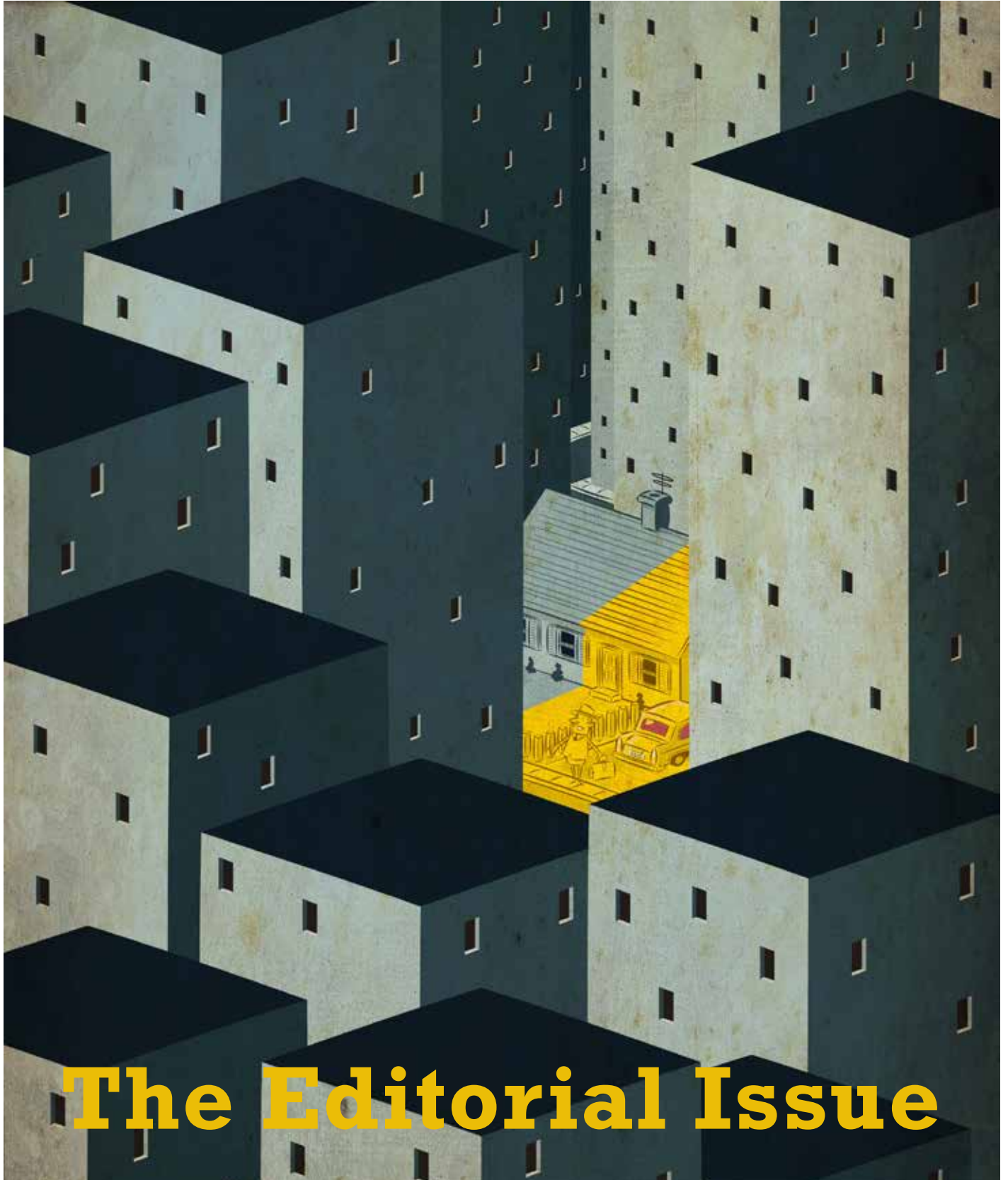


OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 1, 2013



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The Editorial Issue

COVER ILLUSTRATION BY MICHAEL WELDON, *GLORIOUS MORNING*.
FEATURE COVER BY ROBIN COWCHER
KATE HOLDEN A2 ARTICLE (PAGE 7)

In this issue

- 3 News + Events**
- 4 Book Review**
- 6 Resources**
- 7 Feature - Editorial**
Australian Editorial Illustrators
- 8 Profile** Robin Cowcher
- 12 Profile** Michael Weldon
- 16 Profile** Sonia Kretschmar
- 20 Profile** Jim Tsinganos
- 25 Profile** Kat Chadwick
- 30 Profile** Stuart Mclachlan
- 35 Profile** Melissa Mackie
- 39 Profile** Nigel Buchanen

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From the editor

My first issue of Outline highlights the work of some of Australia's finest illustrators working in the challenging world of editorial.

I've loved working on this issue - it has been a wonderful way to meet talented members creating work for magazines and newspapers. Thank you to them for their detailed responses and utterly inspiring work (my jaw was dropping every time I opened an email with a new round of illustrations!).

The one consistent response I received from profiled illustrators were regarding the challenges in the editorial market right now. Times are definitely a'changin, however the quality of work continues to grow. Working on this edition reminded me about the power of editorial illustration - after dropping examples of their work onto the pages it made the words sparkle. Let's hope the magazine and newspaper industry continues to remember this and see the value in quality work by illustrators like these.

I'd also like to thank Jessica Mack for her brilliant work on this magazine - she's left big shoes to fill and I'd love your feedback on how to do this! If you have any issues you'd like to share, themes you'd like covered, books/exhibitions/resources you'd like to share, please don't hesitate to get in touch.

A bit about me as I start a new journey here - I'm a freelance illustrator and fairly new parent who has worked in the publishing world in a variety of roles over the past ten years. I'm looking forward to getting to know you and learning more about our great industry this year.

Jess Racklyeft, Editor, Outline magazine



CALLOUT!

Our next edition will be themed around **education** and we'd love to hear your thoughts - experience studying, teaching, the best international courses... Like to get profiled? Itching to share some news? Get in touch:

outline@illustratorsaustralia.com

Prez sez

Welcome to our first edition for 2013and also welcome to our new editor Jess Racklyeft! It has taken us a little while to get Outline back up and running but Jess has been right onto it and working hard so please make her feel welcome, sit back and enjoy the latest in the world of illustration.

This year we are making a few changes at IA, these are due to the natural progression of the digital age. To read all about discussions that are currently underway please feel free to check out the IA minutes which are posted in the "resources" section of the IA site (you will need to log in). You can also catch up with all previous Outline issues on the IA website under "resources"

In the meanwhile a few events that have and will be happening, a successful recent basic photoshop workshop held in Melbourne (images below), hopefully one coming up in Sydney (recently postponed until a later date). We are working on a Marketing Seminar which maybe in August at this stage to be held in Melbourne.

The 18th Annual 9x5 exhibition will be held in October this year with the theme 'Flourish' so get your thinking caps on! Wood will be sent out soonish.

I would like to thank our committee that have been enthusiastic and fantastic and a special welcome to our new

members who have fresh ideas and approaches which is what makes our IA world go around.

If you would like a say in the way IA is run please feel free to come along to the meetings, next one on Tuesday May 14th at the Abbotsford Convent in Melbourne (we will email out a reminder).

Jody Pratt (President)

{CLICK!} Illustrators Australia

IA Facebook Page: <https://www.facebook.com/groups/52137618424/>

IA Twitter Page: <https://twitter.com/Illustratorsaus>



Above images of Melbourne Photoshop course by Lisa Coutts

Welcome to all our new members!

Jan: Lauren Merrick, Alyssa Coombs, Serene Lau, Sean Layh, Briony Ryan, Samantha Stella, Catherine Welsh

Feb: Lauren Matters, Ari Chand, Maianna Marx, Kristal Tang, Bambi Smyth, Megan Guy, Louie Joyce

Mar: Naomi Zouwer, Marijka Gooding

Apr: Makoto Koji, Boris Fredes, Martin Robinson, Janine Gorton, Kerry Lennon

Blown Covers: *New Yorker* Covers You Were Never Meant to See

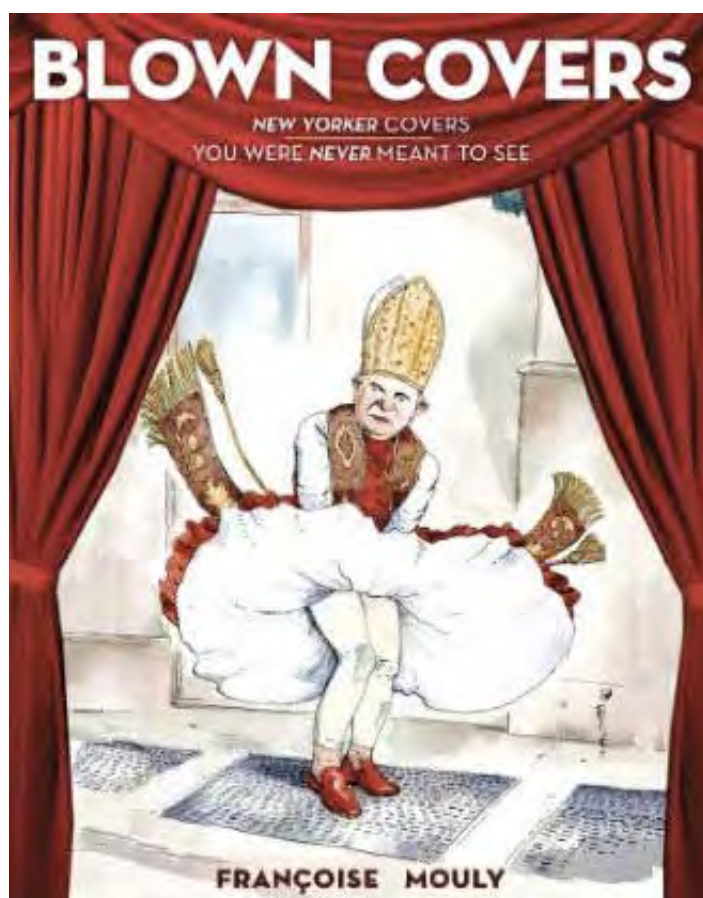
By Maria Popova

A note from the editor: This article is reproduced with kind permission from Maria Popova's online weekly newsletter, Brain Pickings. I encourage you to sign up (links at end of article) for a weekly dose of art/science/technology inspiration.

Since its inception in 1925, *The New Yorker* has garnered remarkable reverence as much for its editorial style as it has for its inimitable covers, a singular medium for political and sociocultural visual satire matched perhaps only by Al Jaffee's legendary MAD magazine fold-ins. In *Blown Covers: New Yorker Covers You Were Never Meant to See*, Françoise Mouly, *New Yorker* art director of nearly two decades, offers exactly what it says on the tin — a delicious forbidden taste of the art that didn't quite nail it, or nailed it a bit too hard.

From Monica Lewinsky with a lollipop to Osama Bin Laden appraising proposed designs for the new World Trade Center, the images come from a slew of beloved *New Yorker* regulars, including Brain Pickings favorites Christoph Niemann, R. Crumb, and Art Spiegelman (who happens to be Mouly's partner), and explore — some might say, exploit — our most deep-seated cultural conceits, our grandest fears, our most irrational beliefs, and our greatest unspoken truths. What emerges is a fascinating and unprecedented glimpse of the creative process behind the art of walking the fine line between the humorous and the haughty, the keen and the crass, the unapologetic and the too unapologetic.

Much of what makes the book special — and, no doubt, what makes *New Yorker* covers sing — is Mouly's relationship with the artists, whom she consistently encourages not to self-censor or hold anything back. There emerges a kind of




Though Art Spiegelman didn't make the cover cut with this 1993 sketch, he and Mouly made it into the family's Christmas card that year.

“fail better” mentality, underpinned by her conviction that even the most outrageous idea may serve as a gateway to an inspired, publishable line of thinking.

The book’s companion site offers a weekly cover contest, the entries to which have been surprisingly excellent. My favorite, by writer and illustrator Ella German, themed “The Gays,” in light of the recent historic moment for marriage equality, but also referencing Maurice Sendak. Though far from a gay rights activist, Sendak lived as an openly gay man with his partner of half a century. The two never had the opportunity to marry.

What *Here At The New Yorker* did for the magazine’s editorial voice on its 50th anniversary in 1975, *Blown Covers* has done for its brand of visual satire, offering a rare glimpse of Oz behind the curtain. And to those whose first blush might be that Oz is better off unseen and omnipotent, Mouly offers the following lens in this interview on Imprint:

“One could have to do with demystifying, making the process more predictable. But I actually think that it’s so rich and so interesting that it’s actually even more

interesting if you have a sense of how the images are thought about, rather than less. It doesn’t explain anything because it still is genius when somebody gets the right idea.” 

Blown Covers: New Yorker Covers You Were Never Meant to See

Authors: By Françoise Mouly

Imprint: Abrams Books

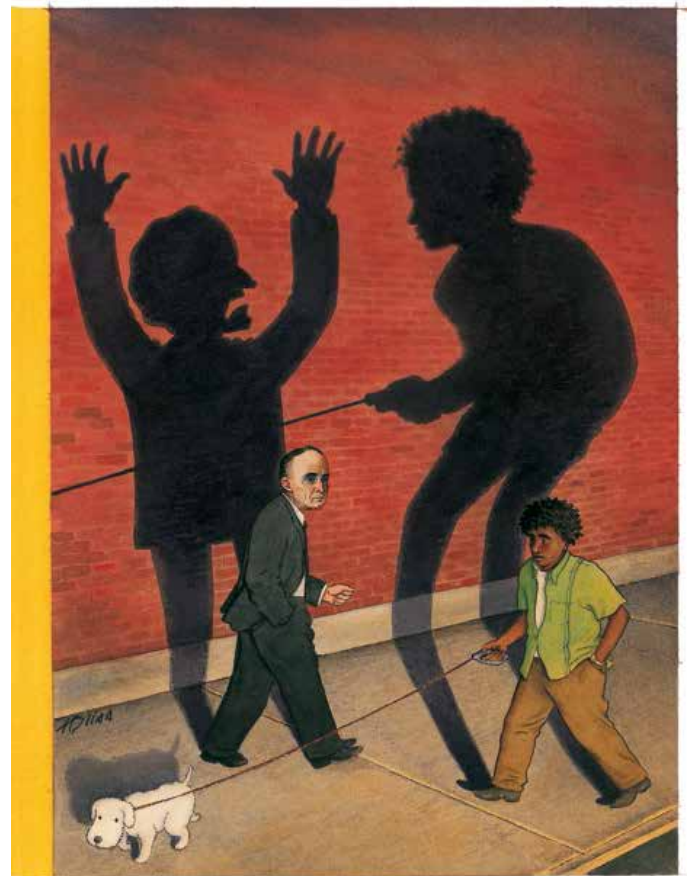
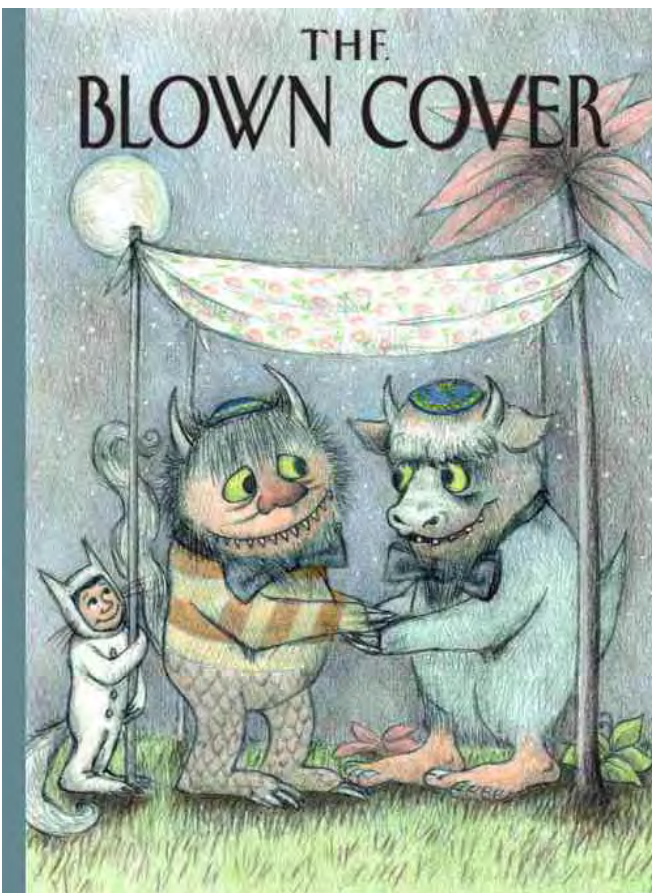
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 **CLICK!** Brain Pickings

Website <http://www.brainpickings.org>

Facebook <https://www.facebook.com/pages/Brain-Pickings>

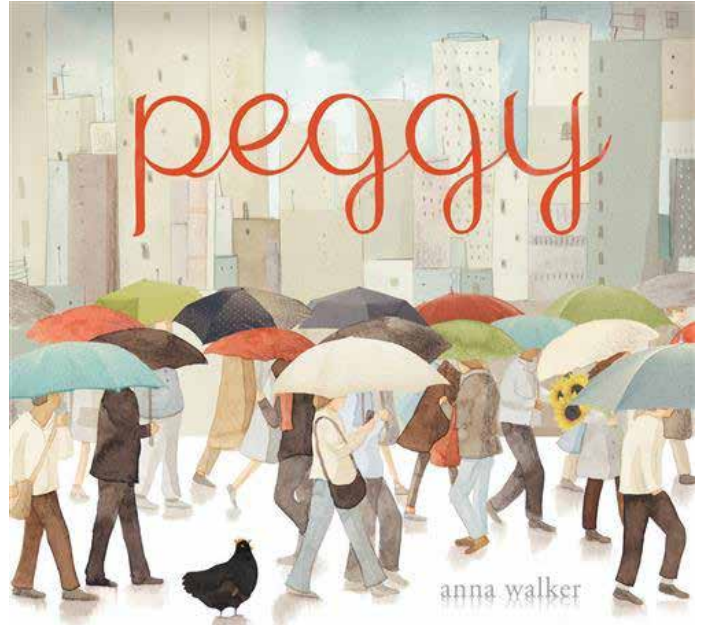
Twitter <https://twitter.com/brainpicker>



After Haitian immigrant Abner Louima was assaulted by white NYPD officers in 1997, Harry Bliss zeroed in on then-Mayor Rudy Giuliani’s semi-secret paranoia.

Anna Walker Nominated

Congratulations to Illustrators Australia member Anna Walker who has been nominated by the Children's Book Council of Australia for her beautiful book, *Peggy* (in the early childhood category). Anna has also recently won an Established Illustrator's grant through the Australian Society of Authors' to assist the work on *Mr Huff* (working title) - well done Anna!



ONLINE: Jessica Hische

IA member Ned Culic has shared some online links for the talented, ambitious American illustrator, designer and speaker, Jessica Hische.

This 28 year old designer has been on the "Forbes under 30" (twice), created the typeface for Wes Anderson's latest film *Moonrise Kingdom*, and worked for some incredible

brands: Dave Eggers, Penguin Books, *The New York Times*, Tiffany & Co., OXFAM America, *McSweeney's*, American Express, Target, Victoria's Secret, Chronicle Books, Nike, and Samsung. She generously shares her expertise with her many followers, with tips on pricing, freelancing, animation, web design and more. Ned shares some great links for this inspiring lady - look out for her video speech and my new favourite term "procrastiworking"...



Jessica Hische's "Should I Work for Free?" diagram.

{CLICK!} Jessica Hische

Website <http://jessicahische.is/>

Twitter <https://twitter.com/jessicahische>

Video <http://vimeo.com/51128116>

The Dark Art of Pricing <http://jessicahische.is/thinkingthoughtsaboutpricing>

How to Be a Freelancer <http://jessicahische.is/thinkingthoughtsaboutgettingfreelance>

Editorial Illustration





BEST READING

Kate Holden Let the sunshine in
Jack Kerouac On the Road uncut
Steve Irwin No hero
Michael Leunig Curly world
Marion Halligan Lusty gardens
Book of the Year winners



Thrice upon
a time

Three narrators go in
search of meaning in
J. M. Coetzee's

Robin Cowcher

THE AGE NO.1 FOR
CARS · HOMES · JOBS
☎ 13 22 43

drive

domain

my career

Robin Cowcher

Robin is a well-known Australian editorial illustrator in Australia, having worked for *The Age* for several years both illustrating and commissioning work for the newspaper. Robin kindly shares her industry expertise with Outline as well as her striking illustrations.

Outline: Could you provide us with an overview of your illustration career?

Robin: I studied Graphic Design/Illustration at RMIT and my first job was at the Forests Commission. It started as a holiday job, mainly designing but with some opportunity to draw...great experience. From there I went to a retail advertising agency, a small design studio and then a job at *The Age* when a friend was leaving to go overseas. I did layout, design, paste-up, everything really and that's where I started to do drawings for the newspaper. I did actually leave *The Age* but came back as a casual in the Editorial department where I worked as a designer, illustrator, Art Director, the last full time position I held was Illustrations Editor which I left to go freelancing. I was responsible for finding and commissioning staff and freelance illustrators and cartoonists. There was always a design component to my job so I saw it from both sides. It helped being an illustrator myself when commissioning as I knew what was possible and what was fair to ask for in the time...also I hope I understood how not to get in the way of the illustrator's thinking process...but how to convey the sort of thing

we were looking for thus giving the illustrator the freedom to create and the age a fabulous image.

Outline: How did you first begin working in editorial, and what drew you to industry?

Robin: I was working in the *The Age* marketing department and I often got asked to draw for the editorial department...'filling holes', often at pretty short notice. Had to think of something, draw it and run it down to the photo-engraving department and hope that the bromide wasn't too light or dark!

I enjoyed the immediacy, the chance to illustrate any subject, the freedom to draw as I liked and the stimulation of working with journalists, cartoonists and photographers. I was often sent out with a reporter to do a field notebook of whatever they were writing about, coffee bars, The Stawell Gift, heritage buildings, swimming pools, race-tracks...whatever. It was a great opportunity to draw in public under pressure...no time to think, just do it and I learnt on the job.



{CLICK!} Robin Cowcher

Website <http://www.robincowcher.com.au/>

{PROFILE}



I have to say I didn't conscientiously choose the industry but once I saw how it worked I loved it.

Outline: You've worked for newspapers both as an illustrator and an Art Director, working with other illustrators. Could you tell us a little about the newspaper editorial process and how illustrators are selected?

Robin: I would often look for a freelance illustrator or cartoonist who could bring a surprising or usual idea, joke or style to the job. There's a lot of grey on a newspaper page so it's important to have a dynamic image. I also looked for styles and ways of thinking which were quite different to staff artists. The artist would need to be able to work to a tight deadline and depending what the job was take direction or come up with their own idea. Goes without saying they would have to be a good drawer. Sometimes the editors would come up with a concept so I'd give thought to who could work with a sometimes tricky idea and have the skills to bring it off...Dean Gorissen, Gregory Baldwin, Greg Roberts and Andy Joyner amongst many others were go to people... (also very capable of their own concepts too). All had quite different styles but always did wonderful work and on time. I worked with Reg Lynch, Oslo Davis, Matt Golding and Andrew Weldon also,

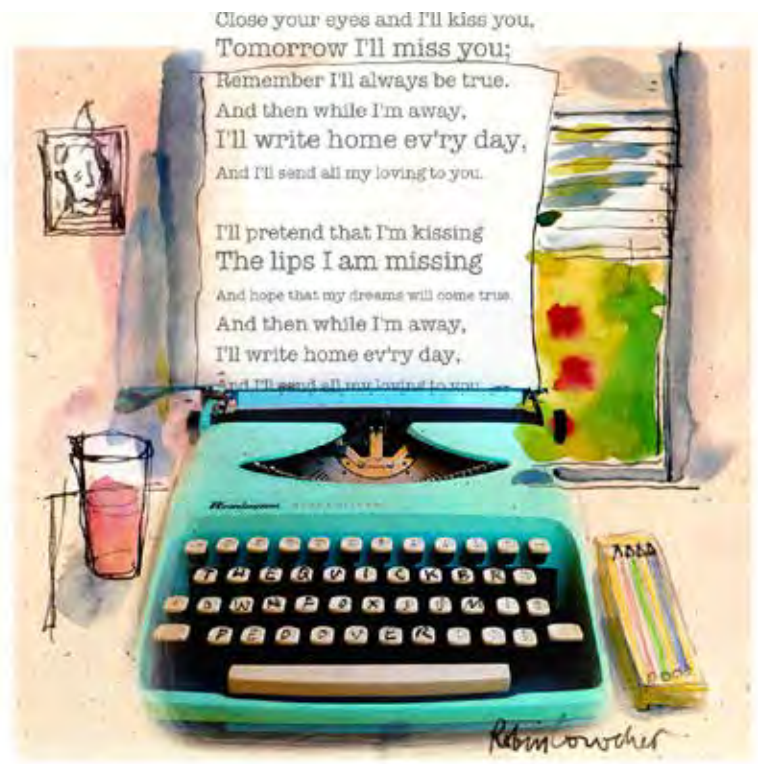
all gifted cartoonists and guaranteed to make me laugh and I hope the readers too. We also had a fantastic staff group in Spooner, Leunig, Judy Green, Andrew Dyson, Jim Pavlidis, Mick Connolly and many many others who often came up with striking, award winning and meaningful images.

Outline: How does editorial illustration differ between newspapers and magazines?

Robin: Newspapers are mostly more interested in the idea than the style, mainly because cartoonists, (who were the first illustrators in newspapers) are concerned with ideas and comment and they set the tone. Magazines have longer deadlines so illustrators with more time-intensive styles tend to be commissioned more there...although not always. *The Monthly* or *The Spectator* would have different requirements to something like *Frankie* or *Vogue*. I would say that the content of the magazine sets the tone and style of the illustration.

Outline: The newspaper industry has gone through some major changes lately. Do you think there will always be a place for editorial illustration?

Robin: I hope so, there should be a place but as papers get smaller and budgets shrink it concerns me that opportunities for illustrators are also shrinking, magazines and books are still good options but if print morphs into online I have concerns, so far online budgets are pretty small if non-existent (happy to be contradicted here!). Editorial illustration is so important for different viewpoints, styles,





textures and flavours and I know readers love it, relate to it and often follow what illustrators do. Shame to see that dwindle.

<http://www.christophniemann.com/>
<http://meanjin.com.au/>
<http://www.themonthly.com.au/>
<http://www.frankie.com.au/> ●

Outline: What are your favourite materials to work with?

Robin: Pen and ink, pencil, collage, gouache.

Outline: Favourite subjects to draw?

Robin: People, animals, birds, buildings, flowers, fashion, anything really. I love drawing performers, dancers, actors, circus people, sports people.

Outline: We'd love to hear of any resources, artists, websites etc that inspire you.

Robin: I find instagram quite helpful for finding out what illustrators and artists are doing and tend to come across fantastic sites then lose them!

Love Maira Kalman, the *New Yorker*...Ros Chast, Charles Barsotti and Barry Blitt particularly, Posy Simmonds in the *Guardian*, Sempé, Saul Steinberg and both Paul Davis's. I tend to look at a lot of artists: endless list, Degas, Munch, Rembrandt, Peter Blake, Louise Bourgeois, Andy Warhol, David Hockney and more. The local illustration scene is very strong at the moment..too many to mention.

<http://www.peterarkle.com/>
<http://www.newyorker.com/online/blogs/cartoonlounge>



{▶▶CLICK!} **Michael Weldon**

Website <http://michaelweldon.com/>

Blog <http://weldonillustration.blogspot.com.au/>



Michael Weldon



Michael Weldon

Michael began working in graphic design and advertising for several years before deciding to follow his passions and work full time as an illustrator. His work has since has appeared in many international magazines such as The New Yorker, Time, Rolling Stone, San Francisco Magazine, Seattle Metropolitan, Disney Magazine and The Big Issue, along with book covers and advertising work.

Outline: You began working in graphic design and advertising, but decided to make the leap to full time illustration. Did you find your previous experience helped shape your illustration process, such as working with art directors?

Michael: I think that my relationships with art directors and designers have improved constantly since I began working as an illustrator, but I didn't necessarily have the greatest skills in that area when I started out.

I had the very immature idea that my ideas were fantastic and that designers and art directors should just accept

{PROFILE}



them as they were. It didn't take me long to realize the mistake I was making. The illustrator's job is to try to realize the vision of the client, not to foist their own ideas onto them.

Outline: How did you first begin working with editorial clients, and do you find yourself mainly working in this area now?

Michael: My first editorial work was some of my earliest stuff for the *Big Issue* (still a highly valued client), in 1996. It happened by accident really. I would have done anything they'd asked me to do! The amount of editorial work I get has varied vastly over the years. At the moment it's not a large component of the things I'm doing. I may have done 2 or 3 in the last year.

Outline: What drew you to editorial illustration?

Michael: I loved trying

to create the essence of a story in a simple visual way.

Editorial illustration often gives you the freedom to do things which are a little different to what you normally do, say for an advertising job.

Outline: You've worked with some of the world's most iconic magazines, such as *Rolling Stone* and the *New Yorker*. Could you tell us how you got started with them, and how they discovered you?

Michael: There's nothing really romantic about it! I just sent them samples of my work and a week, a month or a year later they called me with an offer of work. But there have been thousands of clients that I sent work to who never contacted me. I use the shotgun approach! One in a hundred will hit. I think that in the end it just comes down to the taste of the art director or designer or the feel they're looking for and whether you fit that description.

Outline: What is your process for creating an illustration for magazines/newspaper? Are you usually supplied the finished article, or just the concept?

Michael: This varies from job to job. If it's a magazine article, they usually send all the copy. Some times I'll come up with an idea by myself, but I usually prefer working with the art director to come up with something that we both think will work. I'll then usually send two or three ideas that they'll choose from. If I'm doing a book cover it's a different story. The publisher might send me the whole manuscript, but I may not have time to read the whole thing in the time I have. So in that case I really may need some help in terms of having a short précis of the story.

I always start any job by doing several pencil rough sketches. When the client approves a concept I refine it





with tracing paper until it's just right. It may take 2, 10 or 20 traces to get it right. I then take the trace into illustrator and create the final piece digitally.

Outline: Do you adapt your style for different magazines and audiences?

Michael: Yes my style does change for different clients. When I started out everything was very cartoony, and that was the style that got me my first work for the *New Yorker*. With each piece I did for them, they nudged me towards making things a little more realistic, and eventually my *New Yorker* work was very realistic. So my stuff now goes from one extreme to another depending on the client and the job.

Outline: What do you think makes the perfect editorial illustration (and/or the perfect client)?

Michael: The perfect illustration is any job at the end of which the client is thrilled and you are satisfied with what you've done.

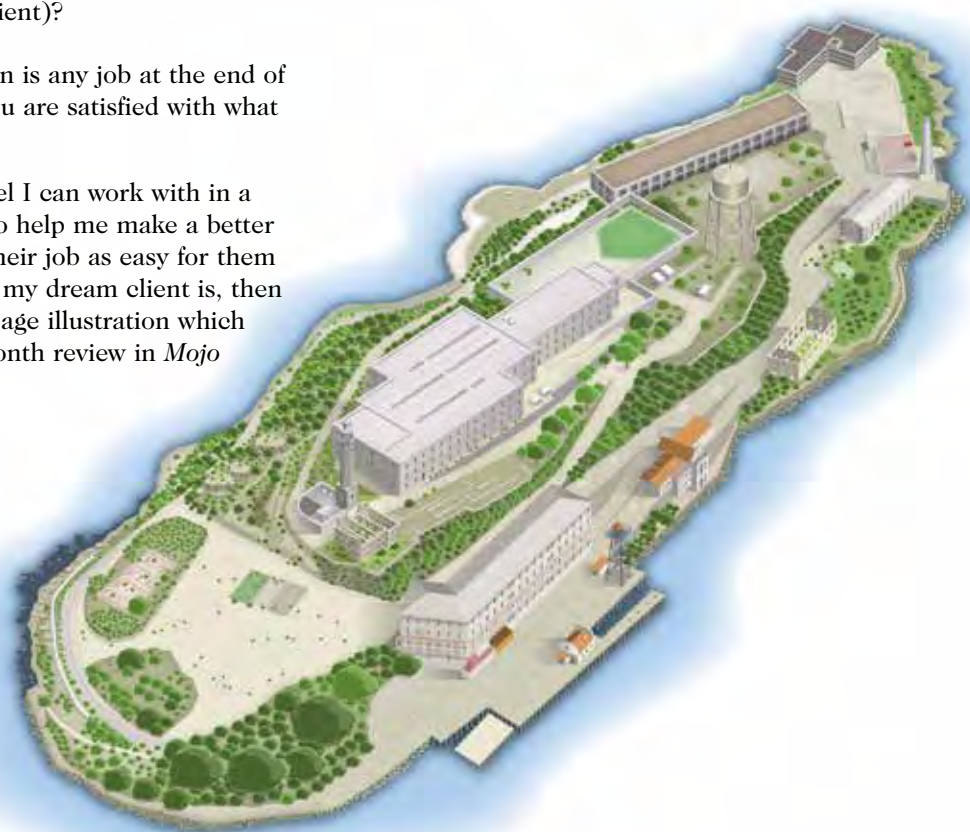
The perfect client is one who I feel I can work with in a symbiotic way. I want the client to help me make a better illustration, and I want to make their job as easy for them as I can. If you're asking me who my dream client is, then my ultimate job is to do the full page illustration which accompanies the album of the month review in *Mojo* magazine!

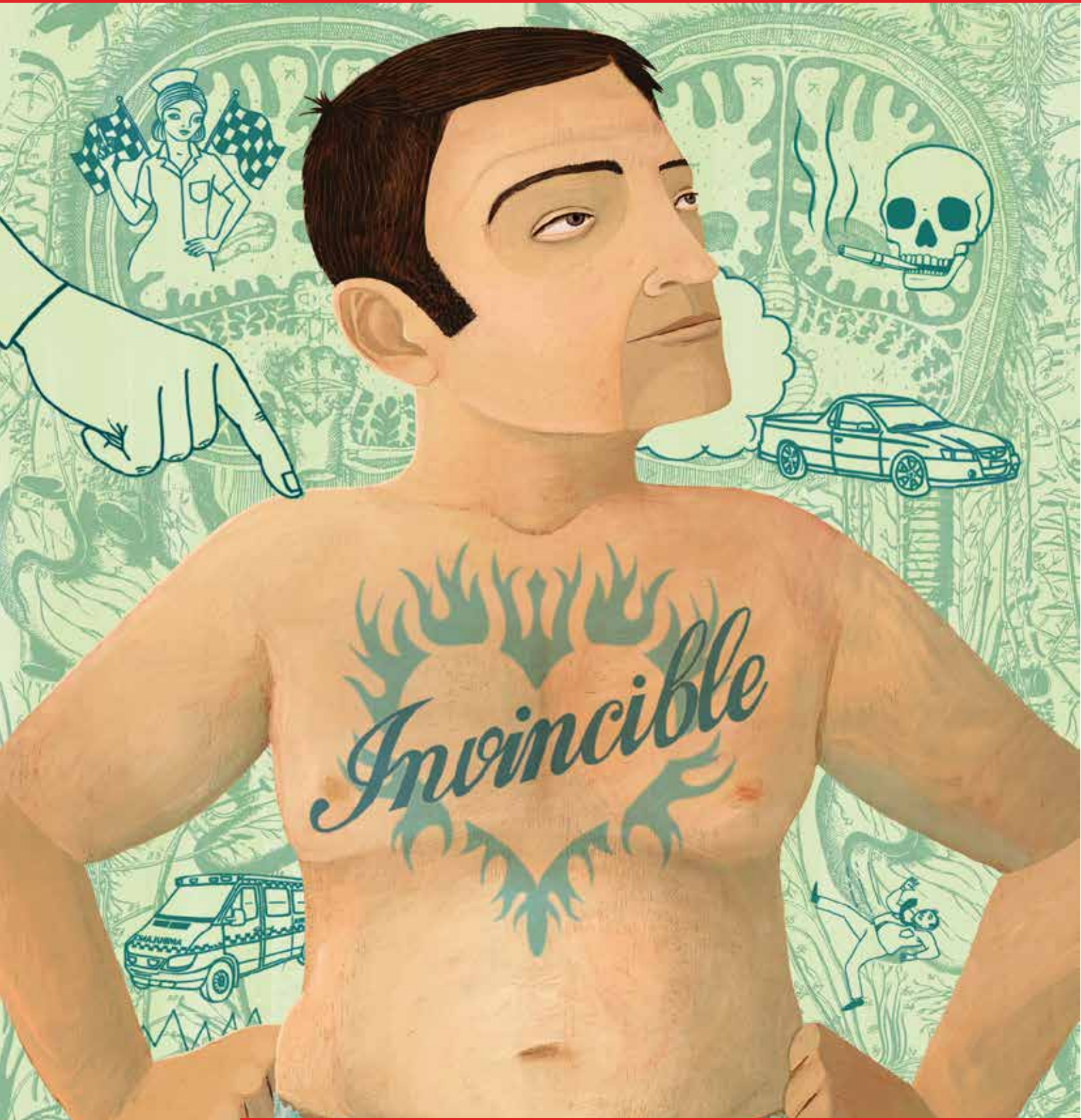
Outline: What's next for your work?

Michael: I've been working on some animation for the last couple of years. When I can find time I want to focus more on that. I also have a couple of children's books on the drawing board, but doesn't everybody!?

Outline: We'd love to hear of some of your online resources - any recommendations on websites that you use regularly for your work?

Michael: I like to look at Grain Edit every now and then. Illustration Mundo is good. Computer Arts is a great place to go for fantastic tutorials on all the Adobe programs. Other than that I just go where the mouse takes me! **o**





Sonia Kretschmar



Sonia Kretschmar

Former president of Illustrator's Australia, Sonia is an experienced illustrator who's work has appeared in many magazines and books (and even as a finalist in the Archibald prize). Clients have included Penguin Books, Walker Books, Rolling Stone, SBS and the ABC amongst many others.

Outline: Could you tell us a little about your path into editorial illustration? On your website it says your first job was for an accounting magazine, has editorial work always been a part of your illustration practice?

Sonia: Yes, I always imagined working with magazines would suit my way of working. I was really intrigued by the 'conceptual' side of thinking about artwork, and thought I could I would be more challenged if I worked in editorial. I liked the idea of experimenting with different mediums, which editorial allowed me to do.

Outline: We'd love to hear of your process for creating editorial illustrations, from your first brief from the art director to the finished work.

Sonia: The great thing about working with magazines is that I usually find you get a lot of freedom, but not really a lot of time (which is probably good for me because I tend to put too much work into things otherwise). Over a week would be a luxury. Half the time the article isn't written either, or, if it is, it's a highly technical piece of legalese (for example) that even the art director barely understands. My favourite assignments are ones that may have some sample paragraphs or brief outline which I can take away and process in my own way, however occasionally I do encounter over zealous editorial teams who try and come up with the concept for me. (I remember one for a Law Journal that I particularly hated the concept of – I ended up winning a 'Law Journalism' award for it, so clearly they know their market!). If I'm coming up with an idea from scratch, I do favour the ol' "highlighter pen and wordlist" technique to come up with an initial concept. I'll sketch maybe one or two options (I try to keep them black and white, but I can't help but try out some colour), send them off, get feedback, and then usually go straight into finished art which is usually acrylic on paper or board, scanning, and then finishing in Photoshop.

Outline: What has been your favourite editorial project/illustration?

Sonia: I've had a bit of fun with the occasional portrait in *Rolling Stone*... there was also a little series I did for the *Good Weekend* years ago illustrating a David Sedaris story that I quite liked. Any fiction stories are great to do, actually.



Pnau, Rolling Stone Australia, 2011

{CLICK!} Sonia Kretschmar

Website <http://www.soniak.com/>

Facebook <https://www.facebook.com/pages/Sonia-Kretschmar/235323399815828>



*Witness Protection Program, Law
Institute Victoria, 2012*

Outline: What makes the ideal article to illustrate?

Sonia: Like I say, illustrating fiction is great for the way I like to work – working with characters, symbolism, drama etc...I'm not really an "Op-Ed" type illustrator (probably because I've never really been given the opportunity?)

Outline: What proportion of your work currently is in editorial (vs books/advertising etc)?

Sonia: I rarely do advertising, that's been a continual theme throughout (I don't mind because those sort of jobs always seem to be cancelled at the last minute). Editorial certainly comes up more often, probably because the turnaround is quicker. I don't have any books or covers in the works at the moment. That could change tomorrow :)

Outline: It seems a turbulent time for editorial, such as changes at Fairfax, and general industry movement from print to online. What has been your experience in recent times, and what do you believe the next few years have in store for the industry?

Sonia: Everything does seem to have quietened down; I have a couple of regulars, mainly in trade publications who still rely on print, but even they seem fairly haphazard. I think we're still in for a few years of cost cutting, until things settle down and publishers can work out how to keep afloat in an online environment.

Outline: You were a finalist in the 2011 Archibald Prize



*Cover for Insights Magazine,
Melbourne University 2010*

for your beautiful artwork of author Cassandra Golds. Can you tell us a little about this experience? Do you think of yourself an artist or illustrator (or both?)

Sonia: Well, it was certainly a pleasant surprise, as it was the first time I had entered. I just knew it was a painting "I had to do" – I had been illustrating Cassandra's covers for a number of years (the next one – Pureheart- is about to come out soon), so it just seemed to make sense. If ever I felt like I had "willed" something to happen in my life, that was one of the few occasions! When it came to TarraWarra in Healesville, they were so wonderful – it made the whole



Basement Bird, Portrait of Anna Walker 2013



Anna Pavlova, Readers Digest 2011

experience worthwhile (openings, dinners, artist talks – got to meet Maudie Palmer...). By the time it went on the regional NSW tour I felt I was already forgotten (artists were paid a “borrowing fee” of \$130 for nine months or so.) I’m of two minds about the whole experience in general – I don’t think the Art Gallery of NSW treats the artists very well, despite the amount of money the show generates, and competitions in general are fairly crappy propositions. But still, it’s something I can be proud of – the response in general was fantastic and it does seem to give you more credibility, and I managed to sell the piece to a collector in Sydney. I’m continuing to develop my fine art practice, though I do see myself more as an “illustrator” or at least a visual story teller, of sorts. (I did enter again this year with a portrait of Illustrator / Author Anna Walker...no luck – but still very happy with what I created).

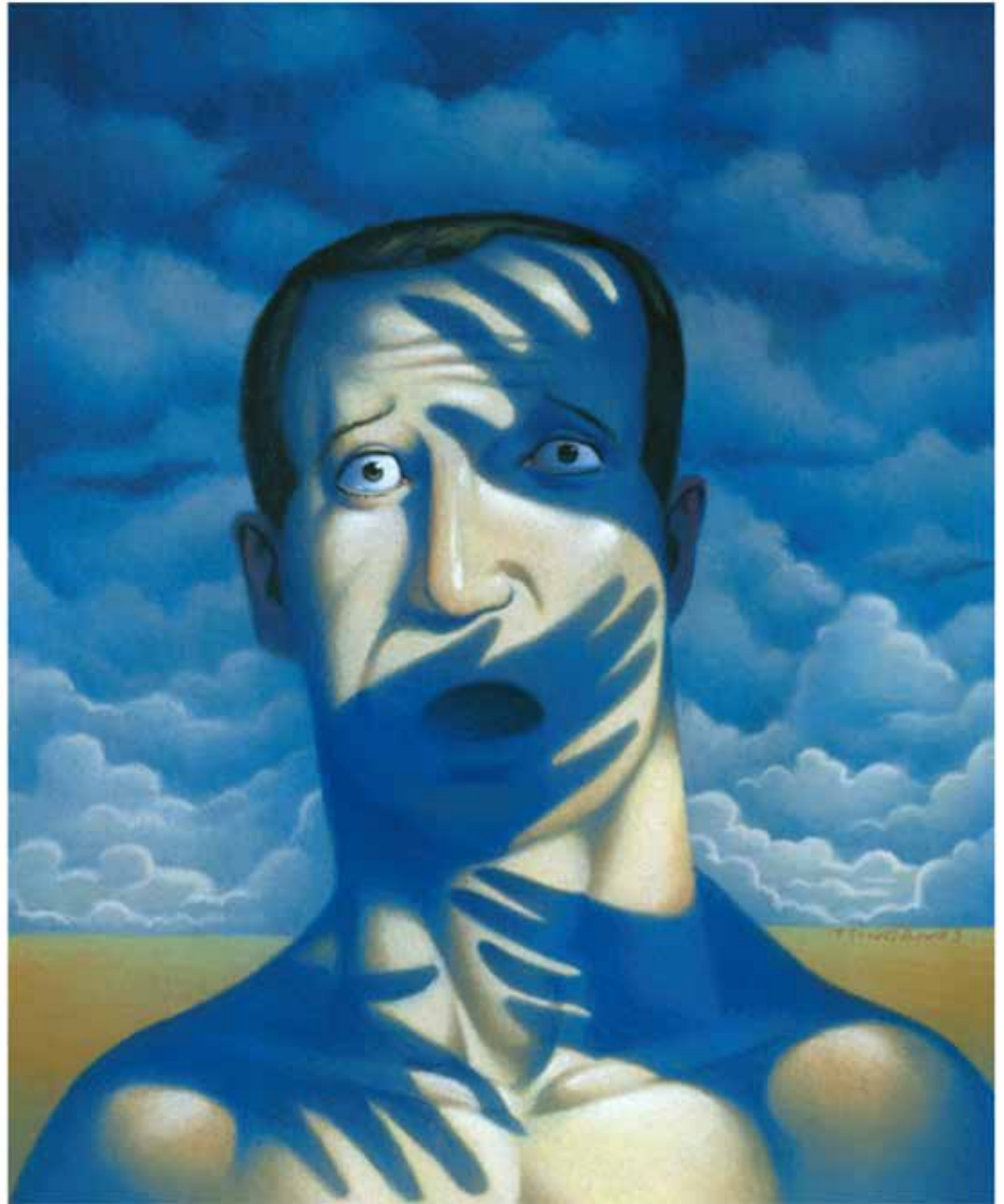
Outline: Do you have any online resources, book or illustrators you’d like to share with us?

Sonia: Oh, where to begin?! I guess over the past 15 years or so I’ve really admired what is happening in America, especially on the West Coast. Most of them would probably

be considered painters...Some of my favourites are Georgeann Deen <http://georgannedeen.com/>, Camille Rose Garcia <http://www.camillerosegarcia.com/>, Korin Faught <http://www.korinfaught.com/>, Jonathan Weiner (from New York) <http://www.vinerstudio.com/>

Outline: What advice would you give to any illustrators hoping to get into editorial work?

Sonia: The hardest thing is to get the first thing published – once you’ve done that, art directors can see how you think, and have an idea that you are able to work as part of an editorial team. I would say target your dream publications and give yourself assignments for practice, using the kind of subjects / stories that your “dream” magazine publishes. Give yourself a deadline for each piece. You very quickly develop an exciting portfolio that way, as well as fine tune your methods. (Be aware, though, that sometimes dream publications such as “Vogue” really are just dreams – they always claim to have no money. And doing something for free for the “exposure” can lead to frostbite). ●



Jim Tsinganos

Jim Tsinganos

With over 20 years experience, Jim's clients have included Nike, TIME Australia, Random House, Amnesty International, The Sydney Morning Herald, LA Times, American Express, Yaffa Publications and many others. Jim kindly shares his working process with Outline including initial sketches through to completion.

Outline: What drew you to illustration?

Jim: I've drawn for as long as I remember. Dad used to get me to draw house guests when they'd visit. I used to do it all in a blue Bic pen, spent hours on the hair. There was a group of us "drawers" in primary school that used to draw detailed war scenes and we'd make all the sound effects as we'd draw. It must have been so annoying for the teacher and the rest of the class, with all that spit flying about. We used to draw the planes side on with the wings going straight up, perpendicular to the body. A revelation was when one of the kids came in with a drawing he did at home and the wing was foreshortened. It blew my mind and I wanted to learn more.

When I was in high school I knew that I wanted to do something with art or drawing but didn't know what. My career counsellor suggested I apply for a bachelor of design at UniSA (SACAE back then) which had specialist illustration component in the last 2 years of the course. I applied there as well as fine art even though I had NO idea what this "illustration" thing was and that's where I ended up. The first person I met, within the first 15 minutes was Stuart McLachlan and I've been rueing that day ever since.

He still sits and works next to me now and still annoys the bejeezus out of me! (See Stuart's profile on page 30! - Ed).

Outline: How did you first get started in editorial illustration - what was your first magazine job?

Jim: I did a couple of small children's book spots while in my final year at SACAE. They were organised by my lecturer Keith Mckewen, a fabulous lecturer and inspiration to all of us in the class. I only got paid something like 60 or 70 bucks but I thought I was rolling in it. "Everyone down to the uni bar the wine coolers are on me (it was the 80's) Then I did a children's book through ERA publications once I graduated and slowly kept picking up work of all variations. The first "proper" editorial piece I did was for Australian *Playboy* Magazine for a piece about boxing.

Outline: You've worked with many magazines, both here and abroad. Could you tell us about some of your favourite projects?

Jim: My favourite projects in most cases are the ones where I have a bit of creative freedom to come up with an image that's not too literal or derivative. The best briefs are





the ones where they give you either the text to read and you go from there or just a few words to spark you. It was interesting working in Amsterdam because all the copy was in Dutch, which I don't speak. I enlisted one of my Dutch mates at the time and he'd translate them for me, for which I would pay him in a case of Orangeboom (Dutch beer).

I've had a long and happy relationship of regular contributions to Nature and Health Magazine over the last 6 years



which has seen me work with 4 different Art Directors along the way. Each of them gave me a lot of freedom and were all wonderful to work with and I have really enjoyed many of the images I came up with for them, several of which were accepted into numerous international illustration books, awards and shows.

Outline: Do you find a difference in your process or art direction working with Australian vs international editorial clients?

Jim: No, not really. Sometimes some of the US ones can be a bit literal and have a very fixed idea of what they want (which is not always very good) but overall, there are good AD's and not so good ones. The good ones are rare. I'm lucky enough to have a few good ones that I work with regularly, like *Money Magazine*.

Outline: Your work has a surrealist quality, with a strong conceptual basis. Could you explain how you capture the essence of an article into an image, and your process brainstorming your ideas?

Jim: It's a particular frame of mind you have to step into to get these ideas flowing, it's hard to explain, but you know when you're "in the zone", it feels right and it flows.

{▶CLICK!} Jim Tsinganos

Website <http://www.tsinganos.com/>

It's taken many years of repeatedly going through the process, honing the skill, to make it seem a little more instinctive and intuitive but there are still days when nothing comes and you have to regroup, change tack. Leave the room, go for a walk or swim or bike ride, have a laugh.

I have kept sketchbooks throughout my career and they have proved invaluable in the idea generating process, both as a means of recording and cataloguing the ideas and also as a means of reference for myself for future ideas. Often I come up with between 3 and 5 variations for a piece even though it may be the first idea that I had than is used. These other ideas can often be re used with a small tweak for other jobs. Or they can be combined with other ideas to form a third, new amalgam idea. I have done this many times and it has saved my tofu bacon on numerous occasions.

Outline: What advice would you offer to an illustration graduate looking to find editorial work?

Jim: Get together a selection of between 10 and 20 really strong definitive pieces that best showcase the strength of your style or vision and ideas for this area. Be brutal, only 10 to 20 absolute knock out pieces. Don't put anything in there that you're half half about. You've got about 3 seconds per piece to make an impressions and there are a lot of outstanding illustrators out there that you will be competing against so you have to have something really special to arrest the attention of the viewer. My god, I'm starting to sound like Seal! Anyway, you get the idea. Then start doing the rounds. Back in my day it was all on foot and mailouts but now you're fortunate to be able to email

or blog etc. It's important to call and try to talk to the Art Director first before emailing a bunch of stuff, always good to have human contact first. Not only is it polite but they will be expecting your email and put you in a better position from the outset. Go to your local newsagent and find the magazines that you like and which have an illustration content then go to the contributors page and find out who the art director is. Sometimes they have a direct line but you may have to ring the main desk and ask for them.

Ask if you can email some samples then follow up with a call to see if they received them and if you come in to meet with more work. Always good to meet in person but not entirely necessary. They may just want you to provide a link to you website or blog for more examples.

Then just repeat the process over and over until one sticks.

Outline: Are there any resources - online, books, other artists etc - that you would recommend to the IA community?

Jim: The IA website is a good one for a start, both as a folio resource to see what other people are doing but also for news, events etc. As many sites to do with illustration that take your fancy. Anything that's going to inspire you. When we were studying we had our noses constantly pressed into Annual or another, drooling over them. Set you standards high, looking towards the best of the local and international illustrators as benchmarks and do your best each and everyday to try to reach and surpass them. Take it one step at a time, it doesn't happen over night. It's a journey and I'm still on it much to my amazement.



{JIM'S PROCESS IN DETAIL}

Outline: *On your IA portfolio you explain, "the materials have changed and the pastels that used to cover everything in my studio with a fine blue dust have been replaced with a nice clean flat screen and a Wacom tablet" - your work is so detailed and maintains a "hand crafted" aesthetic. Could you talk us through your process on the Wacom and how you create your work?*

Jim: I have a bank of watercolour backgrounds which I add to whenever I have the time. I use these a lot as my base in the illustration as I love the texture and the fact that the piece doesn't have such a cold clinical digital feel. It all starts with the pencil. Once the hand drawn pencil has been approved I scan it in and scale it accordingly for the job.

I multiply the layer to make it like an acetate to see through, reduce my opacity, move it to the top layer and lock it so it doesn't interfere with the following layers.

Everything else comes under this layer and you use it like a tracing to draw your paths and paint/fill your areas, switching the layer on and off to see how it's progressing along the way.

I then select one of my watercolour backgrounds and drop it into the piece, cropping it as I prefer.

I then begin drawing all the shapes that need to be coloured with the path pen tool, using the pencil as a guide. Basically I'm tracing the paths from the pencil.

Then I begin colouring using the paint bucket to drop in large areas of colour and my favourite brushes from the brush palette to mould the image, just like a regular painting working from the background to the foreground. Using the Wacom tablet with the pressure sensitive pad and stylus means that after an initial learning stage to get used

to the feel, it's like what I was doing with the pastels on the watercolour but without all the mess.

Everything is done on a separate layer. If I'm doing a hand I will drop in the base flesh tone on one layer then start moulding the mid tones on the next layer above it so that I can erase to finesse without erasing the base tone. Then I do the dark tones on the next layer above this again and so on and so forth.

Where it differs is with the highlights where I like to put them in at the end but I create a layer in between the base tone and the first tonal rendering layer. I prefer this because it means that the two(or more layers) above this naturally guide where the highlights go without you having to be too precise.

When the whole job is finished I save the layered file as my master. This is important because I can make changes to individual layers here if needed by the client without disrupting the rest of the job.

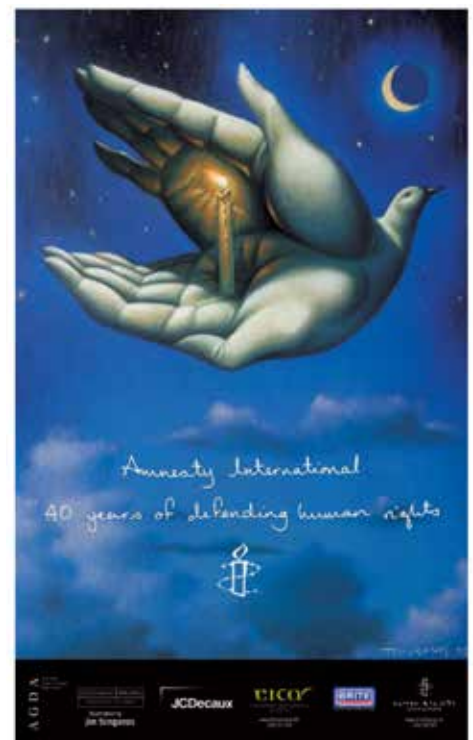
I do a SAVE AS and merge the layers to groups of layers, background, midground, foreground and main figure/component.

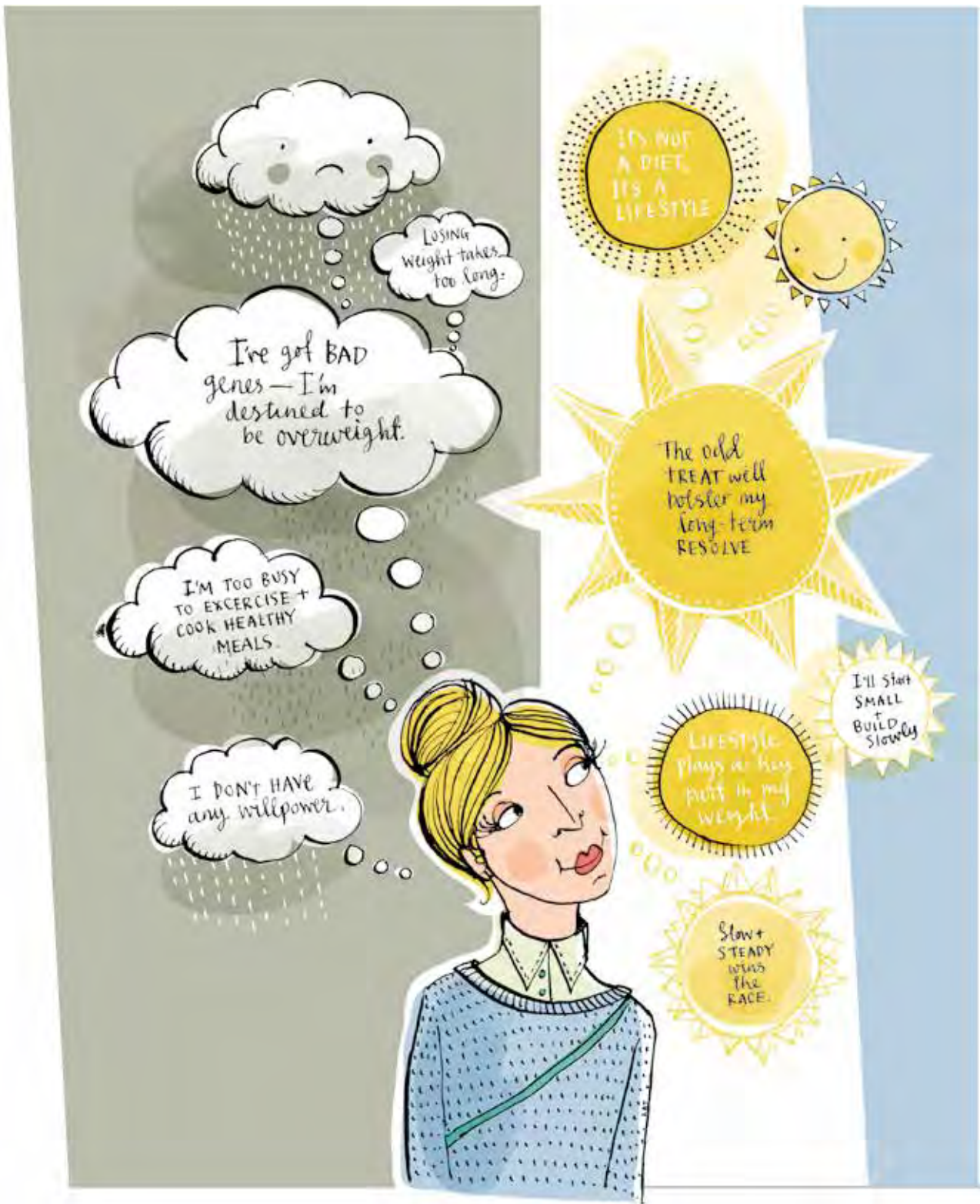
I do this to reduce the file size and to simplify the piece as some jobs may end up having 250 or more layers.

Then I go to each of the merged layers and use the blur tool to go around the edges to eradicate the jarring that may occur when to edges butt up against each other.

Once finished I do another SAVE AS and flatten the file to one layer, vastly reducing the file size and making it easier and faster to send and I add noise.

I do this because I guess it kind of mimics the feel I was getting with the pastels which is still something I like. 📍





Kat Chadwick

{PROFILE & PROCESS}

Kat Chadwick

After gaining her Honours degree and working for several studios, Kat and her partner set up their illustration/design company Designland and Kat has never looked back. Now primarily working as an illustrator, Kat shares her great deal of experience, as well as a deeper look into her process and studio.

Outline: Please share with us some of your background and your path to becoming an illustrator.

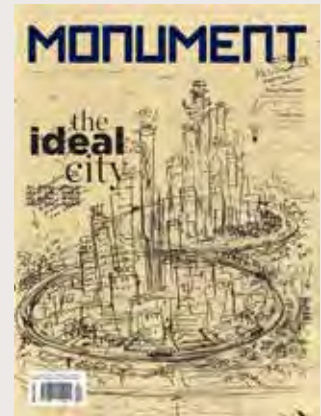
Kat: While I was growing up in NZ, my mother — a self-employed landscape designer, with strong interest in art and design — was a major influence on me. She made me open to the possibilities of both a creative career and running my own business. At 17 I moved to another city and went to art school. I had a fabulous time— lots of freedom and exploration — and met many like-minded souls for the first time in my life. After graduating with a major in print making, I set up a studio with a few other artists, each of us eking out a living from occasional exhibition sales and life modeling, supplemented by a government grant (otherwise known as the dole). I then joined friends in London, did lots of travelling, drawing, lived in a squat and made endless coffees for £3 an hour! This wore a bit thin after a couple of years. I decided to move to Melbourne and return to study. I figured Graphic Design would allow me to earn a decent living doing

something creative. Initially I was overwhelmed by the Swinburne course, it was VERY intense and we worked very long hours. But I learnt heaps over the 4 years, I developed a strong work ethic and found I really enjoyed responding to briefs and problem solving. I also met my future partner in life and work, Andrew Budge.

After a few years working in the design industry, first at a large corporate studio, then a couple of smaller ones, I was feeling a little disillusioned. In 2003 a couple of friends asked me to join them in sub-letting a small 50sqm studio space in Prahran. It was the push Andrew and I needed to start Designland. During the first year I was still employed part time by my old job and just spent 2-3 days at Designland. Andrew lectured at RMIT design school a couple of times a week. We didn't really have any clients at first so we built up a folio doing low budget + pro-bono work — projects like exhibition catalogues for artist friends, annual reports for not-for-profit organizations, promotional material for festivals and so on. There were some very lean



{KAT'S PROCESS IN DETAIL}



Images from top L to R:

Client reference, Kat's references, pencil rough, client mock up, final in progress, final with changes, final progress, masthead, final illustration, mock up, printed edition.

times financially but it was also very exciting and liberating. Slowly we built up our (paying) clients and by the second year we were earning a living doing what we loved! While I enjoyed being a graphic designer, I was very keen to get illustration work too. I posted wee handmade promotional mail-outs to people I wanted to work for and got my first real illustration job doing monthly editorial illustrations for a magazine. An agent saw my work and I starting getting a lot of illustrated greeting card and stationery projects from her. I also incorporated illustration in as many Designland projects as possible. Over time the illustration side of my business grew. I moved from doing 50/50 design/illustration to pretty much 100% illustration. Nowadays, side-by-side, Andrew runs Designland and I focus on Kat Chadwick illustration.

Outline: You've worked with many brands, publishers, magazines and newspapers. What proportion of your work is editorial, and have you found this balance changing in recent times?

Kat: For the first few years working as an illustrator, editorial commissions probably accounted for about 40- 50% of my work. I drew monthly illustrations for 2 or 3 magazines and they would frequently require 3 or 4 images at a time. I also did fairly regular feature and cover illustrations for *The Age*, which I loved. And once I had a website quite a few overseas commissions started rolling in, especially for American magazines. I found that very exciting and the budgets were amazing!



Kat's Studio

With the advent of the global economic downturn and the strong Australian dollar, my overseas commissions pretty much dried up. My last US commission concluded with a sad email from a favourite US art director who had just found out her company had folded and she was now jobless. Back home in Australia, changes in the publishing industry have also impacted on editorial commissions. The budgets seem much tighter, the quantity and frequency less. A couple of the larger companies now require all contributors to sign an agreement that basically gives them full rights to the work commissioned for no additional fee.

Today I would say editorial illustration accounts for only about 10% of my work. For the last couple of years I've been illustrating a regular monthly column for a parenting magazine. I also get random editorial commissions (about one per month) for a variety of magazines, often via my agent Jacky Winter.

Outline: What do you love about editorial work?

Kat: I really enjoy the range of subject matter in editorial projects. Social commentary. DIY tips. Health and lifestyle. Food. Fashion. Pet care. The environment. Parenting. The articles are generally interesting and I find it fun to interpret them visually. I figure the role of editorial illustrations is to draw the reader into the article, summarizing the content, sometimes very literally, sometimes with more abstractly or conceptually.

Outline: Could you tell us about your workspace?

Kat: Andrew and I share a studio with friends who all run their own small design/illustration/architecture businesses. Some of us have been together 10 years now and are onto our 3rd shared studio. After 2 years in the little Prahran studio and 7 years in the top floor of a spacious 200sqm Collingwood warehouse, our current space is in a 30's era factory building in Fitzroy. It's a quiet, friendly, relaxed yet focused co-working environment with great natural light, high ceilings and, joy-o-joy, air conditioning/heating (a total luxury after our seasonal hot/cold extremes in our previous space). Aside from the practical benefits of sharing — relatively low cost rent+bills — it's just nice to work around friends. We get along well, enjoy what we're doing on our own terms and freely chat about each other's work. It's great getting feedback, especially from people

you respect!

Outline: What is a standard day in the studio for you?

Kat: Our studio building is located right across the road from my house so I often start the day walking to work with my bowl of muesli. I'll eat my breakfast while I look at blogs/news/emails then start working on whatever is most urgent. Generally I work fairly regular hours, I usually get to the studio about 9 or 10 and head home about 6. However if I'm super busy, I'll work whatever hours are necessary to meet the deadline...5am starts, working late into the evening, the occasional all nighter. If I'm not very busy (and sometimes when I am) I love to nick off to the \$7 Monday daytime movies at the Nova cinema. The joys of being self employed! :)

Outline: We'd love to hear about your process, from your first meeting with a client through to a finished image. What are your favourite materials to work with?

Kat: I very rarely meet my clients, generally everything happens via email or phone. First off, I'll be approached by the client or agent to confirm I am interested and available.



{PROFILE & PROCESS}

Next, once I've received and read the brief, I put together a cost estimate (unless its through my agent or for a regular column with an established fee). The cost estimate outlines illustration and usage costs, plus scope, schedule and format details to ensure we're both on the same page re: deliverables. When the client formally approves the estimate, we're ready to start work.

For editorial illustrations, I read the article thoroughly, jotting down ideas and doodling as I go. I decide on one or two approaches, then work them up as pencil roughs, often using reference found online or provided by the client. After the rough is approved, I draw the final illustration in pen and ink, scan and tidy in Photoshop and save it as either a bitmap tiff or grayscale tiff (depending on the effect I'm after). If it's a coloured illustration, I embed the file in illustrator and apply the colour/texture on a series of layers below. Being a digital file it is easy to edit if any tweaks are required.

I really enjoy drawing with pen and ink. I love the immediacy, quality of line, the feeling of the nib scratching the paper and the random blots and blips that happen along the way. I use a standard ink dipping pen with speed ball c-6 nibs and Winsor & Newton, Calligraphy ink (sepia coloured, I like the way it looks on the paper, though once scanned I usually make it black). The paper I use is nothing fancy, usually just reflex ultra white photocopy paper. I also use a variety of brushes for washes, including some special Japanese ones that belonged to my Granny Ann who also illustrated.

Outline: How do you choose your colour palette?

Kat: When I create new palettes they are usually based on colour combos I have been attracted to, say on a nice bit of packaging or an interesting piece of fabric. I also have some favourite palettes I keep returning to, especially in an ongoing series of monthly illustrations. When choosing palettes for a new job I will generally ask the client if they have something in mind and suggest they refer to any examples they like on my website. Sometimes the client

has a specific palette they want me to work with, to fit with existing design or branding.

Outline: Are there any regular resources you turn to for your illustrations, (eg online or in the studio?)

Kat: Google image search and stock image libraries are invaluable sites for all sorts of reference. Pinterest is great for colour and pattern. My studio mates are sometimes roped into being impromptu life models if I need a photograph or sketch of a certain hand or body pose. I also have a 'Things I like' reference folder on my desktop where I pop anything I like, kind of a crude personal version of pinterest.

Outline: What upcoming projects are you excited about?

Kat: Collaborating with Melbourne textile company Frankie + Swiss on a range of illustrated lampshades. Also I have just finished a 5 month stint illustrating content for a personalised interactive kid's eBook so am looking forward to seeing how it all comes together when the programming is complete.

Outline: Where do you get your inspiration for your illustrations?

Kat: From a whole range of sources. Fellow artists and illustrators, especially the amazing talent on my agent Jacky Winter's roster. Old and new picture books. I love the work of Richard Scarry and have a good collection of vintage Little Golden Books. I like following various illustrators' blogs and Instagram updates. And of course just observing daily life is very inspiring... a hipster waiter wearing braces and a bow tie at my favourite cafe, a dachshund dressed as a hotdog at a Dog Fancy Dress Show event held at our local store, lovely colour combinations in an interior magazine, the shadows cast as I walk down the street, interesting typography on a packet, the patterned bark on a neighbourhood tree, a child walking down the street holding a party bag and a balloon, lots of details make it into my work. ●



{ ▶ CLICK! } **Kat Chadwick**

Website <http://www.katchadwick.com/>

More Studio Shots at the Design Files: <http://thedesign-files.net/2010/10/interview-kat-chadwick/>

{PROFILE}

Stuart McLachlan



Stuart McLachlan

Stuart has travelled the world as an illustrator (working for such magazines as The Economist, The New Yorker and Newsweek), and is now based in Sydney. Recently he has been creating intricate paper artworks, opening new avenues for his work including involvement in the The World of Wearable Art show.

Outline: Could you provide us with an overview of your illustration career?

Stuart: I studied in Adelaide doing a Bachelor of Design and illustration 4 year course. I worked shortly in Adelaide doing posters for advertising and various editorial jobs before going overseas. I was lucky enough to be introduced to Clemengers Advertising agency via my lecturer in Illustration Keith McEwan now director of the well established Motiv Brand Design in Adelaide). He introduced me several months before I finished my course and then I was asked to come back in for a freelance job, my first job with Clemengers. I did an Easter poster for Wendy's Ice cream featuring a cone called the 'Wabbit Cone'. It was based on Alice in Wonderland, well actually, it was a reeeeeeeallly loose interpretation of that as I hadn't read the story at that stage. There was a hole a rabbit, very mean looking and a girl, that's Alice in Wonderland isn't it?

Anyway, shot off to Amsterdam for 8 months, trawled the

streets with my mate Jim Tsinganos, another illustrator (see Jim's profile on page 21 - Ed), where we door knocked agencies until we were picked up by "The Professionals" doing some illustration but mainly visuals. This financed a 4 month bicycle trip that we took from Amsterdam to Greece. We door knocked agencies until we were picked up by "The Professionals".

Came back to Adelaide for a few months and then moved to Montreal Quebec, Canada for 2 1/2 years. It was primarily French speaking, but many people also spoke English so I had to pick up the basics of the French language in order to cold call agencies to get work. I also found an agent 'Lise Madore' who made this process much easier and I did many long nights on advertising and editorial jobs.

After this I went back to Melbourne to the Grey Street studios in Melbourne, with the likes of Ned Culic, Darren Pryce, Mark Sofilas, Michelle Ryan as well as many other



Erin: Stuart McLachlan
Banner Hat, POA,
stuartrex@inet.net.au;
Trelise Cooper Hat, Skirt
& Jumbo dress, A\$160,
bucketsandspades.com.au

Bailey: Stuart McLachlan
Cowboys & Indians Hat,
POA, stuartrex@inet.
net.au; Gumboots Walk
the Plank shirt, A\$39.95,
gumboots.com.au

Topped by Stuart McLachlan's dazzling paper hat creations, these lively summer fashions are odds-on favourites for Best in Show.

PHOTOGRAPHED BY Ian MacPherson | STYLED BY Sunitra Martinelli

{PROFILE}

talented souls. Stayed in Melbourne for 1 1/2 years and then went to Vancouver Canada where I did many jobs for the U.S. and Canada, mostly through my agent “Sharpshooter” in Toronto. Stayed there for 6 or so years and then ended up in Sydney where I now live.

Outline: How did you first begin working in editorial, and what drew you to industry?

Stuart: I think the first part on the first question covers this, but basically, I would look up the major magazines and ad agencies and call them to see if I could pop in and show my work. I was drawn, get it, drawn, to the industry because as I jokingly say it was either that or the army, that’s about all I was qualified for otherwise. Since I was a kid, it is all I wanted to do. I think this is what I was made to do in a way, it’s the way I think and doing my artwork makes me content in life.

I wasn’t drawn to the actual industry, I was resigned to the fact that I was going to be an artist of some sort, I just went down this path as an illustrator, however, my paper art is taking me towards the fine art world as well as fashion and set / costume design.

Outline: Have you found the magazine/newspaper industry changing over the years?

Stuart: The mag and newspaper industry has got tighter and tighter budget wise and the speed that things are needed has increased. There is a proliferation of imagery globally like never before and because of that ‘sometimes’ it is not as valued as it should be and therefore is expected quicker and for a cheaper price. Illustrators now compete globally because of the internet but I think this is a good thing as it ups the competition and thus the quality of work.

The publishing industry as a whole is in turmoil as content is freely available on the internet. This is affecting their core standard business model and they are at a crisis point at this time in history due to the fact that they don’t know how to transition into the electronic world while still remaining viable and profitable as a company. I think that events like this tend to weed out the weaker entities and



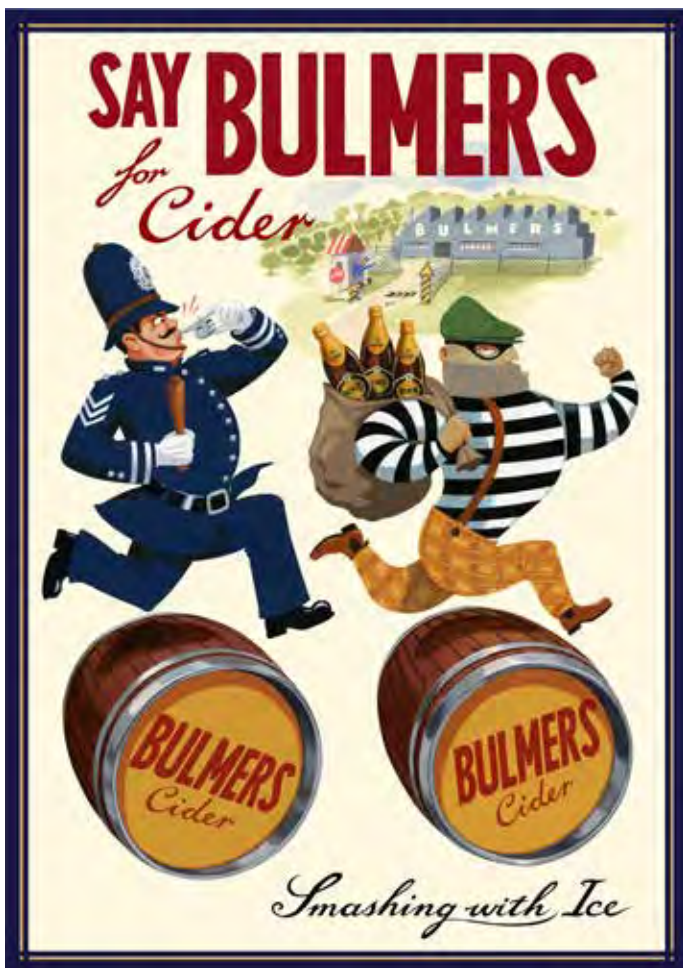
bring out the stronger, more cutting edge companies. Eventually, there may be less mags and newspapers but more likely they will of a much better standard over all.

Outline: You mention on your website having worked in many countries. Have you found your illustration style or themes have needed to adapt to different cultures?

Yes, in America particularly the imagery tended to be much more commercial looking especially in advertising and quite conservative. In the editorial work it was much freer but the Americans can sometimes tend to heavily art direct an article instead of letting the artist bring their own



Lonely Planet covers



{CLICK!} **Stuart McLachlan**

Website <http://stuart-mclachlan.com/>

strongest in the vintage style imagery of the past. I loved their beautiful colour palettes and use of geometrical shapes within the posters.

The 1960's - 1970's brought a different dynamic to artwork and the precise detail of poster design changed and took a different direction. I wanted to think like the poster designers of the 40's to build my own visual imagery that was still classical yet appropriate for today's use. Most of the work in this style was done by traditional methods of painting, generally in acrylic. I hand design and hand paint almost all of my own type, I don't use type fonts that exist, this keeps the typography looking authentic, specific to each particular piece and absolutely integral to the design. I love designing type so that was also another reason why I endeavoured on this style.

Outline: You mention in your bio your more recent work with paper styling. Can you explain what attracted you to this form, and what doors have opened up with this new medium?

Stuart: I picked up on the idea of using paper when I was doing crafts with my then 5 year old daughter Lili. I thought maybe I'll mock up a quick cut out and shoot it and see what it looked like. I quickly found that above all other mediums that I have used that paper seemed totally

thinking to it. That is how I found it at least. Once, (when I was in band camp...) when I did an article on Swing dancing for South West Airlines Inflight magazine I had drawn a spot illustration to accompany a double page spread that had a caucasian girl dancing with an African American man. The art director a little embarrassed said, "you can have two white people dancing together, or two black people dancing together but not one white and one black". I was really shocked. I ended up illustrating an African American couple dancing as they created the dance style. It was a mid West American company and culturally this seemed to be a very pointy subject. This was 15 years ago but even so I thought it was so backwards, however when I travelled to the States through those areas the division between black and white America was pretty evident. I am very sure that today, I would not be asked this were I to do the same job for the same magazine.

From then on I made sure that when I illustrated groups of people together that I would include several different ethnicities into the imagery, if they had a problem with that then the client would have to explain why to me! They never have.

When I did the Singapore Airlines job, I had to be very aware of Chinese symbology and what can and can't go together for the Chinese regional poster that I produced.

Outline: Much of your editorial and advertising illustration has a classic feel, with a vintage style. Could you talk us through your style, process and inspiration?

Stuart: I have always found that the simplicity of colour and design to project a place or concept was always the





natural to me as a medium, I thoroughly enjoyed using it. It is malleable and endless in application.

Through this form and to my surprise I have become well known as a paper artist. The quickness of this attention has also surprised me but I put that down to the fact that there is a paper movement in art that has sprouted up across the world almost simultaneously in response to the proliferation of computer generated imagery.

Many doors have opened up from working for the fashion world to designing sets and costumes. I have also had my work included in 4 international art books, one which I was asked to preface and was totally stoked to see two of those books in the Museum of Contemporary Art book shop in Sydney in the emerging art movements section. I was recently contacted by TopShop in London to create window sets for London and New York but this was canned due to their budget, but it was nice to be asked.

Outline: Your paper sculptures have been used beautifully in fashion editorial. How did this relationship first begin, and what has been the response?

Stuart: This started with someone coming into my studio asking another member if they knew any paper artists. He happened to be a stylist from Vogue and so, I did the birdcage top hat and also another editorial spread for Vogue. I also did 2 pieces for a big runway show for Toni And Guy hairdressers which were used for their Avante Garde section. The response has been great and has led my work in many different directions. I don't currently do much for the fashion at the moment even though my pieces fit the category, maybe later.

Outline: What has been your career highlight so far?

Stuart: Work wise the jobs I count as highlights are the Singapore Airlines poster series, Alice in Wonderland (I've now read the book) and I just finished covers for a special edition box set on Paris, London, and New York for The Lonely Planet. One highlight last year was when Susan Rockefeller of the New York Rockefeller family contacted the photographer and myself about including "The Lady of the Lake" piece in a charity auction for Oceana to be part of an exhibition held at the Rockefeller plaza in New York. My friend, photographer Simon Cardwell and I went to N.Y to attend the night which was pretty cool, saw Glenn Close there (she's much smaller in real life, only 2ft tall!) and got to meet

the director of Christies Auction house and had a meeting with Susan Rockefeller who was pretty chilled out for a billionaire.

The other highlight will be happening soon. I was contacted by The World of Wearable Art (WOW) show, Wellington N.Z. biggest arts event to work with them. I co scripted the 2 hour show with Dame Suzie Moncrief, the founder of WOW, for their 25th Anniversary show. I am also designing costumes and a huge multi tiered set that's approximately 12 meters wide x up to 7 meters high based around my paper work for the 20 minute finale of the show. The show is sponsored by WETA who designed costumes and special effects for the Lord of the Rings movies and is an international competition and showcase of the most amazing costumes from around the world. It includes about 180 performers and shows 150 of these outfits. The costumes come out as part of a crazy and beautiful 2 hours show, something 'like' (vaguely), Cirque d 'Soleil and they are themed to what is happening on stage. It's very hard to explain but you should check it out, it's one of the most artistic amazing shows I have seen.

I think this will be the highlight once it happens in October. They are planning on bringing the show to Sydney and New York within the next two years and I am hoping to be working on those if all goes well. With luck this may lead to other interesting opportunities but a lot of this is already beyond what I ever expected to happen to me.

Outline: We would love to hear of any online resources you recommend for both traditional illustration and paper styling.

Stuart: Almost exclusively, blogs, Pinterest, and web based social media is how clients and people have found out about my paper art. When I do something I like to get out there I generally send it to blogs that have featured my work and see if they will show it. Because what I do is visual it gets shot around on sites like Pinterest a lot. The internet is how all of the art books found me as well as many of my clients including the N.Z. WOW show found out about me. I don't really take out any ads apart from the Illustrators Australia books and website. I highly recommend following appropriate blogs and submitting select work that suits those sites as there is a better chance of them putting them up.

I would say that my visibility as a paper artist was completely 100% built via the internet, blogs etc. It still surprises me who finds out about me and who I get contacted by, it is so wide spread. Go forth and prosper! 🍀

{STUDIO TOUR & PROFILE}



Melissa Mackie



Melissa Mackie

In a studio situated between the Gold Coast and Byron Bay, Melissa Mackie creates ink, gouache and collage for her work in books, cards, magazines, newspapers and more. Melissa shares a peek into her studio and an overview of her editorial work with Outline.

Outline: How did you get started in illustration and what attracted you to the industry?

Melissa: Art has always been my passion from an early age and I always devoted my spare time to art. When I became a single mother of my two lovely daughters I decided to stop wasting time and to start focusing on making a career from the one thing that I was passionate about. I studied graphic design two and a half years ago and have been focusing on illustration ever since. I got started in the industry by persistently working on my portfolio and developing my style by doing an online illustration exercise called “illustration friday” and by emailing samples of my work to magazines until I finally got a break. I am now represented by “The Illustration Room” and that has been a wonderful avenue for attracting editorial work.

Outline: Your work has a distinctive quality with a soft

palette with ink, paint and collage. Can you tell us how your style has developed?

Melissa: My style has developed through many things such as my studies in graphic design and my own likes and interest. I love the versatility and surrealism of photographic collage, the soft powdery finish of gouache and the drips and transparency of water colour. I just incorporate the things I love into my illustration.

Outline: What magazines have you worked for so far? Has your style been suited to a particular genre of editorial work?

Melissa: I have worked on publications such as *ABC Organic Gardener*, *Australian Women's Weekly*, *Weight Watches* and *Good Weekend Magazine* for The Sydney Morning Herald. I have different styles from my painting to collage that can suit different genres of editorial work.





Outline: You work from an idyllic sounding location. How did you end up there and have you found the environment influences your work?

Melissa: Nine years ago I purchased my little green workers cottage in Murwillumbah that is situated between Byron Bay and the Gold Coast. I wanted to bring my girls up in a small friendly community and away from the Gold Coast where I was living. I found Murwillumbah had everything that I was looking for. Being in a calm and an inspiring work space is important to me and I think most creative people are sensitive to their surroundings. My little room full of my favourite knik knaks, vintage books and a view to the mountains are conjusive to the flow and productivity of my work.

Outline: How long have you worked in your studio?

Melissa: My studio has been moved from a large space downstairs that was constantly being invaded by my chickens to the now small and cosy space upstairs. I prefer the space upstairs as the natural light is better and I am closer to the girls when I work through the night and away from my friendly inquisitive chickens. I have been in my upstairs studio for the last year.

Outline: Have you found any difficulties working with clients remotely, or is it a blessing?

Melissa: There is no problem with working for clients remotely. I can work for anyone in the world as email and FTP is a wonderful thing.





Outline: Do you listen to music while you work?

Melissa: Yes, music is a must in the studio. I change from listening to the ABC or triple j radio when I feel like listening to conversation to playing the music from my itunes library. Paul Kelly is played a lot to Mammakin, Nick Cave, Pixies or compilations such as covers of Leonard Cohen and Jazz A Saint Germain.

Outline: What is your favourite item in the studio?

Melissa: Gouache, my absolute favourite medium.

Outline: What are the tools of your trade?

Melissa: Gouache, Ink, watercolour, Arches watercolour paper, my assortment of brushes and pencils, my scanner

and my mac computer.

Outline: What are your next projects?

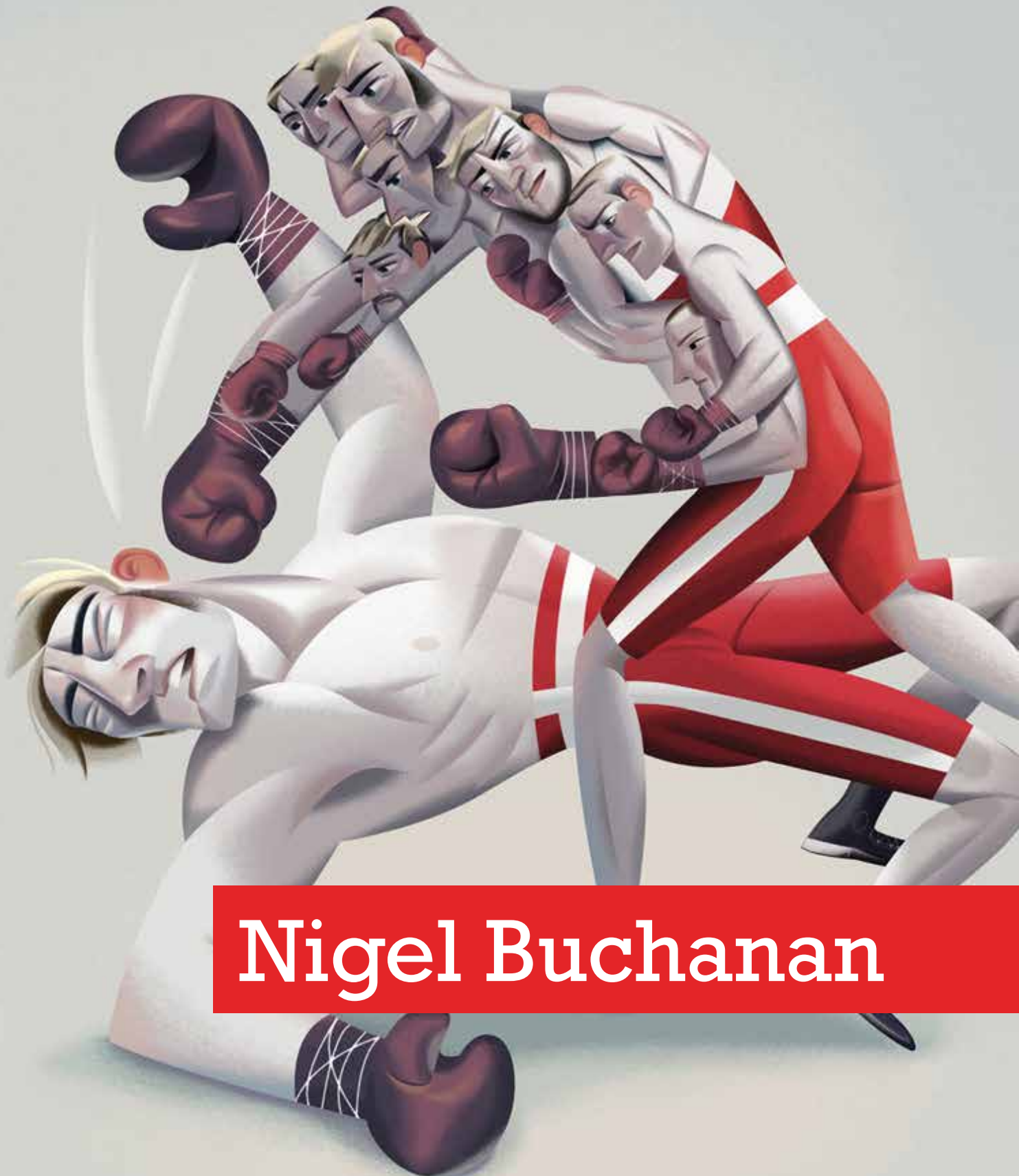
Melissa: I am really keen to move into book illustration for children and adults and to develop my own picture book story. ●

{CLICK!} Melissa Mackie

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Nigel Buchanan

Nigel Buchanan

Nigel's renowned work has been recognised widely internationally, including profiles in the 3x3 and Leurzer's Archive, and an award from the New York based Society of Illustrators. He has worked with many high-profile clients including the Wall Street Journal, MTV, The New York Times and TIME magazine.

Note from the editor: this interview was conducted by Graphicdesign.com.

Outline: Tell us about yourself - what influences the style of your illustrations?

Nigel: I live in Sydney now but when I was about 6 or 7 years old my parents travelled to abroad from New Zealand and brought back the books 'This is Edinburgh', 'This is Paris' and 'This is New York' by Miroslav Sasek. I hadn't realised how much it had influenced my design aesthetic until I bought the recently reprinted books for my own son. I could remember in great detail some of the images that had made an impression on me as a young boy.

With hindsight I can appreciate the intense observation of Sasek as he drew but mostly how his re-interpretation of what he saw shaped the image.

Others with a strong illustrative voice that have influenced me are Jim Flora and Edward Gorey. From my own perspective the lessons from them I'd like to apply to my own work is to use careful observation, interpretation and my own singular voice when rendering.

For more than 20 years I use the labour intensive airbrush with gouache. The logistics of sending finished work to overseas clients were formidable, with a few inevitable disasters with the arrival of damaged goods. It was a technique I enjoyed for the subtlety and being able to combine other more hands on techniques into the image.

When computers became user friendly and practical, airbrush immediately seemed to take on steam-age overtones. Photoshop adopted the terminology of manual tools making the change remarkably easy.

It was a new way of rendering but the image making and

initial drawing on paper remains the key to achieving that essential singular voice.

Outline: You have worked with many high-profile clients including *The Wall Street Journal*, *MTV*, *The New York Times* and *TIME magazine*, has one in particular stood out for you?

Nigel: The art director SooJin Buzelli has gained a well earned reputation for allowing illustrators a degree of freedom to interpret the thrust of an article. She works for Asset International who publish a range of financial magazines. If a literal approach to the subject matter was taken, the brief could be challenging to say the least but



{CLICK!} Nigel Buchanan

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with a more oblique approach the results of her commissions have been stunning. Readers of the magazines have responded overwhelmingly positively to the interpretive illustrations, I think partly because there is an element of surprise and of the unexpected in each issue.

Outline: Do you gather inspiration from the illustration and design students you have taught?

Nigel: I get excited when I meet a student who ‘gets it’. Illustration is a business, it takes intelligence, hard work



and focus. Now more than ever we need to keep abreast of the way the industry changes constantly. It pays to watch successful illustrators, see where their work appears both commissioned and in competitions, advertising and social media.

Outline: Would you have any advice for aspiring illustrators?

Nigel: Two of the most important pieces of advice would be; do excellent work and let people know about it.

Any illustrator should be their own harshest critic. Find your own voice in whatever you produce.

David Hockney said “Inspiration, she never visits the lazy.” So, yes hard work is essential and to sustain a career the hard work never stops.

Get your best work in front of people. There are so many ways to do that now.

When you do get a commission, be easy to work with.. stay on brief but give the client something extra, something unexpected. Stay on deadline. Most of my work is repeat business so reliability becomes a major part of keeping up a workflow. It’s a simple truth that if the client likes to work with you, you’ll get more work.

Outline: What will be your next challenge?

Nigel: There are some projects in the pipeline; eight book covers, a series of three ads and a double page for an inflight magazine, but the challenge is always to stay relevant and do good work. ●