Artist Statement

Lucy Horrall

As an artist my work aims to show a balance between traditional and contemporary graphic design processes.

Most of my work has a strong aspect of illustration using both traditional materials and contemporary software.

My greatest interest is creating unique, eye catching illustrations in my work that develops a personal style.
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CREAM TOGETHER BUTTER AND SUGARS
BEAT IN EGGS
STIR IN FLOUR, SALT, AND
BAKING SODA.
MIX IN CHOCOLATE
CHIPS.

2 CUPS BUTTER
3/4 CUP BROWN SUGAR
2 EGGS
2 TSP BAKING SODA
1 TSP VANILLA
2 1/2 CUPS FLOUR
2 CUPS CHOCOLATE CHIPS

CHOCOLATE CHIP COOKIES

BAKE 8-10 MINUTES UNTIL COOKIES ARE GOLDEN.

Figure 1: Recipe Infographic.
Figure 2: Face Cards.
The early 1930s brought Steinbeck slow success, as his plays Aggie and Winterset, and his novel, The Log from the Sea of Cortez, were released in 1931. In March 1932, Gaige and Frisch, later celebrated for their work inSteinbeck’s fiction such as The Grapes of Wrath, had re-edited Steinbeck’s manuscript of The Wayward Bus, a loosely connected collection of short stories set in the Salinas Valley. With the collection’s publication in 1932, Steinbeck’s writing career began to assumed the role of a traveling salesman.

Steinbeck’s next few books, The Gimp (1932), and The Red Pony stories, written in 1933 and 1934, demonstrate the writer’s growing interest in the depths of the human heart. The stories, all set in the Salinas Valley, are all set in and around the Salinas Valley, where the setting of The Red Pony was inspired by the San Antonio Valley, near King City, where Steinbeck spent some time as a teenager. The San Antonio Valley is a lush, fertile valley near King City, where Steinbeck witnessed the beauty of nature and the hard work of the farmers. The stories are a reflection of Steinbeck’s fascination with the people and places of the Salinas Valley, and they capture the essence of the region in a way that no other writer had done before.

In the Winter of Our Discontent, Steinbeck turns his attention to the world of business and politics. The story begins in the winter of 1933-1934, when the Great Depression is at its height. Steinbeck’s protagonist, Tom Joad, is a young man who has lost his family and home and is forced to travel across the country to find work. As he makes his way across the country, he meets a variety of people, from the wealthy to the poor, and learns the lessons of life and the harsh realities of the world.

The book is a reflection of Steinbeck’s own experiences during the Great Depression, and it captures the essence of the time in a way that no other writer had done before. The Winter of Our Discontent is a powerful novel that captures the essence of the time and the people who lived through it, and it remains a classic of American literature today.
Saving the Lost Art of Conversation

In a fast-paced digital age, an MIT psychologist tries to slow us down
By Megan Garber

“I am going to be a little boring,” Sherry Turkle announces as we sit down to tea in the living room of her sprawling Boston mansion. And you’re going to be a little boring, too. Turkle, the recluse, is not boring. She is a psychologist and a professor at MIT whose primary academic interest—the relationship between humans and machines—is essentially relevant to today’s networked age. Her most recent book, Alone Together: Why We Expect More From Technology and Less From Each Other, explores our reliance on devices that can isolate us under the auspices of connection. Published in 2011, it appeared in a wave of writing onto technological optimism at a time when most of the culture preferred to focus on the promise and allure of digital devices. In this environment, Turkle has been one of only a handful of experts willing to come out as tech-skeptical, which has made her a regular on the talk-show circuit. “I feel like a talk-show Regular,” she says. “It’s a lot of fun.”

This talk show, however, is not the place she works. She works with robots. She has an iPhone, actually; she has several. She texts with her daughter. She eats with her. The first decoration in her house is a large bowl full of computer accessories.

As a world-renowned writer who studies the relationship between humans and machines, she has written extensively about the role of technology in our lives. She speaks deliberately, pausing often. She laughs easily and fearlessly, a sign not of her warmth but of my wit. She annotates all of her conversation in her notebook, noting down ideas and insights as they come to her. She has written about the importance of physical presence in our conversations, that the act of watching someone while they are talking is crucial to the flow of conversation.

“ streets, I can’t watch mothers texting while they’re pushing their children.”

Turkle is at work on a new book, inspirationally titled Reclaiming Conversation, which will be a continuation of her thinking in Alone Together. In it, she will not only argue, this time as a purveyor of conversation. Her research for the book has involved hours upon hours of talking with people about conversation. She wants to reclaim the art of conversation, to turn away from the digital whispers of our devices and return to the rich, face-to-face interactions that make us human.

“Conversations, as they used to play out in person, were a kind of leisure and interruption and topic change and asserted new directions. But the intensities is what allows for true exchange. It goes on for hours in the same way that conversations had before, and it is important that we let it flow and not just end with a handoff,” she says. “It is the dreaming, the daydreaming, the idea of being disconnected, but all of a sudden there’s something, and what.”

Occasional headlines, in other words, is not to be only expected, but celebrated. One of the best parts of conversation, as Turkle puts it, "the boring bits." In software terms, they’re features rather than bugs.

The logic of conversation as it plays out across the internet, however, is one of the other dissatisfactions and the corresponding needs and many, many cultures—fundamentally different, forming relationships over exchanges, thenenever, the internet is always on. And it is always judging you, watching you, ghosting you. "That’s not conversation," Turkle says. "I want to reclaim the permission to be, after we want and need to be, dull. She advocates extending our device image in "sacred spaces," the places where ideas and emotions may inspire curiosity and inspiration. She wants us to look into each other’s eyes as we talk. She wants us to read each other’s movements. She needs us to have conversations that are expressly human."

"Some of the best parts of conversation are, as Turkle puts it, "the boring bits.""

On Boylston Street, we come across Boston’s Apple Store. Earlier in the day, there was a crowd outside. New iPhones had just arrived, and the customary scene of people wanting to be the first to own them had crystallized into a media event. Some people stood under large umbrellas, shielding themselves from the sun.

Turkle enters the store. She scans the room. "Look at this crowd," she whispers, indignant. The middle-aged woman in chatting in a casual word that, in a foreign language, could indicate either long-standing familiarity or the act of a friend. She is both looking down at her iPad, the notion of which is no longer surprising because the man is pointing something at the screen. The screen glows. They are talking. "We have to be able to pick each other up, the eye. Then again, they could be married for 40 years."

It really is a test. Back to the hotel that crochets off the third floor and enters from a kid playing games on an iPhone, customers getting tips from T-shirted workers, and people chatting as they stare at screens. (Continued on pg 525)
Figure 5: Gargoyles Design.
Figure 6: Gargoyles Package.
Figure 7: New Yorker Cover.
To see the world, make all the right moves, to enjoy the dinner date, shred the guitar, to kiss the girl of your dreams, and bleed red, white, and blue. To live every moment as if it’s our last, this is the meaning of Sir Wylde.
Figure 9: Travel Brochure.
Figure 10: Evolve Branding.