

Samuel Green

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BA Illustration FT

Industry 2:

Professional Practice and Enterprise

Module code: 5ILLU011W.1

Enterprise Project CW002 (70%):

The Model of the Great Hall

Wordpress Website link:

<https://samuelgreenillustration.wordpress.com/>

Click the link to find a full breakdown of my work from this module. The work can be found under the drop down menu titled 'Level 5' and in the category titled 'Industry 2: Professional Practice and Enterprise'. At the bottom of the blog roll is my work from the Group Presentation and the top is the Enterprise Project. Also look at the category titled '3D Models Summer Work' to see my additional work.



The Model of the Great Hall: Research

Introduction to the project:

The Enterprise Projects I chose was to create a 1:10 scale Model of the Great Hall. The client is the University of Westminster and more specially Peter Bonfield for the Universities 185th Birthday celebration. It is a piece designed to celebrate Westminster's rich history and the historical importance of the Great Hall. The model is also being made to be viewed by students and staff at the university and potentially the general public.

The Polytechnic Institution was opened in August 1838 to provide the public with a practical knowledge of the arts and sciences. The institution opened in 1839. Public attractions included exhibitions, working machines and models, scientific lectures, rides in a diving bell and demonstrations of photography. John Henry Pepper was its most famous showman, someone who we wanted to recreate for this model.

I worked with 1 other student on the project but did have additional support from tutors and technical support in the process areas. I had more experience with this type of work than my partner so took up more of a leadership role, organising the progression of the project and sharing my technical knowledge.

I spent a lot of time over the summer working on some figures for this project so I wanted to continue with it. More information on this process can be found via the link to my Wordpress website in the category '3D Models Summer Work'.



Industry Research:

I did research into the techniques and materials used in professional model making. I've looked at some companies that make 3D models such as Phoenix Force and TPD Creative to see their creative process and what they use. Commonly used materials are: card, foam board, polystyrene, wood, cork, MDF and metal.

Model making has many uses across a range of industries, it is very important in the fields of design, engineering and architecture. It is crucial in the process of creating products and structures that function as intended and meet specific requirements. A model is a 3D representation of an object that can be used to test a range of things such feasibility, functionality, and performance. It's used for prototypes, testing and analysing, visualising concepts and communicating ideas.

For this project I will be working as a model making so I researched this industry. Model making is a process that combines manual and digital techniques to accurately represent the desired object or design.

Below are some key skills that a model maker needs:

- Reading and interpreting technical drawings such as blueprints and floor plans.
- Selecting appropriate materials for the project. Some options are wood, plastic, and metal.
- Using a range of tools and equipment, such as saws, drills, laser cutters and 3D printers.
- Applying finishes or coatings such as paint to the model.

The 3D model making industry has an exciting future with rapidly evolving software and hardware technologies due to the ever growing demand for high quality and detailed models across various industries.

The Model of the Great Hall: Research and Planning

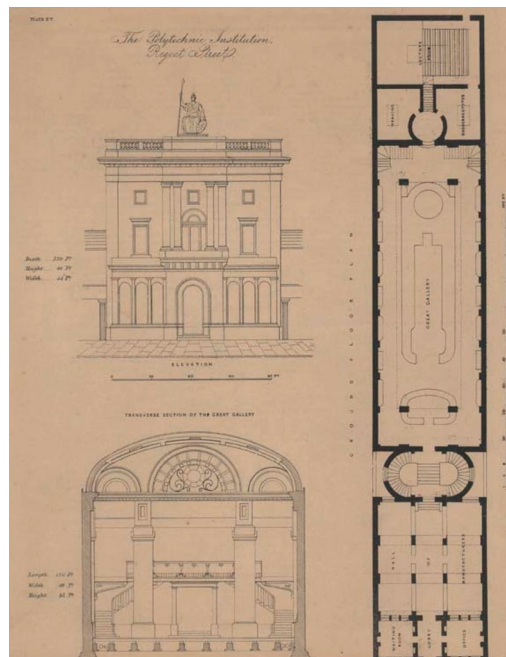
Reference images of the Great Hall:



List of exhibits on display:

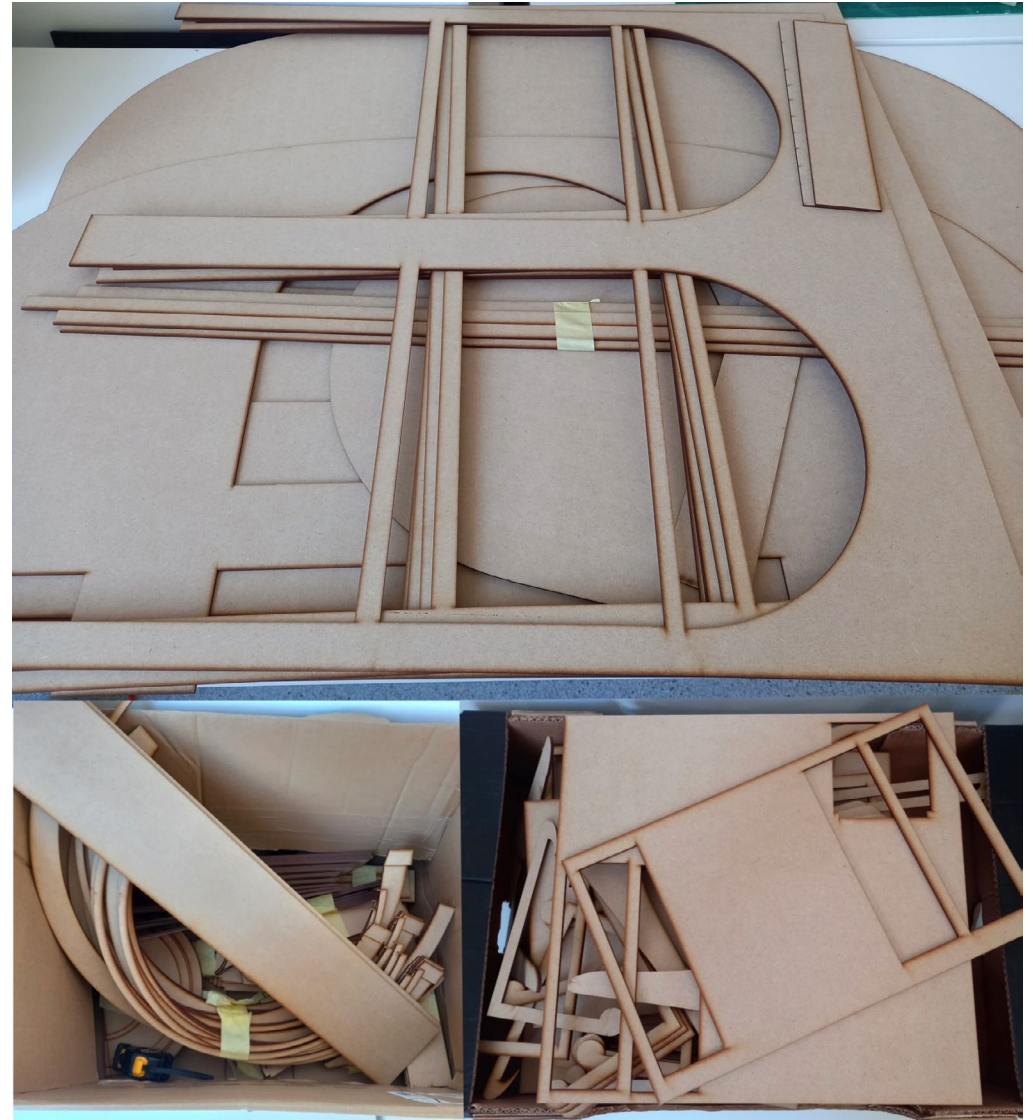
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309, REGENT STREET, W.
PROGRAMME OF
Lectures and Entertainments
FOR THE WEEK COMMENCING SEPTEMBER 2, 1878.
MUSICAL PROMENADE.
THE KAFFIR WAR.
MODERN GUNS AND PROJECTILES.
TORPEDO WARFARE.
SCIENTIFIC VARIETY ENTERTAINMENT.
THE PARIS EXHIBITION.
THE WRECK OF THE EURYDICE.
THE MICROPHONE AND TELEPHONE.
LIFE, HEALTH AND DISEASE.
STOKES ON MEMORY.
THE DIVER AND DIVING BELL.
CYPRUS.
A MUSICAL JUMBLE.
For Times and full details see subsequent pages.
PROTECTION FROM FIRE.
BRYANT & MAYS Safety
Patent MATCHES.
LIGHT ONLY ON THE BOX.
POLYTECHNIC COLLEGE AND EDUCATIONAL DEPARTMENT. page 10.

Reference for the flat pack:



Flat Pack Model:

The Great Hall model is currently in a flat pack form. The parts have been laser cut but we still need to make a frame for the basic shape to sit on. This is in panels and need to be stuck together. This should be a fairly quick process and then we can start to decorate the interior.



Project Planning:

We needed to make more figures to populate the Hall. This involves 3D scanning, editing the scans, 3D printing and finally painting. We aimed to produce a minimum of 10 more to make the Hall feel more busy. The figures I made during the summer have lots of general walking and looking around poses so these will be perfect to have around the Hall but we also wanted some more specific poses such as people interacting with the exhibits and each other.

Due to the time constraints during the semester we planned to complete all the figures and begin creating the exhibits. It gave me the chance to learn lots of new skills such as prop/ set design, sculpting, 3D modelling/ scanning and 3D software as well as improving my skills with model making.

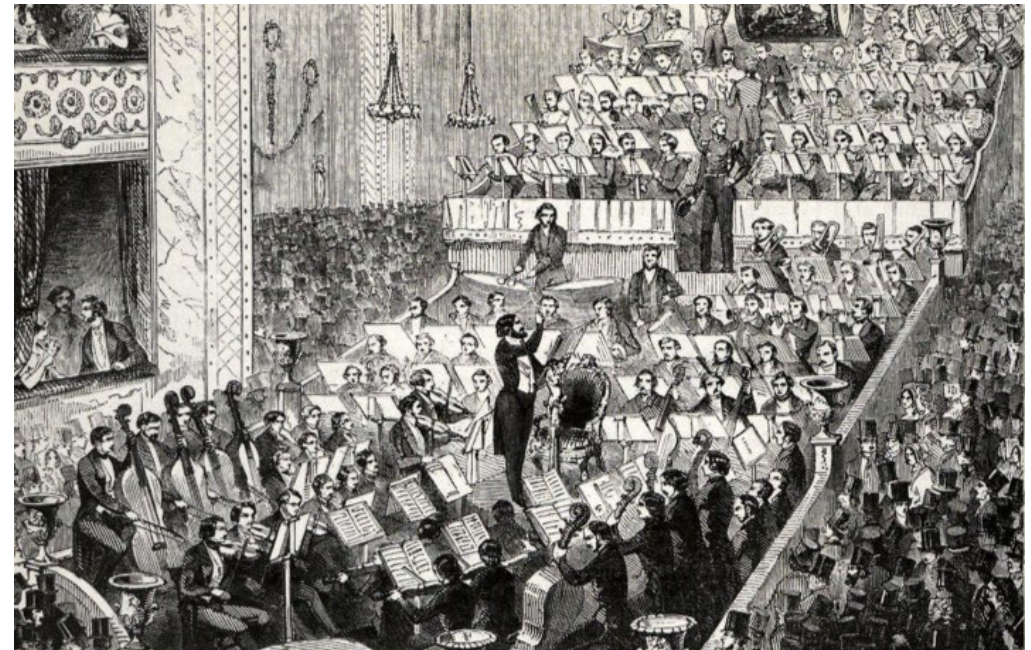
Planning the figures:

It was documented that there was live music in the Hall so we aimed to represent this. To do this we scanned and printed people in the poses then modelled the instruments by hand.

I booked a full day session to use the 3D scanner in the EMS. As well as producing a few more figures to go around the Hall we wanted to make an Orchestra to show how there was live music there at the time. I did some research about 19th century Orchestras to see how to best recreate this.

Orchestras are large groups but due to time constraints we had to scale it down to around 5 people. The plan was to include a conductor who stands in the middle with a baton and 4 musicians around him. I wanted to use instruments that were authentic to the time period such as flutes/ clarinets, percussion, trumpets/horns and strings. The way we wanted to do this was by 3D scanning people in the correct positions and give them props to signify the instruments but once they've been 3D printed I will hand model the details of the instruments.

Here are some reference images of 1800s Orchestras:



Also we planned to scan some of the replicas of the exhibits that were made. Such as the Diving Bell and The Wheel of Life. This way we won't have to sculpt a 3D model of the exhibits, we can just scan and print them.

The Model of the Great Hall: 3D scanning



Introduction:

3D scanners take a physical object, and digitise it so it can be saved, shared, and edited on a computer. Scanners contain many components such as cameras and lasers. 3D scanners can achieve a level of precision and accuracy that a normal camera or 2D scanner can't. Scanners retain this high level of detail on very small and very large objects. The scanning hardware makes the digital representations and the scanning software allows you to work with the scan. 3D scanning is used in many industries such as architecture and model making for prototyping, quality control testing and 3D printing.

We had a session in the EMS area doing some 3D scanning. I learnt some new things about 3D scanning and printing such as different materials that the printers can use and why you would choose each one. For example resin gives a more clean and smooth finish as opposed to PLA (Poly Lactic Acid, a biodegradable plastic). I also learnt about other 3D software that I could use such as Tinkercad, Unreal Engine and Cinema 4D for 3D modelling.



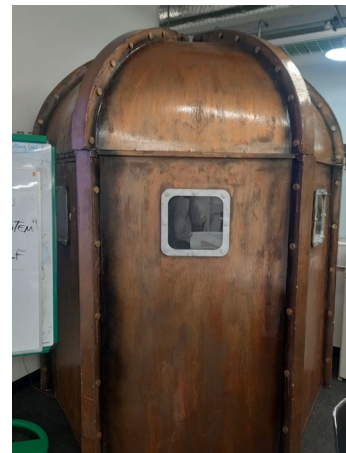
We used the 3D scanning software Shining 3D. This is an industry standard software as it's one of the most reliable and highest quality 3D scanners. We used Eiscan sensors which are hand held devices that someone holds and moves around the object or person being scanned. 3D scanning works by a sensor sending out light which gets reflected off a surface and goes back into the sensor. The time this takes indicates how far away the subject is so the software is able to construct a model using this information.

Process:

The person picks their pose, making sure it's something they can hold comfortably for a few minutes because too much movement will disrupt the scan. Then you select IR mode on Shining 3D, this is a lower quality scan than the other option but is more reliable. As our figures will be 1:10 scale we don't need perfect details because they won't be noticeable. Make sure to turn the data quality indicator on, this shows the subject being scanned in red, yellow and green on the monitor. Red is where there's not enough data yet and green is when it's got enough data. This helps you know what areas to scan again and what bits to leave. Then the person scanning starts to go around the model with the Eiscan sensor. A couple good tips I learnt where to start with the face and areas that are most likely to move during the scan, usually arms. Once you've scanned the subject, using the lasso tool hold the shift key and circle around any errors to remove them. This is a similar process to using Photoshop. Then you'll need to optimise and mesh the scan, this helps to fill in any gaps. It's important to simply it to around 50 STL MB, so the file size is not too big and scan be printed. Finally save the scan and now it's ready to be printed.

Completed scans:

We were able to scan Professor Pepper, 2 general visitors, a Deep Sea Diver and a 5 person Orchestra with a conductor, violin player, bass drummer, flute and cello player. For the instruments we used place holder such as metal poles and screw drivers.



We also scanned the model of the Diving Bell using a different 3D scanning software that's on an iPad called Polycam which is often used by architects for interior design work. It's an easier software to use but produces a lower quality scans with less detail. This is fine for the Diving Bell as it's a big geometric shape with minimal detail so came out well with the scan.

The Model of the Great Hall: 3D Printing and Painting

3D printing is an additive manufacturing process where a 3D object is created layer by layer using computer aided designs. The opposite of this would be a subtractive manufacturing process, where a design is cut from a larger block of material. Some advantages of 3D printing are less wasted material, affordable start up costs, and the output is completely customisable. However, some disadvantages are that it can have a lower strength than traditional materials, increased cost at higher volume and usually requires post processing.

This image shows the things I'll need for preparing and painting the 3D models: tweezers, pliers, scissors, sandpaper, milliput, acrylic paints, paint brushes, primer and sealer



Process:

1. First I used tweezers and little scissors to pick off the big bits of extra filament. Then I sanded down the models to create a smoother finish.



2. I used miliput, a type of modelling clay, to add in certain bits that didn't print such as hands, phones and the tops of heads. I mixed the 2 parts for around 5 minutes and it softened up to become malleable and hardened again after a couple hours and was completely solid by the next day.

Most of it was fairly easy as it was just filing in the tops of heads and shoes but constructing a hand and phone was more challenging. I'm happy with the repairs but I'd look to improve the quality of the 3D scans and prints to avoid so many errors.



3. Then I sprayed the models with primer. This creates a surface that the paint sticks to better. I sprayed them outside and let them air dry. They're not all perfectly sprayed as I couldn't get the primer into certain bits such as the folds of some of the clothing but they're covered well enough for painting. To improve this I would buy a fine nozzle extension to allow for a more precise spray. The primer is grey which helped as it was obvious which bits had been sprayed. The primer takes 24 hours to dry.

4. For painting I followed the same work flow and style that I did previously to achieve visual consistency across the figures. First I painted the clothing. 2 out of 3 of the figures are reprints so there is already a completed version made of this model. To get around this problem I made sure to change the colours of the outfits so that when they're in the model you won't realise. Furthermore, the brief wanted modern day looking people so I tried capturing this with the colour choices.

5. After the outfits I did the hair and skin. Mixing and painting the skin tones was the most difficult part of the process. I tried to get the skin tones as accurate to the reference images as I could. I mixed equal parts red, yellow and blue then from that base created each models individual skin tone. I started with the darkest skin tone and worked to the lightest. This way I could work off the previous tone to create the next one. For each did lips, eyebrows and for eyes which have a white bit with a black pupil and line at the top for definition. I had to use the thinnest brushes and a thin marker pen for these.



6. When all the painting was done and dry I used a clear sealer. I sprayed them evenly all over from around 30cm away to help secure the paint and give them a matte finish. I sprayed them with 3 coats of sealer and left them to dry.

Second batch:

This batch of prints are from the new scans. Me and my partner split the batch in half so we each got 4 each. My batch has our tutor as Professor Pepper, and 3 members of the orchestra; the conductor, drummer and cello player. These scans had more complex poses so required more work before they were ready to paint. There was lots of extra bits of filament that I needed to remove. Also, compared to the previous batch I had a lot more modelling and repairing to do. As usual the tops of heads and feet needed work to fill in.

All of the prints were holding things in their hands. We used props during scanning to recreate this but they were too thin so didn't print well. To create the props they're holding like the drum sticks I used cocktail sticks. I also created the drum and cello. The drum is made from an empty roll of film which I covered in a smooth layer of miliput and added details to the top. The cello is made from miliput and wooden sticks. I used the sticks to create the shape and neck then built up the details with the miliput and added strings made of thin wire. I then painted it and coated it to give it a nice glossy finish to imitate the wood used in instruments like the cello. I made sure it was in the pose of the figure and is true to scale.

These figures pushed me as they had more detailed and complex poses than the previous batch. I chose to contradict the usual black and white attire of an orchestra by using a more colourful palette while not making them too bright. I did this to make them more visually interesting and it will help draw attention to them when they're in the model.

More images on the process from both batches can be found via the link to my Wordpress website in the category 'Industry 2: Professional Practice and Enterprise'.



The Model of the Great Hall: Audience

This live project is interesting as it has multiple clients and people that I need to satisfy with the work. Each client has different needs meaning that what I create needs to appeal a range of people. The 3 different clients that I identified for this project are Peter Bonfield and the University of Westminster, the general viewers and my module leaders.

Client 1: Peter Bonfield and the University of Westminster

Peter Bonfield is the Vice-Chancellor and President of the University and is the overarching client. The Great Hall project was commissioned by the University to celebrate its 185th Birthday. It is aimed to celebrate Westminster's rich history and the Great Hall's historical importance. In order to meet the needs of the University I spent lots of time researching and looking at reference images of the Great Hall to try and make our representation historically accurate. One thing that was specified was that they wanted the people in the model to look like modern day people to contrast the historically accurate Hall. I satisfied this requirement by scanning people dressed in their regular clothes and painting them in brighter colour to represent modern fashion. The project is a large undertaking so due to this and the small team we had working on it we haven't finished it so will continue with it next semester to have it ready for the summer deadline.

Client 2: General viewers

When completed the model is intended to be displayed in the Regent Street campus and the Harrow campus. This means that it will potentially be viewed by many students and staff as well as possibly some general visitors. The figures I made during the summer were exhibited in the gallery space at the Harrow campus. I received good feedback on them but feel like the quality of the models I have made has improved significantly. When constructed the model will reach 3 meters long so simply through size it will stand out and be eye catching. But without the figures it will be a fairly dull and muted display so the colourful figures will help to engage passers by to come and view the model.

Also the figures have a high level of details in the printing and painting so will encourage viewers to spend more time looking at it. When the exhibits are made there will be lights and moving parts so couple this with the narratives creating amongst the figures I believe we will create an engaging display.



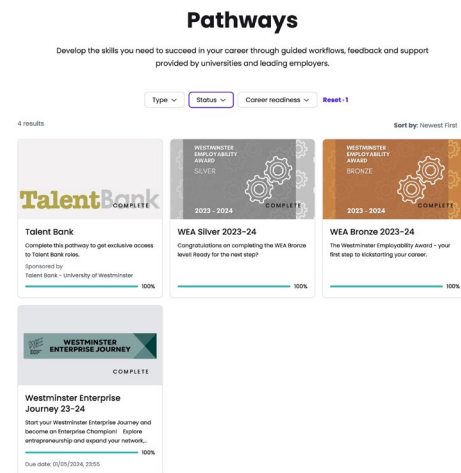
Client 3: The Module leaders

As the project is being used for the module I also had to meet the needs of the tutors and the module requirements. Although it is likely that the module leaders will see the finished model when it is displayed they are not a client in the same way as the first 2. I needed to tailor my work flow and process in order to meet the requirements for the module submission. This meant constant clear documentation of my creative process and working to the module deadline.

Industry learning/ extra curricular activities:

Throughout this semester I have engaged with a variety of industry learning and extra curricular activities. Many have come through **WeNetwork** and **Westminster Engage** including:

- Completing the WEA Bronze Award
- Completing the WEA Silver Award
- Working towards the WEA Gold Award
- Completing the Westminster Employability Award
- Signing up to Talent Bank
- Attending Volunteering Fairs



Other Industry learning activities:

- Careers consultations regarding CV s and Cover Letters.
- WeNetwork accelerator Freelance Essentials course.
- Careers talks across all modules and external opportunities.
- Researching and planning placement year options.

Extra Curricular Activities:

- Designing and creating outfits for the Westminster Enterprise Fashion Show.
- Working across different process areas including: Photography, Printmaking, 2D and 3D work stations.
- Learning and improving my skills on creative software such as Adobe Photoshop, InDesign and Illustrator.

Here are a couple of the awards I received for completing the Enterprise journey and WEA Awards. With these I got badges which I put on my LinkedIn profile.

Enterprise Champion



Badge Awarded to

SAMUEL GREEN

This badge has been awarded in recognition of completing the Westminster Enterprise Journey by participating in an award-winning programme of workshops, events, competitions and other commercial opportunities during their studies at the University of Westminster.

www.westminster.ac.uk/wenetwork

#Business #Careers #Company #Development #Employability #EnterpriseChampion #Entrepreneurship #Freelancing #Graduate #Ideas #PersonalDevelopment #ProfessionalDevelopment #Self-employed #Start-up #Student #Upskilling

Issued on 2023-11-22

Issuer University of Westminster
badges@westminster.ac.uk
<http://www.westminster.ac.uk/>

Criteria Badge holders have created and completed their own personalised entrepreneurial workflow, guiding them through the key stages of:

1. Identifying their professional interests.
2. Exploring opportunities and networks.
3. Developing ideas and skills.
4. Building experience.
5. Accelerating business ideas and careers.

Westminster Employability Award - Bronze



Badge Awarded to

Samuel Green

This digital badge is officially recognised by the University of Westminster and certifies that the recipient has achieved the Westminster Employability Award - Bronze. This is a career-enhancing initiative which provides a structured framework to allow students to develop their own employability.

Issued on 2023-10-19

Issuer University of Westminster
badges@westminster.ac.uk
<http://www.westminster.ac.uk/>

Criteria The Westminster Employability Award recognises that students have invested in their own career development by analysing their personal goals and strengths, exploring their career options and developing a range of transferable skills through the completion of academic, work-based and extra-curricular activities during their studies at the University of Westminster.

More information about the Westminster Employability Award is available [here](#).

Evidence Student ID *
W1897076

Work relevant to selected industry

The industry I have selected to target my CV and cover letter to is children's book illustration. I'm passionate about children's literature and am interested in having career in this field of illustration. Throughout this semester I have done a range of things to try and advance my skills and knowledge of this industry. As part of the Employability Awards that I completed I did lots of research into the key skills required for this industry. Also I attended extra curricular seminars delivered by professionals in the industry that work for brands such as Walker Books and Heart Agency.

I made a conscious effort this semester to link my projects together. For the Group Presentation project we looked at book illustration, my part was specifically focused on children's books. I learnt a lot about the history, future, importance and the required skills. The poster I made from my research for the submission is below:

CHILDREN'S BOOK ILLUSTRATION

SAMUEL GREEN

Maurice Sendak:
"Caldecott's work heralds the beginning of the modern picture book. He devised an ingenious juxtaposition of picture and word, a counterpoint that had never happened before. Words are left out – but the picture says it. Pictures are left out – but the word says it. In short, it is the invention of the picture book."

Intro:
The children's book industry interests me and is an area of illustration I would love to try in my professional career. As a creative thing I have always been drawn to the illustrations in books and particularly like the warm and joyful styles commonly seen in children's books. I have a passion for illustrating animals and people and would love to create timeless characters like the ones seen across the page. I researched this topic through a combination of online research, looking at physical examples of children's books and conducting text based interviews with professionals such as Eugenia Malina and Alex T. Smith.

Many book illustrators are freelancers who get work from publishing companies including Penguin, Walker Books, Flying Eye Books, Duffin Books and Nabrow. Sometimes there is little contact between the author and illustrator but long-term partnerships can be formed for example, Axel Scheffler illustrating for Julia Donaldson and Quentin Blake illustrating for Roald Dahl.

History:
Children's books are heavily illustrated to enhance, support and bring life to an author's story as well as visually engaging children. Throughout history humans have learnt through pictorial representations, this dates back to early cave paintings. The true picture book started in the 1800s when illustrator Randolph Caldecott began to elevate the images into a storytelling vehicle rather than just decorating the text. (1)
The illustrated children's books industry really blossomed in the late 19th and 20th century due to the advancements in printing technology. This period saw the creation of timeless classics that are still enjoyed today. For example:

- 'Alice's Adventures in Wonderland' illustrated by John Tenniel in 1865. (2)
- 'The Tale of Peter Rabbit' written and illustrated by Beatrix Potter in 1902. (3)
- 'Curious George' illustrated by H. A. Rey in 1941. (4)
- 'The Cat in the Hat' written and illustrated by Dr. Seuss in 1957. (5)
- 'Where the Wild Things Are' written and illustrated by Maurice Sendak in 1963. (6)
- 'Where the Wild Things Are' was adapted into a movie in 2009.

Future:
The 2000s saw the digital revolution which allowed for more artistic collaboration and the creation of new styles, books and brands. Social media has also allowed for more exposure and ways of sharing work. The children's book industry is still dominated by physical books, as the tactile experience of reading is important. Thematically children's books are becoming more and more centered around teaching lessons about diversity, inclusivity, social issues and fighting stereotypes.

Importance:
Illustrated children's books are important because they:

- build foundational literacy skills
- build language skills
- improve comprehension skills
- boost social-emotional learning
- early introduction to semantics

Case Studies:
Both of these illustrators have extensive online presences, covering Instagram, Twitter, their own websites and an array of other publications speaking about them. This is the sort of online presence and personal branding I will need as I start trying to break into the industry.

Alex T. Smith
Represented by Arena Illustrations and has had many publishing clients such as Hodder Children's Books.
• Has a humorous and fun drawing and writing style often centered around animals for example Claude the dog and Mr. Penguin.
• His most popular work is the Claude book series which has now been made in a TV show.

Eugenia Malina
Combines traditional media such as watercolour and digital software such as Procreate.
• Has a warm aesthetic with a timeless style. She draws clear inspiration from artists such as Quentin Blake.
• Also worked in animation with her project 'Barbour Christmas'.

Below is an image from a wordless picture book that I created as part of the Visual Storytelling Module titled 'Family is Forever'. This was a really good insight into the process of creating an illustrated children's book so has helped grow my knowledge and experience in this industry.



Creative CV

I first made a generic CV with my main skills, experience, education and other relevant information. To improve my CV I used the resources provided by the university including CareerSet and careers consultations. I had 2 career consultations related to this. Once I was happy with it I used it as a base to develop my tailored CV s from.

I tailored my CV to be an application for a placement year in the children's book illustration industry. Creative CV s are a way of showing who you are of an artist so I played with the layout in InDesign to practice and display my Graphic Design skills. Also I wanted to show of my illustrative skills by including some characters I have drawn across digital and traditional mediums. This shows both my technical skills and is a way of highlighting a subject matter I am particularly passionate about, animals. My CV is on the next page.

Contact

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@samuelgreen_illustration

LinkedIn:

https://www.linkedin.com/in/samuel-green2004?utm_source=share&utm_campaign=share_via&utm_content=profile&utm_medium=ios_app

Wordpress Website:

<https://samuelgreenillustration.wordpress.com/category/home/>

Education

University of Wesminster BA Hons Illustration

September 2022 – July 2025

Westfield Academy Sixth Form

September 2020 – August 2022

- History A*
- Biology A
- Art C
- EPQ C

Westfield Academy

September 2015 – August 2020

- 11 GCSE qualifications
- Ranging from grade 9 to 7

Certifications

Westminster Enterprise Champion
Westminster Employability Award-
Bronze
Westminster Employability Award-
Silver

Interests

- Children's book illustration
- Printmaking
- Fahion
- Animals
- Football

SAMUEL GREEN

Illustrator

Second year BA Illustration student at the University of Westminster with passion for the creative arts and an excellent eye for detail, abundance of creative ideas, technical and collaborative skills across traditional and digital media. Looking to gain experience in the children's book industry to refine current skills and develop new ones.

Skills



Artistic talent

- Able to work across a multitude of traditional mediums including pencil, biro, marker pen, water colour, charcoal, and collage.
- Supplementing university studies with weekly extra-curricular activities such as figure drawing classes and work in different process areas including the print, photography and 2D craft.

Theoretical and technical art knowledge

- Regular visits to galleries and exhibitions enriched knowledge helping to broaden creative possibilities and ideas. Exposed to artistic styles and trends in over five counties.

Creative software

- Developing skills across Procreate and Adobe software such as Photoshop, Illustrator, and InDesign.
- 3D scanning software such as Shining 3D used in combination with 3D

Experience

East London Waterworks

October 2023 - current

- Volunteering role at a start-up working to acquire and transform the ex-Thames Water depot into a place for people to be immersed in nature. Part of two volunteering branches, the design and communication teams.

Freelance Artist

August 2021 - current

- Sold six unique commissioned art pieces to paying clients, mostly pencil drawings.
- Improved time management skills by strictly planing and working at a good pace to complete the pieces by the arranged deadlines alongside other educational, work and social commitments.

Retail Sales Assistant, Watford FC

September 2021 - current

- Helped develop interpersonal skills such as customer service, communication and problem solving.

Food Service Assistant, Aramark, Nato

July 2020 - current

- Collaborating well in a disciplined environment to execute efficient dining service at high profile Nato events with up to three hundred guests.



Cover Letter

A cover letter is a sales tool that works with and compliments your CV. It works in direct relation to the vacancy you are applying for. Because of this I have also tailored my cover letter to the children's book illustration industry. More specifically it is targeted to an illustration role at the publishing company Walker Books. I attended a seminar delivered by a Walker Books employee during the semester and learnt about a lot of crucial skills needed to work there.

To help learn about what a cover letter is and how to write one I used a range of resources. I did my own individual research to find examples and tips on what to include. In addition I used the Universities online resources to help me. The sessions I found the most helpful where the 1 to 1 careers consultations and the Freelance Essentials seminar about cover letters. These gave me the most in depth and specific help.

Before writing a cover letter it is crucial to look into the requirements of the job vacancy and research the company you're applying to in order to see what skills and experience they require to find out what the company values in an employee. As there's not actually a current job vacancy, I'm using this as practice. I could still send the CV and cover letter in as on the Walker Books website it states they're open to speculative applications. Below are some of the key skills required by an Illustrator:

- Training in fine arts, illustration, graphic design
- Talent for visual communication, strong drawing skills
- Understanding of visual storytelling
- Knowledge of colour correction for print
- Able to work collaboratively with an author
- Problem-solving skills
- Adaptable to concept and aesthetic changes
- Good understanding of visual language
- Skilled in technical drawing
- Ability to adapt to various visual styles and genres
- Passion for latest trends and techniques in design
- Disciplined in delivering deadlines

Samuel Green

07305366628

samueljgreen31@gmail.com

December 28, 2023

Ben Norland

Executive Art Director

Walker Books

Dear Ben Norland,

I am writing to express my enthusiasm for the Illustrator position at Walker Books. As a passionate and talented illustrator, I am excited about the opportunity to contribute my skills and creativity to your team. With a deep understanding of various artistic mediums and a keen eye for detail, I believe I am a great fit for this role.

Throughout my academic journey, I have developed skills across both hand-drawn and digital illustration. I have a working knowledge of colour theory, composition, storytelling, and character design, which allow me to bring original ideas to life through my illustrations. I am constantly seeking new inspiration from different art forms and cultures which I explore online as well as in galleries and exhibitions.

During my time at the University of Westminster, I have had the opportunity to work with a diverse range of mediums and techniques on a multitude of modules and extra-curricular activities. One of my greatest strengths as an illustrator is my ability to adapt to different styles and aesthetics. I understand the importance of tailoring my work to meet the specific needs and preferences of clients. My creative adaptability means I can fit my work to the tone and deliver high-quality work in an appropriate style.

Through my experience working as a Freelance artist, I have developed my technical artistic skills as well as more interpersonal skills like time management, problem solving and communication with clients. I believe these skills have helped me develop as an illustrator and as a professional and will be a benefit to your company.

I am particularly drawn to Walker Books because of your reputation for creating unique stories with engaging characters and beautiful illustrations. In particular I have a passion for children books, some of my personal favourites include 'Owl Babies' and 'We're going on a Bear Hunt' which are both Walker Books Publications. I am eager to contribute my skills and creativity to your team and be a part of the exciting projects you undertake.

Thank you for considering my application. I am confident that my passion combined with my technical artistic skills and ability to work collaboratively make me an ideal candidate for the Illustrator position at Walker Books. I look forward to the opportunity to discuss how I can contribute to your team further. Please find my portfolio attached for your review.

Sincerely,

Samuel Green



Reflective Summary

Throughout the Industry 2 Module I have seen significant personal and artistic growth. The Great Hall project is something I'm passionate about and want to complete to a high standard. Across the work I did during the summer and in this module, I have created 21 figures for the Great Hall model. Each figure required a range of skills to create. These include 3D scanning, editing the scans on 3D software (Shining3D), 3D printing, hand modelling and painting. One particular thing I enjoyed about this project was that it gave me the opportunity to combine digital and traditional practices so I was able to cover a wide range of skills. It helped me broaden my artistic horizons as I now have valuable experience and a new found interest in the model making industry.

Prior to this project I had no experience working with 3D scanning, modelling software and very limited experience with hand modelling and painting. I was able to engage with the EMS space at the University to develop and refine a range of skills that are quite unique for an illustrator so will help me stand out for future employment. It was rewarding to see the quality of my outputs increase as I progressed through the project. My skills with 3D scanning improved which gave me the confidence to try capture more dynamic poses which will ultimately help make the model more visually engaging for the clients. I became much more efficient and time effective with the editing of the scans, allowing me to process more and get them sent to the 3D printers at a faster rate. The quality of my hand modelling and painting increased significantly from the first batch to the last one. I was attempting more complex figures and created true to scale props such as the cello to accompany the figures. This is a great improvement from the more limited modelling I was doing at the start. Also, the painting became more refined in both the colours I used and the level of detail and accuracy I was able to achieve. I initially found mixing the skin tones challenging but as I completed more I became more comfortable with the theory behind mixing skin tones. This really helped improve the quality of the figures. The figures are all finished now so next semester I plan to continue with this project and try completing the rest of the model.

As well as developing my artistic skills, this module has pushed me to develop on more interpersonal skills and other key skills required for a creative professional. Although it was a small group, I still got to work collaboratively on the Great Hall project. I think I functioned well and was able to take up more of a leadership role, making sure the project progressed well. This was a challenge for me as I don't consider myself a natural leader so it was good to push myself and take on this role. Also, it provided me with an opportunity to apply what I had learned about writing CVs and cover letters to a context. Throughout the semester I engaged with lots of extra-curricular activities such as the events on WeNetwork and Engage. As part of this module I was able to apply this learning and create a tailored CV and cover letter for an illustration role at a book publishers, a job I am aiming to secure for a placement year. This was a key area of growth for me as I now feel more confident in my ability to sell myself in job and placement year application.