

OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 2, 2014

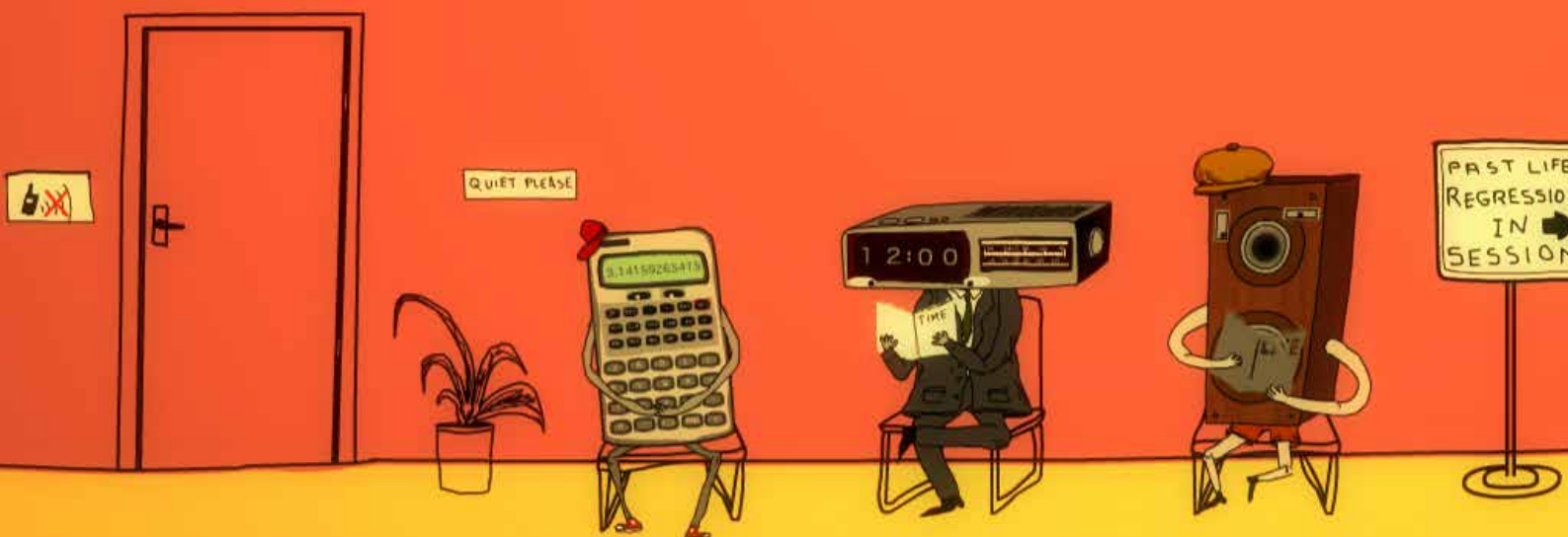


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The Animation Issue

Images by Nick Kallincos



COVER ILLUSTRATION BY NICK KALLINCOS
FEATURE COVER BY JAMES HART
(PAGE 11)

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From the editor

Described as making illustration “moving and alive” but one of our Profilers, this edition is all about the art of bringing our work to life.

Animation, I must confess, I know hardly anything about. So I loved piecing this edition together - learning so much in the process from more experienced illustrators such as Roberto Fino, Makoto Koji, Lew Keilar, James Hart, Nick Kallincos and Kirilly Schell. Thank you to you clever, clever people for sharing your work, process and inspirations.

Thank you also to the multi-talented Sonja Kretschmar for a process insight into her beautiful animations. Thank you also to Simone Downey for an update on her work. We were very lucky to have an interview with the ABC about their animation programming as well.

This edition, I'm also going to have to ask you to get a little more animated in your experience of reading...To get the most from it you are going to have to do a lot of link clicking. Because of the extreme importance of doing this, I've made these stand out as much as possible, eg:

Δ A New Day In Old Japan
<http://www.youtube.com/watch?v=X9d1bRzhchk>

You may need to cut and paste the full link (after the triangle!) into your browser.

Thanks again for reading, and I look forward to your feedback on this issue.

Jess Racklyeft, Editor, Outline magazine



Welcome to all our new members!

Mar: Darren Frisina, Lucy-Ann Moore, Dana Ferris, Brett Curzon

Apr: Sarah Catherine Firth

Jun: Alejandro Aguanta

{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 the 2nd edition of Outline for 2014.

The committee has been working hard on plans for the t-shirt Exhibition coming up in September. Red Bubble is sponsoring this event and it's going to be HUGE!

'WearARTthou' will be held at No Vacancy Gallery at the QV Building, Melb, from Sept 3rd - 14th. It is open to Gold & Silver IA members

You will receive the 'call for entries' via email any day now so keep your eyes open for it.

Our 2nd Workshop is being held on Saturday 28th June _ Typography with member Bobby Haiqalsyah (profiled in our December issue) - be quick to sign up as it's limited numbers, check the IA website for details.

I will be on leave from 25th May - 14th July, in this time Elena will be manning the IA office, she will be in 2 days per week, if you have any queries you can contact her at the usual office email address.

Thanks once again to Jess for a fantastic edition of Outline, to give Jess feedback contact: outline@illustratorsaustralia.com

Jody Pratt (President)

{CLICK!}
Illustrators Australia

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

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

Hey! You can now access previous profiles of illustrators from Outline editions!
Visit: http://www.illustratorsaustralia.com/resources/free/features_and_profiles_of_illustrators

The screenshot shows the 'Resources' page on the Illustrators Australia website. The page has a red header with the IA logo and a search bar. The main content area is titled 'Feature Articles and Profiles of Illustrators' and lists names of illustrators and their dates. A sidebar on the right lists 'Member-only Resources' and 'Free Resources'.

Simone Downey



Crafting a Business - Simone Downey

Outline interviewed Simone a few years ago about her early illustration career. Today we catch up with Simone, and hear about her now full-time illustration business, her progress and learnings.



Outline: In the past year you have made the transition from part-time illustration work to building a full time business. We'd love to hear about this decision - what inspired you to make the leap when you did, and what practical steps you made before this time to ensure your business would be a success.

Simone: There was a few things that made that inspired me to make that decision. The first thing was that I was working as a web/multimedia designer before this and I only just had dabbled with illustrating, and yet I noticed how illustrating came a lot more naturally to me. Drawing sweet little characters came more easily to me and yet with web design I always felt like I was forcing myself to design. The difference was like night and day.

The other issue was I was getting a lot of migraines at work, because I have issues with my eyes. I have vitreous floaters

in my eyes, but they are quite bad. They are dark grey and I have hundreds of them floating in my eyes each day, so it can be hard to see sometimes. So I thought it best for me to be able to work my own hours. But would you believe as soon as I left my job, I became really ill, I got some allergic reaction to probiotics (which took me and the specialist 6 months to figure out) and it totally stuffed my immune system up, I became intolerant to all foods, nausea every day, aching bones, I was so weak. So it was an absolute blessing to be able to work from home and being able to rest when I need to, and it gave me time to heal. It's taken about a year, but thankfully I am so, so much better. I'm very grateful to have a business that supported me through this.

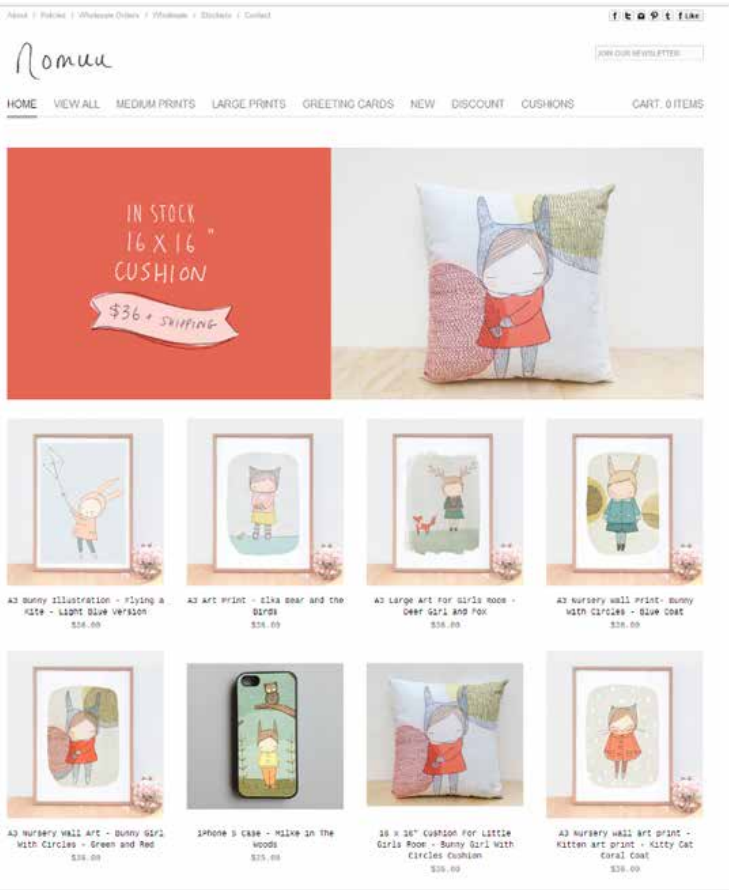
I did take some sort of practical steps...before leaving my full-time job, I was also building up my art business at night and weekends. The art business was doing quite well, so I knew I could kind of survive on what I was making through the art business. I also saved up money from my full-time job, so I had a safety net. I think this was pretty important to do.

If you are thinking of branching out on your own, I would take a job where you can save for a year, or even work a casual/part-time job while building your business, just so that you have something steady to fall back on to. I suspect it would be quite overwhelming if you started your business with hardly any money in the bank, and I think what would happen is you would be worrying more about paying the bills and surviving than building up your business and being creative.

Outline: In setting up a primarily online business, who do you believe is your "typical customer"? what marketing techniques have you found the most successful to reach this audience?

Simone: Well I have two types of customers, as I have two ranges. I have my Nomuu children's art, but I also an abstract art range, called AMMIKI.

The customers for my Nomuu range, are primarily are mothers doing up their children's bedrooms and nurseries. Based on Facebook stats, they are primarily 25-34 years of age and female.



My Ammiki range is more for adults, although having said that, now this was a real surprise, people buy my abstract work for their children's nurseries too. I have been lucky enough to have one of my abstract pieces selling on 'The Land of Nod' and I didn't quite understand why they wanted to sell my abstract art. However, now understand that even though they are selling children's decor, they are also trying to tap into the adult market, so artwork can be both for adults and children. So I have learnt something new there.

In regards to marketing, I think I am very lucky that my following has been quite organic. I don't do huge marketing campaigns or anything like that. I primarily use Facebook, because that seems to be most popular with my audience. I try and post regularly and I do offer giveaways of my products usually every few weeks. I mainly giveaway pieces that are imperfect/flawed, and I would normally have to throw them in the bin...but my audience doesn't seem to care if they are imperfect and they just love participating. Because I get so many people participating directly on Facebook, their friends also see the giveaway and join in and tend to like my page to.

Occasionally I will approach big children's blogs to see if they are interested in featuring my work, but I may do this once or twice a year. I really should be more diligent with this. They usually have to have over 20,000 Facebook followers for me to do this.

Outline: How do you manage your online orders and day-to-day operations?

Simone: Basically, I get a notification on my phone when

an order has come in. Lately I have been trying to do orders almost as soon as I get them, and send them out the door, but sometimes I will wait a day or so and prepare a number of orders at the same time. I just take it how it comes. I don't stick to a strict regime when preparing orders, I just base it on what seems best at the time.

My day-to-day operations could be a bit better. I don't really have a set routine. It's really dependant on orders and emails/requests I get. I don't create illustrations every day, in fact lately I just haven't had time to lately. I have been quite busy with orders and keeping up with inventory. I have also been doing an online illustrators course. The nice thing is when you work for yourself, you can fit in things like courses into the routine.

Outline: What have you found difficult about working for yourself?

Simone: Probably worrying about the future. Even though this business is going ok, like any business it's not always consistent. It's the uncertainty of not knowing how it will do each month. I am not very good with uncertainty and risk, so it has been quite hard for me to adjust to not knowing I will get X amount each month. That's the beauty of working for someone else, you get a nice pay cheque each month and you know the exact amount you will get.

Outline: Could you tell us about your studio? What is a day in the studio like for you?

Simone: I actually just moved out of my art studio, which



All my work is digital after the initial ink drawing. So basically once I have drawn a character (normally with a black fine ink pen). I will scan it into the computer. I then bring it into Photoshop, and I begin painting over the design with different colours in Photoshop. I can then play around with colour hues and saturation. I then start bringing in more textural elements to overlay over the top of the illustration. So I use things like, linen, velvet, wool. I also hand paint textures using anything from watercolour, oils to acrylics and then either scan or photograph them, and use those in the design as well.

I have recently learnt a new technique though from a course I just took called 'Make Art That Sells', and in the course the creator suggests creating 'icons' which means you break up the artwork into little bits, rather than making one big scene to begin with. So you might design a certain flower that you want to use in your design, and you will just really concentrate on that, and use different mediums to create different versions, then you pick the best one, you then go on to the next item. It helps you to break down the task into bite size, manageable pieces.

With my abstract work is a lot more experimental. Sometimes, I just want to work with shapes and abstract ideas and not think about things too much and it really is like a big experiment. I don't think too much about the concept, I just see shapes and then play around with them.

Outline: Who are your art or business and/or art heroes?

Simone: My business heroes, well I can't say anyone in particular, but I love, love entrepreneurialism. So I lap up any entrepreneurial talks. I like learning from tech start-up businesses, they totally fascinate me. I listen to mixergy.com a lot, which interviews a lot of entrepreneurs. I loved the interview from the guys that started Airbnb (the travel accommodation website), or Julie Aigner-Clark, the lady that created the 'Baby Einstein' series.

My art heroes, I don't have one particular favourite. I love Dick Bruna, Quentin Blake and Beatrix Potter for children's book illustrations.

I also enjoy modern art such as Matisse, Dali, Miró, Magritte and for more recent contemporary artist I would have to say I really like Ashley Goldberg. I also saw recently some work from Campbell La Pun who is up-and-coming street artist from Melbourne, his work really caught my eye in a gallery recently. ●

was in Fitzroy. I am actually back at my house. It was too much of a commute and although I loved it when I went there, I wasn't using it as much as I wanted. I was tending to still do all my main work from home, as I have some expensive equipment. I think if I was to get a studio again, I would like a more communal, collaborative space.

My home studio, is so small it's ridiculous, and it does tend to move out to the lounge (which I don't like doing). The good thing is, because the space is small everything is in close proximity, the printer, the scanner, the cutting table etc, so it makes it easy to move from one task to another.

A typical day in my office is, get up have a coffee, read emails, reply to important email, see what orders have come in. Based on orders I will decide if I should prepare them there and then or wait. Preparing orders can take me quite a while and can take a big chunk of the day up. With the art prints, I print them out only when an order has been made (I print in-house). I then package them up.

Outline: What is the process you use to create your lovely prints?

Simone: Sometimes I sketch out a design that I want to work on there and then, but most of the time I do sketches and leave them in a drawer and come back to them at a later date. Sometimes something I have drawn I won't instantly connect with, but a few weeks later I might. If I do see something I like, I will then start working on it, and just plug away with the design.

{  **CLICK!** } **Simone Downey**

Website <http://shop.nomuu.com>

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

Shop - Abstracts <https://www.etsy.com/shop/AMMIKI>

{FEATURE}



ANIMATION

Image by James Hart

{PROFILE}



Roberto Fino



Roberto Fino

Italian born Roberto has a long background working in illustration and animation in across an international environment. This experienced artist shares his experience, the importance of mentorship and the beauty he finds in creating animation

Outline: You have an incredible background with some varied and great projects behind you. Could you share with us some of these key projects over the years, across illustration, direction, layout designing etc?

Roberto: I guess, probably the most important turning point in my professional career, has been London. I moved there from Milano in the early 90's. At the time I was working as Advertising Illustrator in Italy, a very soul-less industry; very good money, but little creativity. London gave me an opening into a different world. I wasn't trained as animator so I used my Illustrative skills to work as Background Artist in Animation. I had to learn a lot. Animation is a very intense and technical affair and at times I found myself struggling but the excitement of being part of such an alive and communal art form, was enough to push me through. London in those days was the center of high-quality, innovative, commercial animation. The most creative animated ads were coming out of some of

the best studios in Soho. I was lucky enough to work for Hibbert & Ralph, Passion Pictures, Pizzas Animation, but most of all for Klacto Animation founded by Oscar Grillo. Once I moved to Melbourne I started working for the TV series "The Silver Brumby" as Head of Layout Dept. and eventually I was the Art Director for the TV Animated series "Ocean Girl". It was an important step because as Art Director you become responsible for the work of a team and not only yourself. In early 2000 I moved back to Milano to work on a couple of Animated Feature Films (Johan Padan and the Discovery of the Americas, Opopomoz) as Head of Background Dept, but finally settled in Melbourne where I kept working on different TV series as Senior Design Artist, Art Director and in 2010 as Director. Over all these years, illustration has been my side gig. In Animation there isn't a continue flow of work. You often find yourself in-between projects and my old trade as illustrator has supported me along the way. I mainly illustrate educational books for kids. It can be a bit dry at





times but it helps in the down-times.

Outline: What first attracted you to working as an illustrator and animator, and what keeps you going in these industries?

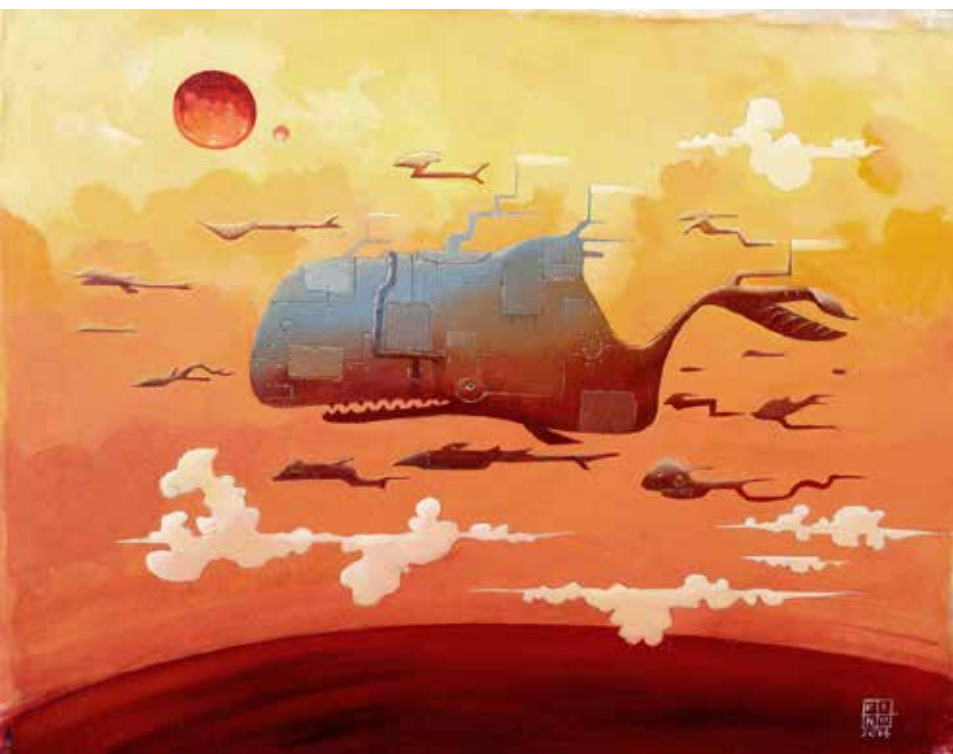
Roberto: I know it sounds a bit of a classic, but I always liked drawing. Since kindergarten people used to tell me I was good at it. It was something that made me happy and I suppose I just kept going. When it was the time to decide what direction to take after high school, I decided I would do a Graphic Design Degree. It was just a very natural choice. Later on I moved more into Illustration. I was one of the first students to join the very new Istituto Europeo di Design in Milano. The school just opened a few months before and they had a specific course on Illustration. It was

a very new concept of teaching in those days. It was and still is, one of the best schools of Design in Europe. Studying Illustration at IED made me realise that I could really earn a living by drawing. So I did. I started working for Advertising and as I explained before, it was only after this time I discovered Animation. What kept me and still keeps me going, is the excitement of a new project. Both in Illustration and Animation you always move from one job to another. Most of the time you won't have the time to get bored of what you do and if it happens, you know it won't be for a long time. Also you constantly develop your style, your skills and you see your work getting better, getting more mature. It's a "growing part" of yourself.

Outline: Within animation, you've worked as a storyboard artist, background artist, character developer and more. Could you tell us about some of the key skills involved in different areas of animation?

Roberto: As I mentioned before, I entered the world of Animation from a "side door." Having some experience in illustration, meant that I could work as a Background Artist. The animation process is long, complex and involves many people with different skills. All of them are working for the same final outcome. If you want to expand your experience, an animation studio is the perfect place. With some hard work and a bit of luck you can move between departments.

Background Artists in general need to have a great sense of color, composition and a solid technique. Depending on the project



{PROFILE}

you are working on, you will be creating every single location needed to stage every scene. The background needs to support the action, describe the environment and create a mood, without overpowering the animation. It is a fine line between a very beautiful background and a distractive one.

Art Directing covers all aspects of the “look” of a production such as the style, the continuity throughout the film, the character design, the final composition and special effects.

In the last few years I have worked often as Storyboard artist. I consider Storyboarding one of the most enjoyable parts of the process. Starting from a script, effectively you find yourself Directing. You might have an initial brief from the Director but, especially for TV series, you have to set the camera angles, work out the flow of the action and the logistics of location. You are in charge of the “mise en scene” for the show. Good storyboarding means great storytelling, there is no doubt about it. I feel I’m a better storyboard artist now, after many years of experiences in Animation. Storyboard, like filmmaking, has some pretty set rules, if you don’t know them you can’t just improvise. Experience plays a role in all this.

△ Roberto’s Showreel:

<https://www.youtube.com/watch?v=0q4dKCsc4wY>

Outline: Have you marketed your work as an animator, and if so what have you found have been the most successful campaigns/efforts?

Roberto: No, I’m pretty bad at self-promoting. Besides my personal website (in desperate need of a good revamp), my LinkedIn profile and the IA website, I don’t have much else. In 2006 when Facebook started, I promised I would never open a FB account because I said: It’s a stupid idea, it will last 12 months. I’m still waiting. I guess you can use social media to promote your profession and I’m sure it can be very effective. Maybe not FB, but for example, Vimeo has some of the best short animations I see around. Anyway, the industry in Australia is not that big, if a studio starts a new project, you’ll find out reasonably quick. If you are lucky, the studio will come to you and ask if you are free and interested in the project. I believe your colleagues and co-workers are the best promotion you can have.

Outline: What materials/software do you use for your animation work?

Roberto: Nowadays I work 95% digitally. Sometime I miss the paper and colors but I have little choice. I use Photoshop, Flash, Storyboard Pro (Toon Boom), After Effect. I know and I worked with the Pipeline Workflow of a 3D production, but I don’t work directly on any 3D program. There are way too many (brilliant) 20 years old 3D Artists with more time than me on their hands. I would





never stand a chance. I also work with a Cintiq 22HD. It has been the best piece of equipment I ever bought. I know it costs a lot of money but it's worth every cent. Your production output will increase 40%.

Outline: You mention your teachers and mentors as being an important part of your art career, as well as providing the same opportunities to newer illustrators by being a mentor yourself. Could you expand on this?

Roberto: I'm not genius and there are billions of better artists than me but if I managed to work for over 20 years in the Animation and Illustration industry doing what I like, it's because I was lucky enough to have met a few very special artists along the way. Two above all: Oscar Grillo, a temperamental, passionate Argentinian artist founder of Klacto Animation in London. He was my first "gate" in to the industry. And then, later on, Adelchi Galloni who has been one of the most influential artist in the "Golden Era" of Italian Animation of the 60's and 70's. An anarchic, instinctive genius. His mantra was: "Good Composition and Fierce Energy."

In the last few years I have been teaching Animation and Storyboarding at Swinburne University of Technology and although I'm not Oscar Grillo or Adelchi Galloni, I try to pass on some of what I have learned in all my years of work. Hopefully with some results... definitely with passion.

Outline: For any illustrators hoping to branch into animation, what would you recommend be their first steps?

Roberto: On a simple level, the jump from illustration to animation can be done quite easily. Programs like Flash and Photoshop are great tools to start exploring the medium. With a bit of time and lots of patience, you can produce excellent pieces of animation. You can think of it as another technique. There is Acrylics, Watercolor, Oil... and then, there is Animation.

If we are talking about a full time career in Commercial Animation though, the story is different. You need training;

you need experience in an Animation Production Studio; often there will be a job in Melbourne and the next in Sydney and then Brisbane, so if you are really up for it, you need to be on the move. Overseas experience is a must. Canada, England, France. Lately Spain and Germany have developed a healthy animation industry. Of course the US, if you can work there.

If you want to work in 3D, be prepared to spend triple the time on your computer compared to 2D animation. There is a lot more work especially in the US and around the world and pays double than 2D.

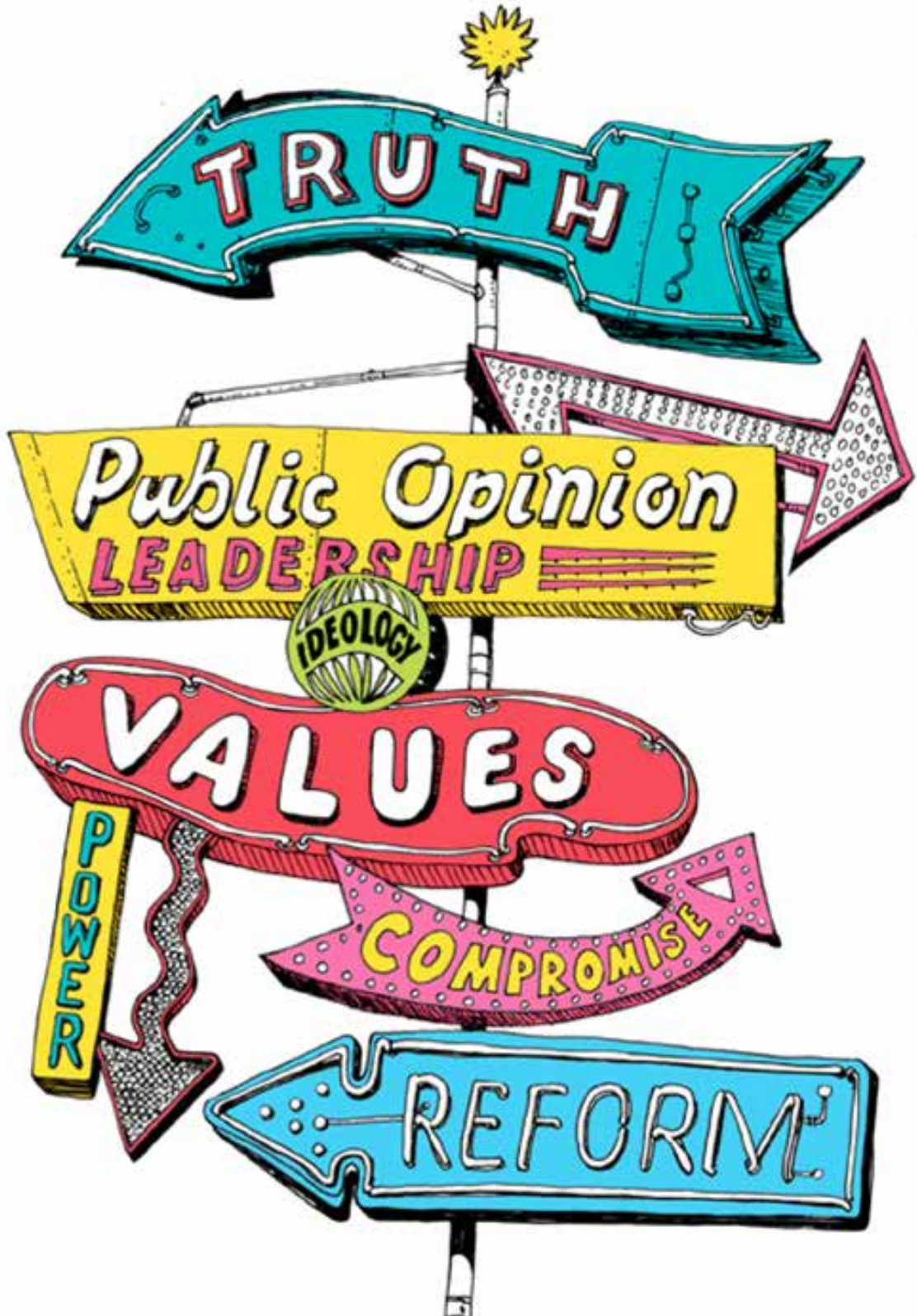
Watch some animation and learn the basics. Don't watch just the blockbuster form Pixar and Disney, actually you can skip those altogether. Have a look at the animation from young, small studios around the globe (as I mention before, Vimeo is a good place to start). Advertising animation (not in Australia) is generally quite on the cutting edge with new styles and trends, especially in places like England.

Music videos have been paring with animation for a long time. Some musicians have done more for animation than many schools in the field. Peter Gabriel in the 90's, an obvious example but even our very own Gotye, right here in Australia has produced some outstanding work. Using a song as base for your first approach with animation is a great little exercise.

Probably the most important thing to remember if you are starting in animation is that it's a very slow process, you have to put the time in, but also it is incredibly rewarding. There is nothing like seeing your work moving and alive. ●

{  **CLICK!** } **Roberto Fino**

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



Lew Keilar

{PROFILE}

Lew Keilar

With a Certificate IV in Film & Screen and a Certificate IV in VFX, Lew has created award winning animation and stop-motion works, as well as 2D illustrations. Lew kindly shares an insight into his world and his detailed, graphic illustrations.

Outline: Can you tell us about your educational background - and what draws (excuse the term) you to animation?

Lew: During my early thirties I pursued a career as an illustrator by completing a graphic design course in Sydney, majoring in illustration. For over 10 years I practiced as a traditional illustrator and in 2001 made the transition to digital. In 2007 I started making amateur short films and a year later undertook a Certificate IV course in Film and Screen at METROSCREEN in Paddington, NSW. During the course I made a range of short documentaries, interior dramas and exterior dramas and graduated with a basic first hand experience in producing, directing, editing, cinematography, sound recording, writing and pitching.

After working on a series of professional shoots I realised I had a greater interest in animation rather than involvement in live-action film-making.

This coincided with a scholarship to do a follow-up VideoFX course studying 2D animation by my alma mater METROSCREEN. Also during this time I was developing a new illustration style that was amenable to being animated.

The results of this study can be seen in my graduation piece produced from the course:

Δ A New Day In Old Japan

<http://www.youtube.com/watch?v=X9d1bRzhchk>

As a filmmaker, what I am principally driven by is the desire to tell a story. I'm drawn to animation because it allows me to be a filmmaker on my own terms and gives me greater creative control. Through illustration I can create my own sets, characters and props. Through the animation and editing process I can create sequences that bring my script to life. Editing on a time-line is one of my favourite creative processes as I get to play with that final element all film-makers relish. Time.



{PROFILE}

Simply put, animation allows me to extend my illustrations to tell a story using time-based art.

Outline: What challenges do you find in bringing your illustrations to life through movement?

Lew: Bringing illustrations to life through 2D animation can be very challenging and requires a comprehensive understanding of pace, timing and movement. However having extensive experience as a visualiser, comic book and storyboard artist has taught me the principals and techniques of sequencing images to create affective time based art. What I actually find most challenging is the technical aspect of animating and using programs such as Apple Motion and After Effects. Animating on these complex programs and transforming my illustrations into moving sequences is time consuming, finicky work. Good finicky work I hasten to add!

The payoff comes when a sequence is completed and edited into the cut to maximise it's emotional impact in the overall story.

Outline: When you start out an animation project, how do you first conceptualise the work - loose sketches or straight to storyboarding, or something else altogether?

Lew: It depends on the project.

With *Escape Velocity* it began with a pre-existing illustration.



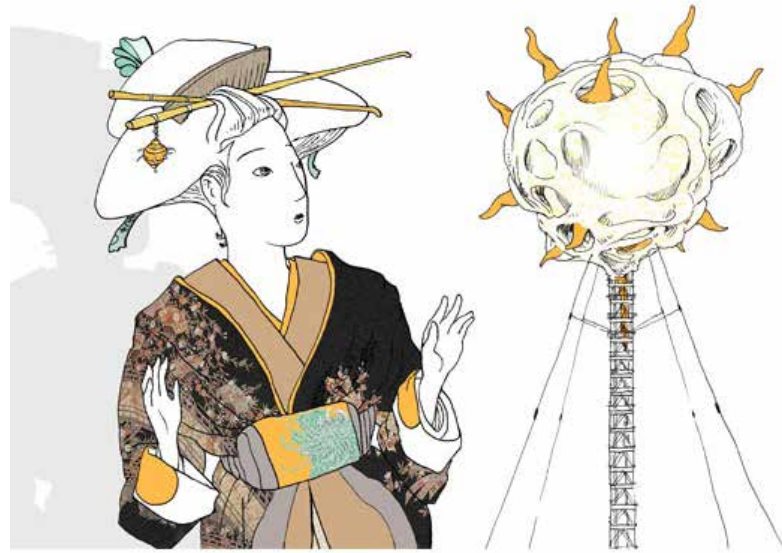
It became this short film.

<http://www.youtube.com/watch?v=TcQSzP5WCYU>

A New Day In Old Japan began like that too.

A single image has an imbedded narrative and expanding on it can give you a whole story.

Dancing With The Jellyfish, a music video, began with a pre-existing song by singer Jeff Duff. I took the song phrase by phrase and made an image sequence based on what the music suggested. Along with the co-writer I spent a



morning at the Sydney Aquarium filling my head with aquatic imagery then rough storyboarding the song completely in about an hour and a half in a nearby café.

http://www.youtube.com/watch?v=quIfw_kDCiw

Ray Kurzweil and The Singularity began from a script I co-wrote with artist and musician Steve Smith but it's real genesis came from trying to win a short film contest on innovation! This film's success came from a very tight script that went through multiple rewrites over a period of a week.

Once I had the script I broke it down into images I would be drawing on the day of the shoot. Jeff Duff's music and I did the Voice Over.

<http://www.youtube.com/watch?v=L8Y1TkaEkHs>

This is a whiteboard animation, a style of animating I've been exploring and building on over the last two years.

Here's a recent variation on whiteboard animation, *Techbar* for clients Charter Hall through my artists' agent The Jacky Winter Group.

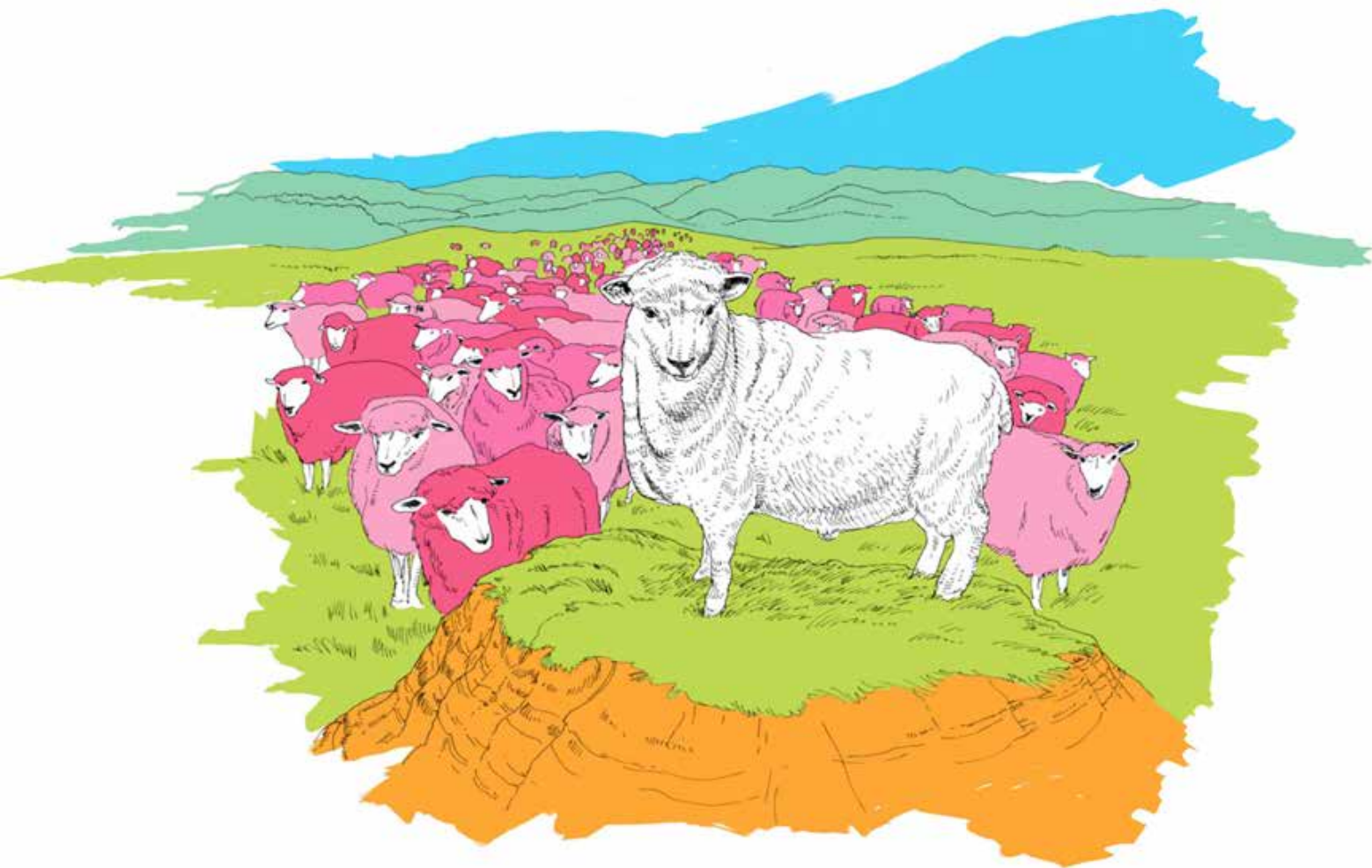
The original commission was just for a whiteboard illustration but expanded to include a process video.

<http://www.youtube.com/watch?v=bQTa8PM1460>

Outline: It was great to see your success in sharing your work through film festivals, such as winning the music video category BEfilm Underground Film Festival, New York. How do you hear about these festivals, and have you found them beneficial in marketing your work?

Lew: The WITHOUTABOX website <https://www.withoutabox.com/> lists all the festivals worth entering and if you join up you can upload your films as on-line screeners for festival selectors to review your work.

Through this process I've had various short films screen at the BEfilm Underground Film Festival, New York; 3 Minute Film Festival, Santa Fe; D.C. Shorts, Washington D.C., Sandfly Film Festival, Sydney and the Byron Bay International Film Festival, Byron Bay.



The highest accolade for my animation so far is Best Music Video at BEfilm for *Jellyfish*.

Another of my short films to get a gong is *Logical Question To God*, once again a music video but live-action rather than animation.

Δ <https://vimeo.com/37232927>

It was selected in the inaugural American Illustration-American Photography (AI-AP) International Motion Arts Award.

Like Dancing With The Jellyfish it is a Jeff Duff song but the visual style is completely different.

Getting these awards has been a great way to draw attention to my projects and expand my network of contacts in the industry and given me credibility when discussing animations with clients.

Outline: In terms of commercial projects, do you find yourself doing more animation work than straight illustration?

Lew: Illustration still outweighs animation but I'm finding clients are responding to the idea that an illustration from me can also have the potential for a short film as well.

I'm now applying the timelapse method of whiteboard animation to my illustrations. My inkline drawings are

usually first pass renderings without prep sketches drawn directly to paper, so when I film that process happening, speed it up in the editing and then segue to the final coloured illustration it has a seamless quality.

This accompanying process video extends the illustrations into a format suited to social media and PR material.

There are three short films done this way,

Finding Our Place

Δ http://www.youtube.com/watch?v=c7MnKa_2a00

The Alarm Bells,

Δ <http://www.youtube.com/watch?v=7E42UCrJKnE>

and Monsterbox.

Δ <https://vimeo.com/89062364>

Outline: Could you tell us about the MONSTERBOX project?

Lew: I'm sure a few IA members would have got the invitation to submit a 'monster' illustration to this selective project or been published in the previous one. I don't usually like to give my work away for free but the theme and final product, which is having your monster printed as part of a collection of 150 monsters on cards in a boxed



set distributed for free to various art-directors around the world was too good to pass up. My illustrative style owes a lot to the look and simplicity of Japanese woodblock art of Hiroshige and Hokusai so I approached my choice of monster by referencing Japanese mythological creatures called Yokai, evil incarnations of the grotesque. Combining something hideously spider-like with an image of elegance like a geisha came to me during research; and the colour scheme, defined for me by the MONSTERBOX submission criteria was the real unexpected gift of the project.

I love this piece. Spider legs, flowing robes and Mount Fuji- what's not to like!

Outline: What plans do you have for your animation and illustration work this year?

Lew: Currently I'm working on a project with Craig Johns of Thursday Design for The Prostate Cancer Foundation of Australia.

I'm illustrating men and women who are having their lives interrupted and confronted by this disease and those likenesses are being used on information material by the Foundation.

It's quite a departure for the organisation to use illustrated images rather than photography but drawn images give the faces a more universal appeal rather than the specificity of a photograph.

The video I've made of the drawing process is also going to be used in the new information campaign.

Regardless of the subject matter, it has a life-affirming quality to it inspired by the people I've been drawing.

Like the Benevolent Society project before it, it's work I'm proud to have been commissioned to do.

On the personal front I'm still entertaining a Kickstarter project to fund a short film that amplifies on subject matter in my Ray Kurzweil short but that's probably going to be affected by my existing storyline's similarity to the latest Johnny Depp movie on artificial intelligence.

I guess I'll know soon enough!●

{  **CLICK!** } **Lew Keilar**

Website www.lewkeilar.com

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DIY Animation

Our very own treasurer Sonia Kretschmar, explains her process creating a stunning animation. Before reading - please view the amazing work!

△ <http://vimeo.com/92898550>

A bit of background to my adventures in animation: I had returned to study quite a few years ago, and received a Graduate Diploma in Animation from the VCA. I managed to get a few commissions for SBS and the ABC early on. However the sheer workload and (usually) small budgets available for projects led me to consider animation as more of a hobby / love interest (a love / hate relationship at the best of times!). I developed a habit of starting and never finishing projects - so when a reminder for the upcoming Berlin Zebra Poetry Film Festival arrived in my in-box, it was enough to prompt me to do something I had never done before – attempt an animation in under two weeks, from concept to completion. The result is a 2:16 animation of the poem “Love in the Age of the E.U” by Bjorn Kuhligk, which was a poem chosen by the festival; it was interesting to conceive of an interpretation through “foreign” eyes, but I think the themes of border protection and secrecy are a universal theme, especially in the current climate of Australia as well.

The audio of the poem was available on a poetry website, (along with an English translation – unfortunately my German isn't THAT good), so much like receiving text for an editorial, I downloaded the text and started pondering. Luckily the poem is quite short and visual, so ideas were fairly easy to come by (there is always the fine line between cliché and complete obscurity, at least poetry can be a little more forgiving). One of the first lines is “As a border patrolman draws a line again” so naturally I blocked in a literal image of a soldier... thankfully that was ditched after I came up with the idea of a tower being guarded by a winged European Sphinx, similar to the ones I once saw at Belvedere Palace in Vienna.

My interpretation of the poem is set against a backdrop of industrial change, as a Mythical Lioness of the past defends her turf aided by the technology of the present, with the stars of the E.U flag floating around in the universe. Using Photoshop and After

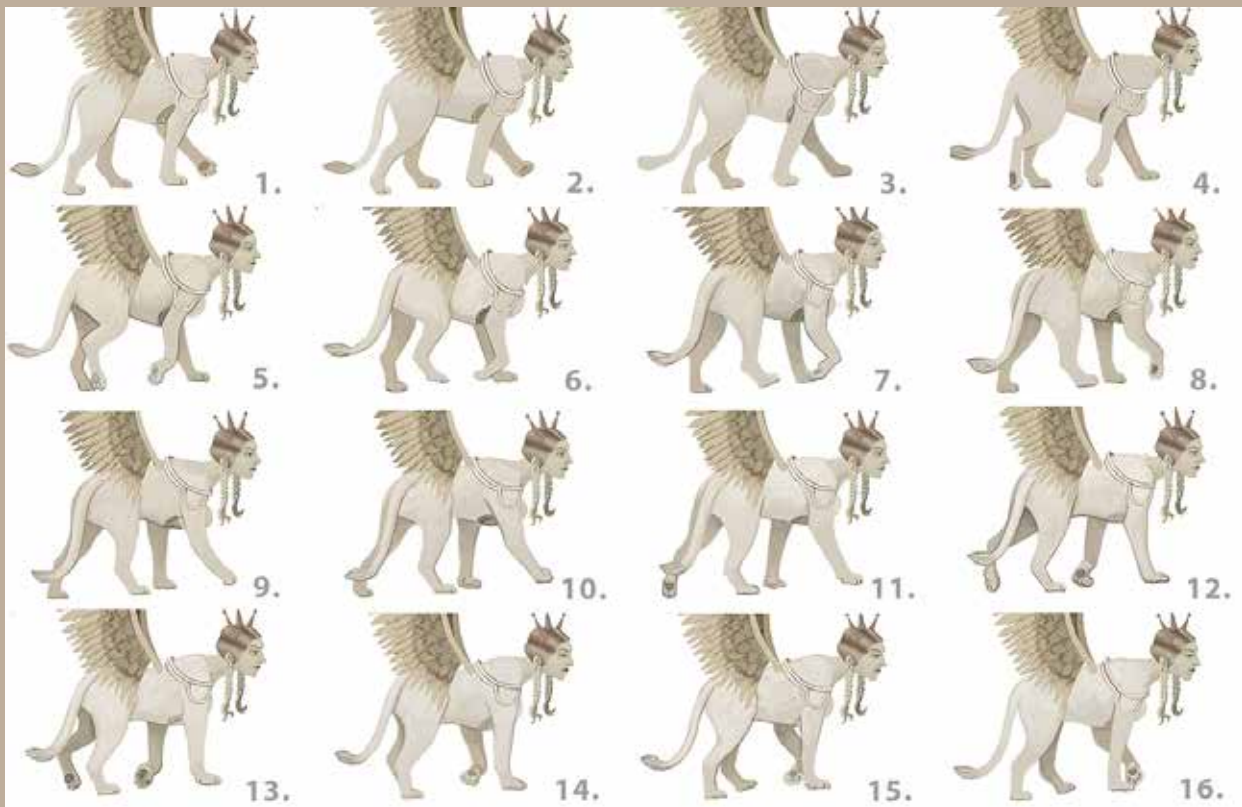
Effects, first of all I blocked in very rough sketches to get a sense of timing to work with the spoken word track (a.k.a an ‘animatic’).



rough sketch



final artwork



Once I knew what I wanted to include, I started to look for more detailed reference. The walk cycle of a quadruped is probably one of the hardest things to accomplish in animation, so given my tight deadline I admit I did cheat a little and converted a couple of YouTube videos to break down to step by step images to just get my head around how a lion actually walks. And even though my process is completely digital, and I re-use elements (eg. wings and head) over many frames, it still takes a looong time to individually draw and colour each frame of a character's walk cycle (at least 16 drawings for a simple step by step movement).

The artwork is completely done in Photoshop on a Cintiq, using a variety of Kyle T. Webster's brushes to maintain a sense of texture. I then create many nested compositions in After Effects (AE) (I can also animate simple movements such as the wings or the head or stars flying through the sky in AE – I also managed to create a 3D “surveillance camera” in AE). Then I put the compositions together as a rough cut, which is when I began to worry about finding a suitable soundtrack. I imagined that it would work nicely with a waltz, so I searched online for ‘Creative Commons – Waltz’ and miraculously found the perfect music straight away. I rendered the clips from After Effects and then imported them

into Premiere Pro to tweak the edits, add the subtitles, and mix the music and voice track.

The film festival is on in October – whether or not my animation is accepted is yet to be decided, but it was reassuring to know that little projects like this can actually be completed if one makes the time. It is also an interesting product of the times – having easy access to references such as the physiology of a lion, or details of baroque inspired towers, or tutorials for improving my techniques in After Effects or music licensed under Creative Commons (composed by Kevin McLeod / incompetech) makes such self-initiated exercises achievable. However, I still do shirk from the idea that all digital content should be considered a ‘free for all’ – but for non-commercial projects such as this they are invaluable.

See more of Sonia's work: <http://www.soniak.com>

{PROFILE}

Makoto Koji



Makoto Koji

I think Makoto's website description of her work perfectly sums up her illustrations.... "My work draws from my unique upbringing of both Eastern and Western sensibilities and am inspired by fairy tales, animals and all things sweet." Born in Japan and raised in rural Queensland, this talented artist is building a great animation career.

Outline: We'd love to hear about your background, from Japan to rural Queensland and your university studies.

Makoto: I was born in Hiroshima and at the age of three I moved with my family to Goomeri, a small town in rural Queensland. I grew up there while my father managed a local pig farm. After dinner every night my family would watch Japanese cartoons on VHS, taped by our grandparents in Japan. Our parents didn't want us to lose our first language and used the cartoons to reinforce it. This family ritual connected me to my roots and made animation an important part in my upbringing.

The idea of becoming an animator solidified when in Year 8 I was told about the Bachelor of Animation course at Griffith University. I was so excited when I heard I'd been accepted after graduating high school. The course exposed to me to new animation and artists and I was really fortunate to be surrounded by a close knit group of passionate animators of many different ages and nationalities.

Outline: Could you tell us about your current art/working practise in Adelaide?

Makoto: I'm currently working as a freelance Animator and Illustrator, working on commercial projects while

cramming my personal projects into whatever spare time I have left.

While I was in my final year of University I had the opportunity to travel down to Adelaide for work experience at The People's Republic of Animation. After graduating, they invited me to work for them, which I ended up doing for several years. Over the next five years I worked with several other animation studios. For most of the projects, I found I was the sole female creative and many of the jobs had masculine subject matter and themes. The experience made me realise that I really wanted to make animation and tell stories from a female perspective. Eventually I decided to go freelance and developed my brand Paper Rabbits. My goal is to contribute girly animation and illustration to the current Australian scene!

Outline: What attracts you to animation work?

Makoto: While animation is much more time consuming than illustration, seeing a character come to life is incredibly rewarding. Animation often allows for much more in depth explorations; thinking of ways to convey character, stories and worlds in motion is really appealing. It adds an extra dimension that is difficult to display with one single image.





Perhaps the greatest difference to illustration is that animation is often done collaboratively. Where illustration can be quite solitary, even a personal animation involves lots of interaction with sound designers, composers and on larger projects, other animators.

Outline: Could you tell us about the process of working with a team on an animation project? What are some of the distinct roles for the artists/technicians involved?

Makoto: Woah! That's a huge question.

Working closely with experienced animation and art directors was a brilliant way to learn quickly. Under these people I worked on television commercials, animated series and game cut scenes. Often the turnarounds are very short so you get to see the whole animation pipeline condensed into as little as a few weeks.

Whether the studio specialises in 2D or 3D work dramatically effects the type of staff they employ. 3D animation is highly technical and generally involves a lot more people to produce. Different to 2D the roles can be incredibly specific, from modelers to riggers, shader and texture artists and animators.

In my experiences in Adelaide the teams have been quite small, which has been great as it's allowed me to be involved in many areas of a production. As well as working traditionally, I've trained in 3D so my roles have varied from designing characters, illustrating storyboards in pre-production to painting backgrounds and texturing characters, all alongside my specific animation duties.

Outline: We'd love to hear about your process for building your colourful illustration work. What are your favourite mediums/software etc?

Makoto: I generally start conceptual stage with scribbles in my sketchbook then work in Photoshop for both my illustration and animation. I'm planning more traditional work using gouache and watercolour soon.

Outline: Your work seems it has a strongly Japanese influence - could you tell us about some of your favourite animators and artists from Japan? What do you think describes a "Japanese aesthetic" in illustration?

Makoto: It's so interesting, my work is seen as very Japanese in Australia and in Japan I am told the opposite. Every Japanese person says my work looks heavily influenced by western cartoons! I guess my work must sit somewhere between the two cultures that I grew up exposed to.

Being Japanese growing up in Australia, it's impossible to avoid Ghibli and Disney. But, *Anpanman* by Takashi Yanase is probably one of the first animated things I've watched and I still love his work to date. It's a wonderful series about red bean filled bun superhero in world of crazy characters. What's not to love? In more recent years I really appreciate the works of animation auteur Satoshi Kon and Mamoru Hosoda.

I really love Manga artists such as classic Osamu Tezuka, Shigeru Mizuki, to more modern Takehiko Inoue, Naoki Urasawa, Yazawa Ai and Eiichiro Oda! Their work exudes



their different personalities. Not only are they unique and amazing artists but amazing storytellers with such memorable and lively characters. The list could go on.

Further afield, I spend a lot of time admiring European Animators and Illustrators. Some of my favorites are Jiri Trnka, Tove Jansson and Amélie Fléchaix.

I think the defining characteristic of Japanese aesthetic is the focus on line where in the West the art is much more about form. Japanese Ukiyo-e from the Edo period is defined by the use of line and flat colours in contrast to the paintings of the Renaissance. I've actually heard the reasons for this are something to do with the light in different countries. So in Europe the softer sunlight emphasised form and in Asia the sharper light created graphic silhouettes and harsh edges.

Outline: Could you share with us some of your local shops/galleries/artists in Adelaide that you turn to for inspiration?

Makoto: As a Queensland girl I had never thought of finding myself this far south and couldn't even picture what it would be like to live in Adelaide. But I've grown really fond of the city! It's quiet, quaint and cute; so you can get a lot of work done. I find the lovely old architecture, the striking changing seasons and the rose gardens a huge contrast to Brisbane.

After tight deadlines I like to treat myself to trips to Adelaide Central Markets and catching up for coffee with my artist/animator friends, who I've met through working at the animation studios. My favourite stores and cafes are in Ebenezer Place in the city and Elizabeth Street in Croydon. At the moment I'm really into Swedish Tarts on Henley Beach Square, a cute cafe with tasty Scandinavian baked goods that exhibits funky artwork by local artists.

Outline: Are there any

upcoming projects this year that you are excited about?

Makoto: Oh! So many! I was just involved in a collaborative project called *Moon Animate Make-up*, where animators from all around the world re-animated shots from a whole episode of *Sailor Moon*. It's so entertaining to see so many different interpretations of *Sailor Moon* realised. The whole episode will be available to watch via the internet soon.

I have a personal short film which I received funding for that I am working on alongside my commercial work. It's really nice to be animating a character that I'm really attached to. It will be ready later this year so stay tuned!



{▶▶CLICK!} Makoto Koji

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

Twitter @Paper_Rabbits

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





Nicholas Kallincos

Nicholas Kallincos

To me, Nick's paintings, comics, illustrations and animations create a striking exploration of the mind - dark, layered and complex. Outline learns more about Nick's diverse practise and incredible animation work.

Outline: I noticed you studied a PHD in biochemistry before studying animation and interactive media. Could you tell us about this change in career path?

Nick: I guess the most succinct way of answering that is to say that although I was/am absolutely fascinated with science and love the challenge of researching something, the day to day nuts and bolts of working in a lab just didn't work for me on a personal level. A few years after completing my doctoral studies and having worked in a research lab, I found my mind continually wandering to the making of art. I'd been already painting for a few years, cartooning and doing t-shirt designs by this point. Art always felt a natural inclination for me. I think the urge to see what could happen if I threw all my energies into the thing I was passionate about, just took over and I felt I had to find a way to do the art thing in a more comprehensive

way. At the time I really didn't know much about animation but it seemed like a nice half-way point between the analytical skills of science and the more right brain imaginings of the artist. It ticked a few potential boxes as far as getting some useful technological skills and exercising my desire to create. I was in my early 30's when I made the leap but it had been a few years of consideration beforehand to convince myself that I could make a fist of it.

Outline: We'd love to hear about some of your favourite animation projects. How have clients discovered your animation work?

Nick: I've had a few fun projects over the years but probably my favourite project has been the stop-motion cinema ad I did for CRUMPLER back in 2008. It was a hectic little shoot but I was absolutely obsessed with the

Still from Crumpler animation





idea for about a year before I had the chance to make it. I'd been tossing around ideas for something for them for a while but when this particular idea popped into my mind it seemed very visually strong and already clearly visualized in my mind. I was convinced that it would also be a great way to combine the tools used for their bag making with animation. Fortunately they also liked the idea and were fantastic in allowing me so much creative freedom.

Δ <http://vimeo.com/6541905>

I also loved working on “*The Luminary*”, which was a film I made in 2005 with an Australian Film Commission grant. It was the first time I got to experiment with stop-motion animation and it was nice to have a budget for a change. The whole process from start to finish (about 5 months of work for 10 minutes of animation) was a fun ride. The story started life as a small doodle in a drawing diary and then became fleshed out in more detail based on a piece of music by a good friend, Cornel Wiczek (QUA). When we received funding to make the short, Cornel kindly agreed to re-score the film. The film has done the festival circuit and enabled me work with some lovely folk, Shannon Owen (my producer), Gus Kemp (cinematographer) and Cornel, whom I had worked with on my student films. I was fortunate to be able to travel to some festivals with the film and to meet some truly talented animators scattered around the world. It also had a second life (post festivals) when it was re-edited in a condensed form as a music video for Powderfinger. I recently made a short (unfunded) sequel of sorts to *The Luminary* called “Re-collection”, its been out and around the traps for the past couple of years. It was a more dreamlike/oblique narrative than the original and was shot digitally unlike *The Luminary*, which was actually shot on 16 mm film.

Δ <http://vimeo.com/6510384>

Δ <http://vimeo.com/45065684>

More recently I've been working with a Melbourne company called EcoInnovators on a 3 part educational series around the ideas of sustainable design. The first project, “*Life Pscycle-ology*” was about a little flip phone called Eric sun who consults a Life Pscycle-ologist due to emotional trauma. He gets taken through a past life regression where he finds out where he came from and why he might be suffering a mobile phone existential crisis. I'm just finishing off the third animation in the series at the moment. It should hit the internet waves in a month or so.

Δ <http://vimeo.com/25749340>

Clients seem to come from a range of sources, quite often they have seen my work online, through someone else or through my network. I think having a science background has opened some doors for me with my work on occasion. Other times it's through someone seeing my work at a festival or on TV. I think having had a diverse background has meant I have a rather large network, which has definitely helped with work opportunities.

Outline: What programs and methods do you use creating your work? For instance, the mixed media work:

Δ <http://vimeo.com/73937155>

contains so many beautiful textures, photography, drawing and stop motion - how does one combine these?!

Nick: I work across a range of mediums but mainly it



depends on the idea. I'll work in different ways depending upon the initial idea and what might suit it. I use photoshop, flash, aftereffects, Final Cut Pro and various assorted stop motion capture softwares. Pretty much anything except 3D programs so far, although hopefully one day (if I ever wrap my head around them!) I'll employ them in some way too. I think texture and emotional impact is what I'm after in my work, so most of it has a fairly roughly hewn look and a certain "grittiness" to it. I like to have some immediacy or spontaneity in the process, so keeping drawings rough allows me to satisfy that urge. The piece you mentioned was as an adjunct to a painting exhibition I held last year, so I was going for a fairly ephemeral mood to compliment what I'd been painting. It was also to try to show my chaotic studio process a little. I combined all of the different media in aftereffects to put it all together..

Outline: I absolutely love your website. Could you tell us about your process setting this up, and building animation into the design of it?

Nick: I really can't take credit for the website as it was made by a friend of mine, Rohan Latimer. He is a super talented and imaginative coder, not to mention a nice guy. I gave him a pretty open brief of wanting something filmic that was a little like a drawing diary and he came up with the clever design that enables things to behave the way they do. All the screen assets I created by hand. The little loading page intro and filmic little main page I animated in Flash. The arrow tree is a little personal icon of mine that has been in my painting work since I first left science, so it was nice to make it move. The other animation is based on an ink drawing I did years ago that is also on my business card and speaks volumes about the dangers of using a mobile phone near a Shaman in a thunder storm. Just don't do it kids! I'm in the throes of rethinking my website in the age of smart phones that don't support Flash anymore Arrgh! (that was supposed to be angst, not a Pirate).

Outline: Could you tell us about your involvement with the MELBOURNE NOW exhibition? What was your experience being part of this huge exhibition?

Nick: I was very excited that the animations were included as part of the show. It might be the only time I ever get to see my work at the NGV. Basically the animations I did in collaboration with EcoInnovators were showcased as part of the emerging face of design. Leyla Acaroğlu who is the director of EcoInnovators

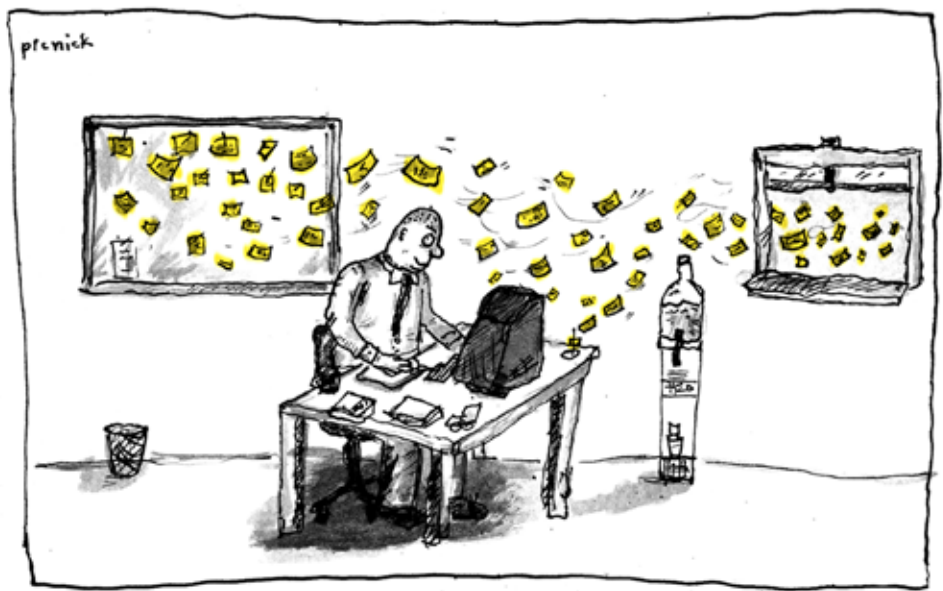
is a very innovative practitioner in the realm of sustainable design education. She realized that animation could be a powerful way to engage younger people in thinking more sustainably about design practice. It was great to see the first two animations presented so fittingly in the space, I was really happy with the way they looked. The show itself was rather overwhelming it terms of the diversity of the artists and kinds of work. I found it really inspiring to see such an enormous cross-section of artists represented at the show and to see how their practices converged and diverged from one another. Pretty mindblowing and a nice way to spend half a day at a gallery.

Outline: Your painterly work is so beautiful and complex. What themes do you explore in this work. Have you recently begun working more in this area, or have you always combined animation/illustration and painting work?

Nick: Thanks for the kind words about my work. In a



nutshell I think a lot of my recent work has revolved around the creation of imaginative spaces where things don't behave like they do in our conventional day to day activities. There is some relationship to our mundane goings on but there is also something "other", something more mysterious and out of reach, that is happening. I guess they are like painted day dreams. The recent work is both influenced by my background in the world of science and also by meditation practices. The themes are generally philosophical in nature, birth, death, love, loss. I'm interested in the processes of perception and cognition and I guess the painting process is a way of me asking some questions of myself and the world around me. I've been painting since before I became involved in animation. The two worlds are constantly rubbing off on one another in my work. I think the urge to make things move was evident in a lot of my painting and illustration work well



The annual post-it-note migration had taken Harry by surprise

before I ever had the skills to make that occur. In terms of illustration I've been doing that alongside the painting work since I was back at uni studying science. In those days I did a lot of cartooning work with india ink that gradually evolved into something more textural as I got some photoshop skills and started exploring some other mediums. I think my painting has some illustrative elements but also a lot of more abstract expressionist, leanings. I'm a big fan of art brut, outsider art and more primitive art styles but I'm also a sucker for working with the figure (or rather my strange version of the figure). Over the years I've developed my own little system of symbols that re-occur in my works and contribute to the narratives of the paintings in different ways depending on their usage. I've always liked the idea of secret codes. I think they are interesting even if you can't necessarily work them out. A bit like life I guess.

Outline: We'd love to hear of your plans (illustration wise or otherwise) for the year ahead.

Nick: No concrete plans at the moment really. I'm spending more and more time teaching (animation) in the past couple of years, which I enjoy. In between my teaching roles I try to get into the studio to paint and let my imagination fly. I'm finishing off the third animation in the "secret life of things series" at the moment but when that is done I'm not sure what beckons in terms of animation. I've also just finished a couple of album covers for some local musicians and I'm talking with someone at the moment about animating a science related piece later in the year. At some stage I'd love to try to make another little narrative short of some kind and finish a little comic I started last year about our cat. So many possibilities so little time. We shall see. ●

{▶CLICK!} Nick Kallincos

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

somewhere in Balacava



urban torhades ansue



more delays on the platform

{PROFILE}

James Hart



ART

James Hart

James' illustrations seem to be so character-filled that they almost move on the page - no wonder this artist is currently working for an animated TV show. With a long list of clients through his illustration, comic book and animation career he kindly shares his experience and process with Outline.

Outline: Did you study illustration formally? How did you develop into a character and comic artist?

James: I did. I studied the Diploma of Illustration at Chisholm Frankston straight out of high school. Then continued on with the multimedia course then a year at RMIT doing the Bachelor of Multimedia focusing on animation. And recently completed a short character design course through Schoolism with Stephen Silver.

Seems a cop out to say that I've always loved comics and cartoons, but it is true.. Since I can remember I have always been drawing and coming up with my own characters and stories. I remember being 5 years old sitting in the class room trying to think of different members of a group of He-man inspired characters that I'd called the Blood-Men.

My illustration career has been quite varied in the type of work I've done, but the last couple of years I've sat down and focused on what direction I want to take. I was doing a lot of rushed jobs (many of these being educational text books) and wasn't happy with what I was producing and found my folio suffering. I knew that if I wanted to get

different work that I could enjoy, and in the areas that I loved, I needed to get better. So the last 2 years I've been pushing myself to improve so that I CAN be proud of my folio and have better work out there. I think I got lazy and lost a bit of my passion along the way, and maybe became a little confused as to what areas of illustration I did want to be a part of as it is quite vast.

Outline: We'd love to hear about an "average day in the studio" for you.

James: Currently I'm working full time on the animated TV series of Andy Griffiths' *The Day My Butt Went Psycho* with Richmond based Studio Moshi. I'm fortunate enough to be able to work half my week at home and a couple of days in-house. An average day in my own studio starts with sorting out 2 toddlers with my wife. Then trying to jump into work at a reasonable hour (9ish). Oh and coffee. Coffee is important.

Then it's quick social network updating/checking, emails, messages and working through a list of allocations of props (anything a character interacts with from a toilet paper roll to a truck) and characters and sometimes backgrounds for





spending a lot of additional time on drawing what I wanted and doing more and putting more out into the world. This included exhibitions, gallery openings, meet ups, drawing days and nights, conventions, social media etc.. A long that journey I have met so many new people and amazing artists. I was excited to meet Chris Kennett, an exceptional illustrator I'd followed online for a few years and whose work I love. He was working on a show about bums and suggested me to help out on *The Day My Butt Went Psycho*. My role has been to work with a team of designers on the props, characters and some backgrounds for the show. It's been one of the best jobs I've worked on. It's exactly where I wanted to be. As well as working with some amazing people I also got to design *Zombie Butts from Uranus!!* *ZOMBIE BUTTS FROM URANUS!!* The 5 year old me is constantly thrilled and giggling.

You can Check out more about the show at the facebook page here :

[www.facebook.com/
TheDayMyButtWentPsychoOfficialTVSeriesAustralia](http://www.facebook.com/TheDayMyButtWentPsychoOfficialTVSeriesAustralia)

And watch it on TV on Kids WB - Saturday mornings at 7:30am on GO!

Outline: Great to see a revival of the "Choose Your Own Adventure" I loved in the 80's! Could you tell us about the upcoming "You Choose" series?

James: I'm so excited that choose your own adventure books are coming back! These were part of my childhood too! I've been working on these in the evenings after the Psychobutt days. At the moment there are 4 books in the series. Hopefully if they are popular there'll be more. The first 2 are out in May, then the next 2 are set for release in July, I believe.

They're written by Melbourne sci-fi author George Ivanoff. He's cleverly written the tangled stories with a fun video game feel, full of lots of creepy characters and danger at every turn!! Random House actually found me through Illustrators Australia and asked me to do a sample for the first cover.. and they must have been happy as they asked me to do all four books. Loved every minute of working on these and cant wait to see them in book shops! They still have book shops right?

Outline: What mediums to you most like to use for illustration and animation work?

James: I used to have a process that involved penciling, scanning, printing, inking, scanning, colouring and more for most of my work. Now I have moved to have a completely digital paperless studio. Paperless even with my documents and paperwork. Quicker and neater. The design for animation process is similar to working on other illustrations and books. Except that a lot of the time you can bypass a rough stage with some props and expressions.

the weeks episode. There can be a lot of work involved in design for animation and some elements may just need one view, some may need multiple angles, expressions or poses.

Usually finish about 5pm so I can get into home mode and be with my family. Then as it gets to 10.30-11pm I drag myself back to my studio to do 3-4 hours additional freelance work or personal projects before crashing in a crazed heap in bed, ready for similar the next day or an early morning train ride if its an in-house day.

Outline: What do you think makes an amazing character illustration?

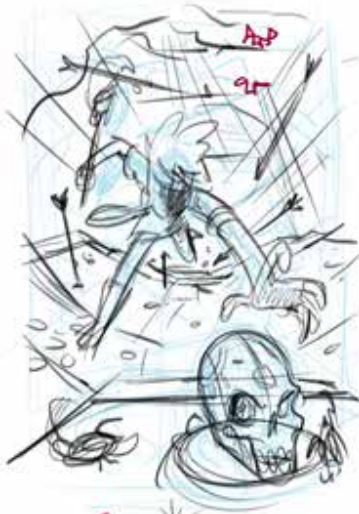
James: A clean clear piece that's easy to read and not overcomplicated. Good use of shapes and space. I also like extreme exaggeration. Be it proportions, perspective. Pushing the idea to the extreme and an added level of humour is good.. The ultimate goal of a character designer is to make the character appealing. Often a simplicity in the design is what can be appealing.. Or the expression or attitude they project.

Outline: How did you get involved in *The Day My Butt Went Psycho* (surely the best animation title ever invented!). What is your role contributing to the series and how has this experience been?

James: Part of shifting my focus in my career meant



ROUGH LAYOUTS:



① *



JAMES HART
ILLUSTRATION





done myself.. I guess it's trying to do a good job, meeting and exceeding expectation and just being honest and friendly. I also try to keep social media places like Facebook, Twitter and Instagram updated (links below).

Outline: What other projects are you excited about, either upcoming or from the recent past?

James: I'm excited about the future of comics and animation in Australia. I feel so privileged to be involved. What I've worked on the past year has been really fun, both cartoon work and books. I'm about to restrict my extra freelance work so I can focus on some of my personal projects for the rest of 2014. I have a few stories I want to expand and develop into graphic novels and comics. Its going to be a lot of work but I can't wait to get them going and set them free into the wild public! Watch this space! 📍

{ **CLICK!** } **James Hart**

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Instagram @spewtank

This is helpful for the tight turn around of each episode.

I'm starting to use more reference material in my work now too. So that if I need to draw a certain animal I'm not just drawing it from my head. Mostly I still do, but when I remember to look it up I usually get a better result.

When I'm out and about I try and take in different shapes and structures around me to help with creating stuff later. Especially mechanical elements and different types of people on trains and in the street. If I have time I might sketch some stuff down. Or try and draw from memory later, which I'm finding to be a good exercise in observation and memory.

In terms of tools it can depend on the job. I use a few different programs. Photoshop, illustrator, Flash, Sketchbook Pro and Toon Boom Harmony. I recently completed some reader books only using sketchbook Pro as I'm loving the tools in this program and the feel of it just seems very natural and produces some nice line work digitally.

Outline: In the past, what have you found the most successful ways to market your illustration and animation work?

James: I've actually had a lot of my work come from people finding me on the Illustrators Australia website. This is one of the first places I think potential clients look. Then word of mouth has been one of the main "successful" elements in my marketing. And it isn't anything I've really



Learning more about our ABCs

Outline got in touch with the ABC to find out more about their animation programming. Thank you to Lynne Shaw, Acting Communications Manager, TV Marketing and Communications for organising this interview.

Outline: Could you give our illustrators an overview of ABC for Kids? The structure, aims, and programming of this division of the ABC?

ABC: ABC Television operates two children's channels: ABC4Kids and ABC3.

ABC4Kids is the home to many trusted and loved pre-school programs including Play School, Gigggle and Hoot, Bananas in Pyjamas, Sesame Street and more.

Broadcast daily from 6am to 7pm, our programming schedule follows the pattern of daily life in a modern Australian pre-school home. From getting up and eating breakfast, time for learning, lunch and naptime to dinner and bed time ABC4Kids always offers appropriate and quality programming.

ABC3 is the No.1 television destination for school age children in Australia. It is a free, dedicated Children's channel that reflects the world and sensibilities of its audience. ABC3 offers a distinctly Australian voice to its viewers while also offering the very best in international content.

On air fifteen hours every day from 6am, ABC3 provides a wide diversity of program styles and genres of interest to our audience including drama, animation, comedy, factual entertainment, news and documentaries.

Outline: Not knowing much about the operations of the children's animation industry, it would be great if you could give us an overview of the industry as a whole. For example, internationally where are the biggest markets? How hard is it for an animation studio to create a series and have it networked?

Asia and the USA naturally are the biggest animation consumers due to the sheer size of their population. Animation production however is a global effort with a number of the larger studios residing in Europe, North America and Asia. To facilitate production, a number of countries offer financial incentives to animation producers, such as Canada, Ireland and most recently the UK. Australian producers are able to tap in to federal and territorial incentives.

Outline: We'd love to focus on the animation programs the ABC commissions (if you do). When working with animation studios, do they usually come to you with a concept or finished series? Or does the ABC team begin with an idea which is then materialised through a studio?

ABC: We commission and acquire a number of different formats and genres, including animation, from Australian and international producers. An acquisition of a completed

series usually happens once the production is complete. We do commission a number of animated programmes, predominantly for our older ABC3 audience, throughout the year. These are projects that we work closely with the producer on for a number of years – from early development (often a very short 1-2 page pitch document) through to the financing of the show and then production. Animation is a lengthy process so you need patience and good relationships! What we would ask though is that the project is pitched to us by an experienced animation producer.

Outline: Having a 2 year old, I am beginning to get more acquainted with the ABC2 kids programming - with animation series from all over the world! What criteria do you use to select the animations? How are they discovered and what makes them the right fit for the ABC?

ABC: We schedule a diverse range of the best programmes from around the world to help our audience learn, play and explore. Play School (now in its 49th year) and Gigggle & Hoot are our two home grown key brands that talk directly to our young audience.

Outline: Could you share with us some of the most successful animation series the ABC has run? (For example, I distantly remember Pingu playing when I was a child!). In your opinion, what has made this series so successful?

ABC: Our very own Bananas in Pyjamas is immensely popular with our ABC4Kids audience, as is the wonderful Peppa Pig. Octonauts is a great example of soft learning through great storytelling.

Outline: Are there any technological developments that have changed the way animations are created in recent times?

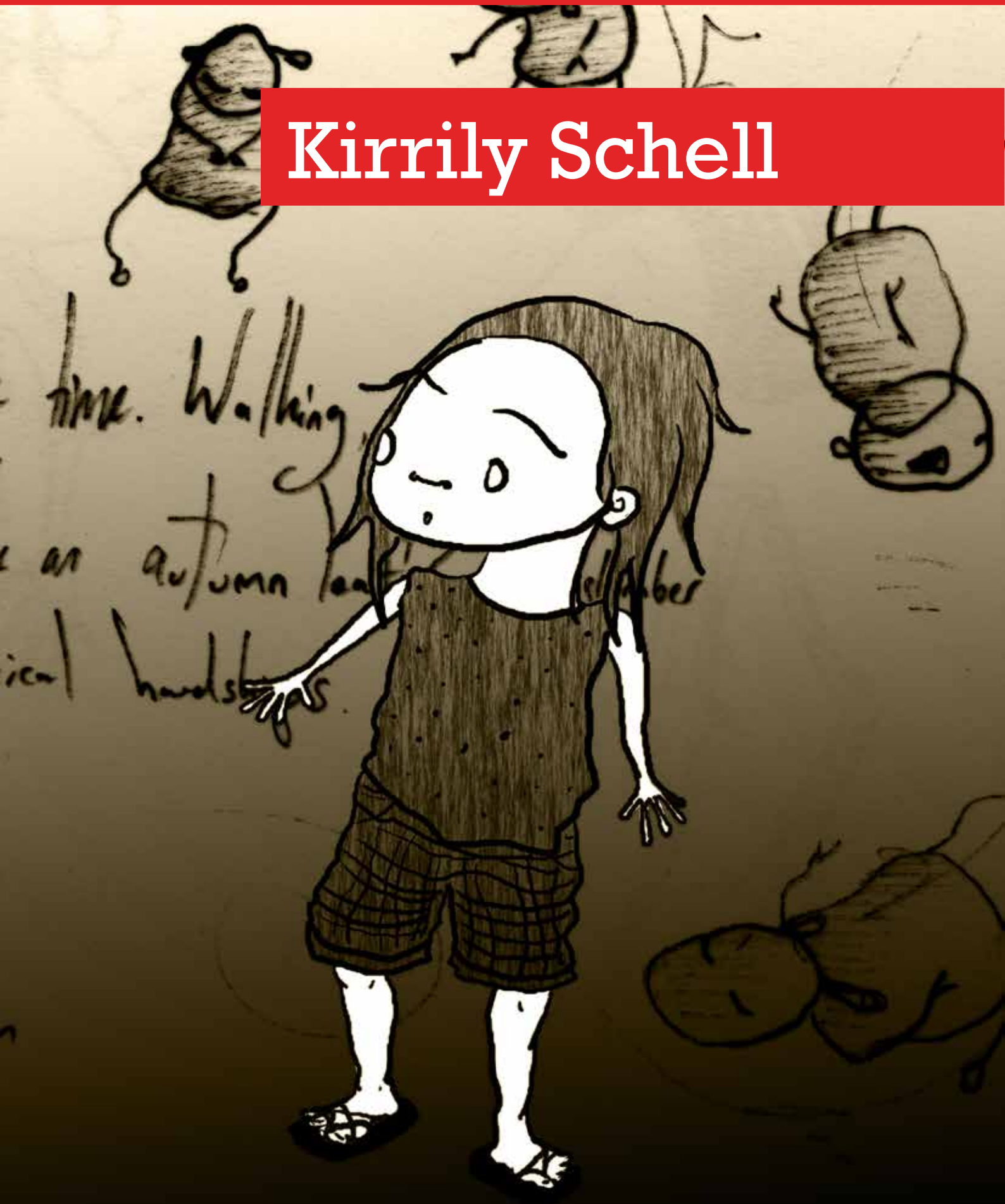
ABC: Computers have really changed how 2D, CG and mixed media animation is produced. TV struggled in the early 2000's with CG as it couldn't replicate feature film quality, but technology advances all the time, software improves and the animators become even more experienced. I think we're seeing some of the best animation – technically – at the moment, though great storytelling has always been the essential ingredient.

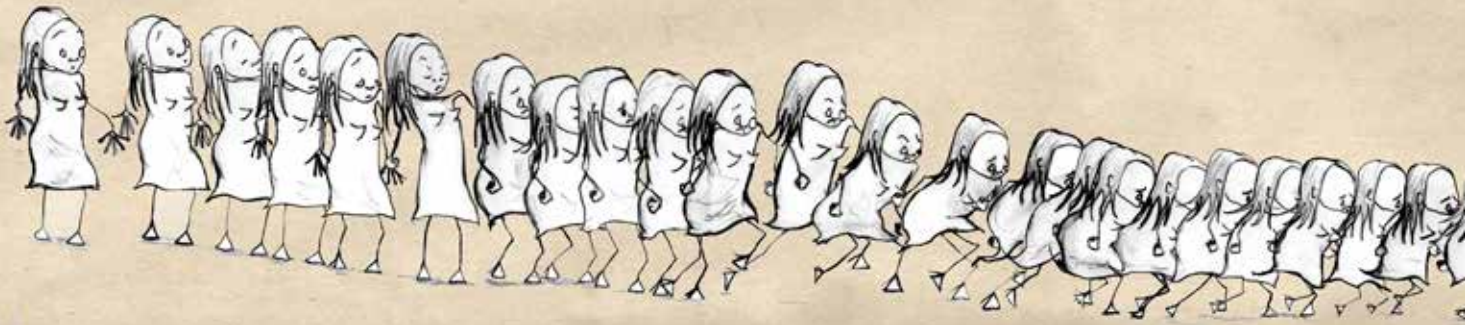
Outline: What programs are you excited about this year?

ABC: In May we are hugely excited to be launching a fully Australian produced animated series on ABC3 called The Flamin' Thongs and later in the year we have new episodes of ABC4Kids favourites including Octonauts, Mike the Knight and Chuggington. 🍌

{PROFILE}

Kirrily Schell





Kirrily Schell

With a dark, inky, playful style Kirrily's business name "Ink Winks" captures her work so aptly! This animation teacher, illustrator and comic maker shares the best animations that have inspired her own work, as well as her career path.

Outline: We'd love to hear about your career path and illustration/animation highlights.

Kirrily: I always felt when I was little that drawing would be a major part of my "grown-up" life. My favourite memories of childhood are drawing comics with my siblings. We always had piles of paper to draw on and would sit down in the playroom listening to my brother's Kim Wilde tapes and we'd draw things... stories and comics. We'd draw about a little group of friends, or a quirky little family dealing with an alien invasion in the local playground, for example. Largely my drawing was inspired by my older brother Terry. He could draw so much better than me, and I'd often get him to draw a guest panel in my own comic stories. At the time we didn't really call them comics. Though they would sometimes end up in a stapled mini-comic format. Often they were just gathered together in folders.

My drawing always came as a spontaneous urge and, I suppose, from my imagination (...or copying my brother). We did read a lot of Peanuts comics and also Pop-eye and Archie comics. I never practiced observational drawing. Still life drawing came later at Art School.

In year 12 I made friends with a girl called Anna Simic, she and I used to go to the weekend Trash n' Treasure markets and buy these mini ring-bound blank page sketchbooks. We'd both draw obsessively in them. For years I always had one of these in my back pocket with artline felt tip pen. It would function as a kind of diary, quite personal, with loads of little characters page after page. I still have those sketchbooks somewhere around here, in an old suitcase... They helped to get me into art school, they also worried the lecturers a little I found out later (worried about how I would engage with all the other aspects of the art world I suppose ...like still life drawing. Which I hated, at the time.)

Art School was an incredible experience. So many great friends were made, it was a really inspiring place. I engaged in so many more aspects of the visual world than what I ever new was possible. I really began to learn how to articulate ideas, how to utilise colour, shape, form, marks, gestures, space and so on. I loved printmaking, etching in particular; I really enjoyed sculpting and painting.

I studied Animation and Interactive Media at RMIT and finally realised a life long dream, to bring my drawings to life.

Drawing animation with pencil on paper is my favourite way to animate, however it can be a slow process to get your animation actually finished! See an example of my beginnings in animation

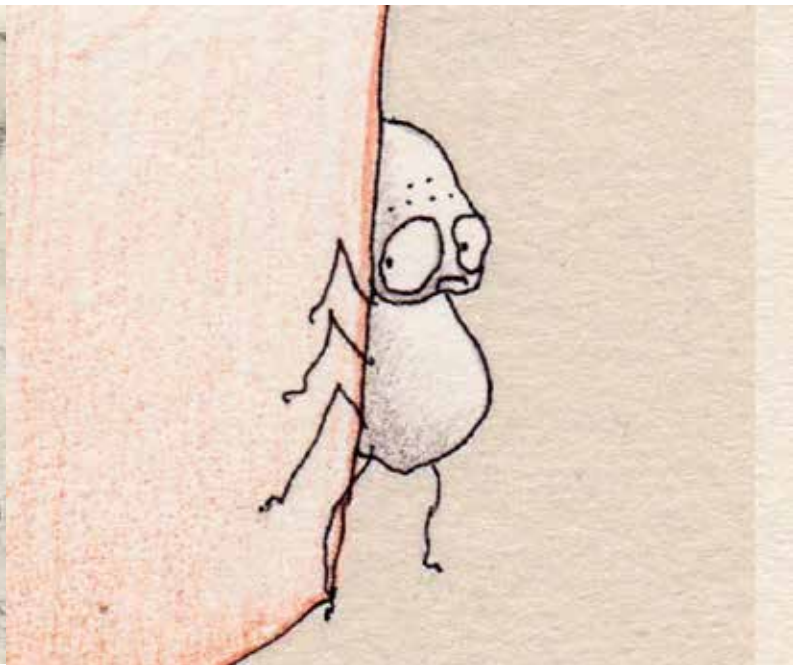
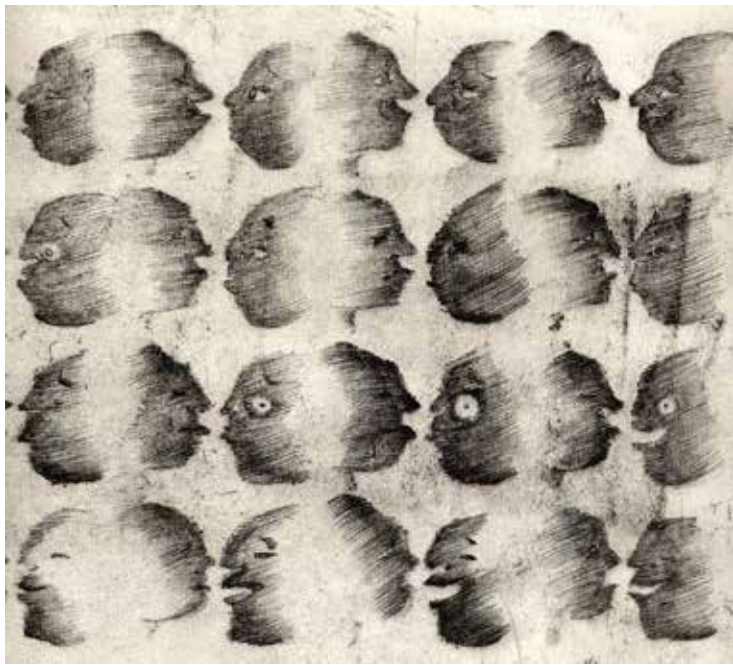
Δ <http://inkwinks.com/animation/needamiracle/>

Outline: What programs do you use to create your animations?

Kirrily: I usually dart around the Adobe suite. I love using Flash and Photoshop. I also use After Effects and a bit of Final Cut Pro. I fiddle around a bit in Garageband and Audacity to create sound effects or tracks for the animations.

Outline: What are the usual industry software programs used?

Kirrily: Various 3D animation programs, Maya, 3D studio Max are a few examples, Toon Boom studio, Adobe Flash, Adobe After Effects. Adobe PhotoShop has a more sophisticated animation option these days. There are a lot of free trial applications around also. An animation colleague put me onto "Pencil", a free bit of software if you're looking to experiment on your computer. There are quite a few



available for tablets and smartphones, and of course free versions are worth a try though they are peppered with advertising.

Outline: What are your favourite mediums for creating your illustrations?

Kirrily: I will always favour felt tip pens, though I absolutely love ink and go through stages of using nothing but (I really love Victor Hugo's ink drawings). I love water-colours, gouache and pencil. I love to combine all of these with digital, scanning in and manipulating the images or parts of them in PhotoShop.

Outline: Could you tell us about your experiences teaching animation at RMIT and through workshops etc?

Kirrily: I've taught various animation and related classes at RMIT and a few other Universities (Vic Uni, Holmesglen (Tafe) at Glen Waverly offers a Higher Ed animation course now). I have been teaching the short course "Introduction to Flash animation" for many years at RMIT, and this has been a really fun packed class, my favourite one to teach. Teaching animation to artists up in Canberra at Megalo Print Studio was also great, as the artists all produced such interesting work.

It has also been a great experience to work with kids in Aurukun, Jabiru and Yirrkala, as well as mentoring an animator Jason Japilijari Woods in Yuendumu. I've had some great opportunities to work elders in Yirrkala. A nice one to have a look at is "Worr'wurr ga Nyiknyik". Written, illustrated, narrated and directed by Nyalung Wunungmurra. I used her illustration, scanned it into PhotoShop to adjust it into layers for animating, which I did in Flash. This is the kind of project many animators would more likely create in AE, easy camera moves, and cleaner look to some of the motion. Flash was perfect for this project, I was really happy with the final work as was Nyalung.

△ <http://inkwinks.com/animation/>

worr'wurr-ga-nyiknyik-by-nyalung-wunungmurra/

Outline: What do you find is the biggest challenges for students learning in this area?

Kirrily: Initially the actual process of animation can be confronting for enthusiastic beginners. There are so many components to grapple with. Character and set design, staging and composition, transition and edit, 'acting' and movement, timing, sound effects, software and file management ... it goes on. Personally I believe you are off to a good start if you love drawing (even if you end up working in 3D). That said one can make great animations without drawings of course. I guess it is the same with illustration as you can create images and animation with puppets, collage, 3D and so on.

For beginner animators it can be tough to realise how much time it is going to take to get an animation completed, often this involves working long hours. There are many techniques and ways to design animation however, and with the various digital imaging software applications around, students have many options to work with to design and animate their own project in a way that suits their vision.

Outline: You also create comics, and I'd love to hear of the way comics and animation differ and tie together - both sharing movement and story. What do you love about each or find challenging?

Kirrily: I love the movement of line, I love bringing a character to life and allowing them to gesture, react and maneuver about the screen. Though when I think





about it I do favour drawing a comic. I prefer to tell a story with/through a comic. That may change one day, but at the moment I feel I can tease out an idea more thoroughly in a comic, perhaps because of the closeness I feel to my drawings on paper, and that the process of animating can sometimes go through so many stages of production that the immediacy and connection with the character or story can feel a little distant. Which may be a good thing sometimes! I do love to experiment with animation though, exploring layers, colours, movement, loops and sound. Work in progress showreel of three experiments

Δ <https://vimeo.com/18943560>

The timing in a comic works (and is designed) very differently to animation. Both are designed to deliver a sense of time and place, however one exists in a moment of time, like theatre or music, the other can be gazed at, pondered over, pages flipped backwards and forwards. Both however, can swallow you up in an imaginary visual world.

I love the way a comic can be designed to allow for reflection. It is a soundless place, that can be descriptive, poetic, flavoured with subtexts, woven narratives, ...many of these elements are present in animation, but they really are two different worlds.

In animation, there are so many elements to play with, to create, to try to get to work – to tell your story. Sound, the way figures move, the way the whole composition moves, (the camera moves!), visual design, colour and composition, story structure, concept and so on. Comics deal with many aspects similarly though they have a different freedoms, the page and the panels can be designed or factored in as one of the story elements

‘talking’ the same language as the lines or enhancing the theme.

Some of Kirrily's Favourite Animations:

Wendy Tilby and Amanda Forbis, *When Day Breaks*. You will love this

Δ https://www.nfb.ca/film/when_the_day_breaks

Painted and wonderful Georges Schwizgebel's animation "Jeu"

Δ https://www.nfb.ca/film/jeu_en

See Chris Hinton's animation *Flux*

David O'Reilly is just fresh and bent. Something snaps when you see his animations – if you can sit through them. He's on some sort of edge.

Paul Driessen is my absolute favourite. I am in love with his line. Both his still and his animated line. See "Killing of an Egg",

Δ <https://www.youtube.com/watch?v=1z-XTeyV8Dk>

or "2D or not 2D"

Koji Yamamura... See his animation *Mt Head* (Atama Yama). Beautiful drawings, lovely compositions, great animation.

Atsushi Wada, beautiful simple drawings, careful timing and both his characters and animation technique are really something. I feel both bemused and full of wonderment

perhaps unique and imaginative in the way that places or worlds created by many illustrators are unique. I don't think an illustrators work needs to move or be interactive to come to life, not at all. But I do like the idea of this ongoing presence, popularity, and development of games, interactives, apps etc to be open to such beauty and richness as a work like *Botanicula*, or uniqueness of individual illustrators (if they are interested in that kind of thing!). ...And perhaps to be another avenue for illustrators to get paid work.

Outline: Who are your comic illustration heroes?

Kirrily: I'll be brief, here are several must reads.

Ben Katchor, George Herriman, Rutu Modan, Tezuka Osamu, Guy Delisle, Joost Swarte, Geoffrey Brown

Outline: Where do you turn for inspiration (online and off)?

Kirrily: Well, I have listed many online. I find inspiration in what is around me. I love to day dream and I find at times when I don't have time for this it is more difficult to resolve creative ideas or projects. A recent comic project for online poetry magazine, *Cordite* had me drawing spiders. I drew so many spiders before coming up with the

final character design. I am constantly amused (it shouldn't be funny) by my 18month old son's pout when he gets upset. Somehow my spider drawings evolved to incorporate his "upset" face. This spider image (below) captures him exactly. Here is the whole comic

Δ <http://cordite.org.au/poetry/pumpkin/schell-sant/>

{CLICK!} Kirilly Schell

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

