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This is an example of a double page design.



The actual book when published was more than twice this size. I have marked the central line, or gutter which is where the individual pages meet. Because books are printed on large sheets and then folded and trimmed, these pages may not be physically next to each other until this process is complete. This can lead to small discrepancies across the pages and because the pages are seldom absolutely flat at the gutter, you should avoid having any important detail in this area. (Look at books of various thicknesses to observe this and try folding a single sheet of paper several times to create an eight page book when trimmed. Note that there are several ways of folding to achieve this.)

The brief gives you the exact dimensions of the finished page in the book, called the trimmed page size (TPS). When you paint the design for the double page spread you should add an extra 5 mm on the outside edges to allow for the amount that is trimmed off after folding. This 5mm extra is called the bleed. It shouldn't contain anything important; just continue any area 5 mm further than the trimmed size so that when it is cut off there will be no risk of blank paper outside of your design.

So for this brief the single page size is 292mm wide by 200mm tall.

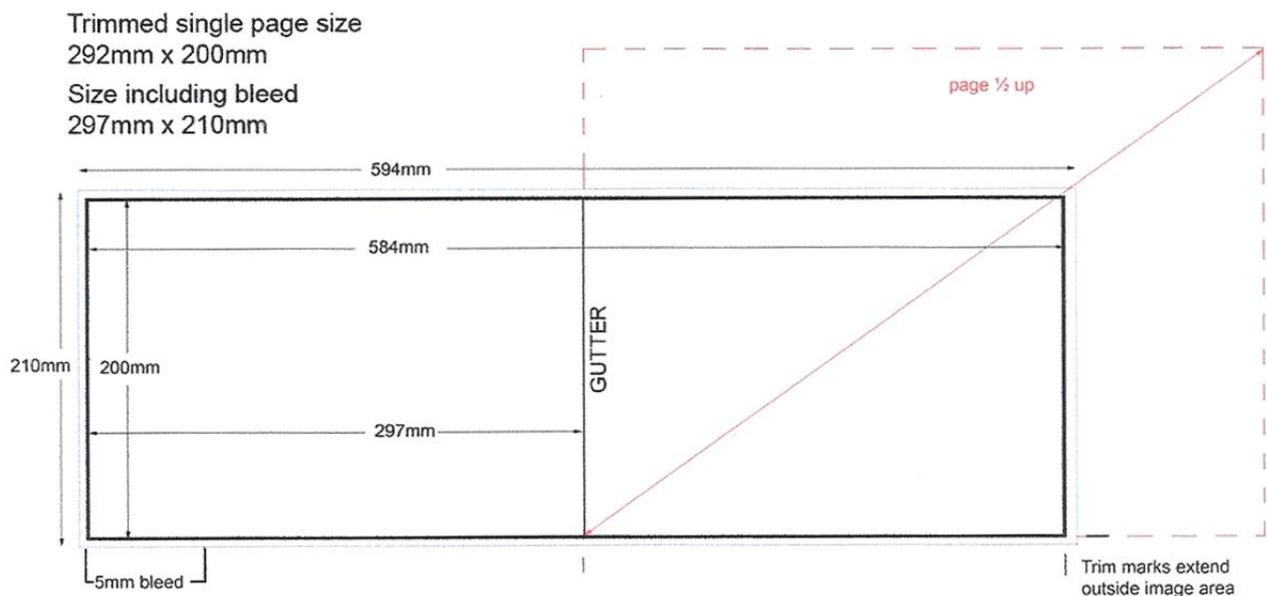
You are asked to produce a double page spread so your artwork area is twice 292mm plus 5mm on each side – i.e.  $584 + 10 = 594$ mm wide by  $200 + 10 = 210$ mm tall. This includes the bleed of 5mm to all the outside edges. Your illustration will be a much wider (more horizontal emphasis), and less tall one than my example above. The position of the trim lines should be indicated by extending them outside the image area (see diagram below)

Now paint your picture same size (called s/s) as the finished book will be.

Most publishers prefer artwork s/s rather than bigger or smaller so that they don't have to enlarge or reduce your artwork. If an image is required at larger than the finished size it may be requested at  $1\frac{1}{2}$  times the finished size or 'half up'. Double the size would be 2x or 'two up'. This is actually one and a half or two times the **diagonal** of the finished size. (This is also the way that TV and computer screens are measured!)

I realise that this sounds a bit complicated but if you carefully follow the instruction you shouldn't go wrong.

Here is a diagram of the terms discussed above –



And do not forget to send in your paintings for the Exercises.

The double page spread can be folded for the purpose of getting it to the college, but for a book you would not fold your artwork.

## Study Unit 11

# Watercolour - Techniques and Preparation

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### **PAPER**

It is probably best to use paper which is specially prepared for watercolour painting. But, at first, you may want to use cheaper paper. This is likely to cockle after you have painted on it. You can avoid this by stretching your paper. Immerse it in water, then tape it down flat on your board with gummed tape, blot it gently, do not rub and allow to dry.

### **DRAWING**

Many water colour artists paint straight onto the paper. You may want to do so later on, but in the beginning, you will probably want to outline your drawing in pencil. Keep it as simple as possible. An easy way to check if your drawing is correct is to look at it upside down. Any lines that are 'wrong' will show themselves immediately. You can correct them and recheck them in the same way.

### **LAYING OUT THE WASH**

The 'wash' is the mixture of colour and water that you use to paint your picture. The less water you use the darker will be your picture. So begin with a light wash, say a light blue wash for sky areas. When that is dry you can add darker tones and finally the details with a second and third wash. Each wash is darker than the one before. We will show this in the step-by-step painting exercise that follows.

*Here is how to practise applying a wash.*

Dip your brush into the water and apply a little colour to the point. Pass the brush from left to right at the top of the paper. Then go slightly down the paper and do the same again, always from left to right (of course if you are left handed you will probably find it easier to go from right to left).

Try this out on a clean piece of paper, lightening the wash as you go down the page by adding more water. You will find this a useful technique for painting the sky.

There are two trains of thought about how desirable it is for an artist at the start of his or her career being too associated with one particular style. Perhaps a more varied approach gets commissions or perhaps a particular style that publishers recognise helps? There is no easy answer.

Certainly, concentrate on the things you do best and keep experimenting to extend your range. In this way your own style will gradually develop. Even, to some extent in children's books, fashions change.

Probably one of the easiest and most enjoyable ways of finding out what is going on in contemporary children's books is simply just to go and look in children's bookshops regularly.

You probably do this anyway, and you will find a dazzling range of books from classical to contemporary.

You'll learn a huge amount from this and will probably feel daunted at the variety and talent displayed! Don't worry - we all feel this, but hopefully it will inspire and delight you too.

Don't forget though, that all these artists and writers had to start somewhere themselves, and they've probably put in many years of work before arriving at this stage.

Not always though! Publishers are often looking for fresh ideas excitingly expressed, even if techniques are not well developed. (Sometimes it's even an advantage not to have too developed a style!). So, as you look, keep on working at your own ideas too all the time, and, when you can, widen your scope.

But also work in the ways you enjoy most. Eventually something will begin to emerge that you feel is your style, or even a range of styles.

Amongst the numerous list of contemporary children's book illustrators who have recognition are :- Michael Foreman, Quentin Blake, Helen Oxenbury, Anthony Brown, Angela Barrett, Tony Ross, Shirley Hughes, John Burningham, Maurice Sendak, Satoshi Kitamura, Nicholas Allan, David McKee, Jane Ray, Ian Beck, Babette Cole, Nick Butterworth, Margaret Chamberlain, and Mick Inkpen. Above are two examples of their work, but look out for their books and have a good look at the sort of things they do.