



Formative feedback

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Degree pathway:	BA Hons Illustration	Student number:	525084
Course unit:	Illustration 1: Illustration Sketchbooks	Assignment No.:	Part 1: Everyday sketchbooks
Feedback format:	Written	Date:	15 July 2021

Overall feedback

The first part of the course focused on getting started, overall your response has been very good. Enjoy the process of exploring using sketchbooks in a range of different ways.

You show in **Assignment One** 'recording and sharing your work' that you are already addressing much of the feedback below. This is great as it demonstrates you already know areas of your practice you want to explore and develop further. So the first step of making your own book and responding to time and place 'pride week' is a fantastic start to you loosening up your creative methodology. 7 days and 7 colours of the rainbow. As a work in progress, the rainbow colour idea could be developed further, consider each page could be sketched in the colour in sequence of the day, the colour dominant on the spread or tiny and discreet? Good to see you using the space as a double page spread not allowing the bound centre to be an issue, working it into each composition. The black wool could also represent the rope of a flag flying so maybe the tie could be left long? How do you think you could build on the relationship between the cover, binding, size and inside information to form a coherent narrative as a whole object?

Feedback based on Learning Outcomes

- ***develop methods to creatively explore and respond to briefs as an illustrator***

The exercise 'making mistakes ...' was a great one for you, giving you permission to be experimental. The quick sketches, cutting and folded provide food for thought. Was the drawing style inspired by Danny Gregory? Could the four sketchbooks be stitched together? Would you have tried this approach if it hadn't been an exercise brief? In exercise 'how personal do you ...' you noted what maybe kept secret, to ways of engaging the reader to take a sneaky peak such as an envelopes. Now consider what types of narrative would fit what types of approaches, for example a mystery story might have evidence tucked in envelopes/files?

- ***demonstrate your use of visual research in the generation of ideas for illustration***

Great responses to research task 'artists sketchbooks' whereby you have analysed their approaches and explored ways you can simulate the various styles without copying them. Your examples show how researching others' sketchbooks will start to inform your own.

- ***use a range of visual approaches to develop and communicate your ideas***

In exercise 'what sort of sketchbook ...' you rationalise your choices very well. As you say large A2 sketchbooks can be daunting and restrictive to use due to size. However don't abandon, as they can allow total freedom to be really expressive with mark making and collage. Rather than thinking a whole page should be used consider what space you're using within it, negative and positive space. Also try using a paper pair of L shapes to frame sections of pages created, thus generating further ideas. The small and intimate sketchbooks are great for location sketching, maybe insert smaller into larger ones. Then add further sketching, therefore generating ideas within ideas.

- ***demonstrate a critical and contextual understanding of illustration and reflect on your own learning***

You have critically analysed 'Emma's sketchbooks' in research task, particularly in context to how she gathers visual references and then uses to explore different approaches to generating ideas using various materials, techniques and processes. You mention Rizograph printing as a process, what other process materials and techniques inspired you to try?

Action points based on Learning Outcomes

- ***develop methods to creatively explore and respond to briefs as an illustrator***

Cutting, photocopying/scanning, changing scale, image manipulation, folding are all approaches to help you develop methods to explore ideas in response to a brief. Therefore consider for which briefs you may want to make your own sketchbooks in context to investigating particular themes. This you have started to do in Assignment One.

- ***demonstrate your use of visual research in the generation of ideas for illustration***

Exercise 'what is your relationship with your sketchbook' school art classes have a lot to answer for... So a sketchbook should merely be a depository to visually document what you imagine, what you remember and what you experience, in order to inform and generate ideas for illustrations. Therefore a sketchbook is not the finished product in itself. When conducting visual research use all your senses of smell, touch, sight, taste and sound. So be really experimental, take risks, mess it up allow happy accidents to reveal something interesting.

- ***use a range of visual approaches to develop and communicate your ideas***

Never tear pages out of a sketchbook, what you think maybe rubbish others may see potential. Being able to evaluate your creative journey of exploration is so important, as Emma says 'the good, the bad and the ugly' will all have value.

- ***demonstrate a critical and contextual understanding of illustration and reflect on your own learning***

At the end of each research task and exercise you need to self reflect on what you have learnt, what you can utilise in your practice and what you need to explore and develop further. For example 'artists sketchbooks' which approaches most inspired you and why?

Suggested viewing/reading

Recommended resources

When researching illustrators/artists/designers try not to be over reliant on Instagram and Pinterest as you could be looking at work also at student level rather than professional practitioners. You also need to ensure your Harvard Reference all sources. The following may also be of interest, preferably see if you can access the following through library or OCA online. Some you may already know but if not *Sketchbooks: The Hidden Art of Designers*, *Illustrators & Creatives* by Richard Brereton and *Graphic: Inside the Sketchbooks of the World's Greatest Graphic Designers* by Steven Heller. You may like to follow professional practitioners on Instagram @agnesdecourchelle @canarycarlo I too have kept a daily visual diary since 1 Jan 2020 even with all my experience I still get anxious about people viewing it as its not my usual process @laurajacksonwillis

If you haven't already done so you may want to look at the **WeAreOCA** blog at <http://www.weareoca.com/> or browse through other students work on the OCA Student Site <http://oca-student.com/>. You may want to post your own work for critique or join some of the forum debates that often contain links to relevant reading and viewing.

Assignment Schedule

The following schedule sets out a pace of study that suits you, and within the overall timeframe of your course end date. These dates can be negotiated with your tutor.

Contact *Learner Support* learnersupport@oca.ac.uk if any personal or health issues begin to impact on your ability to study, or *Student Advice* studentadvice@oca.ac.uk for queries about study resources, time frames, finance and funding, or any general enquiries.

Assignment One	15 July 2021
Assignment Two	20 October 2021
Assignment Three	20 February 2022
Assignment Four	20 April 2022
Assignment Five	05 June 2022
Course end date	11 June 2022
Summative Assessment	February / July / November [Identify which assessment student is aiming for] Link to current deadlines? TBC