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Programme of study: Illustration (BA Hons)

Module: M4X01560

Tasks in the order that I received them:

Task one: Jonathan Pugh- Reflective writing = 511 words

Task two: Ryan Moule- Observational writing = 508 words

Task three: Julia Lockheart- Manifesto writing = 509 words

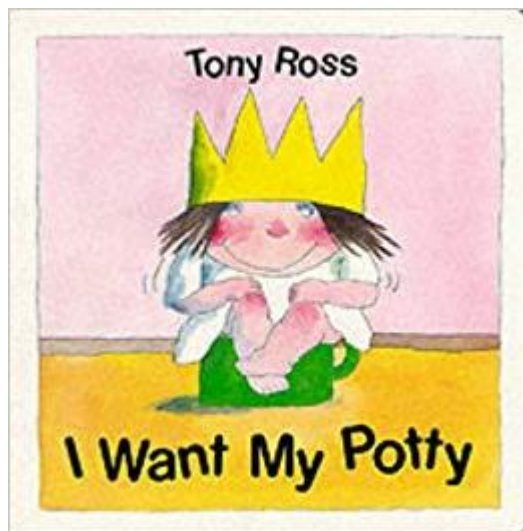
Task one: Jonathan Pugh- Reflective writing.

The artefact I have chosen to base my reflective writing on is an illustration by Tony Ross. Famous for illustrating Horrid Henry, but I recognise him by the little princess books he wrote and illustrated.

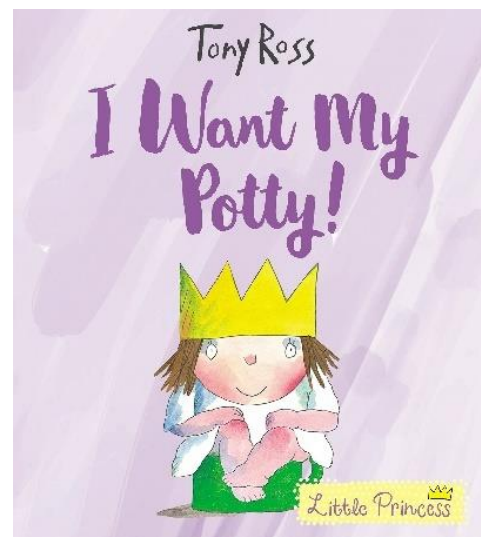
Whilst researching Ross it was hard to see any comments he made to clearly say he took influence from certain artists. Although he does mention in an interview for The Guardian Paul Cézanne.

However through looking at other illustrated books of the time and the most popular illustrators, you can see the trends used influenced his works. (*The Guardian, Tony Ross interview, 2013 [Online]*)

"I want my potty !" was originally published in 1986. The updated version of the cover (published in 2018) is interesting to compare to the original published illustration because you can already see the choices changed due to the illustration influences of the time of publication. The newer version has a popular fake calligraphy hand-written font to appeal to today's parents. The style Ross has also progressed, so the illustration has slight changes for the reprint, becoming 'cleaner' with use of line and colour.



(Figure 1)

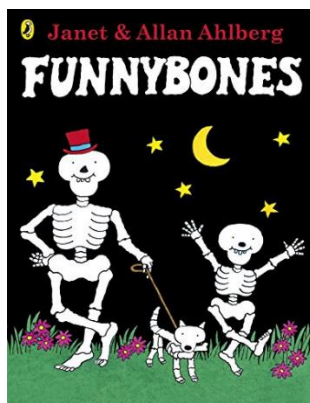


(Figure 2)

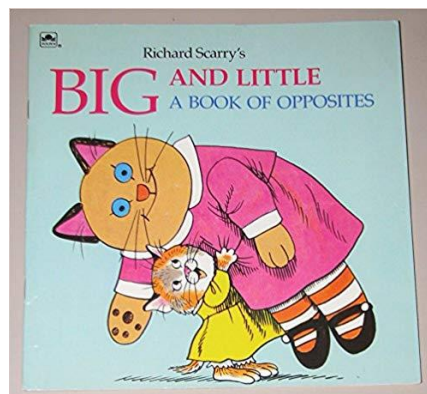
At this point because of the history and changes of the printing processes, illustration styles and approach to education in children's books Ross could tackle a story such as a princess potty training. It stood out for its fun approach and helpful teaching aspect to parents.

When researching other children's books from the decade, it's clear to see that using watercolour became a popular medium for illustrators to work in. The original book cover would've fit in with other illustration styles going around in the 80's, although they all vary in style, when put together it doesn't feel out of place.

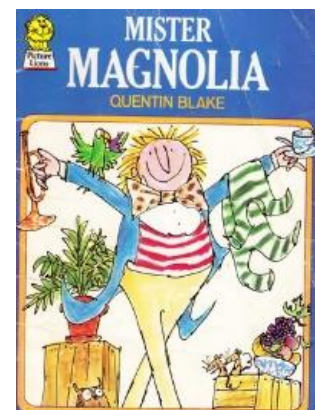
Each image sourced below all stand out on their own because of the illustration style and yet you can easily see them fitting in together on a shelf in a bookshop. They already highlight popular illustration trends for the time, favouring loose/wobbly line work and ink or watercolour as a medium.



(Figure 3)



(figure 4)



(Figure 5)

Everybody has their own visual libraries that they create and there is always at least one we can clearly visualise. For me, this cover illustration is one of those images

Reflecting using Kolb's learning cycle – I know the concrete experience of handing the book over to my mum may have solidified my recognition of the little princess as it's the front cover. Reflecting on the context in which my experience would have been, is in a happy environment therefore giving

me a happy emotional response to this image as well. Concluding from this is of course is the fact that we pick up on certain things during our childhood such as a memorable illustration or kids TV programme. And finally, the active experimentation for me is shown through my current work in building up to create an illustration for someone else to take with them in their visual library. This changes the way I reflect or relate to the illustration. Not just the emotional response, but also the aspiration of being able to create a memorable illustration.

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Task two: Ryan Moule- Observational writing.

To understand better how semiotics influences the way we perceive images, I've chosen to deconstruct a banner advertising the little prince Netflix film adaptation on the streaming provider website. Even though it is small, we can still gather a lot of information from it at a glance; due to the number of symbols and signifiers used. This advert communicates, to a degree, the genre of the film and where to watch it.



(Figure 1)

The first symbol noticed in the banner is a star. Even though a star looks nothing like this, we recognize it as a signifier to the meaning of a star. A star itself can already hold a connotation for wishing or longing of looking into the night sky which expresses the theme of fantasy for the film. You get an atmosphere of wonder from stars being sprinkled over in the background.

The typography of the title is in a sans serif handwritten style, which looks whimsical. It adds a star as the dot for the 'i' making it seem playful and childlike. Even the colour choices add to messages/ theme the banner is trying to display. The text is in a warm colour (gold) that illuminates and connotes a magical atmosphere. The background is purposely dull, and points of interest are brighter. The little prince character is dressed in a colour to suit his personality and communicate what kind of character he will be. The colour green connotes things such as growth, energy and freshness, conditioning us to believe the character will portray these characteristics.

The composition fits for the context of the advert. Three main aspects of the composition, the character, the title and the Netflix logo are all about the same size and spread evenly. The text is on the left, so that it's the first thing we naturally go to look at when reading and the character is placed on the right. The character seems to look off screen adding again to that sense of wonder. But it also has a direct eyeline to the Netflix logo, subtly confirming the brand on the banner. The nature of the composition doesn't over crowd itself with a massive amount of information. Using only important components to identify in the banner. This free space also gives the viewer freedom to fill in the blanks. That choice will work successfully with the right type of audience able to read the signs in the banner of what genre the film might be. Keeping it simple works for the time a viewer may spend looking it over.

Subconsciously we recognise a lot of what is really going on in this image, making the advertisement able to convey its meaning effortlessly. But, is everything used in advertisements specifically put there with a purpose or does the person creating the advert pick these naturally from their own influences on the signifiers and meanings. We live in a world of online banners and adverts; just think of the amount of advertisement messages we take in without even knowing it in everyday life.

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Task three: Julia Lockheart- Manifesto writing.

Manifesto points -

1. To have fun and enjoy what you do.
2. To be able to capture a sense of movement in your illustrations.

3. Clearly communicate a visual narrative.
4. Breaks are necessary.
5. Only boring people have tidy houses; art supplies can be spread all over the room.
6. Experiment with all types of media.
7. Things change every day, so can your approach.
8. We never stop learning.



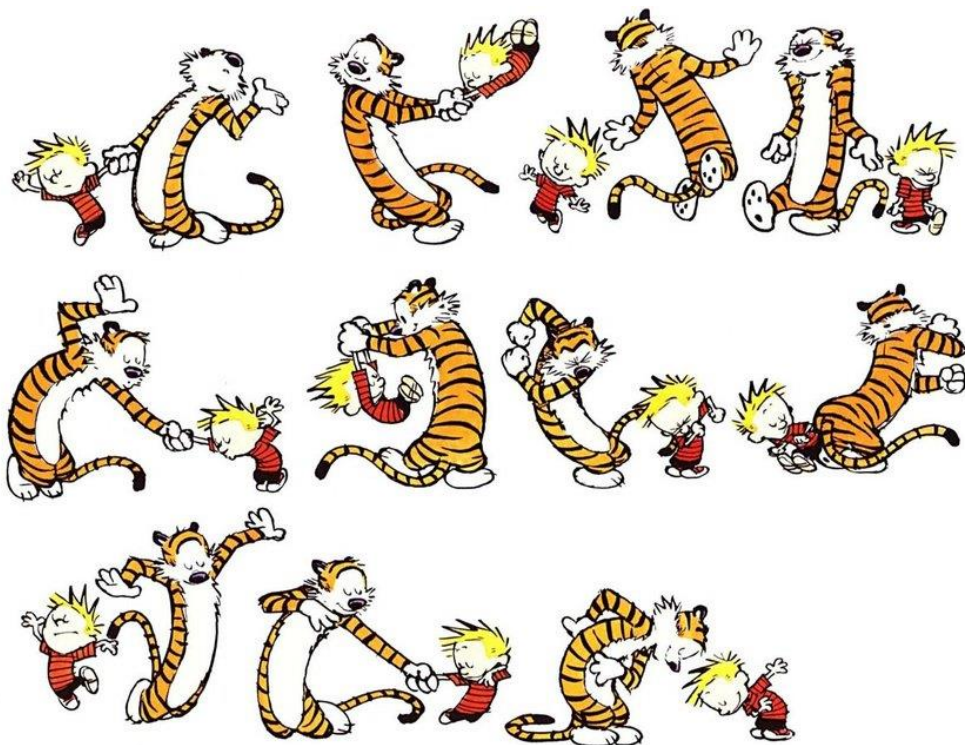
(Figure 1)

‘1. To have fun and enjoy what you do.’

Keyword: Joy

Having fun gives you confidence, not everything has to be perfect. You should be able to tell yourself you’ve given it a go and had fun regardless of whatever you’ve put your mind to. If there is joy in yourself, it will reflect in whatever you do. When you enjoy creating a piece of artwork it shows. One

of my favourite artists Jim Henson had a positive outlook and it showed in his work. You can feel it when you watch the episodes or films he created. A quote from Jim Henson is that "Life is meant to be fun, and joyous, and fulfilling." What better way to do this than make art? There's no point in trying to make yourself do something that you don't like. Art has many therapeutic aspects to it and allows us to grow as people. To enjoy your own artwork is to create something not only for yourself but for others to share as well. Our relationship to the work should be cast in a positive fun, joy filled feeling to reach its full potential.



(figure 2)

‘2. To be able to capture a sense of movement in your illustrations.’

Keyword: Movement

Good illustration knows how to move. Knowing how to exaggerate real life in ways that are different yet strangely familiar create this movement. This exaggeration enhances the character or illustrations movement and liveliness. The easiest way of trying to make this naturally is working

loose, letting your lines do the talking. Rushing a piece or sketching people in town while they're moving are some of the best exercises to understand this movement. For illustration and illustrating children's books, it's inevitable that at some point you will have to draw children as a subject matter. Kids hardly ever sit still! This motion and movement should be present to build a relatable image. Capturing the movement of not only the character, but also the line work or each brush stroke. An illustration with movement is more exciting/ appealing to look at. We all want an illustration to be able to look as if it could literally jump straight of the page.



(figure3)

‘8. We never stop learning.’

Keyword: Learning

No one knows everything. Life is a learning process from begging to end. Every day you learn something new no matter how small. Every medium you work in you will learn about the medium as you go along. The whole creative process is one where you will continually be learning. Accepting this enables you to be in the right mind set to learn all you can about a specific techniques or

process. All artists at some point in time will accept the fact that their work will never be done and that myth like 'best piece' is unattainable in a lifetime. There will always be room for improvement no matter how good you think your drawing is. Embracing this pushes us forward as motivation so that next time will always be better. You need to learn that you never stop learning. This gives room for a continuous cycle of self-improvement in your work. You need to learn what works for you, learn what you like, learn from your mistakes.

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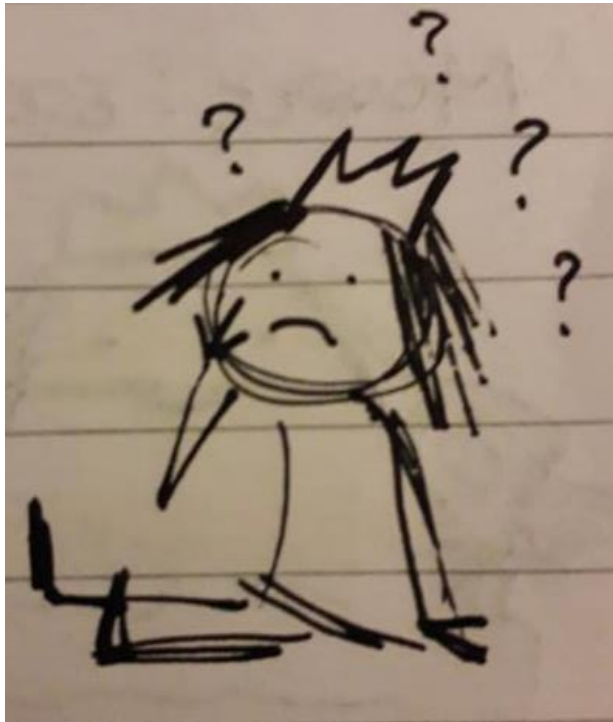
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Notes taken from lectures:



CONTEXTUAL STUDIES

1.10.19

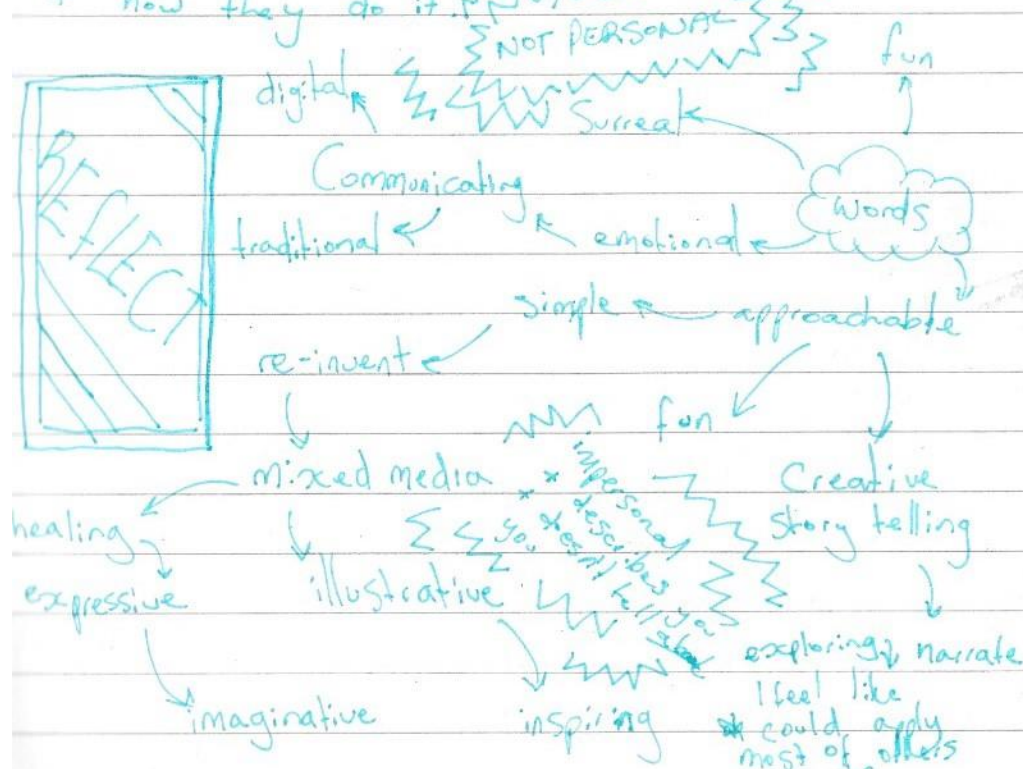
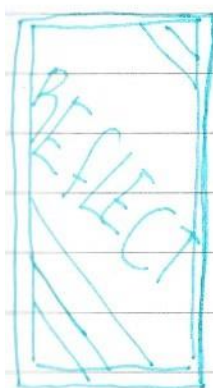
• indiscipline?

JON + MARTIN

★ Write for yourself!

≧ 10 min test ≦

- What creative skills make up your practice?
- In this room it will be based on applied drama, illustration, Advertising + brand design + graphic design skills.
- Ask the person next to you what they do + how they do it.



Identity. Reflect on what you're doing!!!

Reflection $\leftrightarrow$ Description

Fun

CREATIVE STORYTELLING

SIMPLE

Search:

STUDY SKILLS

* Slides on moodle *

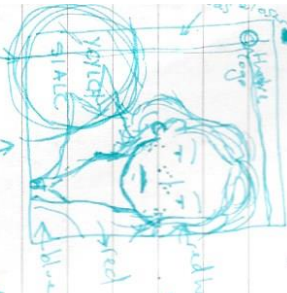
- on website for help.

What do you think of?

leaflet:

the woman takes more of the space in proportion to her importance over the name of the play in welsh.

* I thought she looked board - a serious expression because the play context is serious. However this made me feel like it would be boring. Nothing jumped out at me + because I don't speak welsh report form her expression it didn't communicate very much to me...



welsh chalk circle

like it would be boring. Nothing jumped out at me + because I don't speak welsh report form her expression it didn't communicate very much to me...

Description on the book was in welsh then in english. Did say to download Sibuswaga to make it accessible to all.

• Bethoff Brecht

Subject of Illustration:

Quentin Blake? Children's storybooks

"Creative power"

READ: 'knew the spice girls' by Joanne Tantalus. Available on moodle - for next lecture.

Traditional vs. Digital photography

- * Digital photo booth w. pic of spice girls
- Questions integrity of photo
- is more accessible
- leaves no room for 'happy accidents'

MODE OF WRITING FOR REFLECTION 8.10.2017

• Own experience

4 images Words will be immediate personal impressions $\rightarrow$

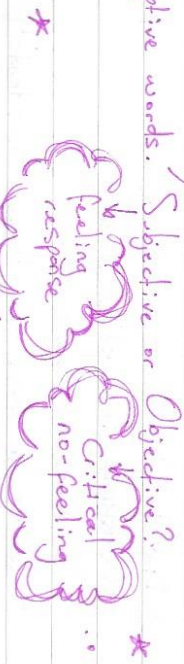
* Sassy. Grand. Dark. Power. ①
Athletic. Orange. Fancy. Doll.

* Simple. Red. Cute. Thoughtful. Plain. ②
Peaceful. Mountain. Lack of colour. Contrast?

* A1. Blue. Beach. Normal. Common. ③
Imitation. Everyday. Boring.

* Emotional. Expressive. Fun. Motion. Play. ④
Acting. Pose. Freeze frame. Costumed.

* Descriptive words. Subjective or Objective?
↓



① Design + Architecture Award winner.
Living space UK. Yoo. Picture of a house design.

② World Illustration Award winner.
Sonja Stangl for Bau. Key words:
Slightly magic, curious, emotional, nature,
rough/edgy, stylised. - My favourite

* ③ Winner marketing exit awards.
Trainline advert. Campaign to be relevant.
④ Theatre for young people award winner. The
Little mermaid.

I leaned towards "nicer" words to what
interested me.
Train was everyday + boring because I'm used
to seeing it from past experiences.

"How do you know what you know?"

* Observation.

- relationship between technology + truth
from the researched 'fontcuberta' article.

BIRTHDAY CONTEXT.

lighting a burning blue string candle =
birthday. Even on a cake, Symbolism.

Sensory beyond the visual →
Happy birthday experience

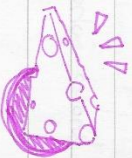
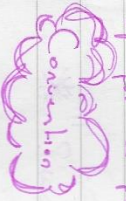
Makes me feel happy + hear 'cheering'.
- Noted that others 'small cake'. Nostalgia.

CONCEPTUALISATION

act of taking a photo. Physical performance of saying 'cheese' and leaning into an invisible frame. Physical response.

What symbols do we give? 'make a silly face'! Everyone makes a silly face.

'Grandma wants a photo! Everyone lines up for a family portrait like photo.'



What do you want to say?

Can force people to do things e.g.

put an image on its side so those viewing it look at it another way.

Ariana Grande, Album cover - portrait

was upside down on purpose. Shops stacked it wrong. Fans raised awareness of this +

activity changed it to the right way up.

Subliminal marketing?

BEFORE → EVENT → AFTER

Did you see the gorilla?

EXPERIMENTAL

How do you apply it to your work? Does everyone have a similar experience?

Art punk film → put glasses in art gallery.

Understand + communicate creative journey.

Break suspension of disbelief:

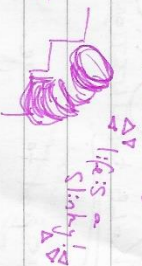
DEATH Placed = this character is going to die. The audience distance themselves,

no longer emotionally invest in the character

Breaks that belief of a future, because you

know they will die.

KOOL'S EXPERIMENTAL CREATIVE CYCLE



Active Experimentation

Concrete experience (doing/having an experience)

Reflective observation (reviewing/reflecting on the experience)

Planning/trying out what you have learned

Abstract Conceptualisation (concluding/learning from the experience)

REFLECTIVE REVIEW - FOR NEXT WEEK

artefact which to base your
reflective writing.

- List of qualities of your subject
- Note down why it has relevance to you
- Consider what imbuing the subject with

meaning does to your relationship with it.

TONY ROSS - PRINCESS ILLUSTRATION

14.10.2019

KOLB + REFLECTION STYLES

- ★ respond to image. Your own ideas / reaction.

2 cycles now + after -
reflection on action + in action.

★ REFLECTIVE ARTIST

Connect things!
What do you already

know? Prior knowledge...



★ IDEA OF REFLECTION TO ILLUSTRATION.

★ Using medium.

★ making / Creating a final piece.

"in" thinking becomes "on" thinking.

In control of how your work is perceived.

How do you feel? Self-awareness. Positive
reflective cycle = to continue your work.

A REASON

knowing that you're knowing
about thinking.



Artwork isn't chance, you're
doing it on purpose because you
want to do it.

Natural responses to emotions.



FUCK

What's the reaction?
Stereotypes

THE TRACERY OF IMAGES: 29.10.2019
DECONSTRUCTION + SEMIOTICS

Paul Moore } world views the image.
cometasterdude.

literal vs. intended meaning.

ADDAD1018 ← module module no.

Semiotics terminology
READ ON MODULE!!!

(use in text)

further READING + RESEARCH

illusion of reality

How we present ourselves in different
situations → online vs.irl w. friends

Signify - what something is
e.g. red = danger. What it
culturally means. What does it say to
the world. Cultural code. Universal
language.

Conditioned from birth to see a certain
way.

Touman Steus - Allegory of Plato's Cave.

representation needs to be challenged.
Stereotyped images.

ENCOUNTERS

perceive not as we know, but as an encounter.

Not just looking at a gallery → interactive

Talking → jumping on the table +
invading space

Reactions. How do you want people to react
to your work?

EASTERN PHILOSOPHY - emotional intelligence

'imagine perfection' → disillusion japanese philosophy.

Fix a broken cup not throw away. Underlying zen.
Kinzaki? "Wabisabi"

Destroying the image when viewing. Confronting
created w. audience. Breaks the illusion.

How you see things in relationship to others.

Dark adaptations. Takes eyes a while to see / figure it out. Imagine me ^{Cozy} =

VALUE IDEAS



This is not a pipe.
Case study → it's a picture / painting of a pipe.

Not a hand, a representation of a hand.

What is it trying to say? What does the image mean. Look into it's deeper meaning.

No such thing as free self. Changes due to ⁴CONTEXT.



ACHD: ERMING COGNANTS. THE REPRESENTATION OF SELF IN EVERYDAY LIFE.

HAIR on social media. False representation. Produce anxiety.

BK sounds app → the digital human
IS SERIES Flawless

World map isn't a REAL representation. The REAL world is round so a true representation would be distorted.

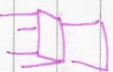


Does life give you lessons?

- RESEARCH SEMIOTICS PEOPLE ON POWDERPUNK •

21st Century mythologies BBC 4 listening.

Draw a chair:



why? 4 legs?
Conditioned response

of everyone would be the same.



France → men is feminine + Sun is masculine.
Germany → moon is masculine + Sun is feminine.
Shampoo with 70% S would be marketed differently.

Understand symbols / Semiotics to create an outcome you want.



Complete denotation?
education
advantage | APPAC

SUVA LOCHHEART

12.11.19

Contextual practices MANIFESTO

6TH JAN - SUBMISSION

12PM

✓ M M M ✓ ✓ ✓ ✓
✓ SAMPLE ON MOODLE BY JAN 1 ✓

✓ W W W W W W W ✓

Dada manifesto
Tristan Tzara

Motivation -

Context -

Aesthetic/political -

address -

affirm -

distinguish itself from (itself)
- start/above

constrain practice/restrict -

how is it designed -

artists

cubism

internal language

political manifestos are written so they
can be understood by a 12 year old.

Art manifestos like artwork?

"REPRODUCIBILITY"

The ideal book - William Morris

motivation

distinguish

context

Aesthetic/political

address

affirm

constrain

how it's designed

Visual

book without price

1

Publishers + printers

the reader/designer/artist

about design

hand printed

notion of authenticity

One size fits all. Modernism overarching
idea of one way.

F.T. Marinetti: - the founding of futurism 1908

address

men + the young

De Stijl - Theo van Doesburg

motivation

ethical

how is it written

response WW1

dominating dogma for the individual

like a letter. Short.

"Could write something like this"

DECLARING CLARITY OF IDEAS IS
HARD TODAY. MANY OF OLD MANIFESTOS.
CLEAR STATEMENTS STILL HOLD.

Visual learners.

* Bring in images to help

* focus on a particular area

* Within your practice

* Select a thing

Slide show - list of manifestos + links

Maslow's hierarchy of needs

* Using metaphors for ideas

'the man who stare at goats'

Dr. Strangelove

AMBIGUITY

reflect on what you believe in as a creative
practitioner by writing a manifesto
of 8 short statements

Not all of us are dreamers,
Some of us are brave enough to wake up.

Not me.

RESEARCH -

At least 3 books

+ reference

FORMAT

* Explanation

* Points

* Solution

Communicate how you do best.

identify your beliefs as an
illustrator

identify cultural

① How does X influence your practice + why

②



MOTIVATION for drawing

AESTHETIC detail

DISTINGUISH narrative expression

Affirm

universal

CONSTRAIN direct open

ADDRESS

everyone

DESIGNED your thoughts "rant"

① Chock paper

② Day fall write a poem

" inspiration for manifesto