APPENDIX







Images 1 -3: taken from my instagram, these images are of acquaintances I drew and had the flowers drawn accordingly to their personality. This what what sparked me to illustrate FTLOF.

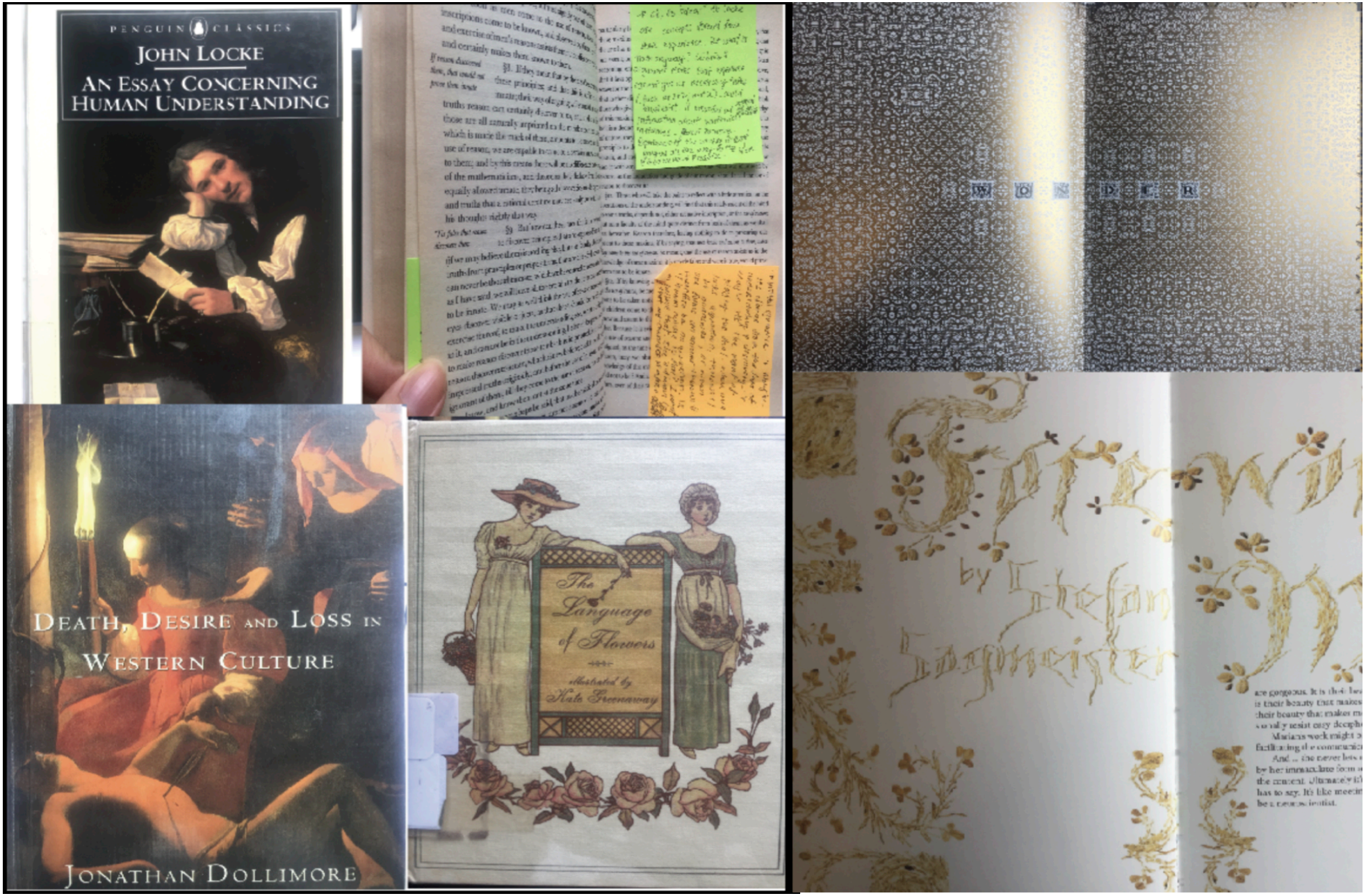


Image 4: From left to right – John Locke's '*An Essay Concerning Human Understanding'*, the notes taken during reading, Marian Bantjes' *'I Wonder', 'Death, Desire and Loss in Western Culture'* by Jonathan Dollimore and Kate Greenaway's illustrated 'The Language of Flowers;

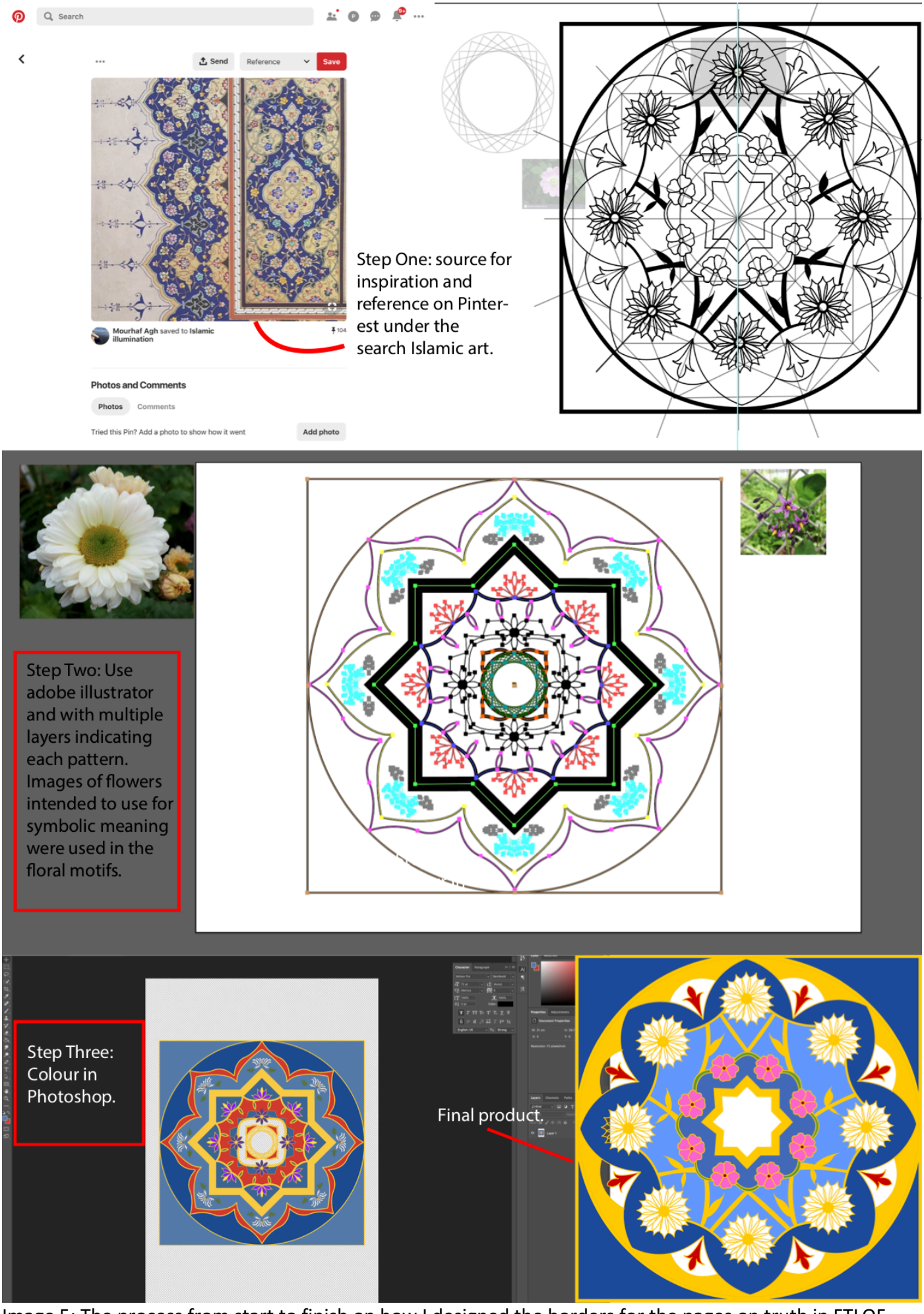


Image 5: The process from start to finish on how I designed the borders for the pages on truth in FTLOF.

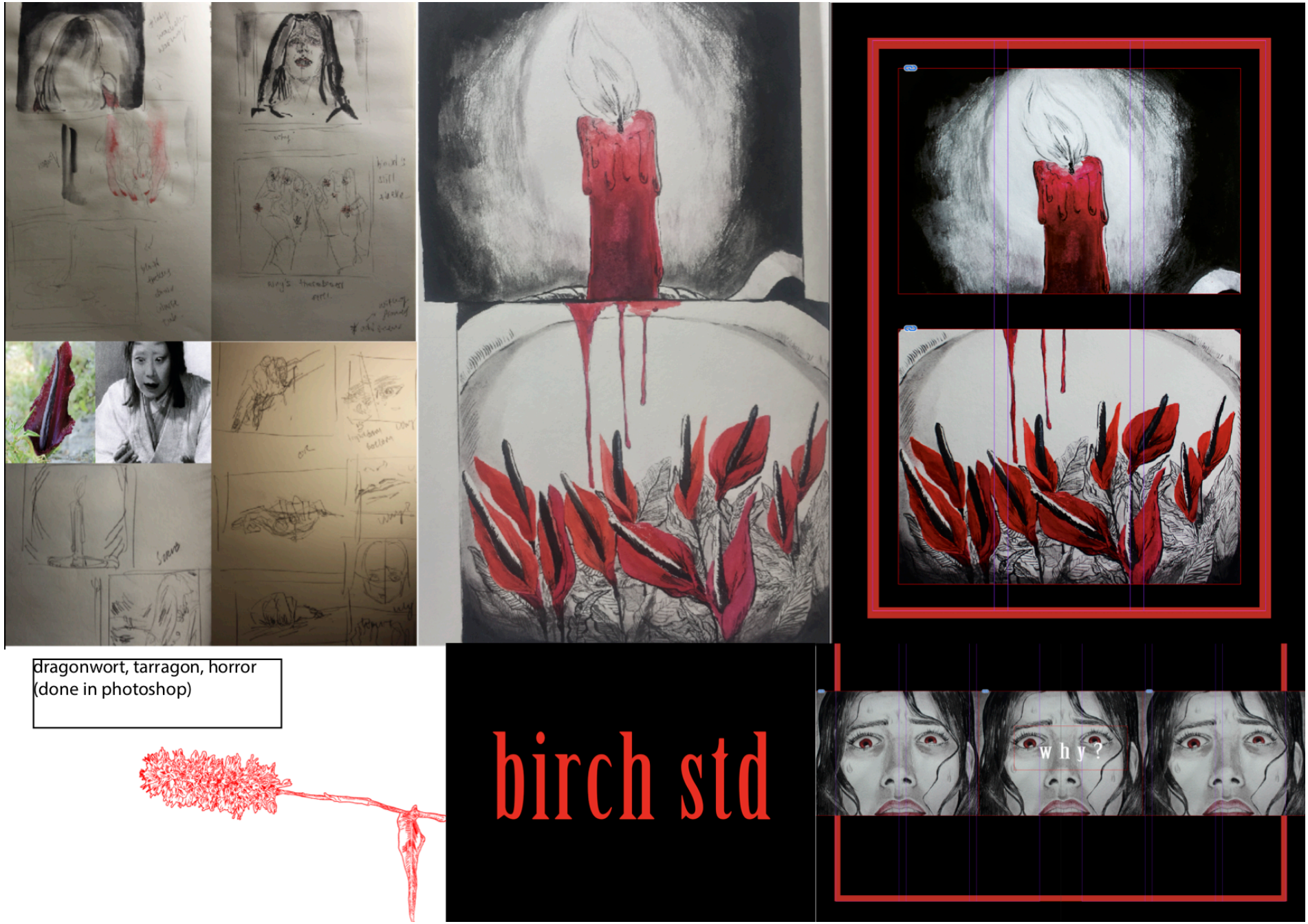


image 6: The process for the pages on fear and how I conceptualised Macbeth into the chapter.



Image 7: The film still taken from *The Graduate* (1967), and the symbolism of fish floating upside down in water was to indicate the protagonist's feelinsg of anxiety and uncertainty – a lack of gravity, if you will.

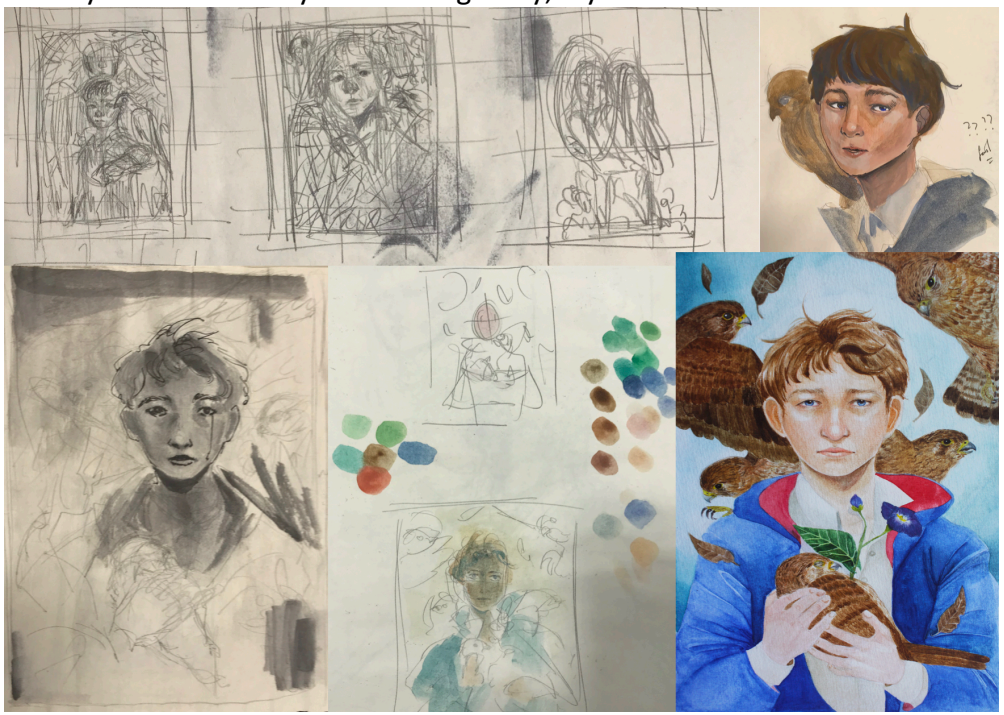


Image 8: The process of conceptualising and planning out the Kes painting.

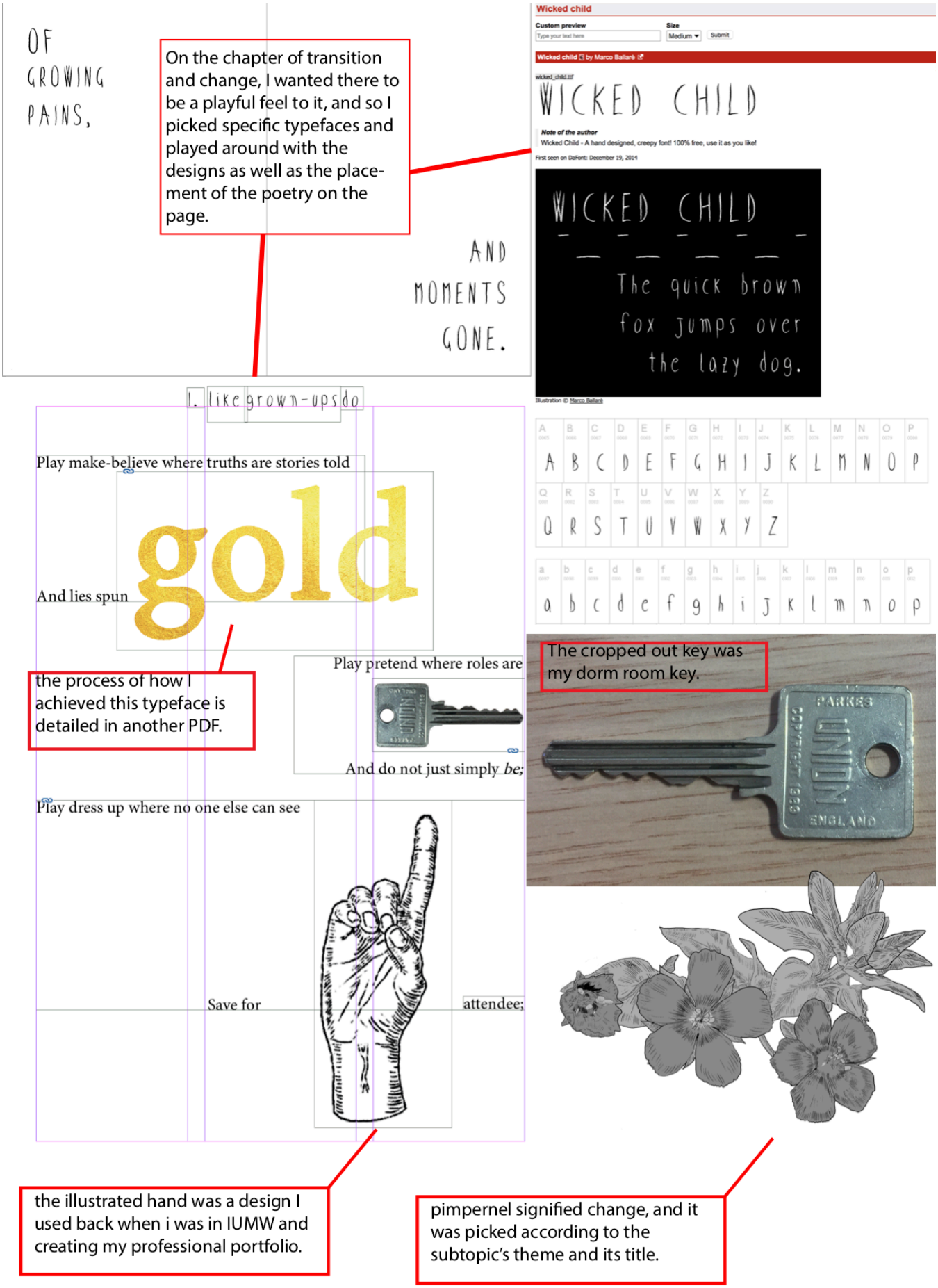


Image 10: the process for 'of growing pains and moments lose'.



image 11: The process for beauty and the ideal.



image 12: the process from film still to illustration; the flowers in the first panel are of cardamines – meaning for parental error; the second panel featuring Carolina syringe, meaning for disappointment.

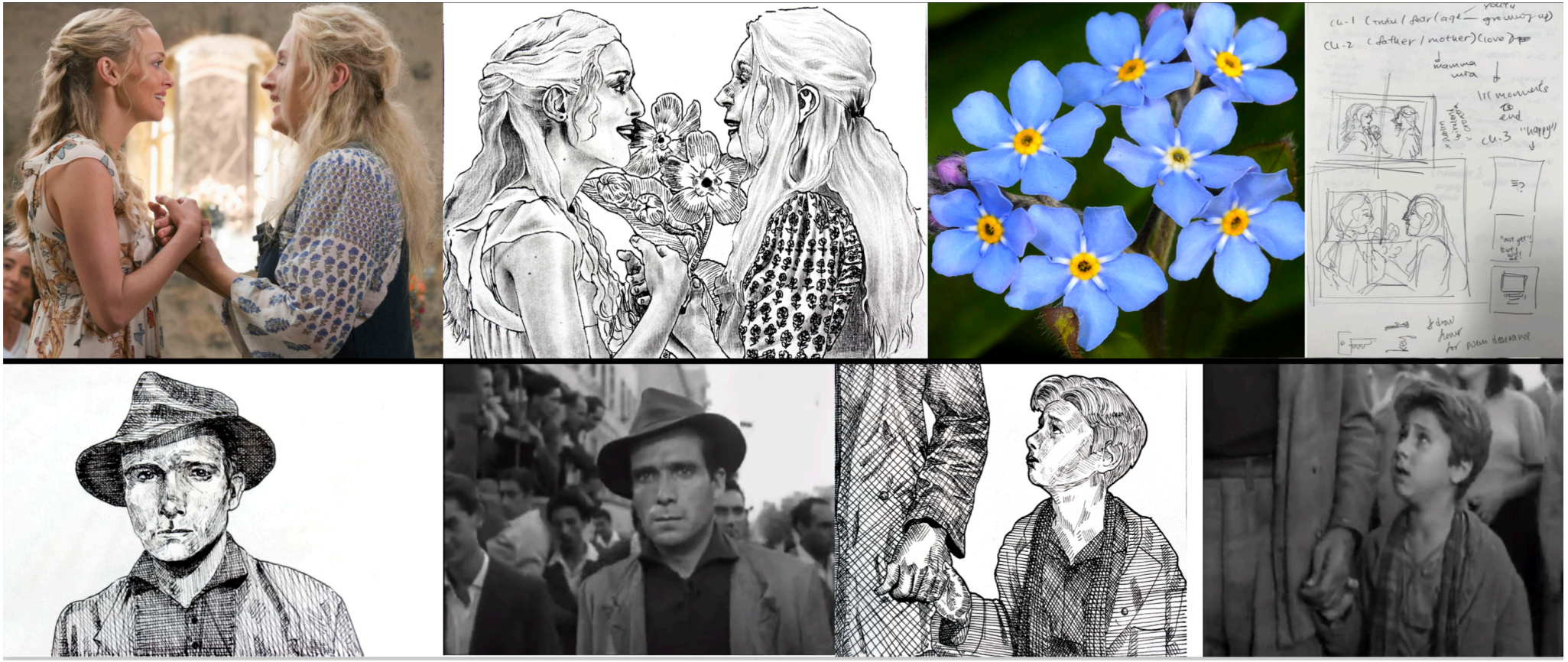
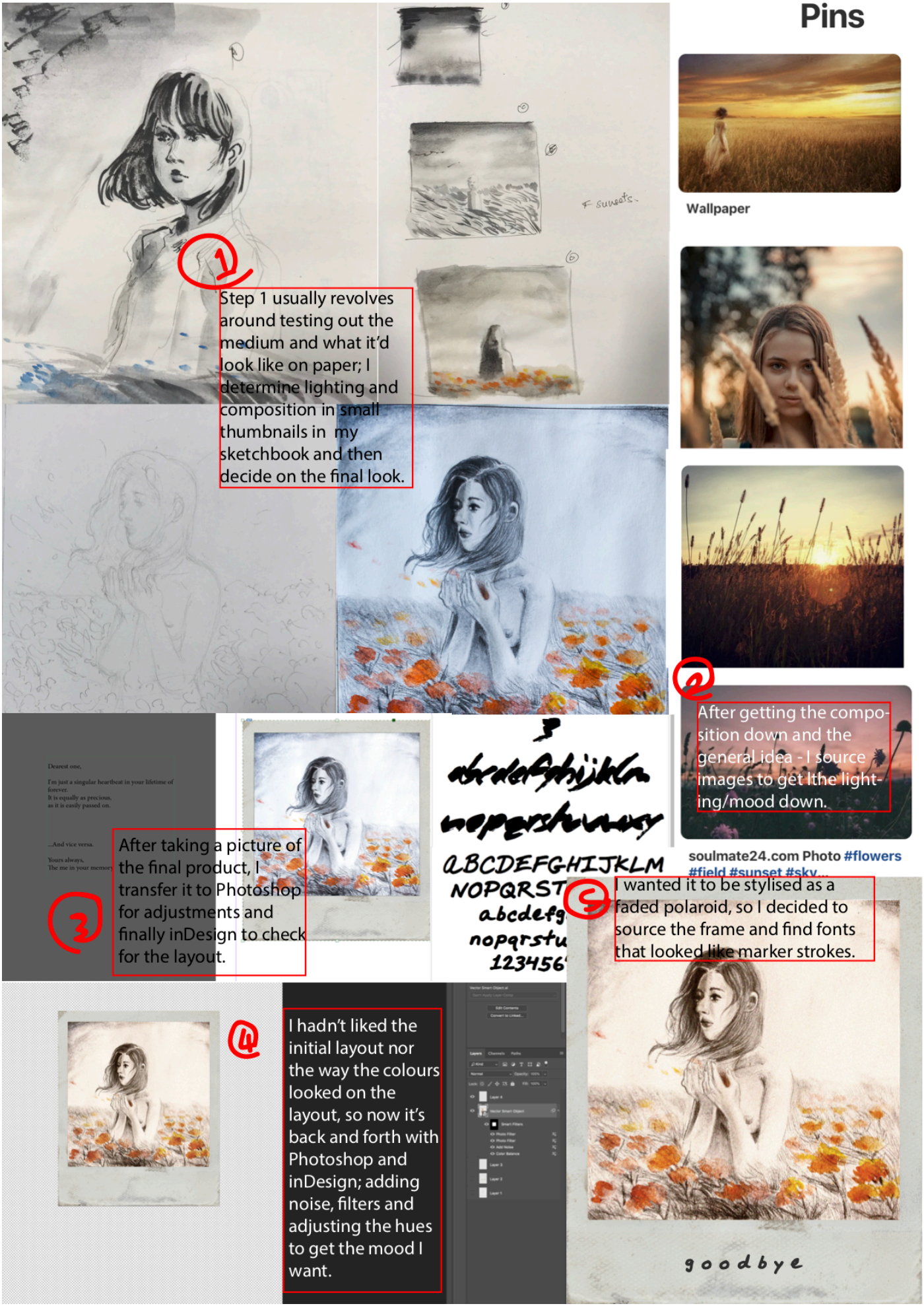
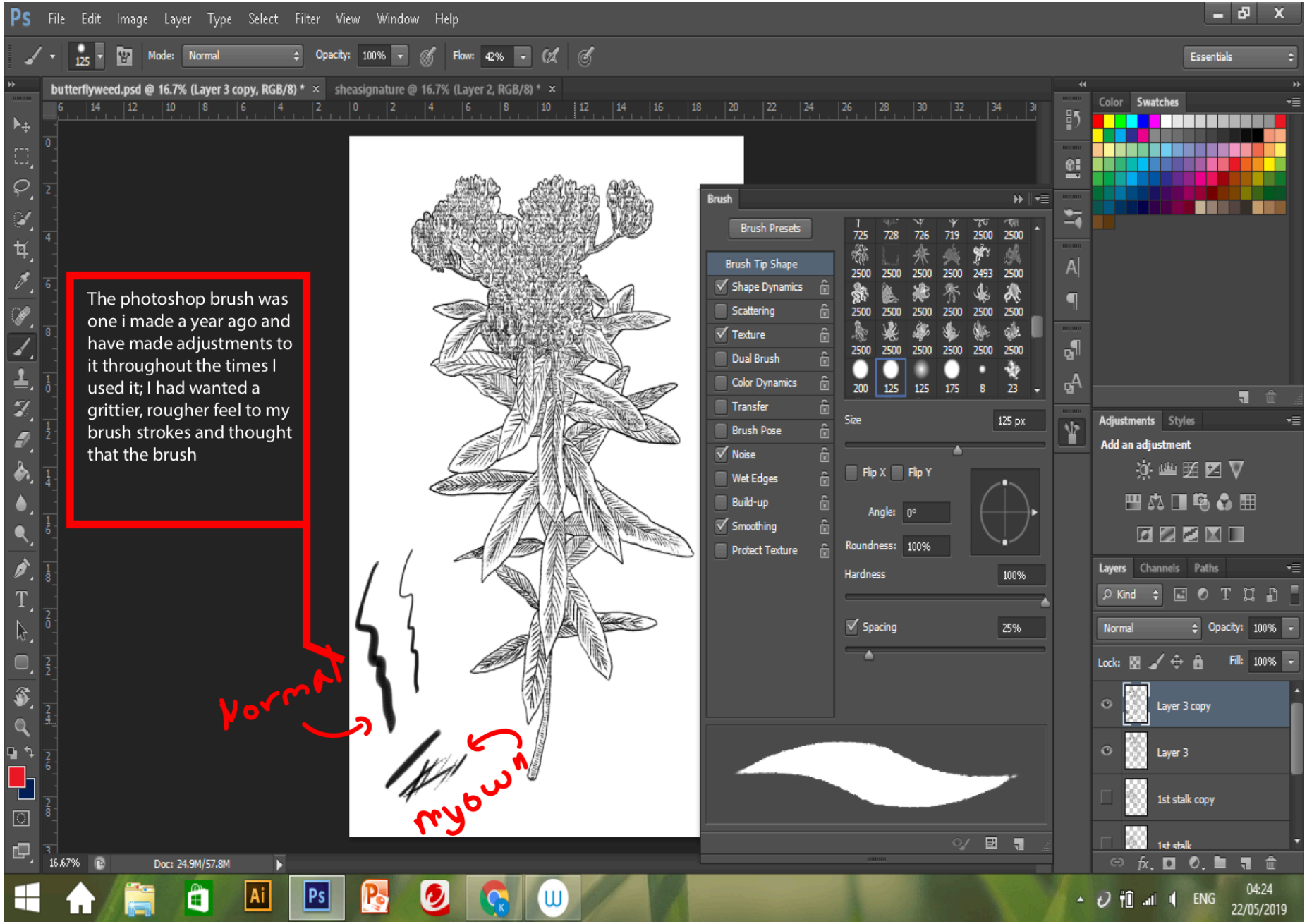


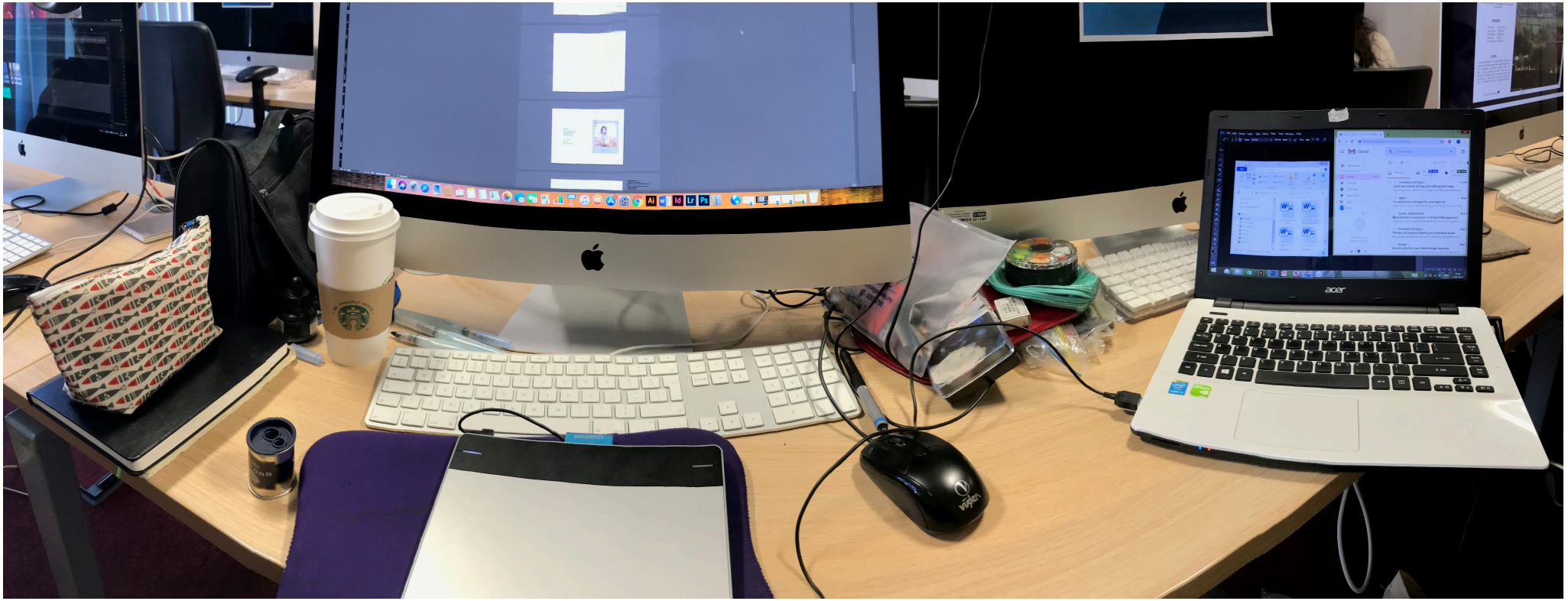
Image 14: From top to bottom row: Mamma Mia 2 film still and The Bicycle Thieves film still.



(image 15: the process of the illustration at the end of chapter 2.)



(Image 16: my own phoroshop brush and the effect I wanted)



(Image 17: From left to right; My camera, the Canon 60D, has been my go to for getting my illustrations as crisp as I'd wanted them to look, I proceed to transfer them to the mac and start the process of editing and retouching the illustrations for the book. As my laptop has the program that makes the tablet usable, it was absolutely vital to my creative process because without it, my project would have taken a much longer time.)

II. DISSONANCE

When will you be pleased
With the **stretch** marks on my thighs,

The faint ripple of
My soft skin and supple flesh

As I d[a]n[c]e away
To the music of your words,

Are you *happy* now

That the **hollows** of my bones

t
h
g
i
l
Take f and sing,
Birdsongs of a brighter sky,
My skin stretched and etched
With the notes of your music,

Will you be *content*

Now that I have danced till morn,
My feet bleeding red
Shaking hands shivering with
Cold fear and loathing,
Your sound **deep** in my body,

But the music stops.

And a new sound plays softly,

T e r r i f y i n g l y ,

I realise I must fill my
Empty bones
and

Put back my torn off flesh and fat.

And as morning comes,
I ask her,
Him,
Them -

Are *you* pleased,

happy,

And content?

Image 18: the typeface experimentation done in indeisgn.