

OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 3, 2013



ILLUSTRATORS AUSTRALIA: ABBOTSFORD CONVENT CONVENT BUILDING, C1.22 1 HELIERS ST, ABBOTSFORD VIC 3067 T 1300 720 181

The Art of Marketing & Self Promotion



*Image by Sarah Hardy
(PopcornBlue)*

COVER ILLUSTRATION BY SARAH HARDY
([HTTP://POPCORNBLUE.COM/](http://POPCORNBLUE.COM/))
FEATURE COVER BY BEN SANDERS
(PROFILE PAGE 11)

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From the editor

Edition 3 2013 delves deep into the heart of a topic many of us struggle with - that of marketing and self-promotion.

I've had a strange relationship with the idea of "self promotion" myself. Like many illustrators, I come across somewhat shy when sharing my work - I've worked in sales and had no problem selling the product of my employer, but when it comes to my own illustrations I feel like there is a piece of me sitting there on the page. At the recent IA conference on the same topic, I spoke to other members who feel they have been left behind in the digital age of marketing, or haven't worked out how to turn their unique style into a brand. Marketing and self-promotion can feel terrifying, confusing and uncomfortable to many of us, but in an age where anyone can be an artist (just have a look at Instagram/Flickr/Pinterest/Facebook) it is more important than ever to get your work represented properly, and seen by the right people, if our art is to also become our business.

We decided to delve deeper into this topic with a look into the work and experience of several IA members with different self-promotional styles. For example Emma Kidd has had a beautiful video created about her process recently; Ben Sanders has created strong brands with great websites for his work; Fleur Harris writes about her agency representation experience; and Harry Slaghekke has banded together with other Adelaide illustrators to promote their industry/work as a group. Thank you to all the profiled illustrators for their great depth of information to this topic (and incredible portfolios to boot).

Thank you also to Jeremy Daalder (Image Science), Bec Wallman (Art Director) and Tess McCabe (Graphic Designer/Creative Women's Circle) for providing further insight into this topic from an industry perspective. Jeremy demystifies the production process for creating beautiful, archival prints - representing your originals in the best way possible, and providing an avenue for revenue as limited edition prints. Bec gives us a great insight into the slightly intimidating world of advertising, and explains how illustrators can best get their work seen by the right people. Tess provides useful advice about graphic design, marketing and networking and explains the fantastic work and opportunities of the CWC in detail.

I feel like the process of putting this edition together has helped me overcome some of my own hurdles about self-promotion, and I hope it does the same to you. I'm off now to update my Facebook illustration page!

Jess Racklyeft, Editor, Outline magazine



{OUTLINE SUBMISSIONS}

If you have an idea for an article, profile, or even a good book or website you'd like to share, email me at outline@illustratorsaustralia.com

Prez sez

Hi members, welcome to another fantastic Outline Edition for this year.



Jess has done a wonderful job of following on from the Seminar we held in August, with interviews and recaps on the proceedings.

Thanks to all that contributed to this edition; members and friends of IA, we are lucky to have such insight and knowledge shared amongst us.

We are very excited to introduce to you our new APP that we started organising last year and is now out and downloadable.

It is a new chapter for us and we hope that it will be taken into meetings and publishers rooms all over the place which will result in members being commissioned!

We need you the members to push the APP to as many as possible, we are all illustrators, even the Committee and we all want work, so let's do it!!

A big thanks goes to member Jane Connory for pushing it forward and doing alot of behind the scenes work and to the Developer Marc from Semi Strange whom we highly recommend!

Also yes it is 9x5 time again, in fact it's the 18th time and this year the beautiful grounds of the Convent will be alive with illustration.

We hope you can come along and join the rest of us at the opening, it's a great time to meet and greet the other members and talk illo, it's always a fun evening.

See you there.

Jody Pratt (President)

Welcome to all our new members!

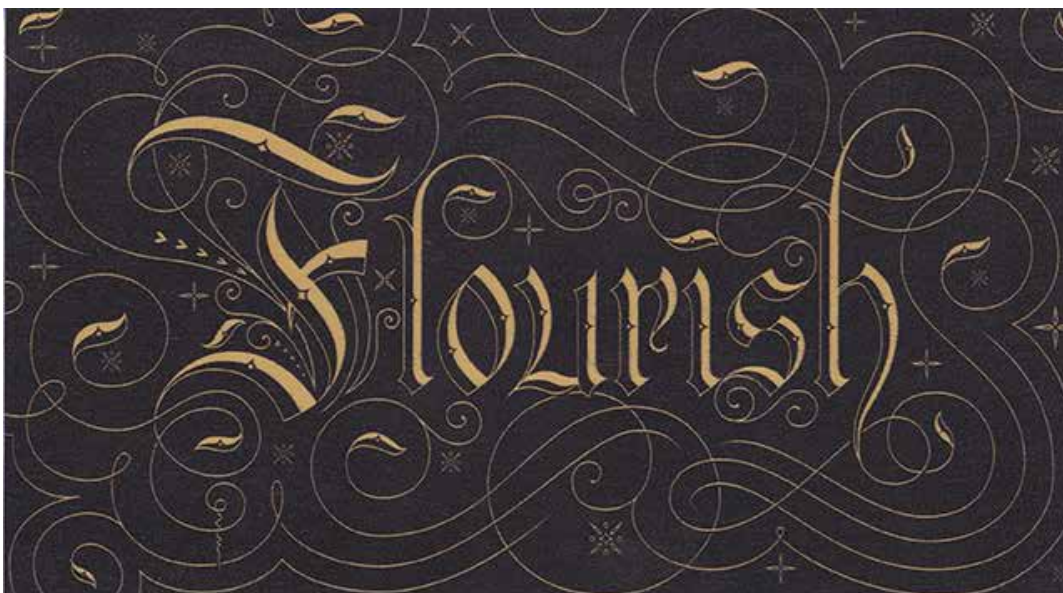
- August:** Janece Callaway, Dave Atze, Neralda Joy, Belinda Morris
- September:** Matthew Magain, Xavier Irvine, Shannon Keane, Elizabeth Nicholls
- October:** Robyn Cunningham

{  **CLICK!** }

Illustrators Australia

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

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



Bobby Haiqalsyah's entry for 9 x 5.



Annual 9 x 5 Show

Details on the silent auction, show and market for our annual event.

OPENING NIGHT

Friday 18th October 6pm - 9pm

Join us for the opening night, including the silent auction for original artwork on wood, drinks and launch of new IA app (details below). People's Choice Awards proudly sponsored by Image Science. Exhibition also sponsored by White Rabbit Brewery. Flyer illustration by Margaret Krajnc, thank you!

GALLERY OPEN:

October 19th - Nov 3rd, Monday to Sunday 8am - 4pm
ST HELIERS ST GALLERY Abbotsford Convent, 1 St Heliers St, Abbotsford, Vic 3067

ILLUSTRATORS MARKET:

Includes prints, original work, jewellery, cards, fashion and more (plus general market at Abbotsford Convent)
Sun Oct 20th & Sat Oct 26 10am-4pm



IA App Released!

Spread the word and put an illustrator in your pocket.

After months of hard work, the wonderful IA App has been released and is available on iTunes:

<https://itunes.apple.com/au/app/ia-pocket/id696296731?mt=8>

We have already had a fantastic response, so much so that we have now made it available world-wide, we would love it if you could download and rate the app and send your feedback to us.

All Full IA members are listed on the APP. This has been a HUGE project initiated by our Committee member from Billy Blue, Jane Connory.

Developer is Semi-Strange.

Thank you to Illustrators: Andrea Innocent, Christopher Nielsen, Sonia Kretschmar, Nigel Buchanan and the IA committee.

The Art of Marketing and Self Promotion Conference

Jess Racklyeft reviews the Illustrator Australia's conference that kicked off this edition's theme.



On a sunny August Saturday, a troupe of artists (yes, I googled that collective noun) met together for a great informative day covering a large array of business and marketing topics. From copyright and protective measures for your illustrations to how to grab the attention of a busy art director – we learnt a lot, talked a lot, and enjoyed quite a few viticulture student wines afterwards.

The day opened with engaging creatives lawyer Sharon Givoni, who managed to make the somewhat dry topic of copyright and intellectual property issues thoroughly interesting, relevant and eye opening. Some of her tips included enforcing your work through words (ie emailing ahead of a meeting “if you decide to use my ideas presented within this document but another illustrator, we can arrange a separate quote...” – I actually used this last week!); who owns your work if you are a freelancer vs illustrating in the scope of your employment; the importance of contracts; a definition of moral rights and a whole lot more. With regular chocolate breaks, lots of questions and experience shared from the audience and a great presentation including real life examples from other Melbourne creatives this was a bright kick off to the day.

The next speaker was Martin Hosking, co-founder of Red Bubble. We learnt all about this busy and popular site – the target market (18-34 year olds), the diverse offerings (over 64,000 artists) and tips on how to be successful. Martin then dove into online opportunities – the reimagination of media and the amazing world we can access at our fingertips. Tips for promoting your work online included being authentic to your own interest, building your own brand (all the best selling artists are social online), engaging with your audience, using Google Trends to research what is popular, differentiation, competition and more. One line he said that stayed with me was “people are buying ideas, not shirts.” An example of this is the popular “Puddin’ Don’t” – a themed store (also Facebook page, book, plush etc – a complete brand) of a dog who doesn’t... “Puddin’ don’t know why he does what he does. But the secret to his happiness is that he doesn’t obsess over such things.” (See his store - <http://puddindont.com/> - if this is making absolutely no sense!).

Libby Fordham was our first post-lunch speaker, a communications and marketing freelancer who focused on digital communication for illustrators. Some of the fundamental



requirements she recommended for your website were your portfolio, about you (a bio in the third person), contact details, a blog/story and using Google Analytics to work out what is working and what isn't. She also recommended using the right communication tools for you such as a Facebook Page, LinkedIn, Pinterest etc. Libby was an engaging and encouraging speaker, with some useful tips for those building their online brand. Some of these included:

- Content is paramount
- Giveaway free stuff
- Travel, read, learn and brag.
- Make new friends, learn and communicate in different areas to your comfort zone.

The final segment was the panel discussion, consisting of three publishing professionals (Eva Mills – Allen & Unwin, Paul Collins – Ford Street Publishing and Karri Hedge – Hardie Grant) as well as two Art Directors (Vince D'Angelo – Mosaic Creative and Bec Wallman – more information on her in our Feature section!!). For me this was a perfect way to end the day with great insights and inspiring suggestions from both industries/speakers. Preferences were quite diverse – for example, Bec liked seeing portfolios as large

hard copy images, while Vince was happy with iPad presentations. Both liked personalised, mailed (rather than emailed) initial contact if possible – in their busy world, this helped portfolios stand out. The publishing team explained more about the publishing process, the time pressures and how they find illustrators – such as through agencies, although they did like finding people “in obscurity” when they had the time. They let us know that is a relatively quiet time in publishing now – so get those portfolios out! Advertising on the other hand has its “down time” in December/January. It was somewhat surprising to hear of the tight budgets of the publishing market right now, vs the potential earnings for the right advertising campaign, depending on the brand/requirements. What really encouraged me was the openness from all panellists to seeing portfolios, especially hearing the enjoyment that the Art Directors have meeting with illustrators and discussing their work (when they have the time!).

Overall I found the day very informative and inspiring, and thank the IA team for putting together such a great diverse range of speakers. You will soon be able to hear the presentations on podcast, which will be shared as soon as they are live. **1**

A Spaniard in the Works

The adventures of Poppy Grijalbo, former Publisher at book publisher The Five Mile Press. By Julia Taylor, Adult Editor at The Five Mile Press.

In early 2011, Spanish publishing royalty, Poppy Grijalbo, freshly transplanted from bustling Barcelona, zoomed into the car park in Melbourne's outer-eastern suburb of Scoresby in her new bright red Golf to take up the publisher reins with The Five Mile Press.

The Five Mile Press is a medium-sized book publisher of children's and adults' books, as well as a highly successful purveyor of licensed product. Once an independently owned Australian family company, Five Mile was now part of Bonnier AB, a massive Swedish family-owned conglomerate with interests across Scandinavia, Europe, the US and the UK. Despite this, Bonnier remains all but unknown in Australia.

Scoresby is 25 kilometres, as the crow flies, southeast of Melbourne. It's not exactly where you would expect to find a commercial book publisher. Once market gardens, in the 1950s it was the Brussels sprout capital of Victoria. The 1960s migration boom saw the land subdivided. Today it's just another residential suburb that you'd only get off the freeway to visit if you needed caravan renovation supplies from one of the many industrial estates. Or to pick up a bargain from Caribbean Gardens, one of the weirdest markets in Victoria, if not Australia, if not the world – 100 acres of landscaped gardens, complete with chairlifts, piped

music and lakes surrounded with chipped animal statues – a seedy Disneyland for the outer suburbs. Scoresby is not exactly the heartland of the chattering classes.

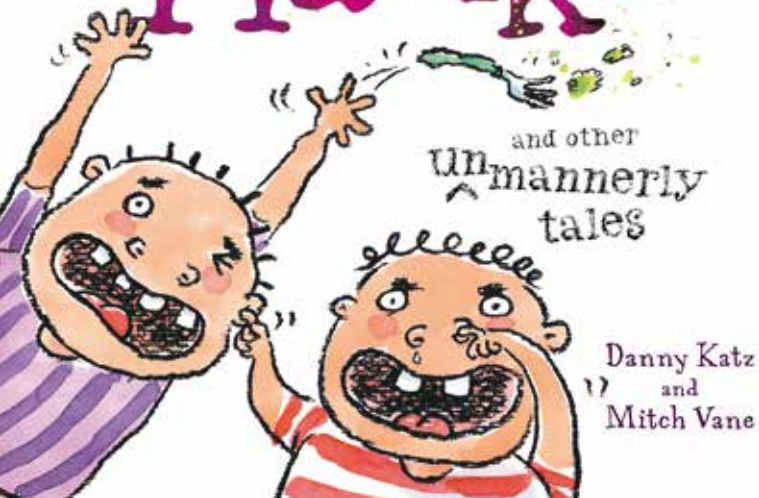
The appointment of a publisher from the other side of the world, whose first language was not English, was a surprise to many. Poppy had divorced and her two daughters had grown up and left home to study abroad. Having spent time volunteering in India, Poppy was obviously up for an adventure and was, by dint of her background and personality, brave and open.

Crossing the hemispheres was routine for Poppy. Her mother's family were, and still are, based in Uruguay, and Poppy habitually spends long periods of time with her South American family. So although the land down under was new territory for her, and a giant adventure, it was in her DNA to take on such a challenge: Travel to the ends of the earth and become a publisher? Why not? Work in a language that isn't her mother tongue? Of course! Meanwhile the Five Mile staff was simply told they had a publisher coming from Spain. Que?

For most of the staff – involved in negotiating with printers, bundling books into boxes, dealing with the mysteries of logistics – it would be business as usual, no



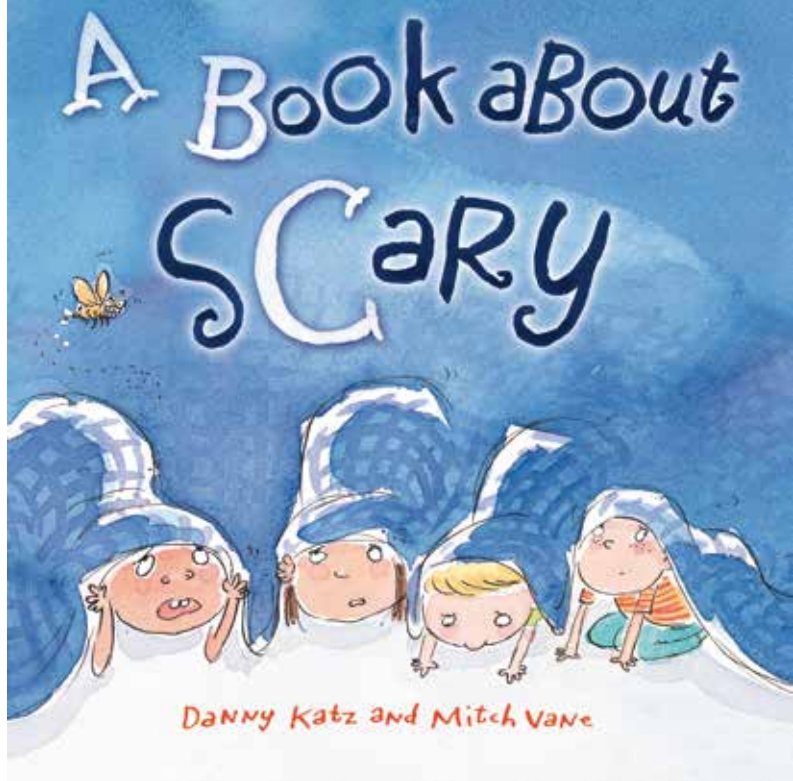
{PROFILE} No Thanks- Hanks



matter who was at the publishing helm. But the publishing staff, in particular the editors, had no idea what to expect. They got on with their work writing Barbie colouring books, editing picture books and briefing illustrators, and waited with a little anxiety, not sure if they were going to be placed in the hands of a hard-working and hard-nosed Castilian business person or a fiery Penelope Cruz clone.

In the end, in true Spanish fashion, Poppy took the bull by the horns from Day 1, marching into the building in a low-cut dress and high heels, presenting as she would remain: opinionated and outspoken, emotional and emotive. One of her first tasks was working with the adult editor and convincing the sales team that it was perfectly okay to reproduce some rather grisly and graphic photographs of male genitalia on mutilated corpses in a piece of historical true crime. Within weeks she was meeting with a disgraced policeman who everyone was convinced had murdered his sister-in-law. Having spent the last twenty years of his adult life being denounced in the street, he was taken aback to meet in his publisher a Spanish woman who had never heard of him nor his tragic past. But she took the case on with passion, oblivious to anyone's misgivings.

Besides, she was too busy. And, after all, she wasn't completely sure where she even was. Her Spanish speaking GPS got her from her funky inner-city apartment via the freeways to work and back, but the silky voice of her Argentinean car muse couldn't help her when she drove around the sedate network of Melbourne freeways as if she was on the manic roads of Spain. Her little red work car was very quickly battle scarred. Any fellow passengers were white-knuckled. Perdon! She would call out to fellow drivers as she veered alarmingly into the wrong lane, and took close calls around roundabouts. She drove as she lived, dangerously and with vigour. Her English skills, the result of attending an English-speaking school as a child, were actually sophisticated but, overlain with a strong accent,



she played up the plight of the hapless foreigner, often veering off into streams of Spanish profanities to the enjoyment of her 'team', the editors. Conyo!

Poppy's main area of expertise was children's books. She was greatly thrilled by her foray into Australian mass market adult publishing, but it was in children's books that she would continue to shine. Like any really great publisher, she was visual and visionary and Poppy's time at Five Mile coincided with a flowering of the illustrated list. The ideas came thick and fast. Some came out of the blue, some from Poppy's weekend forays into the arty world of Melbourne's inner-city bookshops and galleries. She discovered Books Illustrated's Ann James and Ann Haddon, persuading them to come on down to the wilds of Scoresby to discuss ideas at an illustrator's forum. Free from any family duties on her weekends, she could explore her new home, as well as the outer reaches of the online world. It wasn't unusual for her editors to find emails at any time of the day or night containing links to fabulous jolts of information.

Poppy's creative partnerships and relationships with people throughout the globe via her many contacts and her inveterate travels were the source of many other ideas that bore fruit at Five Mile. The pop-up auteur Sam Ita cornered her at Frankfurt bookfair and wouldn't let her go until she'd promised to work with him. Other projects landed on her desk, antecedents unknown, as if the forces in the world somehow knew that this Spanish apparition was now lurking in Scoresby. Taking a concept and 'improving' it is a favourite pastime of the best publishers world over, and has always been one of Five Mile's mottos, whether in the day of the founder David Horgan or Poppy Grijalbo. Other ideas came from her walking into someone's office, seeing something that interested her, screaming out her approval and turning it into something wonderful. Sometimes these partnerships were the best thing about a creation, but

that's publishing. You just never know. It's the biggest gamble. But that's part of the thrill.

Meanwhile Poppy took existing partnerships, with Jeannette Rowe, with Danny Katz and Mitch Vane, and others, to new levels. A collaboration over lunch with seriously talented wordsmith Alison Reynolds saw the birth of *A Year with Marmalade*, a beautiful picture book that defied the worldwide downward print-run trend and became a best-seller in Australia and the United States. The gorgeous and interactive carousel, *Zarabelle's Fairy Playhouse*, illustrated by the in-house senior designer Aimee Zumis, coincidentally took the South American market by storm.

She inspired her staff in other weird and wacky ways, too, when she fumigated her office against the noxious and toxic vibrations from staff members, past, present and future, with burning sage, driving the logistics coordinator, sitting just outside her office, to pen reproaches to management. But Poppy laughed and continued on her merry way with editorial trips to bookshops and planning meetings held in cafes, on the beach or up in the mountains, and occasional bottles of champagne to fortify herself and her team at 10am. New to Melbourne, she delighted in it, unblinkered by the staff's often-routine nine-to-five expectations, observations and pettinesses.

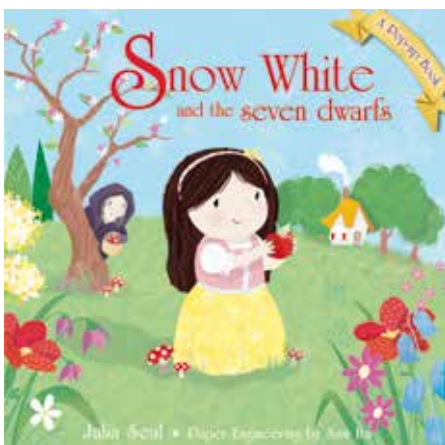
She loved Melbourne, she said, when people asked her what on earth she was doing in Scoresby. It was so green, and so uncrowded. The streets were tree-lined. People didn't keep trying to break into her apartment. She felt safe. She could look out from the office's kitchen window upstairs and see the blue hulking outlines of the Dandenong Ranges, far off in the distance, across the monotonous spume of traffic hurtling backwards and forwards along Stud Road. She was looking forward to going to Western Australia's Ningaloo Reef, and visiting Hobart's MONA, and showing her family and friends Australia, but meanwhile she was happy to work with her team, and produce amazing books. She loved meeting new authors, well, except the ones she didn't like, and they soon realised it. Mainly, authors looked forward to meeting her,

and mostly they loved her. For the editors it made author meetings easy, and genuine fun.

She had learnt at her father's knee how to be a publisher, and her skills were intuitive. Juan Grijalbo, exiled from Spain during the Civil War, started publishing books in Mexico in 1939, expanding his empire throughout South America before returning to Spain in 1962. In the late 1980s, Ediciones Grijalbo, with over three thousand titles published, was sold to the Italian Mondadori group and today lives on as part of Random House. Unable to read or speak fluent English, Juan would choose foreign books by selecting them from the New York Times bestseller lists. This way he acquired Spanish rights to some of the biggest names of the English-speaking world, from Jacqueline Susann to Mario Puzo. While in exile, Juan had married his third wife in Uruguay and in 1961 they produced his third child, Dinath, forever known as Poppy. It was with Poppy that Juan founded Ediciones Serres in 1991 and where, for the better part of two decades, Poppy created beautiful children's books, moulding a list of international renown.

Having her in the room immediately lightened up the atmosphere. The men adored her, and the women loved her. Her eclectic background meant that most people immediately had something in common, and it's surprising how many people want to learn Spanish. Growing up around famous authors, Poppy was comfortable entertaining living legends at home and mixing freely with literary celebrities. At Christmas she broke with Five Mile tradition and held that most literary of functions, a soiree, a gathering of Five Mile authors and editors, on a warm summer evening in her funky Prahran pad.

And, then, suddenly and too soon, it was time for Poppy to leave. It was an emotional moment for her – she was proud of what she'd done, but felt there was so much more she could do. If only. The last lingering traces of sage from her office have left the building, but Poppy's impassioned, inspired legacy lives on at The Five Mile Press, in the books, and the minds of the staff. ●



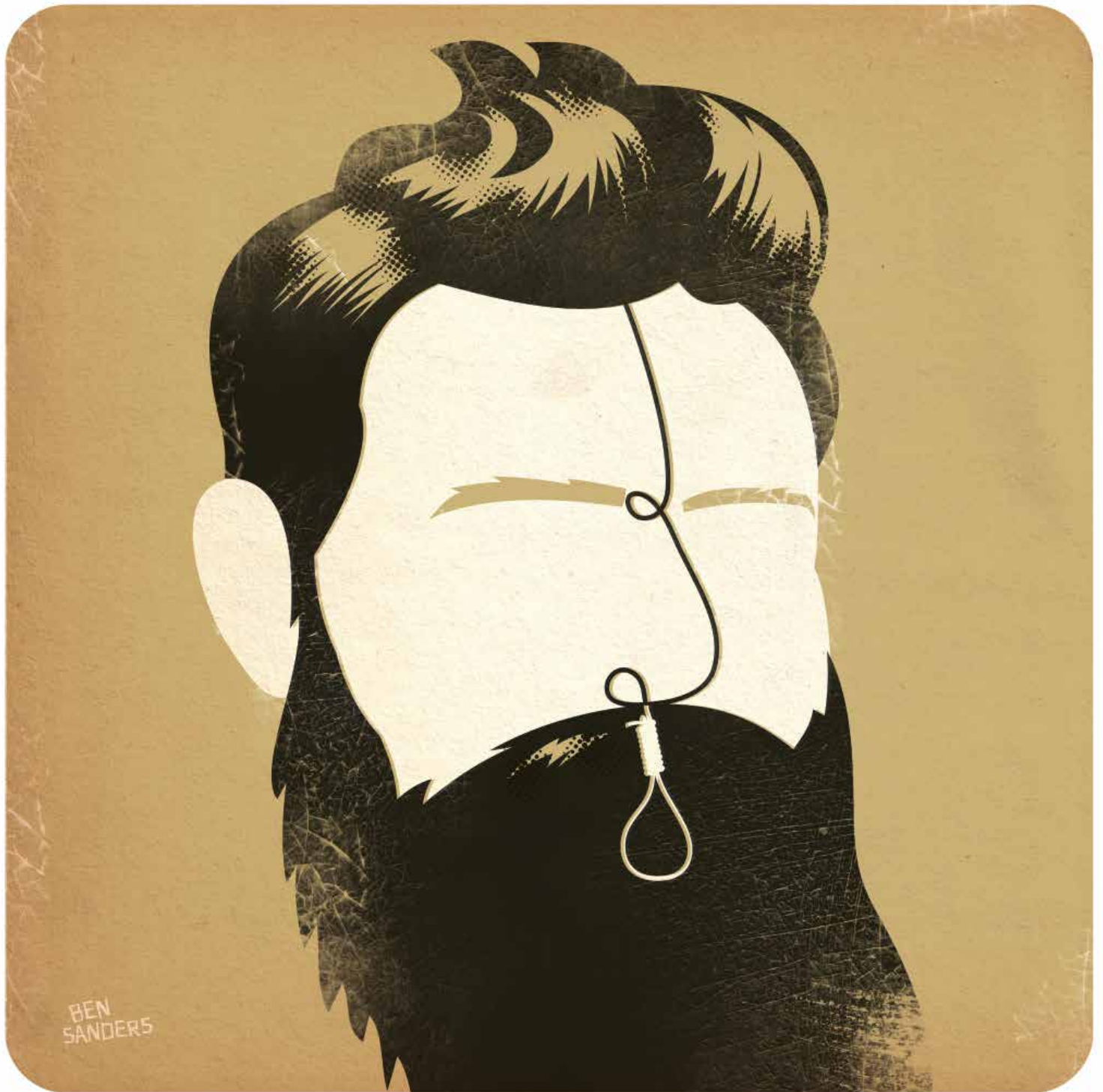
{FEATURE }

The *art* of Marketing & Self Promotion



Image by Ben Sanders

{BEN SANDERS, TESS MCCABE, EMMA KIDD,
JEREMY DAALDER, JOEL MOORE, BEC WALLMAN,
HARRY SLAGHEKKE, FLEUR HARRIS}



Ben Sanders

{PROFILE}

Ben Sanders

Ben is an experienced illustrator, with his first paid illustration job at age twelve. His stunning work, described on Jackie Winter as “a nod to mid-century advertising, is retrospective, simple and textural” and has won him both awards and high profile clients. Having also previously worked as a designer and advertising art director, Ben generously shares his expertise in marketing and self promotion (as well as his illustration process).

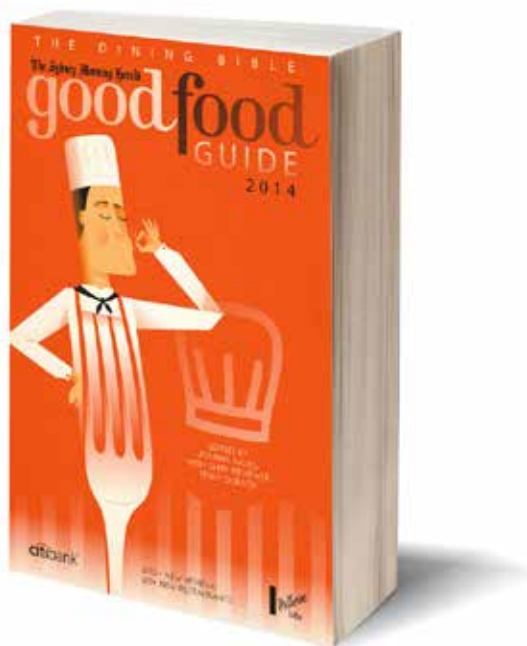
Outline: Could you share with us your background and an average day in the office for you now?

Ben: Well, my first paid gig wasn't putting the rubbish out or washing cars - it was a contract with a publisher in the summer between primary school and high school. Someone thought I could draw, so the pressure was on. I love illustrating, and out of all the different roles I've had in the visual creative industry it's by far the one that I enjoy the most. I think it may be because I enjoy working alone, and I love being able to choose which jobs I'll take and refuse the ones I don't want. At the end of the day, I just love drawing.

Typical Day: There is no typical day for me really... the only common thread is the illustration part, and the fact that it generally starts with a coffee.

Outline: How do you create your work?

Ben: I always start with a pencil and hope that the brain will do its job creating a good enough idea to get down on



paper. I brainstorm with words and scribbles. I don't spend anytime working my sketches up into anything special at this point, I worry about the execution further down the track. Once an idea is struck, and I think it's worthy of time being spent on it, I'll rough it up. If the client is keen, I'll vectorise the sketch and colour it in, split the colours into separate layers and recombine them in Photoshop. This process is an attempt to mimic a spot colour letterpress or screen printing technique. I can “eat” away or add colour or shading to each layer, and in effect mess around with it so that it doesn't look so perfectly computer generated. Background textures are generally added at this point too, to add extra old-world appeal. I enjoy the process, and I'll mix the process up quite often so that I'm not just “going through the motions.”

Outline: You have set up a professional business The Milk Agency, described on the web site as “commissioned illustrations by Ben Sanders for advertising, publishing, editorial and branding.” Can you tell us about this project, and the thought process behind creating a separate brand for your illustrations, rather than just working under your



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own name?

Ben: Yeah, The Milk Agency is my company name. When I ventured out into wilderness of freelance-ness I felt that my own name wasn't a strong enough brand, and that I needed a company name with what might be perceived to have a well-worn history to give me extra credibility. So I created a brand that sounded big and encompassed more than just one guy with a hat and a Mac. Back then I also offered design and art direction services, so having a company name made perfect sense. It didn't take long to realise that my own name was actually becoming the more recognised brand. At that point I created www.bensanders.com.au so that those searching for me or my work could find me a whole lot easier. Also, potential clients didn't have to necessarily associate my work with The Milk Agency. The two brands still sit side by side, but frankly people know what "Ben Sanders" does, but are still unsure of what "The Milk Agency" does - I've even had illustrators contact me asking me to represent them. So, "No", let's make it clear, my company does not represent illustrators for Pete-sake!

Outline: Do you outsource the creation of your great web site(s) or do you do these yourself?

Ben: I design my web sites myself but I'm definitely not a web designer! I hand over artwork to someone who knows what they are doing technically. I'm very happy with bensanders.com.au in particular as a handy tool on the site is the "download a comp" button where art directors can easily download sharp images from my folio and use them in their pitch presentations. This is advantageous for me especially if I'm competing with other illustrators and their

images might be low resolution or have ugly JPG compression over their beautiful images. The other main reason for designing the site this way is to skip any need for thumbnail images, and get straight to the big images - I find thumbnails annoying! No need for a back button too. Simplicity is the key. I wanted potential clients to have a nice, easy interaction with my folio, plus it's designed to work on phones and tablets too.

Outline: You work in Ballarat and have teamed together with other local illustrators Travis Price and Sam Harmer. As an artist working out of the city, have you found it beneficial forming your own illustration networks? What projects have you three created and what inspired them?

Ben: Yep, I work from my studio in Ballarat. It's great here, I have the lifestyle I enjoy plus the benefits of broadband which allows me to work for anyone in the world who has an appropriate brief and an open wallet. I did worry about moving away from Melbourne and how that would impact my work. I shouldn't have stressed, as basically no one noticed that I had gone.

Triiike is a project the three of us decided was a good creative outlet, completely un-bound by briefs. We've been casually collaborating for years now and really enjoy the blend of styles when we all work on a single piece together. We didn't expect anything but a bit of mate-ship and a creative outlet. We started influencing each others styles, observing each others techniques, plus exhibiting our works locally and in the big smoke, and using Triiike as a marketing tool to find new work. Sam, Trav and I still dabble from time to time, and occasionally meet up for a drink. They're good blokes!



Outline: In your view, what is the best way for illustrators work to be seen by art directors? What are art directors looking for?

Ben: As a former art director at an advertising agency I can confidently say that each art buyer is looking for different things. They are looking for a style that fits their clients brand. Or they are looking for illustrators who have a proven track record, or can show through their folio that they can produce “the goods”. They want to see new work, that demonstrates that you are current. A dusty old folio that hasn’t been updated in 18 months causes an art buyer to wonder if you are still breathing. They want to recognise your work on billboards, in newspapers, on book covers or in magazines. If they have seen your work outside the curated confines of your folio, you have a better chance of picking up work. Plus obviously, your folio needs to loiter in all the places that art directors go to find illustrators. IA’s web site and book, your own site, various other free folio such as Behance, and business networking sites like LinkedIn. For example, it only took a year and a half to gain 1,500 connections on LinkedIn - and it’s proven to be

a good source of enquiries from all over the world. Also, if you have an illustration agent you have a fantastic advantage, seek out the best people to represent you - and you won’t regret it.

Outline: We’d love to hear about your experiences being part of the Jacky Winter group. Do you find it is easier to get your work seen via an agency rather than your own individual efforts?

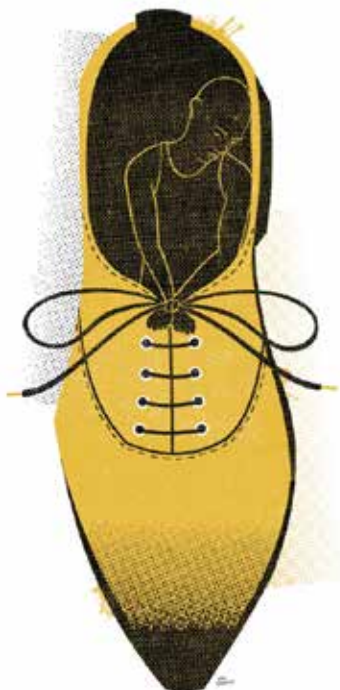
Ben: Jacky Winter Group asked me on board around five years ago, and it has been a very mutually beneficial arrangement. JW are famous for their elaborate marketing material, and are able to get into agencies and studios that would have been near impossible for me. My work comes through a number of channels now, and sometimes I refer a client that has come directly to me through Jacky Winter as I know that the agency staff will look after them well, deal with the pre-briefing, quoting, tee-up phone hook-ups, monitor the progress of the job, keep everyone on deadline, be in contact with the client when you can’t be, as well as invoice on your behalf and chase the slow payments. It means I can concentrate on creating the best illustrations I can. There are so many benefits. So yes, it’s easier to get work through an agent, but you must find your own as well, you can’t sit back and expect your agent to keep you busy every hour of every day.

Outline: What upcoming projects are you looking forward to?

Ben: I’m working on my second children’s book - *You Could Wear That Hat* for Thames & Hudson. I’m writing it at the moment and sorting out the spreads. Can’t wait to start getting into all the illustrations. It’s nice to draw for your own story, it’s extra satisfying. I’ve also got some nice retro maps to illustrate and always enjoy the editorial work I do for *The Wall Street Journal*, *Reader’s Digest*, *Good Weekend* and *Australian Geographic*.

Ben: Are there any resources you can recommend to the IA community?

I think I’ve told you everything I know already... :) **O**



{BEN'S PROCESS IN DETAIL}

This is a job Ben recently completed for Financial Review BOSS magazine.



After concept-ing and getting a sketch approved, I create my illo in a vector program like Illustrator or CorelDraw... Then I split each colour into its own layer and export them as separate high-res JPG files. (Example of background colour, left, and foreground, right).



In Photoshop, you can add a textured background (like the wood grain I've placed behind on the left), and "multiply" the layers above it. I spent time with the opacity too to get the right colour balance. Now you can start adding each layer, I usually "weather" each layer as I go by using some grungy brushes and the erase tool (example on the right).



I continue adding layers, and add the layer with the shading on it. At this point I move the layers around a bit so that it creates more interesting overlaps of colours (and doesn't look so perfect). Then I duplicated the shade layer and gave it a halftone pattern on the eggs to give it that screen print look. A voila! The final product...



{ **CLICK!** }

Ben Sanders

Website

www.bensanders.com.au

Blog

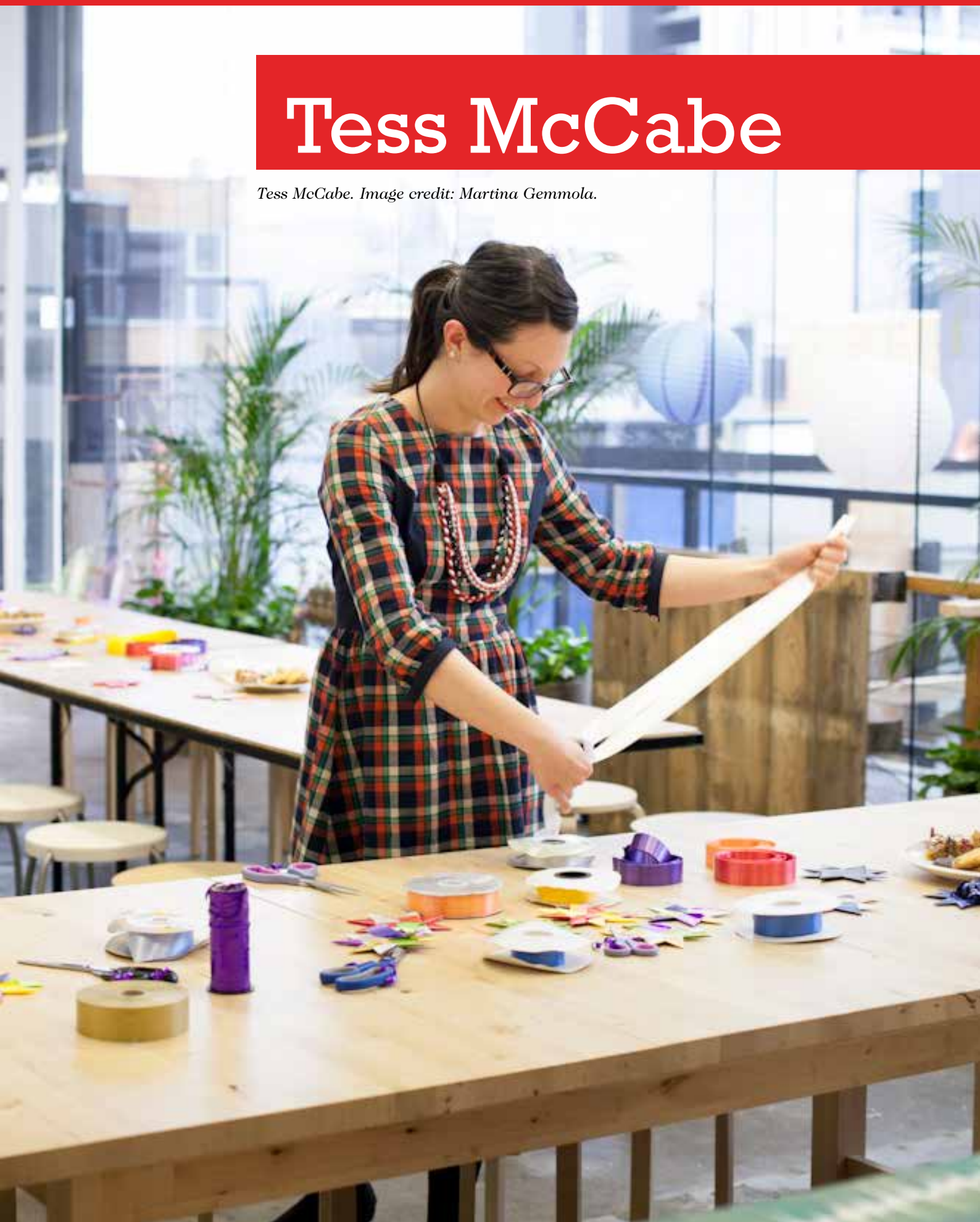
bensillustrations.blogspot.com

Agency

<http://themilkagency.com.au/>

Tess McCabe

Tess McCabe. Image credit: Martina Gemmola.



Tess McCabe

Working as a professional graphic designer, in my mind Tess is also something of a creative marketing expert. In just a few short years whilst co-ordinating the Creative Women's Circle (CWC) in Melbourne she has promoted, networked an inspired creative professionals and expanded the group's online presence dramatically. Tess kindly shares her experience, the importance of networking, tips on graphic design and her publishing projects with Outline.

Outline: Could you tell us about your background, and a bit of an insight into a current average working day for you?

Tess: My background is in graphic design. I worked in publishing and a few studios before going out on my own in 2008. A year into that I started coordinating CWC, but it was never (and still isn't) a full-time gig. In 2012 I took time off from design work to look after my son but continued to coordinate CWC about 10 hours per week (split over naptimes, weekends and evenings!). I've just returned to full-time work so my day consists of 70% client work and 30% CWC work, including all the relevant social media and email organisation that entails.

Outline: What social media channels do you find the most successful for your own work?

Tess: Social media is a funny thing because it changes so often. For CWC, the website/blog is the thing I put the most effort into. I have a team of wonderful contributors and with their help the blog has become a rich source of informative and inspiring content. The other platforms CWC exists on - facebook, twitter, instagram - exist to interact with our readers and encourage them back to the website. Pinterest is just plain fun but is a good research tool for ideas that might inspire events or decorating inspiration for the future awesome studio space a rich benefactor might one day want to give us! Personally, I use instagram and twitter the most because those platforms act



Members Morning Tea. Image credit: Martina Gemmola.
{OUTLINE} ISSUE 3, 2013 17



Conversations with Creative Women Volume 2.
Image credit: Martina Gemmola.

much like a personal blog (but are much easier to update!), and I think they give a good insight into the personality of someone behind a business or organisation.

Outline: What drew you to the Creative Women’s Circle?

Tess: I learned of CWC back in 2007 when I was new to Melbourne and I found it to be a great way to meet others who had varied creative interests and worked freelance or were self-employed. I took over the reigns from its founder in 2009 when she wanted to move on, and from there honed the event format a little; built a content-rich website and searchable database of creative women in different industries; and have recently launched into the book publishing sphere.

Outline: Could you tell us about this organisation?

Whether you are a practicing artist, a student or a new graduate, whether you work in a creative field, in your own business or simply are a supporter of the arts, CWC exists to advise, support, entertain and inspire you.

We hold regular events where an invited speaker gives a talk about her career and creative life. They talk about what life is really like as creative business women with honesty and generosity and offering tips for entering or sustaining a

career in their field and insight into the real-life struggles, challenges of creative practice. After these talks there is always the opportunity to mingle, have a cup of tea, view the speaker’s work in close detail and just get to meet others within the creative community.

Most of our events are held at Frankie and Swiss (frankie-andswiss.com.au), which is a digital textile printing studio in South Yarra – they are an amazing group of women who are really supportive of CWC and the wider creative community. But occasionally if it suits we hold the event at the speakers studio space. Being in their space really added an extra element to the talk and a real insight into how their business works.

We have a memberships option as part of CWC, which comes with a few different benefits but one of them is a new event series we launched this year called Member’s Morning Tea. This is a small-group discussion format and bi-monthly we pose a topic or a question to the group, and it’s a way to workshop with peers the kinds of creative business issues that generally only other women working in their own creative businesses can relate to.

Another more recent arm of CWC has been the publishing projects I have initiated. The first book, *Conversations with Creative Women* was released in 2011 and featured interviews with 15 creative Australian women. The second volume of this series will be released in November (but you can pre-order it now). Again it will feature exclusive interviews with creative Aussie women and I’m really excited about sharing their stories and advice.

Publishing books that contain helpful and inspiring advice to creatives is where I would love to see CWC thrive going forward. I’m currently working with a lawyer to publish book called *Owning it: A Creative’s Guide to Copyright, Contracts and the Law in 2014* that will aim to demystify the law and present it in a way that creatives can relate to. Sharon Givoni (<http://sharongivoni.com.au/>) is an expert in this field and a workshop CWC held with her in February made Sharon and I realise creatives are really in the dark about their rights as creators of original works. With this book we hope to shed some light on the big (and small) issues, so creatives can put some good habits into practice and avoid any nasty copyright or contract issues in their careers.

These publishing projects are really born from our mission to connect, inform and inspire not only women but anyone working in creative industries and in their own creative businesses.

Outline: Illustrators are notorious for their shyness! How important is networking for creative practitioners?

Tess: So important! Not only for the obvious professional advantages - the old adage that it’s not what you know, it’s



Left: CWC Morning Tea.
Below: CWC June Event. Image credit: Martina Gemmola.

who you know is so very true in the creative community - but surrounding yourself with a community of people who 'get' you and understand why you put your heart into your work is such an important part of working as a creative, especially in a solo practice as many illustrators do. Networking doesn't have to feel icky and awkward... networking opportunities are everywhere. Don't underestimate the possibility of attending talks, workshops, working in a shared studio space, exhibiting at a design or art market. You never know who you'll meet and where that connection will take you. Having a good social media and online presence is essential but people will always be convinced to take a professional relationship further if you're out there meeting people and engaging with them as the person behind the work.

Outline: As part of CWC, you've hosted many creative speakers - designers, pattern makers, artists etc. Are there any particular qualities you look for in your speakers, and how do you typically come across their work?

Tess: I invite women to speak who have a breadth of experience and are doing things in their career that lots of women can relate to and find solace in. Sometimes they are people I have met through my own habit of stalking people online (haha) or via a CWC event, sometimes they approach me. Mainly I just try to keep my ear to the ground and my eyes on the internet and print media to discover those who I think would be a good guest! Certainly if they are comfortable with public speaking that is a big bonus.

Outline: You've just realised a "Graphic Design Speak" book and eBook. Could you tell us about this project? Who is the audience, and how can it help?

Tess: In my work as a designer and through Creative Women's Circle, I regularly encounter creatives who feel bewildered by words like CMYK, Pantone, Vector, High-resolution, Uncoated paper, or Crop Marks. Clients would be confused as to why I couldn't just use their website

banner and make it into a print-ready poster, or friends didn't know what to send when a journalist asks for a high-resolution 300dpi image of their work. I would usually end up just doing whatever needed to be done for them but always thought that I should put all my technical knowledge to good use. You know that saying 'teach a person to fish and they'll feed themselves for a lifetime'? Graphic Design Speak is sort of based on that! It is a basic





{CLICK!} Tess McCabe

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

Instagram <http://instagram.com/tessmccabe>

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

CWC Website <http://www.creativewomenscircle.com.au/>

Left: CWC February Event.

Image credit: Martina Gemmola.

guide to the most common terms and concepts relating to images, file types, colour and paper sizes.

After reading this book, my aim is that people will understand what their graphic designer is asking of them and feel confident in supplying them first go. They'll also be able to specify to a photographer what they need and in what format they need it. And submission guidelines for publications or blogs will no longer feel overwhelming! It is only 27 pages long and written in what I like to call 'Blog English' - friendly and not too technical. The feedback I have received from it so far has been really positive.

Outline: As a graphic designer, it would be great to get your insights into creating a brand for businesses, even if the business is as small as a single illustrator! Are there any tips you may have for creating a strong website/portfolio etc?

Tess:

- For a website, a clean, simple layout and intuitive navigation is key - let your work be the hero here.
- For business cards or a takeaway item, being more creative and making it memorable is a good move.

- Be consistent with your use of your 'business' name (even if it is just your own name) across your website domain name, online store, social media accounts etc. Don't make it hard for people to find you.

- If you want to be taken professionally as an illustrator, have a consistent and professional look across your website, branding and promotional material (folio, business card etc). Engage the services of a graphic or web designer if you don't have the skills (and/or get one to consult at least... it's hard being your own client sometimes). The end result will be worth it.

Outline: We'd love to hear of any inspiring websites or blogs you regularly read.

Tess:

Websites:

- www.thedesignfiles.net
- www.sarahvonbargen.com/small-business-blog
- www.designworklife.com
- www.creativemornings.com
- www.bigheartedbusiness.clarebowditch.com 

{PROFILE}



Emma Kidd

Emma Kidd

Emma is an artist, illustrator, printmaker, photographer - and recently - parent! I first found Emma's distinctive work on Flickr, where she currently shares over 2000 images. She is also has profiles on Twitter, Facebook and Etsy, and recently been profiled in a beautiful short film, capturing her process and motivations.

Outline: What is your background and current working day?

Emma: My background is Associate Diploma in Fine Arts (TAFE), although I have always encouraged to create. I actually dislike saying I went to TAFE to some people, like sitting in lectures all day is better than getting your hands in there instead.

My current working day is grabbing time here and there. I had a baby in December and we haven't got a real support network close to us, so it is just me and the little man all day. I assume when he goes to sleep that it will be for a good hour or more (sometimes it isn't, of course), and just go for it. It is kind of good I like to contemplate things

more than sketch them out.

Outline: What inspires your work? What other illustrators do you admire?

Emma: I find the what inspires you a hard question, yet I get asked it all the time. It is different all the time. But I guess I am drawn to "raw" styles of working more than the clean (although I look at people's work that is super clean and just wish that that was my style, but it isn't). I like a lot of aspects of Art Brut and Outsider Art, or native art where the depictions of things are kind of naive. I like quite a few different people's work, some for personal reasons, or because I have interacted with them. I have a lot of admiration for the people I exchanged with when I did a lot of moleskine exchanges.



Outline: How did you find your illustration name Benconservato? Do you find it easier working under a "brand name" rather than your own?

Emma: Benconservato came from a previous incarnation of jam and preserves ("well preserved"). I just like it.

I don't mind so much that people know my name, it is kind of common in style, so I like the "brand" to make sure I don't get confused with some tennis player or something.

Outline: You have a beautifully made video about your process and work on your website. Can you tell us how this was created?

Emma: The video was made by a woman who goes by the name of Tullulah Goddard (or Su



Benconservato

from **Tullulah Godard** 3 months ago / NOT YET RATED

Travelling artist and monster aficionado shares her motivations behind her little creatures and the balance of working and creating for money.

✓ Follow

+ Add to...

📊 Stats

↓ Download

🔄 Switch to HTML5 Player



Still from the short film made about Emma by Tullulah Godard

Yin Ng). She contacted me, as she is making a few short films, hoping to make a feature with people that click or seem like they would one day. Originally she suggested she spend the whole day with me and I can see from some of her others that she has done that with other artists, but I figured dodging a small person all day and watching my sometimes frustration when I want to get something done and he is wanting to be hugged or played with constantly... would have been very dull.

Outline: We'd love to hear about your experiences on Etsy. As a popular way to sell art, it can be quite overwhelmingly "busy" for buyers looking to buy artwork. How do people usually find your work on there?

Emma: I have been on the Etsy platform for a few years, and have found that either I stand out, or I have found my niche... I do get featured a little too of late. I have fallen into making hand-painted, articulated horses, which came about after I made a Melbourne Cup display for a hat maker... it went from there. I use to spend time in the forums and

bidding on making custom pieces for people and all that. I just use twitter, instagram and facebook to give myself a bit of promoting. I guess I get found via the whole social aspect of Etsy; with their follow thing and circles as well that they put in place about a year ago.

Outline: You have an active presence on Flickr - could you tell us the Flickr illustration community, and if you find it a useful promotional tool for your work?

Emma: The reason I have Flickr is... my domain exists... but, without getting into the details, I need to build a site (or someone has promised to for years), anyway. Flickr I always hear is more popular with people "my age" (let's say that is over 30), but I get contacted all the time through there still. I have been a little slow with uploading images lately. I like it, but haven't explored it much lately. Computer time is very short and sweet at the moment, if it cuts into drawing or painting time, it is a bit out.

Outline: What have been your experiences selling your work through markets? Do you think it is important to have a brand look for your market stall (or indeed, for any of your selling "portals"?)

Emma: I am very picky about the markets I do. They have to be indoors is the most important thing. I like the markets that aren't all the time too.

I do think your brand or your style will be reflected in how you present your stall. My stall is usually organised chaos. I try to stop it, and I think I managed it for the last Finders

Keepers, but perhaps that is me?

Outline: What is next for Emma Kidd/Benconservato?

Emma: I like the challenge of having a loose theme. I liked doing the Ern Malley pieces I did years ago (although he popped up again for the last 9x5), I just like the process of making articulated creatures and the unknown quality of how I do monoprints. ●

{CLICK!} Emma Kidd

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

Flickr <http://www.flickr.com/photos/benconservato/>

Etsy <https://www.etsy.com/shop/benconservato>

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





Image Science

Above: Lara Cameron, of Ink and Spindle's "Protea" design created for a trade fair - self adhesive wallpaper fabric called Phototex.

Image Science

Image Science is well-known to the IA community, having worked with many of us to create art prints. We speak to the founder, Jeremy Daalder, about the behind-the-scenes process of his print studio and how we can work with them to represent our work in the best way possible.

Outline: Could you share with us your background, and your path to director of Image Science?

Jeremy: I started Image Science started in 2002 while I was studying photography and remain the principal 'techie' that keeps it all running. Basically, I had some spare time while studying, and I quickly found it impossible to find really high quality digital services in Melbourne. I'd just got back from London where things in this area were a little more advanced, and really Melbourne was filled with slow moving, expensive, traditional service businesses. In particular, film scanning was ludicrously expensive and poor quality. So I bought a film scanner, and leveraging my IT skills (I have an Honours degree in IT), I taught myself digital imaging from the ground up. Basically, my computing knowledge allowed me to pick apart techniques and apply a real science approach to improvement (hence the name Image Science). We really have grown organically through demand since then and have clocked up 12 years ... we're deliberately small and very big on customer service.

Outline: Could you share with us some of the illustrators you have worked with? What kind of work do you typically do for illustrators (prints, promotional tools or anything else?).

Jeremy: We've worked with a LOT of illustrators & artists in general, in various ways – from complete beginners, to quite famous names like Leunig. Some names that might be familiar:

- Jody Pratt (el presidente!)
- Michael Leunig
- Alexander Stitt (of Life Be In It fame!)
- Lara Cameron and Tegan Rose (who run the boutique yardage company Ink and Spindle)
- Emma Leonard, Cat Macinnes, Eamon Donnelly
- Painters like Jeremy Geddes, Matt R Martin, Michael Peck, Ross Watson, Mick Turner and many more

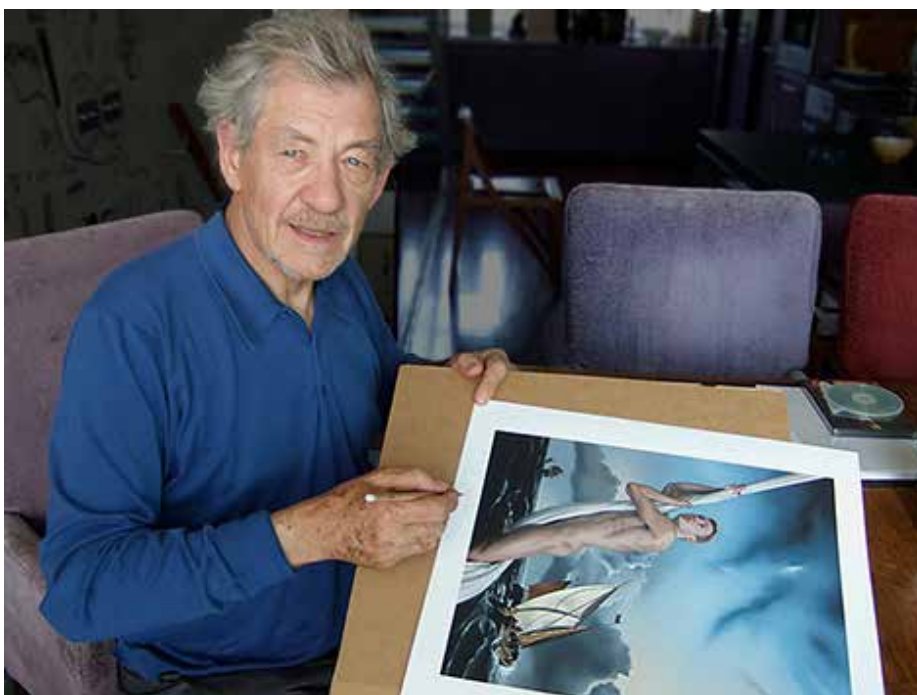
...um I feel like I am name dropping! Suffice it to say we're very fortunate in that we get to work with, and count as friends, a large number of the most creative people working in this country! And these are just the illustrators - we work with hundreds of photographers, graphic designers, typographers and mixed media artists. Our 'target market' is basically anyone that puts ink to paper in almost any form.

The key services we offer illustrators are:

- capture (scanning or photography of artworks)
- processing (retouching, layouts etc)
- fine art, archival printing

...Or in setting people up to do this for themselves - we can help with basically all the equipment - namely accurate monitors, calibrators, archival printers and all the consumables to go with them. And bucket loads of advice on anything from basic digital imaging questions right through to effective sales techniques.

My favourite approach is to meet personally with the illustrator for an hour or so and talk through all the various options etc, then come up with a plan with them to turn their original works into regularly saleable reproductions. I think we're really only seeing the beginnings of this 'affordable art' market - and the clever illustrator is really learning to multi-stream their work into different outlets. To me it's a really key part of making your practise sustainable in the long term. And we have some very successful



Sir Ian McKellen signing a work (printed at Image Science!) for the Ross Watson Gallery for a 2013 auction for fundraising for Stonewall UK.



Above: Emma Leonard - scanned original, Emma then digitally colours her work. Following page - Emma's exhibition selling art reproduction prints (high resolution scan and printing completed with Image Science).

trail blazers we've seen grow from beginning to amazing success. So basically - we can help at all levels!

Outline: We are really interested in self-promotional tools for illustration for this issue. Many illustrators use simple postcard mailers, could you share with us any other successful or unique formats you have seen?

Jeremy: We've seen a lot of variations on the card theme - including a lot of distinctly arty approaches. Like all things it's a balance between getting what you ideally want - which can be VERY expensive - and just doing a bog standard type mailer. I personally think that basic mailers are largely ignored these days - in this fast paced, media rich world, I think people need to try a bit harder to stand out from the crowd. I've seen some very effective 'demo reels' where illustrative work has been cut to music and then shared on vimeo.com or the like. And I've seen some amazing card work - where die cut cardboard is used to turn an illustration into a pop-up basically.

To be honest, in print sales marketing - the most effective marketing we see is internet based - targeted blog posts on key art collector sites, personal mailing lists to print collectors, and clever social media use to create a buzz. Feeding into the collector mentality and creating a sense of the time critical, whilst at the same time making it really easy for your customers to buy (e.g. by offering a fixed price including insured shipping to anywhere in the world so there are no nasty surprises at any point)...has proven very effective for the people at the forefront of this.

Outline: What is the difference between reproducing illustrations at home with a semi-decent printer, vs working with a professional print studio like Image Science?

Jeremy: In theory it's possible to set up similar equipment to what we have here (indeed many businesses pop up and have a go at this!). The really hard part is doing it at a very high level and very consistently across many years. For example - we offer some editions prints where the first prints date back to the early 2000s. For the 'lay person' it is very very difficult to set up process management to achieve consistency over a period like this - across significant changes in print technology and materials behaviour. We can print now as we did then - so artists can safely offer limited editions of significant price across a long period by using us.

But more importantly, even if that sort of consistency is more than you need, I personally think our key advantage is taking on all the complexity of this. You CAN get great results at home (and we can help you with this!) - but I think for many artists becoming a digital print expert is not the best use of their time. It's time better spent on your actual work, and on your business development and marketing. So we're best seen as partners - for a small part of your potential print sales margin, we take care of all the day to day hassles of producing exquisite, archival, and consistent prints. And we make it as easy as possible - most of our artists store a library of works with us and an order is a simple two minute process of an online order/ email saying 'print file A on material B' basically.

{BUSINESS PROFILE}



Outline: How does Image Science's approach differ?

Jeremy: My policy has always been to approach the craft side of imaging in a computing/science manner. This might not sound all that trendy or inviting at first glance but what it means in practise is:

A. Develop knowledge through a repeated process of action->measure->tweak->action->measure->tweak. Or more accurately, use the scientific method. Don't just accept the rules of thumb that are so prevalent in the imaging industry (e.g. you have to print at 300 DPI, or that running a printer with a CMYK RIP is per se better than using the standard driver)...but test everything. Because most of the rules of thumb are either flat out wrong or a long way from ideal.

B. Use an 'open source' approach. That is - share the knowledge we have gained and developed. We put this into action primarily in our knowledge base - easily the most comprehensive such resource in the country with over 250 free articles (<http://www.imagescience.com.au/kb/>) and a free 'from the ground up' Digital Fine Print book (<http://www.imagescience.com.au/pages/The-Digital-Fine-Print-Book.html>)

This sharing extends to things like ICC profiles. We had these up for free general download back in 2002. There are still businesses today that don't offer these, or indeed many still don't even know what they are or how to use them properly! While not everyone needs to know what these are, any good printing organisation must - and should be happy to explain and help their customers who want to take things to a higher, more consistent level.

C. Use calibration and process control techniques pervasively. This means we do a lot of documenting of processes and job logging etc. It means that we can offer consistent results year after year, across different times and materials. This is essential for really high end edition printing...and it's where all those people who just buy a big printer and think they can do something similar ultimately come a cropper.

Outline: Many artists and illustrators work with Image Science to create incredible art prints. Could you share with us the technical aspects to ensure illustrations are reproduced beautifully? What is the best format for us to supply files etc? (This would be probably be the longest answer - we would love your detail for this as lots of us get confused here!).

Jeremy: Well we have a pretty comprehensive guide to this right on your website already in the Resources section- http://www.illustratorsaustralia.com/resources/image_science_printing_a_gui... - so grabbing that and following it is your best bet. We offer a 10% discount on services to all IA Members (the magic code is in that guide!)

That said - the basics are pretty easy. First things first - we want RGB rendered data supplied as a TIFF or JPEG sized to the print size you want.

So this means no vectors, and ideally no CMYK. You can work in vectors of course...but from your vectors, produce a sized, print ready file - that way there's no issues with weird rendering effects along the way - if you supply us pixels, you'll get those pixels precisely printed as you desire. Also, we ask that you supply us RGB colours rather than produce your files in CMYK - because really, you don't know what ink percentages to use for our printers. Fortunately most of the industry is moving to RGB at the production end now. If you do submit CMYK we'll work with it, but we definitely prefer RGB.

Basically, create a document in Photoshop or similar at the size you need for your final outputted piece of paper. A lot of illustrators use our sheet print service, because these make it easy for you (or your customers!) to use standard size frames. So you might set up an A2 document at 360 PPI. We actually have pre-prepared templates for sheet prints to make this really easy here: <http://www.imagescience.com.au/kb/questions/165/Photoshop+Templates+for+our...>

So - download those, open up the A2 template, and place your artwork onto that page in the way you physically want it to appear. We let you lay out the whole document so you can factor in your own white space concerns - giving you complete control. E.g. most artwork is printed with a larger border at the bottom so that you have room to sign/number your work, and so that you avoid the 'falling in the frame' visual illusion you get when you have an even border at the bottom. Make sure your artwork stays within the blue guide



20 rolls of paper, ready for printing the release of Jeremy Geddes 'A Perfect Vacuum' (right), and the painting itself on the left. 250 large fine art reproductions sold quicker than Paypal could put the orders through.

lines in our template - these indicate the printable area, so if you go outside them your work will get clipped/unspecified results. These lines are just guides, of course, and won't print.

Once you have placed your artwork, just flatten down the file, save it as a TIFF, and then get it to us (over the web, on a stick, carrier pigeon – whatever works for you!).

That's all there is to it, really. And if you get stuck, then give us a ring and book a time and we'll take you through the process personally so you can be sure you're all set.

Outline: Are there any illustration projects you have worked on that stick out in your memory?

Jeremy: Many! And for various reasons - e.g. the most successful print run we've seen - a 'timed release' that resulted in 846 prints sold in 12 hours! That resulted in us using two printers full time for 6 weeks. Or printing all the work for the Illustrators Australia A3 show. Or meeting Alexander Stitt – I grew up with the Life Be In It complain and although I am perhaps a little too Norm myself these days, I consider that one of the really legendary public service campaigns in this country.

But from single individual prints through to monster edition runs – we love to help all our clients!

Outline: How do your illustration projects compare with your photographic work? You started as a professional photographer I believe?

Jeremy: I have actually come to prefer working on the illustrative material even more than the photographic - I guess it's the complete freedom of imagination we see in the illustrative work. And also it's that some illustrators

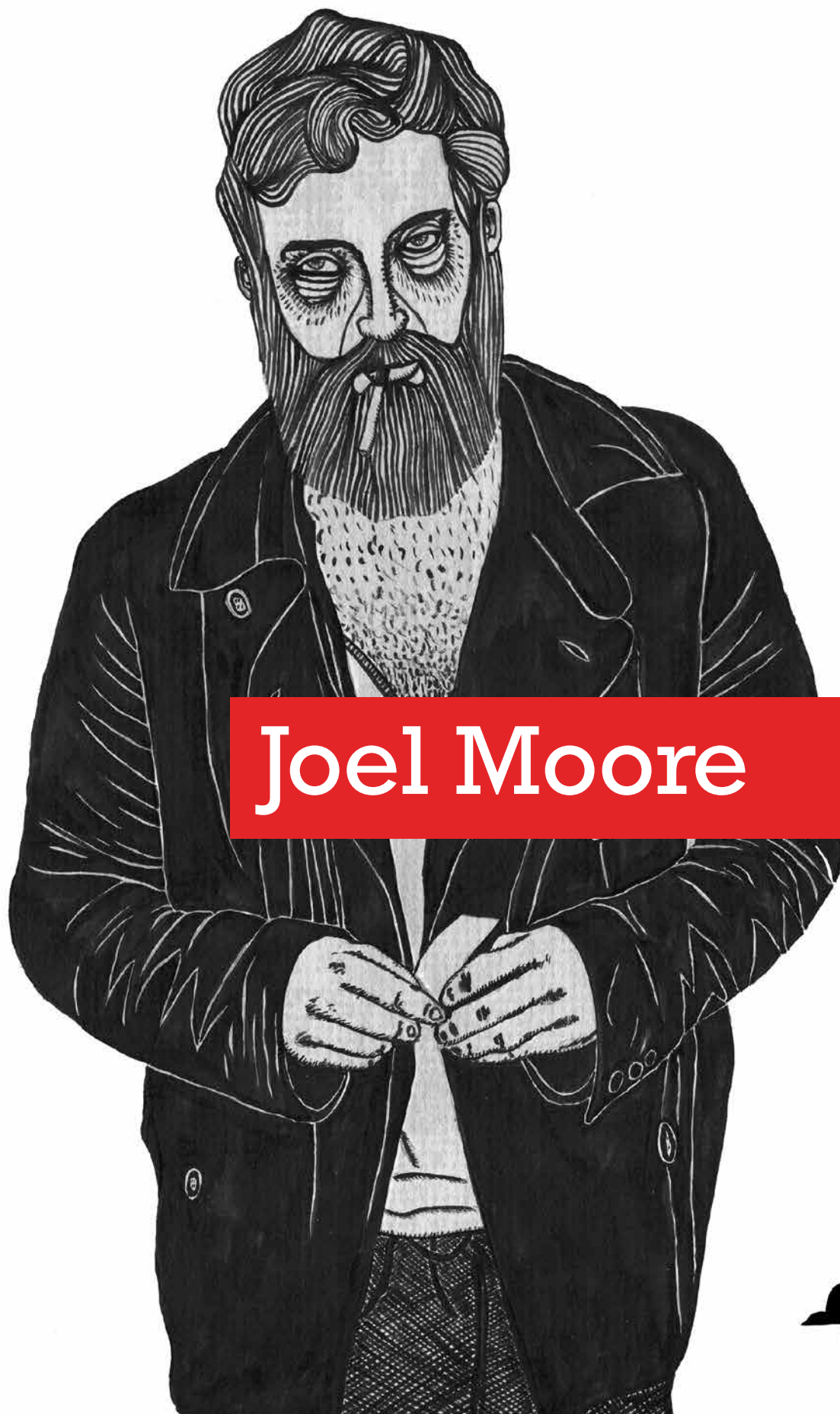
are still working with surprisingly primitive methods like Pantone books and ring-around prints - so I really enjoy guiding them on their journey towards better print work through modern digital techniques. Basically, helping them achieve what they want more easily - and indeed guiding them towards wanting even better things!

There's no reason why Australian artists can't enjoy the same levels of success as your Mark Rydens and Josh Keyes etc. We've certainly got the talent, but I think the technical and business/marketing teaching in this country has been a bit behind....but we're here to help and we're always very happy to work with individual artists or IA on anything at all in the digital imaging area. As I said I think we're only in the infancy of this era of affordable art and it should be a fun and beautiful journey along the way as the market develops! ●

{CLICK!} Image Science

Website <https://www.imagescience.com.au/>

Member Discount Code: IADISC10



Joel Moore



{PROFILE}

Joel Moore

Joel (also known as Mulga) creates bold, bright artworks - often featuring beards. A regular exhibitor, Joel also runs his own clothing label and is a member of The Drawing Arm Agency. He shares how these varied opportunities, and “getting out there in the world” help build his Mulga brand.

Outline: We have to ask first up... what draws you to beards? Have you become known for your style and themes, and if so has this been beneficial to your practice?

Joel: Beards are great because they have magical qualities that can't be found in non beard wearers. All through history beards have done great things. Jesus had a beard and that proves my point. I also love to draw beards because they are great opportunity to lay down some sweet patterns. I have settled into the little niche of drawing beards and it has become part of my style and has opened doors that would otherwise have not been opened. For example, I was recently on Channel 7 Sunrise show reciting a poem I wrote about a beard, I was invited by the gentleman that runs Beard Season.

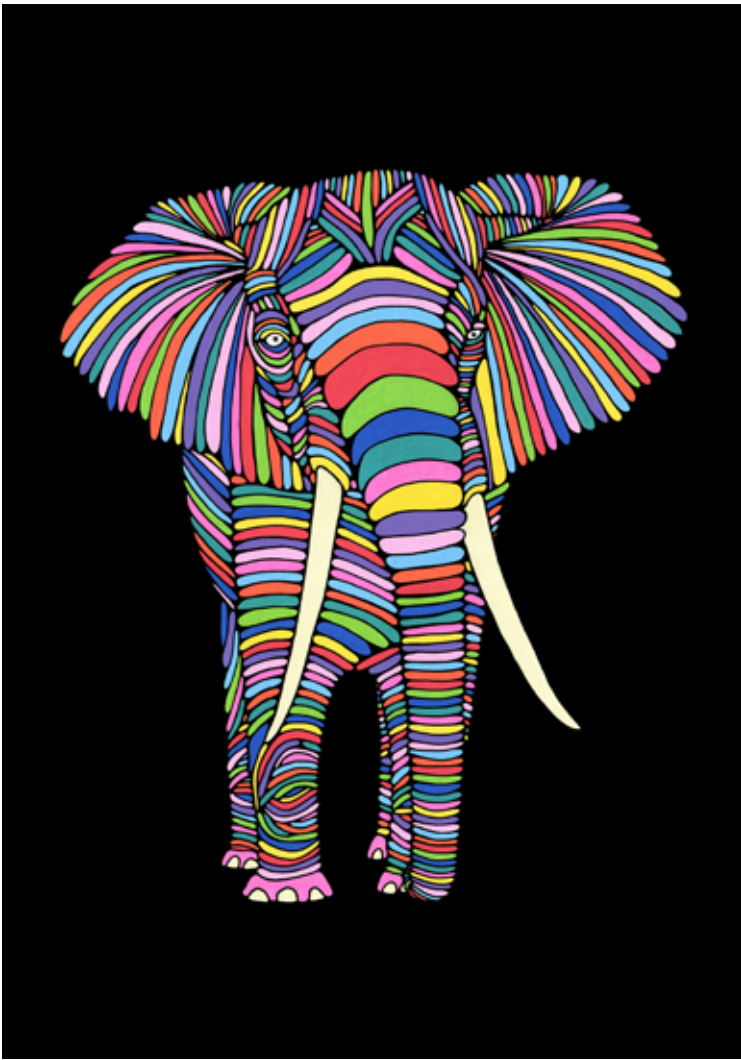
Outline: Could you tell us about your illustration career to date?

Joel: I do a lot of illustrations for t shirt companies and a number of them are childrens clothing companies. That has been my intention from the start, to make pieces of art that work well on t shirts.

Outline: What techniques do you use to create your work? Where do you find inspiration?

Joel: I like to paint animals and beards and fun things. Google images is a great resource. I sketch everything out in pencil and then I use Posca paint pens to lay down the blocks of colour. Then after that I add all the black outlines and patterns.





Outline: You appear to be a regular exhibitor (I counted 12 last year on your website!). Do you find this a good way to get your work seen? What exhibitions have been highlights?

Joel: I try and put my art in a lot of exhibitions, it is indeed a great way to have new people see your art and connect with other artists and discover new opportunities. I recently joined an artist collaborative called LA Division. It is made up of a bunch of amazing illustrators, artists and

street artists and I have had the pleasure of submitting some pieces in a couple of recent exhibitions with them. A favorite exhibition was the 2013 Hazelhurst Art on Paper Awards, I was lucky enough to be selected as a finalist out of 750 and then won the peoples choice award. That was awesome.

Outline: Could you tell us about The Drawing Arm agency? How did they find you, and can you tell us about some commercial projects you have done with them?

Joel: I sent them an email to The Drawing Arm, introducing myself and my art as a lot of great artists I admire are represented by them. A few months later they contacted me to do an illustration for a mobile phone company. It was something different to what I usually illustrate (as there was no beard involved) and it stretched me a lot but was a good experience.

Outline: Does The Drawing Arm take care of marketing your work, or do you feel this is something you need to do as well? If so, have you had any successful stories you can share?

Joel: I take full responsibility for marketing myself. I think one of the best ways to market yourself is to get yourself out there into the world. Often you will meet someone and an opportunity



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arises and then another one after that and so forth, one thing leads to another. I recently had the opportunity to sell my prints on a cool website called Temple and Webster, that opportunity arose because of someone I met when I was painting at a live art event. I run a clothing label and regularly set up a market stall at Bondi markets, I meet heaps of people and get a lot of illustration jobs just from having this stall. As a result of meeting the music director of FBi Radio in Sydney, I had was lucky enough to be invited to do a live painting at their 10th birthday party music festival.

Outline: What resources (online or otherwise) do you regularly turn to?

Joel: Google images is my most used resource. Instagram is great to see all the new art being made and getting inspired.

Outline: What's next for Mulga?

Joel: I am working on pushing my Mulga clothing label harder and I have a bunch of commissions I am working on finishing. I am also looking to get more involved in street art and murals and even painting on the wall at Bondi beach. ●

{CLICK!} Joel Moore

Website <http://mulgatheartist.com.au/>

Facebook <https://www.facebook.com/Mulgatheartist>

Tumblr <http://mulgatheartist.tumblr.com/>



NED KELLY



BUSHRANGER HIPSTER



YOUR PERIOD MIGHT TAKE YOU BY...

SURPRISE



Bec Wallman

YOUR PERIOD
MIGHT GIVE
YOU...



ESPECIALLY AFTER
TALKING TO A
CUTE BOY
ON YOUR
FREE MOBILE PHONE



Illustrations this page and following: Libra campaign, illustrator - Andrea Innocent (<http://www.otoshimono.org/>)

Bec Wallman, Art Director

Bec joined the discussion panel at the recent IA “Art of Marketing and Self-Promotion” event and shared her advice on marketing of illustrators to Art Directors. She delves deeper into this subject with Outline, and shares her own experiences working for agencies such as DDB and Clemenger BBDO Melbourne.

Outline: Could you tell us some about your advertising career?

Bec: I’ve been working as an art director for about 15 years, mainly in advertising but also in fashion photography, music videos, short films and kids’ tv. Most of my career’s been in Melbourne but we’ve shot all over Australia, often doing our post production in Sydney, and I worked for a year in London.

Outline: What drew you to Art Direction, and what keeps you there?

Bec: I was drawn to art direction because I love solving problems and seeing an idea through from beginning to end. I begin working with the client and help come up with the concept with the writers. Then once an idea’s approved I get to concentrate on the the visual elements and work with directors, photographers, designers and illustrators.

What keeps me in art direction is the variety of work and the wonderful people I get to work with. One week I might be working on a campaign for men on worksites and the next week teenage girls. The quick turnaround and change of audience keeps your ideas fresh. Generally the people I work with in the creative department are a lot of fun and hard working and it’s inspiring to be around them.

Outline: Could you tell us about some favourite campaigns, and what your role is in the campaign process?

Bec: Some of my favourite campaigns were for Sensis 1234, Libra tampons, NAB kids and Tourism Victoria.

My role in the campaign process is to come up with the creative idea with my copy writer and execute it. My copy writer and I receive the brief from our strategy department and take their sensible way of saying things and make it entertaining or moving. Basically we need to try and get your attention. Once an idea is approved by the client, the copy writer takes care of the sound of the idea and I take care of the look of it - make it look as good as possible.

Outline: What proportions of your projects involve illustration, or a component of illustration?

Bec: All my projects involve illustration at the early stages. Whether it be a TV commercial, a magazine ad or an outdoor piece, we need to present rough visuals to the

client to try and get it through. They’re usually loose black and white sketches or storyboards. A 30 second TVC usually has between 6 and 20 storyboard frames.

I’d guess that about a third of my projects involve illustration at the finished stage. Much more if the projects are for children or teenagers.

Outline: Do clients specifically ask for illustration, or do you usually have to suggest it for the right fit?

Bec: It’s very rare that a client will suggest illustration (or any art form.) It’s usually the art director and creative director (my boss) who suggests that illustration is the right tonal fit.

Outline: How do you find your illustrators?

Bec: Personally I find illustrators from a lot of different sources. The main source would be illustrators and illustration agents who knock on our door and come in and show us their work. Sometimes they leave their folios with us for a few days so we can spend some time with them and show others in the creative department. They also usually leave an A5 or A4 sample of their work. If that sample looks great it often ends up pinned above our desks as a constant reminder of people we want to work with.

I also find illustrators by going to exhibitions, reading piles of magazines, subscribing to lots of blogs, spending too much time on Pinterest and looking at Award annuals.

Outline: For illustrators looking for work in ad agencies, what would be your top tips for getting their work seen?

Bec: The most common and successful way I find is for illustrators to send in a physical or email sample of their work (on some really nice stock if by mail) to the art directors and creative directors. It’s like a promo card with say your best 1-6 pieces on an A5 sheet. Make your best piece full size on one side. Smaller samples of the rest on the back with your name, phone number, website and email. Accompany it with a hand written note asking to come in and see them. Find out some of the art directors’ names and give them a follow up call or an email and ask if you could come in and show them your work. Make your call or email short and sweet. Another good way to get in is to contact the traffic directors as they often make suggestions to creatives for illustrators and photographers. In the

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past we've also had illustrators or photographers tempt us with a little treat, say breakfast or something small like a cupcake. It certainly seemed to get a few more people at the folio viewing. Bribe us!

Outline: What things are you looking for when you review illustrator's portfolio?

Bec: I'm generally looking for something fresh, something I haven't seen before. Our clients naturally want their brand to have its own look and separate itself from the competition. And we are doing our job well if our work is and looks original, and our creative directors want the same thing. If I'm looking for a new storyboard or rough visuals illustrator though I'm looking for someone who can communicate a story well. We need their visuals to be easy to understand while still looking as adult and stylish as possible. Different scripts require different strengths in storyboard artists. For example, a comedy script will typically need great people and expressions to communicate the actors' deliveries. A car commercial is more about looking the car look incredible, its reflections shine, movement and the lines of the car's design exact. A food commercial may need an illustrator who's great with colour and emotion, If you can recognise your talent and sell yourself the art directors

Outline: Are you noticing any advertising illustration trends?

Bec: Since the enormous success of the 'Dumb Ways to Die' campaign this year I've noticed a lot of character based illustration. Funny little creatures to bring life to often otherwise quite dull messages.

Outline: We would love to hear about the storyboard artist process. How quickly do storyboard artists need to work?

Bec: From my experience, the storyboard process is quite a quick one. It may be during a pitch for new business, to go to research groups or on the way to trying to meet a deadline for a tv shoot. Usually the art director will send you through a script of the TVC and accompany it with their rough ideas for what each frame of the storyboard should be. In most cases it will just be stick figures with little notes under or around describing what is happening (some art directors can draw, some can't.) They should also tell you straight away if the drawings need to be detailed or super loose, colour or black and white. A good art director may also send you a moodboard to give you a feel for the campaign's tone. Usually I ask for a first round of pencil sketches before you proceed to finals, just to make sure they're what we need. This is generally best for both parties. It's normal to have one round of changes, there's not usually time for any more so the communication needs to be really clear. Most of the time the storyboard frames are part of a presentation on A2 or A1 boards, shown on a tv screen or as part of a creative presentation on a large screen in a boardroom so they need to be able to be reproduced at a large scale. Sometimes the frames are even later animated to show to research groups and get feedback.

Outline: What makes a great storyboard artist?

Bec: Typically an illustrator who can work quickly and has great communication within their drawings. They need to be able to realise what's important in a frame and show it clearly, without being too complicated. Ask as many questions as they need in the beginning, clarify as much as they can before starting the drawings. Be willing to make changes quickly and available to talk as much as you can.

o

*Illustrations - Andrea Innocent
(<http://www.otoshimono.org/>)*





Harry Slaghekke

{PROFILE}

Harry Slaghekke

Harry creates wonderfully nostalgic illustrations, and has worked for a variety of clients including Mercedes Benz, Bridgestone, Mitsubishi, Hardy's Wines and Wiley. Living in the city of Adelaide, he was also one of the founding members of the Adelaide Illustrators who work together to promote their industry and work through networking and exhibition events.

Outline: Could you tell us about your illustration career, and any project highlights?

Harry: As a kid growing up in the 1970's, I was always captivated by the fabulous illustration work found on model construction kits of that era, and the ability of those illustrations to transport the viewer to exciting times and places. Whilst attending Art School here in SA, I was lucky to have met Frank Hider, a gifted lecturer who worked in that full colour illustration style during his career in the 1950's, and he taught all of us how to approach it. The red three wheeled Morgan illustration is an example of that style and time, ... and it still works hard in my folio to this day.

I worked in advertising for the following 2-3 years, producing mostly finished art. Whilst this could be a little

soul destroying, it motivated me to do illustration work for myself. At one job, we were sharing office space with an exciting young graphic design firm. It was here that I met John Draper, a brilliant and talented illustrator with a wicked sense of humour. He was an enormous influence in my early career and showed me the value of commercial illustration work.

As a young freelancer, I ghosted for John on many jobs, from simple line illustrations, layouts and storyboards, to full colour work. I owe a real debt to John, and we still keep in touch to this day.

It was not long before I set up my own shop; however, the contact's that I had made at the studio were a real help in keeping a constant flow of interesting and varied work. Every job has been a highlight in some way or another.





Working with film director Scott Hicks on a SA Tourism TV commercial a few years ago was an interesting look into a whole other creative world.

Outline: Your portfolio is diverse, with a range of styles and techniques. Do you think it is important that illustrators are adaptable in their style?

Harry: Adelaide is like a 'small pond with fewer fish' and to survive here, one needs to have a diverse range of styles. Young illustrators need to think about the work that clients are wanting, having a COMMERCIAL portfolio can be the difference between success and failure. Every simple real

estate sketch, TV storyboard frame or 'Bunnings' style line illustration allows you the luxury of also taking on other work that pleases you, but might not pay as well. As you develop a good list of clients that keep you busy, you can start to concentrate more on the styles you would like to do.

Outline: What style do you like working in the most? How do you create this work?

Harry: I love the challenge of capturing that nostalgic 1940's - 50's full colour style. My heroes were Norman Rockwell, Gil Elvgren, Haddon Sundblom and a host of others. For me, this was the golden age in illustration and was traditionally done with oils and later on with gouache or acrylic.



I enjoy trying to capture that same look and feel but with today's technology. Originally, I worked with gouache, with a little help from photoshop. Making the transition to a digital version of the same technique meant developing some painterly photoshop brushes that gives the same effect. Digital gives you more control to fine tune what you are doing and the ability to undo if you don't like the result; however, I still utilise both techniques as art directors may have a preference for one or the other.

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I am also part of a life drawing group that meets weekly. This real drawing experience is just so valuable to any illustrator, especially if you enjoy figurative work. There are 3 or 4 illustrators in this group and it is a good chance for us to catch up on whats happening 'in da hood'

Outline: We are focusing on marketing and promotion for this edition. Could you tell us your own most successful marketing or promotional tools? Have you had to adjust your marketing efforts more recently to be more online focused?

Harry: With out a doubt having a strong online presence is important. Clients have to be able to find you and it doesn't hurt to be on a few different websites that suit your style of work. Don't be afraid to come together as a local illustration community ... there is more strength in working in collaboration than working in isolation. And in such a well connected world, you just never know where your next job will come from.

Outline: You are part of the Jacky Winter "Bowery". Could you tell us about this division of Jacky Winter, and how you joined?

Harry: Jeremy Wortsman contacted me and we chatted about the possibility of representation. As national and international 'high end' clients are much more inclined to use an agent, the chance to have a well respected firm like Jacky Winter representing my work is fantastic. The JW team have been fabulous in making me feel welcome ... it definitely feels like a good omen.

Outline: How do you find working in a small city? What do you see as the advantages and disadvantages?

Harry: Adelaide is a great community to work in. It is a comfortable lifestyle, you get to know most people in town and it is easy to get around. Having an effective online presence means that you can also be available to clients

anywhere in Australia or even overseas.

Outline: It is wonderful to hear of the marketing efforts of Adelaide illustrators, working together to create a website and exhibition. We'd love to hear of the initial ideas behind this group, the purpose, and any success stories from working together.

Harry: We have a very enthusiastic group here in Adelaide and we felt it was important to adopt a collaborative approach to promote and popularise the use of illustration.

It is important that clients know who works here and how to find us, so we began to mount an annual exhibition as an opportunity for local industry to meet local illustrators.

Since 2009 the exhibition has been online and can be found at: www.adelaideillustrators.com

Illustrators Australia has been very supportive of our local initiative, and we have valued the benefits of the national exposure that the IA membership and website provides.

Outline: What is next for your own work, and the Adelaide illustration community?

Harry: For the Adelaide community, it is important to create a culture of putting something back into an industry that has been good to us. For me, I am really enjoying figurative illustration, and would enjoy doing more ... **o**

{  **CLICK!** } **Harry Slaghekke**

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

{ADELAIDE ILLUSTRATORS}

Working as an illustrator in a small city can be a blessing and a curse. Outline interviews local illustrator Marsha Wajer, who along with Harry, is a member of the Adelaide Illustrator's network.

*They are just about to launch their annual **Illustrator's Exhibition**, highlighting the city's talent.*

Could you tell us about the Adelaide Illustrators Exhibition currently on and how you first became involved?

The current exhibition is a collection of 26 local illustrators work including a banner of student work from Tea Tree Gully TAFE where I teach in the Graphic Design, and our new Illustration Program (Diploma in Graphic Design (Illustration, (2013)). Very exciting. These annual exhibitions are open to any illustrator in Adelaide and showcase a huge range of talent from experienced to emerging artists. They have been going since 2007 but have only been linked to the website (<http://adelaideillustrators.com>) since 2010.



2013 Adelaide Illustrators Exhibition
Friday 18th October
Black Sheep Advertising Foyer
Level 1, 187 Rundle Street, Adelaide

Wines, nibbles and the best creative talent in Adelaide

Specialties exhibited also range from children's book and general publishing work, editorial and retail illustration to storyboarding, advertising, concept art, matte painting, medical illustration and even some fine art pieces.

I exhibited for the first time in 2010. I found it a great focus for producing work and a great networking opportunity as all the local agencies, publishers and interested parties come along. It is always full to bursting on the opening night as this is such a popular event.

I missed the exhibition last year, but this year I have a banner filled with children's book work and personal pieces. It's always amazing to see your own work displayed in such a large format (1m x 2m banner) next to so many talented people.

Illustrators can often become isolated working in their own studio. In a city like Adelaide, how important is networking, and how has it helped your own practice?

The Adelaide group are really generous with their knowledge. When I first started to do commercial work, I contacted many of them and they always had sound and practical advice from quoting to contracts and business practice. Meetings with guest speakers have also been fantastic - it certainly gets you out and mingling.

I've also asked several illustrators to speak to my TAFE students which they never refuse. The students love their work and their input.

What have been your most successful self-promotional tools?

1. I.A. – it has generated so many enquiries.
2. my website (www.marshawajer.com)
3. word of mouth



Marsha's 2010 banner.

Fleur Harris

Fleur is an illustrator and textile designer, a member of the Jacky Winter Group, as well as a full time designer for a fashion retailer. Her previous clients have included the NGV, Cotton On, Smiggle, Typo, Zoos Victoria and many more. With such a busy schedule and impressive experience, Fleur kindly shares her advice on turning creativity into a career.

Outline: You are currently working full time in a design role, and your freelance illustration practice. Could you tell us about this balance? How do you manage your time?

Fleur: I have a full time job as the Senior Designer for a global fashion retailer. I have always had a full time design job alongside my freelance work, as the regularity of freelance work can ebb and flow, so I need to have a steady source of income. Part of my role in design and colour direction so this allows me to stay on top of relevant trends and this is great knowledge to bring to my freelance work. My full time job is fast paced and high pressure, so I have formed a great work ethic where I can bring a design together from concept to finished art in a fast turnaround time, which my freelance clients benefit from. This doesn't mean I overlook any details, I have learnt to become more focused and efficient, which is often what freelance clients are looking for - especially in the advertising industry where most of my freelance work comes from.

Generally this balance is very healthy, there are times where the freelance work can stack up and if this coincides with a busy time at work it can mean I have to sacrifice other aspects of my life, such as my social life or down time. I'm ok with this though as I love the work that I do and it always neutralises eventually, I just have to keep

focused on the end goal of each project and ensure I am giving 110% to everything I work on without letting anything slip. I've been known to pull a few all nighters when needs be, but I'm ok with that. I love a challenge and I love being busy.

My work in the fashion industry has also opened a lot of doors for me, including celebrity collaborations which get a lot of press, and has allowed me to realise my passion for textile design. Also, being out to dinner and seeing people at the table next to me wearing my designs without knowing I designed them is always fun.

Outline: We'd love to hear about your career and educational history. How did you find your first major clients?

Fleur: I studied Fine Arts straight out of high school, majoring in Painting and Drawing. I did my Dip. Ed 'just in case' as many artists do, and worked part time as an Art and Design teacher while I studied Illustration. Teaching was a great experience but I knew early on it wasn't where I was meant to stay. I have enormous respect for teachers in any profession, it is a demanding, selfless career that takes a special kind of person to succeed in. My boyfriend is a teacher and he does a fantastic job, I have so much respect for what he does.





While I was teaching I applied for a job as Smiggle as a Graphic Designer. This was perhaps a bold move as I hadn't studied Graphic Design, but I knew the Adobe Suite as I'd taught myself at home and my folio was looking good as a result of my illustration course I was doing. They interviewed me based on my folio, and while I didn't get the job, they asked me to design their entire Christmas campaign which was a great experience and great exposure. Smiggle was a real up and coming brand at the time so a lot of people were excited by the campaign and my involvement in it.

I then got a call from Smiggle's parent company, The Just

Group, inviting me to work as the Graphic Designer for womenswear for one of their apparel brands. I took that job, and this role launched my career in the fashion industry.

Outline: Did you have an marketing or promotional efforts that were big successes (or failures?!).

Fleur: Due to my already busy schedule, I don't do any proactive marketing. Occasionally (and reluctantly) I have to turn down clients due to lack of available time, so to try to market myself at this point in my career would potentially attract clients I don't have time to produce work for, so it could be counter-productive.

I have a website which shows my folio and client list, and I use this as a reference for people enquiring about my work.

I am represented by the Jacky Winter Group, and they have a fantastic marketing strategy. I am really blessed to be a part of what they do, they look after their artists so well, working tirelessly to produce beautiful agency folio pieces such as the annual field guide, which is distributed to all the of major existing and potential clients. They represent each of their artists beautifully, and very professionally. I couldn't ask for more in a representative for my work. As their marketing strategy is so considered and effective, I find this to be a good antidote to my inability to market myself due to my busy schedule.

I find when I produce a piece of work that receives wide exposure, the enquires come flooding in. This has taught me that my best marketing tool is to produce the best work I can. You can try to sell your work all you like, but if it's not what people want it will be fruitless. For me, the key is to stay focused on producing commercial work that I know clients will love, and to provide a service that is reliable and efficient. Once people trust you to deliver what they need, that trust is invaluable and the relationship must be nurtured. For me, good relationships and a good reputation are the best marketing tools.

Outline: You have an impressive and large client list. Could you tell us about some of your favourite projects, and any upcoming projects you are excited about?

Fleur: One of my favourite projects was when The National Gallery of Victoria asked me to create an



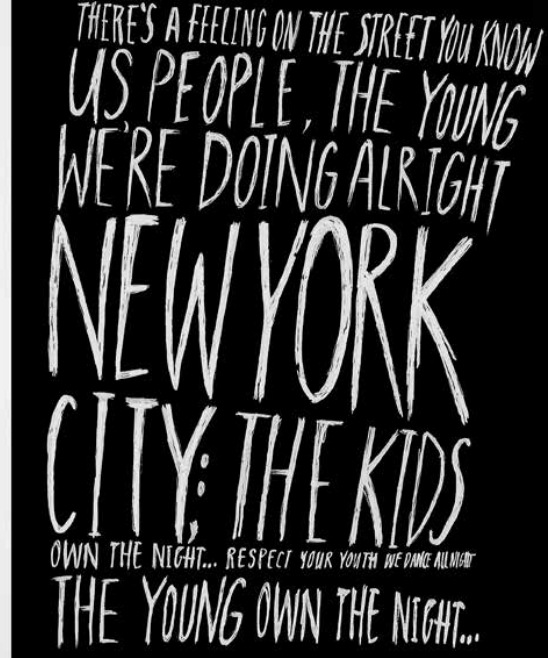


illustration that mapped out the Melbourne Arts precinct where they held the celebrations for their 150th Anniversary. I spent a lot of time with the amazing NGV marketing team, and did a lot of research around the architecture of all of Melbourne's iconic public art spaces. I made a real connection with this area during this time, and to see my finished art come to life around the event was very rewarding. Catching a tram in Melbourne from a tram stop that was plastered with my illustration was a real thrill.

I have an exciting collaboration with Lara Bingle and Cotton On coming out in November. I've been working with Lara to design her prints for a range of swimwear. She is a real sweetheart with great style, it's been a lot of fun working with her and the range has already begun to leak into the press even though it's not in stores for a couple of months. I can't wait for it to hit the shelves.

I also am working on a project with the Senior Designer for Typo - it's all top secret for now though!

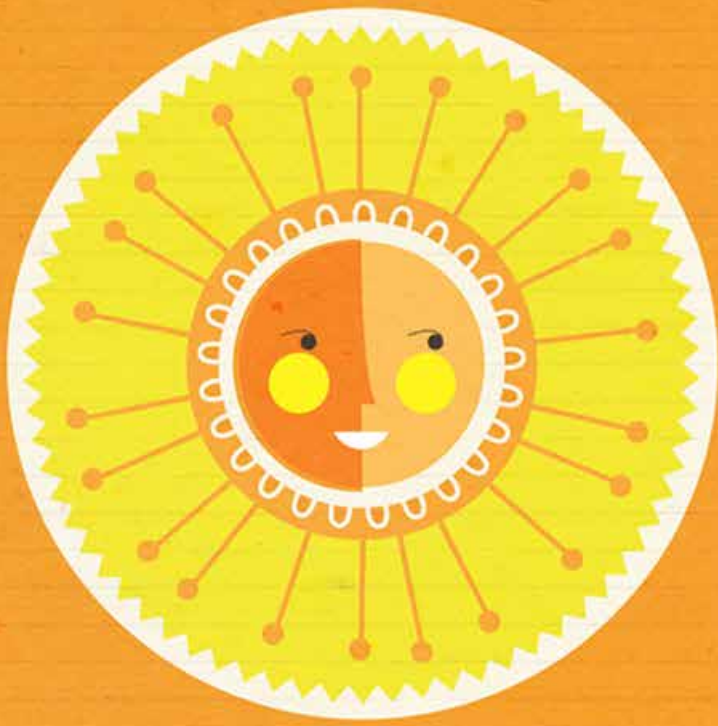
Outline: When did you first join the Jacky Winter group?

Could you tell us some of the marketing efforts JW manages on behalf of their illustrators?

Fleur: I approached Jeremy at the Jacky Winter group about 6 years ago. I was looking for agency representation and his was by far the best in Australia. I emailed him my folio and he was keen to work with me by bringing me into his emerging artist branch, called The Hatch. Jeremy made himself available for my many, many questions about how I could improve my folio and work towards becoming a better illustrator. I've always followed his advice and it's always been spot on. He's someone I admire so much for his entrepreneurial spirit and amazing eye for good design. I would not be where I am today without his guidance and I am so grateful for that.

I think you have to be open to inviting the right people to critique your work, and if you invite feedback, be prepared to take their advice seriously, even if it's not what you want to hear. Don't forget why you asked for someone's opinion in the first place.





Outline: Have you found a new style of client, or more work since being represented? What advice would you have for illustrators hoping to join an agency?

Fleur: Be mindful that the purpose of agency representation is to establish a reciprocal relationship. You need them, and they need you. Like any relationship, both parties must work hard to make it work. If you are seeking representation, remember the agencies are seeking artists whose work they can sell to clients, in order for the agency to survive. Your folio may be beautiful, but if it's not commercial the challenge of building a successful client base is more difficult. My work has definitely become less about what I want to create for myself, and more about what I can create for others, and this is how I have turned my creativity into a career. To work full time as an artist has always been my dream, at times that seemed like an unrealistic dream, but once I got my head around what a commercially viable piece of art or design was, everything fell into place and I haven't looked back.

Outline: You have created some beautiful textile illustration work. Could you tell us about the technical process of creating patterns for your illustrations?

Fleur: Textile design is a whole other world. It's technical, creating artworks that are not only beautiful, but they also have to work as a repeat, and then translate well onto fabric, and then into the form of the garment. These considerations require me to approach each artwork very strategically. That said, some fabrications and print techniques allow for the most beautiful outcomes, some of my favourite textile designs are the ones that I didn't plan, the artwork evolved intuitively and the result can be really breathtaking, especially when printed on delicate fabrics

like silk or chiffon. Digital printing on fabric has opened up a lot of doors for textile designers, the possibilities are endless.

There's no 'right' way to create a repeat, there are tricks to creating more effective repeats. I don't like to be able to see the repeat in the pattern. I like to look at a fabric and see it as an endless continuum of gorgeous imagery, once I spot the repeat this illusion is over, so I always try to hide the repeat as best I can, by staggering repeats within repeats. Making sure repeat heights and widths are suited to the factory specifications is crucial, or you will receive some unexpected surprises when you see your first samples. Practise makes perfect.

Outline: We'd love to hear of your favourite resources and inspiration, both online and off.

Fleur: I love Pantone View for colour inspiration, it's cheap to sign up to and is a great resource for colour. I eat breakfast while flicking between the design files and fashion retailers on my iPad for a bit of inspiration in the morning. I love to type whatever words pop into my mind into the search bar on Pinterest. It's the new Google for imagery for me, it's great to see what people are loving and the DIY projects I see are really motivating for me to get back to work! ●

{  **CLICK!** } **Fleur Harris**

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

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