KARELIA UNIVERSITY OF APPLIED SCIENCES

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DEVELOPING UNIQUE ILLUSTRATION STYLE BY ILLUSTRATING A POEM BOOK

Thesis

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Developing Unique Illustration Style by Illustrating a Poem Book

Abstract

The main purpose of this thesis is to create a unique and recognizable illustration style. To perform this task a poem book, *November*, written by Andrey Solodov, was illustrated. It was not a client work, and the book was chosen according to own interests in poetry art.

The thesis covers the description of the drawing process at each stage, and all basic elements for creating book illustration are discussed. This thesis employs a practice-based approach as it consists of theoretical part that covers the process of illustration and its fundamental elements. The second part is a practical one that showcases the own creative process of the author and explains its different stages.

As a final result a cover design of the book and illustrations for the poems chosen by the author were created. During the working process the author's drawing technique and skills were developed and improved.

Language English	**Pages** 38 **Appendices**

CONTENTS

1   INTRODUCTION

Book illustration is one of the branches of graphic art. Every book that contains illustrations inside is a product of the great work of an artist and publishing workers.

The work of an artist plays a great role in creating the final look of the book. The goal of the artist in the creative process is to express the main idea of a book, to open up its contents and to build up the harmonious outlook. Dependence between the illustration and text is without doubt. It is very important that those two sides of book illustration are in balance with each other, because only in that case will the result be sterling and full of value.

Illustrating the book means explaining the written text to the reader with the help of visual images and giving him the opportunity to experience the subject of the book more deeply, to highlight the main thoughts of the writer and to help with imagining the characters of the book.

For every illustrator contents of the book becomes the main source of inspiration and creative imagination. This fact brings up particularities in the work of illustrator. He must flow together with the writer's mind and try to put his emotional experience as close as possible to the author of the book. On the other hand illustration is not just a way to translate what is written into a visual image. The work of the illustrator is much deeper. It is the way to comment on the text (this is how the illustrator shows his attitude towards composition), to enrich and to complete the thoughts of a writer or poet.

1.1   Personal goals

Before applying for Bachelor's Degree studies I already had quite a lot of experience in drawing, starting from eight years in Art School and after this studying two years in a school focused on art education. During those previous

studies I got basic knowledge and skills of academic drawing and painting. That is why I got interested in illustration.

At university I learned about graphic design and creating visual concepts with the help of computer programs in order to communicate with a particular audience. Since the most part of works and assignments were done digitally drawing has become a kind of hobby during my spare time. At the present moment I consider my skills in hand drawing have become weaker because of little practice.

One of my goals when choosing the topic for thesis was to find the way to combine drawing and Graphic design because I wanted to develop the level of both skills that I already have. Illustrating the poem book suits this goal perfectly. The process of illustrating a poem book is quite challenging compared to the children's books illustration, but at the same time this makes the process more interesting from the creative side.

The process of illustrating the book also gives me a chance to find my personal and unique style of drawing. I plan not to make a design of the entire writing, but to make just a prototype of a poem book that includes cover, layouts of pages and illustrations for poems that I find interesting. In my opinion the work of the illustrator is very exciting and I want to try and to experience this profession. This work is not made for a client; it is only my personal interest in a book illustrating process. That is why I do not focus on the writer's wishes about the final look of illustrations. I am the only one who decides how the result of my work will look.

1.2　Framework

The poem book that I am going to work with is called *November*, written by Andrei Solodov. This book consists of lyric poems about relations between men and weman. The term "lyric poem" can be understood as any poem that expresses the feelings, emotions or mood of the author. The main feature of lyric poems is that they are focused on depicting inner life. My goal is to a create design of cover and layouts of pages that would intensify the senses of the reader, because each poem has its own mood. It can tell some sad or happy story. Of course, the reader understands the mood of each poem through the words that are written, but if the illustration would suit the contents it will intensify the feeling of the reader and put him deeper in the atmosphere of the text. It is also important to follow the same

drawing style while making illustrations. Poetry itself usually is not telling us a clear story of what is happening. The writer gives us emotions and reflects his mood through combinations of words while bringing up some global and important thoughts or questions in our minds. I would say that comparing to the other types of literary works (such as books for children or fantasy books) poems tell us abstract stories. Usually there are no exact characters and no course of events. This fact makes the process of illustrating poetry challenging, as it is not easy to understand what should be on the picture. During the work process about this thesis my goal will be to understand what to illustrate when faced with something abstract.

The framework of my thesis contains three main lines (Picture 1) and shows various parts that support the process of creating book illustrations. The first one my personal drawing skills, which I already have, and going to develop during my thesis work. The second one is a theory of illustration, which makes the strong base for creating successful and suitable to the chosen literary genre works. And the last one is sources of inspiration that will influence the direction of style and techniques at the starting stages of the illustrating process.
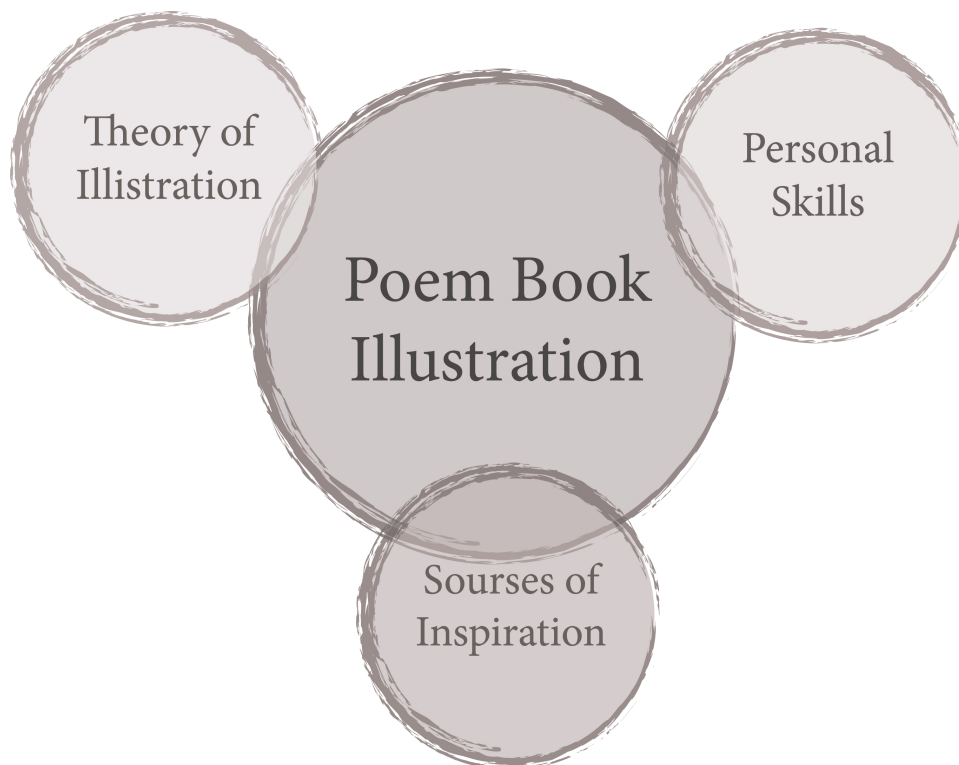
Picture 1. Thesis structure

The action plan of my thesis starts with research and collecting information about the history of illustration. It is essential to build the base of the thesis starting with studying the phenomenon of illustration in a detailed way (all components and stages). Found information would be supported with examples (pictures) showing the idea of each stage or component if needed. The next step after research would be devoted to studying the works of illustrators that I personally find interesting. In this part I will analyze their unique style and techniques, what exact features make their illustrations recognizable from a numerous works of other artists. After analyzing main features of their works I will try to draw a piece that will remind their illustrations, in that way this practical part will bring a results to development of my own drawing technique. It will help my to create a unique illustration style and I will be ready to draw a cover and layouts of some pages. In the conclusion I will comment about the final results that I got during the whole work.

2   ILLUSTRATION

A distinctive feature of printmaking is its close connection with the graphic arts industry, its dependence on the level of culture and labor in printing production. Based on the main mission of the book, graphics can be divided into design and illustration books. The design of the book includes its decorative attire, hand-drawn font elements, compositional structure of the text, etc. Illustrating the book solves problems of opening the main meaning of literary text with graphics. There are various kinds of literature and various types of books. Its format, nature of design and illustration depend mainly on ideological purposes and on which readers the book is focused.

Illustration is the kind of book graphics and its base. The term "illustration" can also be understood in a broad and in a narrow way. In the broad sense it is every image that explains the text. (Encyclopedic Dictionary 1981, 616.)

In the broad sense illustration is a product designed for interaction in a particular unity with the text placed in the book and participation in perception during the reading process. Illustrations that were created for the literary work make a single whole with it. Book illustrations that were withdrawn from the text can sometimes become obscure and inexpressive. Illustrations are not independent from the plot of the book; they must comply with the content of a literary work. They can enrich or impoverish it. An illustrator is required to become a co-author of the book by making visible the ideas and images of the writer and thus helping to understand the content better, specifically present the epoch, life, characters and surroundings according to the book. This does not mean that the illustration should be a simple descriptive and graphic retelling of the text. (Encyclopedic Dictionary 1981, 616.)

The illustrations in the narrow sense explain the text by showing the corresponding visual image or interpret the text. Illustrations help even before reading to navigate inside the contents of the book and also to attract readers with the outlook of the book. (Encyclopedic Dictionary 1981, 616.)

2.1 Types of illustration

According to the aims of the images, illustrations can be divided into scientific and cognitive (maps, plans, diagrams, drawings, etc.) and artistically-shaped (interpretation of the literary work or a book with graphics tools). Illustrations can be an explanatory image to the text. They can enlarge the text or sometimes even subdue the text. (Tsigelman, 91.)

According to the place and size in the text illustrations can be divided into (Tsigelman, 92.):

- Frontispiece (is the main illustration placed on the left half of the first book turn, which occupies the right side of the cover sheet. The frontispiece is an illustration of the entire literary work. This is usually an associative or a generalized image. Sometimes there can be a portrait of the writer or main character).
- Full-page illustration

- Illustration placed on two pages
- Small figure surrounded with a text
- Drawings on the margins

2.2   Illustration in poem books

There are numerous opinions about illustration in poetry, whether it is worth doing or not and how to do it. After studying examples of illustrations that were created especially for poetry books it is possible to say that most of them we can find in books for children and less in adult poetry books.

The main principles of creating illustrations for a poetry book is very close to illustrating another book genre, but still there are some differences. The aim of poetry is not poetry itself; it reflects everything a person thinks about, his emotional experience (sufferings, pain or happiness). Poetry can also have a tint of moral lessons and can encourage thinking about the global problems of society. In order to perform this goal poets try to find combinations of words that can cause a strong impact on the minds of their readers. Quite often the object (theme) that is discussed in a poem is abstract and intangible. Illustration that completes it is made in a decorative (non-realism) manner (Picture 2). This example shows the illustration that was created for the poem book of Roman Sotnikov, a modern Russian poet.

Picture 2. Example of graphics in poem book (Poetry book of Roman Sotnikov, 2013)

2.3   Cover and book jacket

The importance of a book cover is indisputable. If we see two editions of the same book - the first one with a faded appearance and the second one in a bright and attractive cover, we would prefer to buy the second one because people are used to judging by appearance. Depending on effective design and good communicating of visual language a cover can attract potential readers (Sonzogni 2011, 15).

The appearance of first book jackets happened in the middle of nineteenth century and was connected to the beginning of book manufacturing (Picture 3). The main role of book jacket was to protect the cover and pages from possible damages at least for some time. Usually on the front side of the book jacket there was the title of the book and some additional information about it. (Tschihold 1991, 177.)

Picture 3. Printing House in nineteenth century

As Jan Tschihold (1990, 17) states the work of an illustrator is totally different from the work of a graphic designer. If the second one is always searching for creative solutions to implement his unique style the other one should stay quite modest in the application of his own art manner. The illustrator should be focused on putting words' meanings into graphical images.

Jan Tschihold (1991, 177) compares book jackets to posters and defines their main purpose in protection and advertisement. It should attract the attention of potential buyers and at the same time keep the binding away from dust, dirt and rubbing before it will not be bought.

The title of the cover should be readable and quickly seen even from some distance. It is also very important for the cover to be thrilling and to awake the curiosity of the audience. For this purpose there could be various color solutions, such as using yellow in cover design since it is a very noticeable color. Another good option is to use red and combine it with black and white because all together they are powerful in attracting attention. In addition to that it is not recommended to place small figures on the cover, as it is not effective for catching the eye. (Loomis 1947, 265.)

An audience uses visual information that is found on the cover to create the response to the rest of the book; it is usual to tell a book by its cover. The aim of every illustrator is to create the right expectations about book content in the mind of a possible reader. (Nodelman 1990, 49.)

2.4   Color theory

The theory of color is very widely studied and of course it is impossible to cover it all in the framework of this thesis. I am going to put here only some fundamental knowledge about it.

Color is a product of light and it changes with the different environment and surroundings (Hashimoto 2003, 200). Color vision that occurs in the eyes and mind of the person, has its content and meaning. It is possible for eyes and brain to see the color distinction only with the help of comparison and contrast. (Itten 1973, 19.)

There is no doubt that different colors can raise different emotions and impressions in the mind of the viewer. In case the color itself and its effect on the viewer are different, color is making a bright but at the same time fleeting impression. This method gives an artist the ability to express something that is impossible to tell in words (Itten 1973, 19-20). As Andrew Loomis (1947, 169)

states the emotional effect of the color can be various; some colors raise the feeling of pleasure and delight while other colors irritate and annoy the viewers.

If the main aim of illustration is to make an emotional "push" and to evoke a strong impression among the audience, then the process of creating this picture should be focused on this particular feeling. In case the color is the main tool for raising emotions about a painting then the artist should start his work with defining the position of color spots. If the work is started with drawing lines and adding color after it then it will be impossible for the illustrator to get that emotional "push". It is caused by the ability of the color to bring volume and weight to the canvas, which lines do not provide. (Itten 1973, 20.)

Speaking about colors it is important to keep in mind that all together they can be in harmony or disharmony with each other. Universal rules of harmony just do not exist (Kuehni 2012, 246). We usually understand the term "harmony" by colors that are close in character or lightness. It is possible to judge the harmony and disharmony of the colors by the pleasant and unpleasant feelings of our own. Of course such conclusions are very subjective, but if to use them for determining some regularities it is possible to move to an objective path. Harmony can be determined as a balance and symmetry of the color on a particular drawing. (Itten 1973, 21.)

Another strong mean of expression for artists is a contrast of colors. There are two different kinds of contrast:

- Contrast of dark and light colors
- Contrast of warm and cold colors

Artists use the contrast of dark and light for showing light and shadows. This method gives the picture more volume and depth. Even the dull grey color can become alive with a help of shadow (Itten 1973, 39). In illustration it can be used for highlighting the main parts of the composition.

Using the contrast of warm and cold colors can add more expression to the picture because this type of contrast has a very powerful expressing ability. According to Johannes Ittan (1973, 45) the difference between nature of cold and warm colors can be opened with following relations:

Hot - Cold

Shadow - Sunny

Lite - Heavy

Wet – Dry

And here are physiologic effects of color on a person (Golubeva 2004, 19):

● Red - is exciting, warming, and raising activity, vigorously penetrating. It activates all the functions of the body, increases the blood pressure, and accelerates breathing rhythm.

● Orange - toning. It acts in the same way as red, but weaker.

● Yellow – is physiologically optimal, less tiring. It stimulates the eyes and nervous activity.

● Green - physiologically optimal, the most familiar to the eyes color, reduces blood pressure and enhances the capillaries, soothes and eases neuralgia, migraine, increases muscle activity for a long time.

● Blue – is calming. It reduces muscular voltage and blood pressure. The heart rate stabilizes and slows the rhythm of breathing.

● Blue - a calming effect becomes depressing. It slows down functions of human physiological systems.

● Purple - combines the effect of red and blue colors. It produces a depressing effect on the nervous system.

The activities of the eyesight may initiate other senses: touch, hearing, taste and smell. That is why we are beginning to hear the color, feel its taste. The color sensations can bring back memories and emotions that associate with mental states people had in their past. All this is called color associations, which can be divided into physical and emotional. (Golubeva 2004, 19.)

2.5   Line

The most basic element and foundation for most works of art are lines. It is the way for every designer to make rough sketches that will show their idea. Lines are widely used for creating outline, drawings, architecture and design projects. Lines have a strong ability to communicate and to express emotions. Lines can be various: strong and thick, thin and delicate, etc. (Picture 3). Lines can either be sharp or smooth and curvy and that also depends on the expression it makes. (Hashimoto 2003, 1-2.)
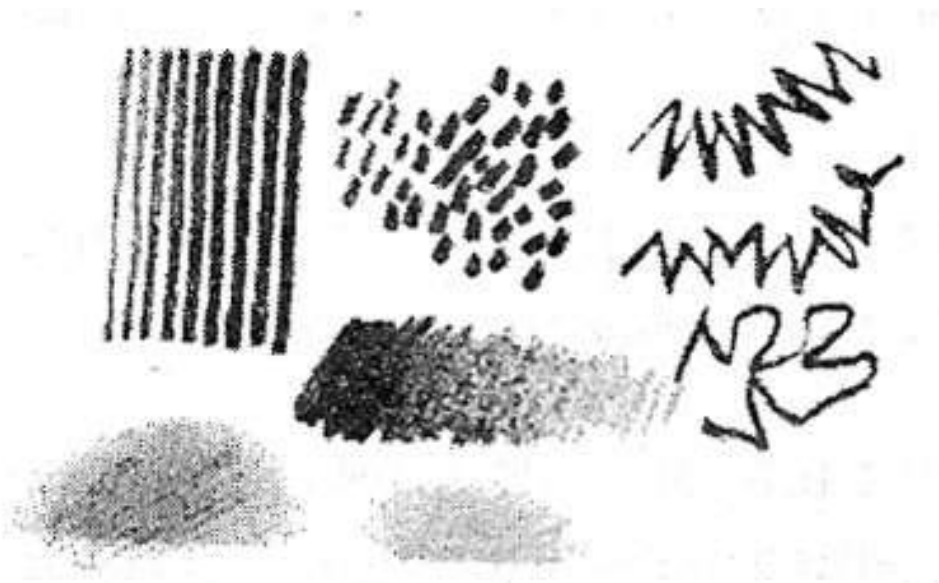
Picture 3. Examples of lines

Speaking about emotional message the line can send it is important to pay attention to its direction. If the line is vertical it gives the viewer the feeling of stability and it is caused by our experiences with gravity. It means that when we stand straight we feel stable and the same feeling we get from viewing vertical lines. Horizontal lines also associate in our minds with stability, but comparing to vertical lines they also give a sense of calmness. To provide the sense of motion and tension lines should be diagonal. (Hashimoto 2003, 6.)

Here is the example (Picture 4) of how line direction can affect motion and feeling of a picture. First picture have been cropped to show horizontal and vertical lines direction. The next one shows the same picture but with a bottle that creates diagonal line, this little detail completely changes the feeling of composition.

Picture 4. Horizontal and diagonal line direction example

2.6 Composition

Official English meaning of a word "composition" (Oxford Dictionary 2016) is as follows:

1 The artistic arrangement of the parts of a picture

To create harmonious work of art illustrator should follow two main principles of composition (Golubeva 2004, 47):

1 First is balance

2 Second is unity and subordination

Compositional equilibrium is the state of a composition in which all the elements are balanced with each other. One should not understand this concept with a simple equation of values. The balance depends on the location of the main mass of the composition, the organization of the composite center of the movement and the rhythm of composition, its articulation of proportional, the color, tone and textural relationships between individual parts of the drawing. Thus, it is possible to say that none of composition rules will create a harmonious work in isolation, because all the elements should communicate with each other and be in balance. (Golubeva 2004, 47.)

Equilibrium appears differently in symmetric and asymmetric compositions. Symmetry itself does not guarantee the steadiness of the composition. A quantitative mismatch of a symmetric element and a plane (or disproportion of parts and a whole) leads to a visual imbalance. Man always tends to equilibrium shape, which creates the more complete psychological comfort of living in a harmonious environment. To balance a symmetrical composition is much easier than to do so with an asymmetric, and this is achieved by simple means, as the

symmetry is already a prerequisite for compositional balance. (Golubeva 2004, 49.)

Correctly found symmetrical composition is easily perceived regardless of the complexity of its construction. Asymmetric composition sometimes requires a longer reflection and discloses gradually. The assertion that the symmetrical composition is more expressive is wrong. Art History confirms that an asymmetrical composition built on the laws of harmony of the composition is in no way inferior in terms of artistic values compared to the symmetrical. (Golubeva 2004, 50.)

2.7 Shape

Shape is a two-dimensional value that comes from the combination of length and width. Shape is first that we notice about the object if it is somewhere faraway because distance blends such details as color and volume together. With a shape any object can be identified because we do not need to see lines or color to understand what object we see. (Hashimoto 2003, 7.)

There are four types of the simplest shapes (Picture 5) and here are their characteristics (Golubeva 2004, 9):

1. Square

It is completed, stable form, ready to express stable images. Under certain conditions it becomes a very heavy shape that is unable to move.

2. Triangle

It has active form, which develops on the plane and in space, which carries the potential for movement. It can express or cause aggressive images. In the position when it points upward it is stable, when the top is down it is unstable. In this shape there is a struggle of two opposite features, which can be used for creating very specific images.

3. Circle

This is the most natural shape. It is associated with such terms as "good", "life", and "happiness" in the human mind.

4. Shape of an amoeba

This shape expresses unstable character in images. This is associated with romance, melancholy and pessimism.
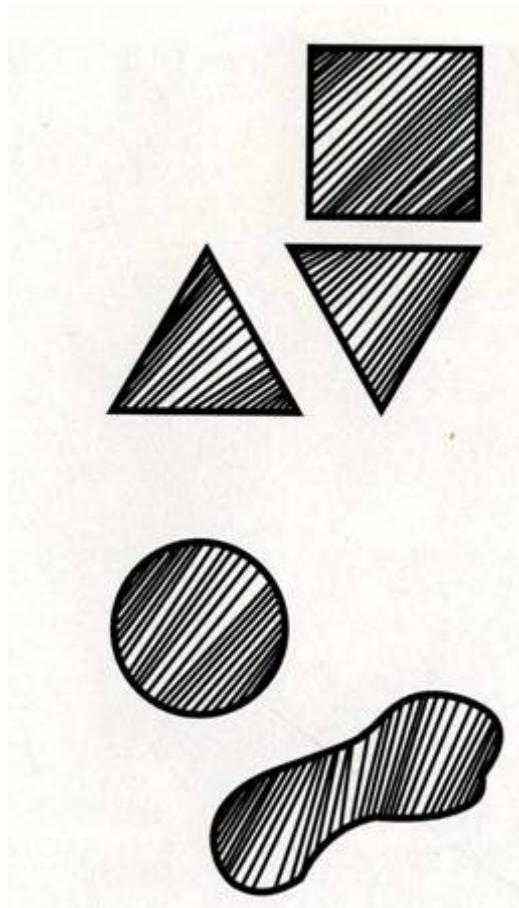
Picture 5. Types of basic shapes

The totality of different shapes enriches art and gives it a versatile emotional response, complicates the associative system. But it does not mean that the use of simple shapes and a smaller number of them leads to less important works of art. It is important to mention that expressive shape is a foundation for building an artistic image. Depending on the effect of one shape on the viewer, an artist uses such techniques as stylization and transformation. It allows the artist to depict various objects using real existing shapes. (Golubeva 2004, 10.)

3   WORKING PROCESS

In this part I am going to tell about my favorite illustrators and their inspiring works. The aim of this thesis is to create a unique illustration style. I picked artists that would inspire me by their works. After discussing working technique of illustrators I will try to create an illustration that will follow their style. It will help me to develop skills that I already have, and in addition it is a good way to discover and try various techniques and materials.

To define the final range of illustrators that I am going to study I searched from the Internet. Of course there was a great variety of artists and drawing styles, but I picked only those who had some common lines with my technique and at the same time had some interesting additions that make them different from others.

Speaking about the personal style of every artist that I have picked for this research it is important for me to understand what exact features and elements in their works makes them unique. I also want to find out what inspires these illustrators, what subjects they prefer to illustrate and what materials they use.

Jover, an Australian artist. Most of his

n the pages of old books. Loui Jover

n. This is his job, hobby and source of

aintings is given a special and unique

its perception. Here is for example his

looks very inspiring.
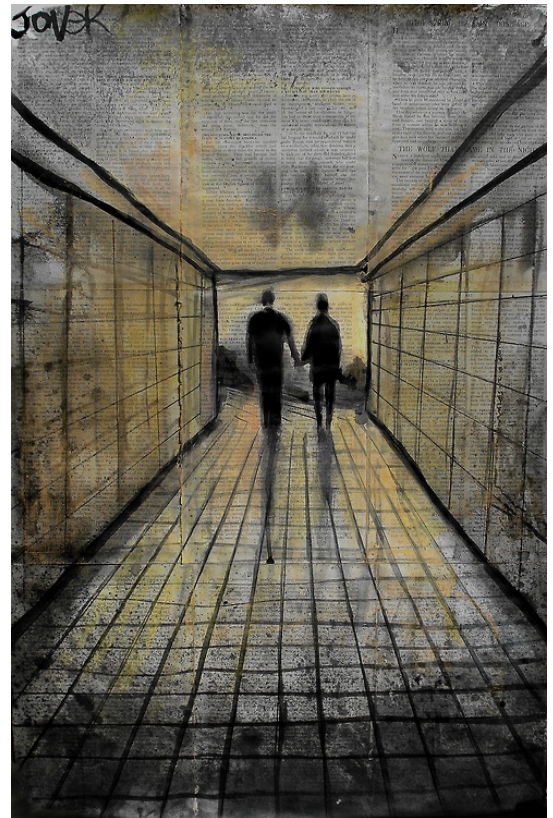
Picture 6. Inspiration, Loui Jover   Picture 7. Life in tunnel, Loui Jover

The other work of Jover is called "Life in tunnel" (Picture 7). From time to time he used to express the idea of life fatality and the problem of limited possibilities of modern man to his audience. At the same time the works of Jover do not have any tint of sadness; they even have some positive flow. Speaking about this work (Picture 4), it seems to me that there is a light at the end of the tunnel, and two people holding their hands rather raises a sense of peace rather than sadness.

Another interesting feature of Loui Jover is that he often draws all in black, and then suddenly adds some bright colored detail to his work (Picture 8). Some critics use to call that "the final dramatic element". The artist himself explained that step much more easily. He decided to add some color to work only if it is necessary, if drawing requires for this detail.
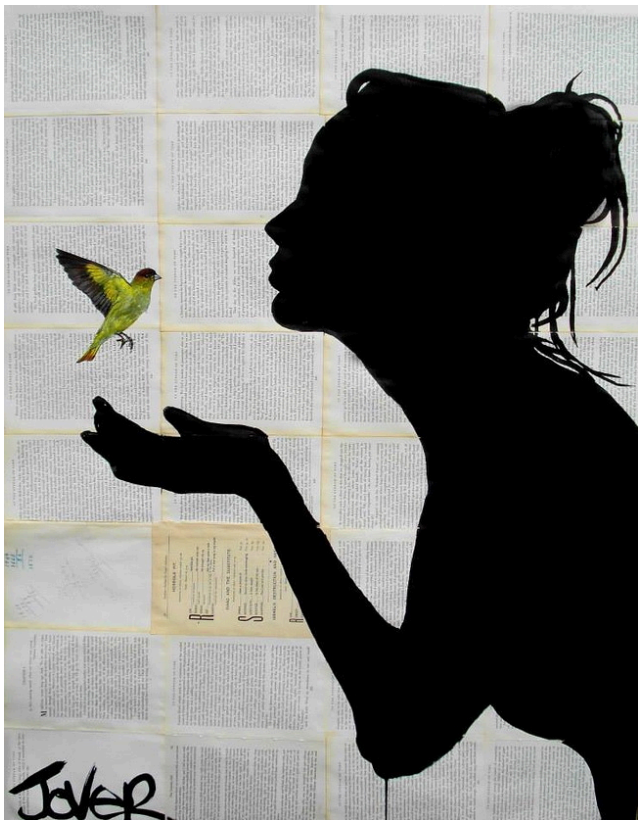
Picture 8. Loui Jover works

One of the most inexhaustible artistic themes for Loui Jover is eyes (Picture 9). He often uses them as an essential element of his paintings. At the same time they can express everything. Together with eyes a very important mean of expression, is an umbrella (Picture 9), which we often can see on his romantic series of works. Among favorite subjects of Jover for illustration there are relations and love, he also likes to depict the beauty of movement (Picture 10). On the most part of his works we can see only silhouettes of the people but still it express the mood and emotions in a very precisely way. We do not even have to see their faces to understand what emotions Jover wanted to show.

Picture 9. Loui Jover

Picture 10. Loui Jover

3.1.1 Creating painting with aquarelle

For creating this illustration I choose a portrait of a woman. I had very little experience in drawing people and especially their faces because in my previous studies in an art school we mainly practiced to draw objects (still life) and nature (landscape). Drawing figures and portraits in Russia starts mainly at university. That's why I was interested in trying my skills in it.

Working process of this illustration started with choosing materials. In contrast to Jover's works I preferred to use not book pages but pages from a newspaper. First of all it was easy to get them comparing to book pages, and secondly I have a great respect for all books in general. It would be impossible for me to use them for my painting. And the ink I changed to simple black aquarelle, because in my opinion they both have common structure and look alike on paper.

The original page of a newspaper was looking new, and to make it look like a paper of Jover's works I needed to make it old. To change the newspaper page to older looking I decided to add it a yellowish tint (Picture 11). For this purpose I was using a simple teabag. In my art school we often used this method to give a lite tint to a paper. Of course some may think that it was easier to buy already tinted paper, but in my opinion it feels completely different to prepare paper for drawing. It feels like putting soul into the process. During the coloring process I found out that newspaper page is very thin, and I had to color it in a very careful way in order not to damage its surface.

Picture 11. Newspaper before/after

After the process of drying, the paper still was not ready for the beginning of painting. The surface of it turned uneven and bumpy because of water use, and the only way to solve this problem was to iron it. When the surface was ironed it was time to start the work. I decided to trace the future image with a pencil first before putting the color (Picture 12). This light outline helped me to build the composition of my work.

Picture 12. Sketching

After making a rough sketch I started to put black color on the darkest parts (eyes, lips, nose and hair) of the portrait with a thin round brush (Picture 13). I also put black on those places where it supposed to be shadows to give the work volume.


Picture 13. Putting color and shades

When all the darkest parts were colored with black the image still looked unfinished. On the works of Jover there are often ink smudges, giving more depth to his emotional works as it looks like tears. The aim of my work was also to show the emotions of the woman that was drawn, to show her sadness. On this stage

she was just looking down and it was important to add some dramatic moment to the picture. It was made by adding some smudges going right from her eyes. This element really reminds one of tears (Picture 14).

The element of smudges looked quite rough. To make it look softer I decided to add a dark background (Picture 14). Adding a background even made the picture brighter, as the white figure of the woman contrasted with the dark surrounding.
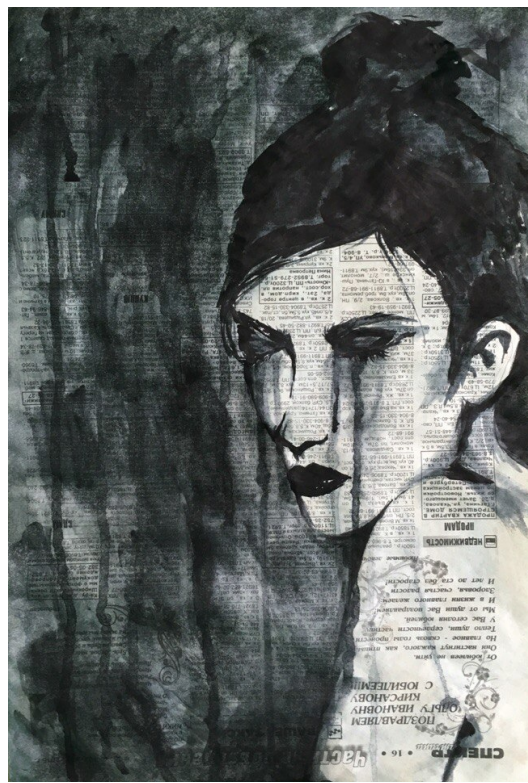
Picture 14. Adding smudges and background

The final step for this drawing was highlighting the lightest parts of the face with white color. Though this element is seldom seen on the works of Jover I still preferred to add highlights because in my opinion the picture required it.
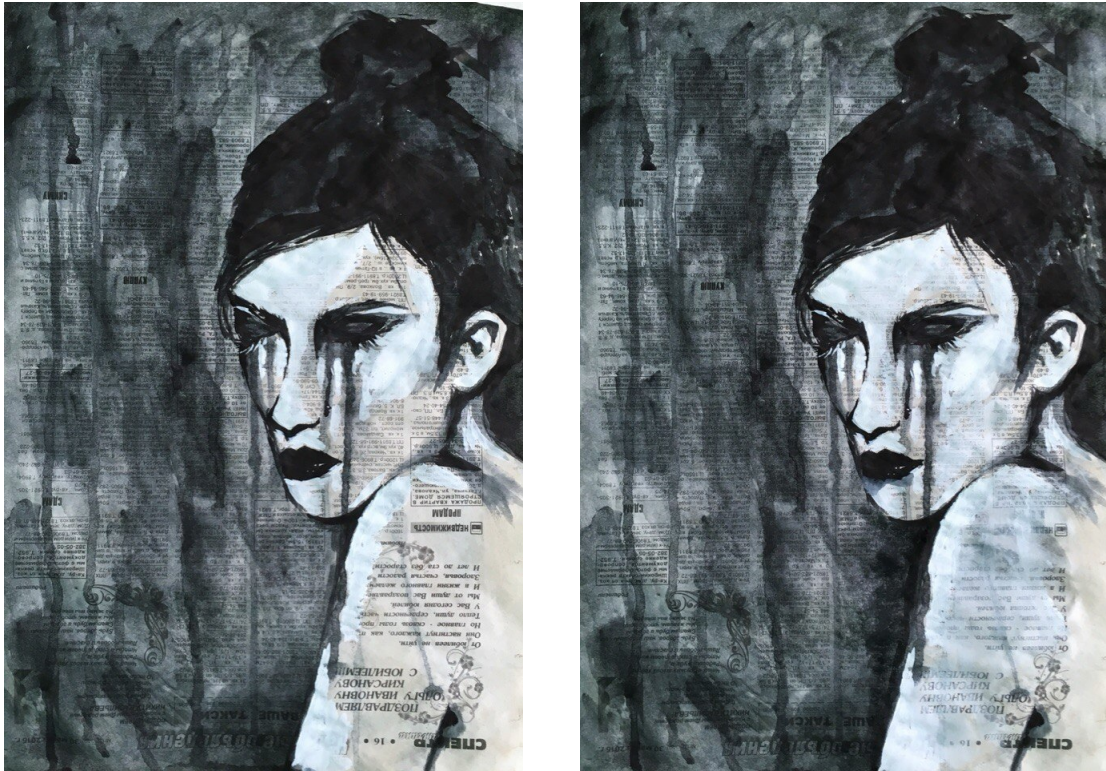
Picture 15. Adding highlights, making them softer

By adding highlights I made stronger contrast to the parts of the image (Picture 15). In the final version of my work I made those white spots softer.

As I tried to repeat technique and style of Loui Jover I was focused on elements that make his art unique. I find the way his paintings express different emotions to be the most important element of his art. I personally wanted to show "Sadness". Although it was the first experiment with expressing emotions I am satisfied with the final result. The skills that I got during this work will be definitely useful in the future and especially for creating poetry book illustrations and cover design.

3.2   Drawing with a pen

The British illustrator Si Scott became a source of inspiration for my second illustration. The key feature of his impressive works is a special dynamic that is seen even in static objects. It is implemented with using very thin lines that create a resemblance pattern. All his works are created using ink and pencil, and that is

why almost all of them are black and white. Each work of Si Scott is very legible and made with lots of little details (Picture 16).

Quite often he chooses animals as the main subject for his illustrations. Si Scott prefers to use only curvy and smooth lines. Together with animals he also draws people and letters.

For my next illustration I want to practice using lines for creating the figure of an animal and keep the animal itself still cognate.

Picture 16. Illustrations of Si Scott 2008

3.2.1 Creating drawing with black pen

The process started with a pencil sketch. As an object for making illustration I chose a lizard. This creature has a very interesting body, a long tail and expressive eyes. First I made a light pencil outline of the lizard's body and afterwards stared to put pattern with lines (Picture 17). For this purpose I used a

black pen. It was important to keep the figure of lizard still recognizable and to keep the line thin and curvy.
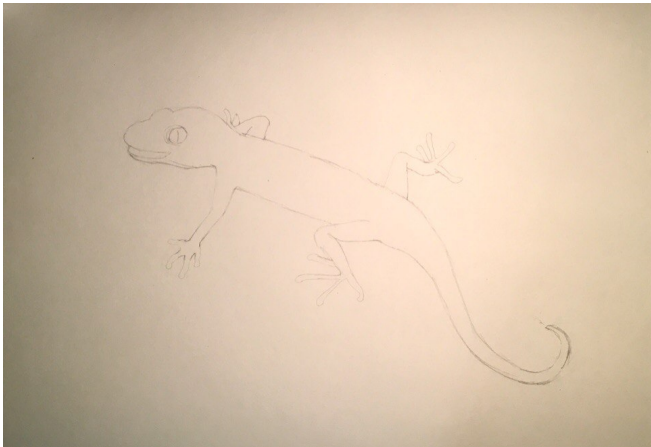
Picture 17. Lizard

In this work I mainly practiced the use of a gel pen for creating smooth lines and a pattern that would cover the whole object. I find working with a gel pen more convenient than aquarelle, which I used for the previous drawing. Of course it is hard to repeat the technique of Si Scott when he had been practicing for years, but at least the final result repeats some of his features. It was a good first try (Picture 18).

Pic 18. Lizard (tail)

3.3   Drawing with pen and aquarelle

The third person that inspires me with his works is Noel Badges Pugh. This illustrator mainly draws flowers and plants. On his works we see zoomed version of various types of flowers such as chamomile or cherry blossom. His drawings are very detailed. He tries to capture every single leaf and flower petal. Looking at his illustrations one can see that he wants to show the beauty of flower construction (Picture 19).

Noel Badges Pugh always use pastel colors in his works, but sometimes he avoids adding color to the picture and leaves his painting just black and white. His works raise only warm and pleasant feelings when looking at them.

Picture 19. Noel Badges Pugh

3.3.1 Creating illustration with gel pen and pencils

For this third drawing I picked peonies as they have very beautiful structure and shape. It was hard to be attentive to every little detail (Picture 20), and the problem with a drawing with pen is that mistakes cannot be changed. It was important to put the right lines from the first time. After making an outline I put in shades where needed.
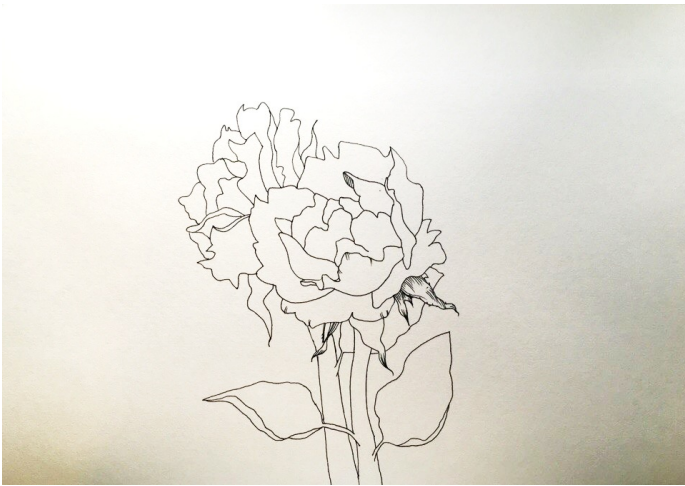
Picture 20. Peonies – outline, shades

Next step after putting shades on peony petals and stem was process of coloring the image. I chose pencils for this purpose and tried to give soft colors to the flowers (Picture 21). After coloring peonies I decided to make the flower that was behind darker than one that was on the foreground. It gave some kind of depth to the image.

Picture 21. Peonies - coloring

Speaking about this drawing I failed at keeping right proportions because the head of the flower looks smaller comparing to its stem. The stem looks too thick but it is impossible to fix this problem as the drawing was made with a pen.

Despite this proportional mistake it is possible to say that I succeed at capturing the movements of flower petals. I even surprised myself with the way I was focused on every little detail. It was also good practice for me in working with colored pencils and in putting shades with a color.

4   RESULTS

Studying the art of different illustrators that I find impressive and inspiring helped me to practice various techniques and styles. In addition I understood the strong and weak sides of my own drawing skills. All of this gave me the understanding of what my own drawing technique should be, and it was the first step of making poetry book illustration.

It was important to remember that all illustrations should be drawn in the same style. I started my work with creating the cover of the book, as it is one of the main elements of the book outlook. It was essential to start with cover and than move further with creating illustrations that should be placed in the text.

I did not want to create something overdesigned on the cover (Picture 22) but to make something simple, balanced and attractive for the possible reader. The whole cover was created according to my observations in theoretical part of this thesis:

- Title of the book is the biggest word one the cover
- In the center of composition there is a horizontal line built with two holding hands (gives a calming feeling)
- There is a vertical symmetry that also gives a feeling of stability
- Chosen colors: green, blue and purple.

Picture 22. Poem book cover

As I already mentioned cover design was the starting point for making other illustrations (Picture 23) that were implemented in the same style (color, lines) with the cover but have different composition. There are three main colors that go through every illustration that I made: green, purple and blue. Altogether they create the atmosphere of calmness and maybe a little bit of sadness when the reader looks at them. This fact means that illustrations really suit the text because all the poems that were chosen for book have the same mood as the illustrations. It is important to add that I have chosen a square format of the pages for creating illustrations. The balance that gives that shape causes my choice. In the theoretical part of my thesis I already opened the subject of shape meaning and the feeling it can deliver to the viewer. The font that was picked for writing the text was chosen for its simplicity. Together with illustration part it does not look like

something overdesigned, and this was important for me in this work to keep it simple and appearing harmonious.

ТОЧКА

В левой держу запятые,
Точки в правой руке.
Мы друг для друг глухие
В нашей безумной судьбе.

Левой руки нежно
Я разожму ладонь
и полетят неспешно
Все запятые в огонь.

Верил во всю эпопею -
Как человек и дурак.
Точка как флаг апогея -
Будет последний знак.

ВЕРЬ В МЕНЯ

Верь в меня, вот просто верь,
Несмотря на дикость мыслей.
Верь и даже если рвет с петель,
Будь со мной не видя смысла.

Верь в меня во все шаги,
Даже если глупость это -
Верь не отпускай руки,
Пока брошена монета.

Верь когда не улыбнусь
И что прыгнул не напрасно...

ЧТО ЗНАЧИТ БЫТЬ СВОЮОДНЫМ

Что значит быть свободным?
Среди всех правил, всех законов, схем.
Меж годных обществу и тех, кто не был годным,
Среди всех денежных систем.

Свободным быть от «соц. сетей»,
Забыть, забить н инстаграмм и твиттер -
Умей сказать когда ты захотел:
Все, надоело, еду в Питер.

ЗЕЛЕНЫМ ГЛАЗАМ . . .

« Тонуть с улыбкой в изумруде,
Любить и ненавидеть ночь,
Улыбку приносить на блюде,
Безнадежному помочь.»

Picture 23. Poem book illustrations

5   EVALUATUON

After the work was done and the number of illustrations were made it was very important for me to get feedback from my client, Andrei Solodov, and from the possible readers of his poems as well. For this purpose I had a discussion with Andrei about my works. In his opinion my illustrations and layouts of a book pages was different from what he imagined it would look like. First of all the square format that was chosen for this book seem to be a successful choice of mine, because he found it balanced and at the same time unique and interesting looking. It was different from the usual rectangle shaped books. Andrei remarked that he really liked my style of drawing, and the illustrations that I made suited the theme and the mood of his poems. We also posted my layouts of pages on his web page in order to get a respond from the audience that was the possible customers of it. For the most part there was positive feedback and response. Especially the drawing style that was chosen and created especially for this book and its simplicity made people appreciate the work that I have done.

Later I want to continue my work on this project because I find the whole process of illustrating a book very interesting.

6   CONCLUSION

While working on this thesis I had a chance to get to know illustration art more deeply. I tried to get information about every single element of illustration and to find out how to create a good work. As I explored various illustration styles it helped me to start modeling my own style. Of course my drawing skills still need to be developed because there is no limit for perfection, but I already know in what direction I should move. I am satisfied with the work that has been done even though it is not perfect. I will definitely keep improving my own style by practicing different techniques and trying various drawing styles.

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