

ILLUSTRATOR NOTES

Dennis Auth began his career in graphics arts at a regional ad agency as the art director and illustrator. After seven years, he left the agency to start his own business as a full-time illustrator.

Dennis has worked on all kinds of projects. He chooses projects that meet his budget requirements and projects that he thinks match his artistic style.

When he reads a manuscript for a book, he gets his ideas for the illustrations by 'listening' to the tone of the book. Talking to the author at the beginning and throughout the process helps to decide the style and colour palette. Dennis tries to 'get inside the head' of the author so that he brings the scenes to life as the author imagined them.

Some books or topics require a lot of research to make sure that the pictures are realistic. Dennis learned a lot about alpacas when he was illustrating for this book. He works on 'thumbnails' and 'roughs' for a long time before getting to the final illustration.

Dennis has worked in many art mediums including oils, acrylics, pastels, pen, ink, watercolours and coloured pencil. For *Destiny's Purpose*, he chose watercolours to get a quick, saturated base and coloured pencils to produce hard edged detail and texture.

Dennis uses colour, movement, proximity, texture and line to direct the reader's eye and create meaning in his art work. For example, Dennis notes that on page 26, when the main characters are running to the barn after hearing the alarm call, he uses visual devices to center focus, command attention, and convey an emotion. The monochromatic palette enforces the urgency of the situation. The reader's attention is pulled into the illustration and follows the main characters, running toward the barn. Similarly, pages 14 and 15, use light to draw the reader's attention to Destiny and the farmer in the center of the spread. On the edges, the rest of the herd is in shadow. The reader is viewing the scene as the herd sees it.

Dennis' favourite illustration in *Destiny's Purpose* was the montage spread on pages 18 and 19. It captures the energy and activity on the day of the big show. Dennis notes that "montage is a great design device because you can suspend the rules which normally apply, like proper scale and dimension."