



Personal Project Report

Creating illustrations for a fairy tale

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Criterion A. Investigation

Goal: To research on illustration process for story tales, research about kazakh cultural expression (attire, handicrafts, designs, symbols, fashion etc.) and improve my use of visual storytelling techniques, character and background design skills to design and create a book with up to 10 illustrations based on my personal vision of the chosen story.

I choose this topic because I'm passionate about illustration and design and I envision myself working in this sphere in the future. Doing this project will help me to improve my skills required to do similar works in the future, like character and background design and visual storytelling. I also want to learn more about kazakh cultural expression, since I would also like to designate a part of my work in the future to representation of my culture, kazakh cultural identity. My final product will be a book which will include the chosen kazakh story itself and 5-10 illustrations of its parts.

I consider this goal as highly challenging, since I only have a general knowledge of kazakh cultural expression (kazakh costume, symbolisms of ornaments etc.), visual storytelling techniques and have never deliberately practiced my character and background design skills, and also I've never worked with publishing softwares I'll need to produce my final product. On top of that, since the goal is challenging and requires to complete a number of aspects, I'll have to constantly apply my self-management skills.

UPD: I will be also translating the story into English since the product must be in the language of the personal project. However, I decided not to focus much on this part, because my initial goal focuses primarily on developing my illustration skills rather than my skills of literary translation.

Global Context: Personal & Cultural expression

Zone of exploration: The ways in which we discover and express ideas, feelings, nature, culture, beliefs and values

Why did I choose this global context and zone of exploration?

The global context and zone of exploration I choose help to define the direction of my personal project and thus give me an idea of how my final product should look. I choose "Personal & Cultural expression" and "the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values" as the context and zone of exploration

for my project because I'll be expressing kazakh culture, their life, mores and values and my personal interpretation of the story tale and personal vision of kazakh identity through my illustrations and book design.

Prior learning

I have some prior knowledge and skills that can help me to create my product:

1) Foundations of art and Illustration in both traditional and digital forms.

I have been interested in drawing from a young age and started to seriously put effort into developing my art skills at the age of 12-13. I used online artist and learning platforms like Youtube, Instagram, DeviantArt, Tumblr, Coursera etc, learning about color theory, shape theory, anatomy, art mediums etc. from various artists. These prior knowledge and skills in art hugely contributed to my ability to create compelling illustrations. In regards to subject-specific knowledge, I've also learned about academic and traditional form of art during MYP subject Visual Arts, where I've been closely acquainted with elements and principles of art and learned how to do formal analysis' of artworks and practiced working in various traditional mediums (oils, acrylics, watercolors etc.) and styles. The knowledge about art principles and elements helped me to easily determine where my illustrations are lacking and how I can improve it. It was also helpful to understand the feedback on my illustrations from my art teachers (**see Appendix 5J, G**). Starting from age 13 I started my own art account on Instagram to practice my digital art skills. Ever since, I have learned how to create art on the computer using a tablet and professional digital drawing software such as Adobe Illustrator, Adobe colour, Autodesk Sketchbook Pro, Krita etc. By applying my knowledge and skills in the sphere, I was able to efficiently plan and produce my illustrations and my character designs using technologies and art software (**see Appendix 5G,J**).

2) Kazakh cultural identity and its representation in various media.

Since I'm kazakh myself, I'm intimately familiar with my culture and the way it's expressed through art, literature, handicraft etc. In terms of knowledge acquired in school, during Kazakh Language & Literature and Kazakh History classes I've been learning about the history of kazakh people, their turkic origins, their everyday life, handicraft and folklore. This knowledge helped me during the creation of character and background designs, since it helped me to easily determine specific kazakh elements that can be implemented into the

designs and also helped to determine areas I'll need to conduct more research on. **(see Appendix 5B, G).**

However, the project was challenging since there was an abundance of skills and knowledge I needed to acquire in order to create my final product:

- 1) In the beginning my knowledge about kazakh art, handicraft etc. was very general, since I lacked knowledge on particular details of kazakh attire, symbolism of ornaments, the tools they used in everyday life and other elements which I thought would be helpful during the character design. In order to expand my knowledge on this aspect, I've collected data from fashion textbooks on kazakh national clothes and completed a visual research on social media and artist platforms like Pinterest, Instagram and DeviantArt **(see Appendix 5G, I, J).**
- 2) I needed to conduct research on illustration process for story tales, which helped me to understand how to adapt a written work into illustrations, helped to create the criteria for the successful illustration and also helped me to plan my work more efficiently. I've done the research by collecting data from illustrator's blog articles detailing their illustration process **(see Appendix 5D, E).**
- 3) I needed to learn about visual storytelling techniques in illustrations and their application, since in the beginning I had only a vague knowledge of it and had been doing it only intuitively. I've acquired this knowledge by collecting data from guides on analysis of visual storytelling techniques and also gathered inspiration from visual research on social media and artist platforms. The knowledge of these techniques helped me during the creation of illustrations themselves, choosing the correct composition, colours etc. **(see Appendix 5E, I, J).**
- 4) I needed to learn in detail about the process of creating a compelling character and background design which will suit the story. I've acquired this knowledge by collecting data from video tutorials of concept design specialists **(see Appendix 5G).**

Research skills

During the investigation phase of the project, I've developed and improved a number of research skills, like collecting, analysing and verifying data from a variety of sources, referencing sources and constructing a bibliography and using collected data to make my product and find solutions to occurring problems.

I was able to practice many of my existing research skills like referencing the sources using APA, collecting data, but I have also developed new skills like:

- analysing credibility of sources using a CRAAP model, organizing and locating my sources **(see Appendix 3,4)**;
- locating and analysing visual material on social media (Pinterest, Instagram) and then synthesizing this information to produce my own designs **(see Appendix 5G)**;
- conducting interviews with art professionals and consulting with native kazakh language speakers and native english speakers to improve my translation of the story **(see Appendix 4B, 5H)**;
- understand the impact of representation of particular groups in media (women) and alter some of the elements of the story in the translation to deliver the meaning which is ethical and suits the modern audience **(see Appendix 5H)**.

Literary review

Investigation helped to build the basis of my criteria and plan and allowed me to use acquired information to create my product on a better level. Most of my research was focused on the work with secondary sources, like: textbooks on national kazakh costume, visual storytelling techniques; the book with the collection of storytales; articles about professional illustrator's process, advice from translators and about the symbolism of kazakh ornaments. However, I've also worked with a variety of primary sources, like an interview with Kazakhstan-based illustrator Aigerim Karibayeva and professional illustrator's blog post about his process of illustration **(see Appendix 3,4)**. I've also done a visual research which served to expand my visual library and as a source of inspiration when I was creating character designs and illustrations **(see Appendix 5G, J)**

Bill Slavin's blog post, *How to Make a Picture Book*, was useful in the planning action parts, since I was able to understand aspects of a story illustration process, plan them accordingly and create criteria which make-up a high-quality product **(see Appendix 5E)**, and then apply the acquired data to create my illustrations efficiently.

R. Tran's tutorial, *Illustration master course - Ep. 2: Character design*, helped me during the action part. I've learned about various elements that need to be considered during the character design and then applied this knowledge to create interesting characters for my illustrations (**see Appendix 5G**).

Pavlodar pedagogical institute's textbook, *History of kazakh costume*, helped during the action part, particularly character design, as I implemented acquired knowledge of how ancient kazakh dressed to create unique and recognizable characters (**see Appendix 5G**).

Matrix's guide on Visual storytelling techniques helped me during the planning and action parts, since as I learned about various storytelling techniques I was able to determine those I particularly struggle with to implement them into my project as my growth areas, and then use this knowledge and my creative thinking skills to create high-quality illustrations (**see Appendix 5I, J**).

Nuriyeva's article, *Symbolism of kazakh ornaments*, was helpful during the character design as well, since I applied knowledge about various kazakh ornaments into the designs to deliver more meaning through my illustrations and portray authenticity of the kazakh culture (**see Appendix 5G**).

Interview with illustrator Karibayeva helped during the action part, since based on her recommendations I was able to adjust my style of drawing to create drawings more efficiently (**see Appendix 5E**).

Criterion B. Planning

Criteria.

Having a set of specific criteria was essential for the objective and fair evaluation of my product, helped me to stay focused on my objectives during the action part and helped to create a high-quality product (**see Appendix 1**). When I was designing my criteria I used the results of my investigation to make sure that the quality of my product is justified by credible sources - such as professional illustrators and literary translators (**see Appendix 5E**). I also reckoned my personal preferences, as I wanted this project to contribute to the development of skills and knowledge I consider relevant to my goal and to

I've used self-management skills frequently during my MYP years and thought I would have little problems with them, however this year had much bigger workload than I anticipated and I struggled a lot with meeting deadlines and practicing focus and concentration. I had frequent anxiety that I won't be able to finish the project on time, that I set too ambitious goals, and I also struggled a lot with undue perfectionism which caused me even more stress and anxiety.

Organization and affective skills helped me to alleviate these feelings. I established a clear timeline/plan with distinct short and long term deadlines, used time-management and focus applications, kept my process journal where I had my to-do lists and used several other strategies which are discussed in **Appendix 5B, F, H**. I directly managed my feelings by completing a number of effective practices like listening to the advice of experienced illustrators and motivational videos on Youtube, improving my work environment and organizing study sessions with my friends to stay motivated and positive (see **Appendix 5F, H**).

Through consistent self-management I was able to finish a considerable amount of work on time, thus giving me time to receive feedback and further improve my report and my product. However, I still believe that I need to find ways to boost my motivation to work, since it was one of the primary reasons why I troubles with time-management. It can be done through persistent reflection on why I started this project (since I love drawing very much outside of work) and general work on my self-discipline.

Criterion C. Taking action

Creating the product

My product can be considered as a response to my goal. The first part of my goal was to conduct research on several topics relevant to the product: research illustrations process for storytales which I did by reviewing professional illustrators' (B. Slavin, J.Massey) blogs or articles and conducting an interview with the Kazakhstan-based illustrator (A. Karibayeva); then research on kazakh cultural expression (attire, handicrafts, designs, symbols, fashion etc.) - by collecting data from the fashion textbook about kazakh national costume, article about symbolism of kazakh ornaments and then visual research on social media and artist platforms, like Instagram or DeviantArt. The second part of my goal was to improve my skills in visual storytelling (I worked on 5 of them), which I do

simultaneously with the taking action part by creating multiple sketches with the deliberate use of a particular visual storytelling technique and then deciding the best out of sketches through reflection or feedback from teachers or peers; then improve my skills in character/background design - done by learning from free educational courses on Youtube and then creating multiple sketches of the same character and determining the best through reflection. And then, constantly using the results of my investigation and practice, I created a 20-page book with the english translation of a kazakh storytale "A Blue Bird" and 6 full drawings (including 2 minor) illustrating the contents of the story.

My product also reflects my chosen global context and zone of exploration, as it showcases connections with the culture, as I interpreted national kazakh folklore (storytale) into an illustrated book, where the illustrations, including character/background/object designs included elements authentic to kazakh culture (ornaments, historical housing - yurt (hut), weapons like kalysh (sword) and bow, clothes that kazakh nomads wore in winter etc.). As I was creating my product, I've shown my personal vision by applying my creative thinking to define how exactly the visual adaptation should look (color scheme, the general appearance of the characters and backgrounds), added slight changes to the translation to reflect more modern and more ethical values which are relevant to the modern society and to me personally.

Thinking skills

Thinking skills were essential in the development of my project, as they allowed to generate new ideas to create my illustrations and designs, critically assess my results and contributed to overall decision-making. Overall, my thinking skills considerably developed throughout the project.

When it comes to the development of my critical thinking skills, I worked on throughout the entire project. In the initial stages of my project, critical thinking skills helped to determine the growth areas I'll need to work on to create my product. In the action part of the project, I utilized my critical thinking skills when I was reading the story and analysing it's main themes, ideas and key elements, and the general style (poetic devices, sentence structure) the author used throughout the story (**see Appendix 5H**). Critical thinking skills were especially helpful when I was analysing and evaluating each of my thumbnail and initial sketches of illustrations or initial concepts for characters to determine the ones that would reflect the story the best (**see Appendix 5G, I**). These skills also aided my decision-

making, since when I was translating the story I had to review many variants of the translation and choose the one that reflects the author's ideas and style the best. Lastly, using my these skills was imperative when I was reflecting on my overall performance in the project, the success of my product and further actions I can do to improve my work. My critical thinking processes were aided hugely by the learning from the investigation. For instance, by transferring the ideas I acquired in B. Slavin and J.Massey's articles on illustration process and K. Derbyshire's collection of professional advice on literary translation I was able to create criteria for a high-quality project, determine my general workflow (planning stage) and thus help me during the creation of the product itself. The prior knowledge helped aided my critical process greatly - for instance, I applied some knowledge from my Kazakh history class to determine the setting of the story which later aided me in the concept design making **(see Appendix 5B)**.

In regards to creative-thinking skills, I worked on them primarily during the action part of the project, when I was creating illustrations, translating the story and working on the overall design of the book. Since the story lacked abundance of technical details, like the exact time period, the appearance of the objects, characters and surroundings, I had to come up with my own ideas of how these elements should look like in illustrations. In my decision-making, I utilized the research I've done prior about kazakh national costume and ornament symbolism and especially used the images and photos I found depicting ancient kazakh everyday life, tools they used and other elements I considered relevant to create my illustrations. Information about visual storytelling helped to understand the theory behind these techniques and then apply this theory when I was creating illustrations. The knowledge and skills I had prior - especially those concerning art elements and principles and my visual library of various pieces of art - really helped me during the drawing process, as I was quick to determine what colours work best together, what facial expressions and poses would show most emotions, the demerits of an illustration etc **(look up appendix 5J on illustration process)**.

Communication & social skills

Work with other people was crucial since the product I create has a lot to with the audience, and for that reason almost every aspect of the action was followed by feedback from my art teachers**(see Appendix 5I, J)**, illustrators **(interview, see Appendix 4B)**, kazakh native speakers and my peers **(see Appendix F)**. Additionally, I constantly

communicating with my supervisor to understand the demerits of my work and how I can progress forward (**see Appendix 5A**). Through the use of active listening and my affective skills I was able to receive constructive criticism and further improve my product.

However, I believe I could've cooperated more with children, since I was working with the children's fairytale - but I didn't have sufficient time and resources to find a considerable english-speaking group of children to view my product. Only at the last stages of the project, I realized that I could've asked from my international friends whether they have younger siblings who can read my work and give me feedback.

My communication skills were especially important when I was comprising my report, as I had to logically explain my progress on the project in detail and reflect on my performance in a coherent way. I think I was able to do it on a substantial level, since my supervisor and teachers (who viewed my work during the whole-school meeting) had no trouble understanding the report. I organized my thoughts logically and appropriately so that I could easily understand and use large amounts of information later. However it would've been better to be more concise in the future - repetitions and loaded sentences sometimes made me and others struggle to navigate through my written material.

Criterion D. Reflection

Evaluating product based on criteria

(see Appendix 8)

IB Profile

I believe that I was able to practice and development all of my IB profiles (**see Appendix 6**), however personal project particularly helped me with the development of my balancer profile, as I had to manage an abundance of task relevant to the project and my school studies and my life outside of school. I was able to balance my mental well-being and academic performance by sometimes delaying the tasks on hand to allow myself some rest or performing the parts of the projects that I enjoy the most - drawing.

Knowledge and understanding

Working on my personal project helped me to extend my knowledge greatly on different areas such as illustration (character design, story illustration process, visual storytelling techniques), translation (general advice, what constitutes a good translation, language skills in kazakh and english, vocabulary) and kazakh cultural expressions (symbolism of ornaments, kazakh national costume) and generally expanded my visual library. I have also developed my ATL skills greatly as I used them throughout the project.

I acquired lots of new information when I was designing characters in particular. Initially I had a very limited knowledge and experience of designing/drawing kazakh-themed characters - this way the first sketches I did were quite dull and weren't to my liking **(see Appendix 5G)**. However, as I collected more data from textbooks, articles, the more images/references I found on the web, my visual library greatly expanded and I know I'm more confident in these areas. Previously I didn't know about the specifics of process of designing characters and illustrating stories, however my research on various illustrator's approaches and methods allowed to understand it better so that I could apply it in the making of my products - how shapes affect the audience, how to tell a story through costumes, facial expressions, steps of character design, storyboarding process, creating mock-ups etc.. Now I can easily plan out my workflow and thus work way more efficient if I'll have to do similar projects. I've acquired information about various storytelling techniques and know I'm more aware of each one's impact on the audience and how are they generally characterized. Throughout the process of creating my illustrations, I have practiced 5 particular techniques and know I have experience of applying them, which will be useful when creating various kinds of illustrations. I've learned about approaches of literary translation from experts' in the field - the value of simplicity in translating, the necessity of conserving authenticity of the original work. I've also gained a lot of practical knowledge, such as working publishing softwares like BookWright, self-management apps like Forest and Reminder, creating aesthetic and expressive illustrations in short periods of time (as in, developed a new art style). I've also gained a lot of understanding of my own culture, appreciation of its handicraft, art and history - I've grown more curious about how it can be expressed through various contemporary mediums of art and how it can be adapted to appeal to the modern community.

Appendix 1

Criteria for the final product

Achieved level	Criteria
0	none of the requirements were met
1-2	<p>i. creates a design of the exterior of the book (front and back covers, spine, title page, acknowledgement etc.) which complements both written and visual content of the book on a poor level (none of the design elements are matching, the overall aesthetic is completely unappealing and extremely hard to identify)</p> <p>ii. makes a translation of the story on a poor level which rarely expresses the story's initial style and message. Some errors are present and make the text incomprehensible to the audience.</p> <p>iii. creates 1-4 illustrations for the storytale</p> <p>iv. demonstrates 1 learned visual storytelling techniques on a poor level</p>
3-4	<p>i. creates a design of the exterior of the book (front and back covers, spine, title page, acknowledgement etc.) which complements both written and visual content of the book on an adequate level (only some of the design elements are matching, the overall aesthetic is not appealing and hard to identify)</p> <p>ii. makes a translation of the story on an adequate level which sometimes expresses the story's initial style and message. Some errors are present and hinder comprehensibility of the text.</p> <p>iii. creates 5 or more illustrations for the storytale</p> <p>iv. demonstrates 2-3 learned visual storytelling techniques on an adequate level, where some of the techniques are recognizable and somewhat appeal to the audience.</p>
5-6	<p>i. creates a design of the exterior of the book (front and back covers, preliminaries etc.) which complements both written and visual content of the book on a sufficient level (design elements are</p>

	<p>somewhat matching, the overall aesthetic is still identifiable and appealing)</p> <p>ii. makes a translation of the story on a sufficient level which often expresses the story's initial style and message. Some minor errors, such as punctuation, are present, but do not hinder the comprehensibility of the test.</p> <p>iii. creates 6 or more illustrations for the storytale</p> <p>iv. demonstrates all 5 learned visual storytelling techniques (rule of thirds, compositional axis, angle, contrast, line) on a sufficient level, where most of the techniques are fully recognizable and appeal to the audience.</p>
7-8	<p>i. creates a design of the exterior of the book (front and back covers, preliminaries etc.) which complements both written and visual content of the book on an excellent level (colour, font, composition and other design elements are matching throughout. the overall aesthetics are easily identifiable and appealing)</p> <p>ii. makes a translation of the story on the excellent level which fully expresses the story's initial style and message. Some minor errors, such as punctuation, are present, but do not hinder the comprehensibility of the test.</p> <p>iii. creates 8 or more full illustrations for the storytale</p> <p>iv. demonstrates proficiency in all 5 learned visual storytelling techniques (rule of thirds, contrast, angle, compositional axis, line) where all of the techniques are fully recognizable and appeal to the audience.</p>

Appendix 2.

Plan (backwards)

#	Objective	Time frame / deadline
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12	Present/submit my project	1.02
11	Find a printing agency and print out a physical version (prototype)	20.01-26.01 13.01-19.01
10	Add final changes to the digital version	13.01-19.01 13.01
9	Customize book design (font, background color, text color etc.)	05.01-12.01 11.01-12.01
8	Collect finished illustrations and the translated version of the story (separated into passages) into a book	09.01
7	Create final illustrations (in-book illustrations and cover illustration)	01.12-31.12 01.01-09.01
6	Create a book storyboard / mock-up with general layout of each spread and rough sketches of in-book illustrations and cover image	27.11-31.11 29.12
5	Translate the story into english	19.11-27.11 26.12-29.12
4	Sketch and create final character designs	01.11-14.11 22.12-25.12
3	Brainstorming on how author's voice can be interpreted through illustration and book design <ul style="list-style-type: none"> - How to divide the story between pages (so that the written content corresponds to the illustration on a single double-page spread) - Main colour scheme - Style of illustrations (complexity, general 	21.10 - 31.10

	<p>appearance etc.)</p> <ul style="list-style-type: none"> - Decide on motifs that can be incorporated into the design - etc. 	
2	<p>Read the story and determine author's:</p> <ul style="list-style-type: none"> - idea, message, purpose - style - tone - main characters - setting - symbols, themes - etc. 	01.09 - 14.09
1	<p>Choose a kazakh storytale with a reasonable word count which will allow to produce 5-10 illustrations</p>	01.08 - 31.08.19

Appendix 3.

Organizing information and evaluating resources

Source details	Notes	Evaluation				Aspect of the project addressed
		Authority	Accuracy	Purpose	Currency	

Derbyshire, K. (2018, April 30). What makes a translation great? Ten literary translators from across the world weigh in. Retrieved from https://scroll.in/article/876969/what-makes-a-translation-great-ten-literary-translators-from-across-the-world-weigh-in	Secondary (article)	Helped me to create my own criteria of a high-quality literary translation, and thus helped to create a translation of the story.
Images from Pinterest	Secondary source	Inspiration for character, object and background designs, and references used to create accurate facial expressions, poses etc. in illustrations.
Images from Instagram (kazakhstan-based model and blogger @gazizaaz, illustrator @qantars etc.)	Primary source	
Images from DeviantArt (artists such as Zionka, Beth Hobbs etc.)		

B. Interview with a professional illustrator

Questions	Answers (translated)
What are your main sources of inspirations?	I get a lot of inspiration from my family, especially my kids. You can notice that I have multiple illustrations on the topic of motherhood. The modern world also inspires me and in my illustrations I like to combine both the traditional elements (like kazakh national costumes) and modern

	<p>(technology, phones, headphones etc.).</p> <p>When it comes to designing clothes, I look at the kazakh national clothing my family and I have, browse the internet for pictures from museums, fashion shows, etc.,. Generally, doing a visual search on Google is very helpful.</p> <p>I find many artists on social media, and study their works to expand my visual library. That's how I learn.</p>
How much effort do you put into the historical accuracy of your designs?	<p>Not much. I didn't study fashion before, so I don't know whether it's historically accurate. As I said, I like to combine modern and traditional elements, historical accuracy is not my focus. I do it just enough, so that designs of kazakh clothings are easily identifiable by audience - kazakh ornaments, common designs of kazakh clothing. You can find on the internet.</p>
What illustration techniques do you normally use? How long does it take you to complete a single illustration using them?	<p>I work on a graphic tablet. I personally enjoy traditional materials, paints etc. but working with the tablet is less time-consuming and allows me to be mobile, work wherever I please. This is especially helpful when you have kids.</p> <p>When it comes to techniques, I like to use flat vibrant colours and then add texture</p>



Figure 10. Example for sketches, Illustration #1.

Also had to cut down the number from 8+ to 6+ illustrations, since I have only 2 weeks left and won't be able to complete initially planned amount in time. I'll make 2 minor illustrations though, with minimal detail - I don't want to rearrange the translation passages to accommodate reduced number of illustrations, since that would harm the pacing of the story.

09 jan 2020

I was having a hard time starting on my illustrations. In order to stop me from procrastinating on the task, I decided to start with the illustration thumbnails I liked the most: cover image and illustration #1.

I've shown the finished illustrations to my art teacher again. She liked my use of colour, the contrast between warm and cold tones was impactful. I didn't receive much criticism on these works, however, I still felt like something was missing. I understood that it was the background - the yurt/hut image - had slightly "muddled" colours and the texture was hard to pinpoint. To correct the issue I switched from the art software Medibang to Autodesk Sketchbook, since the other app had more textured brushes in it - and was I able to finish everything in about an hour. From now on, I'll be working in Autodesk, since it's more comfortable for my style of illustration.

When I was working on the 3rd illustration, I realized that by increasing the canvas side to allocate the references from my visual search (for instance, in figure below it's ornaments and my previous illustrations) is very useful, since I won't have to constantly switch between the pages and thus improve my **time-management**.

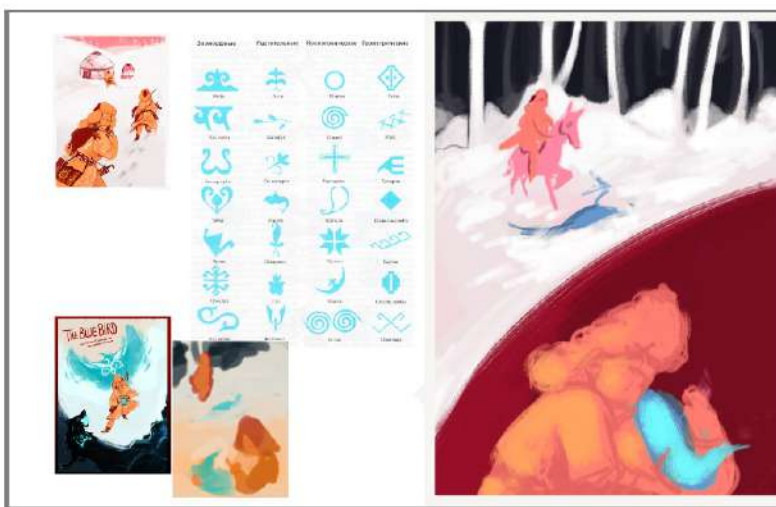


Figure 11. Illustration #3, process.

Also I found it helpful to create a separate folder for all of the references I find, so that it

would be easier to access them - this step helped me to develop my **organization skills** greatly.

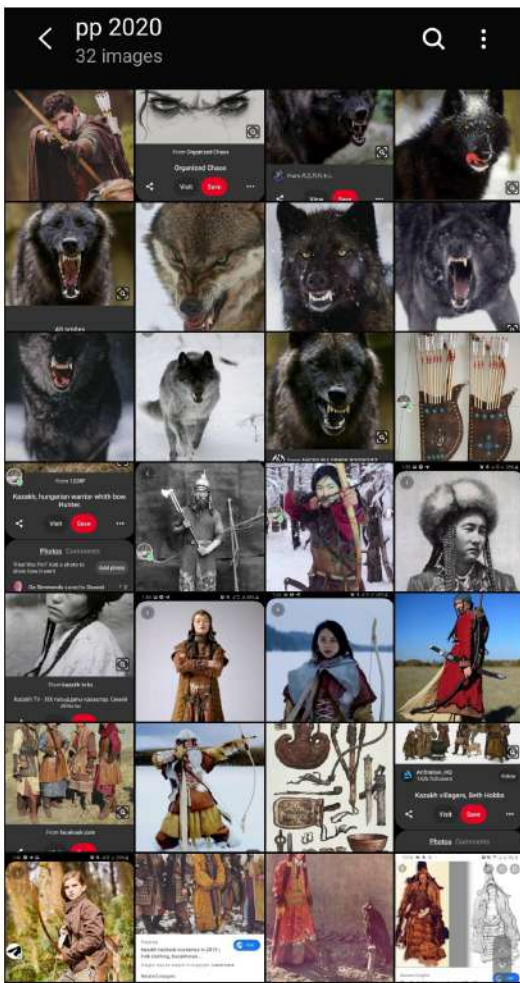


Figure 12. Visual research results/folder.

K.

16 jan 2020

Today I gathered with my friends and showed them the mock up. I briefly explained the story and also gave them time to skim over the mock up before asking questions about the visual storytelling techniques, pacing, aesthetics and other comments on how to improve the work. The feedback was very positive, the told me that the illustrations capture the plot, ideas in the passages on the great level. However they would've combined some of the passages. I examined their suggestion, practicing **my critical thinking** skills once again, and decided that it was unfit for me to include it - since that would require to change multiple illustrations which is unwise because I have only a few days left.

18 jan 2020

Customizing the book design was perhaps the hardest step, since the publishing program I choose - BookWright - was complicated. The app had video tutorials in it - but I lost half of the day doing the task which was not what I planned.

In regards to the book design, I had no troubles with it, the covers were already made and preliminaries were very minimalistic. I choose the font - Courier Final Draft - since it was very simple, easily readable and didn't overshadow the illustrations. It also had a vintage/old feel to it, which suited the contents of the story. I choose the red colour for the preliminaries, spine and the frame of the cover. I believe it attracts more attention, since it's a vibrant primary colours and also gives an association with kazakh culture - as in, the colour which is mostly used to create kazakh