



Amellie Davies

Watercolour illustrator with a
love for
magic, nature, and whimsy.

When a little fairy is alone and upset in the park without a special bracelet, the animals of the park come together to bring a smile to the fairy's face... and maybe make a new friend along the way.

In The Park



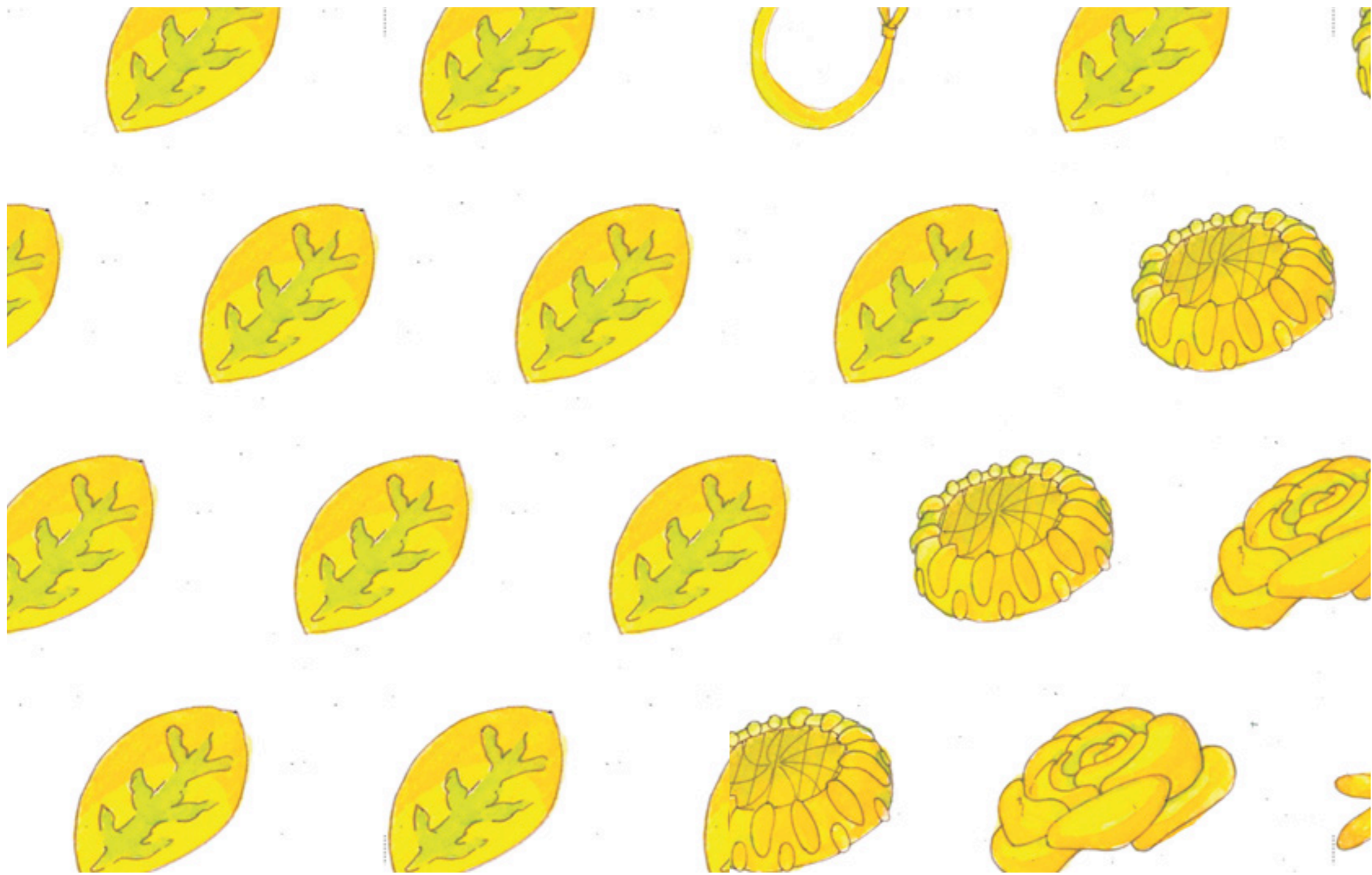
Written and illustrated by
Amellie Davies.

01: 'In The Park' - Children's Picture Book.

This brief involved me writing the story for and creating illustrations for a picture book aimed towards four to seven year-olds.

Having been interested in mythology, fairy tales, and fairies at that age, a fairy story felt the most appropriate for me to create. The end result was the story of a fairy, upset and alone, and a set of animal friends based on British park wildlife. The overarching messages and themes involve

friendship, empathy, and giving a helping hand to others.



Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz





Even the text inside the book is handmade. To appeal to the young target audience, the colours in this is are all bright, with natural, earthy colours throughout to set the tone and to be appropriate to the book's setting.

A great amount of the inspiration behind this book lay in the wildlife in the UK's parks. Research was undertaken to select friends for the fairy character that were relevant to the setting and to the local area. Even the characters' representative plants and objects were researched to relate to the characters' personalities and roles within the story as well as being a part of local nature.

Since picture books for young children are designed to tell a moral message within the story, lots of thought was given to how best to show how the fairy's emotional state is improved thanks to the kind intervention of the park animals who become the fairy's friend by the end of the story. This includes compositional choices.



02: Loving Our Environment.

The focus of this project was to bring attention to the notion of humans sharing the Earth's space with the plant life and other animals by showcasing the beauty of the world around us.



The stylistic approach for this project was highly experimental with the intention of representing natural beauty.

When considering what sort of an audience this project should have, I decided to invent the client of an environmental-focused charity to help focus my project. With this in mind, I considered what purposes my illustrations would end up having. Since the client would want to be environmentally conscious I thought about how my illustrations could be promotional material whilst also being decorative and functional. I turned my illustrations into a set of three coasters that could be used as promotional material for a company that wishes to highlight the message of embracing and appreciating the beauty of nature and promoting a message of integrating the lives of plants and other animals. These coasters could be in the home for everyday use as well.





03: 'I'm the Ugly Duckling' **- Fairytale Retelling.**

This self-led project features a retelling of The Ugly Duckling fairytale to provide a message of hope in a story that can act as a metaphor for a variety of the life hurdles a person may face. Although it is aimed at adolescents, it is hoped to be enjoyable by an older audience as well.



The character design for the shapeshifter's final form required research into fashion styles and subgenres to locate an aesthetic tone for the story.

To connect with the other various influences for this project, whimsigoth was selected as the primary fashion genre of interest. Research was done to find overarching themes for this style.

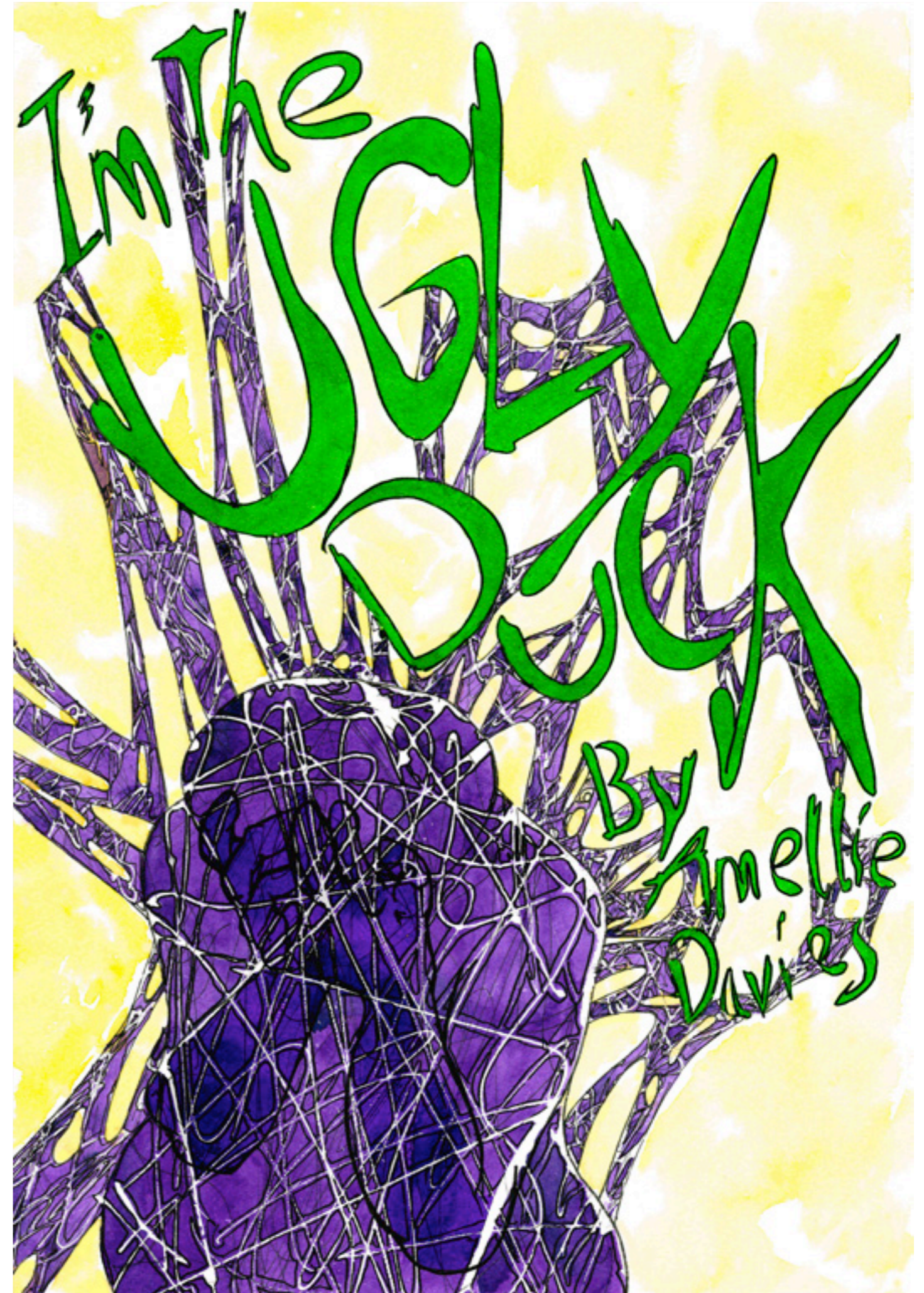
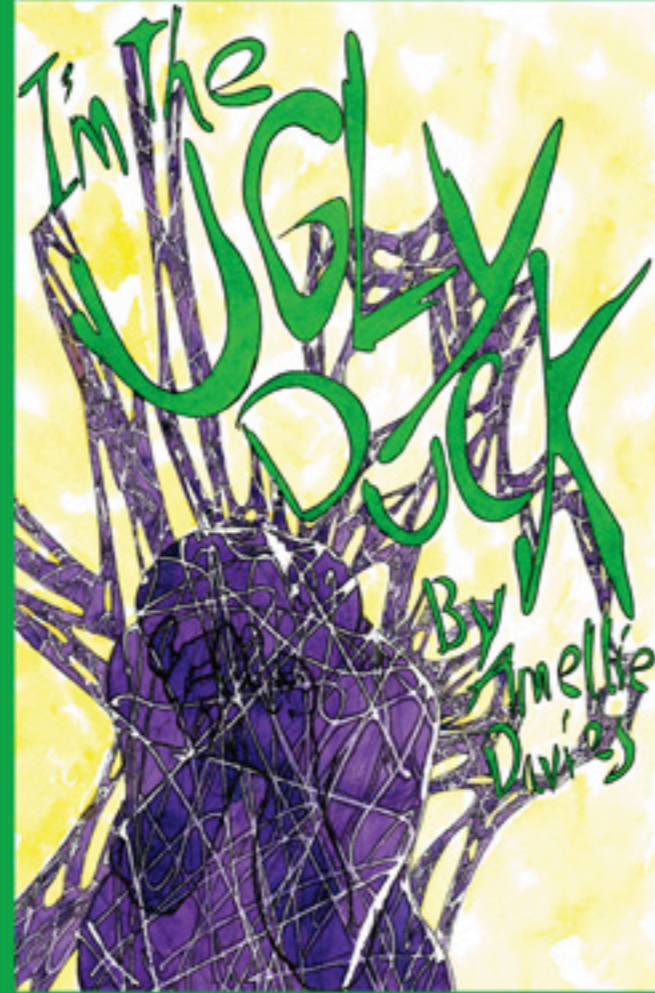
Further influences included butterflies and moths as they are of interest to me. They also related to early themes within the project when the divide between characters was possibly going to be between nocturnal and diurnal characters, with the shapeshifter being the outlier.

This shapeshifter character was a great opportunity to experiment with characters design.

This retelling of The Ugly Duckling fairytale follows the story of Duck, a shapeshifter struggling to for a sense of identity whilst surrounded by those who know just who and what they're meant to be.

This story can be seen as a metaphor for the moments of life for adolescents where they are faced with large decisions at a point in time when the formation of identity is being explored.

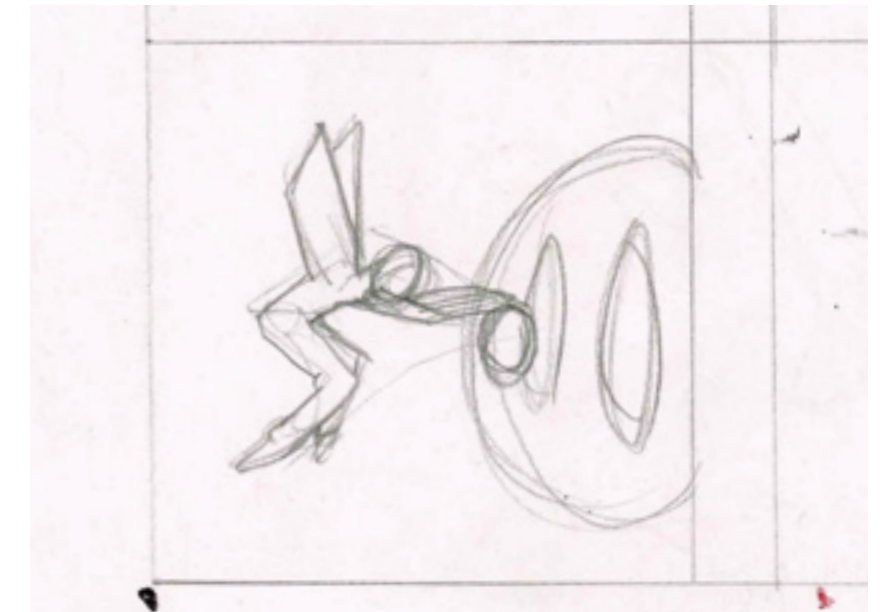
Perhaps Duck's journey toward a sense of self can provide some hope for people in the midst of difficult life moments.





04: The Adventures of the Tooth Fairy and the Magic Pig.

This project is a trilogy of short, graphic novel-style books for young readers that follows the daily life of a young tooth fairy in-training and the sentient and moody piggy bank that doubles as a fairy school.



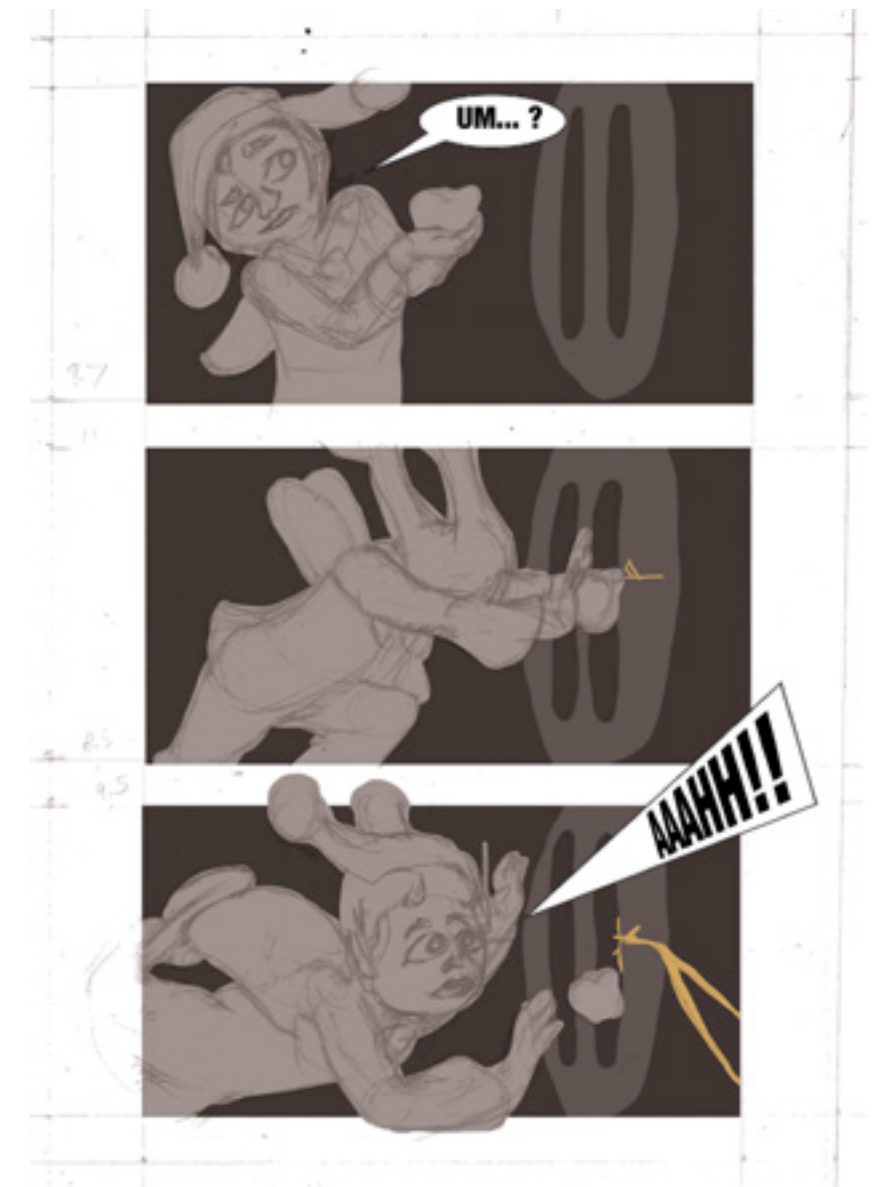
The stories' creation began with thinking about what objects in everyday life can seem mundane and be overlooked as much. I ended up thinking about being a young child, collecting money from the tooth fairy and storing it in an unassuming money box.

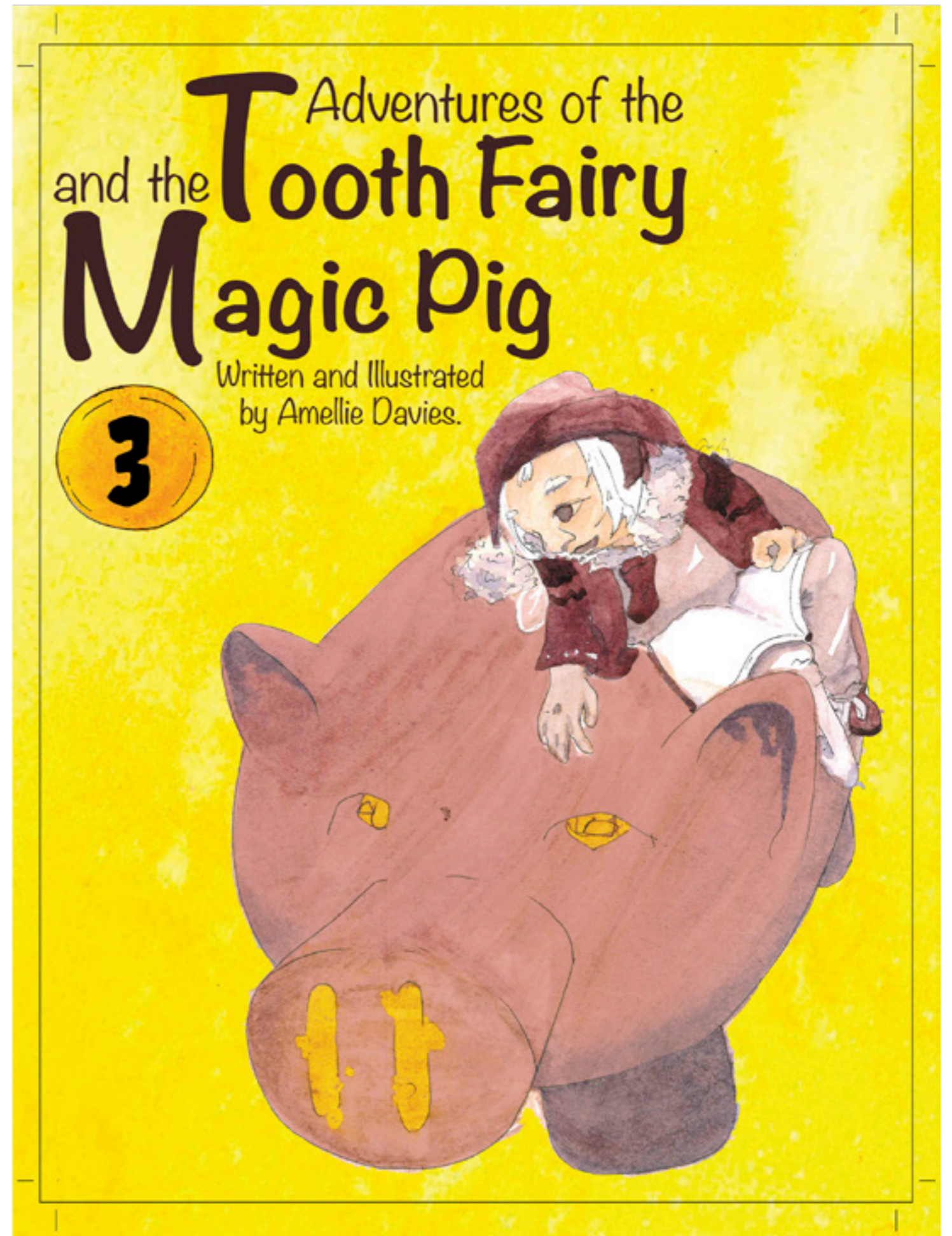
What followed was story thumbnailing and style experiments to bring a magical life to the simple and ordinary.

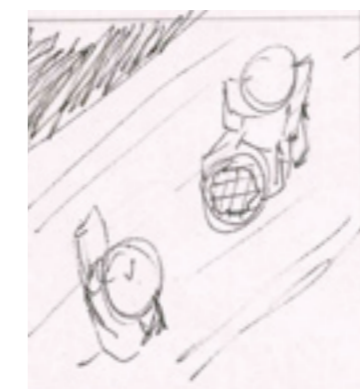
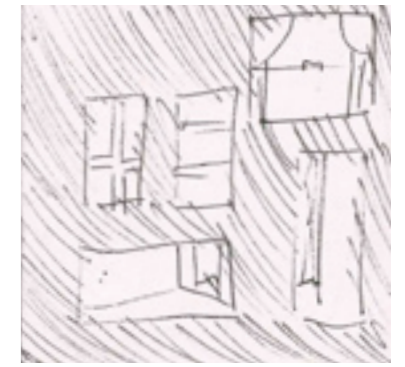
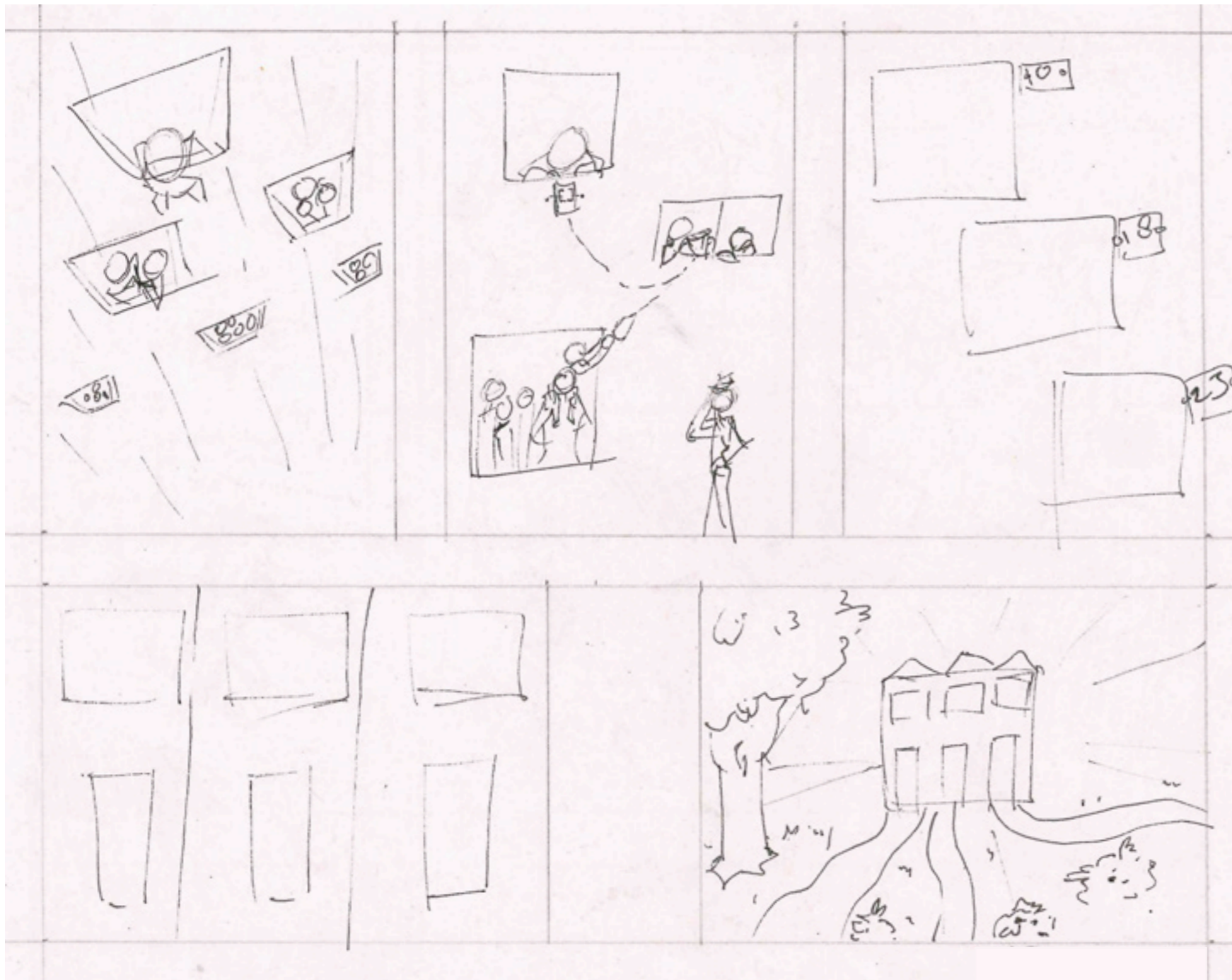
The fairy's design was inspired by moths since the tooth fairies would be active at night when children are asleep.

There was an active creative decision to have the story being duochrome, with brown tones for the general illustrations and yellow to stand out as show the magic. The gradual increase of yellow appearing on the main fairy character represents the character's development.

If a fourth book were to have been created, the piggy bank character would have been seen with the sticker the fairy gave it at the end of the third story as a representation of their growing friendship.



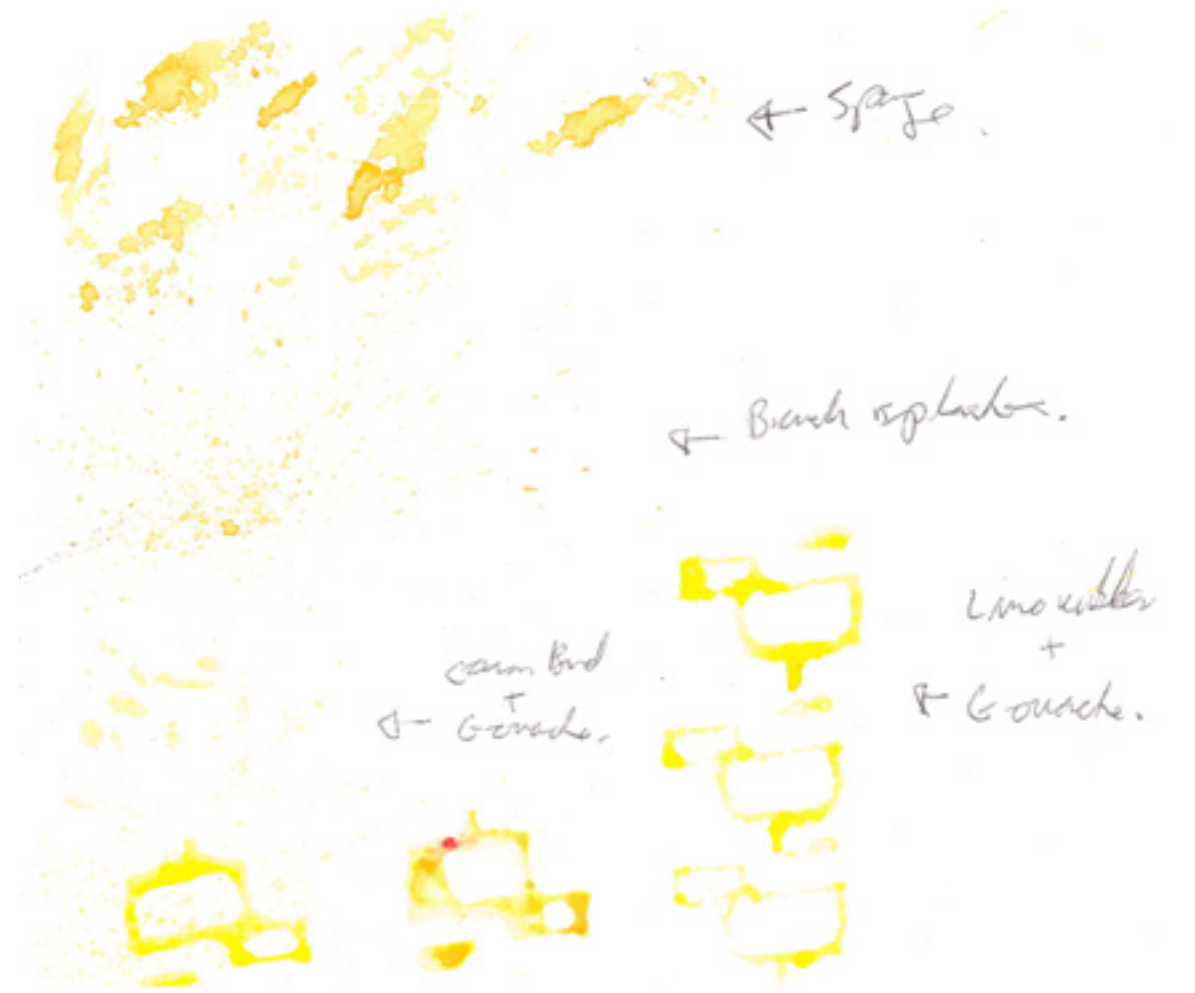
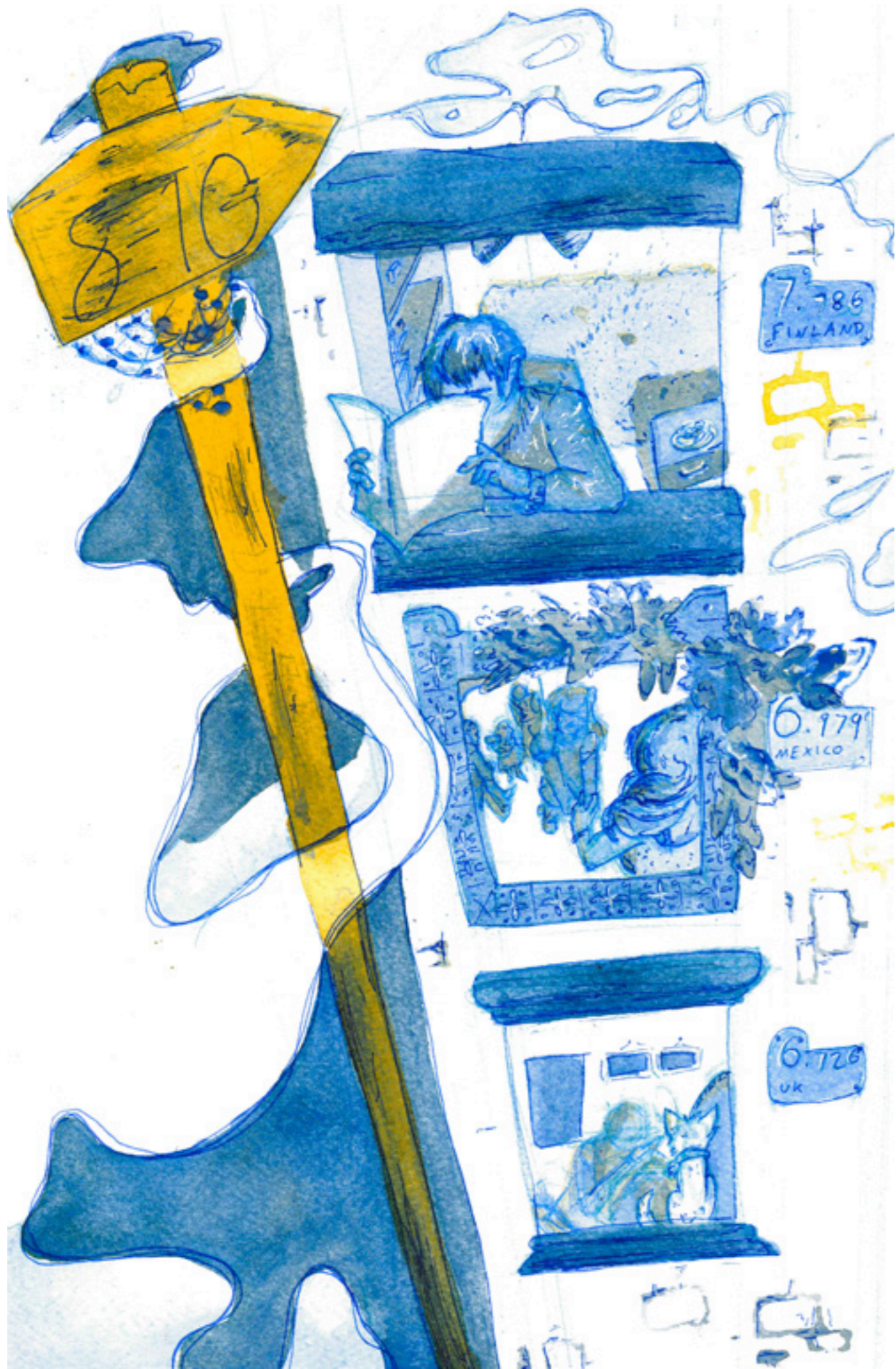




05: Happiness Index as a Block of Flats.

This brief required me to use data on global happiness across different countries of the world and how they compare. Delving further into the details of the data, my chosen focus was on the contradictory points that households of a certain number of people is associated with greater or smaller happiness levels. Finland, despite being among the highest-ranking countries by happiness, had a notably low household member number.

This fascinated me and I wished to find a way to illustrate this phenomena.



Using colour associations with emotion, associating greater height with greater happiness, and showing the lower countries appearing to act happier I tried to discuss the contradictory nature of some of the data.

My intention was not to criticise the data's validity, more to highlight how statistics alone can fail to show a full picture and detail.

To tackle this brief, research was conducted into the decorative styles and traditions of various cultures to try to represent the countries of my choosing as accurately as possible.

This research influenced creative decisions such as the window frame styles, the people's activities, and the interior decor.

Care was taken toward the composition as well to be visually interesting and to communicate how each country compared in relation to the others around them.


A deliberate decision was taken not to focus the final piece too much on the disparities between the highest and lowest-ranking countries as I felt this would have been a difficult task to approach this with the appropriate level of sensitivity to global inequalities and relating issues I felt it deserved. Therefore, only highly-ranking countries were selecting to feature in the final artwork to discuss how even the highest-ranking countries are not one hundred percent happy.





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