

Formative feedback

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Degree pathway:	BA Hons Illustration	Student number:	525084
Course unit:	Illustration 1: Illustration Sketchbooks	Assignment No.:	Part 2: Sketchbook as Object
Feedback format:	Written	Date:	20 Oct 2021

Overall feedback

This second part of the course focused on key areas of experimental mark making, working with “mistakes” and develop a series of characters.

Overall your response has been good showing lots of experimental approaches to gathering visual research and generating ideas. You need to demonstrate you have fully explored the potential of every brief, building upon each exercise to do the next. In some ways you starting to do this for the assignment brief, but don't miss the opportunity to do sooner within the exercises. As suggested below, incorporate all of your skills to generate a whole sketchbook for 'drawing with objects: a journey sketchbook'. Just fill those sketchbooks with anything and everything you can possibly imagine, enjoying the process as you go!

Assignment Two: Happy Accidents your ideas generation from initial thumbnail sketches is great fun. Love the way you begin to establish personality of each character in particular the 'radio' fashionista, can imagine the character listening to all the latest music trends and thumbing through fashion mags and the evil 'scissors' is like a grumpy art teacher who hates students who can't follow instruction. Try brainstorming ideas for each character. Good idea to use Allen keys as a constant addition linking the characters as a group. Could you have then developed different character positions? Next it would be more appropriate to use a background from a sketchbook from this course, for example start with something from 'drawing with tea bags' and then maybe develop something new. The idea of your final illustration is sound but you could have explored many more ideas. This would then provide choice to select and edit best solution. You have the potential to produce a whole sketchbook of work here, so worth revisiting, especially as this is an area of illustration you would like to develop.

Overall good self reflection evidences how much you are learning and growing in confidence, well done.

Feedback based on Learning Outcomes

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

You have shown a sound creative method to explore 'pareidolia', in this case how everyday objects around you can inspire lots of ideas. Lovely thumbnail sketches simplifying the objects chosen to illustrate.

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

You noted a few merits and pitfalls of the way 'Sophie Peanut' works. Do you think she maybe limits her choice of materials when on location sketching for ease of access? Do you dislike that she crams lots of visual information onto each spread, preferring Thombre's approach of a single study on each page? Do you like the process of adding notes, overheard conversations and colour tests as Peanut's sketchbook? Interesting to see how research may inform you 'rapid sketching' with the 1min sketch possibly being the most informative in providing shape and scale. The animation is a great way of showing how a sequence of rapid sketching can be used to illustrate an idea; however draw from observation first, then iterate digitally. What have you learnt from this exercise that you could use more in your own process.

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

You have generated some really good work for the 'limited line (time) drawings' observing and selecting key lines that communicate what the object is, almost a reduction to one continuous line. This is a very good process to use when designing signs and symbols. Lovely to see you extend this idea using shape and colour, that could be developed into an interesting illustration style. You focused on the process of collage for 'investigating a process' generating some interesting work. Next time try to not necessarily create such finished illustrations but be more experimental with a broader range of approaches to generate lots of samples. Your 'semi-blind and blind contour drawing's are fabulous, great angle to draw your legs and feet! You really shouldn't think 3 of the semi-blind self portrait drawings are so bad, with your diagnosis of Prosopagnosia maybe ask others to judge the likeness of you to your drawings; I have never met you in person, yet I can see you have captured a likeness especially the shape of your face and your eyes and your overall posture. Your blind drawings are full of character and great fun, you have a lovely control of the pencil and mark making. Some good experimentation shown using materials, processes and techniques in 'drawing with tea bags'.

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

Really interesting follow on research from 'Lucy Austin' to John Marin and back to Austin. Although your notation is not extensive you have clearly expressed the merits of both artists work and how they have informed your thoughts on a more abstract expressive approach to creating artwork. So would you try to work in a more abstract way or not; or might you possibly work in various styles dependent on brief; or maybe backgrounds could be abstract and foregrounds more literal?

Action points based on Learning Outcomes

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

Good to see you recognised the potential shown in 'pareidolia' thumbnail sketches that were worth developing towards more resolved illustrations. In turn these could now develop into a series of characters.

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

What have you learnt from analysing both Peanut's and Thombre's approaches to sketching, and how might you now approach documenting information in your sketchbook? It was a good idea to photograph your cat as reference. Could you have used both you eye observation and photographic reference to produce a sequence of 'rapid sketches' this could then be used to digitally animate a short narrative?

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

How might 'limited line drawing' approach help you sketch moving objects such as your cat? It would be great to see you practise 'semi-blind and blind drawing' skills as a process to generate initial ideas; this may also develop into a style for your illustration work. Semi-blind drawing is also good to do when sketching in public places when you don't want someone to notice what your doing. What is interesting when experimenting with materials, processes and techniques in 'drawing with tea bags' is the total unpredictability of the outcomes. This approach you could consider when exploring ideas. It maybe that something unexpected happens that is not good enough to use as is but interesting enough to maybe scan and develop digitally. Consider what type of brief this approach maybe suitable? You made a good start for 'drawing with objects: a journey sketchbook' mainly taking photographic reference, but it would be good to see you fill a whole sketchbook; so its worth revisiting this exercise. Think about what you could have collected to draw with at home such as twigs or printing patterns from leaves or drawing your granddads owl collection or painting the sky or using foil to visualise the animal grill or semi-blind drawing your feet and legs in the field or blind drawing the sheep etc. Consider how you could tell your story as a sequential narrative of your journey. Lots of potential here to develop further.

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

Both Christoph Niemann's and Saul Steinberg's style of work is 3D illustration. Consider the contexts in which this type of illustration might be suitable for example advertising poster or book illustration? Would you explore working with both drawn and actual objects to create illustrations? Or creating illustrations that on placed on 3D objects such as *Pollocks Toy Theatre* <https://www.pollocks-coventgarden.co.uk>.

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. You may like the simple colour and shape illustrations by *Paul Rand*. Also have a look at the line drawings by *Matisse* and *Picasso* in particular their portrait work. For inspirational collage artists have a look at *The Art of Collage Vol 3: Contemporary Collage in Modern Art* by Dennis Busch. Revisit some of the sketchbooks suggested in course materials.

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

Assignment One	15 July 2021 complete
Assignment Two	20 October 2021 complete
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