



**ILLUSTRATION 2 : RESPONDING TO A BRIEF**

**ILLUSTRATION 1 : KEY STEPS**

**ILLUSTRATION : SKETCHBOOKS**

**ILLUSTRATION : PRINTMAKING**

# ILLUSTRATION 1 : KEY STEPS

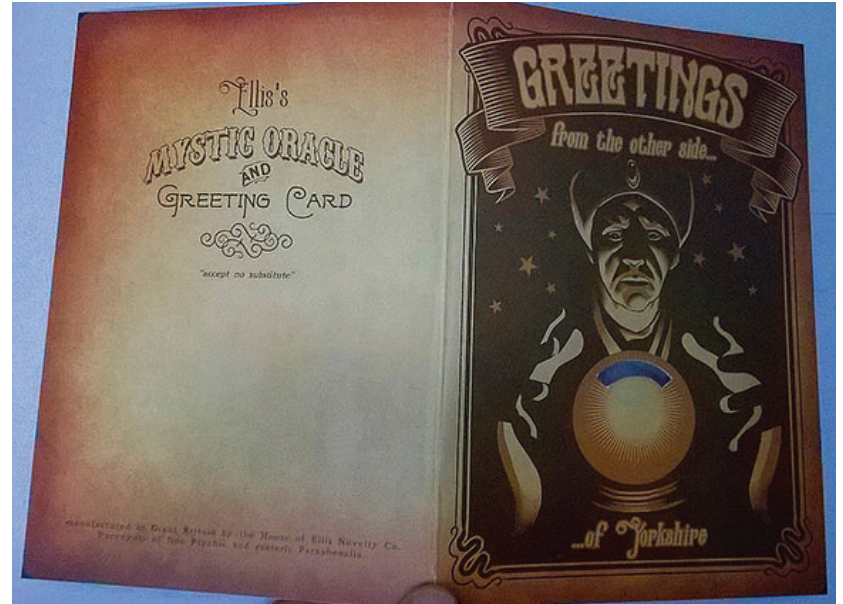
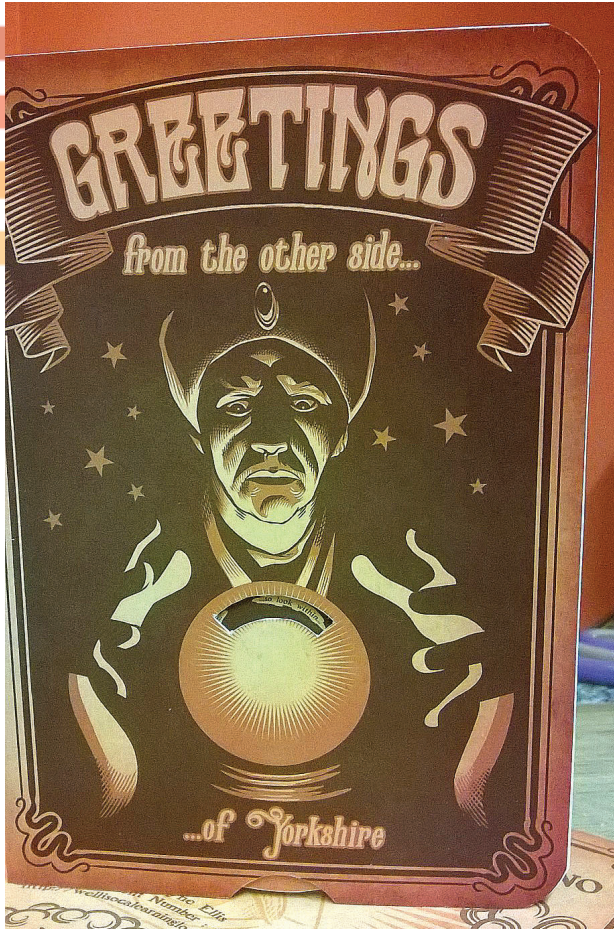
This Assignment entitled **YOU ARE HERE** features a fairly open brief, and within this theme I have decided to create a retrospective zine based booklet covering my favourite aspects of each module I have undertaken so far in the illustration BA journey.

It became apparent while I was creating this first section based on Illustration level 1 **KEY STEPS** that the scope of adding in further content from each of the remaining modules will require each to have their own zine! Rather than editing this right down to pare away everything but the very favourite exercises, I have indeed decided to spread this across other individual sections.

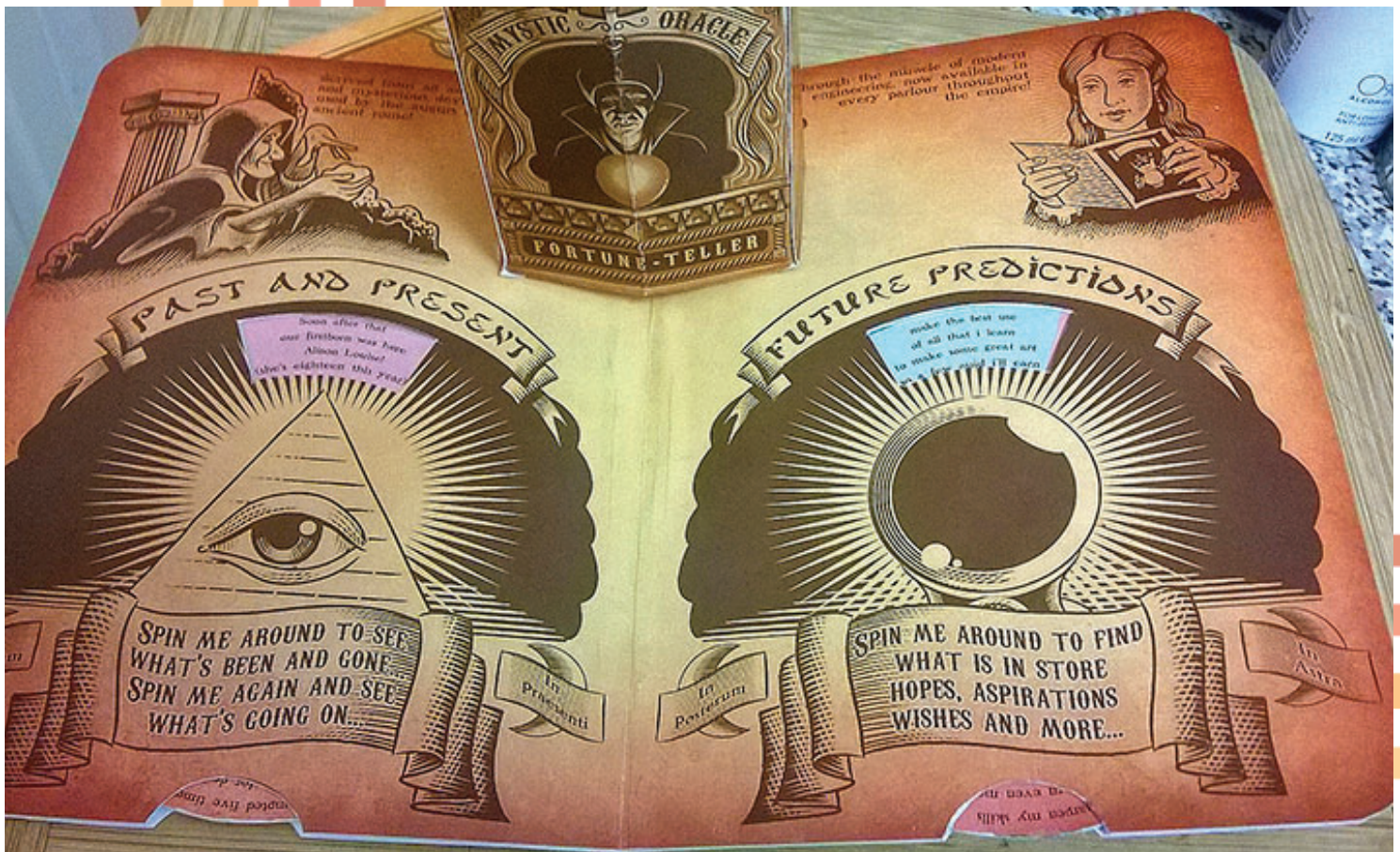
This hopefully proves if anything how much I've enjoyed so many aspects of the course so far.



# ASSIGNMENT 1 : SAY HELLO



The very first assignment, saying hello to the tutor! For this, I created a pop-up greetings card with a Victorian theme based around a fortune telling device which I made up especially for the exercise. The Zoltar type on the cover is yours truly. This was a lot of fun and quite challenging.





# USING REFERENCE

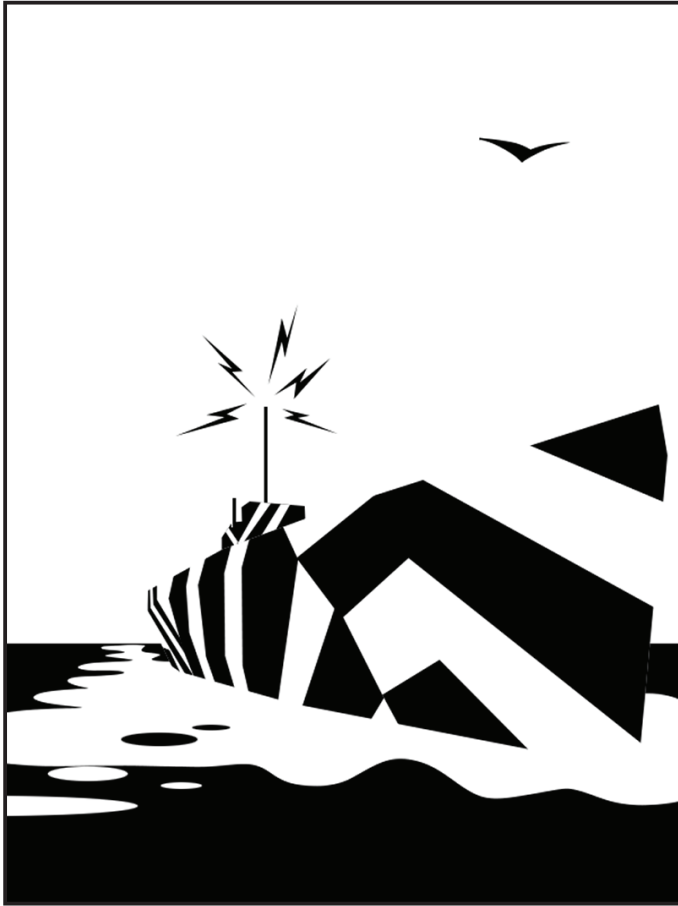


This exercise compared between the influences of 1950's America and the UK and explored how each style, design and illustration movements influenced one another. It proved challenging and involved lots of research.





# BLACK AND WHITE



This was one of my very favourite exercises from level 1, as I've always had a fascination with contrasting black and white imagery. Here, the idea was to create an image using black and white card, then create the inverse of the same image using the same technique. For this, I chose a World War 2 Dazzle ship pattern used by the allies as a form of camouflage for naval ships. I was enjoying the exercise so much, I decided to create a noir theme, with a set of illustrations which could be linked loosely, perhaps as part of a spy story with the Dazzle ship at the centre of the theme..



# GENERATING CONTENT

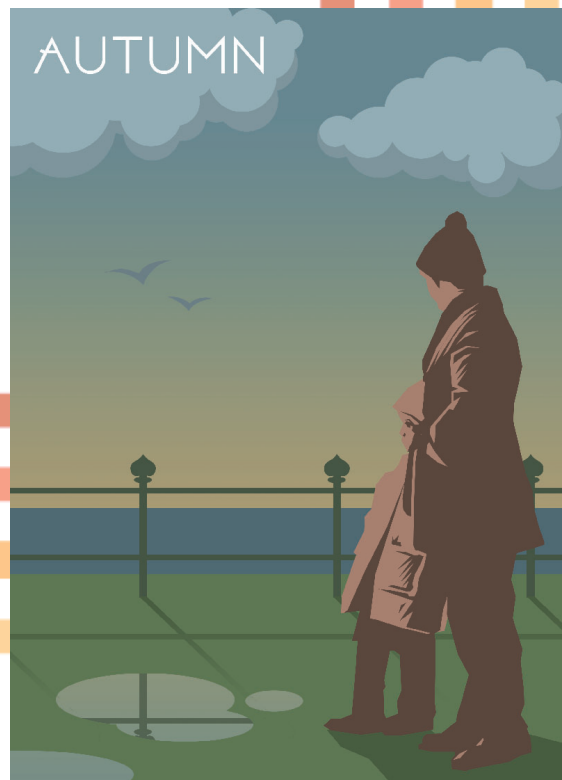


This generating content exercise supplied an excerpt of text from the story *The Daffodil Affair* by Michael Innes, the aim was to interpret and distil the text into a single descriptive image which captured the overall feel and mood. This was a chance to create a selection of weathered papers to capture the noir and sombre feel of the era.W



# IMAGE DEVELOPMENT

The Image development exercise involved taking a source image and cropping it to develop new ideas for illustrations. Here, I took a famous Don McCullin photograph of Berliners watching the construction of the Berlin wall and cropped it to create a sequence of posters based around differing themes.



## ASSIGNMENT 2 : POINT OF SALE DISPLAY

# *summer*

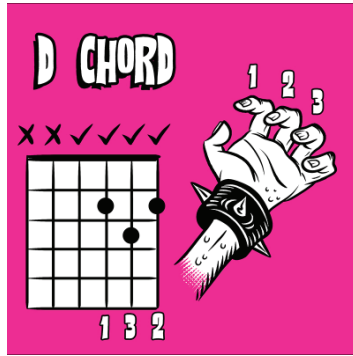


Assignment 2 saw an exploration of point of sale illustration, with a brief which required two variants on a supermarket display theme, fruit and / or vegetables.

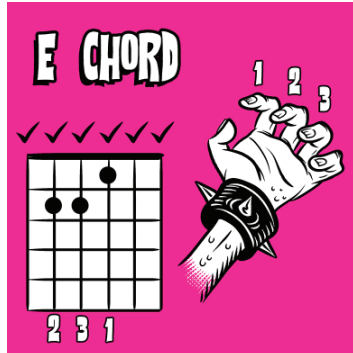
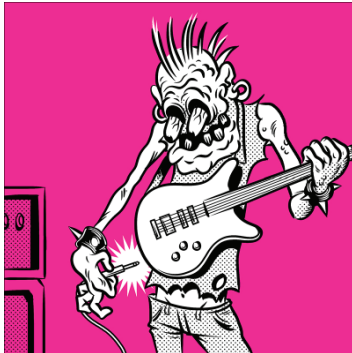
I opted for an autumnal display featuring a pumpkin, and this summer idea featuring a plate of strawberries. This was created using acrylics through an airbrush, with brush work for the details. I had't used airbrush in a long time to create artwork, so this was a bit of a leap of faith here in this exercise. I was pretty pleased with how this turned out in the end, although I would definitely revisit the type as this lets it down quite badly.



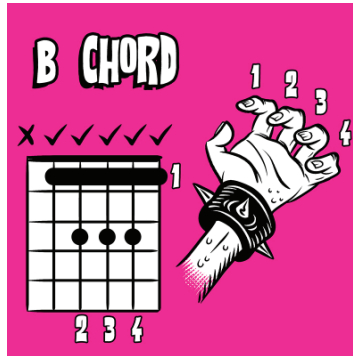
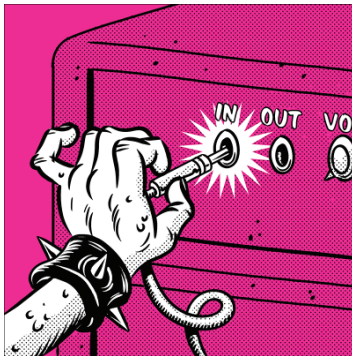
# GIVING INSTRUCTIONS



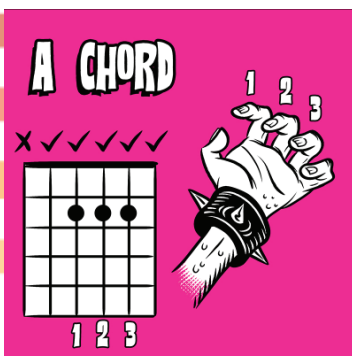
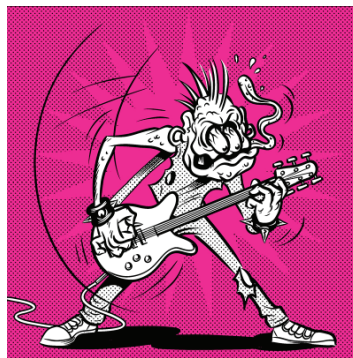
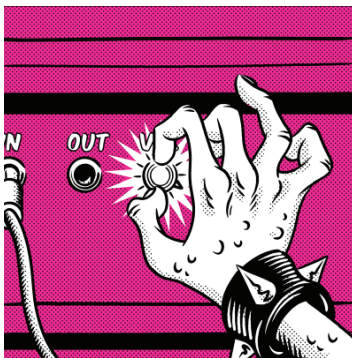
Giving instructions was a fun exercise and it gave me a chance to come up with something with which I could try incorporate a low brow art style, in the vein of 60's and 70's American underground comics.



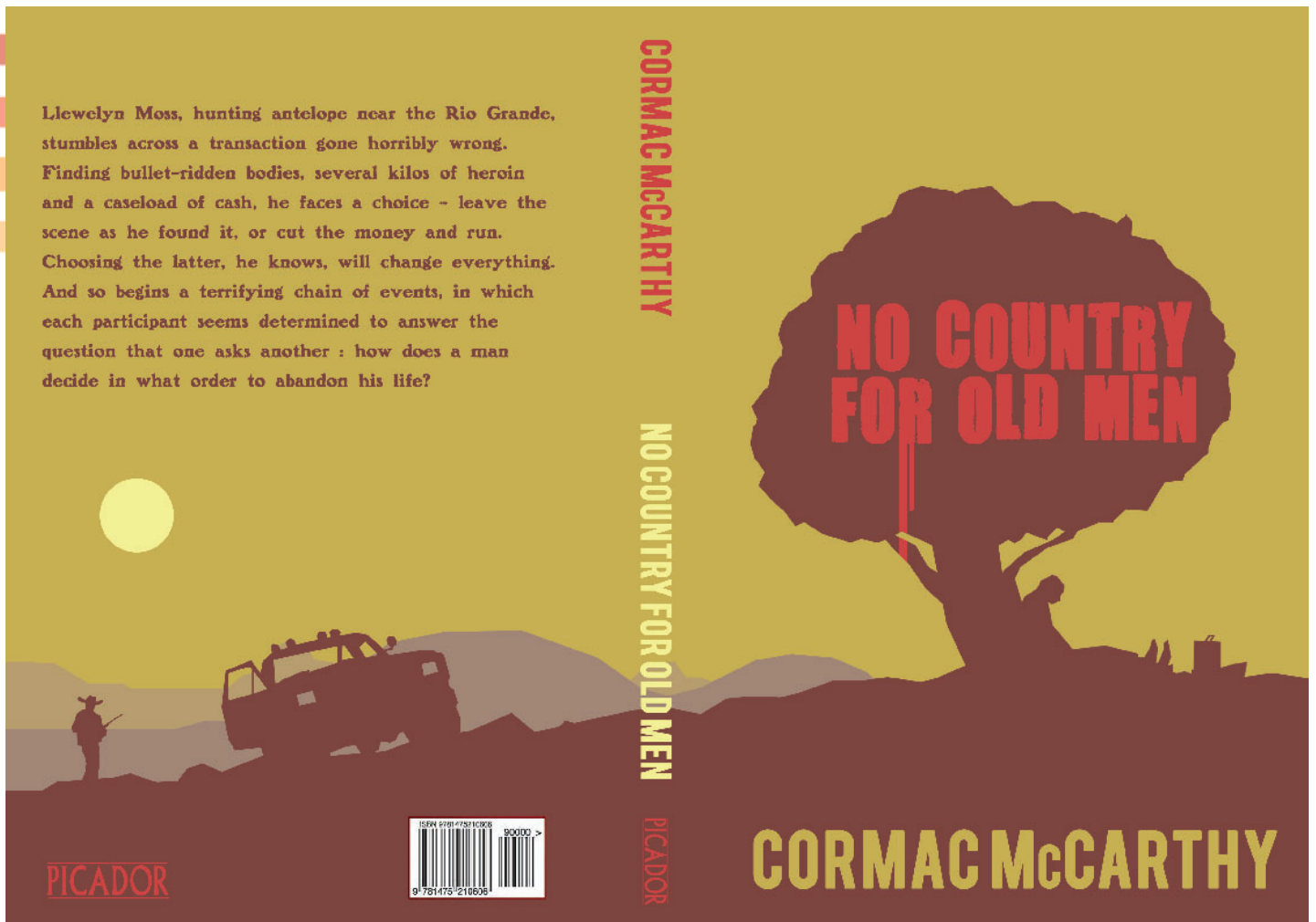
The suggested idea was to break down a task such as making a cup of tea into a series of instructions, here I went with breaking down a guitar song into chords and I thought it might be a nice idea to tryout incorporating a brand at the same time.



Adding a set of instructions into Ernie Ball guitar strings would be a nice touch and as the company make all sorts of guitar strings in different gauges for a variety of playing styles, the instructions could be changed out for a more appropriate tune for each string type. Here, their signature Slinky : Skinny top, Heavy bottom strings are fused with a punk classic in the shape of Blitzkrieg Bop by The Ramones, as this only uses four chords and can be played Jack-hammer style with very little risk of breaking the strings.



# MAKING A MOCK-UP



This Making a Mock-up exercise was great fun, here the idea was to come up with a re-imagining of an existing book cover. By the time I arrived at this particular exercise I had just recently read Cormack McCarthy's superb book No country for old men, adapted into a brilliant and tense movie starring Xavier Bardem as one of film's greatest and strangest villains, Anton Chigurh.

The actual book cover wasn't so inspiring and was made up of solely type, in an effort I assume to give nothing away of the story within. As much of the story takes place in Texas and it's border with Mexico, I found the scenery of the actual movie inspiring for ideas and colour palette.



## ASSIGNMENT 3 : A POSTER



Assignment 3 was all about creating a poster for a music event. I went with the theme of Jazz here and chose to centre the image around the vocalist to keep things from becoming overly cluttered, after trying out ideas involving instruments.

# MUSEUM POSTERS

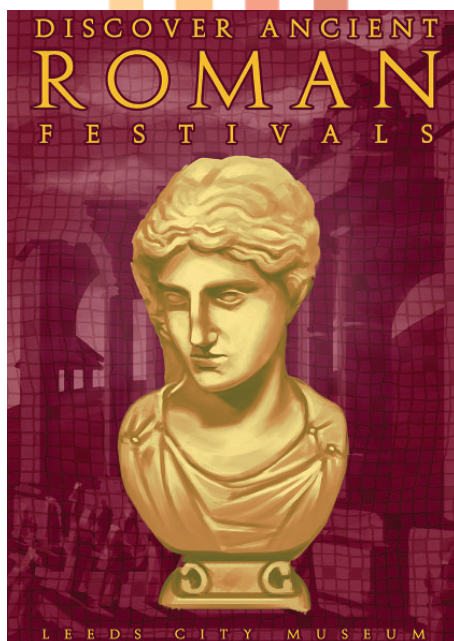
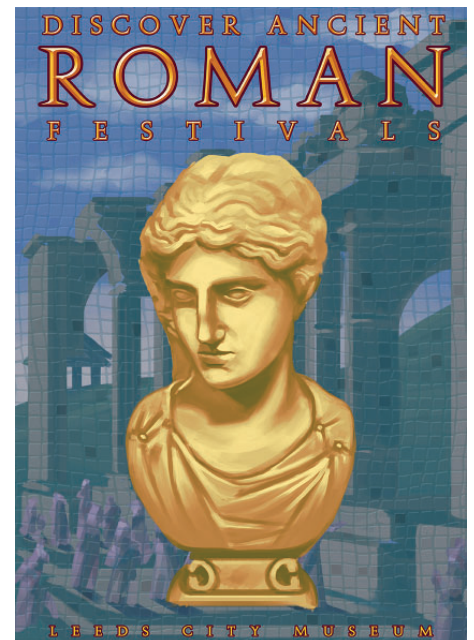


I recall creating a lot of research for this exercise which involved taking a trip to local museums for reference photographs. I was torn between creating a pithy kids themed poster around paleontology, something based on Egypt or the Roman culture. Ultimately I went with the Roman theme, just because I know a bit more about the era than Egyptian. I did however explore each theme, producing thumbnail ideas like this for each exploration, just to be certain I wasn't missing out on something better. I created a template using a piece of card then went through each idea in miniature using pro markers and pens.

I ended up creating two alternative versions of the final idea, this one featured a digital background painting of a temple scene, the foreground was a digital painting of an existing bust of a Roman goddess (Venus?).

As this was created using photoshop, it was a simple enough task to add a mosaic tile pattern over the top of the background image as a final effect.

The final finishing touch to this was adding in the classical looking Roman font with serifs.



This alternative version simply adds a magenta screen over lay to create more separation between the background and foreground.

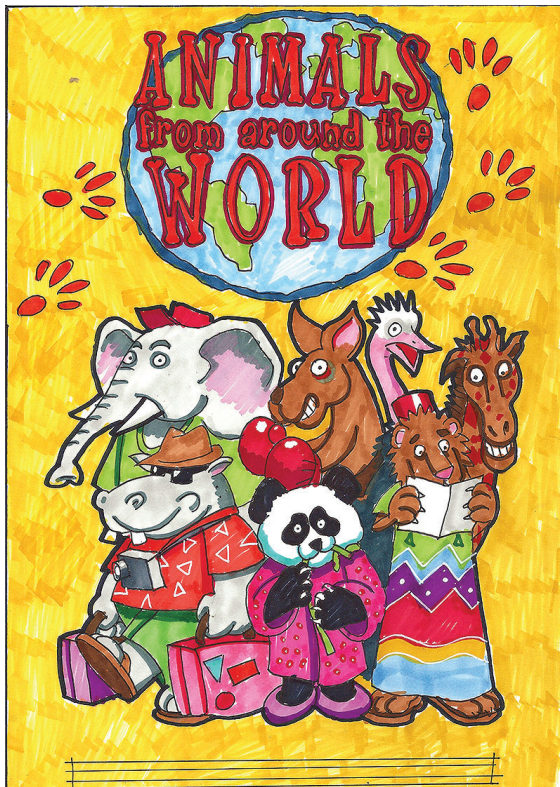
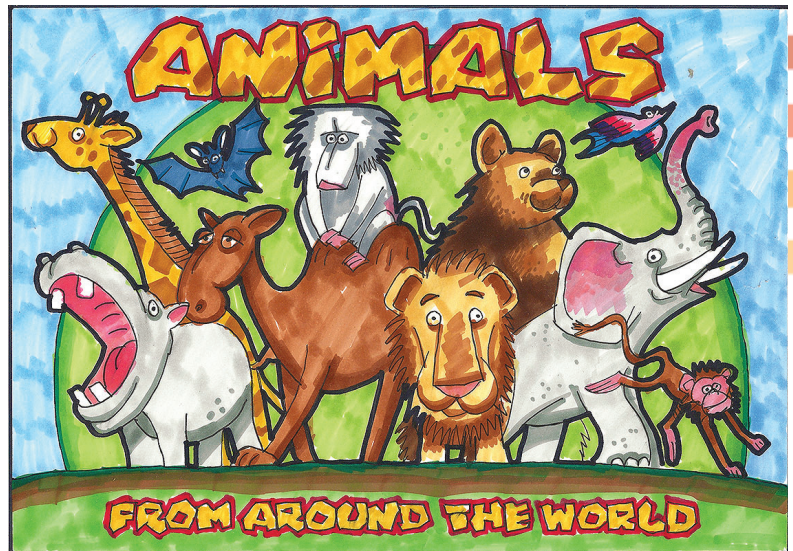
As purple was reserved in the Roman world for the most important of people (*it was often only the Caesar who would wear Tyrian purple as it was so difficult to source from the Murex snails from which it was extracted*), it seemed the most fitting colour to use here.

I think this version pops more in terms of contrast, but I like the other version more.



# A CHILDREN'S BOOK COVER

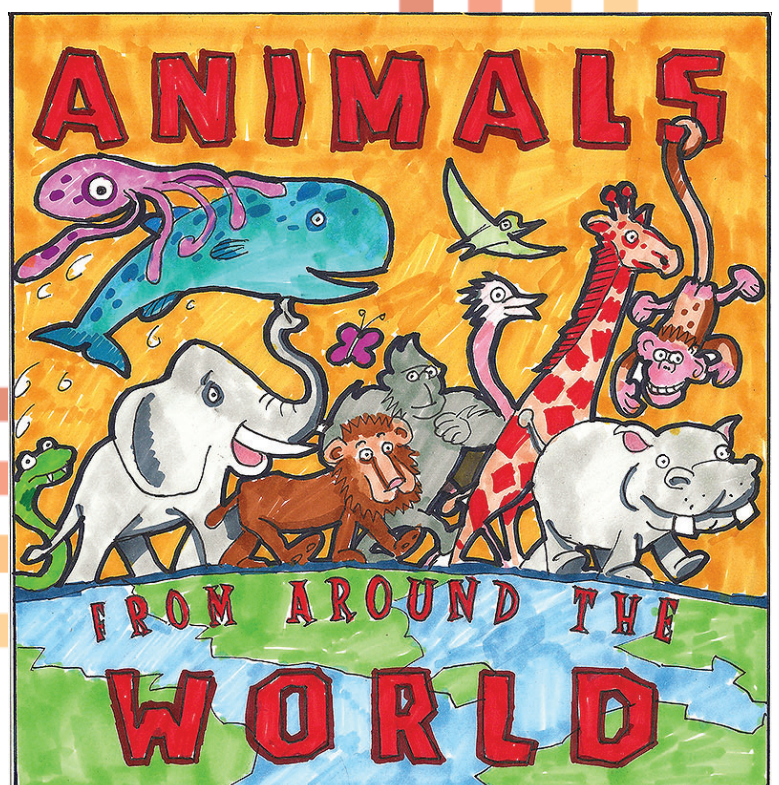
This was a great exercise, creating a book cover for a 7 - 11 year old children's book called Animals from Around the World. I worked on quite a few thumbnails for this, and made lots of iterations which I narrowed down to the three rough ideas here. These were then worked up into three finished ideas.



This was an excuse to break out one of my favourite mediums too, pro markers. These are great for making small mock-ups such as these, I simply created a card template of around A6, then using a fine liner and a sharpie for the detail, went over creating the spot colours using markers. The range of colours is ideal for this work.

There was an extra challenge to this exercise for me as I had rarely illustrated animals up to this point, as I'd invested most of my time concentrating on practicing human anatomy.

This was given the added challenge in that I wasn't just depicting one single animal but a whole menagerie of them!





# A CHILDREN'S BOOK COVER

# ANIMALS from around the WORLD



Lorem ipsum dolor sit amet



# ANIMALS



FROM AROUND THE WORLD

# ANIMALS



FROM AROUND THE

WORLD

# A MENU CARD



Another fun exercise, this time creating a fictional menu logo for a chain of imaginary european quality fish restaurants.

This time, I used a digital approach and went for something with a more contemporary look, which incorporated a more graphic look. I wanted this to work in a monochrome scheme too, so I ended up taking the original black and white image and converting this to incorporate shades which would work in a variety of palette shades.

Of the the three designs, my favourite one was the bottom one as i felt that this might work in a more graphic style, one which could for example be used as a basis for more than a menu header and which might work just as well printed on merchandise such as beer glasses, tee shirts or on a letterhead.

In regard to this just being a menu header, I liked the first design as I think it embodied the brief better and just had more of a classier look than the other two : these might work better in a more family orientated and less formal restaurant chain.



# TATTOO DESIGN



With this imaginary brief, a friend has asked for a Tattoo design based on the word 'MUM'. This also had to work as a greeting card for Mother's day too!

After lots of research into various styles of Tattoos, I came up with an idea which incorporated visually the bond between mother and child, and also offered some pagan symbolism pertaining to both celtic and Roman traditions. The mother and child symbolism is that of the ancient Greek goddess of motherhood and protector of children, Leto or the Roman equivalent Latona, also reminiscent of the Virgin Mary and infant Jesus.

The symbol which crowns both is the celtic motherhood knot, which embodies the neverending and selfless love of a mother for her children. The addition of circles signifies how many children are in the family. The Latin text reads A MOTHER'S LOVE.



# VISUAL DISTORTION





This was an interesting exercise, creating a collage then an illustration from the resulting collage as inspiration. Collage isn't an aspect of art i've really explored as I'm generally too impatient for cutting up lots of images to create a new image from.

This proved to be rather interesting however although I must admit I was looking forward to actually re-creating the result more than anything.





# CHARACTER DEVELOPMENT

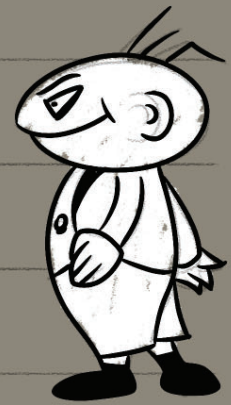
This was such a fun exercise! I already had a couple of characters on the back burner which I chose to re-visit for this exercise. One was called Claude, a child with a mischievous streak and a twisted family tree, the other was a character called Penelope Sneddlington-Figgis from a poem which I came up with a while ago called the double barrelled bad name ball.



Here, I was experimenting with differing body shapes and stereotypical silhouettes to see what the impact would be on revisiting the overall personality of the character.

A few differing poses helped to see what could be done with the shape language.





CLAUDE

# CHARACTER DEVELOPMENT



This was a useful exercise to see how distorting aspects such as head and face shapes could be used to influence the overall feel of the character and how it might enhance the personality.

The typical Disney / Pixar approach is often a good starting point, using abstraction through shapes to create archetypal body types such as triangular for spikey and dangerous characters, rounded for cuddly, cute or trustworthy characters and square for strong and reliable types.

Many of the most popular characters can be placed in either a direct category such as the aforementioned, or a combination of several other types to land on a final result.



This particular character ends up in the poem transforming into a spider, so i really wanted a face which would work in a human form and also with very little change also as a spider. The eyes would be the largest draw on the face as they are heavily framed by a Kohl appearance (or a classic Siouxsie Sioux look).

The face has a sharp nosed profile and her overall demeanour is one of malice or of a latent evil.

There's a touch of Cruella going on, or Morticia Addams, slinky and waif-like, one which might just transform into something spindly with more legs at a push..





# ASSIGNMENT 4 : MAGAZINE ILLUSTRATION



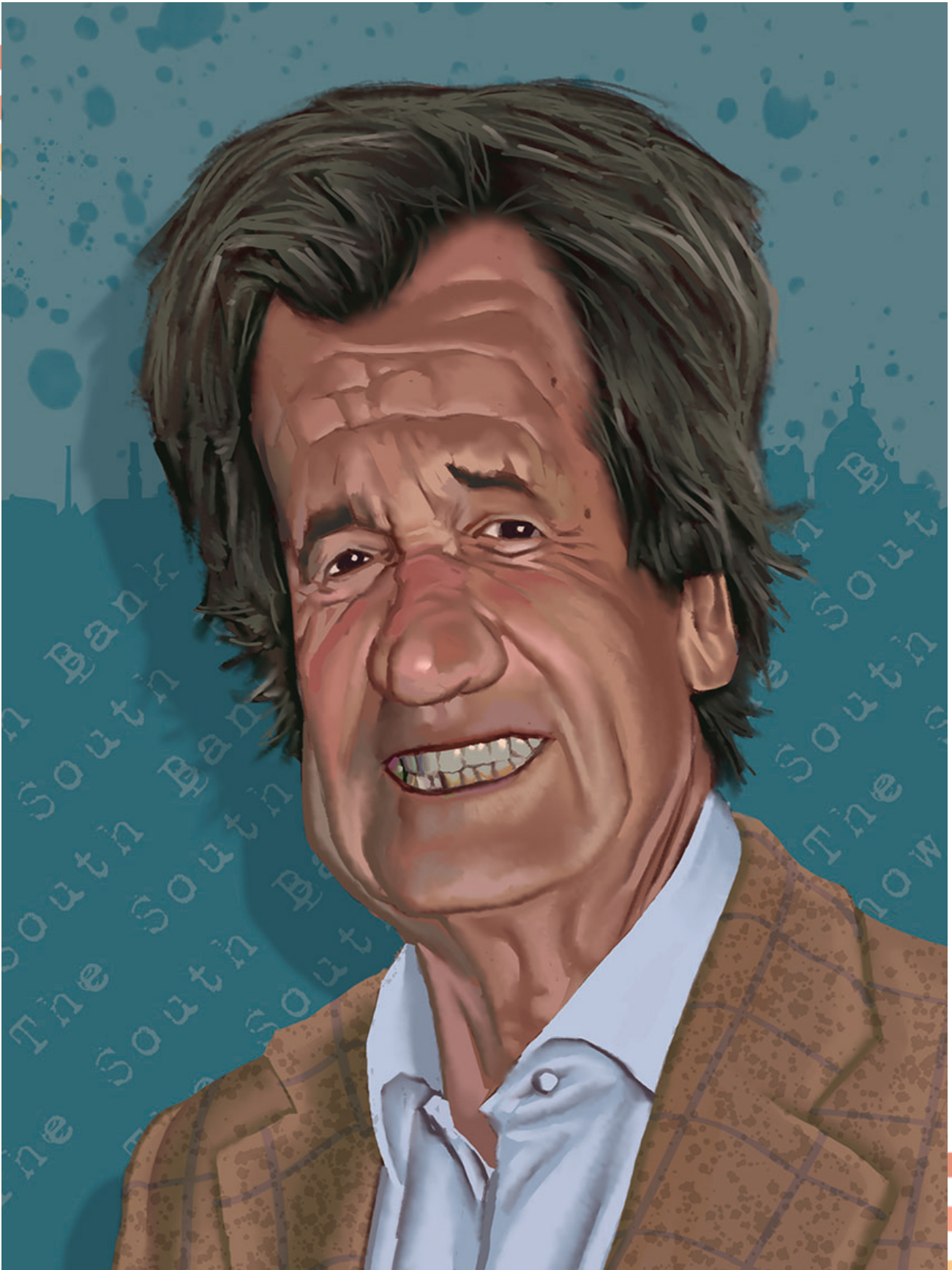
The brief in this Assignment was to come up with a magazine illustration which was based around the theme of Lost, Disaster, Discovery or Guilty Secret, I chose the theme of Lost in addiction for this particular topic. The main themes were based around substance addiction : Alcohol, tobacco or prescription drugs.,



*are you lost in addiction?*



## EDITORIAL ILLUSTRATION



Editorial Illustration is an area i've always had a passing interest in, mainly because I quite like drawing caricatures. This was the perfect exercise to have a go at an editorial feature : I ended up going for the 'An interview with Melvin Bragg' title. This was a bit of a first for me, as I drew and coloured this entirely in photoshop, not something i would usually associate with caricatures personally.



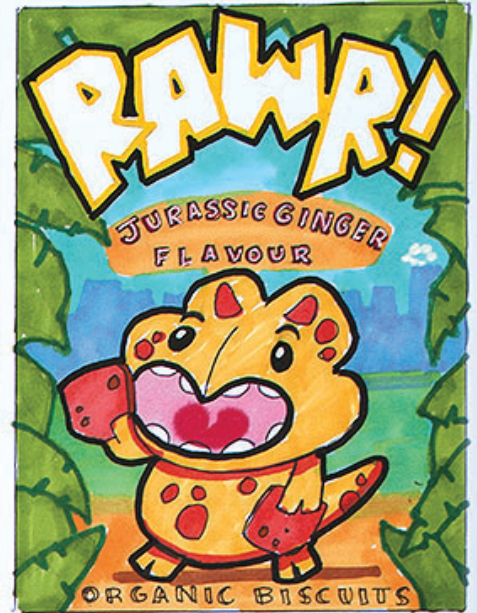
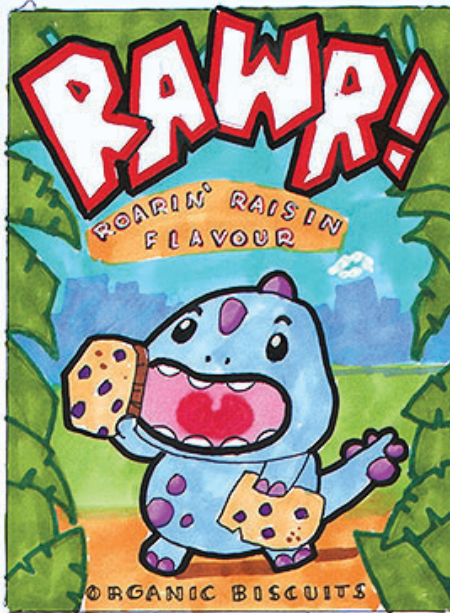
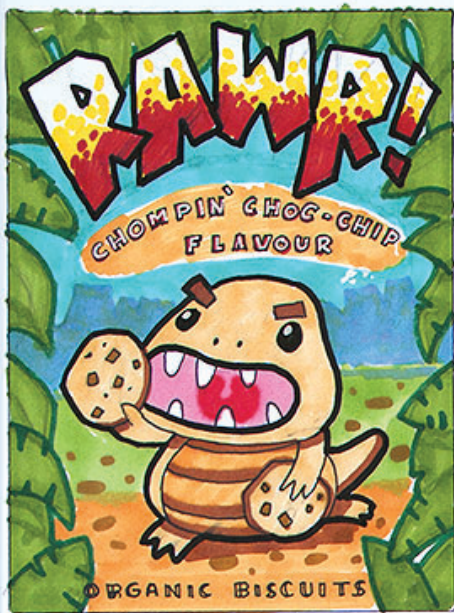
# TRAVEL GUIDES



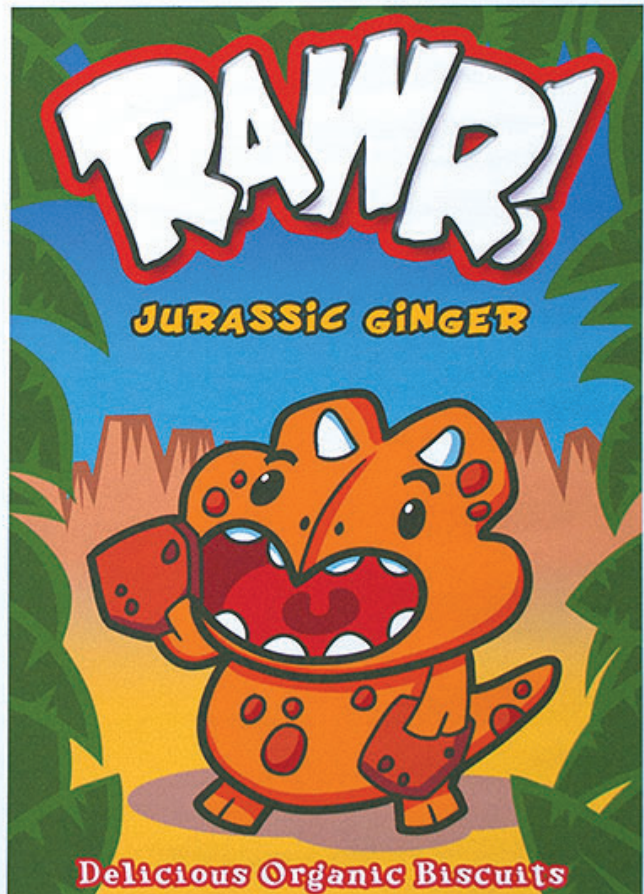
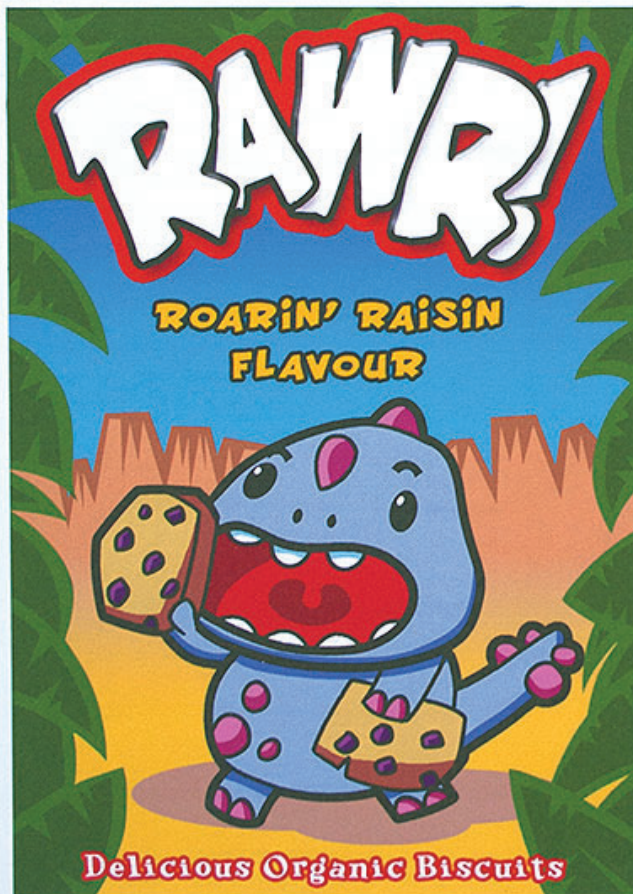
This travel guides exercise was really enjoyable, I used the same method as the children's illustration exercise and created lots of pro marker thumbnails to pick out the ideas which worked the best. This final one for an Istanbul travel guide was rendered with watercolours and fineliner pen.



# PACKAGING



OF THE TWO STYLE EXPLORATIONS, I LIKE THESE, THEY'RE WHIMSICAL AND I THINK THEY WOULD APPEAL TO A YOUNGER AUDIENCE; I MADE THE CONSCIOUS DECISION TO KEEP THE POSE THE SAME, CHANGING ONLY THE FLAVOUR CHARACTER. THIS IS IN EVIDENCE ON MANY BISCUIT BRANDS, THE FLAVOUR IS THE MAIN VISUAL CHANGE AND IS USUALLY SHOWN THROUGH COLOUR CHANGES ON BACKGROUND ELEMENTS.



Producing a series of illustrations for a range of organic biscuits for children was the exercise here. Starting out with pro marker visuals, I created a set of three flavour variations with a Japanese themed Chibi vibe. This gave the trio of characters a bit of a whimsical feel which generally appeals to younger children, but is relevant for all ages as it's a highly recognizable style in the west thanks to popular culture.





After creating more finished versions using photoshop, I thought it would be neat to mockup each up in 3D Studio MAX in a collective visualization.

This was simply a case of creating three identical packaging sized boxes onto which each image would fit neatly, applying the images as textures then adding a few 3D biscuits. A fake soft box was added around the whole thing and a soft directional light was used to give a soft diffused light. I opted to veer towards a warm grey for the background rather than a stark white which is often used as I felt this might detract from the brightness of the products a little.

A slightly reflective surface gives the impression of a solid surface for the boxes to sit upon and lessens the floating effect and adds a little more realism.

The addition of a nutritional information logo to each box adds more finish to each pack, making them appear like a final on the shelf product.



# WORKING FOR CHILDREN

REFERENCE AND EXPLORATION



I TESTED OUT A SIMPLE KITTEN CHARACTER IN A FEW DIFFERENT COSTUMES USING KRAFT PAPER AND POSCA PAINT MARKERS. THESE ARE GREAT FOR WORKING ON A TONED BASE AS THEY'RE OPAQUE AND EVEN THE LIGHTS WILL COVER DARKS. I LIKE THE SCRATCHY QUALITY OF THE WHITE FOR THE FUR.







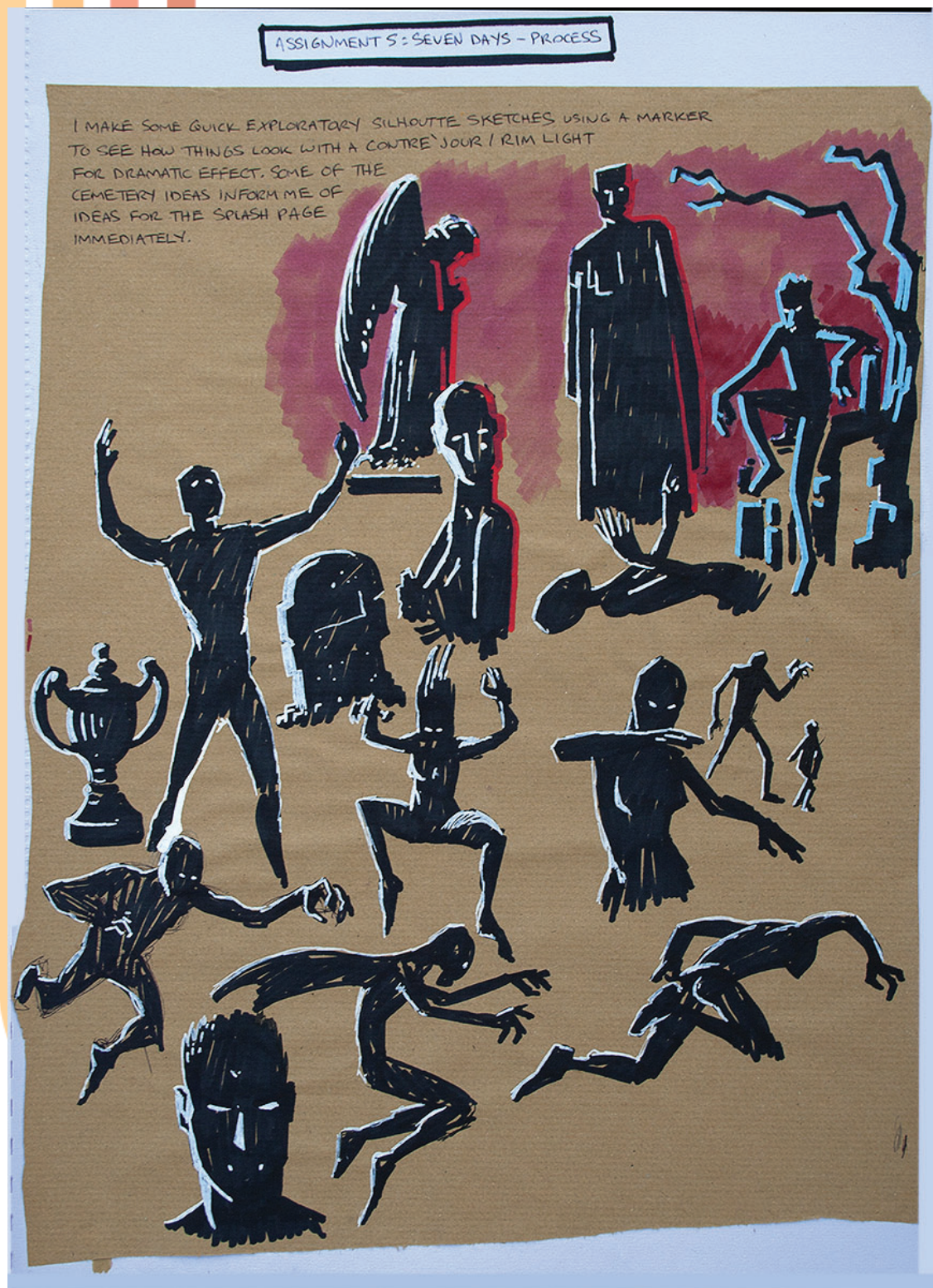
The idea with this exercise was to create an animal character which would be relevant for a given age range of children's books. Through a process of distilling down ideas and concepts, I landed on a theme of Halloween kittens.

The image above was a finished version which was rendered in acrylics.



# ASSIGNMENT 5: SEVEN DAYS

This final assignment was a very open brief : seven days. I was leaning towards a graphic story or comic strip with this from the outset as I've always loved comics and graphic novels, although I'm not a nerd on the subject by any means, at least not in terms of serialized comic strips. I always had more of a fondness for fringe and european comics as they deal with more adult themes and the artists are much less bound by comic code ethics which means they're a little more free to explore some often taboo subjects. I certainly had no intention of going for anything quite as potentially strong here, but I did however indulge my passion for horror quite a bit in this assignment!





ASSIGNMENT 5: SEVEN DAYS - PROCESSES

AFTER A FURTHER RE-EVALUATION OF THE TEXT, I EDIT THINGS DOWN FURTHER TO GIVE EACH PANEL MORE ROOM TO BREATHE. THIS PARES THE WORD CONTENT BACK SIGNIFICANTLY.



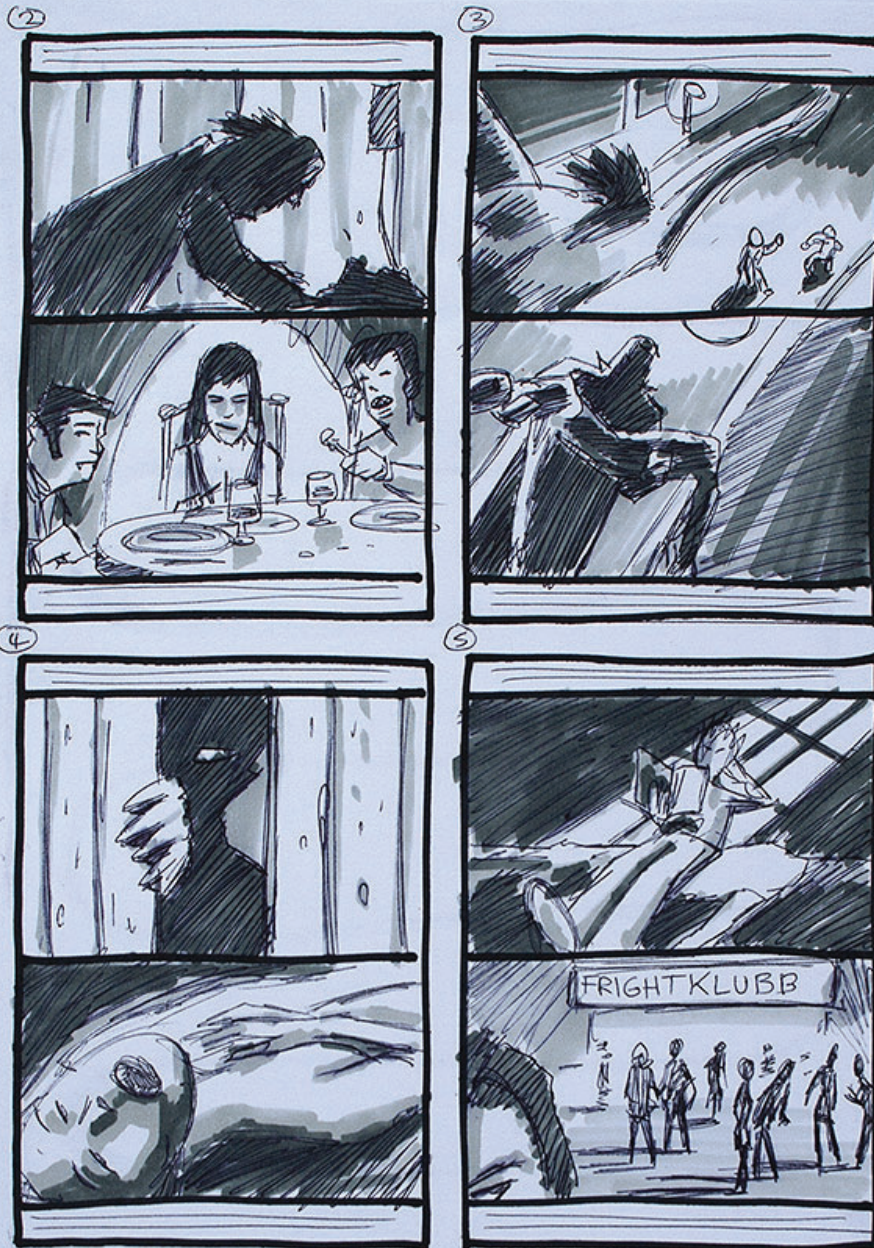
THIS STAGE RESEMBLES A STORYBOARD (WHICH IT MORE OR LESS IS OF COURSE)  
I QUITE LIKE THE HEADER/FOOTER FORMAT FOR THE TEXT, IT'S NOT TRADITIONAL COMIC OR  
GRAPHIC NOVEL, BUT IT READS RELATIVELY EASY AND IT'S NOT CLUTTERED.

I started out creating a script which outlined the process of a Vampire victim becoming a Vampire themselves over the course of seven days. I then created a visual breakdown of the script, the flow and panels and the action in each.



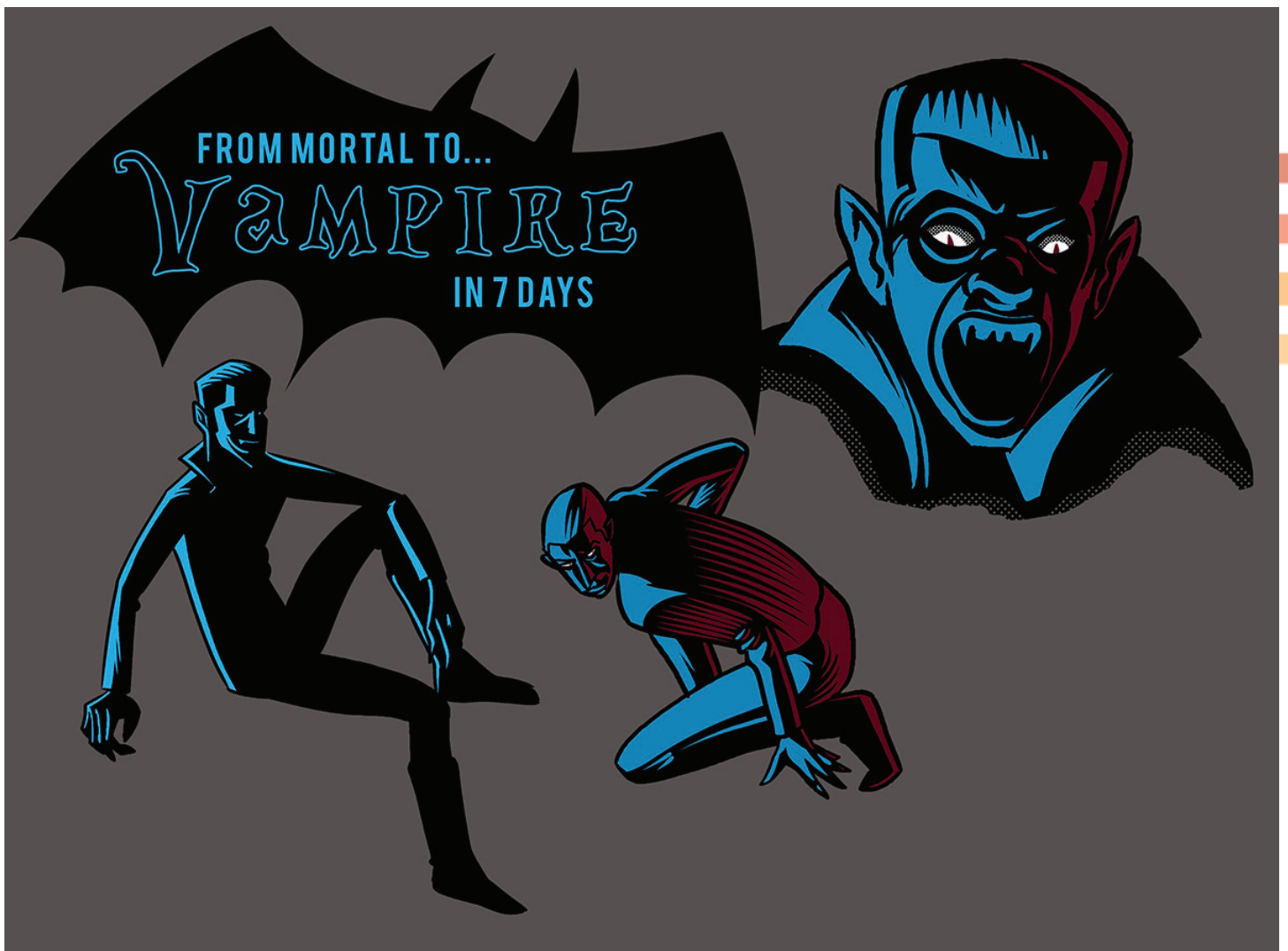
Not every panel works so there's often lots of iteration to go through in order to pick out which becomes the best visual narrative and what marries up best with the accompanying text to make the flow feel right. thumb-nailing like this is the best process for me to make sense of things.

ASSIGNMENT 5: SEVEN DAYS - PROCESSES



I GO THROUGH EACH PAGE IN THIS WAY SO I CAN ESTABLISH THE TEXT TO IMAGE LAYOUT, UNTIL I ARRIVE AT THE AMOUNT OF PAGES I WANT





As part of the process, I tried out certain poses and sketches to a more finished level to see how the final style might work and how colour could be leveraged from what I intended to be a very contrast heavy visual appearance to heighten the mood. I wanted a fairly clean and uncluttered look in the final art so I opted to go with clean lines and a minimal amount of line shading, a sort of woodcut look but without any over-excessive detail.

The use of contre-jour would allow me to add in stark and contrasty colours to heighten the drama and menace. Strong silhouettes would play an important part in the inking stage, and this is where all those years of watching black and white vintage horror movies came in useful.

In the end, I opted to complete this whole assignment digitally in photoshop. Usually I would perhaps do the pencil stage digitally and ink the result manually after printing but for speed here, I did the entire thing from sketch, pencil, ink and colour on the computer.

There were eight pages in total with the cover, but I cheated and disregarded that as it's technically not part of the narrative and merely serves as an introduction to the tale!





# HOW TO MAKE A VAMPIRE IN SEVEN DAYS

GREETINGS! THE NICE FOLKS OVER AT OCA HAVE ASKED ME TO DISPEL SOME OF THE COMMON MYTHS ABOUT VAMPIRES. WELL...MY NAME IS LUCIEN ORLOK : AND I'M A VAMPIRE!

LET US START WITH THE FIRST FACT : ONCE BITTEN, IT TAKES SEVEN DAYS FOR A HUMAN TO BECOME A SELF-SUFFICIENT VAMPIRE...



BLOOD-BORNE DISEASES DO NOT AFFECT US, AS WE'RE ALREADY DEAD. FEEDING ON ANIMAL BLOOD SIMPLY WILL NOT DO AND IS FROWNED UPON IN CIVILIZED CIRCLES...

PET SUPPLY

Foods Aquatics



THE FEEDING BITE OF A VAMPIRE ALONE WILL NOT CAUSE THE VICTIM TO BECOME ONE OF US, FOR THAT IS A VERY CONSCIOUS DECISION. LET ME EXPLAIN...



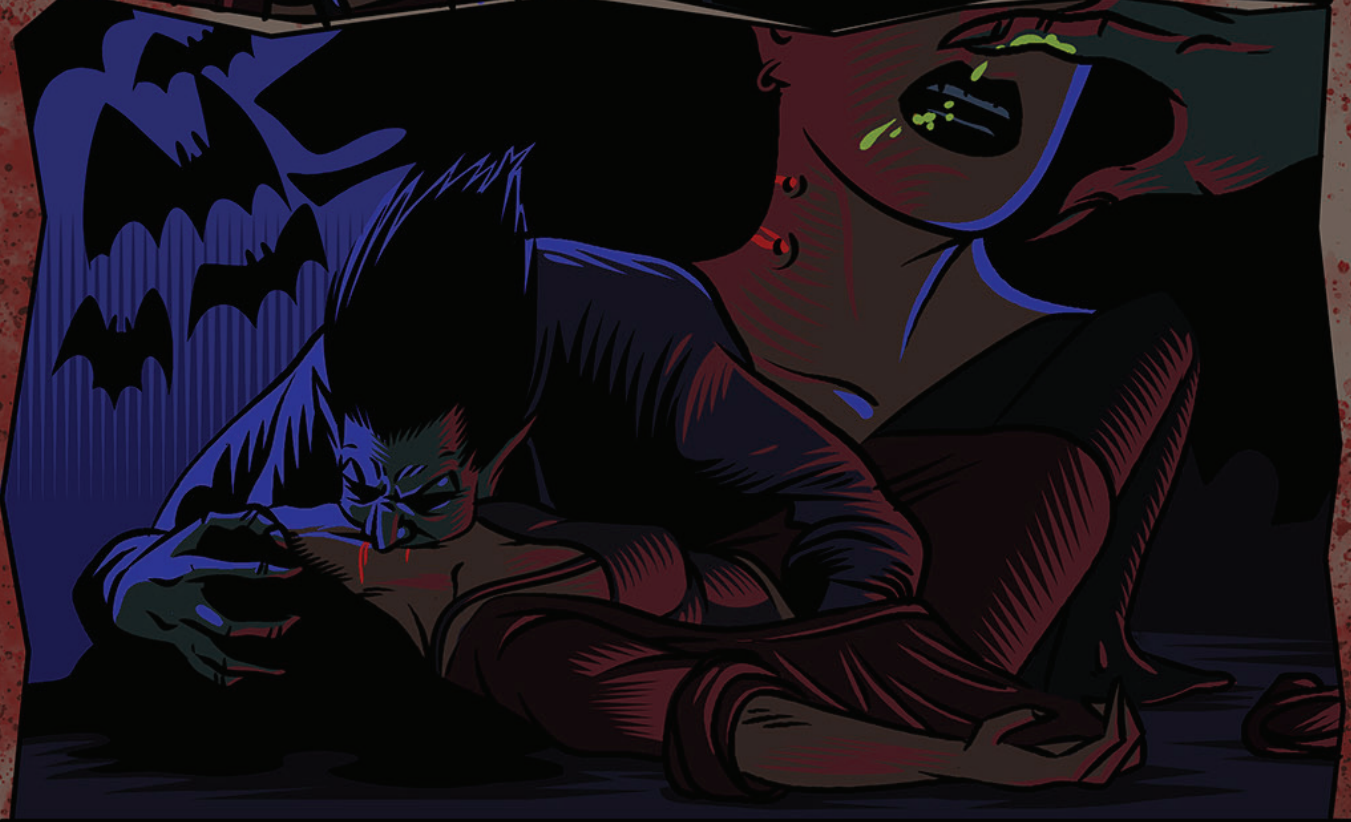
FOR EVERY FEW HUNDRED MORTALS WHICH ARE FED UPON, ONE HUMAN IS TRACKED AS A POSSIBLE CANDIDATE FOR TRANSFORMATION. VAMPIRES DO DETERIORATE EVENTUALLY AND WITH THAT COMES THE INABILITY TO FEED NORMALLY OVER TIME : THIS MEANS BEING CREATIVE ON OCCASION...



IT TAKES MONTHS, SOMETIMES EVEN YEARS TO SELECT THAT IDEAL VICTIM...THEY ARE OBSERVED OVER TIME FOR PARTICULAR TRAITS WHICH CAN SWING THE FAYOUR OF OUR KIND, OR TRAITS WHICH CAN BE USED IN POSITIONS OF POWER... SOMETIMES EVEN COMPANIONS (IT CAN BE A LONELY EXISTENCE YOU KNOW). OH YEAH, SUNLIGHT DOESN'T KILL IMMEDIATELY, BUT IT CAN OVER TIME...



MONDAY: ONCE THE DECISION HAS BEEN MADE, THE VICTIM IS STALKED VERY CLOSELY... THEN... THE ATTACK OCCURS!



THE VICTIM IS BLED ALMOST DRY, BUT THERE MUST BE ENOUGH LIFE-FORCE LEFT FOR THE HUMAN TO BE ABLE TO SWALLOW A FEW DROPS OF VAMPIRE BLOOD IN ORDER FOR THE PROCESS TO WORK. ONCE THE EXCHANGE HAS OCCURRED, THEY CAN BE DISPATCHED TO THE DARKNESS, WHEREUPON THE METAMORPHOSIS BEGINS.



**TUESDAY:**THE VICTIM IS MOVED TO A QUIET LOCATION FOR THE TRANSFORMATION TO BEGIN.AT THIS STAGE, THE SUBJECT IS WHAT YOU WOULD PERCEIVE AS DEAD. THERE'S AN EXCHANGE OF CELLS HAPPENING AND NONE OF THE ATTRIBUTES ASSOCIATED WITH A VAMPIRE WILL BE IN EVIDENCE AT THIS EARLY STAGE...



**WEDNESDAY:**WHILE THE VICTIM IS UNDERGOING THE TRANSFORMATION, THE VAMPIRE CAN USE THIS TIME TO BRUSH UP ON THEIR MENTORING SKILLS BY RE-ACQUAINTING THEMSELVES WITH THE VAMPIRE'S HANDBOOK SECTION FOR ROOKIES. THIS USEFUL TOME CONTAINS ETIQUETTE FOR ALL VAMPIRES, NEW AND OLD!



**THURSDAY:** A QUICK CHECK ON THE SUBJECT CONFIRMS THAT THE SKIN IS TAKING ON THE USUAL GHASTLY PALLOR ASSOCIATED WITH VAMPIRES : THE EYES ARE DEVELOPING THEIR CHARACTERISTIC YELLOWISH HUE, THE FINGERNAILS ARE EXTENDING DUE PARTLY TO THE SHRINKING CUTICLES. ALL SEEMS WELL.



**FRIDAY:** THIS EVENING, I WENT OUT ON A RECONNAISSANCE OF THE LOCALE TO ESTABLISH A FEW PRIME SPOTS WITH WHICH TO INITIATE THE SUBJECT WITH THEIR FIRST KILL. AS THIS WAS A FRIDAY NIGHT, THERE WAS AN ABUNDANCE OF FREE-RANGE HUMANS AROUND, ALTHOUGH ONE HAS TO BE WARY OF THE INEBRIATED.



**SATURDAY:**THE SUBJECT IS AWAKE! AFTER THE INITIAL SHOCK, I TAKE SOME TIME TO REASSURE THE NEWLY UNDEAD OF THE MANY BENEFITS OF BECOMING A VAMPIRE. FROM HERE, IT'S A FEW SIMPLE LESSONS IN SHAPE-SHIFTING AND A QUICK PREAMBLE OF THE VAMPIRES HANDBOOK, BEFORE ACCOMPANYING THEM ON THEIR FIRST FEEDING KILL...



**SUNDAY:**I SUPPLY THE NEWCOMER WITH A CRUDE MAP OF THE LOCAL FEEDING HOTSPOTS, PLACES TO AVOID SUCH AS CHURCHES AND DELICATESSENS (GARLIC : YEUCH!) AND AREAS OF INTEREST SUCH AS THE BLOOD BANK. ONCE THEY HAVE BEEN FURNISHED WITH THIS, SURVIVAL IS IN THEIR HANDS AND I RESUME MY SEARCH FOR THE NEXT LUCKY CANDIDATE...AND UNLUCKY VICTIM FOR MY NEXT FEED!



