

Mark Heard

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Early Life

Mark was born in 1974 in York. He studied illustration at Glasgow College of Art and then completed an MA in Natural History Illustration at the Royal College of Art in London.

Subject matter and Inspiration

Taking his inspiration from the flora and fauna of the British countryside, the natural world is considered the primary subject matter found in most of Heard's works.

'My love of nature runs deep in my childhood and my illustrations are a way of preserving a childlike view on the world'.

Heard's home is museum-like as he has a passion for collecting objects from his immediate and local surroundings for inspiration. He takes long walks in the countryside near where he lives and this also fuels his imagination.

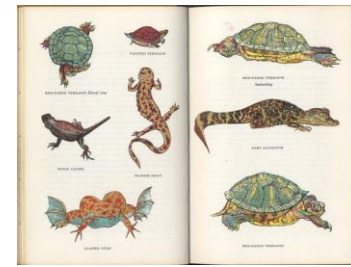
Artists That influenced Mark

Mark is inspired by Modernism in the 1930s. This was also the time of the Great Depression in America and the run-up to World War II, so colours were somewhat muted in keeping with the times.

He admires and is inspired by artist and designers such as Mick Manning (who was his teacher at the Royal College of Art) and artists from the '30's such as Edward Bawden, Eric Ravillious, Cedric Morris and John Norris Wood.



Eric Ravillious



John Norris Wood



Mick Manning



Cedric Morris



Edward Bawden

Mark Hearld

His Work

Mark works across a number of mediums, producing linocut prints, unique paintings, collages, hand-painted ceramics, fabrics and wallpaper.

He describes himself as a 'folk artist'. Folk art is a style of art that is unsophisticated and celebrates the simple things in life. It carries with it a tinge of nostalgia for a more simple pre-industrial society. He has a particular love of collage, which he favours for its graphic quality and potential for strong composition.

'because I work with collage it is very easy to change things and for things to evolve as I go along'.

Mark is also fascinated by the natural textures and patterns that he sees in nature which he will often pick out with paint or pen.

Mark has completed commissions for the book publisher Faber & Faber and commissions for the Tate Museum. A children's book on nature was illustrated by a series of Mark's unique collages and was published by Walker Books in 2012.

'Mark Hearld's Work Book' published by Merrell Books in autumn 2012 is a celebration of his work. Mark tells the story behind some of his creations and discusses his influences. He explains his working methods and his startling ability to view the wonders of the natural world as if through a child's eyes to create graphically striking artworks in a variety of mediums.

His long-standing collaborations with Simon Lewin from St.Judes wall paper company have extended to exclusive designs for wallpaper and fabrics.



How to Annotate

Many of your marks come from your annotations.

They show us that you understand what you are doing and that you are really thinking about your work.

Use a black fine liner or pen to write on light backgrounds, use a white pen on dark backgrounds.

Draw faint pencil lines to keep your writing neat if, and then rub out after.

Use fancy arrows to draw attention to annotations!

Mount annotations on coloured papers to highlight?

When Annotating Experiments:

Explain the process used, eg 'here I cut the negative space away from my design on the lino and printed the relief image...'

Explain the media used and why, eg 'here I used acrylic paint as it acts similarly to printing ink...'

Explain materials used and why, eg 'here I have printed onto card as it is more sturdy than paper...'

What do you think of the outcome? Eg Positives and negatives! 'I really like the layout as it is balanced, and shows the oystercatcher feeding with young, but the drawing needs to be tidied up...'

How can you use the experiment in your final piece? Eg 'I really like the illusion of depth produced by block printing on top of a gelli print...'

When Annotating Your Ideas:

Label processes, media and materials, eg 'on this piece I used gelli printing with acrylics on newspaper. I used ultramarine blue mixed with a little yellow...'

Point out where the artist has influenced your work, eg 'I have made a feature of the textures by drawing them in black as a final layer...'

Evaluate the idea, eg 'on the final piece I will make more of a feature of the foreground...'

Interesting layouts—always consider the layout of your pages, present them creatively but clearly and in order of creation.

Always annotate everything! Either to state how you did something or to evaluate it, or just state what you are going to do next.

Remember most of your marks come from your book.

Ensure that all your pages are **clearly titled**.

Make sure your pages are **full and compact**.

