importance of sharing your work widely on various platforms.

Having an agent works so well for me because they're highly experienced at dealing with the more commercial aspects of the business, a side that I found difficult as it would often take my time and focus away from being creative. While having an agent works well for me, I do know some illustrators who thrive and equally enjoy doing the role an agent would do for themselves. Heart produce promotional material, deal with budgets, negotiate contracts, and have an abundance of professional advice.

A favourite project from last year was to illustrate Therapy Today's international issue on China Counselling and Change. I found this job especially enjoyable, as psychology, wellbeing, and Asian culture are areas of particular interest to me, and have previously been touched on in my work. Another favourite project was for Geo Magazine (Germany) to illustrate different people's accounts of lucid dreams. I loved working on both these editorial illustrations, as it was the convergence of many of my own interests aligning with commissioned work.

The theme of sleep, dreams and the unconscious has been picked up in my work since. After making those illustrations for Geo I was commissioned to complete an illustrated interview, for Muun (a German mattress company) in collaboration with Ignant (an online magazine). It was one of the more unusual but fun jobs I've worked on, culminating in an exhibition in Berlin at the store launch for Muun.

For each job I'm working on I always make it my aim to create an image that could exist as an artwork outside of the original context it was created in. I'll often sell prints of past work online and at exhibitions in order to give the illustrations longevity outside their original publication. Similarly it's quite often that images will be re-licenced, for instance the illustrations I made for Geo have since been published in the Latvian, Lithuanian and Russian versions of the magazine.

Last year a career defining moment occurred when I was invited to participate as a guest speaker at the Guadalajara Book Fair in Mexico. I gave a lecture about the development of my

career as an illustrator since graduating, and participated in a panel discussion with two other illustrators: Catalina Bu and Mariana Motoko. It was a wonderful experience, meeting other illustrators and it gave me new insight into book publishing and book fairs. This experience inspired me to take the step into creating my own illustrated book, and this year in August I took part in an artist residency in upstate New York for one month where I began to develop the idea for the story. Creative writing is a totally new area for me and it's an interesting challenge working in a new form that I'm only just beginning to get to grips with.

It's important to remember the reason you chose this career path, and keep it close. For me I love using illustration as a tool to explore topics I'm interested in. I think if you explore your interests and realise what kind of work will make you happy and fulfilled then you'll always be working at your full potential. I remember a tutor at Falmouth once telling me if you can't find commercial work right now, then 'create your own employment'; if you focus on your own personal projects that you enjoy, eventually your audience will find you.

### *Accolades:*

- *Scholarship at The League Residency, New York*
- *Guest Speaker at Guadalajara Book Fair, Mexico*
- *Co-founder of Beginning Middle End, Publishing Collective, London*

### *Clients Include:*

- |                                 |                                      |
|---------------------------------|--------------------------------------|
| - <i>Radio Times</i>            | - <i>The New York Times</i>          |
| - <i>The Guardian</i>           | - <i>New Scientist</i>               |
| - <i>Human After All</i>        | - <i>The British Library</i>         |
| - <i>Marie Claire</i>           | - <i>Le Pan Condé Nast</i>           |
| - <i>Action on Hearing Loss</i> | - <i>Atlanta Magazine</i>            |
| - <i>Bild am Sonntag</i>        | - <i>Bavarian State Opera House</i>  |
| - <i>The Boston Globe</i>       | - <i>Cosy Club</i>                   |
| - <i>Drexel</i>                 | - <i>Frankie</i>                     |
| - <i>Geo Wissen Magazine</i>    | - <i>Inside Housing Magazine</i>     |
| - <i>Max Joseph magazine</i>    | - <i>Moment by Moment</i>            |
| - <i>Muun</i>                   | - <i>Johns Hopkins Health Review</i> |
| - <i>Protein Journal</i>        | - <i>Süddeutsche Zeitung</i>         |
| - <i>Tricycle Magazine</i>      | - <i>Wellcome Trust</i>              |
| - <i>Wired</i>                  | - <i>Die Zeit Magazine</i>           |



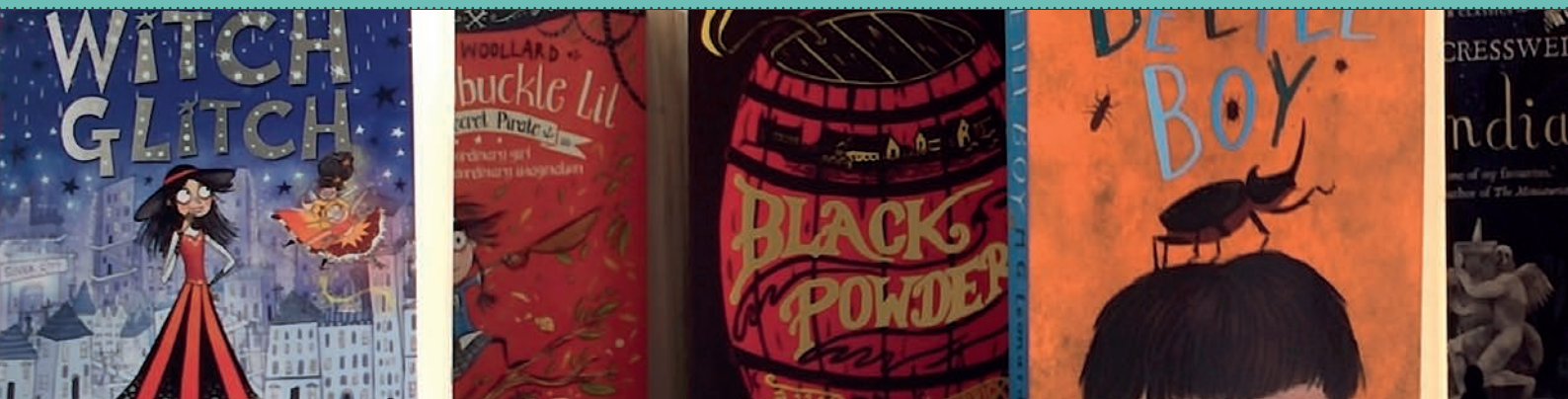


Amy Kitcherside – BA(Hons) Illustration Alumni 2010

# AMY KITCHERSIDE FROM PICKLED INK



Pickled ink is a London Illustration agency specialising in publishing. I have worked here for the past four years starting as an intern and quickly rising to manager of the portfolio while my boss went on maternity leave. As well as managing projects, negotiating contracts and handling the financial side of the business, one exciting aspect was the chance to grow the portfolio and source new artists that excited and interested me.







Now part-time agent, part-time bookbinder, I continue to work closely with the artists we represent, helping to develop their portfolios, managing the website and social media, marketing the portfolio, as well as looking for new talent. Having an illustration background myself proved extremely helpful in all aspects of my work at Pickled ink; I came to the role as agent with an understanding of how artists work, what areas they might find problematic, how long a commission might take them and so on.

Being a small agency, we're able to offer a lot of support for our artists at Pickled ink, and we do work closely with them. Our list is selective, we only represent illustrators whose work we love and want to champion, and it's also diverse so our artists don't conflict with one another in terms of style. In a short space of time we've become an agency respected for quality and integrity as well as the go-to place for interesting, inspiring illustrators, which is lovely to hear and something I feel very proud of.

The relationship between an artist and agent is quite personal and will vary drastically from agency to agency. In my experience, there are a number of advantages to having an agent as an illustrator - having someone experienced to protect your rights and to secure a fair fee on your behalf, to explain those complicated contract clauses, someone with strong insight into how the industry works and the processes involved, can be invaluable. It also means having someone to bounce ideas off, an agent can help develop your style and can guide an illustrator on what they need to do to get work in a specific area of illustration.

Another advantage is working with someone who has a lot of contacts within the industry, often built up over several years. A good agent is in a position to know what clients are looking for and is wholly focused on promoting your portfolio and getting you work. It means the artist can concentrate on the fun part - being creative and illustrating!



# THE BA(HONS) ILLUSTRATION TEAM

Nigel Owen: Head of Illustration

Keryn Bibby: Level Three Co-ordinator

Natalie Hayes: Level Two Co-ordinator

Tom Barwick: Level One Co-ordinator

Sue Clarke: Senior Lecturer

Rachel Dunn: Senior Lecturer

Mark Foreman: Senior Lecturer

Francisco Sousa Lobo: Senior Lecturer

Nick Mott: Senior Lecturer

Linda Scott: Senior Lecturer

Rose Forshall: Lecturer

Ashely Hold: Life Drawing Tutor

Carolyn Shapiro: Historical & Cultural Studies

Laurence North: Historical & Cultural Studies

Cally Gibson: Technical Instructor

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## ILLUSTRATION BY WILL GRILL, BA(HONS) ILLUSTRATION ALUMNI 2012

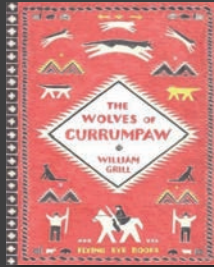
Youngest ever winner of the Kate Greenaway Medal 2015

*Images selected from Will Grill's award winning childrens book,*

*'Shackleton's Journey', published by Flying Eye Books.*







**WINNER OF THE NON-FICTION BOLOGNA  
RAGAZZIE AWARD & LONGLISTED FOR  
THE KATE GREENAWAY AWARD 2017**

Will Grill

*The Wolves of Currumpaw*

*Published by Flying Eye Books*





# WUNDERKAMMER 02|17

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