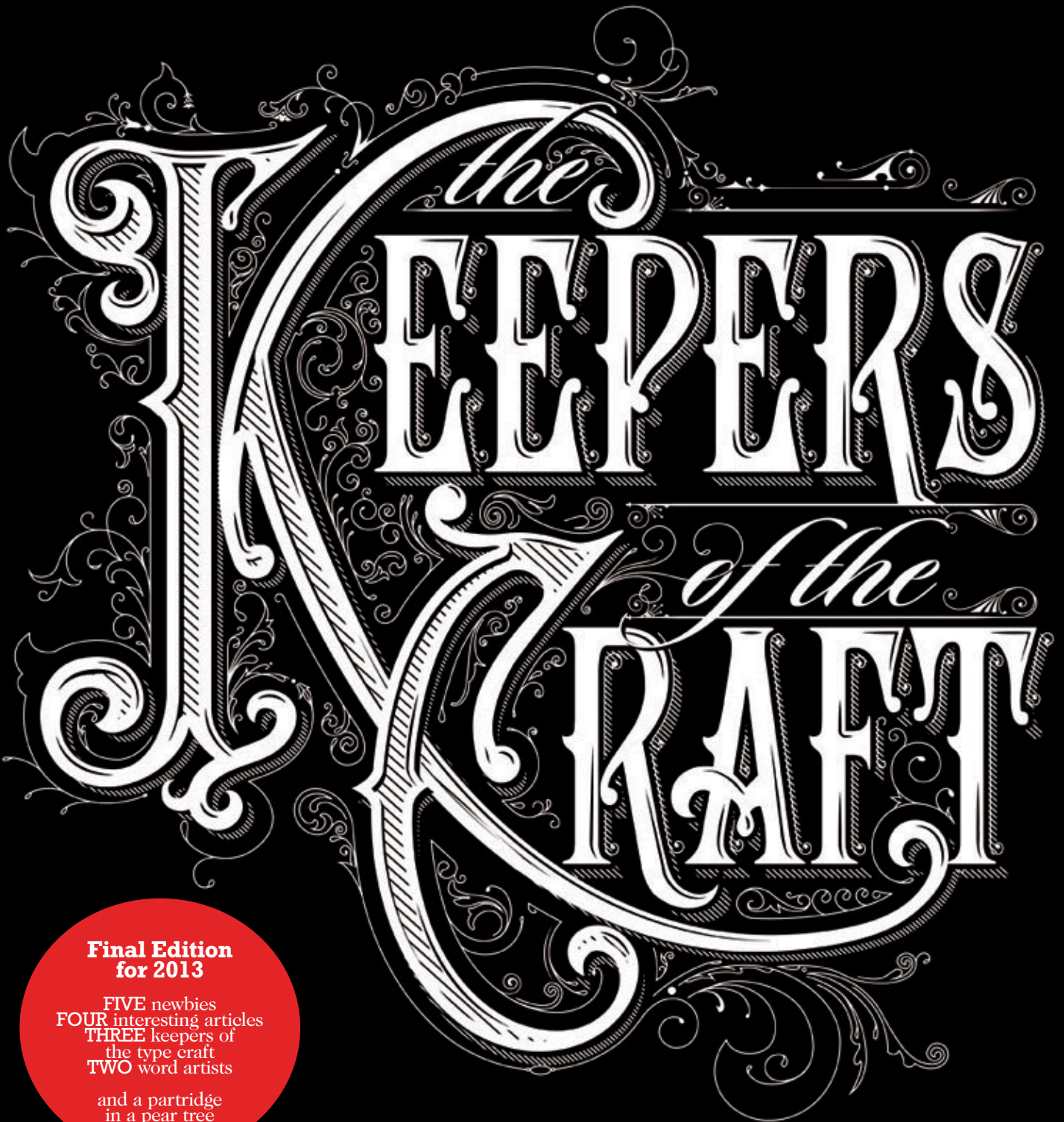


OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 4, 2013



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



**Final Edition
for 2013**

FIVE newbies
FOUR interesting articles
THREE keepers of
the type craft
TWO word artists

and a partridge
in a pear tree

Image by Bobby Haiqalsyah

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Administration Jody Pratt

Illustrators Australia

Abbotsford Convent Convent Building,
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From the editor

Our final edition for 2013 contains a “spattering” of great topics and talent - from type crafters, copyright issues, upcoming exhibitions and new member profiles.

I started off this edition thinking we would keep things simple to end the year. But in my exploration of illustrators to profile, I once again was blown away by the talent within our organisation, and this edition grew and grew. In our **type and words** section we have two amazing “Keepers of the Craft” (Bobby and Paul), and international type designer (thank you to Myfonts for allowing me access to their article about Eduardo). We also delve into another form of typography and illustration with two artists who combine their work with hand crafted words and text to great effect (Alastair and Emma). We also profile five great **new members** with ten questions and diverse work. Thank you to Sharon for an entertaining and informative article about **street art**, Elena for reviewing **9 x 5**, and Mikala for introducing us to a new **exhibition**/event. Once again I’ve been honoured to interview our diverse members and colleagues, impressing me with their dedication to their craft, passion for their work and (as naturally follows) incredible talent. Thank you for being involved and sharing your work with us.

This year has given me a lot to be thankful for. Rather than rabbiting on about this, I thought I would say it via the thing that brings us here... illustration. See you early 2014.

SEASON'S GREETINGS, HAPPY NEW YEAR
AND THANK YOU



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

Welcome to our last edition of Outline for 2013.



A big thanks to editor Jess for the 4 great issues she has put together, it's a lot of work and research and they have all been spectacular!

Christmas is here..... argghhh. Where has the year gone?

Well it was a busy one with our new App launch, a few workshops, a seminar and the 9x5 Exhibition.

Thank you to all the volunteers that helped with all of these, the Seminar and 9x5 proved very popular and were great promotional opportunities for us.

The App is still being promoted, keep pumping it, we have had great feedback about it.

Another year gone and another coming.....so sharpen the pencils, charge up the tech stuff, get illustrating!

Thanks this year to the following: Martin Walker from Still Moving Design, Mick Mercieca from Printelligence, Jeremy Daalder from Image Science, Marc Alexander from Semi-Strange, Paul Collins from Ford St Publishing, Martin Hosking from Red Bubble, Libby Fordham - Publicist, Sharon Givoni - Creative's lawyer, Eva Mills from Allen & Unwin, Vince D'Angelo from Mosaic Design, Karri Hedge from Hardie Grant Egmont, Beck Wallman - Art director, NMIT for seminar venue and Billy Blue Design.

And finally massive thanks to you the members, all those that have contributed to this magazine, those that have volunteered their time, thanks to our fantastic committee and to Elena Leong for working in the IA head office.

Merry Christmas, see you next year.

Jody Pratt (President)

Welcome to all our new members!

- October:** Robyn Cunningham, Rebekah Pearson, Mimi Leung, Vanessa Marques
- November:** Emma Hampton, Eevien Tan, Lou Endicott, Joana Waszaj, Michelle Commandeur
- December:** Anthea Stead, Rosie Marshall

{▶CLICK!}

Illustrators Australia

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

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

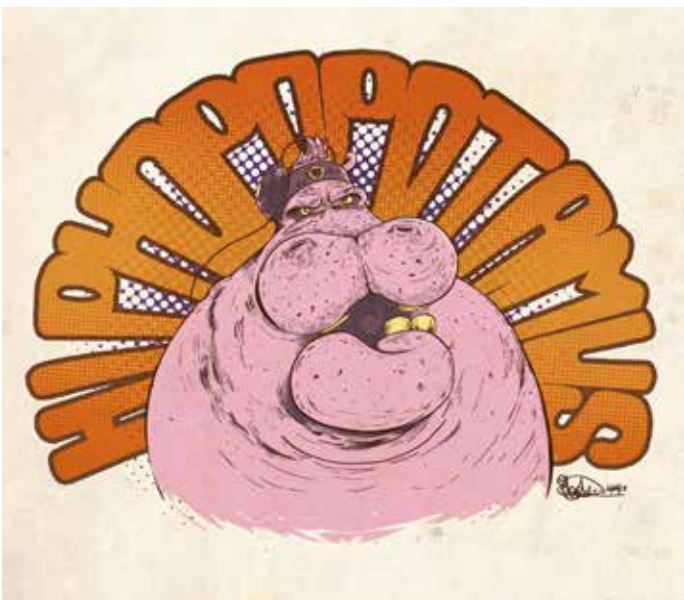


Image on left: by Stephen Cooper (profiled on page 44) and right: by David Atze (profiled on page 36)

The 9 x 5 Show

Elena Leong (IA Committee member/office administrator) reviews this year's exhibition, with accompanying images by Mitch Vane.



Image by Mitch Vane

The steady trickle of envelopes containing beautiful pieces of artwork became a flood as the deadline for entries approached, and the boxes containing the entries soon overflowed, culminating in 75 member and 27 student works of art. This year's theme, determined at a IA committee meeting earlier in the year, was "Flourish", and it was amazing to see where our members took the idea. Although word had it that some people may have thought the theme a little bit girly, some of the pieces were not girly at all, ranging from Geoff Cook's hirsute gentleman with a moustache originating from an unlikely place, to Richard Morden's snow scene, titled "Wee wish you a Merry Christmas" (we leave the rest to your imagination).

The invites, featuring Margaret Krajnc's beautiful image were soon sent out. Office members Jody Pratt and Elena Leong and their army of volunteers wasted no time in assembling and hanging all the entries in Cam's St Heliers St Gallery, which was conveniently located in the same building as the IA office.

Our brand new App, IA Pocket, was launching on the

opening night of the exhibition, so our treasurer Sonia Kretschmar kindly created a movie of the App in use, which looped on a screen set up by the sales table. We noted with some amusement that a couple of our younger exhibition attendees were seen trying to swipe the monitor to get to new images, so we know that the real thing will be put to good use.

Attendance on the night was good, with the spacious gallery allowing everyone breathing space to move around, appreciate the artwork, and more importantly, place a bid and vote for their favourites. Jody Pratt, the IA president officially launched IA Pocket, and thanked Jane Connory from Billy Blue College of Design, who was the driving force behind much of the App. Thanks for your hard work Jane! We sold 12 pieces on the opening, another 7 subsequently, and one student piece as well. The student piece, Jeffery Gunnadi's "Flourish", also won the People's Choice Student Award, and Warren Crossett's gorgeous "Horeb" took out the People's Choice Professional Award.

The exhibition ran for 3 weeks, 2 weekends of which

coincided with market days at the Convent, so we decided to hold our own market stalls in the gallery on these days. The Convent is extremely busy during market days, so this was very good exposure for IA and our stallholders, who sold goods ranging from framed artworks and prints to clothing, home decoration, greeting cards and jewellery. A couple of members even decided to do live portraiture, which proved to be very popular.

We have had a great deal of positive feedback from attendees both during the opening night and over the exhibition period, and excellent exposure for IA and our members. All in all, it was a great success. Many thanks to everyone who helped put the exhibition together: Vince Agostino, Bobby Haiqalsyah, Matt Clare, Rory Coughlan, Lisa Coutts, Sonia Kretschmar, Jane Connory, Angie Rehe, Jessica Racklyeft, Nikki Onslow, Louise Kyriakou, Elena Leong and last but not least, our president and office manager Jody Pratt, who was the driving force behind the whole event. We look forward to the next 9x5! 📍



Student work - Image by Mitch Vane



Auction in progress - Image by Mitch Vane

Supergraph - Celebrating Design, Print and Illustration.

Supergraph will be held from February 14th - 16th 2014 and is a new market/exhibition for Melbourne, held at the Royal Exhibition Building. Focusing on affordable art as well as new and emerging talent, the exhibition will also feature works by well-known illustrators such as Oslo Davis, Kelly Thompson and Mimi Leung. Outline speaks to the director, Mikala Tai.



Mikala Tai, Supergraph Director

Outline: Congratulations on your new venture! Could you tell us about Supergraph - what inspired it, why you think there is a gap/need in the market for this exhibition, and the aims of the event?

Mikala: In a nutshell Supergraph is a three day art fair held at the Royal Exhibition Building in Melbourne that presents Contemporary Graphic Art. But it is more than simply a run of the mill art fair.

Supergraph was born as we felt there was a need for a platform for Graphic Art in Australia. We have many art fairs, galleries and institutions but we really need a place that provides an arena to showcase graphic art from both established and emerging artists at an affordable price. Supergraph aims to provide great quality art works from as little as \$30 to ensure that buying Australian art is something that everyone can do. But, what Supergraph really boils down to, is a celebration of creative talent. This is the place that you will see works by your favourite artists and it is the place where you will find your new design crush. You can wander through booths that are operating as open studios, choose a work (or two!) from the Salon and attend a masterclass with a Jacky Winter artist.

Outline: Could you tell us about a few of the involved artists you are excited about?

Mikala: While I am super excited about collaborating with quite a few artists I am more excited about being involved with certain moments throughout Supergraph. I can't wait for one of our emerging artists in the Salon to make their first sale. This is a huge moment in an artist's career and I am looking forward to being there to watch the reaction of artists as they dip their toes into the commercial realm and are met with a great response. I'm also really excited about the Team from Print Club London touching down in Melbourne and witnessing what a great Graphic Art community we have here. I am also keen to see the exchanges that happen between artist as they are working at Supergraph - creating is often a solo activity so sharing these moments on a public scale will, hopefully, be really rewarding for those involved in our booth section.

Outline: You mentioned on your website that there will be



Illustration by Mimi Leung, IA Member

many interactive events. Can you tell us about some of these planned activities - are they aimed at the general market, or other illustrators and artists?

Mikala: Everything at Supergraph is created for everybody to be involved in. While signing up for a workshop with a Jacky Winter artist may be high on the list for those within the industry I hope that drawing a design for a Superplate - just like you did in primary school - will be something that everyone gets excited about. There will be a mass drawing table with hourly challenges and within every booth artists will be creating and actively encouraging attendees to get involved. If you can walk through the whole fair and not have dabbled in drawing, participated in an illustrative photo booth or had a speed portrait done then you will be in the minority!

Outline: I can imagine with a focus on affordable prints and many participants creating A4 and A3 work, there will be a sea of illustrations to feast the eyes on. How are you choosing the artists and displaying the works? How does one begin to curate such an event?

Mikala: It is an inexact science. For the Salon (where the A4 + A3 works are to be displayed) it came down to technical skills. We want to showcase the breadth and depth of the medium and to ensure a plethora of choice for the buyer so if there is technical craft behind the work it is accepted. This section can hold more than 200 works so we are able to really develop a great snap shot of the Graphic Art industry as it stands. One of my favourite moments so far was telling a fourteen year old artist from WA that we thought his illustrations were exceptional and wanted three of his works in the Salon. I have no doubt that his works will hold their own next to more established graphic artists.

Outline: Is this a long term plan? How do you see the event evolving?

Mikala: Yes. We are an annual event and we hope to really solidify our role within the industry over the next few years and continue to provide a platform to both present great work and buy it. ●



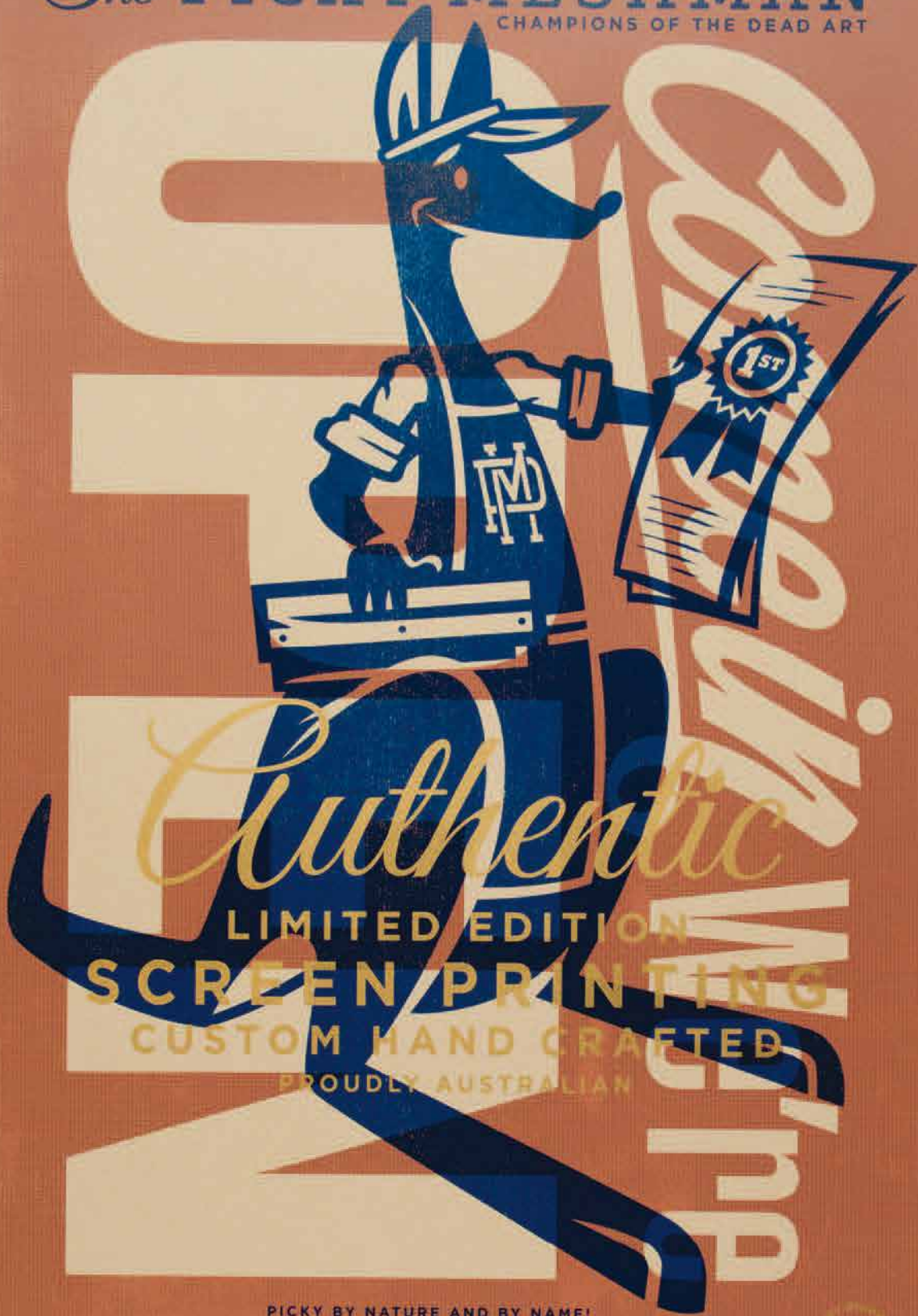
{ ▶▶ CLICK! }
Supergraph

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

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{FEATURE - TYPE and WORDS}

The PICKY MESHMAN
CHAMPIONS OF THE DEAD ART



Authentic
LIMITED EDITION
SCREEN PRINTING
CUSTOM HAND CRAFTED
PROUDLY AUSTRALIAN

PICKY BY NATURE AND BY NAME!
GENUINE TRADITIONAL PRINT
SERIGRAPHY PRINTSHOP * NUNDAH * BRISBANE * QUEENSLAND



Image by Paul Nolan

{PROFILE}



Bobby Haiqalsyah

Bobby Haiqalsyah

Described on the Jacky Winter site as “pixel pusher, a typoschondriac, a retired head chef, and a Silat practitioner” Bobby clearly has diverse and impressive talents. Bobby shares his path and inspiration with Outline, as well as incredible images of his typographic illustration and lettering.

Outline: I loved reading that you were an “accidental chef for many years” before finding yourself working in graphic design and illustration. Could you tell us about this path, and what inspired you to hang up the apron?

Bobby: Well I was studying graphic design at Swinburne University when I started working in a restaurant as a waiter, one of the chef left and they decided to train me up to be a cook. I just kept working in the industry after that place and for many years after my studies; at first it was chinese food, then greek, then italian, and lastly mexican food. There are many perks in working in hospitality, there’s an immediacy with the cooking profession and some sense of creativity in working with limitations of time and ingredients. But the draw back is that hours are long, you work when most people have their days off, and most importantly commercial cookery is a young person’s game and one can’t do it all their lives.

I just looked up and realised I was the head chef of the restaurant I worked in and reached a pinnacle of a career that I wasn’t formally trained in. I thought if I could reach this position after a few short years even though I’m not formally trained, I would do well in a profession that I was actually educated in. So with that in mind I hung up my apron and stored my knives and jumped into the graphic design industry.



During this time the GFC hit and I decided to work in Indonesia where my father still lives in, there were opportunities to work there while opportunities are scarce here in Australia. So I found myself working in a media company as their in-house designer, and the work was fine but it was rather corporate and tastes between Australia and Indonesia differs. So to unwind and explore the things that I wanted to do I did illustration after hours, and eventually I found the world of typographic illustration and lettering the most intriguing.

Outline: There seems to be a vintage edge to some of your work. Where do you draw your inspiration from?

Bobby: I think our childhood plays a big role in the development of our taste and what we consider familiar. I spent half of my life in Indonesia and half of my life here in Australia, but it was in those first 15 years of development that I was exposed to a lot of traditional art in Indonesia which are very ornate and also islamic art which has the foundations of calligraphy, geometry, and arabesque/ornamentation. While studying graphic design we were exposed to a lot of modernist art, design, and theories but I guess my taste for maximalism rather than minimalism still lingers.

When I started looking into type I became immersed in the history and heritage of typography and calligraphy. When I discovered this vintage style that had a lot of ornamentation, it was a visual vocabulary that seems familiar to the traditional art that I grew up with so I gravitated towards those as influences because they were warm and familiar to me.

Outline: How does one create a type?! What is the process and tools of the trade?

Bobby: Type like many good human inventions was created out of necessity, whether it is to communicate, pass down knowledge or even to record a trader’s business of the day. The written word is very well connected to religion and the passing of the teachings within that doctrine both in the east and the west. The first printed book was a bible, and it was hand finished by scribes and artist with illuminations and illustrations because these things were not only luxury items they were holy books that is supposed to be revered. In South East Asian culture where I came from the written knowledge is reserved to the holy teachings whilst most other things are based on Oral culture, for example musical notations are based on verbal



sounds rather than a written note, history is taught in legends not in facts and dates, etc.

Nowadays we tend to work less with our hands but there are still people who do so with a brush or with a pen, and I guess one can classify people and their tools this way; Calligraphers uses a pen or brush or any writing implement that they can fashion, Letterers would sketch out their design and refine it by redrawing it or taking it to the computer, Sign Painters would paint letters and sign with their brushes, Type Designers would create their typefaces by hand at first and then on to the computer to create a commercial font that any person could use in their personal computer. I am of course generalising here and there are other trades and artisans that I have not mentioned.

A letterer like myself could either start with a pre existing font or typeface and modify, or one can create custom letterforms, or one draws the lettering by hand with calligraphic implements, or one could create a modular system to build letterforms. It all really depends on the brief and client's needs. As for the best letter to start with, I like starting with an O which can lead to a D and so on, the idea is the identify/establish the DNA of the letterforms so you can create a set of letters that are 'related' to one another.

My process would start with a lot of research and then sketches in blue pencil, refinement in black pencil, repeat until things looks right, and then I would bring it to

Illustrator to build my letters there, however I know people use software like Font Lab, Glyph, Robofont and a little Photoshop at the end.

Outline: Could you tell us about some standout projects you have loved working on?

Bobby: I found that the most rewarding projects are the hardest ones, and the ones that allowed you to create a breakthrough. My Historiaster piece was one of those, it was the first time I cracked the vintage look, and the more current one is the 'Melbourne' piece where I combined calligraphy and the shape of the footy oval. Because what is more Melbourne than footy?

Outline: It seems that there is somewhat of a renaissance for type, with some type artist gaining more publicity, and brands investing more into unique type that reflects their personality. Do you agree that this is the case?

Bobby: I agree that there is a huge renaissance on type and artisanal craft now, I believe the surge for type came after the Helvetica movie, the rise of graffiti that is becoming high art rather than a sub culture, design pioneers like Stefan Sagmeister, Luca Ionescu, and Herb Lubalin who showed people the power of using type as image. But there are old masters that has quietly plying their trade even before this boom, folks like Keith Morris, David Adrian Smith and Wayne Thompson has been in the game before it was 'cool'. Trends will come and go because any dream has a price, but true grit and love of the craft



will always endure.

Outline: What can good type do for a company/brand in your opinion?

Bobby: The right type system will give your overall brand presence a unique look and tone of voice, a unique lettering on your campaign can communicate your campaign effectively, and the wrong choice can make FLICK and curt rather rude. Jokes aside good type is only invisible in nature and it should be, the message in the words is the one that needs to catch attention. However the styling, the look, and constantly using well crafted type treatment will help the communication reach the right people and give them the right emotional response.

Outline: Could you tell us about your experience being a member of the Jacky Winter group?

Bobby: The Jacky Winter Group has been a fantastic help for my career, as representative they get my work in front of the right people, they manage my projects and quotations to allow me to focus on the things that I actually enjoy doing. Behind the scenes their knowledge and advise is very valuable for my sanity and my career.

Outline: What dreams and plans do you have for your

career in the near and far future?

Bobby: I enjoy teaching so I hope to do more of that in future, professionally I would like to push my work further, I hope to work with more exciting clients in the future and build solid relationships with people and not necessarily companies.

Outline: We'd love to hear of any resources, online and off, that inspire your work.

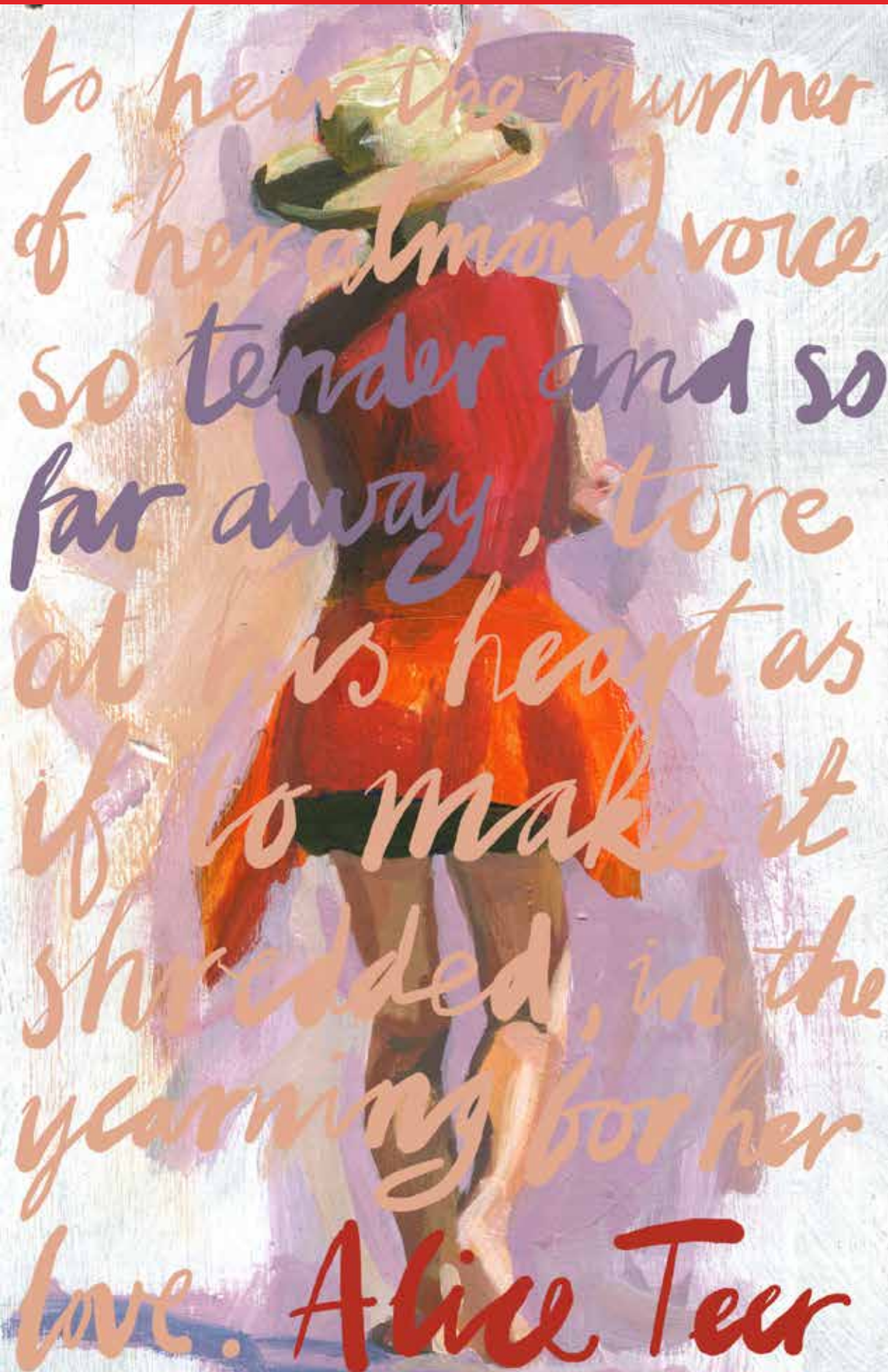
Bobby: Too many to list really, I like using pinterest to collect my inspirations, for calligraphic resources I go to the IAMPETH website which has an amazing rare books section, a website called letterheads is run by and for a collective of sign painters who are more than happy to share their knowledge to those who are keen. I use twitter as a social platform and I follow the people and groups that inspire me, and importantly being a member of any organisation like the Type Director's Club, Calligraphers society of Victoria, and Illustrators Australia is also a must for anyone that is working in the field. ●

{CLICK!} Bobby Haiqalsyah

Website <http://www.bobsta14.com>

Blog <http://www.bobsta14.com/61499/blog>

Alastair Taylor



to hear the murmur
of her almond voice
so tender and so
far away, tore
at my heart as
if to make it
shredded, in the
yearning for her
love. Alice Teer

{PROFILE}

Alastair Taylor

Alastair's work combines illustration with hand-lettering beautifully and effectively, with one enhancing the other. Outline speaks to Alastair about his business Goat Pix and his three styles of work - each with their own personality.

Outline: Could you tell us about your career history and what inspired you to become an illustrator?

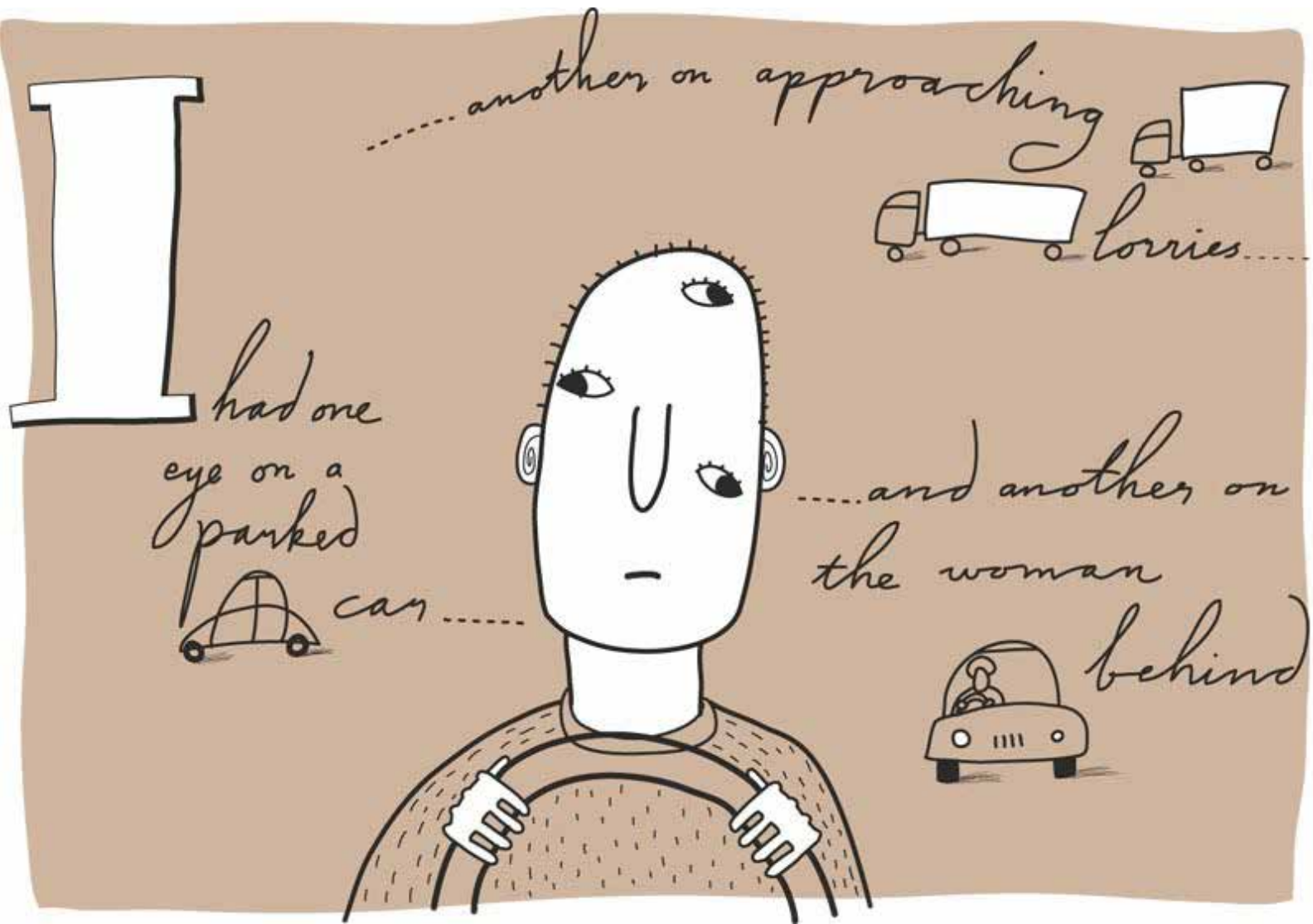
Alastair: I have always drawn, though I rather fell into a design foundation course in the UK when I couldn't decide on anything else. But long before that I remember watching Rolf Harris paint huge landscapes with a house-painter's brush (on black-and-white tv!) and thinking it would be bloody marvellous to be able to do that. The desire to be Rolf has diminished a good deal recently though.

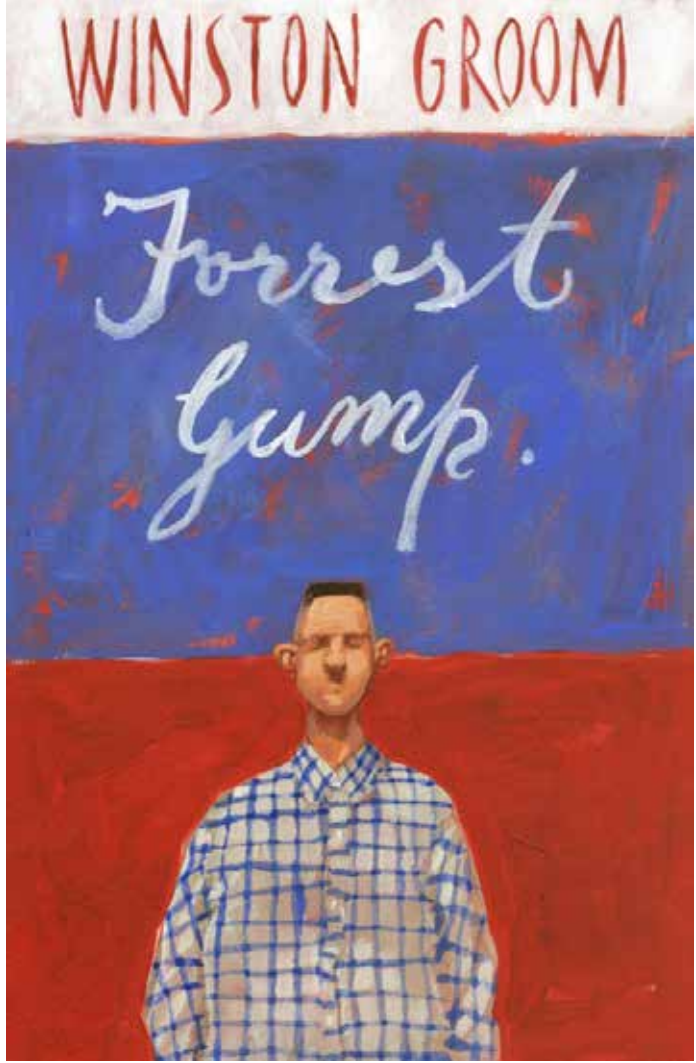
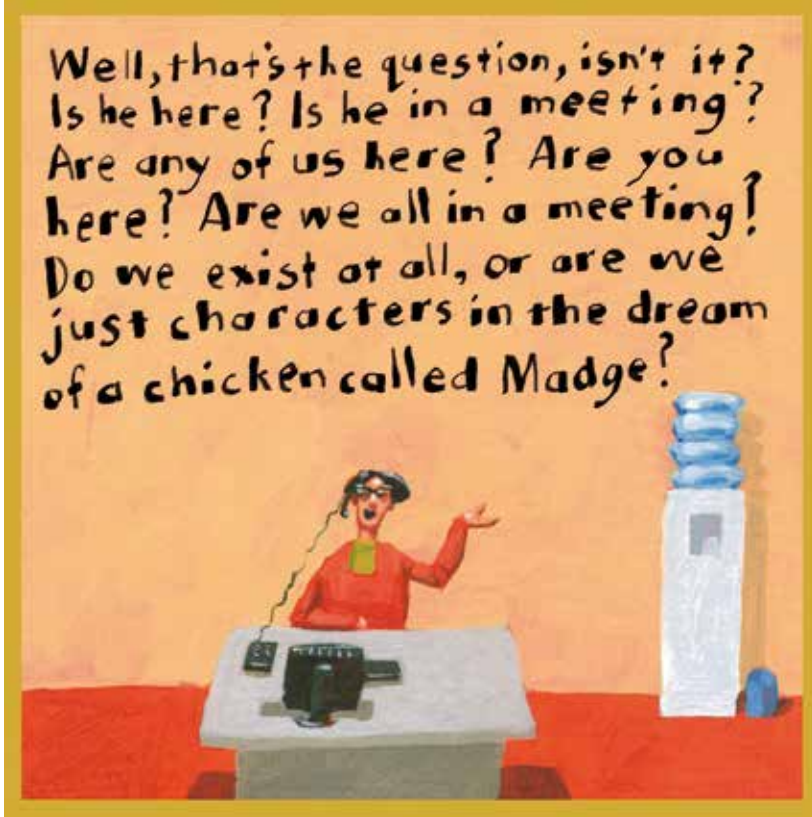
Outline: We'd love to hear about Goat Pix - do you prefer working under a brand name (rather than your own) and what sort of work do you like to do?

Alastair: I invented George Onions to allow me to draw

in a different style. Clients often look at your work after seeing a single image somewhere - if they delve into a portfolio because they like Style A, it is unlikely they will be wowed by Style B. Separating myself into two people meant, in theory, I would get twice as much work, and for a while George was a lot busier than I was. I thought this was a brilliant idea of mine, only to discover that quite a few of the other illustrators with my UK agent were, in fact, non-existent figments just like George.

Stylistically, he stems from me liking the simplicity of my preliminary pencil roughs, which was often lost in the process of making a 'finished' drawing. He has developed from there in his own direction. At the start I would sometimes forget to mention that George was actually a nom-de-plume until it was too late, and I found myself attending meetings under an assumed name. Odd, and a





little Jason Bourne-ish.

GOAT was an acronym for George Onions and Alastair Taylor, PIX to sound picture-like, so when I needed someone for George to be when he got a bit weird and experimental, that someone had to be Pascal Imrie. He hasn't been as popular - he's a little less approachable than the other two, I suppose, but his roots are in simple, immediate line drawing and he's not really THAT strange. I reckon he deserves more exposure.

Outline: How do you find working in WA? Where are most of your clients based?

Alastair: We moved (I mean my wife and I, not me, George and Pascal) to WA in 2006, after it occurred to me that as all my work went down phone lines, we could live anywhere, and the world capital of bush fires, dangerous wildlife and melanomas sounded nice. The time difference from the UK to WA - only 7 or 8 hours compared to 10 in the east, was a factor in choosing the west. I am still working for several old UK clients, and a smattering of Australian ones.

Outline: You seem to use words in a lot of your illustration work. How do you combine the two - do you think about the words first, or the illustration? What effect to you believe combining the two has, versus a straight illustration?

Alastair: Putting words in pictures is a bit of a moot point for an illustrator - as someone who is supposed to communicate with images it can be seen as a kind of failure to have to resort to words to get the point across. But this is rubbish. Words and pictures feed and nourish each other

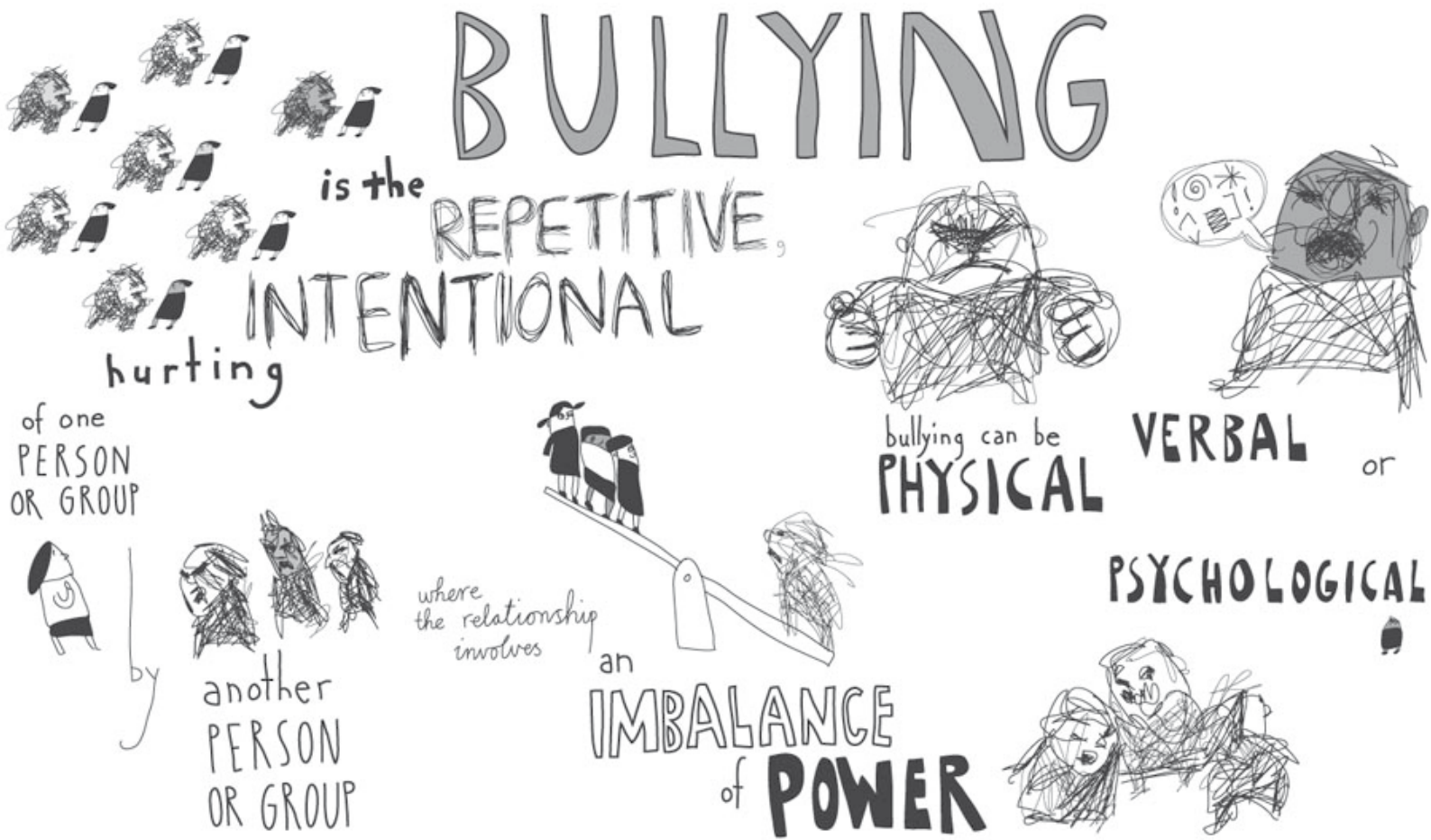
and hand-lettering, for me, allows the words to be a lot more expressive in themselves. When I wrote my two children's books I wanted to hand write all the text - editor and designer ganged up and wouldn't let me and I was only allowed to do a few key lines of dialogue. I think those pages work the best!

Outline: Your hand drawn type is quite distinctive and can be varied. Do you work on the font style before adding it to your work, or is it a natural fit, developed into the work as you draw/paint?

Alastair: There's no 'typeface' in my head - I just write in a way that seems to fit, and generally the more it wobbles, the better. I suppose there is a perverse pleasure in using this instrument of precision, the computer (it's all in photoshop or occasionally illustrator, on a tablet), to produce something apparently handmade and a bit wonky. That's the trouble with the many 'hand-drawn' typefaces out there - write the same word twice and you have two identical things; hand write them and you have scope for subtle (or unsubtle) variation of emphasis and expression.

Outline: What other artists do you follow or draw inspiration from?

Alastair: On the hand lettering front I have always admired Jeff Fisher, who I thought was British but I just



looked him up and found he's Australian, though he lives in France. And, as I have lately been dabbling in portrait painting, Hugh Ramsay - dead at half my age but achieved so much more!

Outline: Could you tell us any online resources you regularly use?

Alastair: Google image search! To think if I needed a reference I once had to drive to a library, and if I couldn't find the thing, drive to another library.....

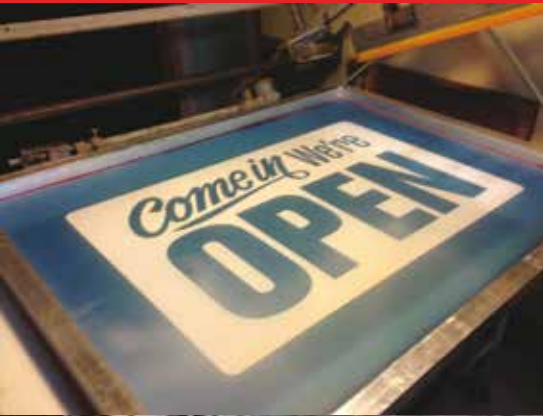
Outline: For the Perth IA members, we'd love to hear your favourite shops/exhibitions/cafes etc that you visit.

Alastair: Favourite shops - I live in the hills and don't get out much.... Fremantle Arts Centre. Mundaring Arts Centre. Sue Lewis - Chocolatier in Subiaco. ●



{ **CLICK!** } **Alastair Taylor**

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



Paul Nolan

Paul Nolan

Paul (Picky) Nolan is a specialist custom letterer, producing work of the highest calibre (design-wise as well as through his detailed Serigraph process). Paul explains his love for a lost art, now becoming new again through his beautiful craftsmanship and dedication.



Outline: How long have you been illustrating and type designing for?

Paul: I have been working in the industry for the past 25 years now... the past 5 years working as a specialist custom letterer. Prior to going solo, 20 years in fact, I worked as a designer/illustrator for some of the most highly regarded design studios around the country. I have always designed or illustrated and customised fonts for projects since starting in the industry.

Outline: What led you on this path?

Paul: Around the 18 year mark I put an exit plan in place so that by my 20th industry anniversary would be my last year working full time for anyone! Design has become a very different industry especially in more recent years and I generally don't think for the better. I promised myself that I would spend time and concentrate on projects, work and people (like minded) that I wanted to work with. I made the conscious decision to specialise as a custom letterer as firstly as it comes innate!, and I believe what I do has a value and a place on our industry landscape. I also determined there are very few of us that are superb at type work... there are lots of pretenders.

Outline: Could you tell us about some of your awards for your design work, and any career highlights so far?

Paul: I grew up in a working class family one of six kids, 3 of which were tradies. My father who was also a tradie instilled in me a work ethic and drive to always strive for

greatness and his words remain with me today, none more relevant than "you are only as good as your last job"!

I have been fortunate over my career having received many awards and accolades. I managed to win awards (at BADC) as a second and third year student and picked up the DIA National Student of the Year Award on graduation. Since then I have won various levels at state Art Director Club awards, gold, silver, bronze, best of show, craft, design, art direction and illustration awards in QLD, I've also been recognised in NSW & VIC. I have managed to win the various levels at ADGA, Finalist, Commendation, Pinnacle and Judges Choice. Various print & production awards from the Fergie Award, PICA, to National print awards. I've been short listed at so many I don't even care to remember to be honest. More recently, last month in fact I won 3 of 4 awards given at the 2013 BADC awards. I've also won international awards and been had work featured in publications and various magazines around the globe... awards are nice but my real focus is on creating work which is beautiful, lasting and memorable and in doing so leave a legacy of great work and an amazing resource for my family.

Outline: How do you begin to design a new type?

Paul: A number of factors come into play... if it is for commercial, product, FMCG or personal all have different objectives and parameters as well as timelines. Creatively I work through a normal process for those who are pre MAC that will make sense. It's not something I have thought about much really, I can say it is a natural process for me, not without solving difficult issues... I have a huge appreciation for type history and the type craftsmanship and like to understand the past to push my work forward.

Outline: What sort of clients invest in good type design?

Paul: The smartest ones. Those seeking a truly unique outcome engage me.

Outline: We'd love to also hear about your screen printing work





fabric printing (t-shirts) sure but not papers and boards or any other substrate. Even today Serigraphy remains the most flexible print medium ever invented. Since print volume has decreased in recent years screen print remains a viable, unique print option.

On reflection in 20 plus years in the industry I had never met a screen printer or anyone seriously capable of printing amazing results at any industry function or event or ever had a screen print co contact any group I have ever worked at... so I decided to establish the Picky Meshman as a service to the industry. The Picky Meshman consists of me aka Picky, my brother Arty and our loyal workshop assistant Harry, a 2yr old Labrador!

Outline: Are there local artists that inspire your own work?

Paul: There are some amazing illustrators here, as it so happens I am working on a collab with 11 other artists from the greater Brisbane community on the 2014 Picky Meshman Calendar including Adrian Clifford (rinzen), Ella Mobbs, Jack Teirney, Claudio Kirac to name a few. So I am looking forward to personally creating something special and producing this!

Outline: Could you share any plans for 2014?

Paul: 2014 I have much scheduled. I will continue my commercial work as well as the building workload with the Picky Meshman. I have a clothing brand in development to be launched early to mid year. I am also very close to launching a side project I've called BNE INK which is a publication and online presence for the Brisbane Creative and Print Community... I'm not sure if I'll continue the sessional lecturing next year though!

Outline: What online resources do you turn to regularly?

Paul: To be honest I really try and spend as little time in the 'Cyber Cloud' as possible these days! I much prefer to refer to my amazing library of 'real' printed publications. If anything I tend to frequent book store sites, and some print sites from around the globe... I have consolidated being apart of a zillion sites to just Facebook these days as 99% of them are crap! 🚫

under the "picky meshman" business and the serigraph process. What interests you about this traditional process?

Paul: Two of my biggest loves are Type and Print. I crave the history of both and love any method of print but have a real knack for Serigraphy. I have, since a student created and produced limited edition screen prints. In recent years and being the pickiest bastard it has become almost impossible to find anyone capable of printing my work here in Australia.

We, Australians have a horrendous track record of embracing the latest technology and abandoning craft and tradition. As a result Serigraphy like Letterpress printing are as we refer to them as 'dead arts'... although like letterpress which has been in revival in recent years so too will the pendulum swing and serigraphy will return in much the same niche way! I have been buying up screen print equipment from right round the country in my endeavour as a 'champion of the dead art'!

It dawned on me as a result of doing sessional lecturing at DCA here in Brisbane that the students didn't have a clue about serigraphy.

Mind you, neither do 99.8% of design industry people...

{👉CLICK!} **Paul Nolan**

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

<http://www.pickymeshman.com.au>

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

{PROFILE}

Eduardo Manso

Every month I receive a newsletter from Myfonts.com - an online resource for font and type lovers. Myfonts kindly gave Outline permission to reproduce a recent article about one of their members, Eduardo Manso. An internationally regarded type designer, Eduardo gives a great insight into the global network of designers, illustrators and artists working in this field.

Myfonts: You grew up and studied graphic design in Argentina. How did these beginnings influence your later work? Are you aware of a kind of Argentinian or Latin American approach that is still palpable in your designs?

Eduardo: I think that in a globalized world it has become ever more difficult to speak of national identity in matters of design and typography. Besides, Argentina is a “young” country without much of a typographic tradition of its own. While we may be geographically remote, we have always been very aware of international developments. I don’t believe there is an Argentinian style, although there may be some regional tendencies. There is a certain “softness” to the Latin character which may show up in many typefaces created today.

In 1994, while I was studying graphic design, I started the design magazine *El Huevo* together with five classmates. We were very curious and eager to acquire new knowledge. *El Huevo* gave us an opportunity to express our points of view on design and typography and helped us meet interesting people. In addition, as an art director, I was able to practice micro typography, to use different grids and to choose special fonts. It was the time of Multiple Master technology – I remember that I made and used several instances of *Myriad* – and if you were a font geek, as I was, it was a great time. All these experiences were crucial for my later work as a type designer.

Myfonts: Was type design always something you were interested in? Who taught you how to do it?

Eduardo: My interest grew gradually. I think it is unavoidable, when you love fonts and use them in excess, that you eventually cross the line and become a type designer. Today, when that happens, the normal situation is that you attend a school to learn how to make type. Unfortunately that wasn’t the case for me in 1994, as there were only very few schools that taught type design. So I’m self-taught; I had to learn it all by myself. It was a really long route in which the smallest discoveries seemed to be huge victories. The positive part of this process is that whatever you learn with effort and sacrifice, you never forget.

Myfonts: In 2000 you moved to Barcelona, Spain, where you are still located. What motivated your move to Europe?



Manso attributes Geogrotesque’s enduring success (it debuted in 2008) to its basis in a simple modular form, with just enough personality to impart some warmth to its otherwise technical flavor. That warmth means that there is much more to Geogrotesque than the “computer aesthetic” familiar from console game and dance music packaging of the ’90s and early ’00s, and the typeface’s release in 2008 could mark the point when digital style became indistinguishable from mainstream design.

Myfonts: Did you plan to stay there so long?

Eduardo: In Argentina I had a good job in an advertising agency, but I felt that my professional life didn’t make sense. I had started to make fonts in a more serious way and, as a graphic designer, I needed to go back to the origin of design and make more editorial stuff and fewer adverts. So I came to Europe to work in a small studio in Barcelona for a couple of years, gain some experience, and then return to Argentina.



Geogrotesque used on the covers of the magazines Fortune, ESPN and Entrepreneur

I chose Barcelona because it is a city where design has an impact on many aspects of life and because I had some friends here. Barcelona is one of the world's design capitals. Over time I fell in love with the city and I ended up staying. Although I'm not ruling it out, I have no plans to return to Argentina in the near future. Now I have a child who was born and is growing up here, a lot of friends and, as if that wasn't enough, the weather is incredible (we have six months of warmth). The truth is that I have more and more links with the city, I'm almost at the point of no return.

Myfonts: Like many type designers of your generation, you started out with grungy, distorted fonts based on existing typefaces, such as ITC Meross and Eroxiion. It's not the kind of practice we have much patience for nowadays. Do you feel inclined to reject that early work?

Eduardo: Umm... yes, if I could go back in the time, I wouldn't do those kinds of fonts. But I can't, and I have to live with that. So, no complaints. Those fonts were a part of my learning process, of my approach to the tools and methodologies. In fact, I learned a lot from doing so, but nowadays I try not to let my students make the same mistakes. The fact that you can publish a font does not mean that you can publish whatever. The most important thing that a type designer has is their reputation, so it is better to wait and publish when you are absolutely sure about your typeface. It is the philosophy that I follow now and I believe.

Likewise, sometimes I think it is necessary to talk about my early fonts with my students, from the point of view of the learning process, mostly because students get frustrated when their first alphabets are not perfect. No one makes a perfect font on their first attempt, it takes time and effort. I started doing grunge fonts, then modulars and I ended up doing text fonts. It was a long process, and it took me a long time to learn how to make good fonts.

Myfonts: How did you manage the leap in quality, in just a few years, to such well-made faces such as Bohemia and Relato?

Eduardo: I always try to create original fonts that are still usable, which is quite a difficult task, especially now that all type categories are so well-represented. Ten years ago it was easier to find unexplored paths. But the leap in quality came after I had tried out all the shortcuts with my experimental fonts; I thought that it was time to try something different: I chose the long way. So, the exercise was to try to do things by the longest way possible, avoiding all shortcuts. For instance, drawing a bold by hand in FontLab without any automatic interpolation. When you accept that designing a font is a long term activity, all becomes clear. It's normal to spend several days drawing a 'g' or a 's', and it is also normal that three months later you no longer like it. So, we need time to design, time to leave it in a drawer, time to go back to it and finally time to redraw it over and over. It is the long way.

Myfonts: You released your earlier fonts with various large foundries: ITC, T-26, Linotype. What prompted you to start your own company, Emtype Foundry?

Eduardo: Having published fonts at a number of existing foundries, I found that the benefits were very limited. Besides, starting up my own foundry was also a way of marking the "before" and "after" in my career as a type designer. My beginnings were a bit erratic, so when I finally found my own approach to type design, I wanted to insert a punctuation point in my professional life. I set up Emtype Foundry and now I only publish "serious" fonts — it doesn't matter if it is for display or for text, but serious. The principal motivation for my foundry is to always think twice before publishing something new.

Myfonts: Geogrotesque, released in 2008, was one of the best-selling contemporary fonts to date on MyFonts. Were



La Pedrera

Manufacturing

The engineering field requires

BIOMECHANICS

Concepts from chemistry

Strength

MECHANICAL ENGINEERING

Production and usage of heat and mechanical

Building services

THE FIELD HAS CONTINUALLY EVOLVED

Aa

Top row: Logotype for La Pedrera, Antoni Gaudi's emblematic Barcelona house, a modernist-minimalist logotype under the art direction of Mario Eskenazi. Designed in 2013. Bottom row: Process sketches for Catalana, a custom font originally designed for an insurance company, which will be published in 2014.

you surprised? Did the success give you the freedom to do things that weren't possible before?

Eduardo: Once I had done several font families, I started to realize that I didn't like to use my own fonts. I mean, use them more than once or twice. I spent a lot of time wondering to myself why. And I came to the conclusion that, as a graphic designer, I liked simpler and more usable fonts — that is, more versatile fonts. I never planned to do a bestseller, in fact I'm against type designers who make fonts with the "bestseller list" in mind.

So, Geogrotesque was born to answer my own question. I'm really proud of it because it's simple but has a bit of personality, just enough to be original, but not so much as to be unusable. Proof of its versatility is that it is used around the world, in a wide range of brands, products, publications, apps, etc. Among others it has been used by Fortune magazine, ESPN magazine, Lincoln, PUMA, Standard and Poor's, and so on.

Coming back to your question then; yes, I was pleasantly surprised, but happy. The fate of any font is that it is used, so, type designers should be happy when this happens. The success of Geogrotesque gave me the freedom to just work on interesting projects, and since then I have been working non stop. Now I feel an extra responsibility, for example I'm working on Geogrotesque Condensed and it is a huge challenge, it must be perfect. The name Geogrotesque gives me an extra pressure to do my best — for instance, I have discarded several versions because they weren't good

enough.

Myfonts: Some independent type designers publish several font families each year. Your pace is slower: between releases, there are sometimes two years or more. Why is that?

Eduardo: I'm focused on the quality; I know that every designer says the same, but I simply think it is impossible to publish a quality font family every month. In my foundry the processes are long, I definitely take my time, usually years. It is the sum of several factors: firstly, for my own creations I have the need to experiment with different solutions, try many possibilities, until I arrive at a new place where I could never have arrived without experimentation. I'm very rational, so I always try to balance this with a bit of experimentation. Secondly, I need to leave every font family to breathe for a time before I make a final decision about its publication. Finally, between my own releases I have to make fonts for clients.

The good news is that I have two upcoming font families. The first one is a slab serif that was originally commissioned for an insurance company here in Spain. Now I'm expanding the family to make it suitable for a larger audience. The second one is a square sans, slightly inspired by UK car license plates. The idea came from my first trip to London in 2008 — five years and five trips to London later, I'm very close to finishing it. With this family I'm taking all the time in the world. When you play in an over saturated category, like square fonts, you have to put an

LEISURE POOL Capsule

Doubles from \$89/night

Complementary

SERVICE STAIR

Residents' lounge

Late kitchen

Relato draws on a range of classic typographic sources to create a robust, contemporary text typeface. Its lowercase forms are humanist in their construction, while its capitals owe more to Roman renaissance lettering. The family is composed of three weights with an italic and small caps provided in a separate font. Relato Sans has fewer idiosyncrasies than its companion serif family, but with a fuller complement of weights this humanist sans is a useful if utilitarian workhorse.

{PROFILE}

extra emphasis on the technical and aesthetic quality with the purpose of differentiating it from the rest and, in the end, to make sense of its existence.

Myfonts: Your latest family,

Ciudadella, was originally commissioned by the prestigious Barcelona studio of Mario Eskenazi. Is it an advantage for a type designer to receive assignments? Doesn't it limit your freedom? And does it happen often?

Eduardo: Apart from being a client, Mario has become a friend. We meet very often to talk about type and life in general — I can totally identify with his vision of design. Working with great graphic designers is always lucky. You learn a lot from them, and in that sense I try to take advantage of every minute that I spend with them. I like to speak about what is a good typeface and why, or why they prefer one or another. I think that type designers should speak more with graphic designers to have a broader vision of the users of our fonts.

A brief doesn't limit my freedom, the function of it is to show you a path or the parameters you should design the typeface within. I take it as a guide and if I have doubts I speak with the client and sometimes we adjust the brief. I have done several custom fonts, for example for The Sunday Times (UK) newspaper and the ABC (Spain) newspaper. Last year I did a custom font for a Spanish insurance company; a Geogrotesque customization for one of the biggest German airports; and a custom font for use in the 2014 World Cup in Brazil for a very well known sports brand (the three projects will be made public in 2014). In addition, I have done lettering and logotypes under commission. It is a normal situation. I work more comfortably with a brief than without. Even for my own fonts I have an "self brief": it is essential to have a guide that leads your design. Moreover, as a rule, I reject restrictive briefs, I think clients must trust the professionals they hire. In my case, I have been lucky so far, I have worked with amazing professionals that gave me the space to work with freedom.

Myfonts: In October of this year, it was announced that you and your colleague Andreu Balias will be organizing next year's conference of the world-wide typographic organization ATypI. I think it's very courageous for independent designers to invest a year of their lives into setting

up such a big event. Why did you volunteer?

Andreu and I have been sharing the ATypI Spain delegation for a while and we had spoken about doing something to propel ATypI in Spain and to play a more proactive role, and when the opportunity to organize the ATypI congress 2014 appeared, we simply thought it was something that we have to do. It's a way to contribute to the development of our profession. Yes, we know that is a lot of work, but fortunately there are many people who want to help us to achieve an unforgettable congress. Now, Laura Meseguer is on board too and more people are coming. Andreu and I had already helped in the organization of the AGI Open and AGI Congress in 2011, so we thought that at least we are not absolute beginners.

Myfonts: A lot has changed in (typo-)graphic education in the twenty years since you began your studies. What would your advice be to today's students when they realize they've been bitten by the font-and-lettering bug?

Eduardo: Unfortunately, there is no cure. The good news is that nowadays there are a lot of places to learn type design, so my advice would be: Take it seriously and go to one of these type design schools in order to learn it in an academic way. It's faster and you will avoid all my initial mistakes. Be prepared to work hard, study is just the first step: to master type design completely could take your entire life, and learning is a never ending process.

Finally, don't waste your time copying other people's work. Forget about trendy fonts, a thoroughly designed font family will outlast changing trends. Finding your own way is much more exciting and rewarding. **!**

{CLICK!} Myfonts

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

Users can sign up to receive two monthly newsletters, including the monthly Creative Characters interviews with type designers.

The first series of interviews has been collected into a book also titled Creative Characters, BIS Publishers, still available.

Emma Magenta



Emma Magenta

I love Emma's work, crossing the worlds of illustration, word, animation and art. As she explains in this interview her words and drawings are "inextricably linked. The image fills in the gaps where words cannot exist." Having written and illustrated several books, worked with the ABC, Third Drawer Down and spoken at a TED conference, Emma shares her work, process and her motivation to create.

Outline: Could you tell us about your road to publication with your first book, and your early experiences as an artist?

Emma: When people ask me how to get published, it's a tricky question for me to answer, as my path to publication was the meeting of years of hard work and great serendipity. However, I do believe that my process should inspire people to believe in themselves and to not just think that the way to their dreams is $1 + 2 = 3$.

I have been drawing since I could hold a pencil and concurrently was deeply devoted to reading from an early age and aspired to be a writer. Drawing came easy. Writing was like internal alchemy for me. I went to Art School and after pursuing the gallery circuit for awhile, I felt jaded by a process and environment that was elitist and not connecting with any other people than those inside the art community. I gave it up and became a full time athlete instead and worked in Berkelouw Books in Paddington to surround myself in my favourite world of books. It was here that I reconnected with my love of drawing after pouring over many books and ideas. I decided to stop waiting for the big grandiose moment, the studio, the inner peace to create and I just drew what I was feeling at the time on scraps of paper at the front desk.

This process was completely devoted to the idea of immediacy and not allowing my logical brain to interfere. It was mainly done to amuse myself and also my work colleagues, as humour is an essential part of what inspires me in the world.

I began to use my left hand to get rid of the over-studied, love of order in my right hand and suddenly a whole new style emerged for me. I combined it with a few words like

they were snap shots in an ongoing narrative and I pinned them to the wall behind the front desk with blue tack. I also began to draw on the brown paper bags from the shop and I stuck them in the window for the general public.

I would sell the work for \$50 or just give it away if people were in need of comfort. The idea for me was to kind of set up this "art for the people" feeling...the connecting with the buyer or appreciator was as important to me as the making of it. People seemed in shock and in awe at times that I would just give them the piece, but their joy was worth a million dollars to me. It was the law of detachment in operation. It developed into a kind of pop up gallery where people would travel to see it and buy pieces, until one day, an author, Bradley Trevor Grieve (author of *The Blue Day Book*) came into the shop, saw my work, bought several pieces and offered me a book deal. He sold my book to Random House Australia and Andrews MacMeel in The States and my path continued from there.

Outline: In your TED talk you speak about self-censorship and how your work helps you overcome this. Could you explain more about this process, and how your work explores your emotions?

Emma: I believe that self-censorship is what impedes most people's attempts to explore their creative expression. Fear of what others will think, fear of being honest. There is a time and a place for honesty however and sometimes blurting your truth is not appropriate in some situations. That is where your creative life comes in to save the day. It's like having a room of one's own to live, feel, speak and express whatever is going on within you without condemnation. Sometimes a symbolic image can be all you need to convey what you feel without the world knowing exactly what it means. There needs to be a freedom somewhere in



{PROFILE}

your life for that space...some people have a diary. I have about 80 black notebooks of ideas, drawings, feelings, dream recordings, observations, stories, poems...all the things that go on in me that I need to process in order to live. In this world, there are no rules imposed by another, just my own. the excitement of a blank page and the fact that to belongs to me and me alone to do what I want with it is an exquisite feeling for me.

I suddenly gain power over all these emotions that are whirling constantly within me when I begin to draw and write...somehow an alchemy happens by just drawing what emotion I'm experiencing via a self portrait and then writing the accompanying mental view...it's like the left and right side of my brain working in harmony together. I don't care if what I say or draw is flawed, confronting or too weird...if it's honest, is the only goal...I expel that feeling, celebrate it and move on...it's like an exorcism.

Outline: I first saw your work on the ABC animation The Gradual Demise of Phillipa Finch. How did the ABC discover you? Could you tell us about Phillipa, and your experiences creating a "moving artwork"?

Emma: Initially I was 'discovered' by Hopscotch Film Producer, Rachel Okine, who was a big fan of my work and she asked me if I'd like to write and make an animation. I

had never done it before and she had given me no limitations, so I decided to write an animation series around a novel had written for myself about Phillipa Finch, an alter ego of mine. Rachel met with Amanda Duthie (Former ABC head of entertainment, now Head of Adelaide Film Festival) who was a massive fan of my books, but had never met me and owned several of my pieces that I had made for Abigail Crompton's brain child called Third Drawer Down. ABC were excited by my idea and in a lot of ways the who thing was driven by their desire to have it as a multi-platform project (TV series, interactive website, iPhone app, DVD, Book, merchandise).

My main desire for this project was to keep the integrity of my very lo-fi style and in that way, I wanted to keep the moving image as simple as possible, nothing like PIXAR was pretty much my mantra. I had the most incredible team of animators who took all my individual drawings for the scene and made it move exactly how I wished and convey the narrative without being too literal. I had direct control over all the elements, but I also gave people the chance to "do their thing" in their area of expertise. In a way, I was more of a director, after I wrote and drew the series...it was kind of exciting...I could just stand back and say how I wanted things to be.

Outline: When you create your works, do you begin with





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the words or the image? How does one influence the other?

Emma: It really does depend. My first book, I had all of these drawings that I had done for years and I placed my favourite ones on the floor of my lounge room and wrote a narrative around them. In that way the images told the story. I'm not sure why I did it that way, I guess I was so confident in the images than my ability to write, that I just went with that process. After that, I did half and half. I'd write for a while and then draw and then write again. If I'm doing drawings that are just one off drawings or commissions, I begin to draw and the words come. I really can't abide doing work around other people's themes, it ruins my enjoyment of the process because I feel like my wings are clipped by their requirements. I try to avoid that work if I can because my words and images are inextricably linked. The image fills in the gaps where words cannot exist.

Outline: What other writers and artists inspire you?

Emma: Children's drawings primarily, Frida Kahlo since I can remember, Picasso's approach to creativity, Outsider Artists, Louise Bourgeois, Mexican Ex Voto artists, Remedios Varo, The film Donnie Darko, J.D Salinger, Sylvia Plath, Kerouac's stream of consciousness writings, Margaret Atwood's poetry, The Metaphysical poets, Persian Poetry, Jung's RED BOOK, early Jeanette Winterson, ALOT of non fiction, a lot of children's books, esoteric literature, quantum physics, rare books.

Outline: We would love to hear of your plans for 2014.

Well after my foray into the world of the moving image, I've had a few offers along this line. I have a director who has approached me to work with her and I've just completed my first film script that will feature live action and animated

sequences. This is as much as I can convey about the project at this stage as I'm very superstitious about speaking of things creative before they're birthed into the world completed. There are other creative endeavors that I'm involved in, but again, I cannot speak of things at this stage. ●

{▶CLICK!} **Emma Magenta**

Blog <http://emmamagenta.wordpress.com>

Facebook

<https://www.facebook.com/pages/Emma-Magenta/>

Heartworks Website <http://www.abc.net.au/tv/phillipafinch/#/HeartWorks>



{FEATURE ARTICLE}



Street Art: Another Brick in the Copyright Wall

“A visual conversation between many voices”, street art is “colourful, raw, witty”¹ and thought-provoking... however perhaps most importantly, a potential new source of income for illustrators. Here, Melbourne-based copyright lawyer, Sharon Givoni, considers how the laws relating to street art may be relevant to illustrators. She tries to make you “street smart” in an environment where increasingly such creations are not only tolerated, but even celebrated.

1 *Street Art Melbourne*, Lou Chamberlin, Explore Australia Publishing Pty Ltd, 2013, Comments made on the back cover.

It canvasses:

1. copyright issues;
2. moral rights laws; and
3. the conflict between intellectual property and real property.

Why this topic?

One only needs to drive down the streets of Melbourne to realise that urban art is so ubiquitous that the city has been unofficially dubbed the stencil graffiti capital.

Street art has rapidly gained momentum as an art form in its own right. So much so that Melbourne-based street artist Luke Cornish (aka E.L.K.) was an Archibald finalist in 2012 with his street art inspired stencilled portrait.¹ The work, according to Bonham’s Auction House, was recently sold at auction for AUD \$34,160.00.²

It is therefore becoming increasingly important that illustrators working within the street art scene understand how the law (particularly copyright law) may apply.

Colour in our streets

Bars, cafes, hotels and even local councils are formally commissioning works for indoor and outdoor surfaces, bus stops, walls, bridges and the like. Basically, any surface that can be painted on is a potential “canvas”.

The corps get creative

Some companies have tried to embrace this new art form, and are hiring street artists to paint advertisements for them on the streets in an attempt to appeal to a younger audience. Companies such as Coca Cola, Smirnoff Vodka and Domino’s Pizza have all utilised street art as a part of their advertising campaigns.³



Stencil seen in the London suburb of Shoreditch. Photo Credit: Chris Scott Artist: Unknown

In fact, as these campaigns follow the route of some traditional street art, and are often done without the permission of the relevant council, there can be legal issues for the company involved. This was the result for IBM’s “peace, love and Linux” campaign which resulted in the company reportedly agreeing to pay a USD \$100,000.00 fine (leaving the legalities aside, this does lead one to wonder whether “all publicity is good publicity”?).⁴

Justin Beiber’s fancy work

Emphasising the impact street art is having on modern day culture, a Gold Coast hotel recently went to war with a local council over street art produced by pop-sensation Justin Beiber on the outside walls of the hotel. While the hotel was thrilled with the art featuring cartoon faces in fluorescent paint, a colourful addition to the Queensland arts scene, the

1 <http://www.artshub.com.au/news-article/news-article/news/visual-arts/father-bob-goes-under-the-hammer-197288>.

2 <http://www.bonhams.com/auctions/21294/lot/32/>.

3 <http://www.brandmarketers.com/archives/street-art-goes-cor>

<http://inhabitat.com/coca-colas-graffiti-hits-historic-new-orleans-neighborhoods-ahead-of-final-four/>.

4 <http://www.zdnet.com/ibm-gets-100000-fine-for-peace-love-and-linux-campaign-3002099980/>.



Collaborative mural in Hosier Lane, Melbourne. Photo Credit: Chris Scott. Artwork by: Ha Ha, Blek Le Rat, Drew Funk, Stormie Mills, Reko Rennie, and Vexta, and others

council took quite a different view and ordered Bieber to return to remove the graffiti.⁵ The case is an example of how a council can insist on removal of graffiti in private spaces if it's visible from public spaces.

Working the street

However, unlike the above case study, the majority of art created by visual artists (not musical artists!) is being created legally and can be an additional and quite legitimate source of potential income.

Illustrators specifically might be involved in the planning or design stage, or even doing the painting themselves.

Melbourne-based artist, Rowena Martinich⁶, who refers to herself as a “public artist”, says that there is work out there for illustrators on a commission basis. This can be from community groups, local government or from private clients. While it is a viable way of creating an income stream, Rowena warns that as a general rule, it cannot be relied upon solely to make a living.

Street myth busters

Having said this, it is valuable and just as creative as any other art and for this reason, street art is generally protected in the same way as other art under Australian copyright law, provided it is original and substantial enough.

Moral rights laws also apply (which protect the artists' rights in their personality) as well as the laws relating to the legality of painting on walls in the first place (even if you own the building - more about this below).⁷

⁵ <http://www.news.com.au/entertainment/celebrity-life/gold-coast-hotel-proud-of-its-justin-bieber-graffiti/story-fnk-822dn-1226771041188>.

⁶ <http://www.martinich.com.au>

⁷ Various Councils around Australia may require you to obtain permits for any street art or paintings that can be seen by the public.

Types of street art ...

What we are looking at is graffiti, aerosol art and even street installations such as sculptural art.

Types of street art

Examples of street art include:

Murals – Large, usually planned works, often created by several artists working together.

Stencils – Pre-cut stencils used with aerosol paint to quickly apply designs to a surface.

Paste-ups – A pre-prepared work on paper applied to the surface and held in place with glue.

Bombing and Tagging – Usually stylised versions of the artist's name, often painted without permission.

Stickers – Pre-made stickers applied to surfaces to convey a message, or simply showing the artist's name.

Yarn bombing – covering objects with crocheted or knitted wool.

Installation art – Covering objects installed or created within an environment such as crocheted or knitted wool (yarn bombing) or sculptures made from a range of materials.

Owning the wall, but not the work

So we know what street art is – what about owning it?

It is important to note that if you paint on someone else's wall you will not own the physical painting on that wall as this remains with the property owner.

However, the owner of the building will not necessarily own the copyright of the painting on the wall as that often remains with the artist.

Illustrators may already know this, but it is an important concept to continuously bear in mind particularly if you see that work being reproduced in further contexts.

{FEATURE ARTICLE}



Pictured above is artwork painted on the outside of Follow the Leader café in Ripponlea, Melbourne. Taken with kind permission from café owner, Michael Dunne. Photo Credit: Chris Scott. Artwork by: Mike Angliss

Carving up permissions

If an illustrator is involved with a piece of street art they may spend hours, if not days, working on it, so on this basis should be able to control its future use.

Therefore street artists who paint walls on a commissioned basis should clearly stipulate the terms on which their art can be reproduced if they have been paid to paint the wall (and do not want their art used for other purposes).

For instance, the owner of a wall may only be permitted by the artist or illustrator to reproduce images of the art in relation to promoting the venue, but not for other purposes such as selling the image to a surf wear company to print on t-shirts. Sometimes, the building owner will provide the contract, however the terms can be negotiated – you don't need to agree to everything. Think it through before signing.

Bringing the street home

Leaving aside copyright, another question that is asked is whether you can legally brighten up your own property with street art?

Strange as it may sound, the answer is not a straight yes. If you live in Melbourne, for example, you may need a permit to prevent the site potentially being cleaned up by the council.⁸

Also, on this point, bear in mind that if an illustrator designs the art for the wall, but someone else paints it, there may be a situation of joint copyright ownership.

In Melbourne for example, legal street art can sometimes be identified by a permit number publicly displayed on the

⁸ <http://www.melbourne.vic.gov.au/ForResidents/StreetCleaningandGraffiti/GraffitiStreetArt/Pages/Whatisstreetart.aspx>.



Mural in alley off Inkerman Street, St Kilda East. Photo Credit: Chris Scott. Artwork by: Rase and others. (Other artists involved in this work may include Mayo, DVATE, Proxela and Aves.)

site of the artwork or under a street art register (however, somewhat ironically they often get painted over by other artists).⁹

Change is on the horizon

For artworks within the Melbourne central business district, the future may be looking good. The City of Melbourne recently released a draft graffiti management plan which is aiming to remove street art from the definition of graffiti¹⁰ reflecting an “if you can't beat 'em, join 'em” attitude by city councils who have woken up to the fact that more rate payers' money is going toward cleaning up illegal graffiti such as tagging.



A stencil/aerosol artwork seen in an alley off Kerr Street, Fitzroy, Melbourne. Photo Credit: Chris Scott. Artwork by: Form. Note: There is debate online as to whether this piece is by Form or Banksy, though the prevailing view is that it is by Form.

⁹ The City of Melbourne has established a street art register to help people locate legal sites that have a street art permit. See <http://www.melbourne.vic.gov.au/ForResidents/StreetCleaningandGraffiti/GraffitiStreetArt/Pages/Registeredstreetartapplications.aspx>.

¹⁰ <http://participate.melbourne.vic.gov.au/projects/keeping-our-streets-clean>.



Interesting Trivia

It seems that surprising things happen at the weirdest of times for creative people. For example, Banksy apparently stumbled on one of his best ideas when he was hiding from police after being chased for attempting to paint “Late Again” in silver bubble writing on the side of a passenger train. To escape capture, he hid under a truck and thought about how he needed to find a way to paint more quickly to avoid such situations. Looking up at a stencilled plate on the bottom of the fuel tank, he found the solution he was looking for. From there, his well-known stencilling style evolved.

- *Banksy Book, Wall and Piece*, p 13, 2005; Banksy realised that to get away with this kind of graffiti, he needed to cut his graffiti time in half.

“Nobody listened to me until they didn’t know who I was”

–Banksy

Above: Banksy stencil in “Revolver”, a bar in Prahran, Melbourne. Photo Credit: Chris Scott. Artwork by: Banksy

When talking street art, no article on this topic would be complete without reference to the king of stencil art, Banksy – the world’s most famous street artist.

Incredibly, despite having done thousands of paintings (some on quite a large scale and most in prominent public spaces), it is said that no one knows his true identity (not even Google!).

Banksy’s art which revolves around political and social themes such as anti-war, anti-authoritarianism, anarchism, greed and poverty has become highly valuable over time.¹¹ So much so in fact that in 2012, one building owner in the UK ripped out a chunk of his wall on which Banksy had painted a young boy sewing Union Jack bunting on an old-fashioned sewing machine to sell it as a stand-alone piece of art. This left a rectangle of exposed brick, much to the locals’ dismay (many people had become so fond of the piece that they felt part of the community had been taken away).

The media has reported that the piece was ultimately sold at an auction house for USD \$1.1 million.¹²

Laughing all the way to the Bank(sy)

The UK example above was not the first time Banksy’s work has sold for an astronomical sum. Several years earlier, three of Banksy’s paintings sold at a Sotheby’s London auction, all reportedly for over six figures. Banksy responded with his usual dry wit by posting an image on his own website¹³ with the caption “I Can’t Believe You Morons Actually Buy This Shit”.¹⁴

Public viewing – private buying

Banksy’s sentiment is not uncommon amongst street artists. Melbourne-based street artist, Ross Thomasson, states that “art on the street is created for everyone out there to consume, whether they love it or hate it. Once you take it off the street and out of the public eye, it loses its edge and its worth diminishes (even if its monetary value may increase)”.

Adding further weight to this point, Banksy has himself apparently commented in a rare interview that “commercial success is a mark of failure for a graffiti artist.”¹⁵

The moral rights of street artists

Despite the fact that aerosol artists may thrive on the mystique that arises out of remaining anonymous, professional artists who paint street art for a living, may take the view that being recognised and attributed for their work is all important, particularly as this is what could lead to them getting their next job.

This is where moral rights fit in.

Moral rights are, however, very distinct from copyright.

13 <http://www.banksy.com/>.

14 <http://www.forbes.com/sites/daniellerahm/2013/10/22/banksy-the-20-million-graffiti-artist-who-doesn't-want-his-art-to-be-worth-anything/>.

15 <http://www.villagevoice.com/2013-10-09/art/banksy-better-out-than-in-new-york-residency-street-art-graffiti/full/>

11 <http://www.forbes.com/sites/daniellerahm/2013/10/22/banksy-the-20-million-graffiti-artist-who-doesnt-want-his-art-to-be-worth-anything/>.

12 <http://hypebeast.com/2013/6/banksys-union-jack-slave-labour-mural-sells-for-1-1-million-usd-at-private-auction>.

Rather than having an economic focus, they protect the artist's integrity. You can't sell or licence your moral rights (as you can with copyright). They stay with you as the creator.

On a practical level, moral rights can be difficult to enforce without going to the extent of taking legal action. Even if you do win such an action, there is a question mark as to what the damages may be. For this reason, it is advisable for illustrators to remind the commissioning party that you have moral rights and the need to be properly attributed, if this is important to you.

The two moral rights that are most relevant to illustrators are the right to be attributed and the right to prevent derogatory treatment (right of integrity) of their works. So the message is, if you do see postcards or other reproductions that feature your art, remember that your name should appear on them as the artist. Interestingly enough, strictly speaking, it also means that if another artist was to paint over your work, or part thereof, that would potentially amount to a breach of your right of integrity. Let's examine a case on point...

Historic graffiti monument in New York gets destroyed

In a first of its kind case, a famous building called 5Pointz based in New York which featured hundreds of beautiful art works on the walls was simply painted over one night.

It all started back in 1992 when the property owner and local artists conceived a project called 5Pointz Aerosol Arts Center, Inc.¹⁶

The building became so prestigious that it attracted aerosol artists from around the world from as far away as Kazakhstan, Australia, Japan and Brazil who were honoured to be asked to add their own masterpieces to the venue.¹⁷

5Pointz has apparently been listed in every major guidebook covering New York City and has been included in hundreds of travel guides, and hundreds of tourists have travelled there every week.

The legal dispute has been waging since 2010 when the building owner decided to pull down the building only to replace it with a high rise apartment complex.

What happened?

Seventeen artists took legal proceedings in the United

¹⁶ View website at 5pts.com. 5Pointz concerned an application for an injunction by a group of artists whose work appeared on the 5Pointz building, against the owner, Gerald Wolkoff, to prevent the destruction of 24 works of art. Judge Frederic Block decided not to grant a preliminary injunction.

¹⁷ Complaint at page 9, paragraph 57, *Cohen and Ors v G & M Realty L.P. and Ors*, Case No. 13-CV-5612 (FB) (JMA) ([United States District Court, Eastern District Of New York] [2013]).

States District Court to save their works from destruction.¹⁸

Ultimately, despite protests and legal action from the street artists, and a temporary halt to the building being pulled down, the Judge found that he had no choice under the law other than to give a brutal ruling that the building owners had a right to take down the works and build on their own property, however the media said that he was also quoted as saying:

I love the work and it's going to tear my heart out to see it torn down, but as a judge I have to apply the law... The building, unfortunately, is going to have to come down.¹⁹

What has happened since?

On 18 November 2013, this whole part of history was lost, when the 5Pointz building was unceremoniously white-washed through the dark of the night, with police standing guard over the whole process. The emotional saga has waged on with people being arrested for tagging over the newly white walls.²⁰

What does Australia's Copyright Act have to say on the matter?

It's interesting to note that the moral rights provisions of the Copyright Act specifically address the issue of art on buildings.

A building owner is required to give notice to the artist before the building is relocated, demolished or destroyed. However, so long as the notice rules set out in the Act are specifically complied with, this can be a defence to infringing an artists' right of integrity.²¹

The copyright symbol

On a final note, a word about the copyright symbol. You do not need to display it to be protected but it does serve as a reminder to others that you are asserting your rights and it is maybe for this reason that street artists are increasingly displaying it such as the work by Drew Funk located on a wall located in St Kilda East:



Photo Credit: Chris Scott. Artwork by: Drew Funk.

¹⁸ Complaint at page 1, *Cohen and Ors v G & M Realty L.P. and Ors*, Case No. 13-CV-5612 (FB) (JMA) ([United States District Court, Eastern District Of New York] [2013]).

¹⁹ <http://www.nydailynews.com/new-york/queens/judge-set-demolition-5pointz-article-1.1511120>.

²⁰ <http://www.timeout.com/newyork/things-to-do/five-people-arrested-for-tagging-white-washed-5-pointz-building>.

²¹ Copyright Act 1968, Section 195AT



An example of a successful project

In June 2013, the owners of the Eureka Hotel in Geelong were looking to give a makeover to their venue with street art and through Alleycat Creative, ultimately, a team of some eighteen street artists were commissioned to install their works directly upon the walls and room interiors. A white, bland space was suddenly transformed to a colorful venue full of life and energy which continues to provoke curiosity and dialogue amongst patrons of the hotel.

Left: Commissioned art work painted by Melbourne Street Artists Kaffeine and Lucy Lucy for the Eureka Hotel, Geelong. Photo Credit: Romy Paltoglou alleycat.creative@bigpond.com . Artwork by: Kaffeine and Lucy Lucy

Lending a helping hand – Alleycat Creative

There are consultants that can help illustrators get commissions for proper remuneration.

One such business is the “Alleycat Creative” based in Melbourne. Founder, Romy Paltoglou, established the business in 2010 after noticing the reduction of hand-made elements in interior design and architecture. “I wanted to inject something raw and hand crafted back into the design aesthetic and bridge the gap between architects and designers and the underground art scene” she says.

Alleycat Creative matches artists to clients and curates commissioned street art works to complement and transform spaces. Each stage of the artistic process is clearly defined and properly remunerated to ensure utmost respect to the creative process and output.

Conclusion

Just like any other profession, illustrators need to adapt to current trends. While in the early days, street art may have been viewed as illegal and unsavoury, and associated with vandalism, this new form of “open-air exhibition space”²² now has a solid place of its own.

Perhaps, most relevantly, illustrators need to be aware that the output of their creativity can translate itself into this ever-expanding art form on a paid basis. However, it is equally important that they are aware of their rights.

Take away tips:

- If you create or design artwork in public spaces, you generally own the copyright unless there is a contrary agreement
- Illustrators have certain moral rights such as the right to integrity and attribution which attach to their artworks
- Consider engaging consultants who can assist you in obtaining commissions

About the writer



Sharon Givoni is a Melbourne-based intellectual property lawyer with clients in the illustration and graphic design industry. She has run her own legal practise for some 20 years and has made several television interview appearances and spoken at the Illustrator’s Australia annual conference. Sharon can be contacted by email (sharon@iplegal.com.au) or called on 0410 557 907 or 03 9527 1334. Her website is located at www.sharongivoni.com.au.

sharongivoni.com.au.

Profile Image Photo Credit: Martina Gemmola, Photographer.

IMPORTANT DISCLAIMER: *This article is of a general nature only and must not be relied upon as a substitute for tailored legal advice. Attribution of street artists: While all attempts have been made to properly attribute the artists of artwork featured in this article, due to the nature of street art, this is not a fool proof process.*

The writer wishes to thank Chris Scott and Nicholas McConnell for their assistance with this article. **1**

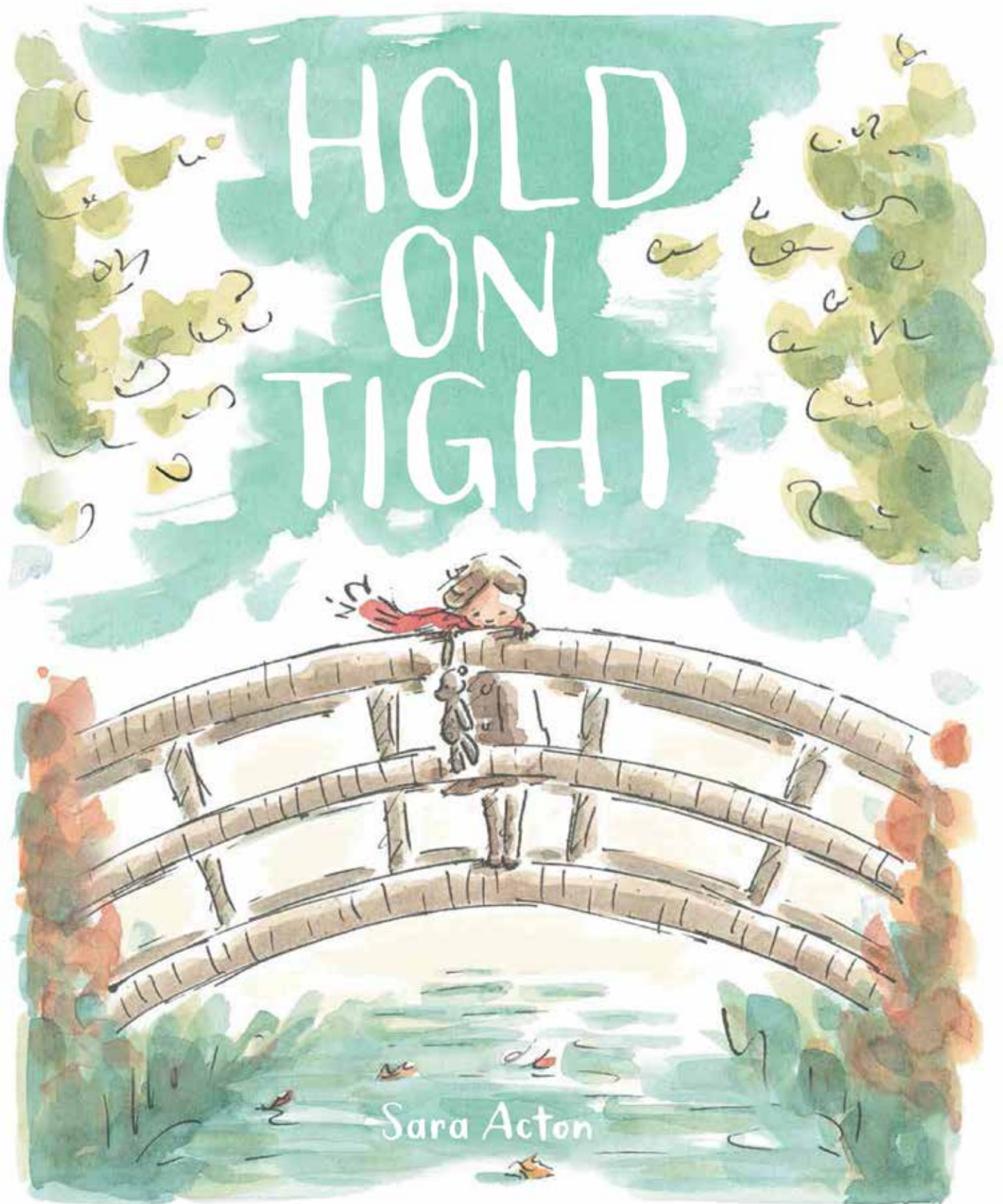


Image by Sara Acton

David Atze

Ima
let you
finish...



David Atze

Please introduce yourself.

Hey! Dave's the name, drawing's the game! I'm 28 years old and my favorite things in life are Cartoons, comics, toys, my dog and hanging out with my girlfriend. In no particular order :)

Could you describe your style of illustration and your main areas of expertise (eg editorial, children's books etc)?

My style is definitely cartoony, showing the lighter side of life in my drawings. Most people smile or sometimes laugh when looking at my work and when that happens I feel like "ha ha I won!!"

Did you study illustration? What has inspired/influenced your work?

I didn't study Illustration, I actually started studying graphic design. It didn't take me long to realize that's not where I wanted to be. All I want to do is draw, so I put all my time and effort into Illustration. My main inspirations come from cartoons, comics and toys. But I'm always on the look out for funny looking people passing me in the street to turn in to characters for my illustrations.

When did you realise you wanted to work as an illustrator?

I had loved drawing since before I can remember but always felt that a career was out of reach. I was unhappy working retail when a friend posed a question and directed me to a video by Alan Watts - What if money was no object? I think they should show this video in schools! I didn't rush out and quit my job, But I did start studying and putting into motion my Illustration career.

We would love to hear about an average day in the office/studio for you.

A day in the life of Dave: I get up early 6:30 - 7ish grab a choc chip cookie an Up N Go and turn my computer on. I start out checking emails and replying to people. Then I check the calender and whiteboard to see whats due when and any urgent things need doing. Then the fun begins, I start working on my art some time traditional but mostly digital stuff. I normally get so focused on what I'm doing I don't realize Ive missed lunch until about 3pm. Cartoon time!! I usually chuck on some regular show or spiderman

while I eat lunch. Then back to it. My day normally ends around 6pm for tea, but if somethings due and more often than not I crack back into it after tea till the wee hours of the morning. oh yeah, and facebook normally makes an appearance or two throughout the day :)

What did you think about 2013? Favourite projects, any exhibitions etc?

This year was great! My absolute highlight was Supanova Expo. I love being at comic conventions, all those dressed up fans, movie stars, all the local and international artist and a bunch of great people. Talking art and comics all weekend and drawing pictures for people... aaawww I wish I could do it every weekend!

What made you decide to join Illustrators Australia?

A friend recommended Illustrators Australia to me. I had always struggled with quotes and pricing as many do. There are great resources on the website and anywhere you can have an online presence is great.

What other illustrators/artists inspire you?

Ok, Im just going to put this in list for and you can check these guys out:

James Hart
Loopy Dave
Mike Henry
Ryan Hall
Michael Perez
Francisco Herrera
J Hause

There are so many more but these are the people who stand out for me and who have influenced my style.

Top three online resources you can recommend to the other IA members?

My top 3 resources would be behance.net theloop.com.au and deviantart.com

What goals and plans do you have for your work in 2014?

My goal for 2014 is to Illustrate a childrens book and continue to work on my own personal projects more. ●

{  **CLICK!** } **David Atze**

Website <http://daveatze.com>



Nicky Johnston



Nicky Johnston

Nicky Johnston

Please introduce yourself.

My name is Nicky Johnston. I am a very busy mum to four boys, an educator, speaker and children's book author and illustrator.

In my 'spare' time I am a 2nd Dan Black Belt in Karate. I love that when I am training, I am able to escape the madness of the rest of my world.

Could you describe your style of illustration and your main areas of expertise (eg editorial, children's books etc)?

My illustrations are generally for children's books, gift cards and murals and my style is forever changing, I love trying new materials and exploring different styles. At this point in time, most of my illustrations are traditionally produced, either in pencil, water colour, ink or acrylic. However, I am also experimenting with digital work – slowly!

Did you study illustration? What has inspired/influenced your work?

I attended private art classes from the age of 9 years, and also majored in art throughout my Bachelor of Education. I spent 15yrs running my own art classes for children prior to the birth of my third and fourth child, something I am planning to return to in a couple of years time, as teaching is my passion.

I am inspired by many other talented illustrators and I am influenced by the constantly changing world we live in.

When did you realise you wanted to work as an illustrator?

I have always wanted to be an illustrator, right from the time I could pick up a pencil. When I was as young as five years I would write, illustrate and produce (with staples and sticky tape) my very own books. Now when I visit schools, I take these handmade books to show the children what I did when I was their age. The kids love it, you can

almost see their inspirational glow as they think 'I can do that.'

We would love to hear about an average day in the office/studio for you.

In my house there is no such thing as an 'average' day. With four boys ranging from 3yrs – 15yrs most of my time is spent running around their schedules, fitting in my own work where I find pockets of time!

My favourite time of the day to create is late in the evening once the children are all in bed. I love working in silence. I'll make a cup of tea (usually left untouched) and settle in my office/studio to paint or draw. It is no surprise for me to find myself still working in the early hours of the morning having completely lost any sense of time!

I also take every opportunity to squeeze in some sketching, keeping a sketch book and pencils in my hand bag, recording anything I see around me that tickles my fancy.

What did you think about 2013? Favourite projects, any exhibitions etc?

2013 was a very busy year for me. I was working madly on completing my third children's book 'Actually, I Can' which was launched in August. I have also been very busy with a variety of school visits and speaking engagements.

I am an advocate for children's mental health. My children's books are aimed at helping children learn ways to deal with worry thoughts (anxiety) and I have also produced a range of resources to assist in positive affirmations and self-esteem.

My first book Go Away, Mr Worrythoughts! was adapted into a theatrical production and won a SILVER award at the 2013 Australia and New Zealand Mental Health Services Awards, which is a huge achievement. I am very proud to be influencing education in prevention of mental health issues and delighted that my books and vision have been so successful.



What made you decide to join Illustrators Australia?

I have always wanted to join IA – but never felt worthy! Silly, I know. I am naturally an introvert and lack self-confidence (not that people see this) and my goal for 2013 was to push my boundaries stepping out of my comfort zone, by joining this professional organisation. I have thoroughly enjoyed my first year with IA, gaining so much from the articles, seminars and connections with other illustrators and realising that I am not that much different from many others.

What other illustrators/artists inspire you?

There are so many illustrators that I love, Gus Gordon, Bruce Whately, Serena Geddes, Anna Walker, Judy Watson....how long have we got, my list could go on and on....

Top three online resources you can recommend to the other IA members?

I love and mainly use resources I can hold (old fashioned I know!), and a few print resources that I love are:

‘The Emotion Thesaurus’ (Angela Ackerman & Becca Puglisi) I find very useful for both crafts of writing and illustrating – it isn’t a visual resource but helps describe emotions, igniting my imagination of the physical signals, sensations etc...of characters.

Facial Expressions Babies to Teens – is another great book, this book provides great visuals for creating different aged characters, facial expressions etc...

I think my favourite hands on resources are the notebooks I randomly sketch in, I find myself trawling through my doodles to get ideas to suit a particular need....and I have many of these sketch books lying around.

However, I do love social media, and I am involved in a number of Facebook and LinkedIn groups that I find are a wealth of knowledge, connecting me to people all over the world, different blogs and interest groups.

What goals and plans do you have for your work in 2014?

In 2014 I want to develop further my digital illustration skills. I am currently working on another children’s book (a commissioned story that I am writing and illustrating) due to be released end of 2014 and I am planning on focussing on another of my own picture books due out end 2015.

My youngest child starts kinder, so I will be adding this to the busy primary and high school drop offs and pickups schedule. But, like they say, if you want something done, give it to a busy person! ●

{▶CLICK!} Nicky Johnston

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

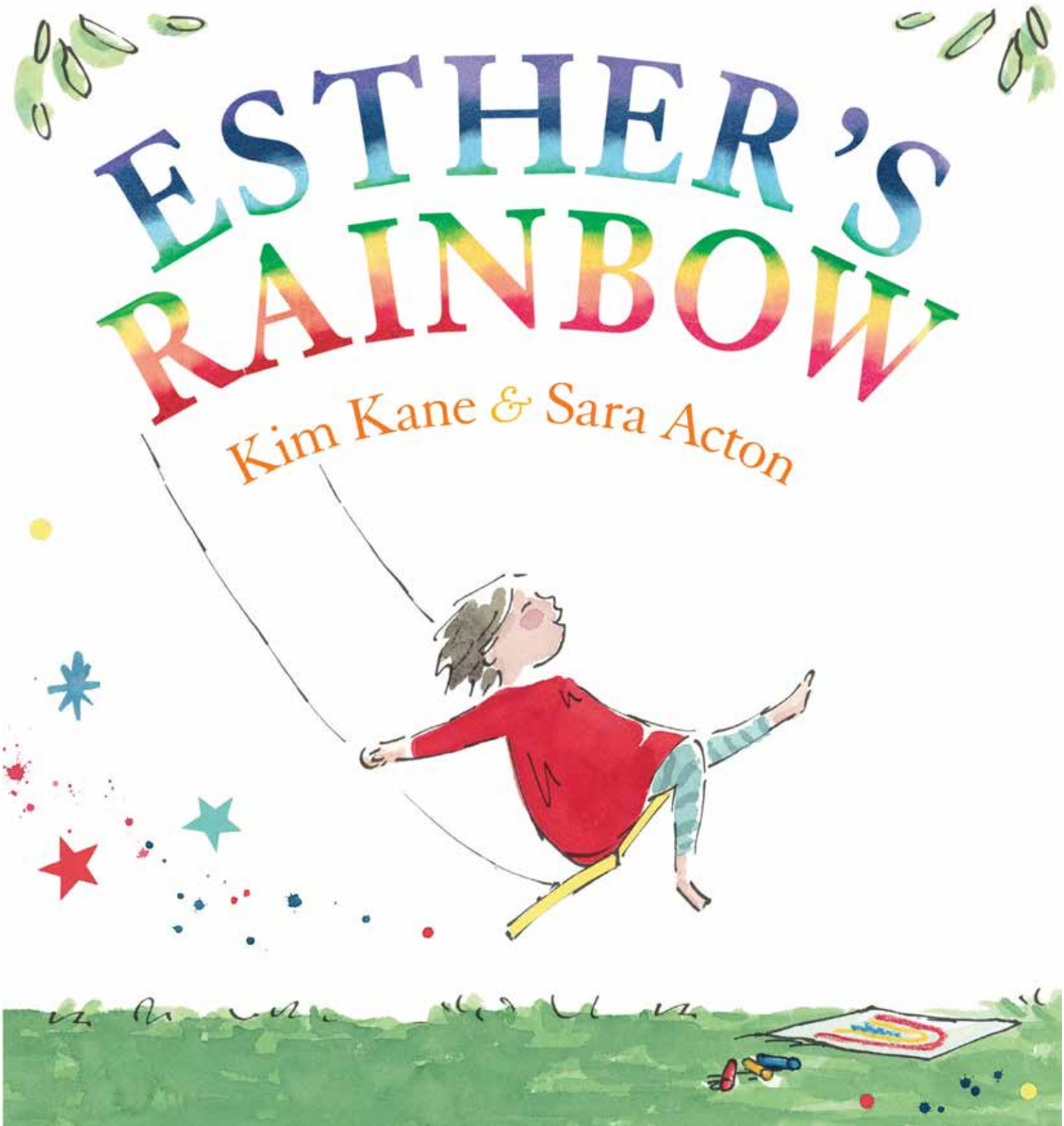


Nicky Johnston

Sara Acton

ESTHER'S RAINBOW

Kim Kane & Sara Acton



Sara Acton



Please introduce yourself.

Hi, my name is Sara Acton and I write and illustrate children's picture books, my latest being 'Hold on Tight', published by Scholastic. In 2004 my family and I travelled from England to New Zealand, before finally settling down on the beautiful NSW coast.

Could you describe your style of illustration and your main areas of expertise (eg editorial, children's books etc)?

I try to draw with a loose line and work quite quickly. I work primarily in watercolour and inks, although I love trying out new techniques to find what feels right for the story I am working on.

Did you study illustration? What has inspired/

influenced your work?

I studied Fine Art and trained as an Art Teacher. I think teaching children and having my own has made me even more passionate about picture books and sharing stories through words and pictures.

When did you realise you wanted to work as an illustrator?

We lived for a little while in New Zealand. Whilst there, I took a writing course which inspired me to pursue writing and illustrating for children.

We would love to hear about an average day in the office/studio for you.

I love working in my studio with the radio on and a cup of



cat will come and say hello and if she can get away with it try to drink my tea!

What did you think about 2013? Favourite projects, any exhibitions etc?

I am very excited about the recent release of a new picture book, 'Esther's Rainbow', written by the lovely Kim Kane and illustrated by myself.

What made you decide to join Illustrators Australia?

I decided to join Illustrators Australia as they offer a great online portfolio for illustrators and support through resources and professional development.

What other illustrators/artists inspire you?

I love the work of Ludwig Bemelmans, John Burningham, Quentin Blake and E.H. Shephard to name a few.

the other IA members?

Jackie Hosking's newsletter 'Pass it on' is very useful in letting you know what's going on in the Children's book world.

www.Booktrust.org.uk is a great resource.

And I have just discovered pininterest...

What goals and plans do you have for your work in 2014?

I am just finishing work on a new picture book, 'Poppy Cat', featuring my very own tea drinking mischievous cat, and can't wait to see it in print next year. **📍**

{▶️CLICK!} Sara Acton

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

Stephen Cooper





{PROFILE}

Stephen Cooper

Please introduce yourself.

My name is Stephen and I'm a Sydney based illustrator and graphic designer.

Could you describe your style of illustration and your main areas of expertise (eg editorial, children's books etc)?

My style is still evolving but I like using strong bold shapes, textures and detailed line work. I mainly focus on advertising as well as graphic design.

Did you study illustration? What has inspired/influenced your work?

I recently completed Design Centre Enmore's illustration course, it was very challenging at times, but has made me a better illustrator. Music is a big inspiration, so is animation, as well as the seemingly mundane things in daily life. Strange people and weird stories get the creative juices flowing too. I find anyone attempting to be great at something inspiring. I love Jiro Ono, a top-level sushi chef, because of his ongoing commitment to his art form.

When did you realise you wanted to work as an illustrator?

I always enjoyed drawing as a kid but just seemed to stop as an adult.

A few years back, following a move to Melbourne where I had my rock star aspirations crushed by the unforgiving boot of mediocrity, I returned to Sydney where I fell into studying digital media. Through that course I started

drawing again and realised illustration was what I wanted to do.

We would love to hear about an average day in the office/studio for you.

My day starts with a coffee with two raw eggs mixed in, which sounds weird, but weird is often the best place to start as an illustrator! I work from home so it's a quick walk from the kitchen to my office. I check emails then continue working on new projects or whatever I was working on the day before.

Occasionally on the trip from the kitchen to my desk I get lost in Procrastination Land and do battle with my arch nemesis Procrastinator! This time spent procrastinating is somewhat helpful as it gives me time to refuel and recalibrate, then kick on with work.

What did you think about 2013? Favourite projects, any exhibitions etc?

I'd describe 2013 as an education. No one can really teach or tell you the best way to get started in this industry, you just have to figure it out for yourself. Pretty quickly I realised that I needed to head over to the dark side and do graphic design to supplement my illustration work. Is it inappropriate to beg for work in this interview?!

I organised my first exhibition with a couple of other illustrator mates, as well as meeting a few illustration agents.

What made you decide to join Illustrators Australia?



{▶CLICK!}
Stephen Cooper

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

Well, who can go past an association with a cute monotreme for a logo!? Also, the idea of an online community for Australian illustrators combined with a platform for showcasing work is an idea I liked.

What other illustrators/artists inspire you?

I'm a big fan of Alvin Lee who worked on the Street Fighter comics in the early 2000's. The way Alvin handles layout, foreshortening and anatomy is pretty amazing. I think it helps I was a diehard Street Fighter II fan as a kid growing up! I also enjoy the work of Alastair Graham, Art Spiegelman, Phibs and Beastman.

Top three online resources you can recommend to the other IA members?

1. Although now defunct, the Escape from Illustration Island podcast is still a phenomenal resource for anyone starting out as an illustrator. It's packed full of tips and tricks for navigating the occasionally confusing world of professional illustration. I believe illustrationage.com has popped up in its place.
2. Posemaniacs.com is an online anatomy / figure drawing resource. You can change the viewing angle of the figure and add a grid to help you draw too.
3. Zero2illo is an interesting blog about one guy's journey

from well, zero to illustrator. It's in a similar vein to Escape from Illustration Island but in a blog format.

What goals and plans do you have for your work in 2014?

My main goal is to become location independent, and be able to operate my business from anywhere in the world (and defeat Procrastinator). I realise that being an illustrator is an on-going process of refining my style and honing my skills as well as seeking opportunities, so there will be a lot of that in 2014. I also really want to move into interactive kids books and learn about them, maybe even self publish. I'd love to do something on deep-sea creatures, or maybe something on gut flora and germs or even something on grass fed beef. Maybe I'll find a way to combine them all! Gertie the Grass Fed Cow's Deep Sea Gut Flora Adventures. (Copyright that!) ●



Belinda Morris



Belinda Morris



Please introduce yourself.

My name is Belinda Morris, I am a fantasy illustrator using traditional watercolour techniques. I am based in Perth, Western Australia.

Could you describe your style of illustration and your main areas of expertise (eg editorial, children's books etc)?

My style could be best described as imaginative realism ie fantasy art. I am currently unpublished but I am aiming my work at publishers for fantasy book covers and interior art. I think my work is best suited for juvenile to young adults.

Did you study illustration? What has inspired/influenced your work?

I didn't specifically study illustration. I started out studying Fine Art at University, the focus was more on conceptual and experimental art, I actually had one lecturer criticise my work as being too illustrative! After graduating from Uni I spent a few years working various jobs as a sales assistant, accounts assistant doing data entry and as an administration assistant. Eventually I pursued illustration as a major when I studied Graphic Design at TAFE. Since then I worked as a Graphic Designer then I went to the US and studied Comics and Graphic Art at the Joe Kubert School <http://kubertschool.edu/> While I was in the US I attended an Illustration Symposium called Illuxcon <http://www.illuxcon.com/> this really opened my eyes to the

quality of realistic fantasy art in the world today, it also made me realise that there is a place for me as a fantasy artist in today's illustration world. So this past year I have been working hard at developing myself as a fantasy illustrator and producing a portfolio that I would be happy to show at the Illuxcon Convention.

When did you realise you wanted to work as an illustrator?

When I was a kid (say around 10) I enjoyed drawing stories, creating my own cultural history based on movies like *The Dark Crystal* and *The Princess Bride* and books like *The Lord of the Rings* and the *Encyclopedia Britannica*. I enjoyed reading books but didn't have the patience to write them so I drew them instead.

We would love to hear about an average day in the office/studio for you.

Usually I start later in the day when it's quieter and I've dealt with all the chores and other necessities. I am currently renting a studio space through Artsource which I find is great to focus my time. I'll start off catching up with the other artist at the studio if they are there (usually it's pretty quiet when I arrive - only the night owls seem to be around). Next I'll make myself a coffee or a tea, do a quick browse on the internet to check any messages and start or continue research either for new projects or to find new job opportunities. After making sure I'm up to date with all my online correspondence and research I usually put on either



Artists that inspire and influence me include The Pre-Raphaelites especially JW Waterhouse, I am also a big fan of Arthur Rackham and Edmund Dulac. Contemporary artists that I enjoy include Alan Lee, John Howe, Arantazu Martinez, Dan Das Santos and James Gurney.

Top three online resources you can recommend to the other IA members?

Artorder - <http://theartorder.com/> - a great place to participate in online art challenges. Jon Schindehette (who was previously the Art Director at Wizards of the Coast now Creative Director at Treehouse Brand Stores) who runs it also writes a great blog about the ups and downs of working in the field of fantasy art which has both inspired and encouraged me.

Muddy Colors - muddycolors.blogspot.com. - A fantastic blog run by several fantasy artists and art directors. It provides great inspiration and encouragement by providing insight into the various artists working life through showing shots of their work in progress. They also provide information on upcoming events including advice on exhibiting and art competitions. Book reviews are also covered.

Art Pact - <http://www.artpact.com/> - This has yet to go live but it was launched by contributions from Kickstarter. It is run by a group of fantasy artists who want better working conditions ie better pay and better respect from the artists respected industry. There will be a forum where companies can be reviewed anonymously based on the experiences of artists working in the industry. Companies will also be rated on Contract Terms, Amount of Pay, Timeliness of pay, and ease of working with the client. A news page with updated information on the actions of companies in the industry. Articles by and interviews of industry professionals and their experiences from both sides of the table. Start up membership only costs \$29 annually which is definitely worth the cost for what it promises. However only time will tell.

What goals and plans do you have for your work in 2014?

In 2014 I plan to attend Illuxcon in September as a Showcase artist. I have applied for an arts grant and with luck I'll be flying out to the US next year. I am also planning on having a stall at Oz Comicon and Supanova in Perth. In the meantime I am working on my portfolio which I will be sending out to publishers next year. ●

a podcast or an audio book before I move on to working on my current project. At the moment I am working on an illustration of Goldberry from The Lord of the Rings, I have established the pencils and am now onto some washes of colour to establish the basic colour harmonies and tones. I will usually be at the studio for a couple of hours with a break in between before heading home usually late at night when the traffic is pretty much absent (I love that time of night). I also work a casual job as a shop assistant 3 days a week so I don't often work in the studio too late if I have work the next day (even though I really want to).

What did you think about 2013? Favourite projects, any exhibitions etc?

This past year I feel like I have grown in leaps and bounds as an illustrator. I had several exhibition opportunities including some portraits at an exhibition for the Front Room Portrait Show at the Bunbury Regional Art Galleries, the "Take Me Home" Semi-Permanent Exhibition, The Tate @ The Toxteth. I entered work into the Boyup Brook Country Music Festival Art Show and the Nannup Arts Festival where I won The Encouragement Award. I recently applied and was successfully approved to take part in only the second RAW Perth Showcase which had over 400 people attending in one night. I sold a couple of prints and had a lot of interest in my work, it was a good night

What made you decide to join Illustrators Australia?

I joined Illustrators Australia because I was looking for a group which could help promote my work to a suitable audience that wouldn't cost a fortune.

What other illustrators/artists inspire you?

{CLICK!} Belinda Morris

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