







INTRO

EDITOR'S COMMENTS

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

In response to the theme 'Wunderkammer', students have found a plethora of weird and wonderful curiosities to illustrate; their personal interpretations encompass a breadth of interests, illustrative approaches, audiences and fields of illustration.

In this edition we feature a new 3rd year collaboration, an illustrative sequence within the magazine, portraying the creative journey of one alumni from graduation to her current position as Senior Designer at the Wellcome Collection.

We continue to feature alumni successes and awards, and to highlight the diversity of alumni publications and commissioned work across a range of platforms, from traditional print to online media and site-specific installations.

This year the alumni section highlights the significant role that illustration can play in society today and examines how illustration can 'make a difference'. We feature interviews with alumni who have worked on particularly challenging commissions, addressing difficult subject matter. They discuss the challenges involved, as well as the rewards, in recognising the impact of their work.

We hope this magazine provides insight into the scope and importance of illustration, and hope you enjoy the work as much as we do!

Sue Clarke - Senior Lecturer, BA (Hons) Illustration, Falmouth University.

HEAD OF ILLUSTRATION

A core objective of the BA Illustration Course at Falmouth is to nurture individual creativity, enabling students to evolve their own personal, distinctive visual language as illustrators.

Throughout the course, equal importance is placed on ideas generation and the development of visual skills (such as drawing, experimentation with media and learning visual techniques/processes), and projects are designed to build these skills in tandem, across all illustration specialisms.

Students are introduced to the breadth of illustration in the early diagnostic stage of the course, and have the creative freedom to tailor their work to their interests and strengths through a self-negotiated programme as the course progresses.

A distinctive feature of the course is our professional practice programme of lectures and industry visits, which equip students with the skills and knowledge required to work as professional illustrators or in related careers on graduation. We are proud to feature our talented alumni in this magazine, who are continually evolving the creative foundations they established at Falmouth through a breadth of exciting national and international commissions.

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

GRADUATES 2019

“My expectations are always high when I visit the Falmouth stand at the London graduate shows every year. I’m never disappointed – there is always a consistency of quality work. Their show really does stand out from the crowd.

We see Falmouth students throughout their course when they visit us for portfolio reviews and to learn about what agents do. The regular visits to industry experts give them a valuable insight into the career possibilities within the illustration world and confidence in their work by the time they graduate.

The course instils in them the knowledge that their degree is just the beginning of a continued life of learning that will help them grow as artists. It’s not surprising that Arena represents quite a few Falmouth alumni. What impresses me is how they embrace our constructive feedback and understand the advantages of a collaborative relationship between agent and illustrator. It continues to be a pleasure to work with them and we will always be on the lookout for the next talented artist from their ranks.”

Caroline Thompson - Arena Illustration Agency



BENNIE FINN

What will humans look like in a million years time? Will our descendants be cyborgs with hi-tech machine implants, re-growable limbs and screens for eyes? Will we become a hybrid species of biological and artificial beings?

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NADIA ZENTER

The 'Nutshell Studies of Unexplained Death' were crafted in the 1940s and early 50s by Frances Glessner Lee. Her meticulous attention to detail has meant that they are still being used to train forensic scientists in detective work to this day.

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MICHELLE URRRA

In 1992 Christopher McCandless hitchhiked alone into the wilderness of Alaska. He had given all of his money to charity and abandoned most of his possessions. His story continues to fascinate and confound readers two decades later.

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JAKE HAWKINS

The Fregoli Delusion. A rare disorder where the sufferer believes that different people are in fact a single person, in disguise, or changing appearance.

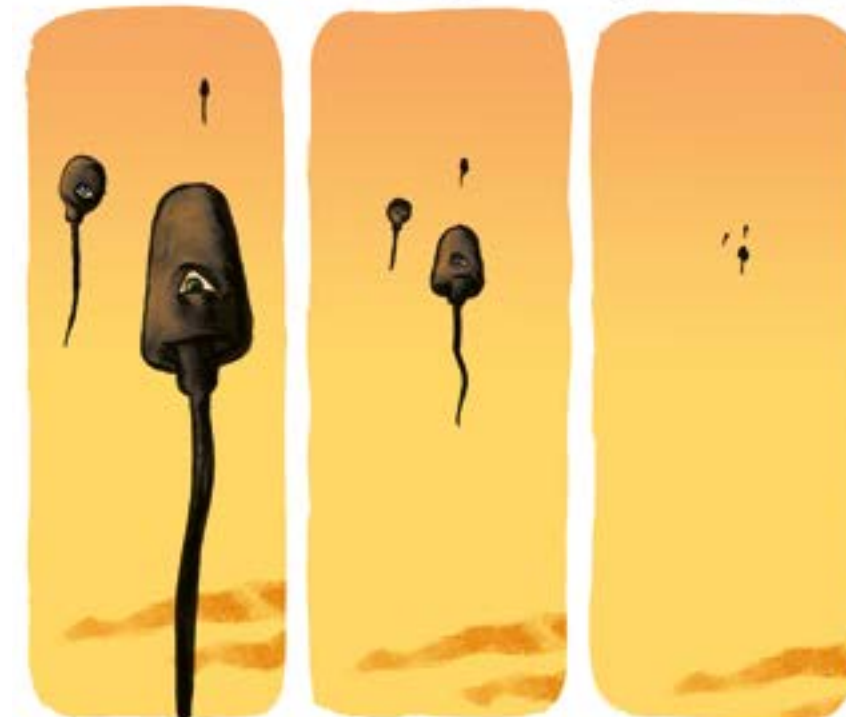
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JASON LYON

Heal Yourself From Inside Your Dreams. Researchers have found out that it is possible for people to overcome their nightmares by receiving 'messages' of support from the waking world.

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JACK HOLLAND

Does having an online presence give the public a platform to peer into your life and cast judgement upon it?

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EL BURNARD

'Procrastination: a student's worst enemy?' 'Before you know it, a cup of tea has turned into a Lord of the Rings marathon, and the word count remains at zero'

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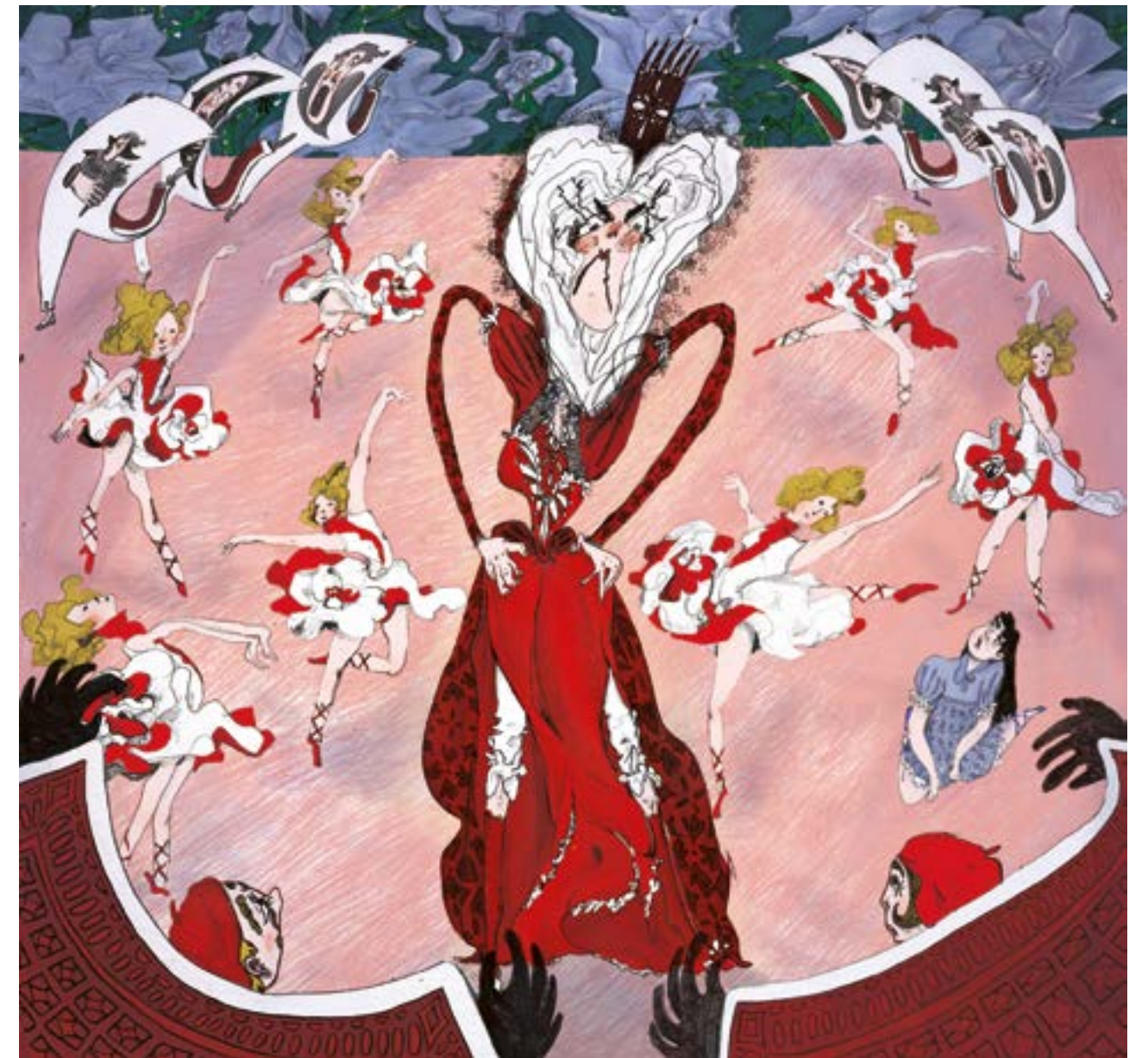
PADRAIG CAMPBELL

In this short narrative the artist tackles the idea of loss of the soul in a capitalistic society.

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MARTIN STANEV

A true story about the extraordinary friendship between a girl and the crows in her garden. After feeding the birds she receives gifts in return which she treasures in a collection more valuable to her than gold. The girl's third favourite object is a rusty screw that she prefers not to touch. When asked why an untouchable object is her favourite, she says that you never see a crow carrying a screw, unless it's trying to build its house.

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AMELIA FOSTER-KANE

'Curiouser and curiouser!' cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English). A large rose-tree stood near the entrance of the garden: the roses growing on it were white, but there were three gardeners busily painting them red. Alice thought this a very curious thing.

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ELIN BROKENSHAW

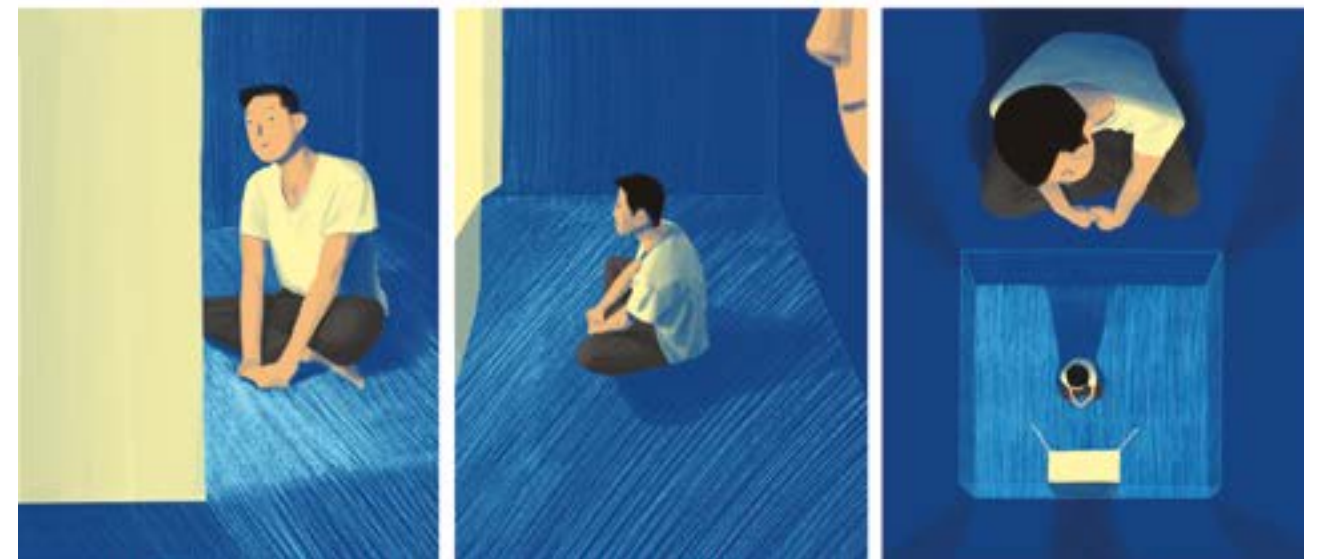
Jeanne Baret (1740-1807); a ground-breaking botanist, explorer, and the first woman to circumnavigate the world, all of which she did while disguised as a young man. Baret's accomplishments faded into obscurity until over 230 years later when they were highlighted in historian Glynis Ridley's book, 'The Discovery of Jeanne Baret'.

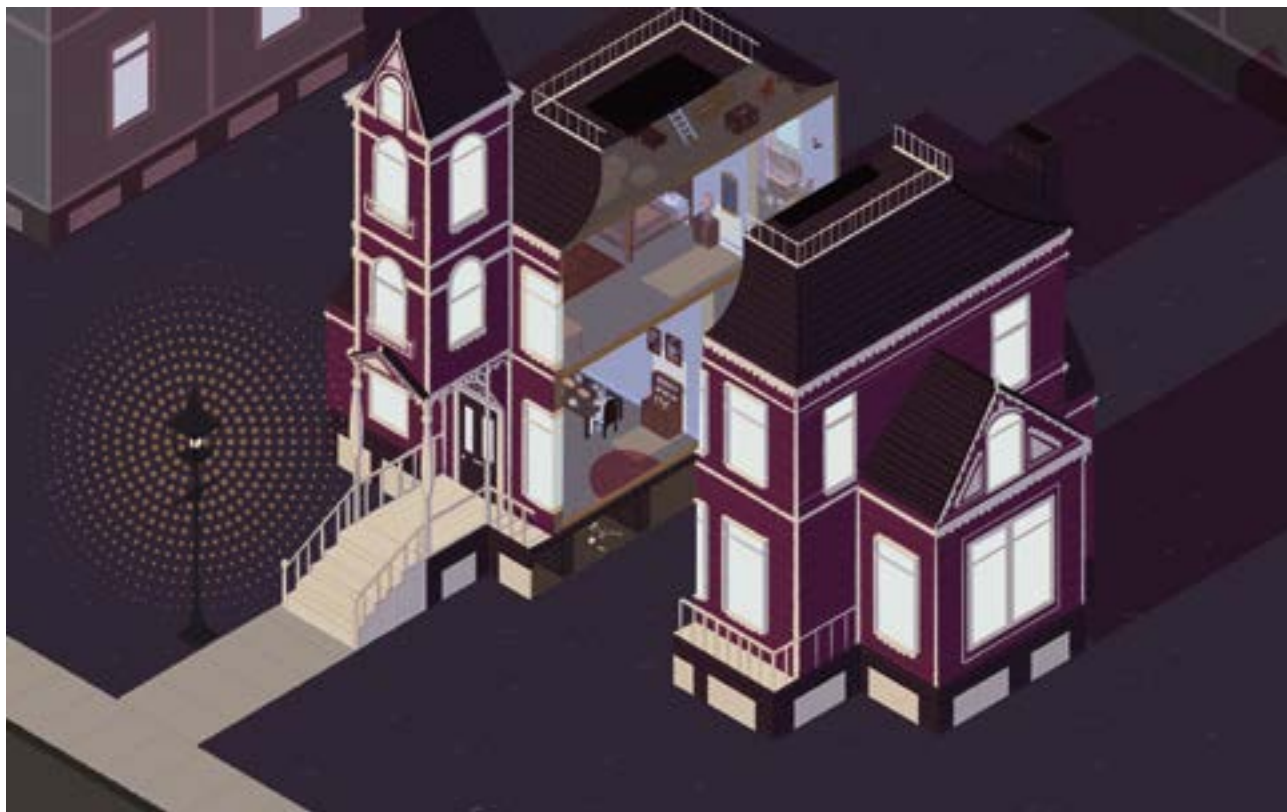
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JASON CHUANG

Legend says that when you can't sleep at night, it is because you are awake in someone else's dream.

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NATALIE CONNOLLY

This piece is designed as a book cover for the 1911 book 'The Secret Garden' written by Frances Hodgson Burnett, which tells the tale of a girl who, led by her curiosity, discovers a hidden garden in the grounds of the manor she lives in. This hand-cut paper illustration uses contrasting colours and forms to show the open beautiful garden of the grounds juxtaposed to the enticingly dark depths of the garden beyond.

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MOLLY WALSH

"Houses are not haunted. We are haunted, and regardless of the architecture with which we surround ourselves, our ghosts stay with us until we ourselves are ghosts." *Dean Koontz*

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TOMMY BARCLAY

While driving across Dartmoor in Devon at night you will often come across herds of Ponies. In the winter, they like to stay close to the salt gritted roads, which retain heat from the sun. Pony skulls can be found on the moors, perhaps their ghosts are roaming with the others.

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JACK VEAL

Basketball; I'm a total basketball nerd. I love it.
It's like poetry in motion.

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JORDAN LEE

Jazz is a free-spirited and spontaneous form of music, and improvisation plays a crucial role within the genre. According to a study, Jazz musicians actually turn off a part of their brain linked to self-censoring, inhibition and introspection during improvised performances, and turn on the part that lets self-expression flow, allowing them to be completely submersed in the music.

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JACK TONGEMAN

The little ship sailed down a stream surrounded by pokey mountains. Between the peaks the sailors saw something peculiar, a village settled on land raised above the peaks. The sailors realised the ground was not ground at all, but the fuzzy cloak worn by a sleeping giant!

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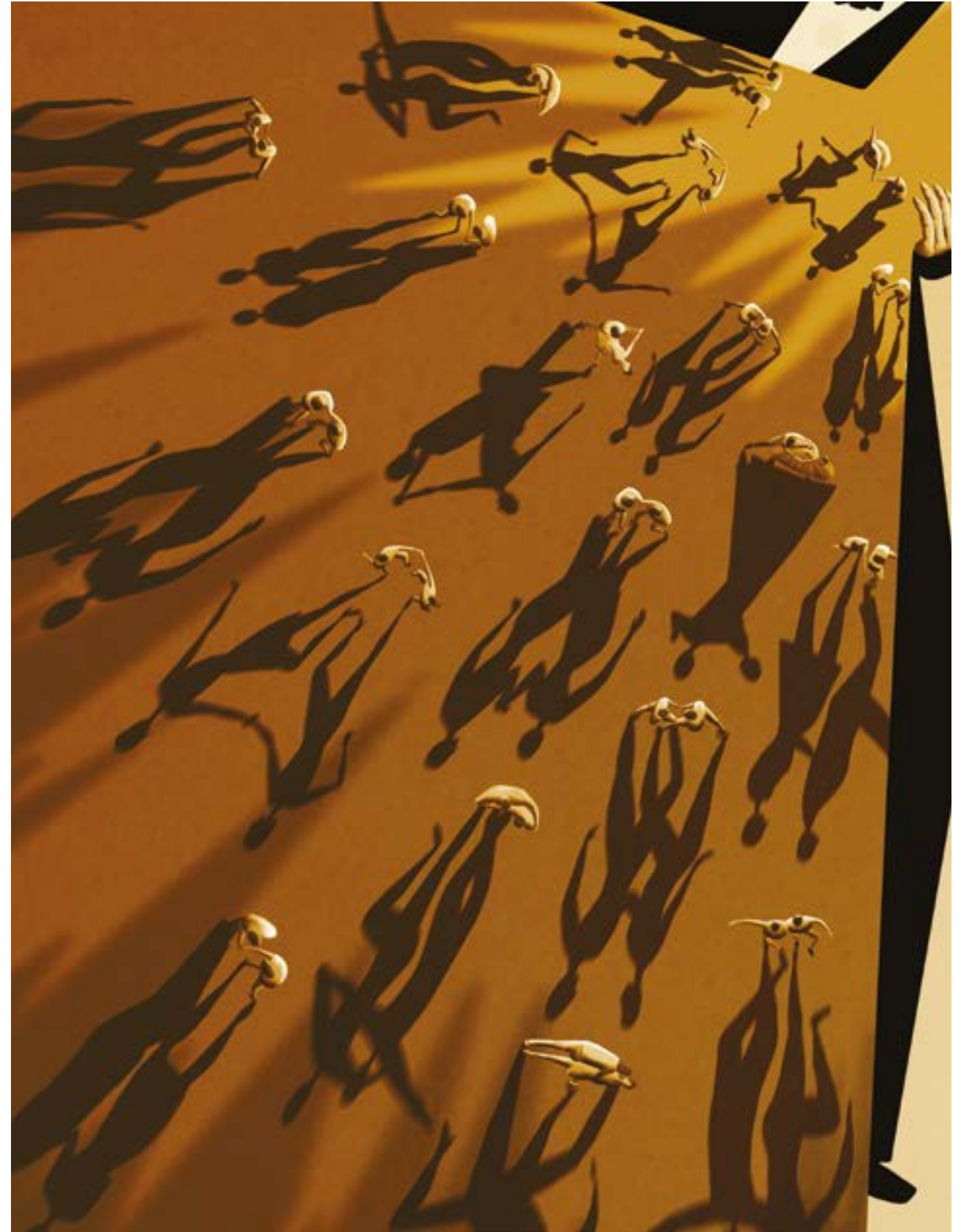
ELLEN JOHN

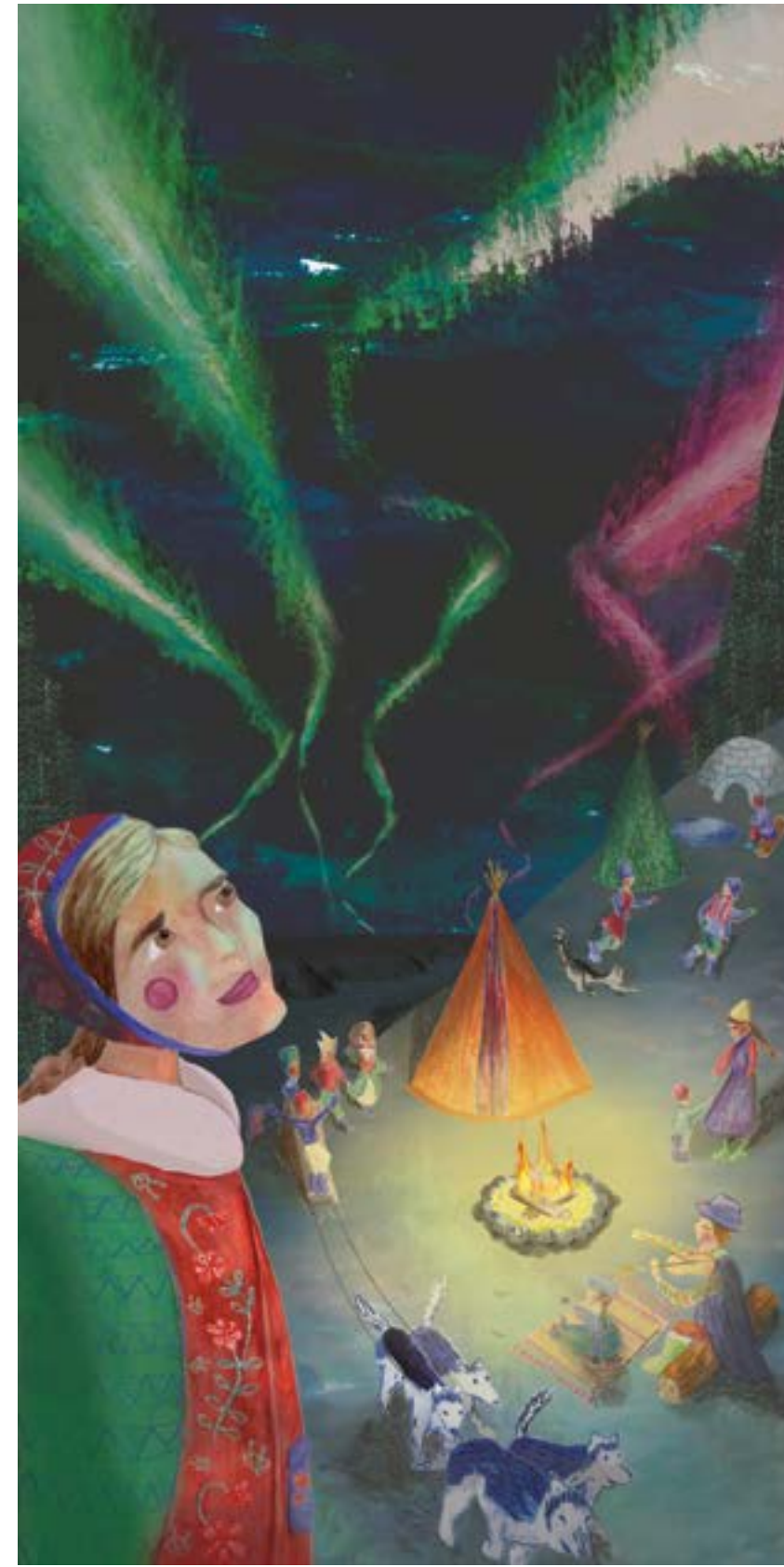
Care to dance? A hidden social network of clubs are appearing around the country. With a curious selection of dances on display, from Ballroom and Latin to Lindy Hop and Swing, they are described as having an inclusive, upbeat atmosphere. Providing a fun alternative to the modern nightclub scene, these diverse nights are open to all.

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JOANNA LILLE

Ladies of the mind. These are the little ladies who live in our minds, they look after many different things, keeping our heads organised and calm.

For example, the ‘Thought Catcher Ladies’, skilfully catch unhelpful and unhappy thoughts in their large butterfly nets and the ‘Gardening Ladies’ spend their time weeding out niggly and upsetting memories, while nurturing the positive, happy memories.

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ALINA EVERATT

Today there are 24 species of dancing frogs found in Southern Indian rainforests. In breeding season, the males kick their legs in a funny display to attract females and shoo away other males, hence the name dancing frogs.

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SOPHIE FREESTONE

The Aurora Borealis (The Northern Lights) occurs due to nitrogen and oxygen particles colliding with fast moving electrons in the magnetosphere, which “excites” the electrons. These electrons eventually return to their “non-excited” state by releasing photons; light particles, which create the Northern Lights. This curious work of science in the natural world is so spectacular, it enchants the culture and people of Scandinavia.

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ELLIE JANE DOUGLAS

This five tone silk-screen illustration is inspired by the world's first female explorer in the 1800's: Ida Laura Pfeiffer, a Hungarian woman who travelled all over the world collecting artefacts, plants and animal specimens creating her own Wunderkammer from her travels. This illustration is particularly inspired by her journal 'A woman's journey around the world' detailing her experiences in Madagascar.

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SAMUEL NEIL

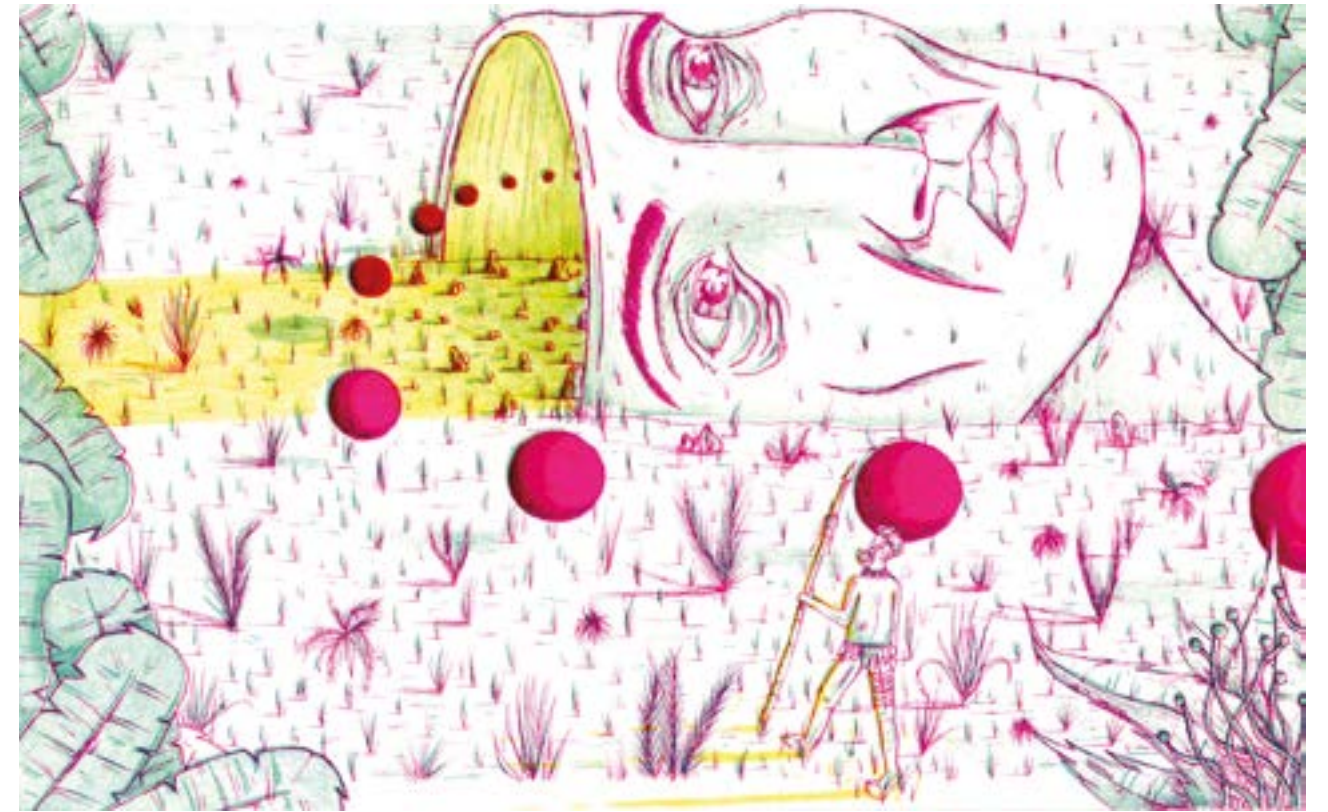
Curiosity of the Mind. A curious journey into the depths of the unknown; the cave of the subconscious mind.

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NATSUMI CHIKAYASU

How a feminist mindset may help women and ethnic minority groups subconsciously resist negative stereotypes.

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JEM VENN

Promotion for a speculative beer brand called 'Hair Of The Dog'. Each variation of beer/ale is represented by a different breed of dog.

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GEORGIA MASON

Carnivorous plants have adapted to become expert meat eaters, which are sticky, slippery and colourful to lure insects to them. These victims will have a tough escape - the plants can snap shut and curl up and then digest their tasty dinner. Some of the most interesting species include the Tropical Pitcher Plant, Venus Flytrap, and Sundew.

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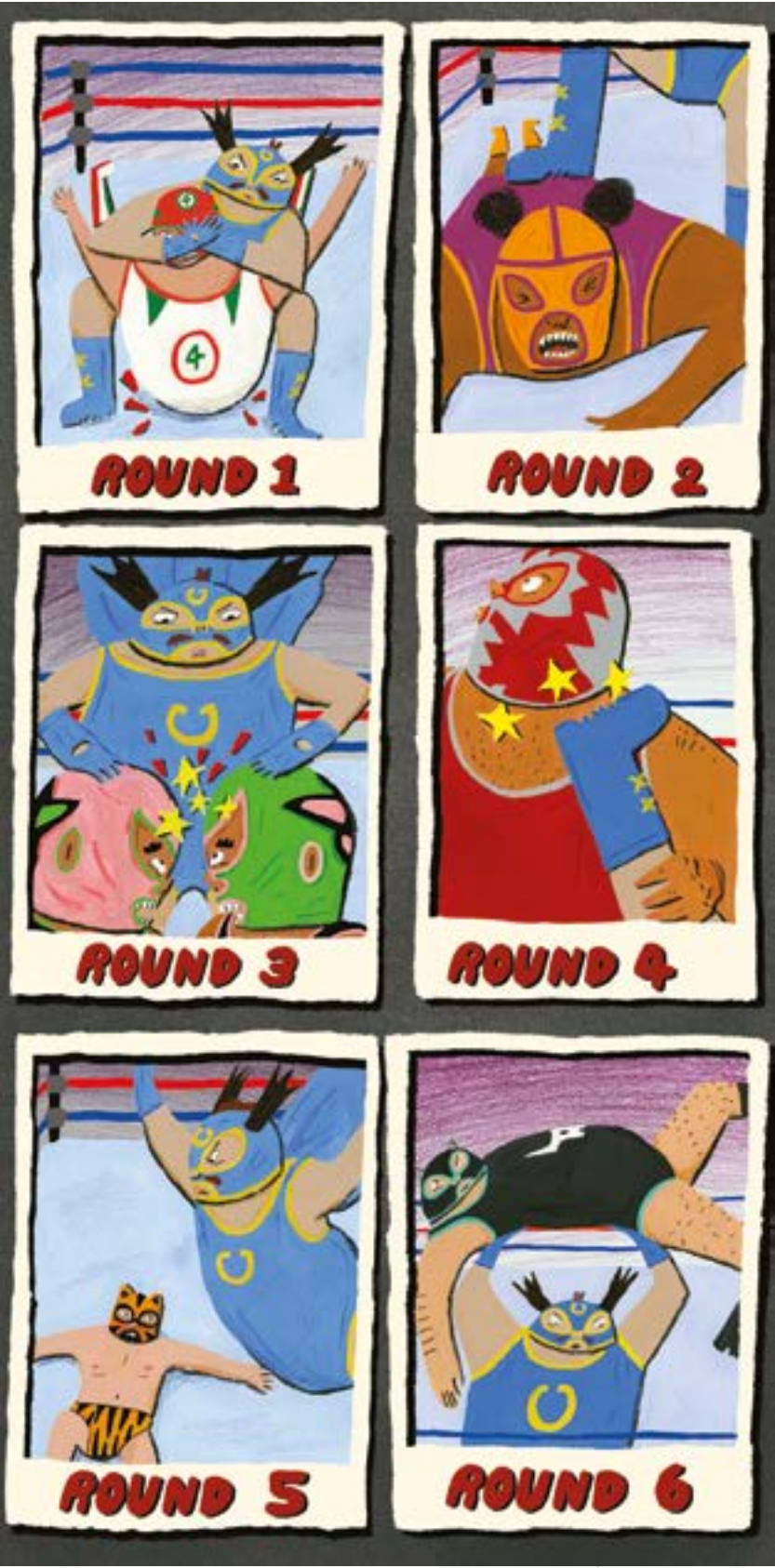




LORNA DOLBY-STEVENSON

The word ubuntu comes from the Zulu and Xhosa languages. Roughly translated, it means humanity towards others and the belief in a universal bond of sharing. Driven by an insatiable need to discover, understand and connect, we spend our lives searching for others to share information with. We might be the key to curiosities, or a curiosity to unlock.

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PETER NICHOLSON

There is a legend in the wrestling world... The story of how one wrestler, unknown to the world, managed to take down the entire wrestling league to become the greatest wrestler of all time. But who is behind the mask?

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ERIK FREIJ

The curiosity we have as children is an incredible force of inspiration. Try not to lose it.

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JENNY LATHAM

'I have no special talent I am just passionately curious'- *Albert Einstein*

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ELLIE KAKOULLI

"Once upon a time there were four little rabbits, and their names were- Flopsy, Mopsy, Cottontail and Peter..."

Inspired by the life and tales of Beatrix Potter, and her fascination and curiosity with the natural world.

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LUCY H SMITH

Hidden Curiosities. After searching all day for interesting creatures, she still had not seen a single one.

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OSKAR HASIUK

Demonic possession, ergot poisoning and spider bites are the things believed to result in a condition called Tarantism. Named after the spider *Lycosa Tarantula*, it was an epidemic that plagued medieval Europe for centuries, and baffles scientists to this day. Hundreds of people at a time would suddenly engage in maniacal dancing, often dying if they forced themselves not to. Tarantism has influenced a dance called Tarantella, as well as countless musical compositions that were used as medical prescriptions for the ill.

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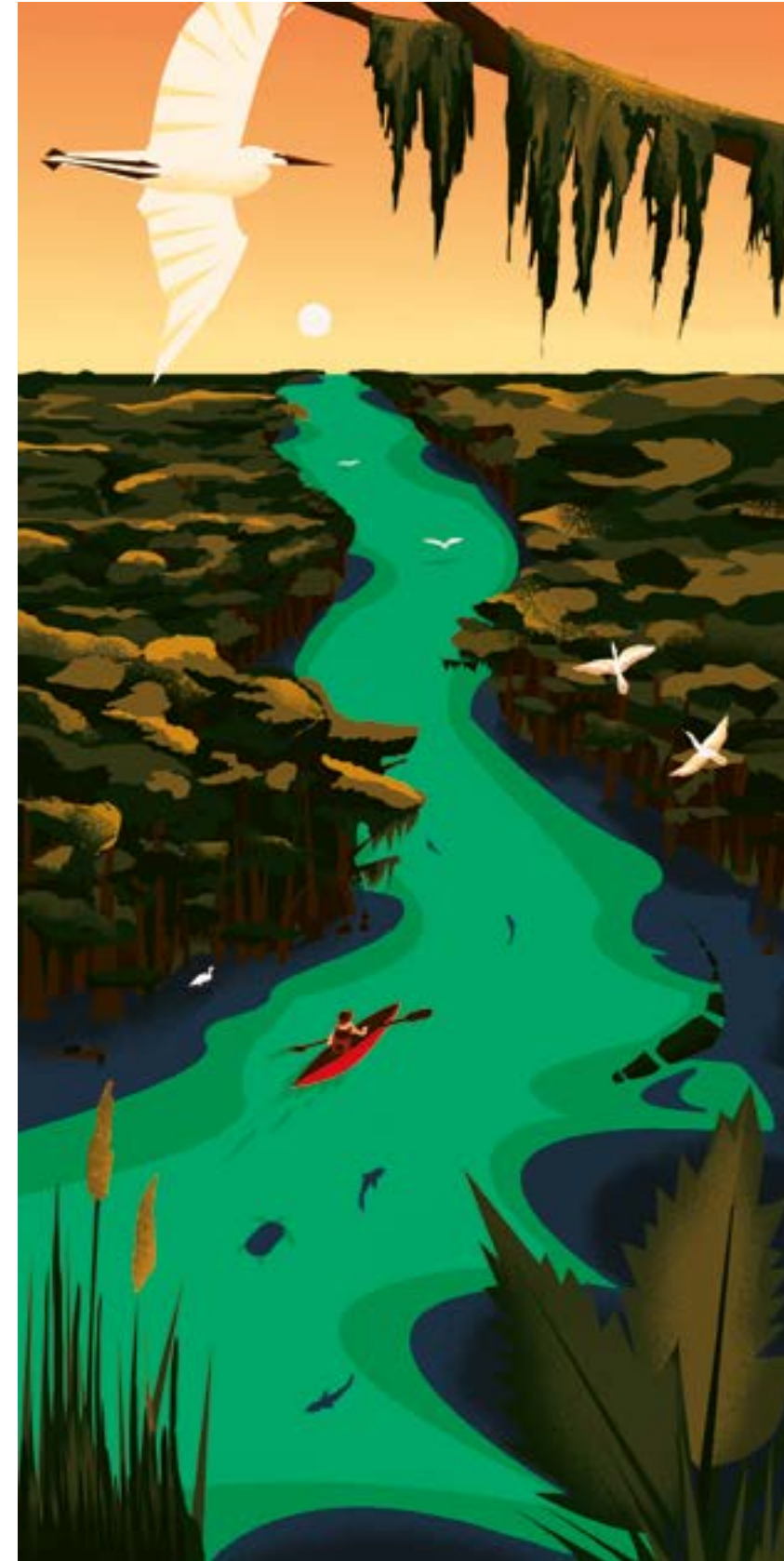
JESSICA KOPETZKI

‘Gökotta’ is the Swedish word that describes the act of rising in the early morning to hear the birds sing and appreciate nature.

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MEGHAN KINNISON-COOK

Wanderlust. “We live in a wonderful world that is full of beauty, charm and adventure. There is no end to the adventures we can have if only we seek them with our own eyes open”.

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CLAIRE HOLLAND

“I shall go into a hare,
With sorrow and sych and meickle care;
And I shall go in the Devil’s name,
Ay while I come home again.”

Isobel Gowdie

The curious history of the hare:
from keeping the company of Celtic Goddesses to Scottish myths telling of shape-shifting and witchcraft, this image is inspired by the European folktale about a woman who assumed the shape of a hare only to be pursued by a hunter.

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LOUISE BILLYARD

Florida’s Freshwater Activities.

‘Florida is a peninsula, after all, and if anything defines the state’s geography, it’s the fact that the state is surrounded by water on three sides. But flat Florida is also cut through with green rivers and dotted with crystal blue springs. The interior, freshwater waterways of the Sunshine State have the potential for as much adventure as her exterior oceans.’

- Lonely Planet Magazine

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MARCO DRAGO

Der Vogelfänger bin ich Ja. This image depicts the moment in Mozart's Opera, The Magic Flute, when Tamino and Papageno first meet. Papageno takes credit for killing the serpent that was chasing Tamino claiming "I'm very strong, I strangled it to death"

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KEELAN TAYLOR

Human curiosity and the intricacies of the natural world are a rich source of creative inspiration.

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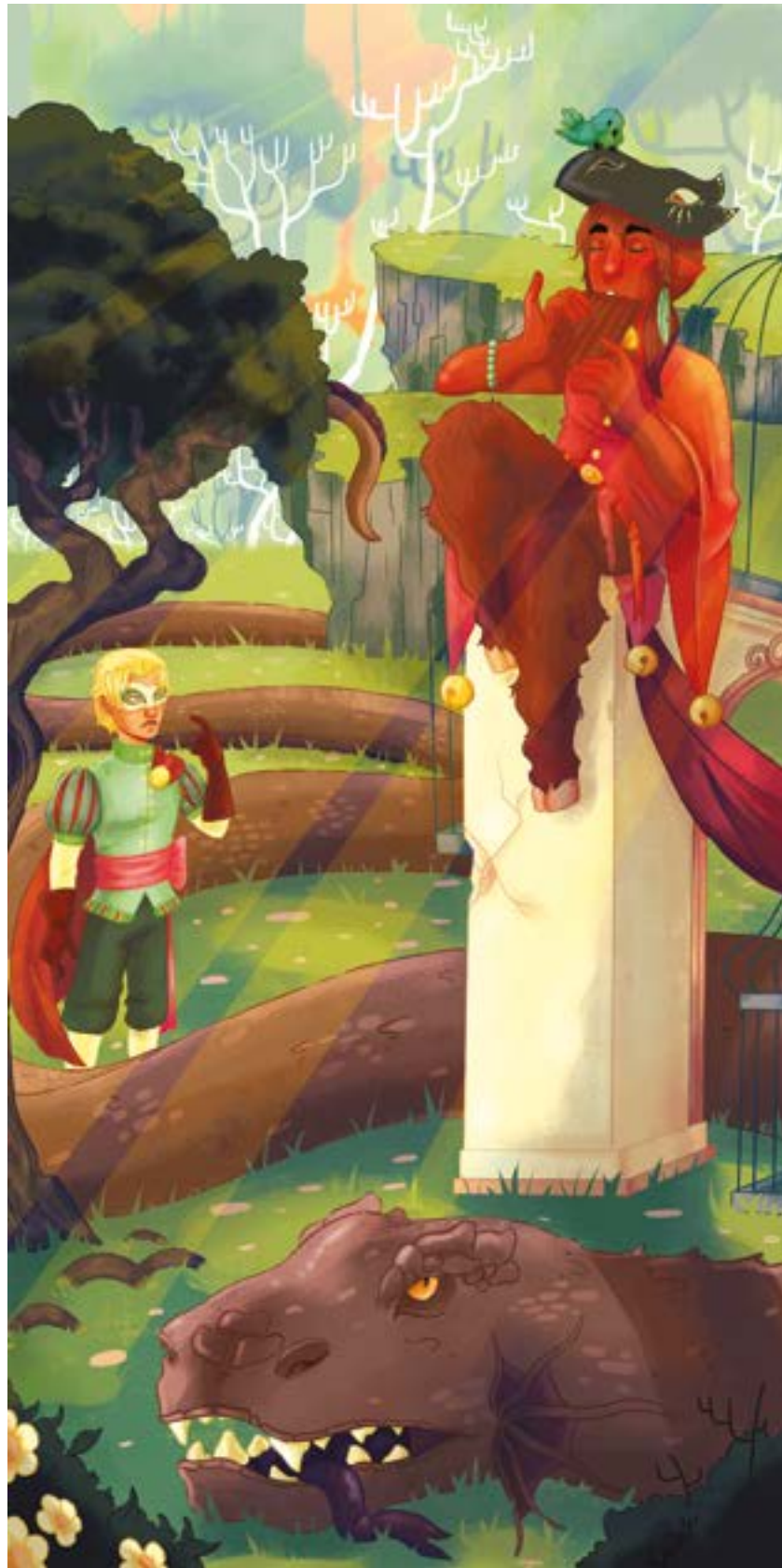
CALUM MAY

Nature's curiosity into human dystopia. What will happen when the human race fizzles out? Will Mother Nature will take back what was rightfully hers?

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JENNA POLEY

The Bering Strait is the area in between Russia and Alaska that separates the Pacific from the Arctic. It is home to many species of wildlife including beluga whales, walrus and polar bears. Being such a remote area of the world, the only way to transport through it is by boat or by air, depending on the weather.

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STELLA AYLES-EVANS

Intriguing Archaeological finds. Archaeological finds have sometimes baffled experts. What if some items were wrongly identified? Who knows, someone from that time period might find the explanation very entertaining. This display of items from the twenty-first century predicts what future generations might think of a few objects that are familiar to us.

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JOEL FRANCIS

Ships of the Sky. In the late 19th century Alphonse Pénaud began exploring the curiosity of flight from water. Pénaud's invention of the Flying Boat aimed to resolve his question of whether "sailing a dingy is like piloting a plane."

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APRIL HALLS

We know more about outer space than our curious deep blue ocean. Folklore tales have allowed our imagination to run wild with famed creations such as the Kraken, the Loch Ness Monster and the Mermaid of Zennor. Today we have made plastic our modern day sea monster, and it is definitely no myth.

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LUCY ROGERS

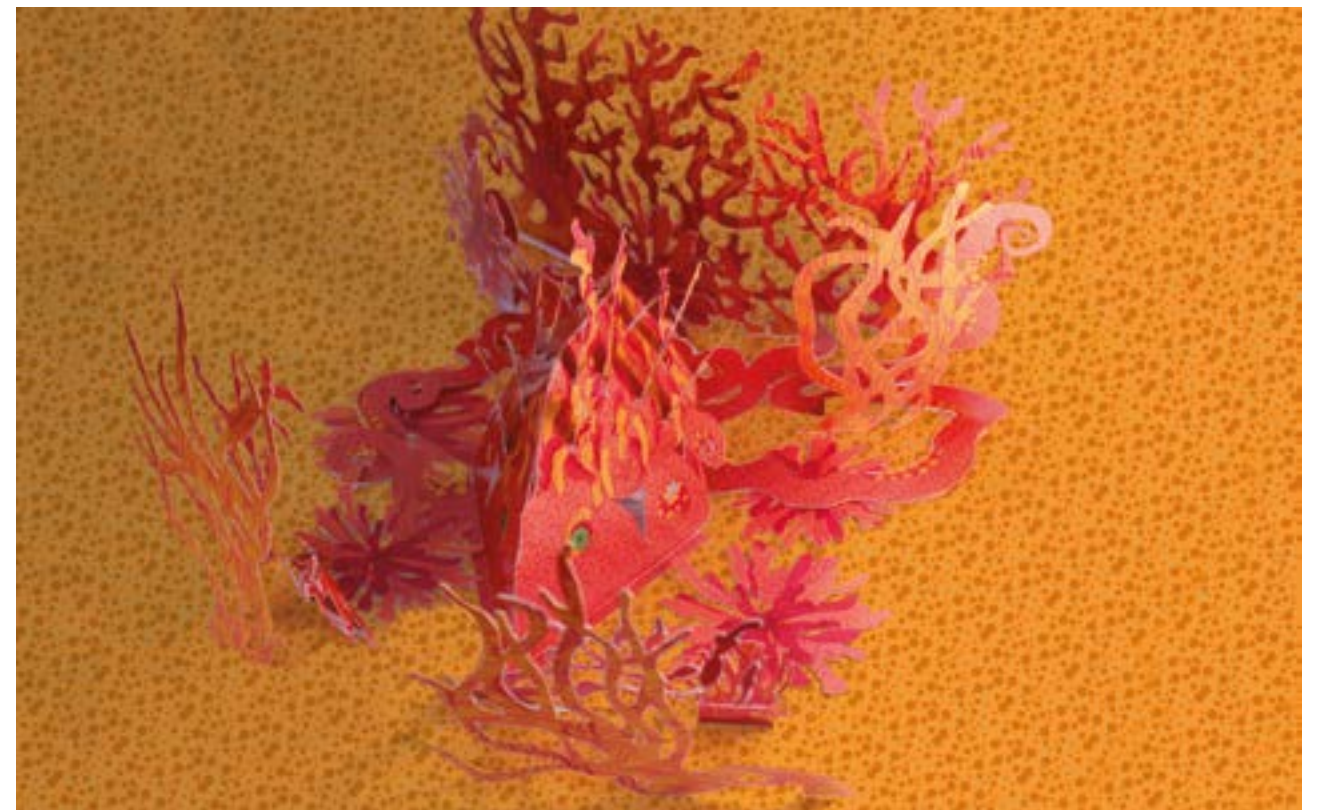
The ocean contains many wonders and curiosities; it is another universe to humans. You never know what you may find in the depths of the sea world, it could be extraordinary creatures, hidden gems or even lost treasures.

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ELLEANNA BIRD

The curious thing about octopi is that they can change the colour, contrast, brightness, pattern and texture of their skin so that they become a scrambled jigsaw of colour and shape.

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EMMA-ROSE WALKER

This conceptual anatomical illustration explores the skeletal and muscular system of the human body, comparing the movement of muscles to that of a locomotive train, for an informative insight into the co-operation of muscle groups and joints within the body. Inspired by the works of Vesalius, Fritz Kahn and Alphonse Mucha.

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LAUREN CHAPMAN

The Deep Sea Anglerfish is one of the many curiosities found in our oceans, yet one of the few creatures on earth that lure in their prey with a glowing dorsal spine. The glowing spine is also only found in female fish, which she uses to identify males. Anglerfish are found in the depths of the Arctic and Antarctic oceans and can survive for up to a mile deep.

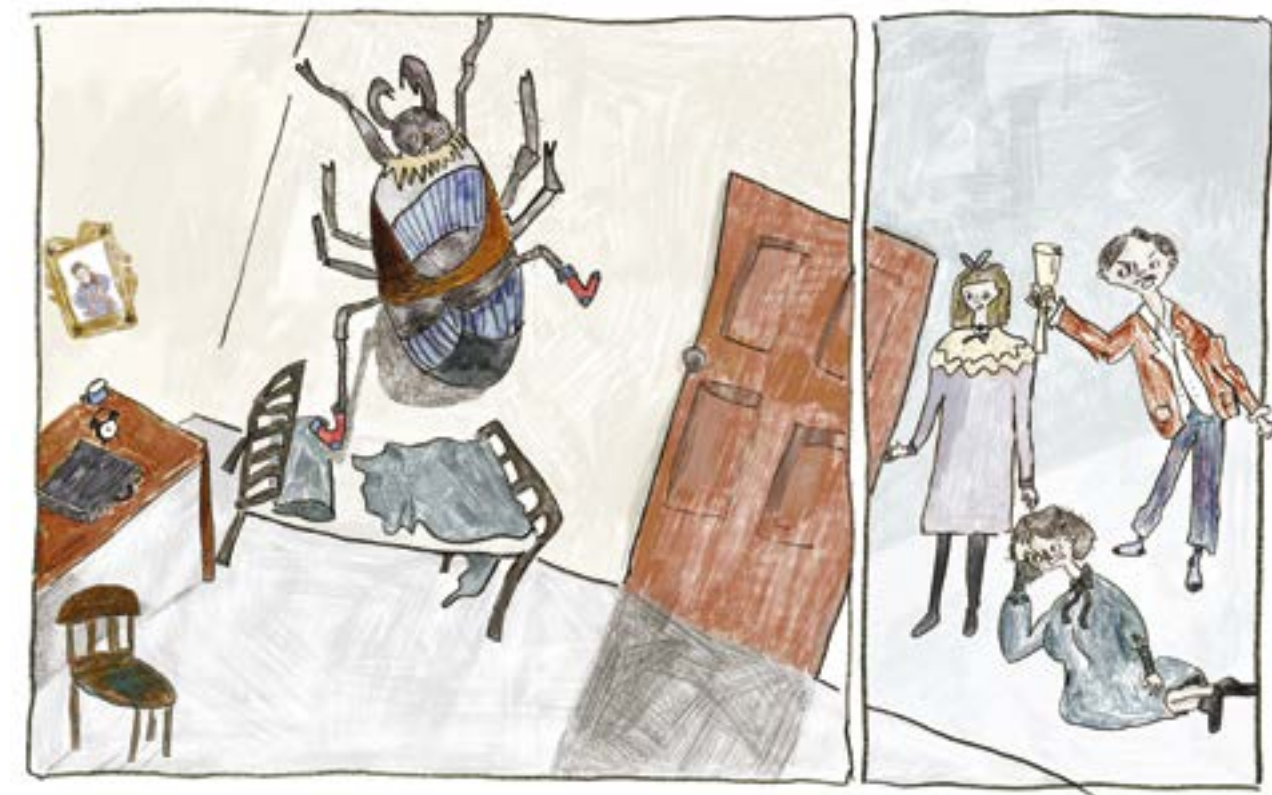
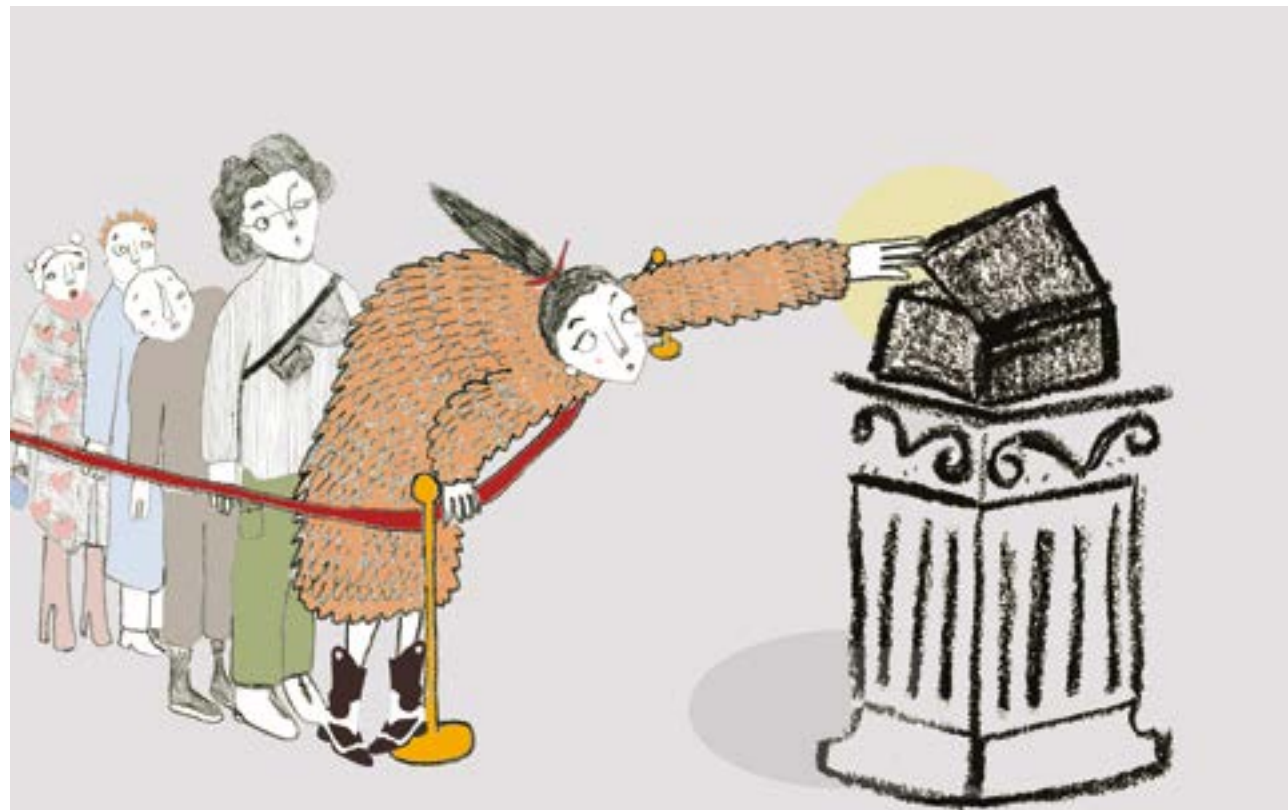
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LUOANA-RUXANDRA MURARIU

Espionage. "I was thinking about that dame upstairs, and the way she had looked at me, and I wanted to see her again." *Double Indemnity*, 1944

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TATYANA ISAAC

“The curious case of curiosity and its intrinsic link to a happier existence”

The Guardian

Based on an article about the benefits of being curious, exploring the saying ‘curiosity killed the cat’.

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MAX EBDEN

‘One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug.’ *The Metamorphosis* by Franz Kafka.

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CHESS ROMEO

The Millennial Influence on Museum Engagement. Millennials are losing interest in engaging with historic artefacts, causing museums to begin installing phone charging stations as young people visit in favour of photo opportunities.

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DEBORAH SCHREIBER

White Elephants. White animals are extremely rare in the wild, some would say a curiosity, which gave them their sacred status. When found they were kept by Southeast Asian monarchs in India, Thailand and Myanmar.

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EMILY GRACE

The great hunts of the Kazakhs would cease to exist without the loyal bond between man, eagle and horse.

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ALEXANDRA CODY

Katherine G. Johnson's curiosity in science and mathematics helped make history. Her calculations in orbital mechanics as a NASA employee led to the success of the first (and subsequent) U.S. manned space flights. She was nicknamed a "human computer" for her incredible mathematic capabilities. However, she faced great adversity due to her gender and race, working for NASA when segregation was still in place. Her ambition paved the way for other young women of colour in this field.

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SEBASTIAN GIBBS

Your Brain Can't Handle the Moon.
Based on an article that discusses why the moon looks bigger when it is near the horizon.

The optical illusion which causes the Moon to appear larger near the horizon than it does higher up in the sky has been known since ancient times and recorded by various cultures. The explanation of this illusion is still debated by scientists today.

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LIBBY TURNER

"I have no special talent. I am only passionately curious."

Albert Einstein.

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GRACE HANNA

Memories are important and entirely unique to an individual. Even if two people experience the same event, they won't have identical memories of it. Some memories fade, while others last a lifetime. In this piece, I have focused on positive memories from my own life.

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LOIS JONES

The wonderful World of Wes Anderson:
a curious map of Indie director Wes
Anderson's whimsical cinematic
universe.

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ANGELA CHAN

Children in orphanages (and foster homes) do not always receive the love they deserve. They have hopes that their dreams will come true. Being cherished, nurtured, hugged or just a little more than who they currently are, is what they simply wish for.

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PHOEBE DARK

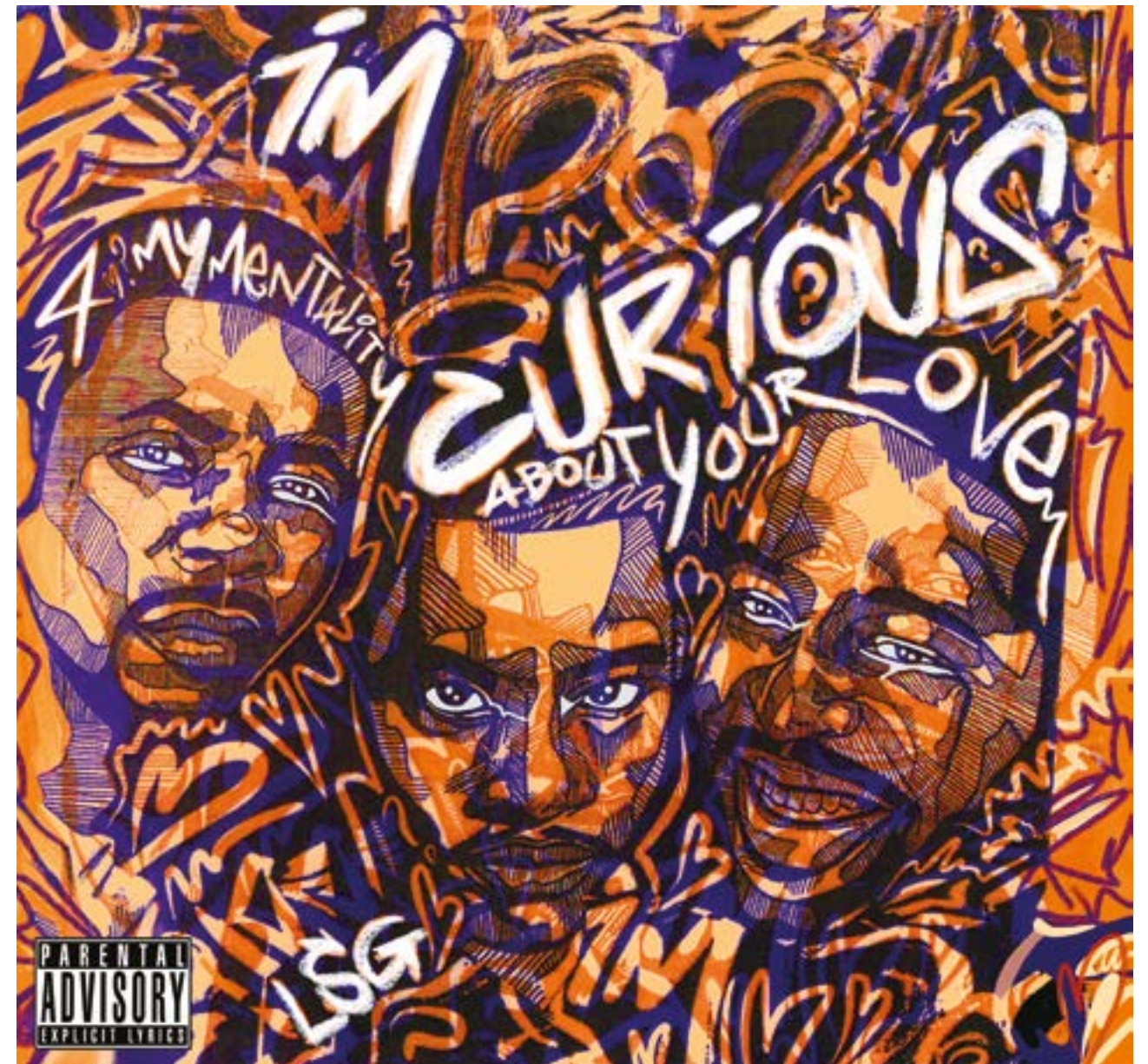
The Oddities Museum.

Members of the public gather to observe and digest the curiosities of the oddities museum.

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LUKE ST. JOHN-DENNIS

Curious – LSG (Levert.Sweat.Gill).

Levert.Sweat.Gill is the debut studio album by R&B group LSG.

It was released on November 11, 1997 by East West Records.

The album has been certified 2x Platinum by the RIAA. This is a design for 'Curious', which was later released as a single.

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ALANA HALL

In a mere 10 years rising global temperatures could trigger extreme weather events. This illustration takes a tongue-in-cheek look at the future, and imagines what it could be like to walk the dog in the year 2028, through forest fires and rising sea levels.

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ALICE DAVIES

The Cat Sith is a mystical being from Scottish folklore who roams the Celtic countryside looking for souls to steal. Locals in the area must make sure to lock their doors at night.

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+44 (0) 7398 751 364

alicedaviesillustration.co.uk

JAIMEE ANDREWS

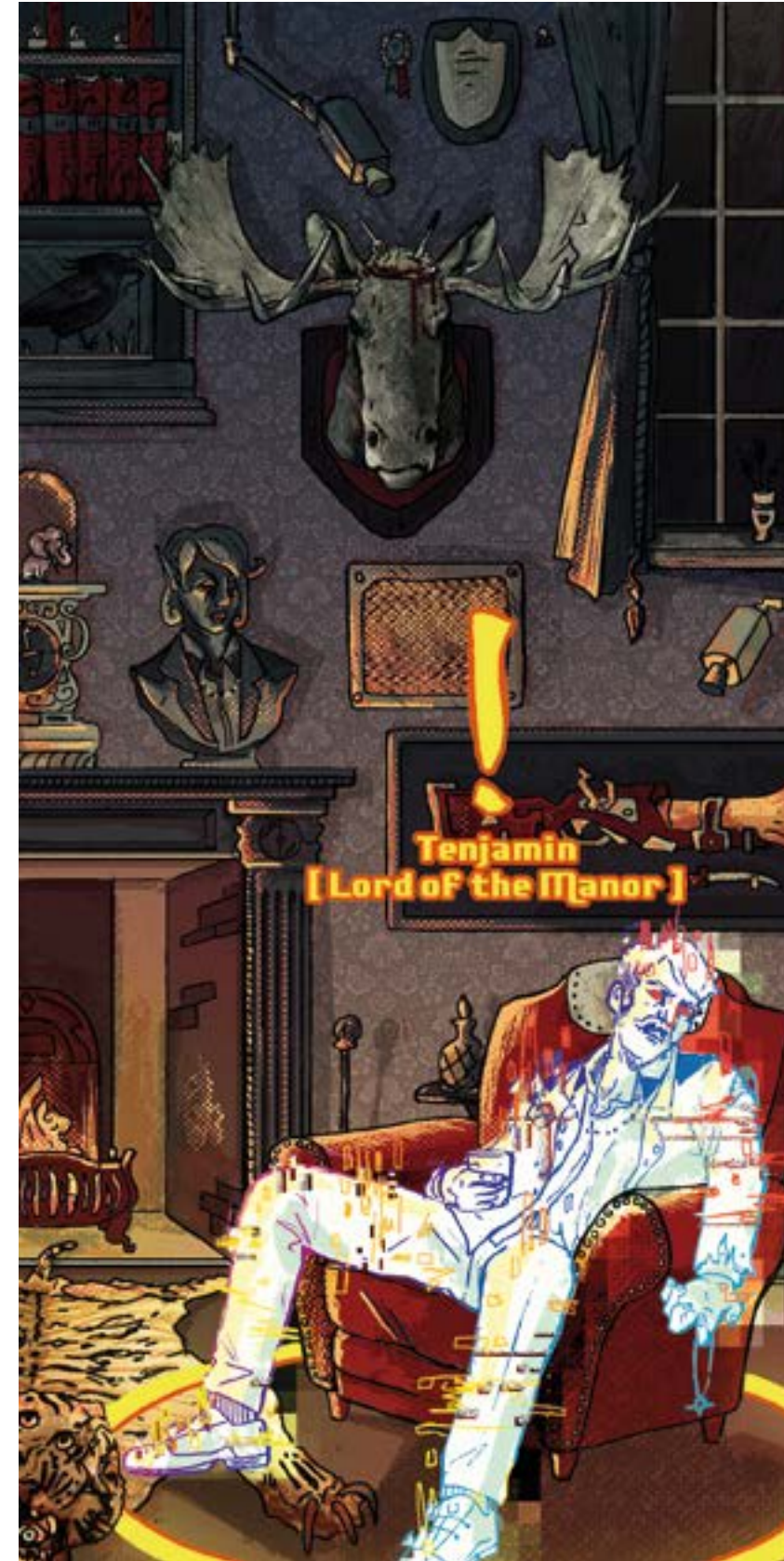
Social media has changed the way we interact with fashion. A major 2018 fashion trend is 'meme fashion', items that have gone viral on the internet.

Dad trainers, tiny sunglasses and feather eyebrows are a few of the weird and wonderful trends we are embracing thanks to their impactful style.

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+44 (0) 7712 564 494

jaimeeandrews.co.uk



NATHANIEL HEATHER

This image presents a collector of treasures who places a great deal of worth on objects of monetary value. Golden treasures are given pride of place in the collection, whilst books and globes (things that are of intellectual interest) are cast aside.

nheather96@gmail.com

+44 (0) 7580 090 330

nheatherillustration.com

SHIRA THOMAS

Inspire: to fill (someone) with the urge or ability to do or feel something, especially to do something creative. Based on the theme of inspiration and a short story I wrote about magic and wonder.

shiraillustrations@gmail.com

+44 (0) 7984 268 077

shiraillustrations.com

FLINT BEDSER

'Ah, traveller. You've arrived at last. But wait, what's this? The figure you were meant to meet seems to be taking his last breath! Yet he reaches out to you, traveller, willing to give you a final quest, his final wishes. Do you accept?' [YES] [RUN]

technobabbl@hotmail.com

+44 (0) 7767 276 466

technobabbl.co.uk

DEANIE SMITH

Tituba was an enslaved woman in Massachusetts. Sailing from Barbados to New England, Tituba was the first to be accused of practising witchcraft during the Salem witch trials in 1692. She confessed to witchcraft whilst also claiming that other women in the town were participating in her magic. Tituba was later imprisoned for her crimes.

deaniesmith@outlook.com

+44 (0) 7891 768 719

deaniesmith.co.uk

JIE-HU

Everyone likes magical things in dreams. In a magical amusement park you can use your imagination and curiosity to play whatever you want, and it will be the best dream.

rlovek617825297@sina.com

+44 (0) 7547 823 511

+86 71565 8095378

jie-hu.com



MATILDA O'CONNELL

Stowed away and hiding, a puppeteer's possessions lay concealed in a chest. Under wooden sticks lay silver strings, where reels of ribbon wrap them in rings. A mysterious box, no bigger than a hand, is folded neatly in fabrics of the land. May it contain a girl from afar, or a pretty ballerina too tangled to star.

matilda.oconnell@outlook.com

+44 (0) 7528 959 706

matilda.oconnell.com

AMELIA BROOKS

The curious mind of a child. A magical world within a children's picture book.

helloameliabrooks@gmail.com

+44 (0) 7972 143 470

ameliabrooks.co.uk

RAABIA GHAZNAVI

Dreams are highly surreal in nature. They offer us a means to escape mundane life and are a place for unspoken thoughts, feelings and desires. Through our imagination and sub-conscious our environment becomes warped into different entities.

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+44 (0) 7833 734 866

raabiaghaznavi.com





LAURA PAGE

The story behind 'Drink me Chai' began with the adventures of Amanda Hamilton. Discovering the warm spiced drink on her travels through India, it was "Love at first sip". Amanda brought these flavours back to England, using Indian spices to recreate that same great taste. Selling Chai lattes across London and then the rest of the UK in her Tuk Tuk, this small business has grown into a global distributor, warming the hearts of all Chai lovers.

l.k.page123@gmail.com
+44 (0) 7449 761 072
laurapageillustration.com

SOPHIE HINLEY

The alluring environment of a fish market and the variation of the weird and wonderful species within it.

sophiehinley@icloud.com
+44 (0) 7753 330 607
sophiehinley.co.uk

GORGI PRITCHARD

Out of the pantry, into the tummy; the journey of a selection of ingredients to a bowl of pasta. How the process of cooking can be made simple and inclusive.

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+44 (0) 7999 055 622
gorgipritchard.com

ASHLEIGH LYME

Fourth Wall. Rooms are like Wunderkammers of their own kind, filled with personal belongings. This was the inspiration behind this illustration, which peeks into the different worlds on each floor of an apartment building, where each room is a reflection of the people who live there.

ashleighlyme@gmail.com

+44 (0) 7593 306 648

goroashleigh.com

BEATE ZARINA

Curiosity. By doing daily commutes like taking the metro to work every morning, people tend to lose curiosity for their surroundings.

The objective of this piece is to remind one not to lose interest in their environment as there are many exciting things to discover around us if we look closely enough.

beatezarina1997@gmail.com

+371 22336293

beatezarina.com

ALICE GANE

"I'm Never Lonely in My House Because I Have My Whole Life With Me." *Blanche Marvin*

93 year old Blanche Marvin believes she is never lonely when she is in her house because she is surrounded by her possessions and memories that keep her company. A house is like a keep safe for everything you hold dear.

alicegane@hotmail.co.uk

+44 (0) 7861936332

alicegane.co.uk





ABIGAIL MILNES

Curiosity leads the mind to discover and explore the unknown. In Fairy Tales, characters often have curious minds and curious behaviour. This illustration shows the tale of Hansel and Gretel who follow their curiosity into the woods, leading them to discover a brightly coloured Gingerbread House... Will they all live happily ever after?

abigail.milnes@hotmail.co.uk
+44 (0) 7941 098 865
abbiebarbara.co.uk

SARAH LOU

A picture book can open a child's imagination. It captures their curiosity, opens a window into another world and gives them a chance to escape.

sarahlouillustrations@gmail.com
+ 44 (0) 7733 061 151
sarahlouillustration.co.uk

HEATHER GEERE

Pandora's curiosity got the better of her. To her surprise when she lifted the heavy lid there was no gleam of gold or treasure. Out of the box poured disease, misery and death, all shaped like tiny buzzing moths.

heathergeere1997@hotmail.com
+44 (0) 7817 759 236
heathergeere.co.uk

BETHANY CHUCK

Maybe if you were to peek a little closer at the world around you then you too might catch a glimpse of one of the strange creatures of the undergrowth. It's a soft winter night and in the nook of a tree a curious little mushroom witch is putting her child to bed. The burner blazes warm and the cosy hollow is filled with the gentle flickering light of the lantern and the smell of sleepy lichen tea on the brew.

bethchuck42@gmail.com
+44 (0) 7956 106 224
bethanychuck.co.uk

ELISA PEEL

When a family unit breaks down life can become difficult, especially for a child. They may feel confused, betrayed and scared.

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+44 (0) 7505 251 555
elisapeel.co.uk

EMILY CLARKE

Mum shouted "Dinner's ready!" However, the garden was so full now, crammed with all sorts of creations causing commotions, that the young adventurer started to wonder how she was going to get back.

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+44 (0) 7376 578 722
emilymclarke.co.uk



CERI NICKSON

Hiraeth is a Welsh word that refers to the feeling of longing for a home that you cannot return to, or for a home that never existed.

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cerinickson.co.uk

HRISTİYANA OSTROVSKA

The Bulgarian tradition of scaring evil spirits away is often misinterpreted. Dressed as scary monsters (kukeri), people dance around a fire, wearing heavy bells to scare away evil spirits. Embracing this ritual and passing it on to future generations is vital for continuing the nation's heritage.

hriissy_ostrovska@abv.bg

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hriissy.com

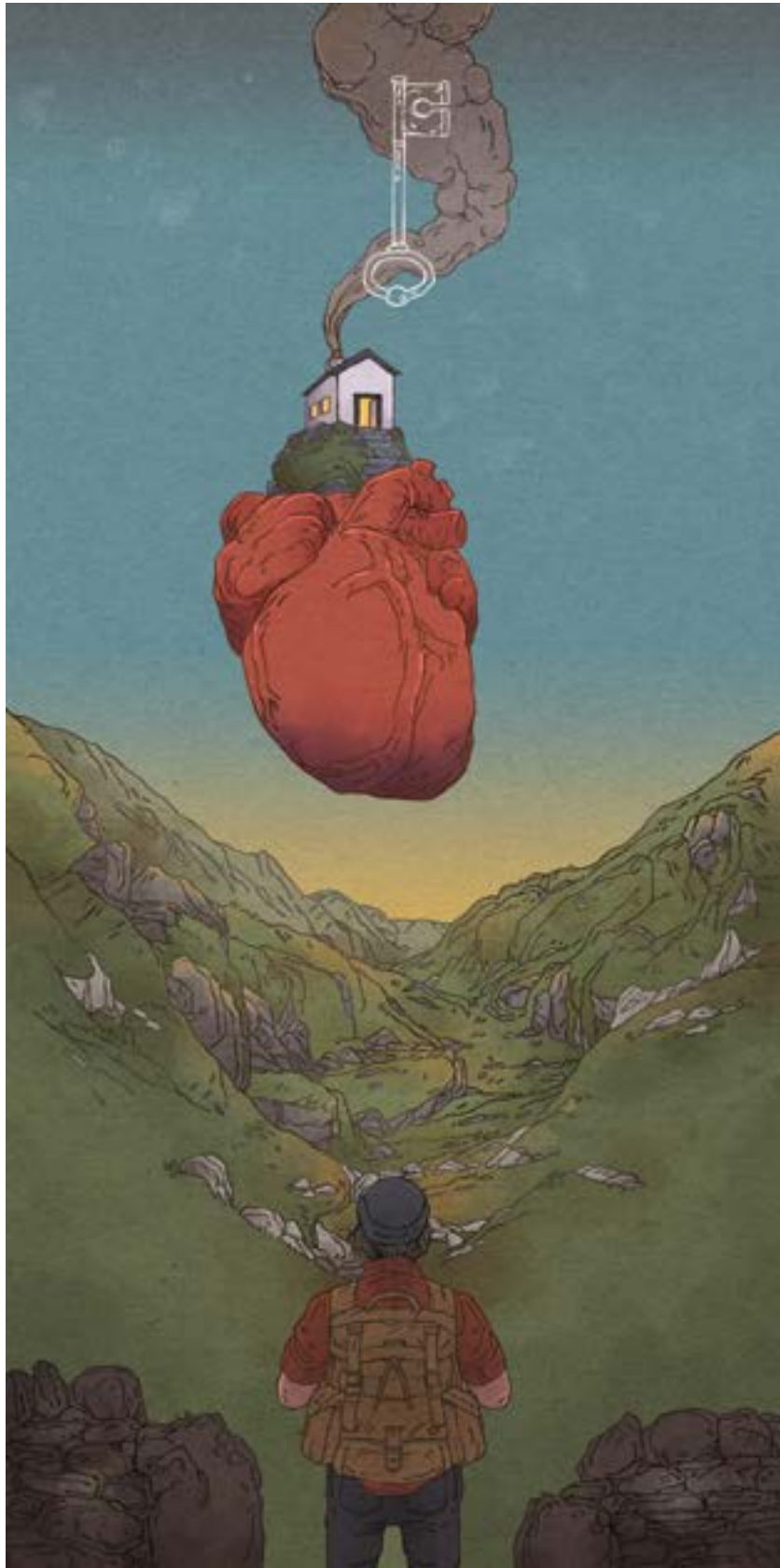
MIA-ROSA GREEN

The Secret of Silver Forest. When two twelve year olds hear faint music coming from the woods one late afternoon, they succumb to their curiosity and follow it. It leads them to this scene: an array of magical creatures singing and dancing around a blazing campfire. Tiny folk donning pointy hats and tall striking elves, one even playing a long wooden flute. And amidst them all...the school's gardener, Ted.

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miarosagreenillustration.co.uk





STEPHANIE THOMSON-ROWE

After rescuing a pack of wolves and accidentally becoming their Alpha, Ivy soon discovered that wolves make terrible house guests.

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stephaniethomsonrowe.co.uk

MATYLDA STEFANSKA

The Sphinx is traditionally known as an ancient symbol of human curiosity and desire for knowledge, with deep roots in Egyptian mythos; known as a keeper and guardian of the unknown. In this piece she serves as the barrier of mysteries and scientific riddles that keep us from exploring the deeper reaches of our existence. However, as all riddles do, she is challenging us to solve her.

+44 (0) 7365 814 877

mootylda.co.uk

JESSICA NOTTINGHAM

A curious idiom, 'keeping your head above water'. Interpreted in the context of an artist's lifestyle, the idiom represents the balance of home and leisure with the unpredictability of work life. Often one end of the scale outweighs the other.

jessicanottingham.com

+44 (0) 7932 749 120

jessicanottingham@hotmail.com

SAL BROWN

Robin always liked reading books. She would often curl up with her friend Ophelia on the rug in her bedroom, reading fantastic tales aloud.

She discovered that while she read, all of the shadows in her room would gather around to listen, leaving their hiding spaces in the wardrobe.

salamanderbrown@outlook.com
+44 (0) 7526 416 315
salbrown.co.uk

AMELIA JO CASH

Welcome to the Cirque Du Curiosité, the only travelling circus in the world led by one man, Marvin, and his mystical moths. Together they will perform an array of fun tricks and exciting tasks like nothing else you'll ever see. Step right up and get ready to be mesmerised... by moths!

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+44 (0) 7770923283
ameliajocash.co.uk

ALICE TODD

The Spark and Momentum of Curiosity. Curiosity sparks an idea. This idea then ignites a conversation which accelerates into further conversation and the cycle continues. A genius transformational idea in its purest form was most effectively represented by Isaac Newton and the infamous apple anecdote. In this image the apple is a symbol for the power of his idea gaining momentum through conversation. The image bends round and warps – expressing Newton's discovery of gravity.

alice_todd@hotmail.co.uk
+44 (0) 7532 000 935





PERLE HATHWAY

The Griffin is a majestic creature often owned by wizards and magical individuals. The creature is formed with the body, tail and hind legs of a lion and the head, wings and front feet of an eagle. Griffins are known for guarding the treasure and prized belongings of their possessors.

perlehathwayillustration

@outlook.com

+44 (0) 7588 033 202

perlehathwayillustrationstudio.com

SAMI HENRY

Flowers may seem like a curious way to converse, but their strength lies in how they can be used to communicate different emotions and feelings to other people wordlessly: in some ways, the language of flowers can say what words cannot.

samihenryillustration@gmail.com

+44 (0) 7710 577 255

samihenryillustration.co.uk

RACHEL HILL

“For you created the world on Thursday, in order to test yourself”

The church of Last Thursday

Based on the religious belief that you created the universe on a Thursday, to expire the following Thursday. You will be rewarded or punished after the test, according to your actions. Everything has been placed as a test environment, everyone but you knows this.

rachell_h@icloud.com

+44 (0) 7979 182 103

rachelellenhill.com

MEGAN ROGERS

The Curious Lives of Strangers.

‘Sonder: n. the realization that each random passer-by is living a life as vivid and complex as your own—populated with their own ambitions, friends, routines, worries, and inherited craziness’.

meganrogers.art@gmail.com

+44 (0) 7776 798 911

meganrogers.com

NATASHA ROBINSON

Is ‘social’ media really all that social?

If we are more connected than ever before, then why are so many young people left feeling lonely and isolated?

natasha.robinson@live.co.uk

+44 (0) 7490 234 259

natasharobinson.co.uk

RUBY SWEET

A visual representation of the growing curiosity that humans have towards the influence of surveillance and technology, in an age where we are being constantly watched. Inspired by the popular television series *Black Mirror*.

rubyisweet@gmail.com

rubysweet.co.uk





JANE BIRBECK

Travel creates dreamscapes of landscape, half-remembered and half-seen. Memory reimagines the relationship between time, vision, place, and space. 'We tend to think of landscapes as affecting us most strongly when we are in them or on them. But there are also those landscapes we bear with us in absentia, that live on in memory long after they have withdrawn in actuality. Such places are among the most important landscapes we possess.' Robert Macfarlane

hello@janebirbeckillustration.co.uk
+44 (0) 7939 808 514
janebirbeckillustration.co.uk

NATALIA KAROLINA BLEWASKA

Tulpas and deamons are the product of the curious mind. They live within the creator and, if treated well, can be friendly. A deamon takes the form of an animal that is a representation of the creator's subconscious. A tulpa is a separate being with its own consciousness and identity and lives in wonderland, a world created in one's mind.

nataliakarolinaart@gmail.com
+44 (0) 7572 047 809
nataliakarolina.co.uk

HOLLY DUFFIELD NYE

A speculative advertising mural as part of the easyJet 2018 summer campaign, which supports the tag line "Imagine where we can take you", associating easyJet with possibility and adventure.

hollyduffieldnye@gmail.com
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hollyduffieldnye.com

SUSANNAH GILMORE

Hymenopus coronatus. The Hymenopus coronatus, or orchid mantis, originates from the tropical forests of South-eastern Asia. This curious creature has the most prominent sexual dimorphism of any species of mantis, with the females growing up to twice the size of the males. The orchid mantis can change its colouring from white to pink and camouflages itself by imitating a flower in order to attract its prey.

susannah.michelle.gilmore@gmail.com
+44 (0) 7400 550 473
susannahgilmoreillustration.com

AMY TRUDGIAN

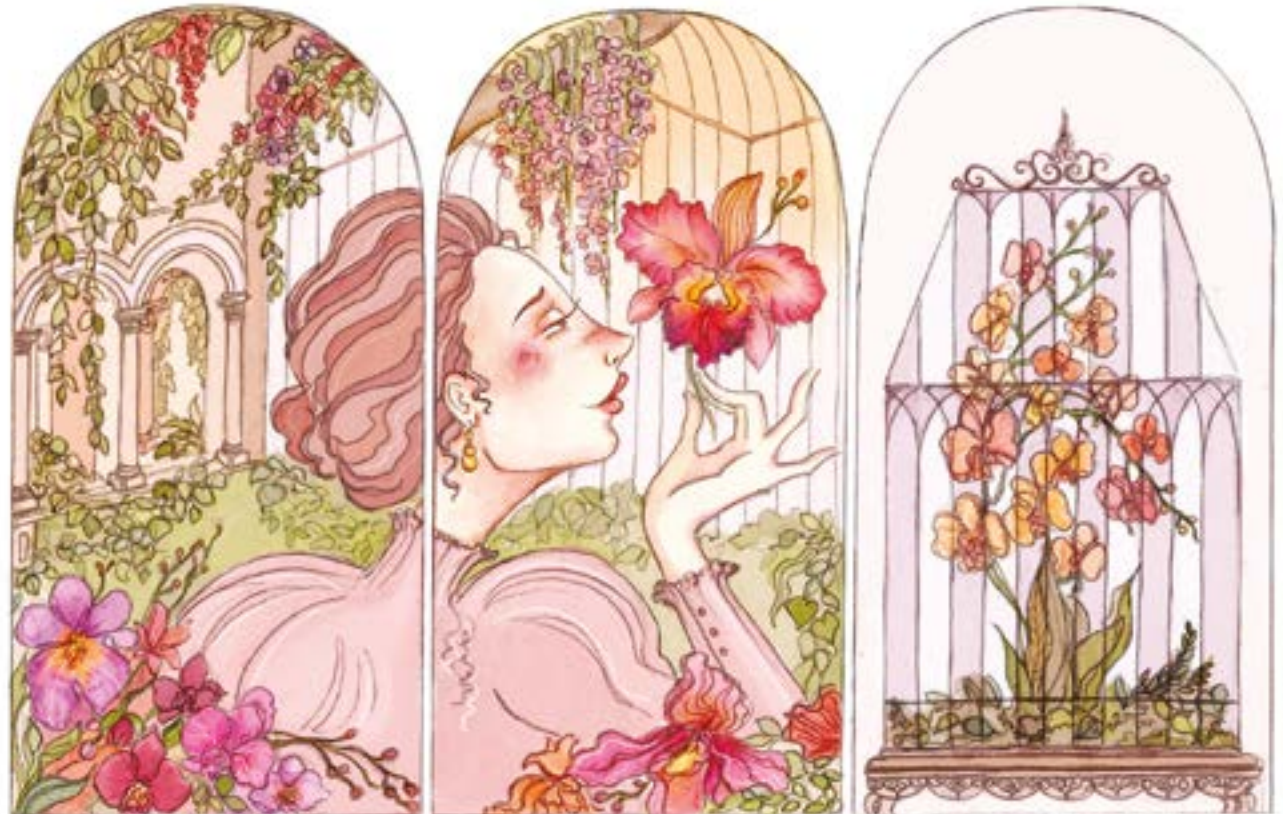
There are many weird and wonderful animals in the world, and poisonous plants and flowers. Featured here are: Foxgloves, Monkshood, Convallaria majalis, Conocybe filaris, Fly agaric mushroom, Hummingbird moth and a Lilac breasted roller.

amyetrudge@hotmail.co.uk
+44 (0) 7428 649 398
amytrudgianart.co.uk

SMARANDA-ELENA
PIRLOG

Orchidelirium, a flower madness in the Victorian era when orchids became a status symbol and an intense obsession. Victorians were collectors of exoticism and during this mania would form exploration parties to the corners of the world in search of new varieties to exhibit in museums, greenhouses, in their homes and wardian cases (sealed protective glass containers for foreign plants).

pirlogsmaranda@gmail.com
+40 732362080
smarandaillustration.com





LOUISE GOUET

A distinctive feature of Darwin's Orchid is its long tubular nectary. This led Darwin to predict the existence of a moth with a long proboscis, specially adapted to feed on this plant. Almost 150 years later his prediction was confirmed.

gouetlouise@gmail.com
+44 (0) 7802 208 650
louisegouet.com

TEGAN JADE

Migaloo, the white whale of the sea is the only humpback whale that is completely white in colour.

For years Migaloo has baffled scientists who are curious to know how and why it is completely white.

teggjadeillustration@gmail.com
+44 (0) 7983 250 073
teggjadeillustration.co.uk

KATE DAWSON

Biologist Leandro Moraes was on an expedition to the Amazon when he spotted a Gorgone macarea moth sitting on the back of a black-chinned antbird, inserting its proboscis into the bird's eye. What a curious sight! A moth that drinks the tears of sleeping birds.

enquiries@katynia.co.uk
+44 (0) 7837 948 263
www.katynia.co.uk



MATILDA LITTLECHILD

Every year the most extravagant masquerade ball in the land was held. People from far and wide were excited to have the opportunity to dress up in magical, unique outfits and turn themselves into any bejewelled animal or curious creature of their choice. All were invited, everyone except for the shrewd sorceress, who in a fit of jealousy, crept into the palace and cursed everyone to become the creature they masqueraded as, forever.

matildalittlechild@hotmail.co.uk
+44 (0) 7783 269611
matildalittlechild.co.uk

ROXANA POPESCU

Gone are our fields of gold and rivers of light... The sky gets darker each day. The sun rises in the east, but the weight of night settles, and it doesn't lift. Our orchards wither, the birds don't sing. Onward we march, swords ringing like bells, the rainfall an army slowly smothering our world, in floods and in smoke. Yet I know somewhere beyond this terrible darkness the stars shine still, and by their light we can rebuild. Look up.

heavenlyeros@gmail.com
+44 (0) 7711 830 772
heavenlyeros.co.uk



ALFIE STEVENSON-KELLY

The Curiosity of a Child.
“The constant happiness is curiosity”
Alice Munro

alfie.illustration@gmail.com
+44 (0) 7585 938 777
alfiestevensonkelly.com

MARIA ALFIARO

It was ‘show and tell’ day at school.
All of the children gathered in a circle
on the carpet and shared their stories,
creations and curiosities of the week.
Ella decided to show everyone her
strange plant which had a strange
appetite.

mariaalfiaro@hotmail.com
+44 (0) 7783 982 421
mariaalfiaro.co.uk



EVEN SKRANGER

In the psyche, primordial images from the collective unconscious known as archetypes, create the basis for myths and stories. Archetypes also contain deep and meaningful narratives about what it means to be human, in a modern and materialistic age.

art@staranger.no
+47 (0) 994 25 433
staranger.no

KAT JONES

Illustration inspired by the novel ‘The Essex Serpent’, by Sarah Perry. Villagers in a small Essex town are led to believe a centuries old legend has come back from the estuary to haunt their lives and terrorise their children.

katjonesillustration@hotmail.com
+44 (0) 7887 479 165
katjonesillustration.co.uk

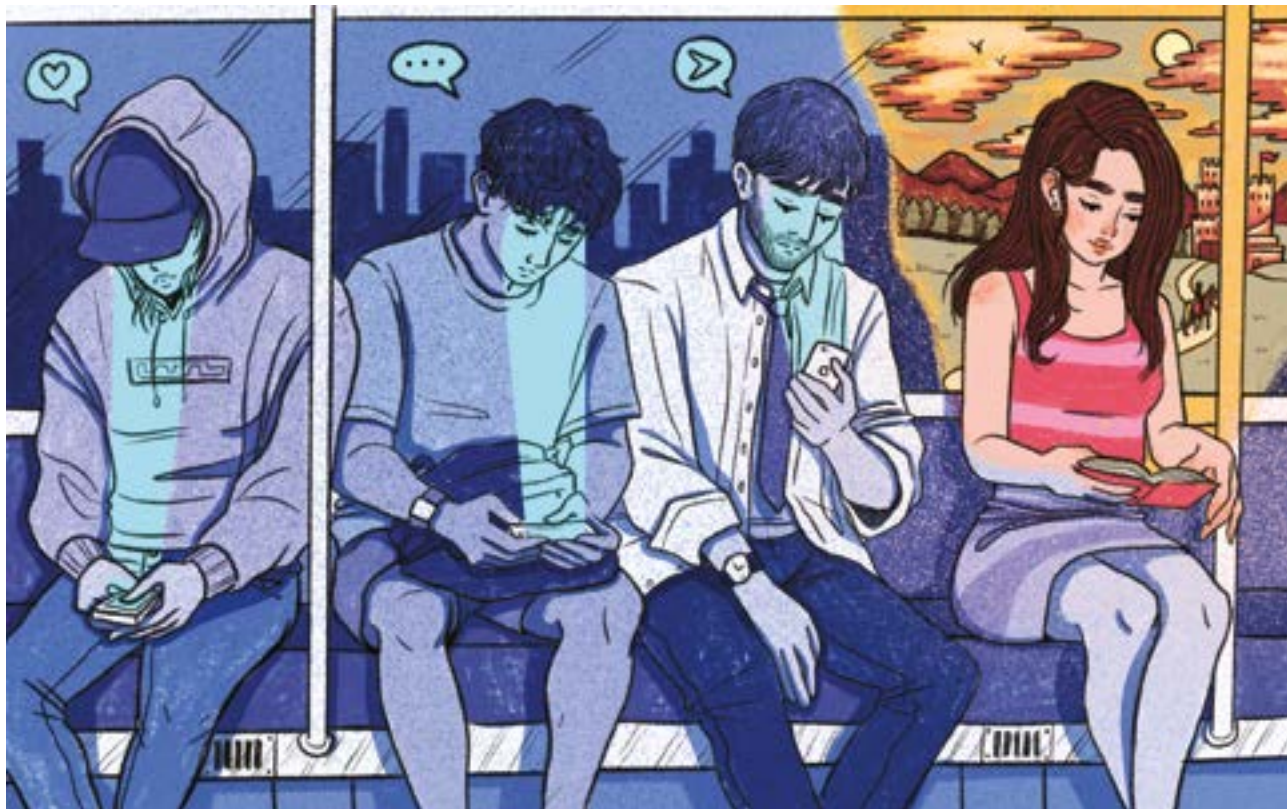
ELLIE PURDY

“The New Woman of the 1920s boldly asserted her right to dance, drink, smoke, and date – to work her own property, to live free of the strictures that governed her mother’s generation. She flouted Victorian-era conventions and scandalized her parents. In many ways, she controlled her own destiny.”

Joshua Zeitz

purdyillustrations@gmail.co.uk
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purdyillustrations.co.uk





KATE STYLING

Staring at social media for long periods of time can have harmful effects both mentally and physically. Not only is the blue light harmful to your eyes but it has numerous negative effects on brain function, whereas researchers have found that becoming engrossed in a good novel enhances connectivity in the brain and improves brain function to fuel your creative and curious mind.

katestyling@yahoo.com

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katestyling.co.uk

PAUL WAI

The human body is a curious thing. We go through a time of change as we reach puberty during adolescence, and once we reach middle age our bodies change again; our hair thinning, skin sagging and hormones adjusting as we reach the menopause. This illustration aims to present the need for support in guiding adults through this transitional middle age.

paulwai.illustration@gmail.com

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paulwai.co.uk

JULIET HALASZ

Menyasszonyrablás is a Hungarian wedding tradition which means 'stealing the bride'. The bride is jokingly 'stolen' away during the wedding reception and the groom must complete various tasks to prove his love. In one task, the women of the wedding party line up with their shoes off while the groom is blindfolded. He then has to work out which woman is his wife by only touching their ankles.

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JESSE VAUGHAN

Curiosity of memory. The mind is complex, how does the brain associate environments and objects with information? This is how one remembers something through a memory journey.

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AARON DEERY

“Most Transformative medicines originate in curiosity-driven science, evidence says. The foundation for the next wave of great drugs is being set today by the scientists driven by curiosity about the workings of nature.”

Mary Todd Bergman, The Harvard Gazette.

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'ILLUMINATIONS': 3RD YEAR STUDENTS ILLUSTRATE ONE ALUMNI'S CREATIVE JOURNEY: CHLOE LUXFORD

chloeluxford.co.uk

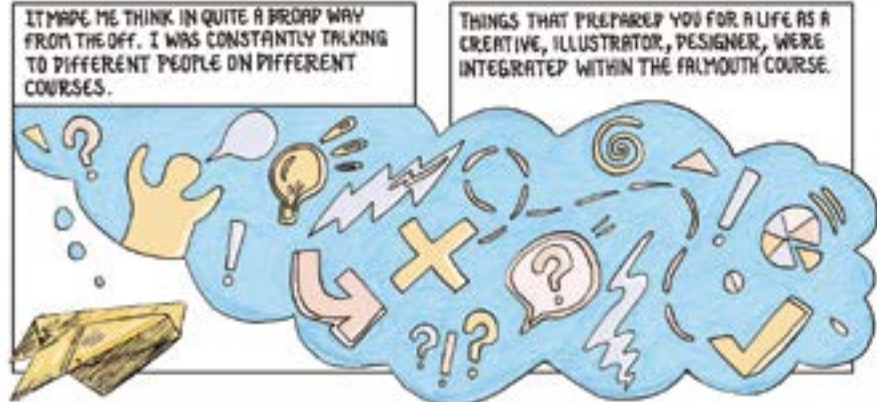
'Illuminations', is a collaborative 'comic', illustrating alumni Chloe Luxford's journey as a multidisciplinary designer/creative, since graduating from the BA Illustration course at Falmouth with a first class degree. Three students illustrate her broad creative skills including design, UX, content production, art direction and paper engineering. She has worked at various London based institutions, including Dorling Kindersley, the British Museum and UK Government. The interview, which formed the basis for the script, was led by Francisco Sousa Lobo at the Wellcome Trust, where Chloe is currently Senior Designer.

INTERVIEWER:
WE SHOULD GET A SENSE OF YOUR WORKING EXPERIENCE, AND OF YOUR PASSAGE FROM STUDENT LIFE TO WORKING ENVIRONMENTS.




CHLOE:
I REALLY ENJOYED MY TIME IN FALMOUTH.

IT MADE ME THINK IN QUITE A BROAD WAY FROM THE OFF. I WAS CONSTANTLY TALKING TO DIFFERENT PEOPLE ON DIFFERENT COURSES.




THINGS THAT PREPARED YOU FOR A LIFE AS A CREATIVE, ILLUSTRATOR, DESIGNER, WERE INTEGRATED WITHIN THE FALMOUTH COURSE.

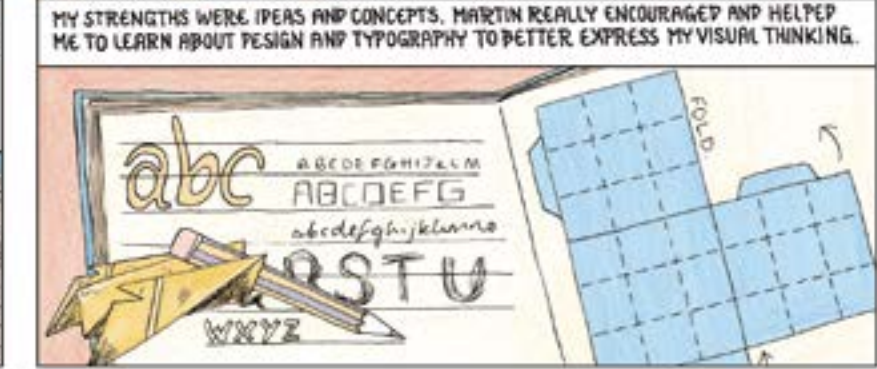


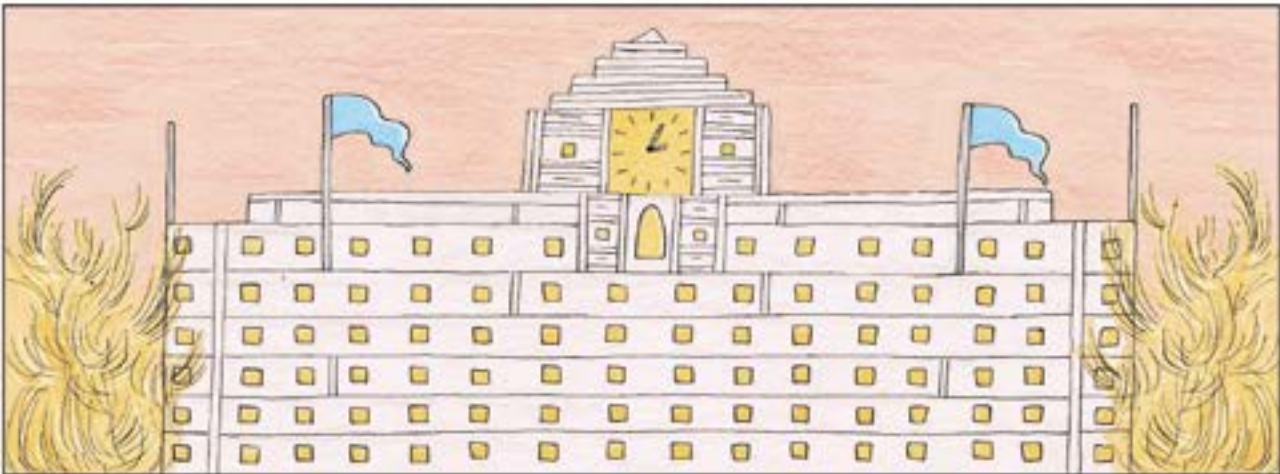
I WAS QUITE PROACTIVE FROM MY SECOND YEAR ON AND INITIATED THINGS MYSELF. I STARTED SENDING MY PAPER ENGINEERING PROJECTS TO PUBLISHERS TO GET FEEDBACK.

ON GRADUATING I GOT OFFERED A JOB AT DORLING KINDERSLEY AND COULDN'T REFUSE. DK WAS VERY WELCOMING AND THERE WERE AMAZINGLY TALENTED PEOPLE WORKING THERE, INCLUDING MY ART DIRECTOR, MARTIN WILSON, WHO TAUGHT ME A LOT.



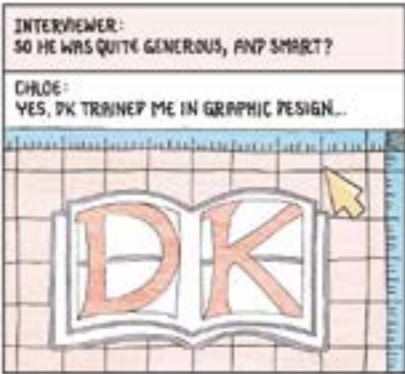
MY STRENGTHS WERE IDEAS AND CONCEPTS. MARTIN REALLY ENCOURAGED AND HELPED ME TO LEARN ABOUT DESIGN AND TYPOGRAPHY TO BETTER EXPRESS MY VISUAL THINKING.



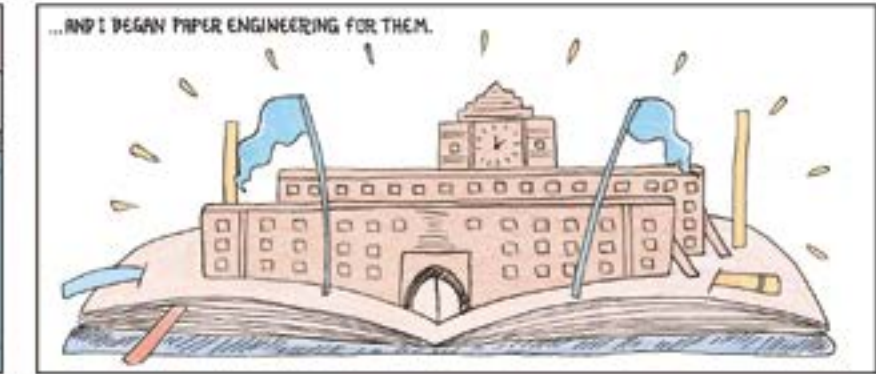


INTERVIEWER:
SO HE WAS QUITE GENEROUS, AND SMART?


CHLOE:
YES, DK TRAINED ME IN GRAPHIC DESIGN...



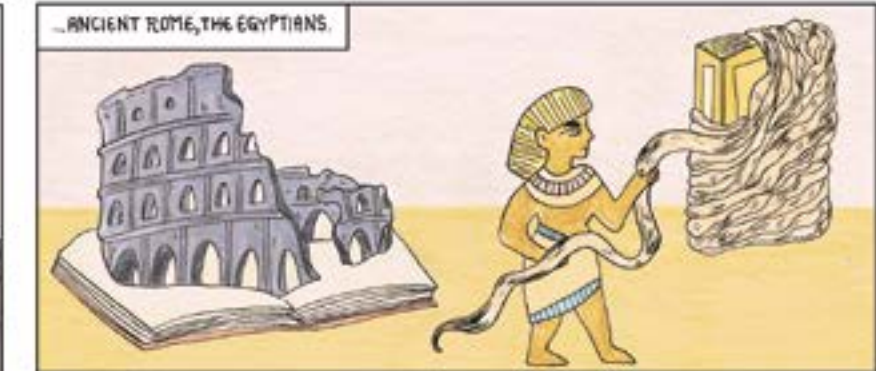
...AND I BEGAN PAPER ENGINEERING FOR THEM.



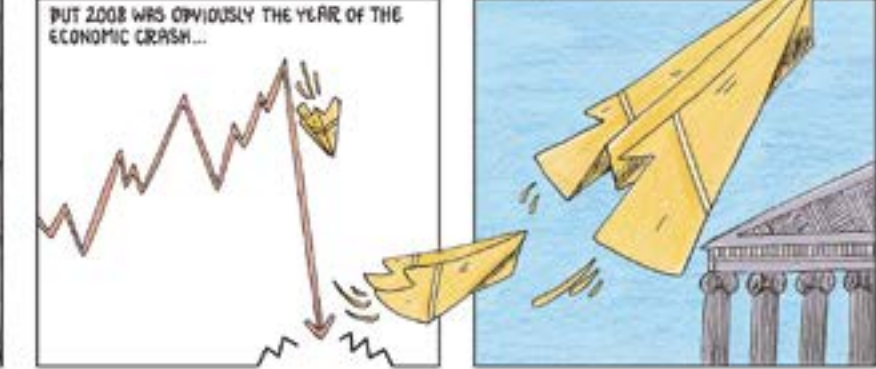

I WORKED ON INFORMATION BOOKS SUCH AS EYEWITNESS EXPERT BOOKS ABOUT SHARKS, THE HUMAN BODY...



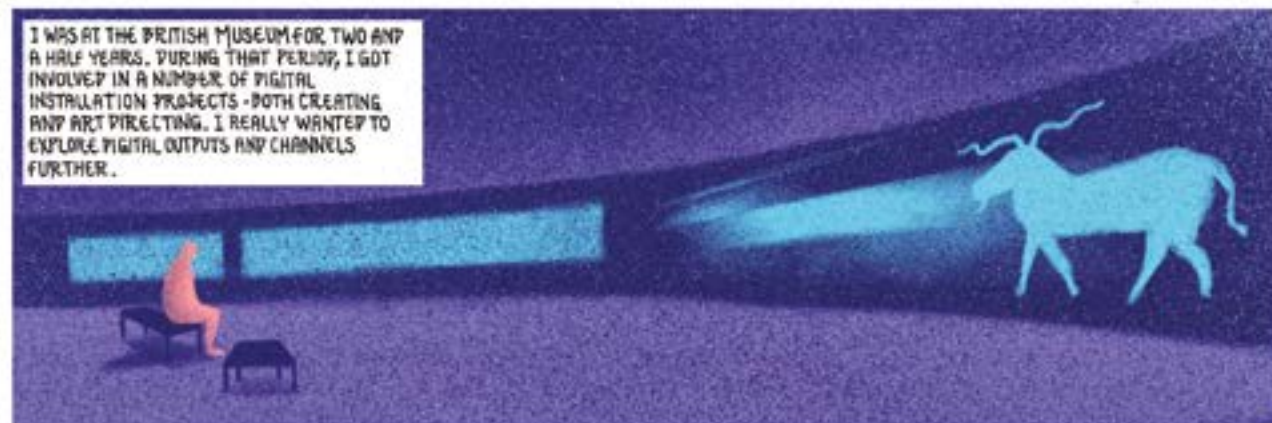
...ANCIENT ROME, THE EGYPTIANS.



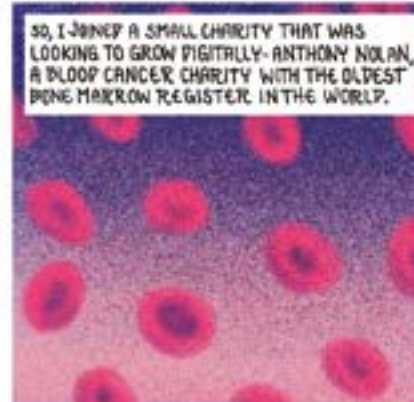
BUT 2008 WAS OBVIOUSLY THE YEAR OF THE ECONOMIC CRASH...







I WAS AT THE BRITISH MUSEUM FOR TWO AND A HALF YEARS. DURING THAT PERIOD, I GOT INVOLVED IN A NUMBER OF DIGITAL INSTALLATION PROJECTS - BOTH CREATING AND ART DIRECTING. I REALLY WANTED TO EXPLORE DIGITAL OUTPUTS AND CHANNELS FURTHER.



SO, I JOINED A SMALL CHARITY THAT WAS LOOKING TO GROW DIGITALLY. ANTHONY NOLAN, A BLOOD CANCER CHARITY WITH THE OLDEST BONE MARROW REGISTER IN THE WORLD.



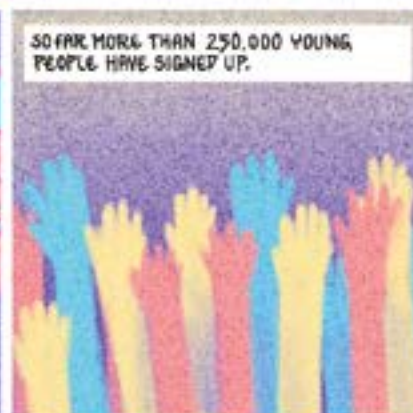
NEXT, I WENT ON TO LEAD THE DESIGN TEAM FOR THE SCOUTS. I WAS ENTICED BY THE BREADTH OF THEIR WORK AND THE FOCUS ON SOCIAL LEARNING...



I AM QUITE INTERESTED IN PSYCHOLOGY AND BEHAVIOURAL SCIENCE, LEARNING & THEORY...



I REDESIGNED OVER 200 PAGES, BRANDED A JAPANESE JAMBOREE, AND HELPED BUILD THEIR SOCIAL MEDIA REACH. THE THING I'M MOST PROUD OF IS 'A MILLION HANDS', A MULTI-CHANNEL CAMPAIGN TO MOBILIZE YOUNG PEOPLE TO TAKE SOCIAL ACTION IN THEIR OWN COMMUNITIES.



SO FAR MORE THAN 250,000 YOUNG PEOPLE HAVE SIGNED UP.



I'VE BEEN A SCOUT MYSELF, AND THOROUGHLY ENJOYED IT.



THEN I WENT TO THE GOVERNMENT TO DO SOMETHING SPECIFICALLY DIGITAL.



I WORKED ON 'THINK!' - A ROAD SAFETY CAMPAIGN THAT AIMS TO REDUCE THE NUMBER OF PEOPLE KILLED AND INJURED ON UK ROADS EVERY YEAR.



BECAUSE OF EVERYTHING BEING UP IN THE AIR?



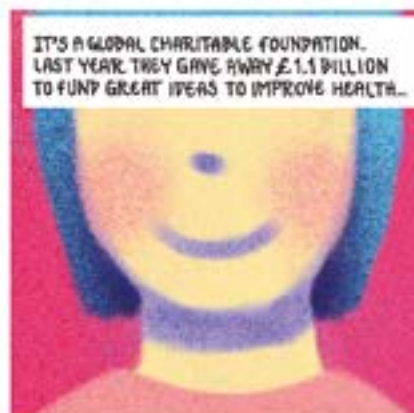
PARTLY. THE ABILITY TO BE FINANCIAL RESPONSIVE DECREASED AND THE NEED FOR APPROVAL WENT UP. WHEREAS AT SCOUTS, WE'D HAD LOTS OF CREATIVE FREEDOM...



...THE GOVERNMENT OBVIOUSLY DOESN'T WORK THAT WAY... EVERYTHING HAS TO GO THROUGH NUMBER 10.



I DID LEARN A LOT ABOUT COMMUNICATION STRATEGY IN THE GOVERNMENT, BUT A JOB CAME UP HERE AT 'WELL COME' AND I'VE WANTED TO WORK HERE FOR A LONG TIME...



IT'S A GLOBAL CHARITABLE FOUNDATION. LAST YEAR THEY GAVE AWAY £1.1 BILLION TO FUND GREAT IDEAS TO IMPROVE HEALTH...



I HAVE A REALLY BROAD INTEREST IN THE WORLD...



I GUESS THE THING THAT TIES EVERYTHING TOGETHER IS STORYTELLING...



READ THE NEWS AND GO AND TALK TO AS MANY DIFFERENT PEOPLE AS POSSIBLE. THAT WOULD BE MY APPROACH.

NATIONAL & INTERNATIONAL AWARDS

FOR
2019

**ONGLISTED FOR THE CILIP
KATE GREENAWAY MEDAL**

Rebecca Cobb
The Day War Came
Publisher: Walker Books

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

Rebecca Cobb
The Day War Came
Publisher: Walker Books

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

Emma Lewis
Two Kings
Publisher: Tate Publishing

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

Ana Jaks

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

Elly Jahnz

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

Arad Golan Coll

**GOLD MEDAL: iJUNGLE ILLUSTRATION AWARDS
CATEGORY: COMICS**

Jason Chuang

**MERIT: iJUNGLE ILLUSTRATION AWARDS
CATEGORY: STUDENT**

Jack Tongeman
Natsumi Chikayasu
Elin Brokenshaw



NOMINATED FOR THE CILIP KATE GREENAWAY MEDAL

Rebecca Cobb
The Day War Came
Publisher: Walker Books

NOMINATED FOR THE CILIP KATE GREENAWAY MEDAL

Lara Hawthorne
The Night Flower
Publisher: Big Picture Press

**WINNER OF THE CARMELITE PICTURE BOOK PRIZE
HACHETTE CHILDREN'S BOOKS**

Riko Sekiguchi
Where the Sea Meets the Sky
Author: Peter Bently

**WINNER OF THE WORLD ILLUSTRATION AWARDS
CATEGORY: RESEARCH / NEW TALENT**

Ana Jaks
House of Us; Stand up to Bullying
Client: Facebook and Livity

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

Owen Davey
Facebook Fundraisers
Client: Facebook

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

Lara Hawthorne
The Night Flower
Publisher: Big Picture Press

**SHORTLISTED FOR THE WORLD ILLUSTRATION
AWARDS
CATEGORY: EDITORIAL / NEW TALENT**

Tatjana Junker
Science of SAD

LONGLISTED FOR THE UKLA AWARD

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

**LONGLISTED FOR THE BOOK ILLUSTRATION
COMPETITION, PARTNERSHIP WITH THE HOUSE OF
ILLUSTRATION AND THE FOLIO SOCIETY**

Joe Lillington

**SHORTLISTED FOR THE V&A ILLUSTRATION AWARDS
CATEGORY: EDITORIAL**

Calum Heath
Cyber Bullying
Client: Vice Magazine

**WINNER OF THE ENGLISH 4-7 PICTURE BOOK
AWARDS**

Briony May Smith
Stardust
Publisher: Nosy Crow

3X3 INTERNATIONAL ILLUSTRATION AWARDS:

**SILVER AND BRONZE AWARDS
CATEGORY: PUBLISHED BOOKS**

**DISTINGUISHED MERIT AWARD
CATEGORY: BOOKS / PROFESSIONAL**

**MERIT AWARD
CATEGORY: EDITORIAL / PROFESSIONAL**
Owen Davey

**WINNER OF THE HENRIES AWARDS
CATEGORY: BEST ART RANGE**

David Doran
Client: U Studio Design

WINNER FOR HALLMARK AT NEW DESIGNERS
Lucy Rivers

**WINNER OF THE YCN STUDENT AWARD
CATEGORY: PACKAGING
CLIENT: THE GROWN UP CHOCOLATE COMPANY**
Charlotte Jones

**WINNER OF THE CHEN BOCHUI INTERNATIONAL
CHILDREN'S LITERATURE AWARD
BEST PICTURE BOOK OF THE YEAR**

Rebecca Cobb
The Day War Came
Publisher: Walker Books

WINNER OF THE AMNESTY HONOUR AWARD

Levi Pinfold
The Song from Somewhere Else
Publisher: Bloomsbury

LONGLISTED FOR THE CILIP KATE GREENAWAY MEDAL

Levi Pinfold
The Song from Somewhere Else
Publisher: Bloomsbury

LONGLISTED FOR THE CILIP KATE GREENAWAY MEDAL

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

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

Joe Lillington
Ancient Warriors
Publisher: Flying Eye Books

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

Lauren Humphrey
The Element in the Room
Publisher: Lawrence King Publishing

**WINNER OF THE WOODLANDS BOOK
OF THE YEAR AWARD**

Rachael Saunders
Go Wild in the Woods
Publisher: Nosy Crow

**SELECTED FOR WORLD MENTAL HEALTH DAY
IVY'S LIBRARY**

Katie Hickey
Happy
Publisher: Caterpillar Books

ACE AWARD FINALIST

Rachael Saunders
Go Wild in the Woods
Publisher: Nosy Crow

KATE GREENAWAY & WORLD ILLUSTRATION AWARDS

LARA HAWTHORNE
The Night Flower
Publisher: Big Picture Press

Nominated for the
Cilip Kate Greenaway Medal

Shortlisted for the
World Illustration Awards.
Category: children’s books / professional



THE CARMELITE PICTURE BOOK PRIZE



RIKO SEKIGUCHI
Where the Sea Meets the Sky
Publisher: Hachette Children's Group

Winner of The Carmelite Picture Book Prize

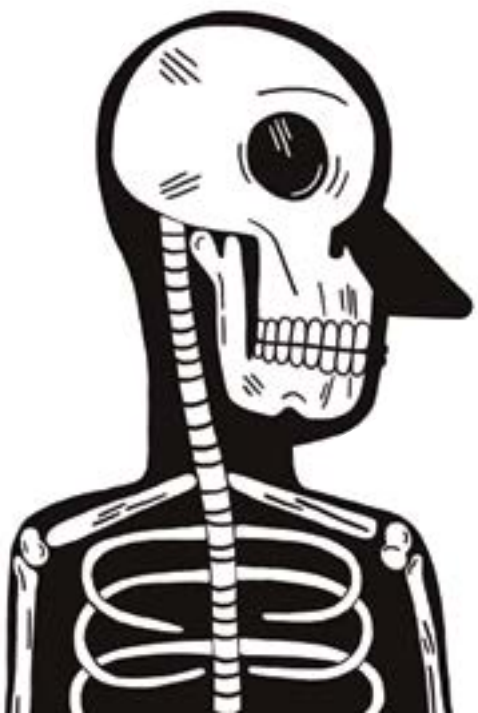


THE BLUE PETER BOOK AWARDS



LAUREN HUMPHREY
The Element in the Room
Publisher: Lawrence King Publishing

Shortlisted for The Blue Peter Book Awards
Category: Best book with facts



ALUMNI CLIENT LIST

The New Yorker
The New York Times | Politico | Monocle
| The Wall Street Journal | The Guardian | San Francisco
Chronicle | The Boston Globe | The Washington Post | Vogue | The
Telegraph | The Radio Times | The Sunday Times | The Financial Times
The Economist | 1843 Magazine | The Spectator | Creative Review | Computer
Arts Communication Arts | New Scientist | National Geographic | Time Out NY | Wired
Magazine | Marie Claire | Vice | GQ | Jamie Oliver Magazine | Waitrose Food Magazine
Stella Magazine | Anorak Magazine | Wrap Magazine | Oh Comely Magazine | Conde Nast
International | IPC Media | Little White Lies Magazine | Mr Porter | Men's Health | The Parisianer
Plansponsor NY | Deutsche Post | Atlanta Magazine | Sainsbury's Magazine | Varoom Magazine
The BBC | Channel 4 | MTV | British Academy Film Awards | Time Warner | Facebook | Google
Instagram | Sony | Nokia | EasyJet | Virgin | Orange | Microsoft | The NHS | Aardman Animations
TwoDots | The British Museum | The Barbican | Smithsonian | The UN | Transport for London | Lego
Converse | Adidas | Continental Airlines | The Post Office | Saatchi & Saatchi | Pentagram | OgilvyOne
Mother London | Vault49 NY | Human After All | WHSmith | Barclays | Debenhams | Abercrombie
& Fitch | Radley | Cath Kidson | Nespresso | Stella Artois | Benecol | Unilever | Hermes Ellesse
Nickelodeon | Goodgame Studios | University of the Arts London | Kings College London | Eton
The Department for Education | Bavarian State Opera House | The Lyric Theatre | Glyndebourne | The
Wellcome Trust | MacMillan Cancer Support | Marie Curie Cancer Care | The Independent | Le Monde
Wallpaper Magazine | The Samaritans | Greenpeace | Fairtrade | Kew Royal Botanical Gardens
The Woodland Trust | World Wildlife Fund | De La Rue | The Directory of Illustration | Pottermore
Paperchase | The Art Group | Waitrose | Tesco | Tetley | Hatch Design | Skinners Brewery
Fisher Price | AirBnB | TED Ed | Tate Publishing | Nobrow | Flying Eye Books | The Folio Society
Walker Books | Penguin Books | Candlewick | MacMillan | Faber & Faber | Templar | Big Picture
Press | Scholastic | Transworld | Doubleday | Random House | Wide Eyed Books | Usbourne
Harper Collins | Dorling Kindersley | Ladybird | Egmont | Nosy Crow | Oxford University Press
Harcourt Educational | Little Tiger Press | Puffin Books | Simon & Schuster | Usborne Books
Orchard Books | Anderson | BBC Books | Picador Books | Lonely Planet | Thames & Hudson
Paragon Books | Ebury Publishing | Pearson Education | Francis Lincoln | Orion Books | Ivy
Press | Hodder & Stoughton | Harvill Secker | Magination Press | Child's Play Books | Pavilion
Quarto Publishing | Holiday House NY | Aer Lingus | Hallmark | Ryan Air | Bloomsbury
Vodafone | Waso by Shiseido | Ic! Berlin (Germany) | Djeco | Barbour | Keymaster Games
One Medical | Windsor Yards | Dialogue Magazine | Ad Age (USA) | Serpent's
Tail | Chase Banks (USA) | Martell (France) | Transport For London TFL

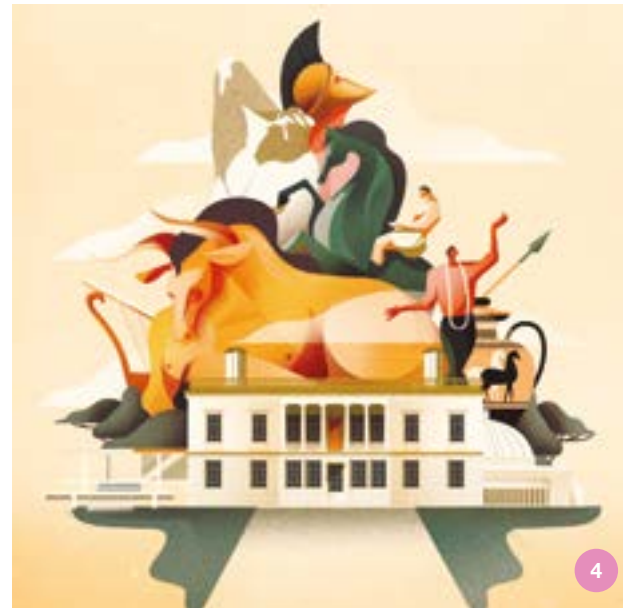
ALUMNI NOTABLE COMMISSIONS

JOSH MCKENNA



PRIDE BRANDING
Client: Vodafone







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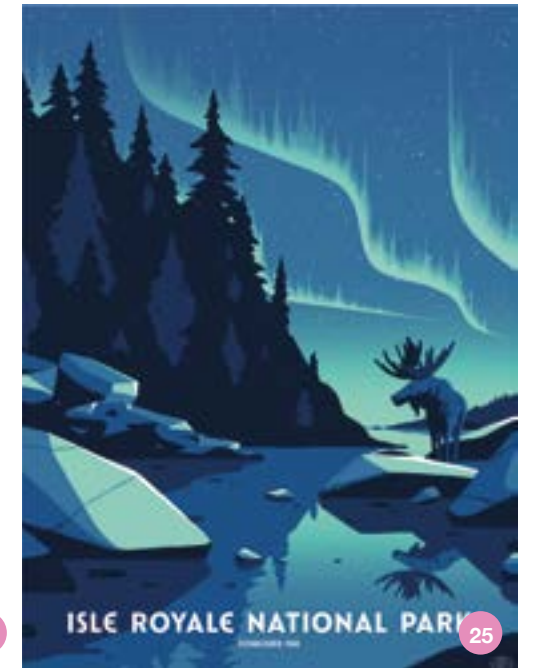
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29

- 1 **ADVERTISING**
Client: Ic! Berlin (Germany)
The Cinematik Collection
Owen Davey
- 2 **ADVERTISING**
Client: Barbour
Calum Heath
- 3 **DESIGN**
Client: One Medical
Charlotte Trounce
- 4 **ADVERTISING**
Client: Architecture Foundation
Exhibition: Festival of Architecture
Charlie Davis
- 5 **EDITORIAL**
Client: Dialogue Magazine
Charlie Davis
- 6 **EDITORIAL**
Client: Ad Age (USA)
Josh McKenna
- 7 **PUBLISHING**
Client: Serpent's Tail
'Extinctions', by Josephine Wilson
David Doran
- 8 **PUBLISHING**
Client: Serpent's Tail
'The Summer House', by Philip Tier
David Doran

- 9 **DESIGN**
Client: Bombay Sapphire and
Hypebeast Collaboration
Hand Embroidered Jacket
Josh McKenna
- 10 **SITE SPECIFIC**
Client: Bombay Sapphire
Josh McKenna
- 11 **PACKAGING**
Client: Hakspick Brewery
Lauren Humphrey
- 12 **ADVERTISING**
Client: Martell (France)
David Doran
- 13 **ADVERTISING**
Client: Iris Prize
LGBT Film Festival
Ana Jaks
- 14 **PACKAGING**
Client: Pressure Drop Brewing
Lauren Humphrey
- 15 **PACKAGING**
Client: Fiovana Drinks
Ana Jaks
- 16 **EDITORIAL**
Client: The Guardian
Thomas Paterson

- 17 **ADVERTISING**
Client: Waso by Shiseido
Charlotte Trounce
- 18 **SITE SPECIFIC**
Client: Chase Banks
One of over a hundred Murals across the US
David Doran
- 19 **EDITORIAL**
Client: Financial Times
Tom Peake
- 20 **ADVERTISING**
Client: Bond & Coyne for Openwork
Tom Peake
- 21 **ADVERTISING**
Client: Legs 4 Africa
Campaign to raise money to send
prosthetic legs to Africa
Ella Kasperowicz
- 22 **PUBLISHING**
Client: Ilex Press
Squad Goals, The Friendship Book
Ella Kasperowicz
- 23 **DESIGN**
Client: Djeco
Marine World Umbrella
Owen Davey

- 24 **EDITORIAL**
Client: Financial Times
Tom Peake
- 25 **DESIGN**
Client: Keymaster Games
'Parks: The Board Game'
A game celebrating 59 US National Parks
David Doran
- 26 **SITE SPECIFIC**
Client: Origin Coffee Roasters
Calum Heath
- 27 **EDITORIAL**
Client: The New York Times
Thomas Paterson
- 28 **EDITORIAL**
Client: OPTO Magazine
Josh McKenna
- 29 **ADVERTISING**
Client: Factor Creative
Christmas Campaign
Owen Davey

ALUMNI PUBLISHED BOOKS

ANCIENT WARRIORS

Publisher: Flying Eye Books
Joe Lillington

FABIO, THE WORLD'S GREATEST FLAMINGO DETECTIVE, MYSTERY ON THE OSTRICH EXPRESS

Publisher: Bloomsbury
Emily Fox

FABIO, THE WORLD'S GREATEST FLAMINGO DETECTIVE, THE CASE OF THE MISSING HIPPO

Publisher: Bloomsbury
Emily Fox

THE DAY WAR CAME

Author: Nicola Davies
Publisher: Walker Books
Rebecca Cobb

SQUAD GOALS, THE FRIENDSHIP BOOK

Publisher: Ilex Press
Ella Kasperowicz

BOOM BANG ROYAL MERINGUE

Publisher: Anderson Press
Rachael Saunders

MY MODERN HOUSE

Publisher: Barbican
Charlotte Trounce

SCRATCH AND DISCOVER WORLD ATLAS

Publisher: Wide Eyed Editions
Charlotte Trounce

TWO KINGS

Publisher: Tate Publishing
Emma Lewis

SILENT NIGHT

Publisher: Lincoln Children's Books
Lara Hawthorne

ONCE UPON A MAGIC BOOK

Publisher: Lincoln Children's Books
Katie Hickey

HAPPY, A CHILDREN'S BOOK OF MINDFULNESS

Publisher: Caterpillar Books
Katie Hickey

USBORNE MAP MAZES

Publisher: Usborne
Rachael Saunders

USBORNE LONDON MAZES

Publisher: Usborne
Rachael Saunders

USBORNE AROUND THE WORLD MAZES

Publisher: Usborne
Rachael Saunders

MIX AND MATCH FARM ANIMALS

Publisher: Walker Books
Rachael Saunders

MY FIRST POP-UP DINOSAURS

Publisher: Walker Books
Owen Davey

BONKERS ABOUT BEETLES

Publisher: Flying Eye Books
Owen Davey

FANATICAL ABOUT FROGS

Publisher: Flying Eye Books
Owen Davey

THE GARDEN GIANT

Publisher: Mabecron Books
Fiona Rose

DRAGON POST

Publisher: Walker Books
Emma Yarlett

THE DAM

Publisher: Walker Studio
Author: David Almond
Levi Pinfold

THE ELEMENT IN THE ROOM

Publisher: Lawrence King Publishing
Lauren Humphrey

2019 NATURE MONTH BY MONTH A CHILDREN'S ALMANAC

Publisher: Nosy Crow
Elly Jahnz

SHADOW OF THE CENTAURS AN ANCIENT GREEK MYSTERY

Publisher: Bloomsbury
Freya Hartas

LITTLE BEAR'S SPRING

Publisher: Macmillan Children's Books
Briony May Smith

CATERPILLAR AND BEAN

A FIRST SCIENCE STORYBOOK

Publisher: Walker Books
Hannah Tolson

NATURE WATCH: IN THE TREETOPS

Publisher: QED Publishing
Hannah Tolson

NATURE WATCH: UNDER THE WAVES

Publisher: QED Publishing
Hannah Tolson

GOODNIGHT WORLD

Publisher: Caterpillar Books
Hannah Tolson

MY RSPB NATURE CLIPBOARD

Publisher: Walker Books
Hannah Tolson

DANCE WITH THE ANIMALS; SHAKE YOUR TAIL AND STOMP YOUR FEET

Publisher: Ivy Kids
Ella Bailey

THE KNIGHT WHO SAID "NO!"

Publisher: Nosy Crow
Kate Hindley

MARCEL'S PARCELS

Publisher: Simon & Schuster
Kate Hindley

PRIMA'S MISSING BUNNIES

Publisher: Simon & Schuster
Kate Hindley

ALBA THE HUNDRED YEAR OLD FISH

Publisher: Big Picture Press
Lara Hawthorne

FRANKIE FROG AND THE THROATY CROAKERS

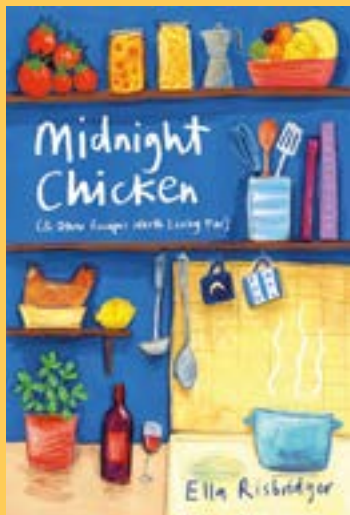
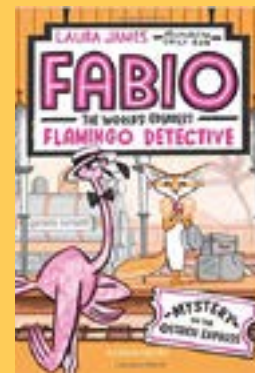
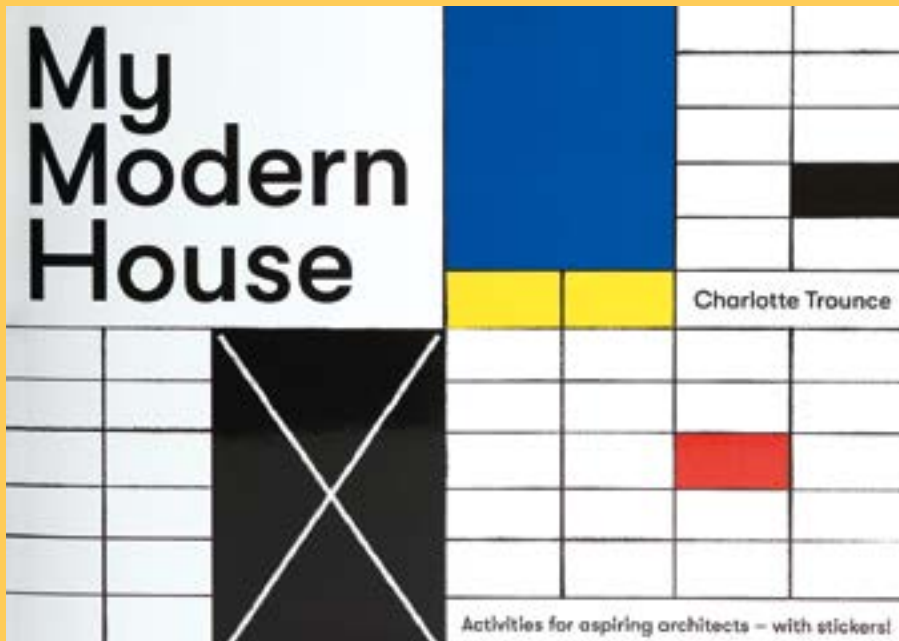
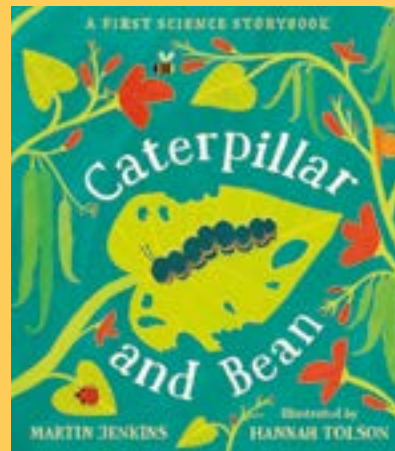
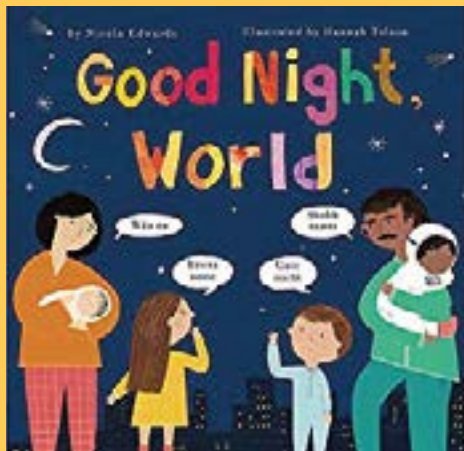
Publisher: Albert Whitman & Company
Freya Hartas

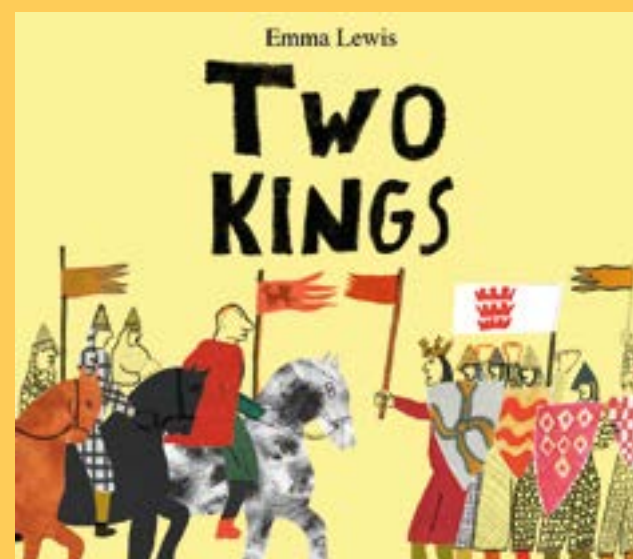
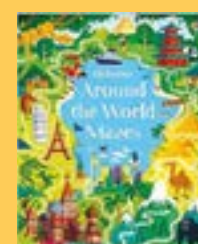
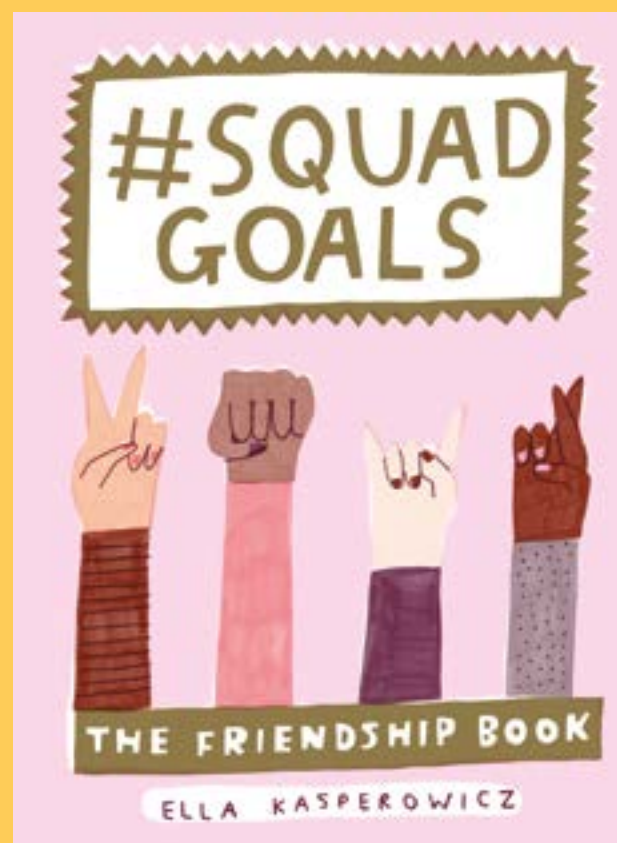
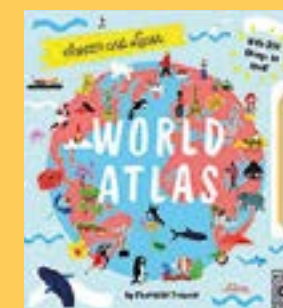
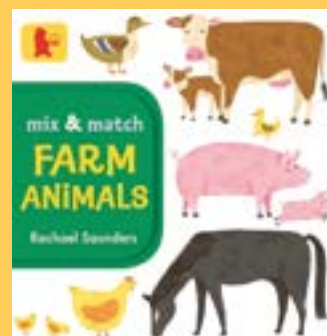
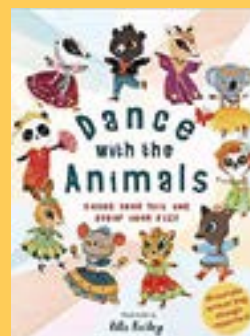
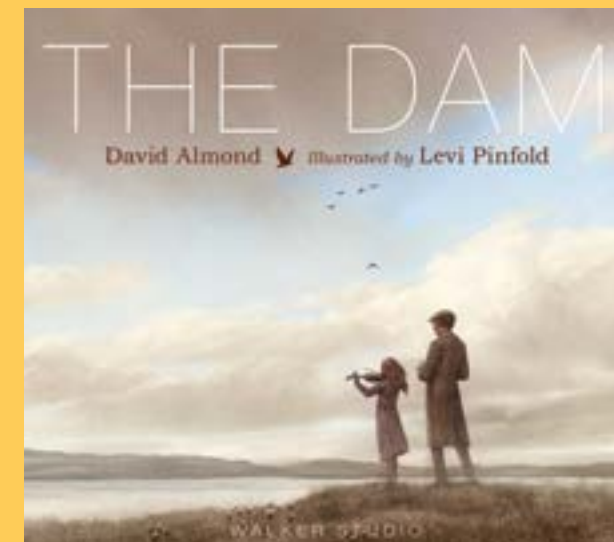
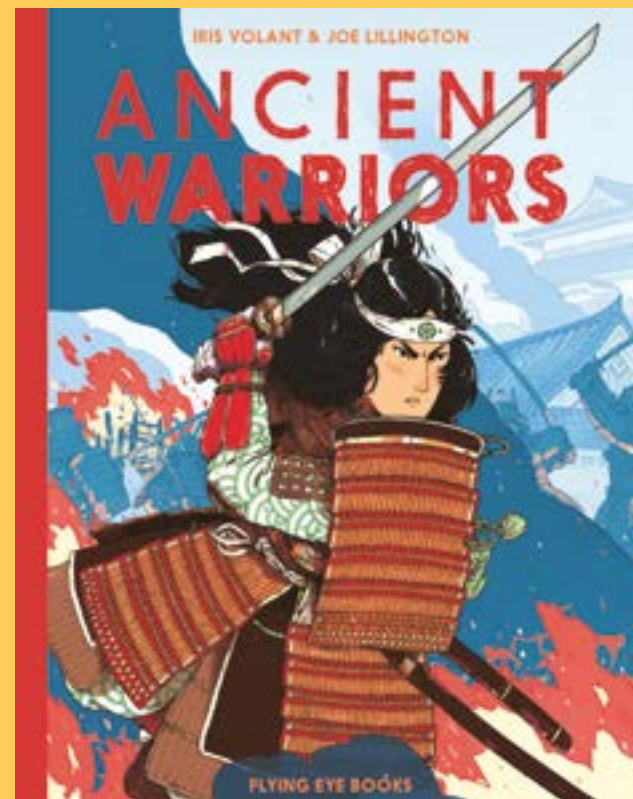
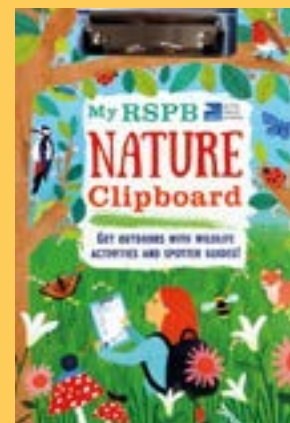
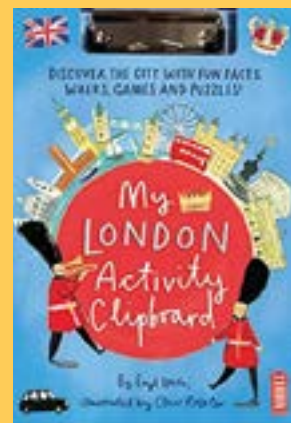
MY LONDON ACTIVITY CLIPBOARD

Publisher: Walker Books
Clair Rossiter

MIDNIGHT CHICKEN

Publisher: Bloomsbury
Author: Ella Risbridger
Elisa Cunningham





ALUMNI STORIES

CHALLENGING COMMISSIONS

Our alumni consider the important role of illustration in society today, and how it can ‘make a difference’.

The following interviews feature various alumni who have worked on challenging commissions, requiring them to illustrate difficult subject matter sensitively. The commissions span across a range of illustration platforms, including children’s books, advertising, editorial, animation and site-specific work for hospitals, for example.

The alumni discuss the benefits of illustration in this context, in that it can potentially express things that may be too difficult to say with words, and can provide an open-ended, reflective space to which the viewer brings their own thoughts and experiences. They hope that their illustrations provoke thought, offer positive perspectives and provide comfort where possible.

Those who have illustrated children’s books about delicate themes reflect on the safe, supportive place that books can provide for quiet reflection, and the valuable role they can

play in triggering conversations with adults about subjects that are very hard to broach.

Those working on editorial and advertising commissions discuss the challenges they have faced when illustrating ‘gritty’ subject matter, and describe the visual strategies they have adopted to soften the harshness of a given topic.

Many of them also acknowledge the weight of responsibility they have felt when illustrating sensitive subjects such as cancer, bereavement, war, refugees, and bullying, to name a few, particularly if pitched to a young audience. These difficulties are balanced, however, by the enormous sense of reward they have felt when they know they have made a difference to society through their illustration work.

ALUMNI CHILDREN'S BOOKS: REBECCA COBB

rebeccacobb.co.uk

We speak to Rebecca Cobb about her children's books which address very difficult subject matter for children. In particular, 'The Day War Came', written by Nicola Davies, published by Walker Books, tells the harrowing story of a child who flees her country alone after her home is bombed, and 'Missing Mummy', a book on bereavement, published by MacMillan. She discusses the challenges and rewards she faced illustrating these books, and the discoveries that she has made about the strength of children.

Q: How did you research your latest book, 'The Day War Came'? Was it hard to relate to something which is centred around a child's emotional experience and to visually convey something that you have not experienced yourself?

I don't believe you need to have experienced something to be able to illustrate or write about it, or to be able to relate to it as a reader - that is the power of books. We have all been children and I think it is the impact of Nicola's powerful words that mean we do not need to have first-hand experience of war to be able to empathise and imagine something of what the little girl in the book must be feeling. I found the text incredibly moving and as soon as I had read it, I began picturing the girl and the awful scenes around her. With the internet, it is very easy to access first-hand accounts, photographs and documentaries and I combined this research with Nicola's thoughts and her reasons behind writing the poem.

Q: How did you work out how to pitch such difficult, emotional themes in the above books so that they are supportive and helpful to children, and not

overwhelmingly upsetting? Was this discussed with the publishers and authors?

I wrote 'Missing Mummy' on the advice of a friend who is a bereavement counsellor who said that there was a real need for picture books about a parent dying. My aim was to be as clear and direct as possible because death is very hard to comprehend even as an adult. I wrote it in the first person, in the little boy's voice, because I thought that would make it easier for children to relate to and it meant that I was able to ask and then answer all the questions that I thought the little boy might have. I kept the book very colourful, apart from the first spread where the boy and his sister stand out from everyone else, because they are the only ones not dressed in black at the funeral.

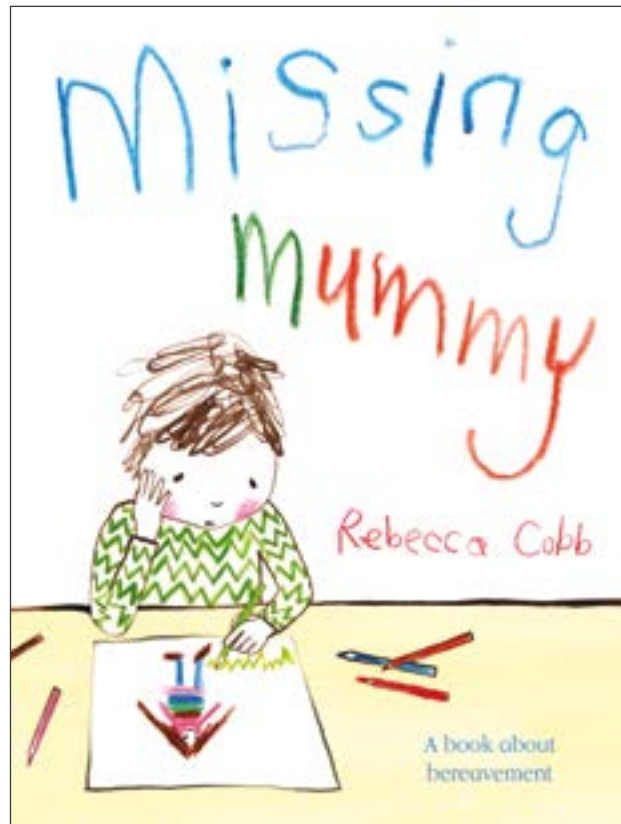
Nicola Davies wrote the words for 'The Day War Came' after the news that the UK government had voted against giving sanctuary to 3000 lone child refugees and she was understandably very angry. We all had a discussion about how to pitch the book and everyone felt that it was important not to try and avoid or hold back any of the darkness. Although, there was originally a line about dead babies lying face down in the sand which I felt was

“Children cannot, do not and perhaps should not, exist in a bubble, completely shut away from the realities of a troubled world. They see images of war and it's consequences, hear and over hear news reports and adult conversations about all sorts of issues and difficulties; sometimes they gather just enough to get the wrong end of the stick.”

Nicola Davies, Children's Author



Illustrations © 2018 Rebecca Cobb. The Day War Came by Nicola Davies & illustrated by Rebecca Cobb. Reproduced by permission of Walker Books Ltd. www.walker.co.uk



powerful enough without being illustrated and instead I drew a baby's toy that had been dropped. Later, after further discussion, we changed it to a pair of baby's shoes and the line was eventually also changed to say, 'shoes lay empty in the sand'.

Q: How sensitive do we need to be with children when addressing challenging subjects in books? How do you feel about books on bereavement for children that use comparison or metaphor, or that substitute people for animals in order to make the issues more detached and therefore less upsetting for children?

I think that it is important to have a wide range of children's books on challenging subjects. Using animals or metaphors to address bereavement works really well in some picture books and can introduce this difficult and overwhelming topic to a child. Another book that I illustrated called 'The Paper Dolls', written by Julia Donaldson, is an example of this - it can be read as a story about childhood imaginative play, but can also be interpreted as a story about loss and memories. Children start life with no concept of these difficult subjects and I am aware of the difficulty of introducing such things to them through talking to my own daughter. I realise that you need to consider many things: their age, personality, personal circumstances and comprehension of abstract ideas, such as 'time'. When children



© Rebecca Cobb 2011, from Missing Mummy, published by Macmillan Children's Books.

are directly affected by something like bereavement, I personally feel that a more direct approach in a book is less ambiguous and leaves less room for misinterpretation. I was told by my bereavement counsellor friend, that children believe they have superpowers and are able to cause terrible things to happen - I hoped that by being very honest and clear in 'Missing Mummy' it might prevent a child from blaming themselves, or trying to work things out alone, which could be very scary and isolating.

Q: Are there enough children's books tackling difficult subject matter common to many children? Were you approached by publishers for the above book titles, or did you approach them? Have you ever had feedback from publishers with regards to sensitive subjects being too difficult for children?

It is easy to avoid talking about difficult subjects and therefore having more and more resources can only make it easier and more likely that they are talked about with children. As mentioned previously, I wrote 'Missing Mummy' with the advice of a friend who is a bereavement counsellor and it was a completed book that I approached publishers with. One of the first publishers who saw it said that it was "too sad, too direct and too didactic", but luckily Macmillan loved it and it went to print with only a few minor alterations from the original. Walker



approached me with the text for 'The Day War Came' after I had drawn a chair for the #3000chairs campaign.

Q: You mentioned in your recent Instagram feed for @bigpicturebooks about 'The Day War Came', that you "Cried every single day while I was illustrating it". How did this affect your working process and the illustrations?

It is true that I cried a lot while working on this book because it is a very distressing subject and it probably also had something to do with the fact that I was pregnant at the time. When I am illustrating a character they often become very real to me and spending all those months drawing the little girl was deeply affecting because she represents thousands of real children. I worked slightly faster than I normally do on this book because I was really keen to be part of the project but had limited time before my imminent arrival and I managed to finish it with two days to spare! I think that my illustrations came out perhaps slightly darker than my usual style but I feel that this suited the text. War is a very dark and difficult subject to talk about with children, but one of the reasons that I think this book is so important is the positive message of empathy at the end of it. What I love about it is that it is a child who reminds us how to be kind. I think that as adults we

sometimes have a lot to learn from children and rather than sheltering them from these difficult stories we need to be able to talk about them together so that we can engage with them. Hopefully our children will grow up to be much better at looking after each other and the world than we have been.

Q: 'The Day War Came' tells the specific story of a child's loss through war. However, there are other universal messages underpinning the story, about coping with despair, and about the impact of kindness. Did you consciously interpret the specifics of the story in a way that would speak more broadly to children?

I tried to make the illustrations feel universal and not tied to one person or one conflict in the hope that anyone can relate to the book, and to give it a more timeless relevance.

Q: In 'Missing Mummy', there is a positive note introduced by the importance of embracing memories. Was this a way of offering children something more tangible and positive to help them cope with death?

'Missing Mummy' is such a sad book but I wanted it to be a positive and helpful book too, which is very difficult when the story cannot really have a happy ending. The mum in the book can't come back but the little boy will always have his memory

of her. I think talking positively about these difficult subjects is a hugely important step in overcoming them.

Q: As you are addressing universal subjects, I imagine you want your books to reach all children experiencing these issues? How do you develop your central characters so that children of all counties, cultures and ages will be able to relate to them?

I hope that the books can reach anyone and not just children experiencing the subject. I think it is important that there is diversity in book characters but I also think that children are good at empathising with other children regardless of their gender, ethnicity or background. Although it can sometimes help to be less specific - in my book ‘The Something’ the central character is not named or even given a gender.

Q: Do you target your books at a children’s audience or do you want them to speak more broadly to adults as well?

I don’t think that I imagine an audience or a buyer at all when I am writing and illustrating. Instead, I am concentrating on the character and it sounds silly but I try to imagine what it is like to be that character and then get that experience down on paper. I usually write in the first person and it is usually a child’s voice; I am very interested in the way that children view the world in contrast to adults. I hope that the end result will be something that both children and adults will enjoy reading.

Q: What role do you want these books to play? Have you had any feedback from children or adults about how your books have helped them or made them think differently about the subjects?

I wanted ‘Missing Mummy’ to be helpful for bereaved children, their friends and families. I do get messages from people saying that the book has helped them and it is always heartbreaking to hear because I wish no-one was ever in the situation where they might need it, but it makes me very glad that I wrote it too.

I hope that ‘The Day War Came’ is helpful to refugee children and that other children reading it might feel empowered to be like the characters at the end, offering help. I hope that readers will take away from the book the idea that it doesn’t need to be this way and there is still hope for humanity if we show compassion, help one another and stand up against things when we see them to be wrong. I also hope that the book might bring about some positive change through the action of Kenilworth Books who are organising a big group of writers, illustrators and poets, to send a letter along with 100 copies of the book to Parliament to offer support for the campaign to reopen the Dubs Scheme to protect



“I believe it’s vital to discuss difficult events and issues in daily life and the wider world with small children. This is where picture books can help by explaining things in a way that is accessible to them, and offering adults a narrative and a language to help them to support children in their learning about the world. They have another role too, which is to communicate the human realities of complex situations in a simple, powerful way that cuts through prejudice and political dogma.”

Nicola Davies, Children’s Author

© Rebecca Cobb 2012, from The Paper Dolls, written by Julia Donaldson, published by Macmillan Children’s Books.



3000 lone child refugees. A donation from each sale of the book also goes towards the charity Help Refugees.

The overwhelming feedback that I have heard from children reading ‘The Day War Came’ is the question of ‘Why?’, ‘Why is this happening?’, ‘Why wasn’t the girl allowed into the school?’, ‘Why was nobody kind to her?’ I find having to explain these things to our children is embarrassing because it is completely unacceptable and unnecessary and we are living in a world where we are letting it happen.

Q: Has illustrating books with such challenging themes, with the potential to play a very important role in children’s lives, had any impact on the sort of books you want to illustrate in the future?

I feel very lucky to work in the world of children’s publishing because picture books are a child’s first introduction to books and hopefully a lifetime love of reading. The books that I read as a child had a huge impact on me and I can still remember the feeling of reading some of them for the first time. I don’t think a book needs to be about a challenging, serious theme to be important and influential and I definitely don’t want to only work on books about difficult subjects. I love that I have had the opportunity to illustrate a variety of projects and I hope that I can continue to do this in the future.

AWARDS FOR FEATURED BOOKS

The Day War Came
2019 Longlisted for the Kate Greenaway Medal
2019 Shortlisted for the West Australian Young Readers’ Book Award
2018 Book endorsed by Amnesty International
2018 Winner of the Chen Bochui International Children’s Literature Award - Best Picture Book of the Year

Missing Mummy
2012 Nominated for the Kate Greenaway Medal
2011 Shortlisted for Peters Book of the Year

Paper Dolls
2014 Shortlisted for the Kate Greenaway Medal
2014 Shortlisted for the IBW Book Award
2013 Shortlisted for the Sheffield Children’s book award.
2013 Shortlisted for the Scottish Children’s book award.
Broke the ‘Guinness World Record’ for the longest chain of paper dolls to raise money for Save the Children.

ALUMNI CHILDREN’S BOOKS: LEVI PINFOLD

levipinfold.com

We speak to Levi Pinfold about his children’s books and their important, poignant universal themes. In particular, ‘The Dam’, written by David Almond, published by Walker Books, which embraces themes of loss and hope in conjunction with music, ‘The Song from Somewhere Else’, written by A F Harrold, published by Bloomsbury, which addresses themes of bullying, friendship and courage, and ‘Black Dog’, published by Templar, which explores fear.

Q: With your latest book, ‘The Dam’, the text tells the true story of the construction of a dam and its impact on the loss of homes and the community due to relocation. To me, your illustrations carry broader messages about loss and hope, such as environmental issues and immigration. Do you think broader, topical messages like these may be resonating with the public and contributing to the book’s success? Were potential broader messages about loss discussed with the art director and author?

We were focusing on telling the story more than anything else. Any topical relevance took a back seat to the narrative events and how to portray them. It’s interesting to me how readers bring their own personalities and thoughts to a book, though. I’d even go so far as to say it’s one of my favourite things about the process! I think any piece of art is at its most interesting when it turns into a mirror.

Q: The above books all tell specific stories, but the underlying themes speak more broadly, to me. When you conceive your book ideas, do you intentionally bring layered meaning to them? Is it something you consider when you conceive your book ideas? If so, does the narrative come first, or is the underlying theme your starting point, to inspire the narrative?

I start with the story, or at least fragments of the story. Sometimes piecing the fragments together leads to a position where I’m posed with a question to which I don’t know the answer, and the resulting book becomes an attempt to find out more about that question. At other times, I just want to make an entertaining book, and I’m not conscious of addressing anything deeper. Themes can become apparent in this situation, and can be further explored as I go through numerous drafts.

Q: Do you think that books with layered meaning have the potential to reach a broader audience, carry more weight, and resonate with the reader more personally?

Once I received a letter from a lady who read ‘Black Dog’ to her daughter as a way of dealing with her anxiety towards an illness she was going through. The lady explained that she liked the objects I had painted in the rooms, and that the milk jug in one of the pictures made her feel inexplicably calm. I’ve also heard from parents who say their kids like to huff through their noses in delight every time they see the ‘Black Dog’. So yes, I do think you can reach audiences you had never intended with layered meanings.

On the other hand, too much layered meaning can really turn you off! Too much of a moral undercurrent can make reading unpleasant. Especially if the reader disagrees with the author. I think you have to be careful not to press a point or lecture, and focus on telling a good story above anything else.

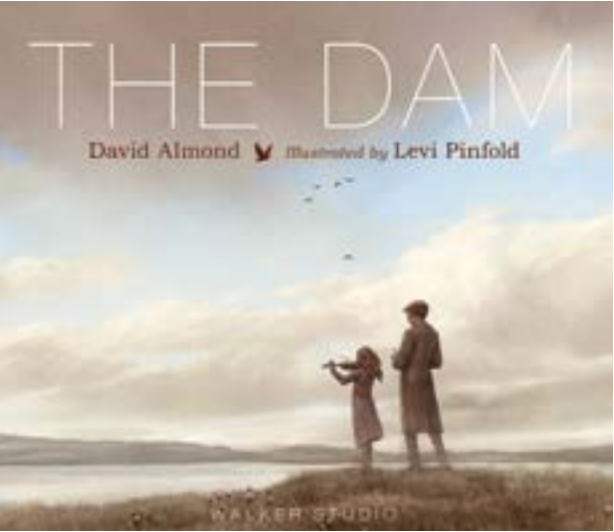
Q: Do you use any visual devices when creating your illustrations, in order for your illustrations to leave room for an open-ended interpretation?

The closing scene of my picture book ‘Greenling’ was designed to leave the reader to decide exactly what the ending is by analysing the picture. At least, that was the intention. Some people hated it, but as a reader I like open-ended stories.

Q: Why do you think you have been commissioned to illustrate various books of a sensitive nature? Your drawing is so sensitive, gentle, evocative and atmospheric – do you think that these qualities potentially help to soften difficult subject matter?

I think you’re more inclined to spend more time looking at something that invites you in. Atmosphere and a conceivable space in a picture always intrigue me. Maybe spending some extra time with a picture gives you more space to slow down and contemplate what’s happening in a text - I don’t know.

Q: Do you think that picture books are a good platform to provide a supportive, reflective place to help children address and understand sensitive subjects, and to trigger conversations with parents and adults? Or, can





'The Dam', by David Almond, illustrated by Levi Pinfold. Published by Walker Studio.

difficult themes become too distressing for children to cope with in this context? Should we shy away from them or find ways of embracing them?

You have to learn to cope with it all sooner or later. In my view books are a good safe space to rehearse problematic situations, especially if you're reading along with someone else. When it goes well, children and adults can really connect over a picture book. The ability to comfortably stop and have a chat while you both puzzle out what's going on is something you don't generally get with films, plays, or TV – which can demand your full attention for their duration unless you're one of those people who talks in the cinema! With a book, you're still in the world. You can still notice what's around you, what's out of the window, what your Mum, Dad or tortoise think, that sort of thing.

Q: Do you use any strategies to make books which address difficult themes easier for children to take on-board?

I find myself leaning towards the surreal pretty often. Anything dreamlike or removed from reality feels about right to me. It opens some space for a reader to interpret the book in a way that suits them at the time.

Q: Maurice Sendek used to say that he refused to lie to children, but did not set out to scare them either. Does this resonate with you?

Yeah, I like that.

Q: Are there things that you prefer about illustrating your own stories, and things that you prefer about illustrating a given text?

You can share responsibility when collaborating with an author. It also sends you into unexpected territory more often than not, which I think is a wonderful thing. However, I would say that I'm at my happiest when I get to work alone. I spend less time worrying about doing a bad job and ruining someone's book.

Q: What role do you want your books to play? What kind of responses do you hope children have? Do you get any feedback from children and parents?

Hopefully children and parents get some kind of enjoyment out of the books. I'm happy if I get a nice email about the use of colour, drawing, or about someone's kid laughing at toast in the cat's bowl in a picture. I get a lot of enjoyment out of making these books, and I'd like to continue!



'Black Dog', by Levi Pinfold (Author/Illustrator), Published by Templar.



'The Song From Somewhere Else', by A F Harrold, illustrated by Levi Pinfold. Published by Bloomsbury.

AWARDS FOR FEATURED BOOKS

The Dam

2109 Nominated for the Kate Greenaway Medal

The Song from Somewhere Else

2018 Shortlisted for the Kate Greenaway Medal

2018 Amnesty CILIP Honour commendations

(Rewarded for focusing on themes encouraging children to stand up for what is right and what they believe in)

Black Dog

2013 Winner of the Kate Greenaway Medal

ALUMNI CHILDREN’S BOOKS: EUAN COOK

arenaillustration.com/portfolios/euan-cook

We speak to Euan Cook about the challenges and rewards of illustrating a graphic novel for teenagers about identifying with being gay. It explores different characters’ experiences of this, alongside factual information.

Q: Did you face any challenges when working out how to pitch this book, and the core theme ‘Coming Out’?

Not especially. The script by Sandra Levins was very well written, so the story, scenes and roles of the characters were clear.

I knew the main character’s story should feel real. The setting is contemporary and the book is dealing with real issues, which readers need to be able to relate to. The story within the story, a coming out story of a war hero, could afford to be more stylised and dramatic, since it’s told through the main character reading a book. This section features more action to keep things exciting, and the coming out story it tells is kept at a slight distance, simpler and more extreme compared to the main character’s grounded, messy story. The theme is further

addressed through information delivered in classroom scenes - the class basically play the role of a Greek chorus. Illustration is a great way of communicating facts in an engaging, entertaining way. I tried to obscure unnecessary detail and show their emotional responses, happiness, condemnation, confusion etc.

The biggest issues were actually technical, constructing everything at the rough stage and developing the art style, both of which fell short of what I would have liked, but that’s how it is drawing an 80+ page comic on a tight deadline.

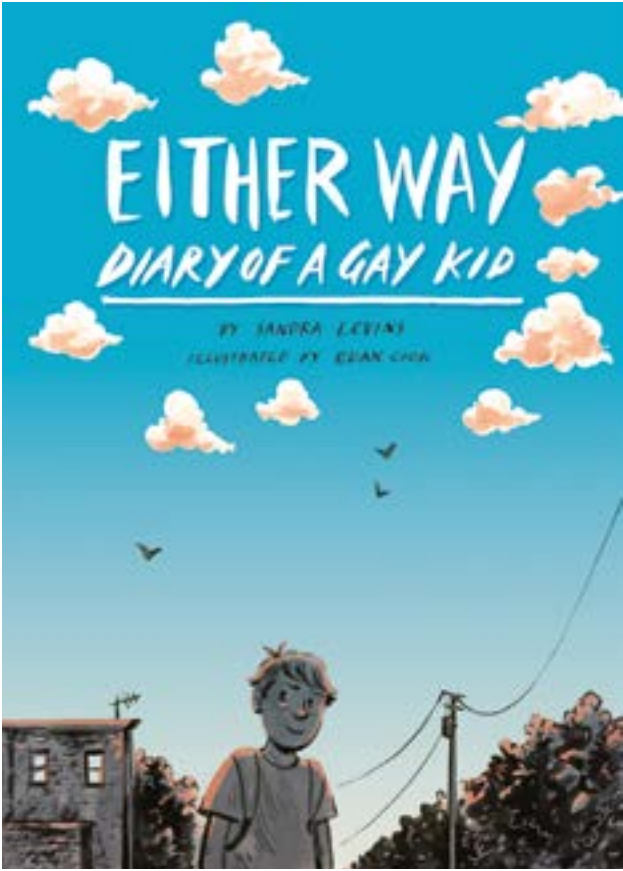
Q: The book explores the journey of a boy, Cael, who identifies with being gay and ‘Comes Out’. How did you develop his character, avoiding stereotypes?

To engage the audience in the story, he needed to be sympathetic and relatable. I wanted him to look like a normal, friendly kid. Of course, part of being ‘normal’ is not being physically perfect, so he has marks on his cheeks (which I picture as dimples, though it doesn’t matter how they read, so long as they make him distinctive). These marks also help us recognise him at different ages throughout the story, even as face, clothes and hairstyles change.

Within the story, Cael is quite lonely and isolated, which is something many people growing up gay seem to experience. Therefore, I didn’t want him to look like the coolest kid, though he is obviously not an outcast either. Fundamentally, he is just meant to look normal and relatable. Gay stereotypes were never really a consideration.

I have had positive feedback from people who grew up gay themselves, specifically recognising the private loneliness of the main character. The portrayal of the other school kids was also described as accurate, in that it’s the conventionally cool kids sitting at the front of the classroom who are the most vocal and lead in making jokes, reinforcing negative attitudes. However, they can also positively influence their peers, as they listen to them. I deliberately tried to show both of these things.

Q: As this subject is universal, I imagine that you want to reach children from all countries, cultures



‘Either Way, Diary of a Gay Kid’, by Sandra Levins, illustrated by Euan Cook. Published by Magination Press.





'Either Way, Diary of a Gay Kid', by Sandra Levins, illustrated by Euan Cook. Published by Magination Press.

and classes who identify with it. Are there devices in the book that have helped you convey the message universally?

The biggest aspects of the book in this regard are the characters that tell Cael: 'Gay or not, either way, it's ok'. This happens at key points throughout the book and they include a big beardy biker, Cael's dad and a Hispanic schoolgirl. It's a core part of the story that this message comes from a range of voices. Overall, the cast is very diverse; the school class in particular has a real mix of people as it represents the audience/society as a whole. It seemed vital to show all kinds of people participating in that discussion.

Hopefully the range of experiences and situations depicted in the book will also resonate with different people. However it is set in the US and there are some US-specific elements, such as the history of civil rights movements and recent gay marriage laws. The principles and ideas involved are universal though, and by presenting the information in a broad and accessible way, hopefully a framework for understanding gay rights issues elsewhere is provided.

Q: The book explores being gay through different time-periods, a narrative and information. How has this combination enriched the overriding message of the book?

The non-fiction component adds a lot. It provides substantial information about laws in the US changing, opposition to equality, and the principles behind Supreme Court rulings. The combination of this information with the narrative of the class discussing the facts, as well as the real-life experiences of key characters like Cael and the soldier, make the information really matter to the reader.

It's important to put a human face on things, which is something the main character does, as well as providing the thread that draws the reader through everything. The story within the story, about the soldier, shows a coming out experience that is radically different to that of the main character, and puts a human face on the 'Don't Ask, Don't Tell' policy. The soldier's story shows that the main character is not alone, that people may have very different experiences in coming out, but they are all dealing with the same issues.

Therefore, in presenting the different stories, time periods and characters, these experiences and issues are portrayed as universal, and that no one is alone in experiencing them. The combination of information, interpreted through the school kids, humanises the stories and helps to foster a real understanding of the issues.

Q: Have you had any feedback on how the book may have played a supportive role for people 'coming out'?

I haven't heard from kids, but have had feedback from adults, saying that it reflects their own experience of growing up. Being in school libraries is important, available for anyone to find and read on their own terms. I think the important thing is to help kids accept themselves and not feel alone.

Societal attitudes are changing hugely right now. Hopefully the book will contribute to creating an environment, now and in the future, in which kids can talk about homosexuality and be fine with it, in a way that past generations were unable to.

Q: Did you research young adult books embracing similar issues? If so, did you make any observations about how other illustrators have embraced the subject?

I didn't do a great deal of research to be honest. Personally, it feels like coming out stories can wallow in the miserable situations people find themselves in, showing how awful it can be, or just showing the experience of one person. I like the way that this book shows a range of experiences, good and bad, largely about the internal struggle of the main character, the loneliness and isolation of growing up gay, obsessed with hiding it, even while his parents and many other characters are supportive.

While we see a completely different situation in the soldier coming out to his parents, his story is kept at a slight distance from the reader and so insulates them a bit from the trauma. But the overriding message of the book is that you needn't feel alone, as there are people in every walk of life who will accept you, which seems hard to pull off in a way that feels grounded, true to life and not trite, but I think we managed it!

Q: Do you feel that your work has any distinctive qualities that may have inspired the art director to commission you for this book?

I have always been interested in comics, producing short pieces for myself and having things printed in anthologies, so that was definitely a factor. The commission had a tight deadline and comics take a long time to develop, so being able to produce simple, expressive illustrations quickly was important, using weight of line and single colour to communicate everything.

I have also been told that my illustrations and characters have a nice, approachable feel, which seems important since the book is all about empathy and understanding people.

ALUMNI CHILDREN’S BOOKS: KATIE HICKEY

pickledink.com

We speak to Katie Hickey about the challenges of illustrating ‘Happy, A Children’s Book of Mindfulness’, written by Nicola Edwards, published by Caterpillar Books. She discusses the strategies she used to depict the abstract nature of emotions, in an accessible, engaging way for young children.

Q: How were you briefed for your book ‘Happy’? Was it very art directed or did you have freedom to explore the book concept in your own way?

When I received the first manuscript for ‘Happy’ it was in its very early stages and wasn’t even called ‘Happy’ yet! I met with the author, editor and designer to discuss the project, and was given full freedom to explore how to approach it.

Q: Did you find it challenging illustrating the abstract nature of emotions? If so, how did you address this challenge? Do the rhymes provide something tangible to explore the abstract emotions through?

Initially I found the concept quite challenging, particularly as it was aimed at 3-5 year olds, an audience I’ve never applied my work to. I pinned down key considerations for this age group, such as: creating characters which children could relate to, and recognising that the illustrations couldn’t be too ambiguous or abstract, otherwise children wouldn’t get it. This made it a lot

easier to strip the ideas back.

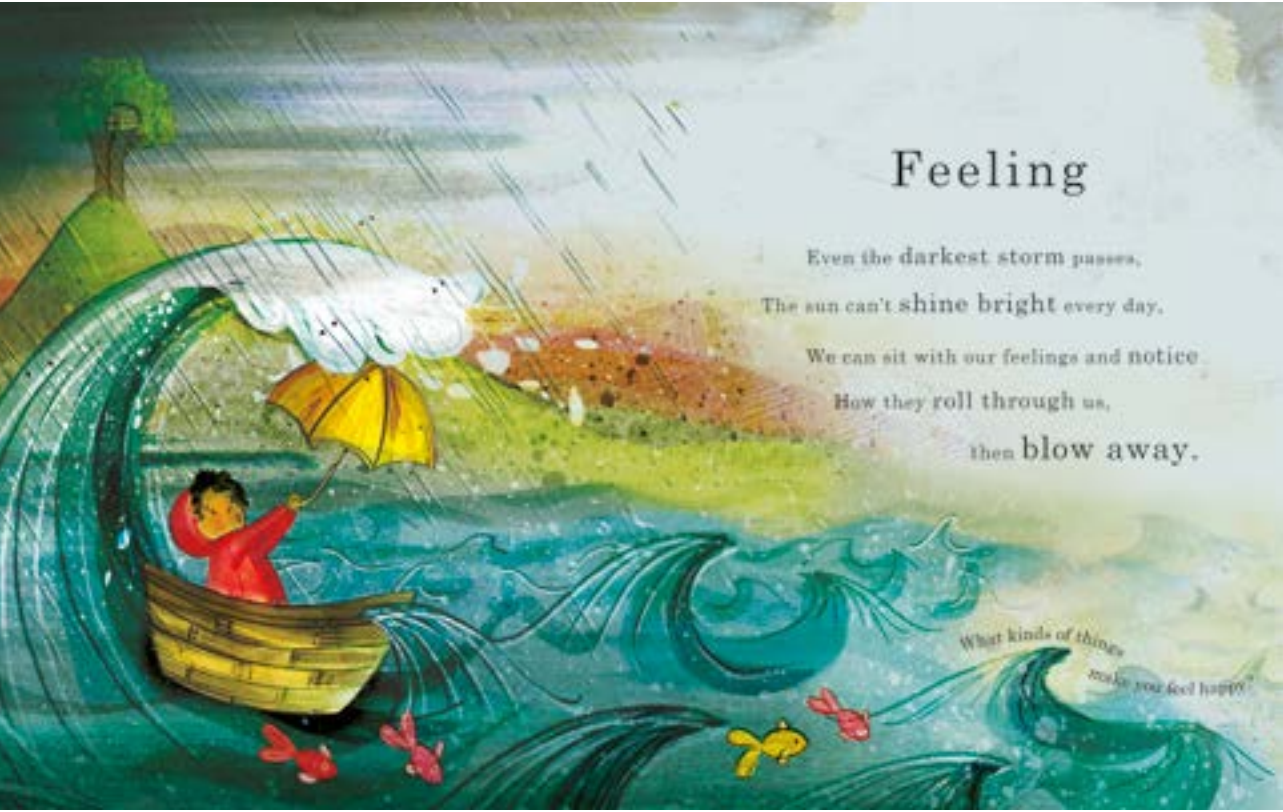
Q: The book has an element of interactivity – how did this come about? Do you think interactivity provides a positive, tangible means of addressing the sensitive and ambiguous subject matter?

The element of interactivity was again inspired by the age range of the book. Very young children are still learning about their emotions and generally learning through simple instructed ideas. So, it seemed pretty obvious, but also interesting, to include instructions when teaching them about their own feelings. We’re lucky that there are many books that explore sensitive or ‘taboo’ subjects, although it can be a little difficult for children to distinguish between something that’s fictitious and something that’s real and applicable to them. By adding the questions and an element of interactivity, it helps to clarify that they can actually apply the themes of the book to themselves.

Q: Did you feel a sense of responsibility as an illustrator



‘Happy, A Children’s Book of Mindfulness’, by Nicola Edwards, illustrated by Katie Hickey. Published by Caterpillar Books.



in trying to contribute ultimately to the wellbeing of children? It must have been reassuring that the book was highlighted for World Mental Health Day?

It was hugely reassuring to have the book commended for WMHD. The sense of responsibility actually grew the further I researched and developed the book. Nonetheless, I kept reminding myself that I just had to come back to the core elements, and to not overcomplicate it.

Q: Why do you think you were chosen to illustrate a book about emotions? Colour, texture and atmosphere are distinguishable features of your work. Did you discuss the potential of colour and atmosphere to express emotions?

I was commissioned for ‘Happy’ barely 6 months after I graduated from the BA Illustration course at Falmouth, and my portfolio was still quite limited. However, a common theme to all of my work is the emotive atmosphere underpinning it. The editor was very open to how I wanted to interpret the brief, but as the book is about feelings and emotions, the emotive and atmospheric nature of my work was certainly the hook. Besides this, I loved the challenge of working with characters and combining them with my emotive environments.

Q: Do you think that picture books are a good platform to provide a supportive, reflective place to help children address and understand sensitive subjects, and to trigger conversations with parents and adults? Can illustration ‘make a difference?’

I think picture books are a really important space for children to explore their emotions. Children rarely talk about things unless they are prompted, and often if that prompt comes from an adult it can seem hard to relate to, or even a little intimidating. Exploring sensitive subjects through picture books gives them a safe place to develop their own understanding of the world, at their level. While sensitive subjects may be too controversial or subjective for a picture book to provide all the answers, they can act as a stepping-stone between the child and the conversation they’ll go on to have with others.

So yes, I really believe that picture books can ‘make a difference’. They’re a safe place for children to explore their own ideas and to gain confidence in whatever the world throws at them.

AWARD FOR FEATURED BOOK

‘Happy: A children’s book of Mindfulness’
2018 Selected for World Mental Health Day

ALUMNI EDITORIAL

We speak to several alumni about the challenges of working on ‘gritty’ editorials. They describe the strategies they use to convey difficult subject matter sensitively.



HARRY TENNANT *harrytennant.co.uk*

Generally, the challenge with illustrating ‘gritty’ or sensitive subjects is getting the right balance between being bold and provocative, but also tactful and sensitive in dealing with the subject matter. In terms of content, the hardest part is to find ways of depicting a subject, without using obvious imagery (avoiding anything violent or upsetting), and without falling back on generic images or clichés. I think editorial illustration is most affecting when it alludes to the article, rather than explains or depicts it, and offers something the article can’t by itself. This is what I remind myself at the start of every brief.

Often, it’s more about what you don’t show rather than what you do. Sometimes I see illustration that shows too much, is too literal in its interpretation of the article, and can be crass and trivialise heavy subjects. I usually avoid focusing on people’s emotions, as I think it can come across as mawkish.

When working on these briefs, I start by sketching all the imagery I can think of that relates to the article, usually covering an A3 page or two with drawings, then I step back and see if there are interesting ways of combining them to make new meanings. I try to avoid staring at a blank page, attempting to ‘think’ of an idea. None of them just appear out of the blue, the process of drawing is where the ideas come from, for me.

In terms of visual style, I try to make my work as simple as possible to emphasise the concept or idea. My use of muted colours and subtle textures can often soften the blow of heavy themes, and balance out the bold ideas and visual metaphors.

I think illustration can make a difference when it promotes thought about challenging subjects, and encourages the viewer to contemplate subjects when ‘right/wrong’, ‘good/bad’ etc are too simplistic. It’s the opposite of tabloid newspapers, for example, which often use photographs with sensationalist headlines and copy to polarise situations and influence the reader, denying independent thinking. Thought provoking illustrations seem particularly needed in today’s climate, where debates (especially online and in social media) boil everything down to single minded viewpoints; ‘yes/no’, ‘in/out’, ‘like/don’t like’.

The editorials featured are about prisons, loneliness, nihilism, incarceration, dictatorships, empathy, ethics and fake news.

Editorials for Libération, L’Obs, ELLE (French edition)

ALUMNI EDITORIAL

OWEN GENT *owengent.com*

With sensitive subjects, it's really important to be indirect and avoid literal, and potentially damaging imagery. The use of metaphor and suggestion can be really powerful in these instances. That said, it can be easy to get caught up in trying to be too clever, and much of the time creating the right atmosphere and sense of visual understanding is far more powerful than a clever concept.

The editorials featured are about male suicide, mental health in US prisons and rehabilitation of prisoners.



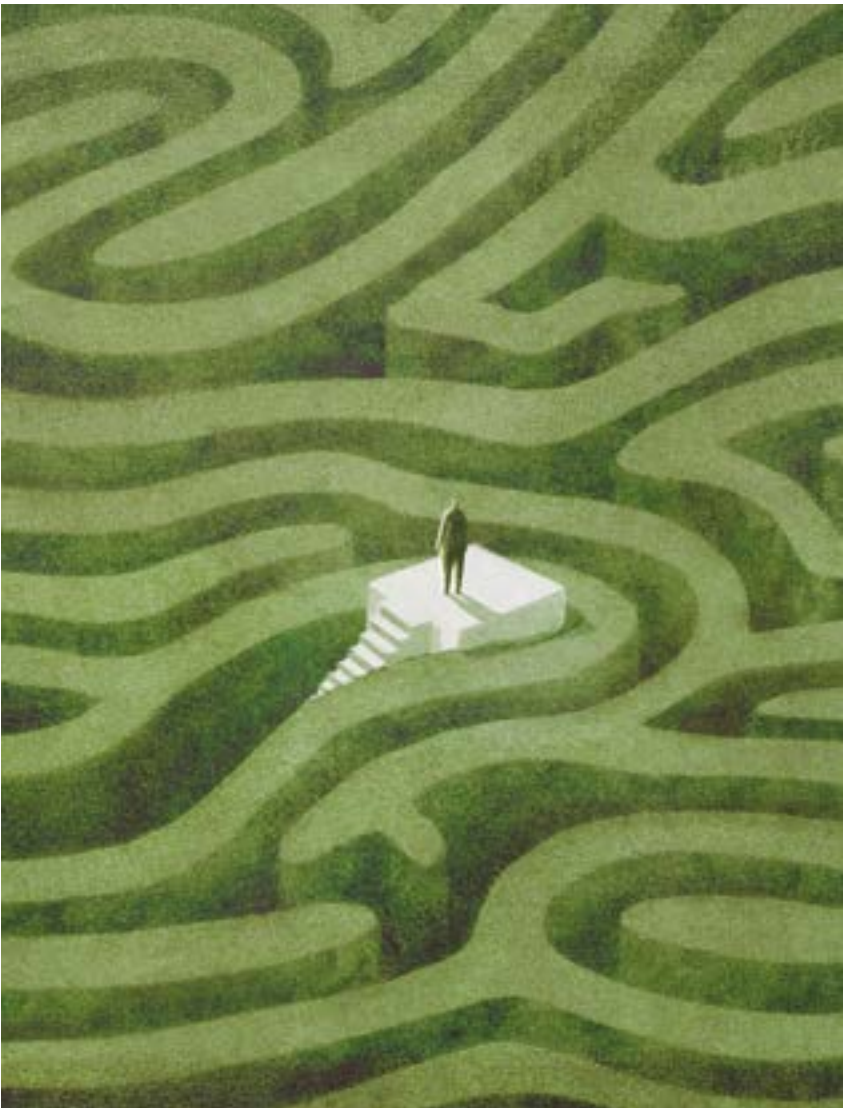
Editorials for: BBC Focus magazine (top left), The Marshall Project (top right), The New York Times (bottom left), and L'express magazine (bottom right)



PATRICK ATKINS *patrickatkins.co.uk*

There's certainly an increased sense of pressure when trying to visually represent a weightier subject. For me, the best approach is always to think broadly and laterally, and remember that particularly within editorial illustration the image is a supplement to the text. There's far more room for ambiguity when representing something through imagery rather than words, and I think that's where the power lies - to engage and interest people in something they may have otherwise overlooked.

The editorials featured are about mental wellbeing, religion and the afterlife.



Editorials for: Modern Reformation Magazine (top 3), Walnut Magazine (bottom left), and Dialogue Magazine (bottom right).

ALUMNI EDITORIAL



ARAD GOLON COLL aradgolancoll.com

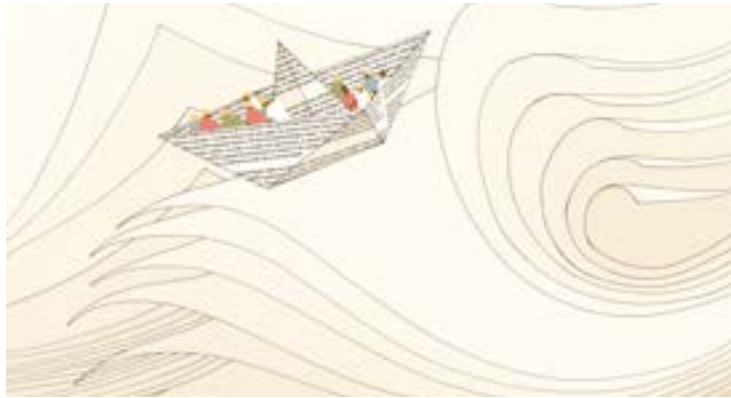
I think the most challenging part of illustrating sensitive subject matter is in the early stages, when considering how to approach the issue sensibly. I always want to give a fair representation of the subject matter, but also find an interesting solution or perspective that suits both the tone and the message. Reflecting on the sensitivity of the article is essential, but it is important to get a balance between emotive expression and interpreting what is being said.

The editorials featured are about mental health issues, child abuse and foster care.



Editorials for: The New York Times (top), and The Guardian (middle and bottom right).

Editorials for: CNN Style (top and middle left), Mosaic Science, online magazine for The Wellcome Collection (middle and bottom right), and Outside In, The Royal Bank of Scotland's internal magazine (bottom left)



HARRIET LEE MERRION harrietleemerrion.com

Conceptual imagery that carries visual metaphor can be a highly effective way to illustrate challenging subject matter, such as illness, violence, or political unrest. Poetic imagery is often emotionally charged, which can help to engage an audience, educate, and create a deeper understanding of a topic, without having to illustrate the 'thing' directly that may be upsetting or triggering.

The editorials featured are about cancer, domestic abuse and rights for refugees.



ALUMNI EDITORIAL



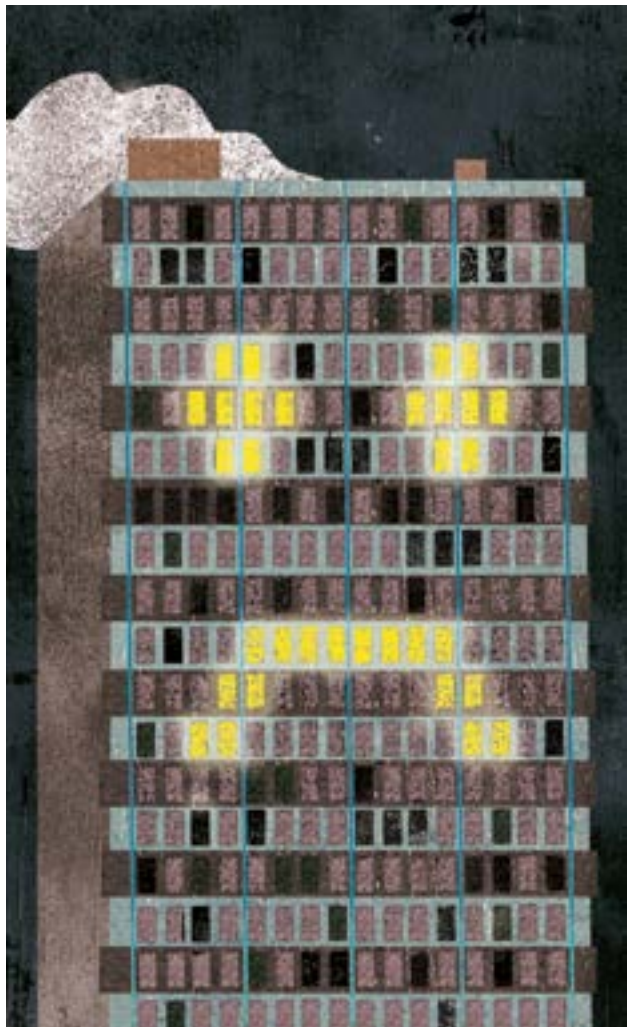
THOMAS PULLIN *thomaspullin.co.uk*

Often with emotionally charged topics it can be tricky to formulate an idea that portrays the sensitivity of the subject matter. I've found that what works best for me is to stay away from anything too literal and work with abstract imagery instead - for example, portraying cancer as an orb rather than as something more scientific. Stylistically, I also find that adopting a hand drawn approach lends itself to sensitive topics better, as it feels more authentic and personal than something with a more vector base.

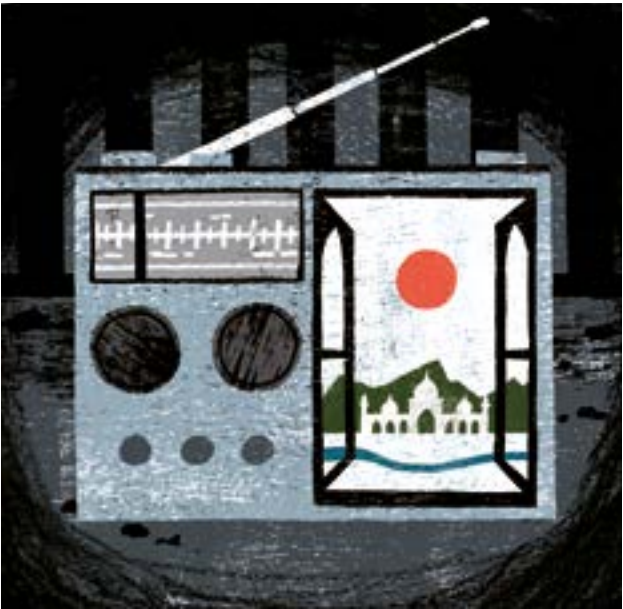
The editorials featured are about sexist doctors and dying with cancer.



Editorials for The Guardian



Editorials for: The New York Times Opinion (top and bottom right), International New York Times (top left), and The Independent (bottom left).



TOM JAY *tomjay.com*

Communicating the essence of an article without being too explicit or obvious is the biggest challenge when it's a sensitive topic. I read the piece again and again to make sure I understand it, often just a single word or two will give me a visual starting point. If the subject is really not going to make for a tasteful image I might look for metaphors or symbolism to help create an intriguing and appealing image.

The editorials featured are about Grenfell Tower, jails in Syria and surviving captivity.



ALUMNI ANIMATION: BOB MORAN

bobmoran.co.uk

Bob Moran speaks about the cathartic process of illustrating the traumatic experience of his daughter’s birth, and the enormous support it has provided for millions of people processing similar experiences and for NHS staff in training.

The idea for my animated short film, ‘Father’s Days’, began with a casual conversation with a colleague at The Telegraph. She wanted to publish an illustrated piece about a difficult subject, but felt it needed to be an autobiographical story. She asked whether I would consider telling the story of my daughter’s birth. I said I absolutely didn’t want to.

Our daughter, Poppy, suffered a brain injury during labour and spent two weeks in intensive care. She was later diagnosed with cerebral palsy and epilepsy.

A week after this conversation, I had changed my mind. I realised that drawing about the experience would probably help me to process some of the emotional baggage I was carrying around as a result of what happened. Interestingly, it was never supposed to be a film. The original brief was to create a comic strip to be published in the Telegraph weekend magazine.

The process was difficult for me. In order to illustrate the story, I had to relive the whole experience constantly in my mind. Moreover, I then had to find a way of drawing it that was sensitive and comprehensive. In conveying my own experience, I was very anxious about the fact that my daughter, Poppy, had survived her brain injury but many babies don’t pull through.

I produced about 120 individual illustrations over six or seven months and when we finally felt like it was finished, the magazine editor decided they didn’t want to run it anymore (welcome to journalism). So, my editor and I frantically threw together a plan to turn it into a video to salvage all of our hard work. A few weeks later, the film was released online and by that point I was just glad to be finished.

I honestly didn’t think many people would watch it, but within a few hours it had half a million views and I was inundated with messages from people all over the world who had seen it. Many of the people getting in touch had been through similar experiences and many of them said that seeing the drawings had finally made them feel comfortable with talking about how they felt. This was especially true of other fathers.

When dealing with difficult, harrowing subjects, illustration can sometimes act as a kind of protective barrier against

the harshness of reality. An illustrator has the advantage of being able to choose when to use exaggeration, subtlety and humour in order to gently guide their audience through a story. Ultimately, I think we draw things to try and make sense of them beyond the limitations of straightforward observation, and in so doing, we’re able to help others see things differently.

The film has been shown at medical conferences in different countries and translated into several languages. It’s now used by NHS trusts in training neonatal staff to care for parents of babies in intensive care. Most importantly for me, it remains a source of comfort for those parents and proves that illustration can genuinely make a difference.

“Within a few hours it had half a million views and I was inundated with messages from people all over the world who had seen it... It’s now used by NHS trusts in training neonatal staff to care for parents of babies in intensive care. Most importantly for me, it remains a source of comfort for those parents and proves that illustration can genuinely make a difference.”

AWARDS FOR FEATURED ANIMATION

‘Father’s Days’
2015 Shortlisted for a World Illustration Award
2016 An Honoree at the 2016 Webby Awards.



‘Father’s Day’, an animated memoir by Bob Moran, whose experience of fatherhood was unlike anything he had expected. Published by The Telegraph.

ALUMNI SITE SPECIFIC: DAVE BAIN

davebain.com

Dave Bain speaks about the rewards and responsibilities of making artwork for hospital and healthcare environments. These environments include: a cancer ward for teenagers and a play area for children with special needs.



One of several murals for a play and picnic site for children with special needs, located in Bristol. Commissioned by Bournemouth.

Places of care are environments that require sensitivity and an engagement with those who will be viewing the work, in order to understand how it may affect and benefit them. When working on mural commissions for such environments, I like to spend time discussing the artwork's setting with the client

and community involved, as this can influence the content and composition enormously. It is important to generate research and present feedback at different stages of a project, to ensure that the visual approach and content will be as relevant as possible to those who will benefit from it. This sense of involvement can also give the public a sense of ownership of the outcome.

Hospital artwork commissions, for me, have involved creating pictures that tell a story, contain surprises, inspire, motivate and entertain. Sometimes the placement of an artwork can help people find their way through what might otherwise be dull and daunting environments. Working with Bournemouth – the play site for children with special needs – the emphasis was on creating engaging illustrations for the whole family to enjoy and relate to.

I believe illustration has a vital and unique role to play in providing artwork that can be engaged with immediately and unpretentiously. It's exciting, but a great responsibility, to contribute to a project that is aimed at helping its audience mentally cope with a difficult situation or, at the very least, feel relaxed and at peace in what could otherwise be very stressful situations.



One of four large scale bespoke artworks for a Young People's Hospital Unit, commissioned by the Teenage Cancer Trust.



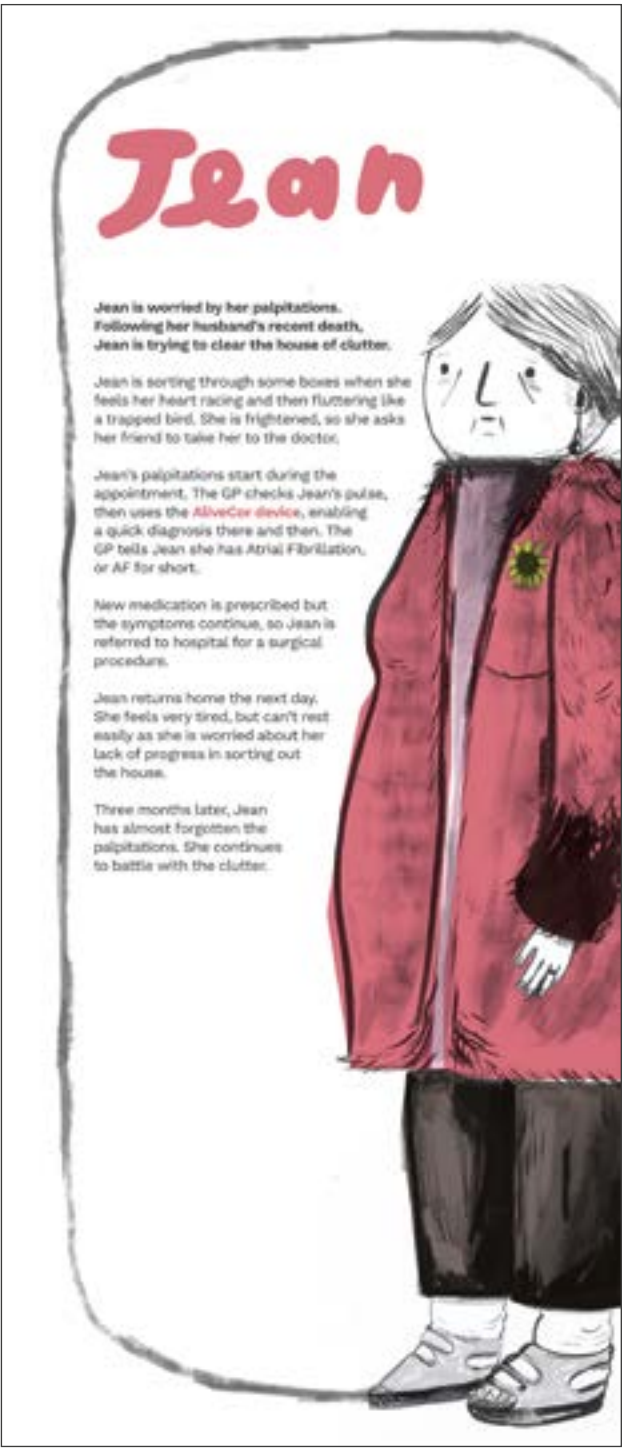
One of four large scale bespoke artworks for a Young People's Hospital Unit, commissioned by the Teenage Cancer Trust, working in collaboration with Willis Newson and Alford Hall Monaghan Morris.



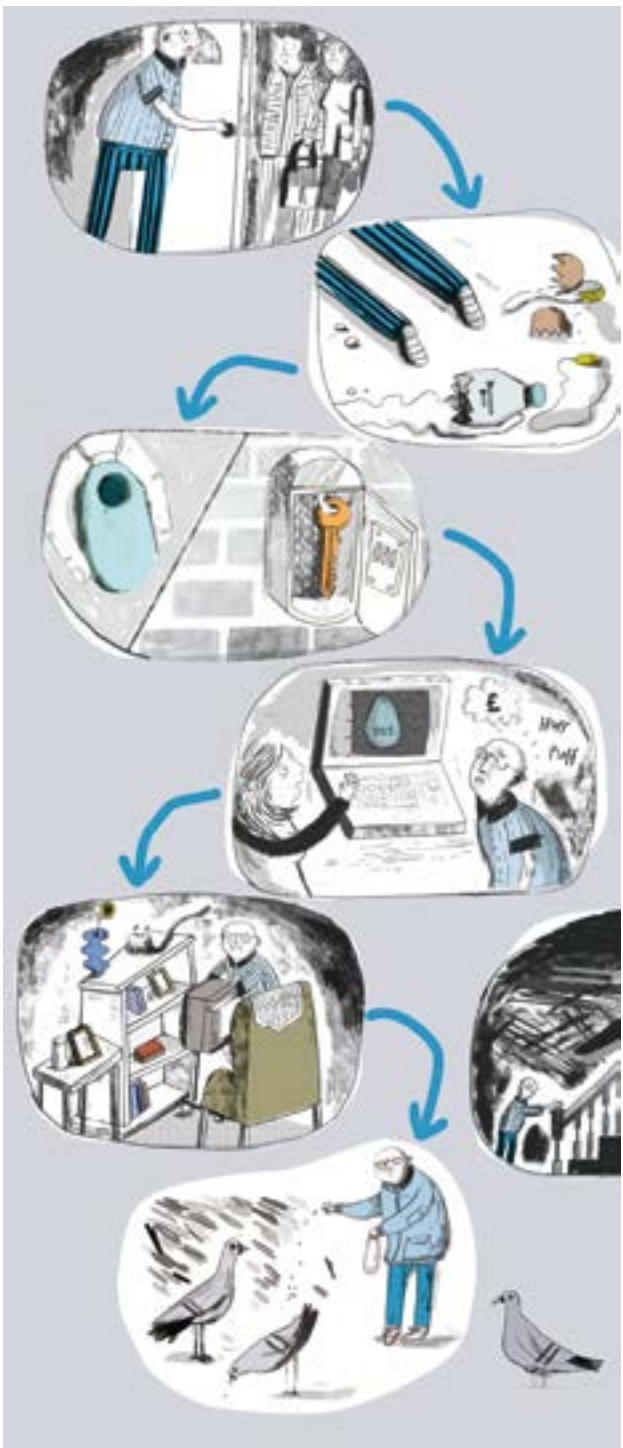
ALUMNI SITE SPECIFIC: LIV BARGMAN

livbargman.co.uk

We speak to Liv Bargman about the challenges and rewards of illustrating social healthcare issues.



A series of illustrated banners, used as visual aids for workshops at the Pitt Rivers museum in Oxford. Commissioned by Design Science (DS), an applied design agency which encourages behaviour change by advancing communication in science, healthcare and education. design-science.org.uk



ALUMNI SITE SPECIFIC: LIV BARGMAN

Q: How were you briefed by ‘Design Science’, for the Nuffield commission?

The brief was called ‘Messy Realities: The Secret Life of Technology’. It was about the many people who live their lives while managing varied health and social care needs, often with the support of carers, clinicians, other practitioners and organisations, and the impact of new technology when added to the mix.

I had to illustrate three real life case studies in the form of storyboards on large banners, to be used as visual aids for a series of workshops at the Pitt Rivers museum in Oxford. At these workshops, Nuffield Healthcare specialists facilitated participants (researchers and young designers) in conversations about the impact of new technology being introduced into social care needs situations. The questions posed included:

“Many of us live our lives managing varied health and social care needs. When we try and use new technology what happens?”, *“Have you been given objects by your health specialists to help keep you independent at home? Do you use them, or are they lurking in the back of a cupboard?”*, *“If you have experienced healthcare tech, we would like to collaborate with you.”*

Design Science (DS), the commissioner, are an applied design

agency which encourages behaviour change by advancing communication in science, healthcare and education.”
design-science.org.uk

When briefed, they provided me with the following resources: a flyer from a previous workshop; a paper on interdisciplinary research in health sciences called ‘Studies in Co-Creating Assisted Living Solutions’ (SCALS is a five-year programme funded by the Wellcome Trust, led by Professor Trish Greenhalgh); references to the technology; and narratives of three people’s experiences with new enabling technologies, based on real people, with the names changed for privacy.

Q: Was there a discussion with the art directors about how to pitch illustrating these sensitive subjects?

Absolutely, there was much discussion with DS and Nuffield about how to pitch this work, due to the sensitivity of the subject matter, and how to represent each character. We considered what characteristics were important to include in terms of their looks, clothing, ethnicity, religion, socio-economic background, and home environment. The way the characters were drawn also needed to be done sensitively.

Q: Did you find it challenging illustrating sensitive

subject matter? If so, how did you address this challenge?

I found it really exciting having to empathise with the characters and families in the stories. I considered their challenges, such as: how does Rahim’s niece feel in the middle of the night when the GPS tracking device goes off? Jean’s life is consumed with the loss of her husband and organizing his belongings – what is it like to be overwhelmed by sorting through it? What does it feel like for Alf, as a very independent 93-year-old, having to wear a fall alarm?

I also read articles about frailty which helped me to get into the stories.

The overriding message that I had to convey was the characters’ sense of isolation, loneliness and confusion due to frailty – feelings exacerbated by being given new technology, which might make them feel even more out of touch.

Q: As you have had to illustrate case studies, did you have specific material to work with?

I was provided with a few photos from Alf’s and Jean’s homes, which helped me capture the characters and scenarios more convincingly, and was given three short character descriptions:

Alf – comfortable but not well off, lives in Dagenham, old war veteran, bald, wears glasses, lino kitchen floor.

Rahim – brown skin (Asian), elderly, big family, lives in small ex council flat.

Jean – more affluent – house full of clutter, too tired to sort it out.

I was also given references of the tech devices the characters used: An Alive Cor, a GPS Tracking Device, a Pendant Alarm and a Key Safe.

Q: In illustrating case studies you have had to work with specifics, however, their illnesses and conditions are universal. How have you managed to embrace the personal while enabling a broad audience to identify with and relate to the information?

I certainly had to work with specifics, in illustrating the case studies, but while DS and Nuffield Health wanted these characters to be clearly represented, they wanted them to be open to interpretation, so that people at the workshop would be able to identify themselves with any one of them. This required me to be sensitive to the subject but not too explicit or



too representative, which was a challenge, getting the balance right. Also in terms of the style, the images could not be too depressing in tone, or too light hearted.

Q: When addressing challenging subject matter, what role do you think illustration can play?

I think using photographs in this context would perhaps have been too representative, stark and prescriptive for these workshops. The photos I was given of fragmented objects inside the character’s homes would have been difficult to use in a sequential narrative format to reflect the story given. Also, if photographic portraits of the case studies had been used, privacy and data protection laws may have been breached, so illustration avoids such issues.

Q: What do you enjoy about the link between illustration and science? How do you think illustration can enable people to engage in science?

Illustration shows us what cannot be seen with the naked eye, like a microscope can – that’s what I really love about it! There is a bedfellow relationship between the two practices, a magic I think. They have been inextricably linked throughout modern times, through the classics, the Renaissance and Victorian textbooks of medical maladies. Illustration is an important tool for documentation, and contemporary illustration is now used very creatively to communicate science. It helps the reader interpret scientific information in a lateral way. I am a ‘wannabe’ scientist myself. Having reluctantly had to diverge from the sciences at school, I now enjoy the luxury of learning new things about medicine, healthcare and nature through exciting illustration projects.



ALUMNI ADVERTISING: PATRICK ATKINS

patrickatkins.co.uk

We speak to Patrick Atkins about his anti-bullying campaign for Uninassau in Brazil, and the visual strategies he used to help him pitch the sensitive message appropriately and powerfully.

Q: How specific was the brief and art direction? Were you given the freedom to generate your own ideas in relation to the anti-bullying theme?

I had freedom with the visual approach, but was given a clear brief for the main concept i.e. to ‘physically represent laughter as a barrier between the victims and assailants of bullying’. The client had actually mocked-up one of the illustrations with my portfolio work, in order to secure funding for the project, so that certainly steered the art direction. For the remaining two pieces, however, I had freedom to explore the concept myself.

Q: Were you given a target audience? Did this have a bearing on your approach?

They didn’t specify a target audience, but their concepts and mood boards provided clear direction for the tone they wanted. I also knew that it was being used within Uninassau, one of the largest educational institutions in Brazil for undergraduate and postgraduate studies. My approach was to create something a little more dramatic and emotive than might be suitable for a children’s audience, but obviously representing an experience that is applicable to children, so maintaining some childlike qualities.

Q: The maze is a powerful symbol of struggle. Would you say that symbolism provides a useful visual strategy to help avoid illustrating sensitive imagery literally?

Absolutely. I think a key aspect of illustrating difficult or sensitive subject matter is finding a way to make people view it differently, and I think symbolism is one of the most interesting and effective ways of doing this. Powerful use of symbolism is a large part of what interests me about illustration in general, so I was thrilled that they wanted to take this approach.

Q: How have you used shadow, scale, composition and illustrative letterforms to help communicate the themes?

Shadow, scale and composition are definitely devices I rely on regularly in my work to communicate many themes. In this case, there is an element of drama that’s created through high contrasts and dramatic lighting, and the scale helps to distinguish the central figure as a victim, as well as representing the weight and difficulty stacked up against them. I love illustration that

manipulates an external landscape or environment to reflect an otherwise internal mood or tone, and in this case really felt that the use of letterforms to create surreal landscapes was a perfect metaphor; they also visually spell out how laughter transforms the world that victims of bullying live within.

Q: Your figures are quite generic and are largely depicted from behind. Was this a conscious visual strategy to help you communicate the themes universally, avoiding stereotypes?

Certainly, it’s a tactic I always try to employ in my work, avoiding strong characterisation to allow figures to universally represent an issue that anyone could face. I would add though, the direction from the client in this case was initially steered towards more directly representing certain stigmas such as weight, height or race. I preferred to keep that less overt as I felt it could be insensitive.

Q: The monochromatic colour palette is very atmospheric and embraces the dark subject matter powerfully. How important do you think colour is in conveying a subject and attracting an audience’s attention, in the context of advertising?

Colour is so important in this field, both conceptually and in making an image striking enough to stop people and consider it. I also feel that black and white are equally powerful in evoking the tone of a campaign. I’m actually much more comfortable using tone, contrast and texture, rather than colour, to evoke atmosphere, so I was pleased that the client wanted a monochromatic approach.

Q: Given the sensitivity of the subject, was there anything you were asked to avoid illustrating?

Not in this instance. They wanted to maintain an abstract and surreal quality, so rather than focusing on any one minutia of the subject that could cause controversy, I aimed to focus on the landscapes and atmosphere.

Q: Was the campaign used specifically in Brazil or in other countries as well? If so, were there any cultural considerations?



‘Bullying Pushes Away’: a series of illustrations for an anti-bullying campaign. Client: Uninassau Brasilia / Agency: AgenciaUM

The campaign was used solely in Brazil, though it was highlighted at the 2017 ‘El Ojo’ Advertising Festival, one of the biggest in Latin America. I would say the main cultural consideration was the use of text. ‘Hahaha’ and ‘Hehehe’ are fairly universal, but many people outside Latin America may be less familiar with ‘KKKKK’ as a colloquial expression for laughter. This is something that I’ve had to clarify in my portfolio since!

Q: What format, context and scale were your illustrations printed? Did this have a bearing on your approach?

The illustrations were displayed as large format posters around Uninassau’s primary campus in Recife. Practically speaking, I knew the images had to translate well large, be visually striking enough to capture people’s interest in passing, and communicate the theme from a distance. When working digitally, it can be hard to gauge how imagery will translate on a larger scale, so I printed mock ups to study them from a distance.

Q: What response did you want your illustrations to evoke?

In my opinion, the most powerful illustrations are those that provoke thought in the viewer. So, I wanted to produce a series of artworks that carried real weight, and which embraced the seriousness of bullying with honesty. For a campaign-based illustration addressing sensitive issues, shock value is not something I’d aim for. Obviously, the subject matter of this campaign and the illustrations themselves are intended to be emotive, but I do feel that there’s a line between successfully evoking the sadness or tension of something, and heightening it to achieve a stronger reaction. I would hope this project stayed within the former.

Q: What advice could you offer with regards to illustrating sensitive subject matter for an advertising campaign?

I think it’s very important to toe the line between sensitivity and provocation. Strong illustrative statements in this field can certainly provoke discussion through provocation, but I think there’s a real danger of ‘using’ difficult subject matter in the creative process, and losing sight of how the message might read to those affected. For example, if you’re an illustrator whose work is described as ‘moody’ or ‘dark’, I think when approaching a commission like this you have to be careful not to indulge in these aspects inappropriately.

Q: Why do you think you were commissioned to illustrate an anti-bullying campaign? Is there anything

about your work that might particularly suit the nature of the subject?

I am often commissioned to illustrate challenging themes. Stylistically I think my heavy use of texture and muted-tones lend themselves well to subjects that aren’t so upbeat. But also, much of my work is driven by mood and atmosphere, rather than clear visual concepts. I’ve always been interested in subjects that address psychology or mental health, and I think this lateral approach, creating these kind of ‘emotive landscapes’, suits it well.

Q: More generally, when addressing challenging subject matter, what role do you think illustration can play? Can illustration ‘make a difference’?

I think I’d struggle to pursue illustration at all if I thought it couldn’t make a difference. With regards to challenging subject matter, I think it’s an illustrator’s job to engage and communicate where words can’t say enough on their own. At a time where divisiveness is contentious across so many serious issues, I feel that Illustration has the potential to break down barriers across different demographics and challenge opinion. It’s not our place to capture the entirety of vastly complicated issues, but if we can engage interest or broaden the perspective of any one viewer, we are without a doubt making a difference.



Client: Uninassau Brasilia / Agency: AgenciaUM



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