

OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 4, 2014



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



Image by Jorge Tarzia

COVER ILLUSTRATION BY JORGE TARZIA
FEATURE COVER BY ANNE SPUDVILAS
(PAGE 5)

In this issue

- 3 Prez Sez**
- 4 Opportunities**
- 5 Feature - Print Makers**
- 6 Profile** Elizabeth Barnett
- 10 Profile** Chris Welch
- 15 Process** Anne Spudvilas
- 19 Profile** Craig McGill
- 23 Profile** Jacqueline Gwynne
- 28 Profile** Jorge Tarzia
- 31 Profile** Ulrike Sturm
- 35 Article** Diego Patino

IA National Committee

President Jody Pratt

Vice President Elena Leong

Treasurer Sonia Kretschmar

Secretary Lisa Coutts

Educational Liaisons

Stephen Pascoe, Fran Victor, Jane Connory

Committee Members

Matt Clare, Rhiannon Mowat, Angie

Rehe, Bobby Haiqalsyah, Vince

Agostino, Margaret Krajnc, Nicole

Onslow, Nadia Turner, Levent Efe,

Michael Weldon, Kate Kingsmill,

Karen Erasmus, Lachlan Creagh

(QLD), Harry Slaghekke (SA)

Administration Jody Pratt, Elena Leong

Illustrators Australia

Abbotsford Convent Convent Building,
C1.22 1 Heliers St, Abbotsford Vic 3067

T 1300 720 181 within Australia

T 03 9419 1355 International

www.illustratorsaustralia.com

From the editor

Welcome to the final edition for 2014 - a celebration of the art (or illustration) of printmaking.

A diverse range of illustrators have been profiled in this edition - from etchers, monoprinters and linocutters, to illustrators creating work with a "print" aesthetic but created purely digitally. This edition exposed me to detailed artwork of Chris and Craig, the artistic creations from Elizabeth and Anne, the bright, eye-catching work of Jacqueline and Diego, and the distinctive graphic work of Ulrike and Jorge. Thank you so much to the illustrators for agreeing to be profiled for this edition - I learnt so much, and hope all of our readers do too.

We are also looking into the first edition for 2015 which will be themed on Fine Art/ Gallery Illustrators. If you are one, or have some interesting history in this area - please get in touch with your ideas.

As I kick back a little towards the end of 2014, I've found this year to be so rewarding for my illustration work - new projects and clients, my first kids books, and continued enjoyment creating this magazine. I hope you have had a brilliant year and enjoy happy, festive holidays with your near and dear.

All the best,

Jess Racklyeft, Editor, Outline magazine



Welcome to all our new members!

September: Tim Bond, Tanya Hempson, Christopher Karamihos, Helene Magisson, Logan Niblock, Daniel Redman, Lisa Vertudaches

October: Isobel Knowles, Alex Hotchin, Karis Sim, Luke Marcatili, Sarah Murray, Joanne Mason

November: Emma Hampton, Eevien Tan, Peter Baldwin, Paris Leventis, Daniel O'Connell Coates

{  **CLICK!** }

Illustrators Australia

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

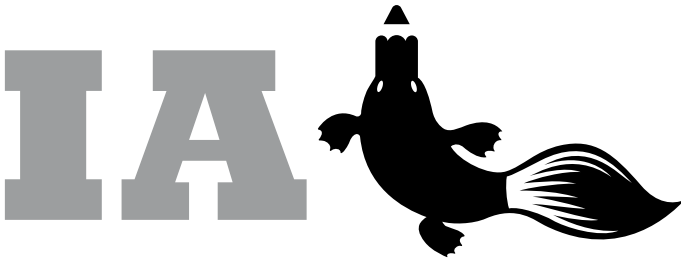
IA Twitter Page: <https://twitter.com/Illustratorsaus>

{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

Well hasn't time flown! 2014 - gone with a swoosh....



A little recap of events from 2014:

March - Storyboard Workshop (run by member Liz Botte),
August - Beginner's Illustrator Workshop (run by member Margaret Krajnc)

September - Wear Art Thou (collaborative exhibition with Redbubble)

Dec - AGM/xmas party, Melb, IA & ACA xmas party NSW, IA & Adelaide Illustrators xmas party SA

We have also started proceedings to look at 2015 combined IA Awards and member book (A5 format to be printed and sent out to clients), February 13-15th Supergraph held in Melb, May Seminar (dates tbc - Illustration business), Bi-annual 9X5 Exhibition held in Melb from 8 Nov - 5th Dec (theme: Playtime), Xmas parties at end of year to be combined with ASA members so they are available in every state for our members to attend.

We have also been very busy upgrading our website and it is

due to be launched mid December YAY! You will find improvements on portfolio pages, events section and home page.

Keep your eyes out for a little IA survey to be sent out soon about events IA is holding, what you want from your membership etc.

IA is run by passionate illustrators and it is in our best interest as well to make IA an Association that promotes us all.

IA is a not for profit, we run off membership fees, the working party that run IA are volunteers.

We are based in Melb with most membership being here, we have not got branches in each state but we do have representatives in QLD and SA, we would love to have a representative in as many states as possible (if you are interested please let us know).

We would also love to have events in other states but need members to volunteer (if you can help please also let us know).

We hope you and your families have a wonderful break and we will see you again in 2015

Jody Pratt (President)

Congrats to the new 'working party' for 2015

We thank the following members that are volunteering their time to help run IA, without you it would not be feasible!

Jody Pratt - President

Elena Leong - Vice President

Sonia Kretschmar - Treasurer

Nicole Onslow - Secretary

Stephen Pascoe, Fran Victor, Jane Connory - Education Liaison

General working party members:

Lisa Coutts, Rhiannon Mowat, Vince Agostino, Levent Efe, Matt Clare, Kate Kingsmill, Karen Erasmus, Serena Geddes, Caitlin Pesky, Shane McGowan, Margaret Krajnc

Harry Slaghekke (SA representative)

Lachlan Creagh (QLD representative)

Thank you to the outgoing 'working party' volunteers for all their ideas and wonderful help in 2014:

Bobby Haiqalsyah and Nadia Turner and also to Lisa Coutts who has been our Secretary for the last 5 years, attending nearly every meeting and is having a well deserved break from it, still managed keep her on the committee though :)

Thank you to all other members that have volunteered at different events or worked for discounted rates.

Big thanks to our Outline editor Jess Racklyeft who has presented us with fantastic Outline editions throughout the year.

{OPPORTUNITIES}

Graphic Design Speak is written and published by Melbourne based graphic designer and coordinator of the Creative Women's Circle, Tess McCabe (previously profiled in *Outline*).

In a friendly and conversational way, author Tess McCabe explains: basic colour terms like Pantone, RGB, and CMYK; common file types and where to use them; how to distinguish a high-resolution image from a low-resolution one; standard paper and envelope sizes; facts about fonts and more.

First published as an eBook, this handy 44-page paperback contains beautiful colour images that illustrate key concepts within the book from local designers Kylie Thevenau, Louise Jones, One Fine Print, Saint Gertrude Design and Letterpress, Brand By Name, Pom by Pomegranate, Andrea McArthur, and Serena Sundai.

Graphic Design Speak is designed and printed in Melbourne, Victoria using environmentally friendly printing methods and paper.

IA members can order this book and receive a 10% discount with the code "ILLUSTRATOR":

LINK: <http://www.creativemindshq.com/graphicdesignspeak.html>

IA will be at SUPERGRAPH February 13th - 15th 2015 in Melbourne (Royal Exhibition Building).

We will have a booth where we will spruik our members, our new website and the IA app (IA Pocket), we will also have live illustrators working on easels and Folio Appraisals:

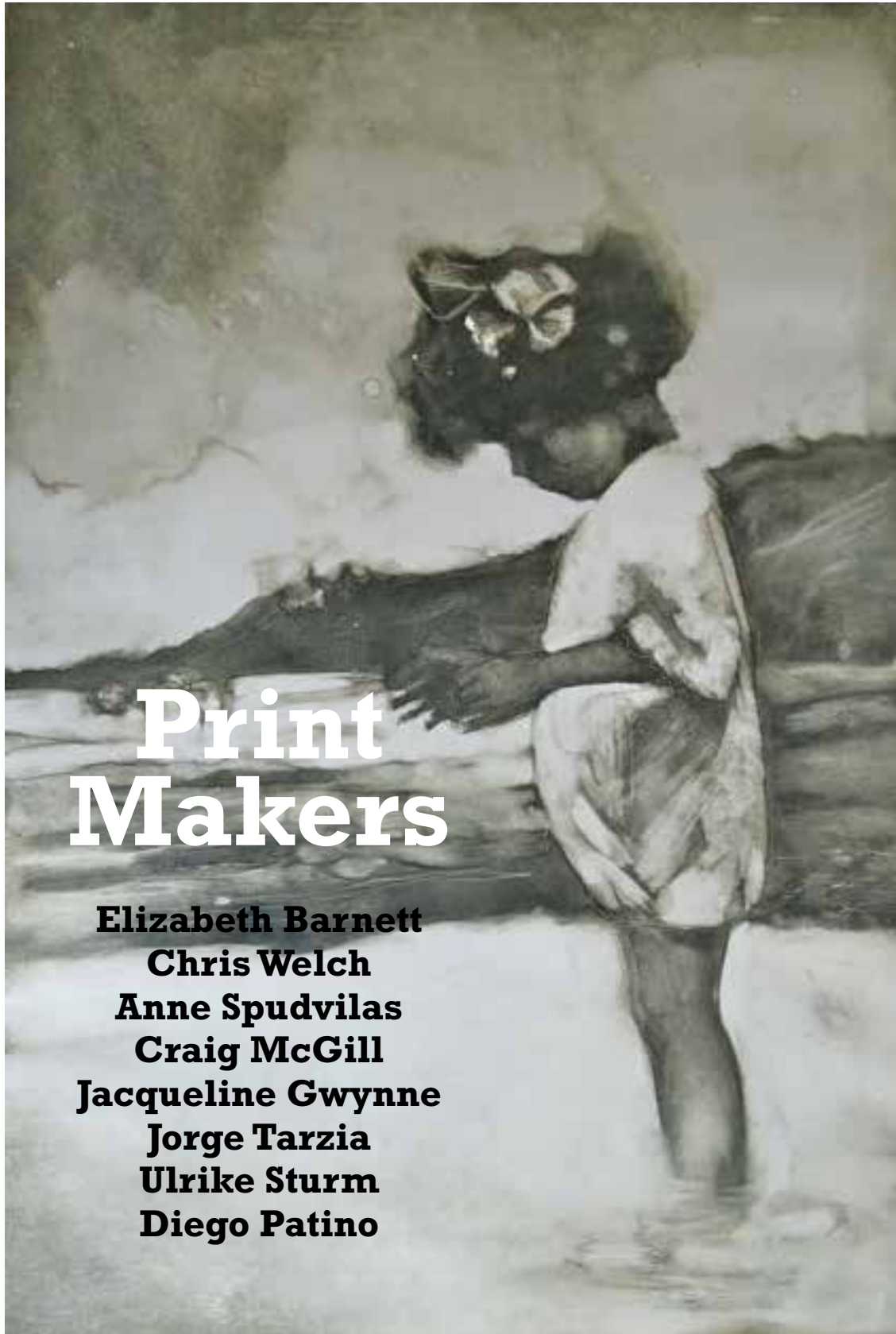
<http://www.supergraph.com.au/>

IA booth prints of participating members works sponsored by Lantern Printing.



lantern printing





Print Makers

Elizabeth Barnett

Chris Welch

Anne Spudvilas

Craig McGill

Jacqueline Gwynne

Jorge Tarzia

Ulrike Sturm

Diego Patino

Monoprint by Anne Spudvilas (2009)



Elizabeth Barnett



Elizabeth Barnett

Elizabeth is a professional printmaker/artist/illustrator, working with many different techniques and mediums. She kindly shares a look into her studio (shared with our IA member Anna Walker and others!) and beautiful work.

Outline: You have a multi-faceted practice, with works painted, printed, collaged, watercoloured and drawn. Could you share with us details of your different work practices, and studio?

Elizabeth: My practice is very diverse. It has moved through different phases over the last 10 years of practicing as an artist/illustrator. At the moment my practice is mainly painting with the addition of printmaking (etching and drypoints) and collaged commercial illustration. I have always made little drawings and watercolours in my

sketchbooks and I think this process is really important to my practice and forms the beginnings for a lot of my personal work.

I work in a studio which is really close to my house. It is beautiful space housed in a gorgeous old shirt factory set on a hill in Richmond. I share the studio with Anna Walker, Ellie Malin, Louise Jones, Becky Jones. It is inspiring to work with these talented ladies.

Outline: What is your educational background?

{PROFILE}

Specifically, we'd love to learn more about your experiences studying a Masters of Illustration in London.

Elizabeth: I studied Fine Arts printmaking at the Victoria College of the Arts 2002-2004 followed by a year of making prints at the Australian Print Workshop (APW). In 2006 I received the Collie Scholarship at the APW and also undertook my honours at RMIT in Printmaking. I went on to work in a few different studios around Melbourne before deciding to pursue my love of illustration at the Camberwell College of Arts in London. The course in London was so much fun and having a year to really focus on my practice in a supportive environment was excellent.

Outline: I can imagine there are quite different mindsets needed to create the different forms of works that you do so beautifully. For instance, painting can be a fluid process



of building a work as you go, while I can imagine printmaking involves a fairly concrete idea of the work you hope to create. Could you tell us more about these differences (and similarities?).

Elizabeth: I work pretty intuitively and I don't think my mindset changes too much between printmaking and painting. My sketchbook forms the basis for a lot of where I pull my ideas from for both. I carry my sketchbook everywhere and jot down little ideas all the time and then I develop these drawings into larger watercolours or drawings. These then become paintings or prints. The paintings at the moment are based around domestic environments with a lot of plants and chairs! The prints are tighter in composition because of the directness of an etched line. I like seeing the way ideas are translated into different mediums. It is endlessly exciting! My illustration work is usually a bit more structured again as I work from someone else's brief. I like this process a lot because it forces me to draw things I wouldn't normally tackle!

Outline: We'd love to learn more about your print making process. How does one create an etching, and what appeals to you about this process?

Elizabeth: My printmaking process is a little bit restricted by the facilities and time available to me at the time of creating a work. I usually book processing time at the APW and spend half a day to a day applying hard grounds to plates or aquatint. My etchings have a lot of tone so I like to use the aquatint that APW have. (It is the last access studios to have this facility available in Melbourne). I have my own press so I print in my studio. I don't use any toxic chemicals in the studio because I am really sensitive to them these days (I use veggie oil and plant based sprays to clean up).

I love the process of printmaking. I like taking time to produce an image. I am pretty impatient person sometimes. I like to work quickly so the laborious process of making etching plates slows me down.



image credit: Paul Philipson



More recently I have been making stamps and dry point prints in my studio so that I am not reliant on using the access studio which can be hard to co-ordinate with my limited studio hours. This has been a liberating process for me as I can construct prints in a more direct way and with more of a collaged finish. It is also easier to integrate into my illustration work too.

Outline: Could you share with us a bit of a behind-the-scenes- look at the Australian Print Workshop? What are the aims of this gallery/studio, and which artists operate from there?

Elizabeth: The APW is an open access studio for people with a bit of printmaking experience to use. The studio also has a gallery and editioning arm to it. Students who graduate from printmaking courses and people who participate in the APW workshops can use the studio. It is an invaluable place for Melbourne printmakers to create work. Some days you'll be working alongside some pretty famous artists!

Outline: We'd love to hear details of your printmaking classes.

Elizabeth: I run my own workshops in printmaking and illustration mostly from The Art Room in Footscray. I also do some workshops in rural NSW and in schools.

With my printmaking classes I mainly focus on techniques that you can do at home without a press or an access

studio. I also use all non toxic materials. My illustration workshops vary from collage classes to storyboarding for children's book

Outline: Are there any upcoming plans for 2015 you'd like to share?

Elizabeth: I'll be teaching some more classes at The Art Room for sure and I plan to work on my children's book to get it out there. I have a few exhibitions planned for the year too, but nothing concreted in yet!

Outline: Finally, it would be great to learn about your own artist heroes and illustration inspirations.

Elizabeth: I have so many heroes! At the moment I am loving illustrators Laura Carlin, Jon Klassen, Mark Hearld, and of course Anna Walker!

Painters and printmakers; I just saw Marise Maas' new work at Flinders Lane gallery and loved it, my friend Rob McHaffie (who just won the Geelong art prize), and Dane Lovett. **o**

{CLICK!} Elizabeth Barnett

Website <http://elizabethbarnett.com>

{PROFILE}



Chris Welch

Chris Welch

Chris manages to create complex woodcut style illustrations digitally, and kindly breaks down the process he uses to do this, expertly managing to capture light through this process so brilliantly.

Outline: We'd love to learn more about some of the different places and projects that you've worked on, and your career highlights along the way.

Chris: Well, it's been quite a long and winding road. I started out doing a year's course at a small art school on the North Devon coast in England in 1964/65. A pretty idyllic experience. After that I went up to London and worked for a couple of years in an animation company that specialised in instructional films and then got a year's contract in Toronto doing in-betweening for a TV cartoon series. It was an exceptionally mind numbing job and the whole thing fell apart half way through (bonus and return ticket evaporated!). I don't know if it was a career highlight but it was certainly a turning point. I decided to try anything visual that came my way (I suppose there wasn't much choice anyway). So I survived doing a mixture of murals, illustrations and leatherwork until I made my back to England in '69.

I got into the 'underground' comics scene (embarrassingly bad drawing!) and magazine layout work. I went down to Devon again in the early 70s, working on an educational graphics project and at the same time became a small part of an experimental press based in a 14C farmhouse.

The main object was to experiment with what could be got

out of cheaply available office printers (images and text); in those days it was the humble 'Gestetner'. This involved printing through a waxed based foolscap sized sheet. Images could be drawn onto the waxed sheet with a stylus or transferred by using a heat process which copied black and white artwork by melting the wax in the image areas. Artists would come down and stay a week and end up with a book or body of work which they could disseminate (international Postal Art was big at the time). I think this gave me an insight into looking at alternative ways of using media.

I returned to London and by the 80s I had an agent and was doing mainly illustration and had space in the graphics studio of a good friend of mine (Rob O'Connor / Stylo Rouge). The work there was mostly for the record industry and I got the occasional illustration and visualizing job through Rob. He'd seen a couple of linocuts that I had done from sketches I'd made on holiday and asked me to do a print for a record cover... and that's how I got involved in that particular style of illustration.

I suppose one of the major highlights or turning points in my career was when I came to live in Australia in '95 and was kindly offered studio space from another old friend, Bruce Nicholson, whom I'd done work for in London in the 70's when he was magazine art director. Bruce had been a Mac enthusiast from early days and introduced me to the dark arts of the digital world.

Outline: You have a long history working in illustration - and made the switch from traditional to digital media. Could you tell us how you successfully made this switch?

Chris: In London I'd been mostly working with a flat colour airbrush style and toyed with the idea that Illustrator might be ideal for what I was doing, but getting the whole set-up of computer, scanner, printer and software was hideously expensive at that time. When I came here Bruce lent me a spare computer that was only being used half of the time. This was an absolutely perfect learning situation for me and I eventually took the plunge and bought one for myself. Apart from having to familiarise myself with the computer itself I found it quite easy to make the





transition. The concept of constructing shapes in Illustrator is very similar to cutting masks for airbrushing. The ability to be extremely accurate and also being able to modify the artwork in progress or for client changes was a huge bonus. It wasn't until about four years later that I started to try and emulate a woodcut style. This took a bit more thought and development and I'm still finding ways to emulate that woodcut look. Having said that, I don't think that one can totally transfer the qualities of one medium into another but only make a hybrid version. Which is a good thing because once you accept that you're free to explore if you feel like it.

Outline: You are represented by the Jacky Winter group for your woodcut-style work, which is so distinctive and eye-catching. Do you create this digitally, and if so have you also created similar work the ol'fashioned way? Either way, we'd love to learn more about your process and interest in this area.

Chris: Woodcuts, linocuts and wood engravings are very

messy affairs and a bit antisocial in a nice clean graphic environment. Added to that they are very much a one shot exercise; if you a mistake or the client wants to make a change then you have to start all over again! So I would sometimes make a basic linocut then use an Agfa Copy camera and make a print which I would then retouch and fine tune with a brush. Sometimes I would make the image entirely with ink and white paint.

When I was first asked to do a woodcut style illustration I realised I could use a similar technique in Illustrator,





exchanging a physical brush for a digital one.

In this Fish Basket illustration the bottom layer is a solid black the size of the whole image (at this point it is turned off so not visible).

The second layer up is a black silhouette of the fish in the basket.

Above that is my pencil rough which has a transparency of 50% exclusion so that it can be seen over the black but is not so intrusive as to distort the tonal values while you're working on it.

The top layer is where I did my white line 'cutting' using the brush tool. Different shapes of brush are easy to make; the most basic is a circle which stretches out to make a line with gradually tapering ends. I tend to use about half a dozen basic shapes and make up specials when the need arises.

At the next stage I decided to reduce the size of the background.

I turned on the bottom black layer and pulled the pencil rough layer down just above it and locked the finished fish and basket layers. The pencil rough was set at 50% Screen transparency (I can't remember why now - maybe it helped to differentiate between the two layers!).

I made a white mask in a layer under the basket then selected the pencil and scaled it down to the size I wanted and locked it. Last of all I made a new layer above the pencil for the white line 'cutting'.

So this is how it ended up! (*right*).

Outline: How do you build light and tone into a work that only has black and white?

Chris: If you think a blank canvas is daunting then you should try a black one - especially in the dimensionless void of a computer screen! The first thing I always do is to make a pencil rough so that I know where the

highlights and tonal areas are going to be. I suppose woodcut is similar to a black and white dot screened photo which depends on the density of black areas to portray tone but in this case it's white on black and we can use a range of shapes as well as dots to create tones and transition of tones (not forgetting textures too). It's also much the same as brushing highlights over darker areas in painting.

In a complex illustration I start off by making a master line





drawing of the major elements (usually in a dark red at 0.25pt) traced from the pencil rough. At least I'm now anchored in space and a bit more at ease so I go and make a cup of tea. I then break up the illustration into areas (maybe an arm or a face for example).

To do that I select the relevant linework from the master drawing and drag a copy into a new layer so that I leave the master drawing intact to use for the other areas - (very important !!!). I'll then proceed with each shape, in much the same way as the Fishbasket illo above, by making a black silhouette, putting in white highlight areas and using white cuts either to make transitional tone between highlights and black or just general toning. This illustration of Bonnie Prince Charlie for a whisky label uses a variety of ways to show light on different textures:

Outline: What are your favourite non-digital materials/media to use and experiment with?

Chris: That's a good question; it makes me realise how little I use trad material when I'm working now! A pencil is pretty much the only thing I use. Because the end product is digital I tend to experiment in the medium itself. For example, on the Prince Charlie illo I used the Width Tool for the face and went through every line tweaking the thickness. I don't think I'll do that again in a hurry although I also used a 90% background for that same area to soften the face and differentiate it from the texture of the metal and other parts. Some jobs allow me to expand into colour and others to use a hybrid of black line and white which helps me escape the bounds of pure 'engraving' style.

I always find it helpful to learn by looking at the way genuine engravers experiment, how they make textures, their linework and the sheer range of their styles. I take my hat off to all of them!

Outline: What projects are you working on at the moment, and what are your plans ahead?

Chris: On the back burner is a private project I've started, very loosely based on a 14C illuminated manuscript called the *Luttrell Psalter* showing rural activities through the seasons - obviously it's time to dust that one off again!. Still on the subject of non-digital media; I've been setting aside one day a week to go out sketching (sort of getting back to my roots) which is very enjoyable.

Outline: For our NSW based members, do you have any local galleries/art shops/ or any other local places that you can recommend?

Chris: I've moved to the outskirts of Sydney in the last year so unfortunately I have missed out on exhibitions, although I saw a fantastic print exhibition at AGNSW; European Prints and Drawings 1500-1900 - now sadly finished!

... but may I instead recommend a couple of fave books that I dig into for inspiration:

'*A History of Wood Engraving*' - Albert Garrett 1978 but still reprinted - 20C mostly Brit engravers (and short history intro of engraving from Durer etc / Thomas Bewick / Victorian) Engravers - '*A Handbook for the Nineties*' - Simon Brett (current Brit engravers at the time for the Society of Wood Engravers).

... and what I'd like to have for Christmas:

'*An Engravers Globe*' Simon Brett - Wood engraving world-wide in the 21st century (750pp) 250 artists from 23 countries. 📖



{  **CLICK!** } **Chris Welch**

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

{PROFILE}



Anne Spudvilas



Anne Spudvilas

With her own print studio, Anne is a prolific creator of prints (collagraphs, monoprints and etchings) as well as artist and illustrator. Anne kindly delves into her career path and practice, including her work as a children's book illustrator.

Outline: We would love to hear about your multi-faceted practice, from illustration to photography to print making. What are your favourite ways to create images, and do you have a formal background learning them?

Anne: I've been drawing all my life, which led to fashion illustration and graphic design after I left school and went to work on a small suburban newspaper.

Painting came later when I did three years at a small art school in Geelong. I exhibited through the 80's and got into illustrating after I had my two children and started looking again at picture books.

Because of my fine art background my first three books, *The Race*, *Big Cat Dreaming* and *In My Backyard* were all done in oils on unstretched canvas.

But book texts came along that needed a different approach and I moved into watercolour and coloured inks, charcoal and coloured marker inks.

I've been a avid photographer since mum bought me my first instamatic camera at about age 10 and photography's been an important part of creating the reference I use in illustration, but more than that it's something I do every day. My camera hangs on my shoulder constantly. I record what I see and post on facebook and write a daily blog 'Another Year on the River':

www.annespudivilas.blogspot.com.au.

Printmaking is the most recent of mediums for me – I began studying in short courses at the Australian Print

Workshop in Fitzroy, learning etching and monoprint techniques. I printed there using their open access studio for ten years when I lived in Melbourne. It's an invaluable resource for printmakers – we learn so much from each other on the days we print there.

Now I live on the confluence of the Murray and Darling rivers in Wentworth and have recently set up my own print studio, Riverbank Press.

Outline: Specially focusing on print making, we'd love to learn about some of the techniques you use and your work as a teacher.

Anne: In printmaking I prefer making collagraphs (a method of using texture to create the surface of the plate that is the printed), monoprints made on aquatinted copper plates or acetate, and etching on copper plates.

I held my first classes – 'An Introduction to Printmaking' – in the print studio in September this year. We made collagraphs and students produced a number of plates and prints over a two day workshop. I plan to do all kinds of workshops with adults and young students in the future.

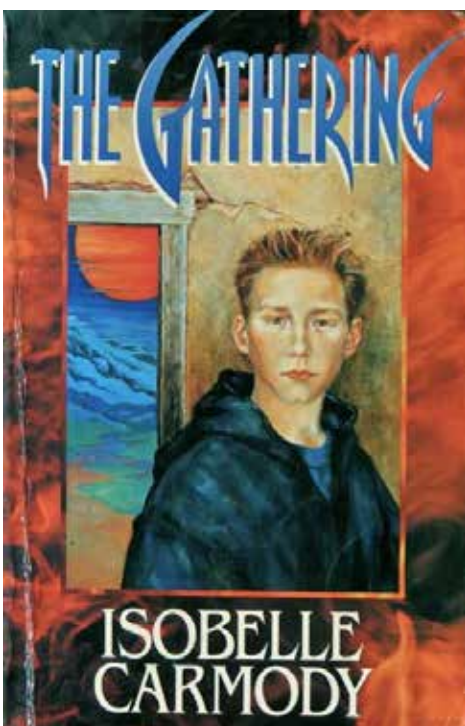
My work as a teacher to date has been holding workshops in drawing, mostly at schools and literature festivals and portrait workshops for adults.

Outline: Could you share with us an overview of your career history and highlights?

Anne: My career began on an 8 page community newspaper in Geelong where I learned basic layout, typography and later contributed illustration to the advertisements. I've worked for ad agencies doing fashion illustration and spent 10 years at Target doing catalogue design and art direction on fashion shoots.

In the early 90's I began working in children's publishing with my cover design for Isobelle Carmody's book *The Gathering* for Penguin.

Isobelle asked me to do a cover for her to present to Penguin and it was accepted. Since then I've illustrated twelve picture books for authors including Gary Crew, Margaret Wild, Li Cunxin, Nette Hilton and Janeen Brian. Book covers include the young readers' editions of Bryce Courtney's *The Power of One* and *A Fortunate Life* by A.B.Facey.



1991 oil on canvas cover illustration

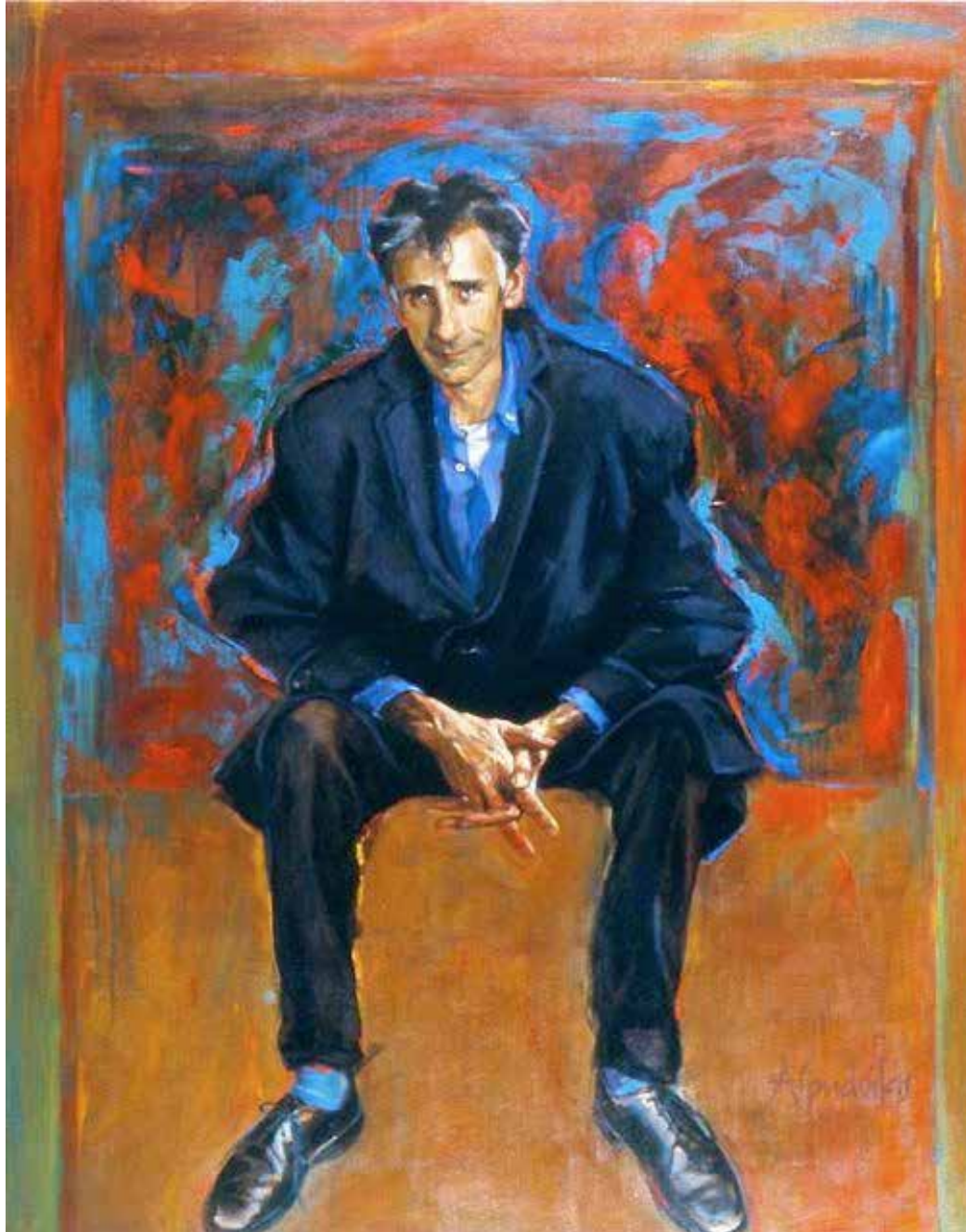
The Peasant Prince (the true story of Mao's Last Dancer) by Li Cunxin won the NSW and Qld Premiers Awards and the Australian Book Industry Award in 2008. That book was definitely the highlight of my illustrating career to date. I received Australia Council funding to do the artwork and the Australia/China Council funded a trip to China with Li to research the background for the book. I spent three weeks in Beijing, visiting the old and new Beijing Dance Academies, watching the students performing and photographing the dance studios where Li rehearsed in the 60's and 70's. We also stayed with his family in Qingdao. It was a wonderful year for me.

At the same time I was painting in oils and doing portrait commissions in Melbourne. My portrait of artist/author Leigh Hobbs was a finalist in the Archibald Prize in 2000 – definitely another highlight in my working life (*image on right*).

Outline: Do you combine your children's book work with print making? We'd love to hear some specific examples of these processes.

Anne: My latest picture book 'Where's Annie?' by Janeen Brian for the National Library of Australia is the first project where I have used printmaking techniques in my illustration work.

The monoprint process lent itself to this project because of its ability to give the images a feel of times past. The story is set around 1910 and the monoprints were used as the basis for the artwork, printed in a dull raw sepia tone, then hand coloured in water-based paints to add the outback colours the story required. I found this technique freed me up from the often finicky and controlled methods I use in watercolour illustration. I often find the spontaneity and looseness of the original roughs is lost in the planning that is required to 'get things right'. It's a killer, the final image always loses something of the freshness found in the roughs. The monoprint works in a subtractive way, ink is applied evenly to the surface of the plate then the light areas of the image are taken away, using soft fabric, brushes, cotton buds, sometimes with the addition of turpentine or oil to lift the ink away. This back-to-front method of working seems to use my brain in a completely different way – it seems to free me up completely from that need to control the medium. It's very liberating and often surprising, definitely enjoyable.



Outline: Your blog shares some beautiful images from your life "on the river" - how does this idyllic looking location filter through your work?

Anne: It's been a huge move and change in my life going from a second floor apartment on a six lane highway in Melbourne to a house on 1½ acres on the Murray River. I can see pelicans gliding in to land on the water right outside the bedroom window and I wake to the sounds of magpies, butcher birds and kookaburras. How could it not influence my work? I've been making prints of the moody riverbank at eventide, and etchings of the pelicans, darters and herons. I wish I had more time to spend on my printmaking but work always takes precedence. Still it's early days, I'll find a balance in time.

Outline: In November you had a beautiful looking exhibition in Fitzroy with some of your etching and chine-colle work. Could you tell us a little about how you put this work together?

Anne: The work I had in a show called 'The Unknown Wearer' at Mario's Café in Melbourne recently is based on



subject matter that's interested me for a long time – vintage dresses and bathers, most importantly wedding dresses and evening gowns found at garage sales and op shops. There's something about the unknown histories of these garments that draws me in and I have quite a collection that I work from. I began with drawings but since I've been printing I have produced a large number of etchings with chine colle – a technique where textured or patterned papers can be added to the plate at the printing stage to add another element to the image.

Outline: For any illustrators looking to learn more about various print making techniques, it would be wonderful to

hear of any online resources or Australian classes you can recommend.

Anne: I'm not really into online resources - I believe strongly in learning by doing and the exchange between teachers and students in a practical setting. I can definitely recommend the Australian Print Workshop as a centre of printmaking excellence where classes in all aspects of printmaking are run regularly. Students get to learn from master printers and can then use the access studios to continue their practice. In Mildura the Art Vault also has printmaking facilities available, and visiting artists often hold workshops during their residencies.

Outline: What other print makers inspire you?

Anne: I'm blown away by the gorgeous work of Cressida Campbell, her hand coloured woodblocks are truly beautiful. Other Australian printmakers I admire - Martin King, Raymond Arnold, Wayne Viney, Lizzy Barnett, Kate Hudson, there are so many. And the superb Japanese-inspired prints of Mary Cassatt and fine etchings by James Whistler.

Outline: Are there any upcoming plans for 2015 you'd like to share?

Anne: I do have a project that I'm about to start on, I don't want to say too much about it – feels like bad luck. But I'm definitely using the river as inspiration for the setting of the story and it will be largely black and white images both in drawings and prints. ●



{CLICK!} Anne Spudvilas

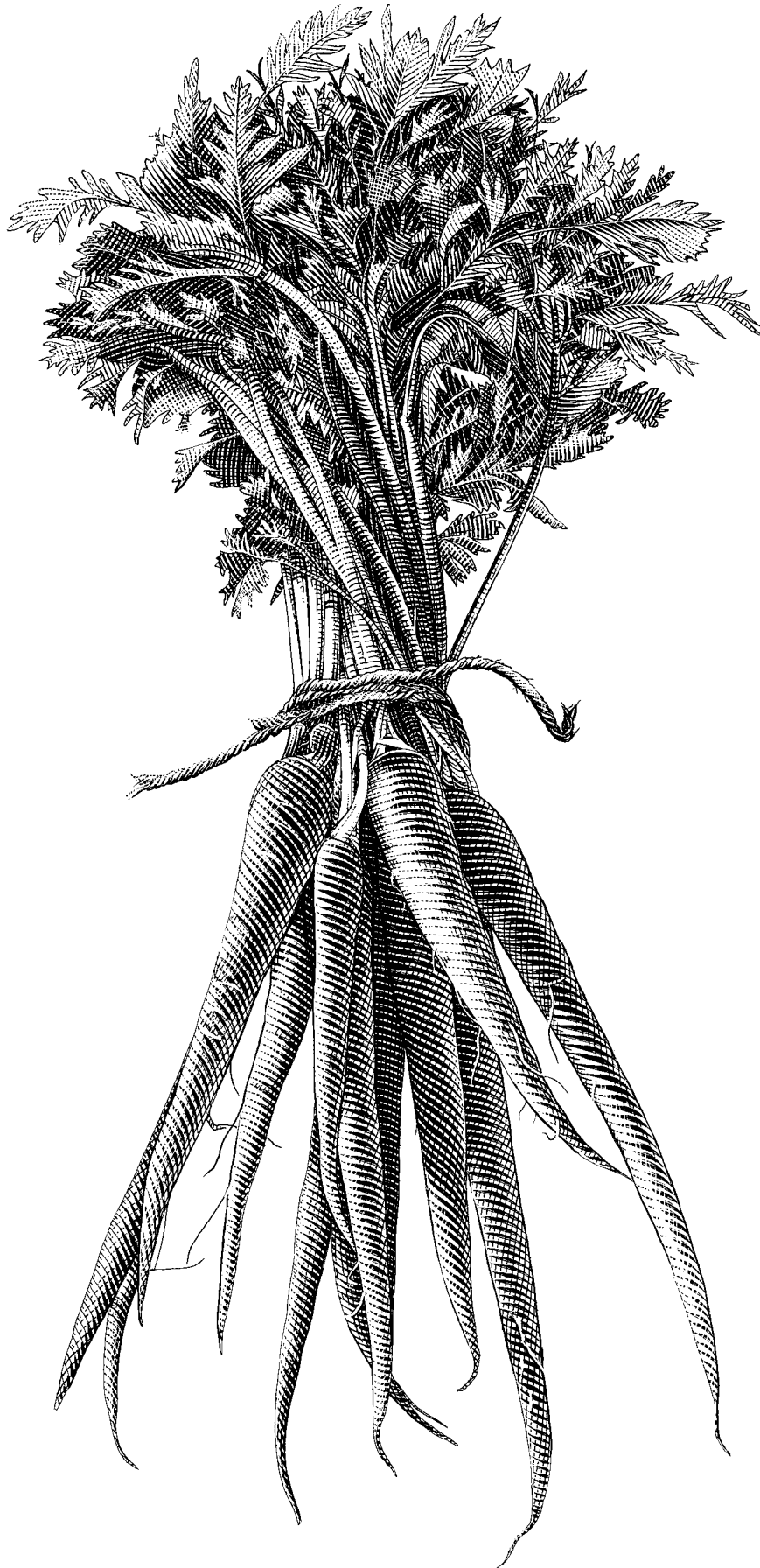
Website <http://www.annespudvilas.com>

Website <https://www.facebook.com/anniespud>

Website <https://www.facebook.com/pages/Riverbank-Press/703260009747982>

{PROFILE}

Craig McGill



Craig McGill

Craig may be very lucky, or perhaps more likely - very hardworking and talented. Australia's only freelance currency designer and co-creator of the famous Wine Dogs series of books kindly shares a look into his amazing career path.

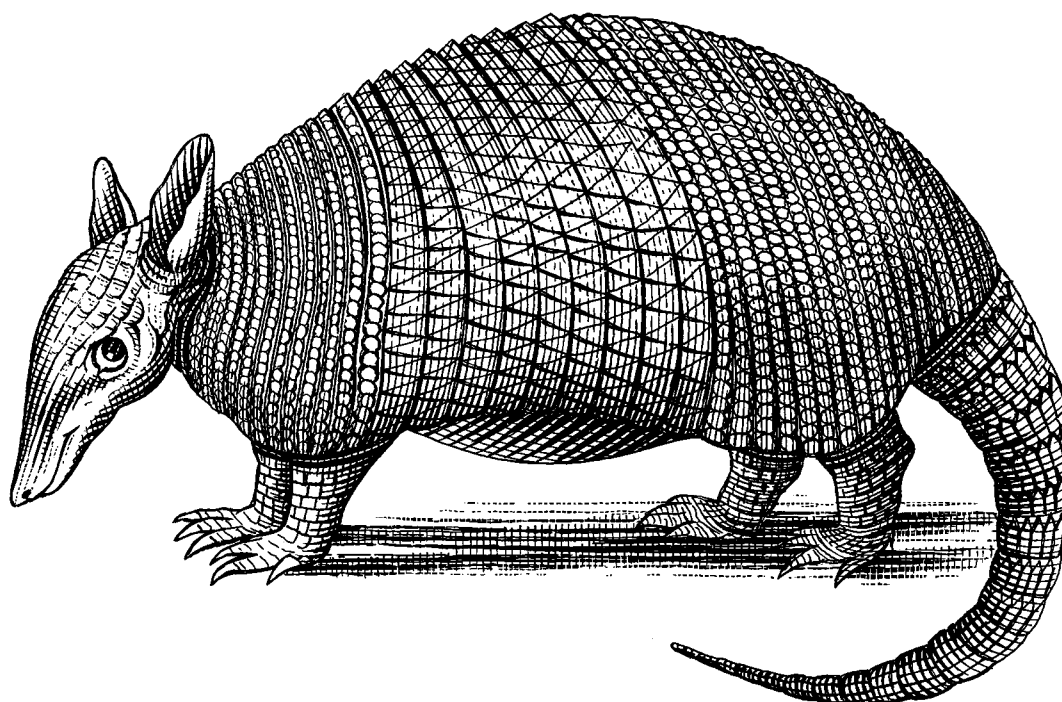
Outline: You are self-taught, and set up your own design business at the impressive age of 18. Can you share with us a bit about your early years giving you the foundation and confidence to do this? How has your business developed since then?

Craig: I started free-lancing during my final year of High School. I was one of those people who use to draw portraits in the Bourke Street Mall in Melbourne and this helped me develop my drawing skills. I was studying Maths and Sciences in my final year of High School and completed art via correspondence because there were not enough students interested to form a class at my high school. It was a combination of youthful arrogance, isolation and naivety that gave me the confidence to announce to everyone that I was going to be an artist. I felt isolated growing up in the outskirts of the northern suburbs of Melbourne and knew my people were elsewhere. I thought I was going to be a 'fine artist' and never really knew of or understood the realms of commercial art. I'd never even thought about someone being paid to illustrate for advertising or design projects. The thought never crossed my mind and I certainly wasn't exposed to the notion in Broadmeadows that this was possible. If I'd known, I probably would have studied graphic design at university.

I look at some of the cliches in life, whether they are about sport, work or just life and they ring very true. Success is 10% talent and 90% hard work etc etc... but there is one that stuck in my mind more than any other. The only thing that all successful people (commercially successful that is) have in common is that they work harder than everyone else. It's so true. Another motto I love is 'being naive is underrated'. It sure is. Many things in life seem way too difficult or out of reach for countless reasons and I'm sure if I had researched or known a little more about my pursuits in life, I wouldn't have fulfilled half of my ideas. Think less, do more...

Outline: As Australia's only freelance currency designer, we'd love to know more about your experience creating bank note designs for countries around the world. What is your process to create this sort of work, in such a unique area of illustration and design?

Craig: When I was 18 years old I answered a tender in the newspaper from the Reserve Bank of Australia Note Printing Branch who was looking for a portrait artist. I didn't have a portfolio at the time, so I drew a dozen or so portraits for the interview. I was also only one of two from over 400 applicants that didn't have tertiary education but that didn't stop me getting a 2nd interview, for which I





Front cover design, typography and illustration for Australian Financial Review (portrait of Allan Greenspan)

drew a completely new portfolio. Apparently my pen and ink illustrations were the most 'banknote' like in style and I got the gig. It took a few years of training from the NPB's master craftsman for me to reach a quality that could be used on a banknote. It's a unique style of illustration that is really based on master engravers. There are lots of tricks and rules to this type of illustration and I was lucky enough to find myself in an environment where I could hone the skill. At the time, there were only about a dozen artists in the world who had the skills to execute a banknote. My work appeared on the original Australian \$100 note, the Australian bi-centenary \$10 note, the Papua New Guinea 10 Kina note and the entire Cook Island banknote series as well as on other currency such as bonds and traveller's cheques. I didn't know it at the time, but the skills I developed over my 8 years at the Note Printing Branch enabled me to be known worldwide as a currency artist and receive commissions from international and well as Australian agencies whenever they wanted a banknote style of illustration for a campaign. The advertising world found me and that was just lucky for me because I knew very little about it at that time.

Outline: Could you share with us some of your favourite bank notes - either created by you or another illustrator?

Craig: My favourite banknotes were and still are my

{PROFILE}

mentor Gordon Andrew's wonderful first decimal series of banknotes for Australia. The quality of design and portraits are still the most modern in the world. Unfortunately, they have all been replaced by the plastic ones we use today. Also a fan of some of Shepard Fairey's work on a modern note.

Outline: Your character and scene illustration work on your website demonstrates an incredible level of detail in your line work, a complex looking process! How long does it take you to create your work, and is there a typical process?

Craig: My style is very labour intensive. It's all hand-drawn with pen and ink and can sometimes be drawn 600% larger than the end print size. A portrait that is banknote quality may take up to six weeks to complete.

Outline: Could you tell us more about your experience etching and hand engraving?

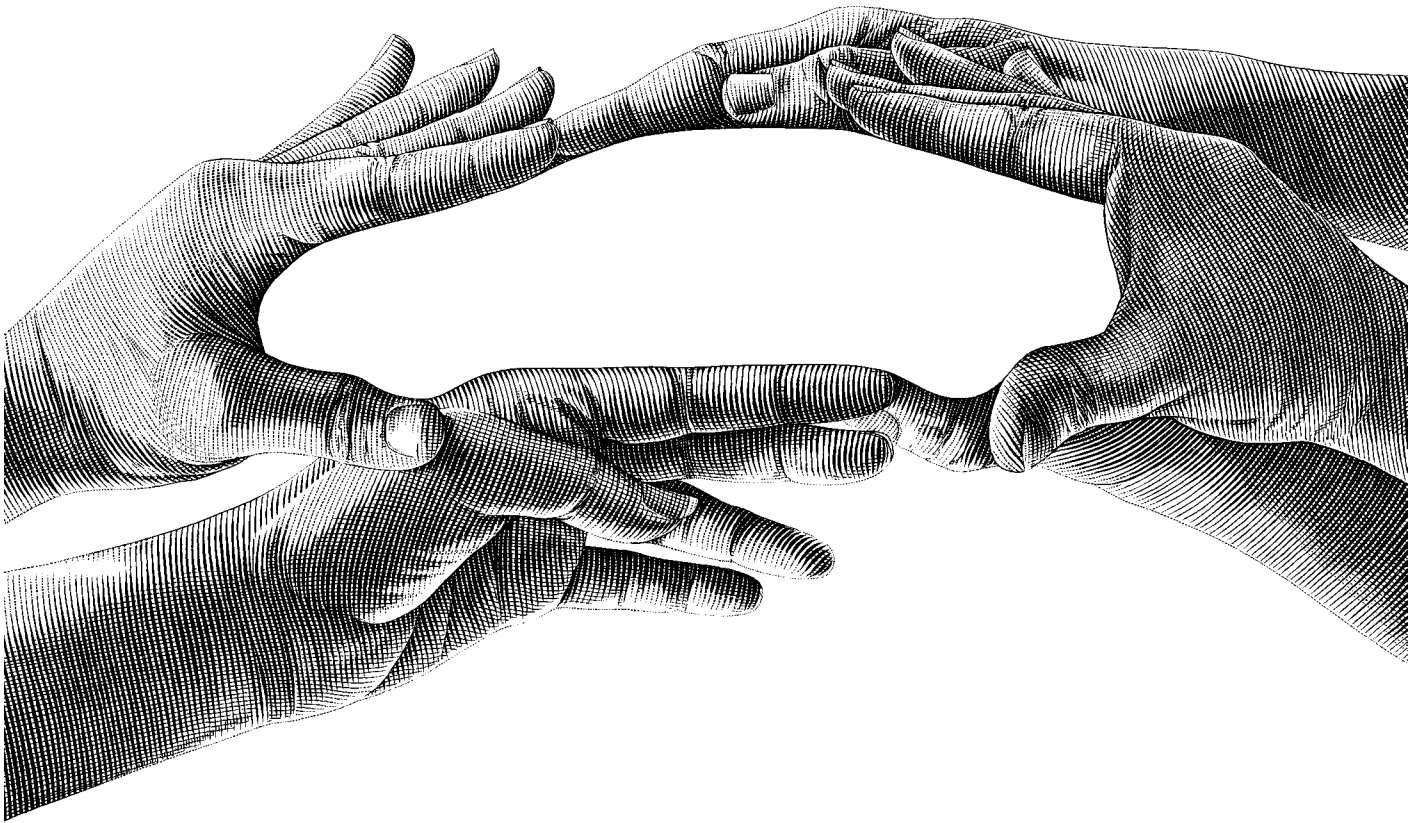
Although my style is made to look like a tradition etching, I haven't actually done any etching or engraving for over 30 years... it's all hand drawn.

Outline: You've created stamps with Australia Post - we'd love to hear how this project came about and the work you created.

Craig: I've designed and illustrated 11 stamps for Australia Post over many years and recently had 5 of my dog photography portraits also appear on stamps. These were from our *Wine Dogs* book series that were designed by my partner Susan Elliott. I guess my appeal to Australia Post is that if they commission me, they know that I can supply a stamp that has a vintage feel to it. My style lends it self to commemorative and historic subject matters.

Outline: On a completely different note, it was great to hear that you were a part of the amazing and popular *Wine*





Commission for use in advertising campaign for Honda (Australia).

Dogs book! Would you mind sharing a little bit about this project, the inspiration and resulting book created?

Craig: Thank you. If we'd known more about the publishing game, including the costs and distribution problems, we would never have embarked (excuse the pun) on the *Wine Dogs* project. Sue and I started a small graphic design agency in early 2000 and during that time published a tourism book for an outback Queensland town. It gave us the confidence that we could design a book but that's the easy part. The idea of *Wine Dogs* was born when Sue and I were travelling around the wineries of the Barossa and McLaren Vale. We noticed that a dog would greet us in every winery car-park that we drove into... I mean every winery. We'd get out of the car, pat the dog, take a pic of the dog, and then the dog would lead us to the tasting room. At the end of our holiday we had a hell of a lot of dog pictures and I joking said to Sue, "There's probably a book in this!" As soon as we hit a quiet time with the design business, we hit the road to create the first *Wine Dogs* book. We thought it would just be a small book that we could craft without the influence of a client. The grand ambition was to make back our money one day... That was 11 years ago and we've release 12 editions around the world since – all being best-sellers. At the start of the project I didn't even own a decent camera and after commissioning the photography on the first edition,

decided to become a dog photographer myself. A job that has taken me to over 3,000 of the most beautiful wineries in the world. It's the perfect job for a lover of travel, food, wine and dogs.

Outline: We'd love to hear about any projects you are looking forward to in 2015.

Craig: *Wine Dogs* now takes up 90% of my time and I'm fortunate to be in the position where I will only except high-end illustration commissions. That keeps me in love with drawing in between the book projects. We are currently working on a 6th *Wine Dogs Australia* edition and a special *Wine Puppies* book and have trips to the USA, South Africa and New Zealand planned for next year. There is also talk of a *Wine Dogs* TV show. Apparently there is life in the old dog yet...●

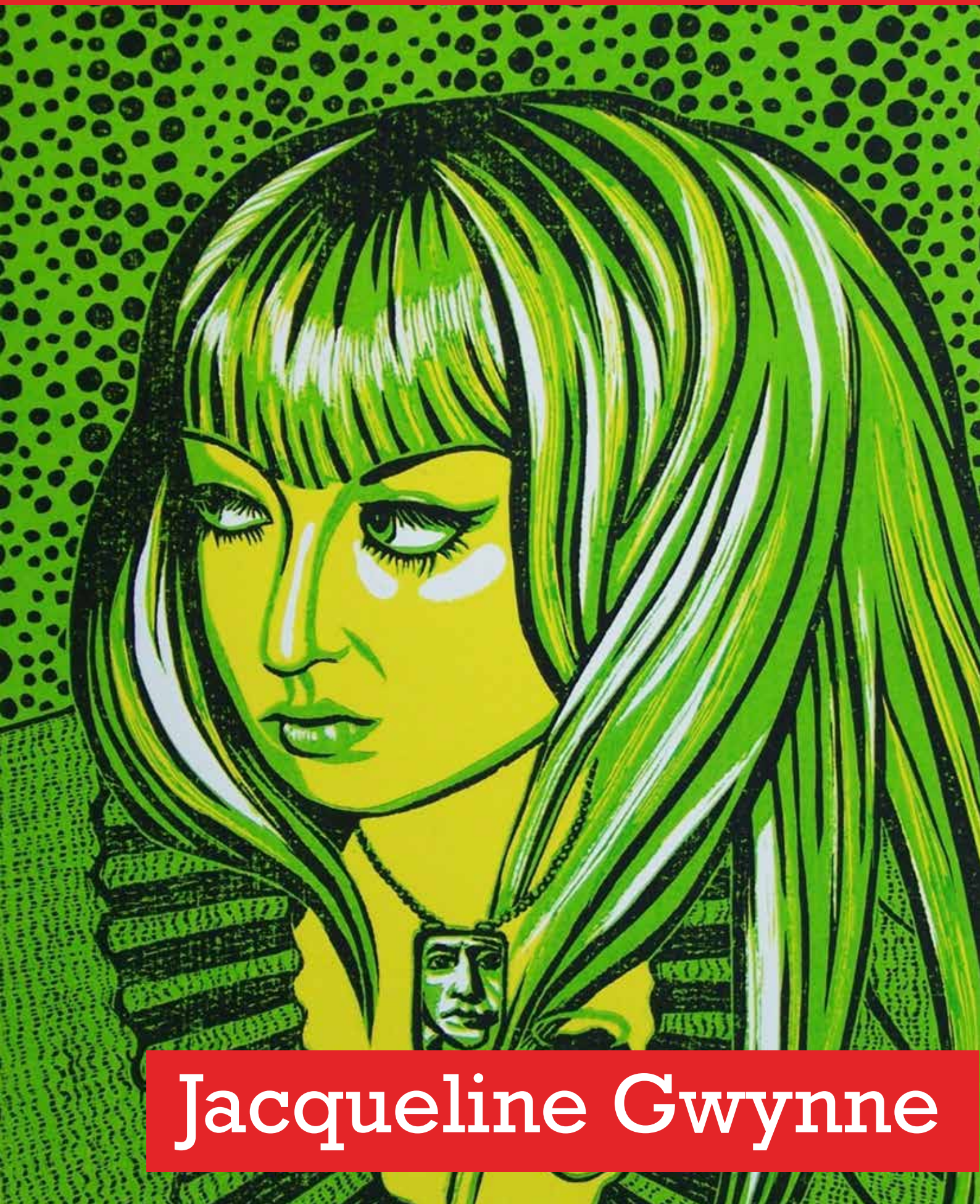
{CLICK!} Craig McGill

Website www.winedogs.com

Website www.mcgilldesigngroup.com

Website www.realnasty.com.au

{PROFILE}



Jacqueline Gwynne

Jacqueline Gwynne

Inspired by “pop, psychedelic and comic art” Jacqueline’s educational background has clearly influenced this artist. With a love of the linocut and woodblock we delve into the work and background of her practice.

Outline: You’ve studied art in a few different forms (Visual Art, Illustration and Graphic Design) - what skills do you think these different courses taught you, and what attracted you to each?

Jacqueline: I did a Bachelor of Visual Arts when I left school and was intending to major in painting. During the course I did ceramics for 2 years and loved hand building. When I got into block printing I decided to major in printmaking as I had more opportunity to learn many techniques including lithography, screen printing, block printing and etching. Drawing subjects were part of all the courses and I got into life drawing classes a lot.



Foxy Valley, Lino print portrait of Vali Myers for The Origin of Fur and Whiskers at Off the Kerb Collingwood.

My first solo exhibition, The Seven Deadly Sins, was in my final year. I exhibited drawings, multi colour wood block prints and painted woodblocks inspired by bible illustrations and early Christian art. Organising and curating exhibitions is something I’ve been involved in from early on and I learned a lot of these skills at art school.

I see myself as a visual artist first and studied graphic design and illustration to make some money. The disciplines of visual art, illustration and graphic design are interrelated and I approach everything I do as a work of art.

In 2002 I moved to Melbourne from Sydney after working as an art teacher for 7 years in high schools, art and community centres, including a period at Summer Camp U.S.A. I enrolled in a Diploma of Graphic Design and hadn’t used computers at all previously. I learnt Quark, Photoshop, Illustrator and Dream Weaver and bought my first Mac. The course had subjects in design, typography and web design. I’ve mainly worked on a freelance basis and do a lot of logos, posters and flyers for music graphics, theatre, children’s products as well as personal projects.

After the Diploma I worked in computer graphics creating portraits in a pop art style. I started producing a series of erotic images that were exhibited at the Midsumma Festival. The electric colours and screen print aesthetic are influenced by Pop Art and the bold shapes, lines and texture of block printing.

In the Bachelor of Illustration I incorporated illustration, graphic design and visual art. The course focused on developing your own identity, business and products. I went into it pursuing the idea of producing an erotic graphic novel which didn’t get off the ground as I changed direction and wanted to focus on other things. Animation, web design, digital media were all explored in the illustration course and I got more advanced skills in Photoshop, Illustrator and Indesign. Having a multi-disciplinary background has taken me in all sorts of directions such as Photoshop colouring for sci-fi comics, cover graphics for experimental music and designing Butoh costumes.



Outline: We'd love to learn more about your experiences majoring in printmaking. What skills and techniques did you learn, and do you use these techniques today?

Jacqueline: I learnt many printmaking techniques including etching, monotypes, collagraphs, lithography and

screen printing but block printing was my favourite. Etching was too technical and there were too many chemicals involved. I didn't really get into screen printing or lithography either, although I love the results of screen printing, I found it too laborious, especially lithography working with big heavy stones and you always have to work with a partner, to lift and wet the stone.

Wood block printing suited me most as I felt I had control and it's a very earthy medium. Relief printing is very hands on and the texture of wood grain is what I love most. Even when I do lino printing I try and create the wood texture. My Dad is a carpenter and did wood turning so I suppose I had an appreciation for wood from him. For birthday presents I'd get really good tools including electric saws, dremels and chisels but I actually feel more comfortable with the cheap, throwaway carving tools! I still do wood and lino printing, it's my first love when it comes to art mediums. Eventually I want to set up my own print studio and do lots of block printing. Much of my digital work, even drawings and paintings, recreate the aesthetic and texture of block printing and screen printing.

Outline: Your work involves a lot of electric colours and a possibly a Japanese style on many of your works (from my interpretation!). What do you believe are your main influences to your style, and what is your typical process to create your beautiful artworks?

Jacqueline: Pop and psychedelic art are my main influences, I love wild and fluoro colours and often look to comic books for the colours. I start each project by looking at lots of art, illustration, design, depending on the brief. I don't keep a sketch book or draw thumbnails as I feel constricted drawing in a small book. I collect lots of inspiration, come up with the concept, work on refining it

and usually do about 3 drafts. My inspiration can come from anywhere, it could come from the colors on the socks I'm wearing or a poster on a shop window. I love art, design and have many favourite artists that I draw on. I go to exhibitions regularly, at the NGV, MCA, at artist run galleries and keep up to date with local artists online.

Outline: I'd love to learn more about your work with Melbourne Zoo for their 150th anniversary.

Jacqueline: I came about that opportunity via Illustrators Australia and is one the best things I have been involved in. Mali in the City saw 50 life sized elephants installed around Melbourne. The fibre glass models were based on the first baby elephant to be born at the zoo. I love animals and am interested in conservation as the project was to raise funds and awareness for Fighting Extinction. The title of my Mali was Neo-Composite Elephant, inspired by Indian illustrations from the 16th century of composite elephants.

The composite elephants were put together with different animals. My design was of animals and creatures that were endangered or nearing extinction. So I did a lot of research getting images of animals that were facing extinction from



"Pride", woodblock print 1993, first solo exhibition "Seven Deadly Sins"



every animal group, including endangered slugs and snails. Although it was inspired by an ancient art form I made it contemporary by using pop art colors from looking at comic books. I did drawings of all the animals and then mocked them up into a composite elephant design. The concept related to all creatures and things being connected and if one thing is affected it affects everything. If one link in the chain is broken, a creature becomes extinct, it has an impact on the environment around it.

My elephant was sponsored by the Sofitel and was on display out the front of the hotel on Collins Street for a few weeks. It was very exciting to be a part of a project along side some of Australia's best and most famous artists like Mirka Mora and Graeme Base. All of the elephants were auctioned to raise money for Fighting Extinction. I've never been to an auction before and being there watching was one of the most nerve-racking experiences of my life.

Outline: With a long list of exhibitions, public art and group shows behind you, we'd love to hear about some of the most memorable projects you've worked on.

Jacqueline: Since the Mali exhibition for Melbourne Zoo I have been doing public art projects including one recent one for the Darebin Council, Active Spaces project. That mural was based on Aubrey Beardsley and represents youth, wisdom and the flow of energy, showing four faces connected by long hair.

In the last few years I have been involved in organising and curating public art events, including the 2012 Northern Exposure Festival on High Street Northcote. The festival transforms the street into an outdoor art space and the theme was "Change". Artists produced images, installations, comics, etc that illustrated a vision or message of change for the future, on a local or global level.

Since 2010 I've organised an exhibition of customized ukuleles for the Melbourne Ukulele Festival. One of the most memorable exhibitions was a big group exhibition called Men with Beards at Off the Kerb gallery in Collingwood. This was a fund and awareness raising exhibition for Melbourne City Mission that brought together visual artists, illustrators, street artists, multi media and performance art.





The concept came about via a series of portraits I was doing of Facebook friends. On looking over the quick portraits I noticed that three quarters of them were men with beards. I later discovered that someone had posted about it on a Gay Men With Beards Facebook page that had thousands of members worldwide. One of my works for the show was called Wise Man that featured vinyl decals on the front facade of the gallery.

Outline: Which artists and makers inspire you?

Jacqueline: I have a long and varied list of artists and illustrators that inspire me and it depends on the project as to what prompts the design. I don't have one definite method but I guess pop art is my default, the colors and screen print aesthetic of Warhol. Aubrey Beardsley, illustrator for Oscar Wilde, is one that I respect and draw on often. I admire psychedelic art, art deco, art nouveau, vintage posters, Chinese art and Japanese design, it's an endless list. My favourite Australian artist is Margaret Preston. I keep up to date with contemporary artists but always look back to the past. Ideas can come from anywhere, a fabric print in a magazine, old books,

Facebook, people on the street. I'm always looking at stuff, going to exhibitions, watching documentaries about art, it's ever changing.

Outline: I read you are holding a solo exhibition in early 2015. Could you share with us details of the event and where we can see your work in person?

Jacqueline: Yes that is in the planning phase and I don't want to reveal too much about it yet! It's an optical installation in collaboration with electronic musicians and will be in Melbourne. If you're interested in keeping up to date like my Facebook page! 📍

{ **CLICK!** } **Jacqueline Gwynne**

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

Website www.jacqueline-gwynne.com/

{PROFILE}



Jorge Tarzia

Jorge Tarzia

Jorge's dramatic work utilises a library of print textures to create rich, designed-based illustration. Some of the striking results are shared here, along with a brief look into the history/work of this illustrator and designer.

Outline: We'd love to learn about your career history and current work as an illustrator/designer.

Jorge: After completing my Design Degree from Curtin University in the early 90's I freelanced in Perth for a few years as a Designer and Illustrator before moving to Melbourne.

Although my focus has been Design, there's always been an interest and regular Illustration assignments.

Outline: What have been some of your favourite illustration projects to date?

Jorge: It would be hard to pick favourites as different projects have different significance.

I am currently enjoying a collaboration with a Musical Writer. The challenge of summarising a Musical with a single Image/design, has allowed me to combine Design

and Illustration skills and it's probably this combination that I find most rewarding.

Outline: Could you talk us through some of your print making techniques, and what sparked your interest in this process? Can you create these textures at home/the studio, or does it require specialist equipment?

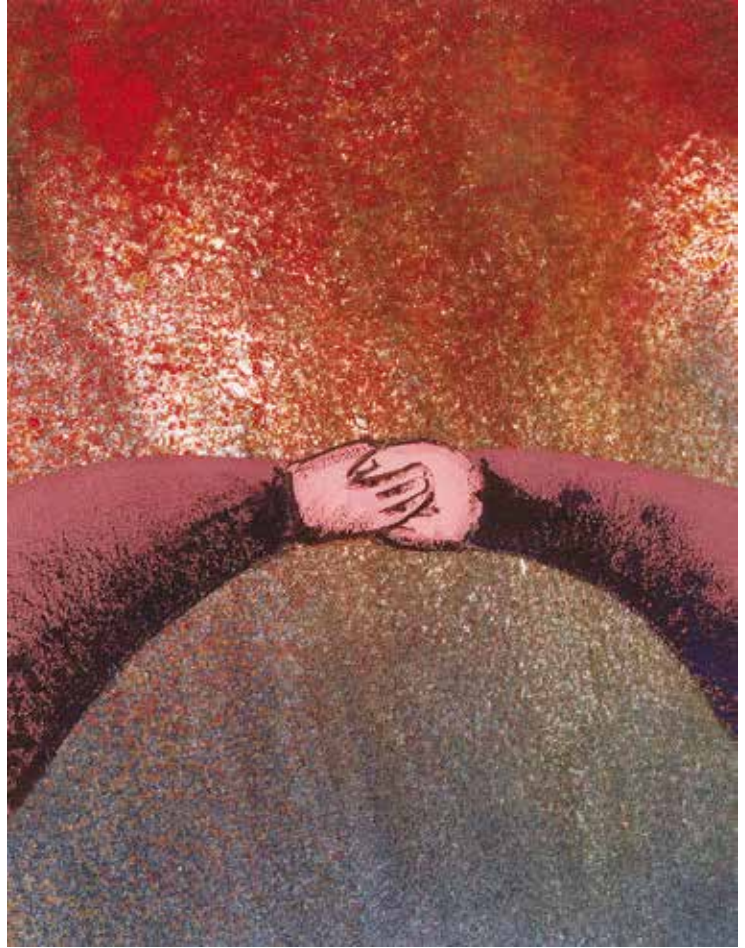
Jorge: Over the years I was drawn to incorporate elements of the printmaking process into both my Design and Illustration.

Being exposed to various printmaking methods through my Degree and other printmaking courses, I became interested in the various possibilities. Particularly, screenprints, monotypes, linocuts and direct print methods such as rollers using masked elements. It's being a great way to put unused airbrushing masking rolls to good use!

Over time I developed a series of textures. In the beginning



{PROFILE}



I would make hand cut collages or illustrate on top of them.

The textures have been mostly created from my work space. As it's usually using oils it requires space and time to dry, so not suitable for quick assignments, although nowadays I tend to mostly draw from my library of textures and also emulate the traditional processes in digital ways.

Outline: Your work combines textures created through print making with digital work so beautifully. Could you talk us through your steps, and what you begin with first (the print textures or the illustration)? Do you have an end image in mind, or is it an "organic" process?

Jorge: It's always the concept that dictates the solution, the textures used as backgrounds emerge through my vector Illustrator artwork. I am drawn to these textural elements, they hold my interest a little longer and I would like to think that it would hold the viewers interest a little longer too!

Over time this library of textures have found their way in various projects in packaging, publication and even Identity design.

So the process is always a Design based process which may require Illustration.

Outline: You also work as a designer, something I've discovered seems to be quite common for IA members! Do you find your design work influences your illustration work, or vice versa?

Jorge: I would like to think that practising as an illustrator

helps my Design work and that my Design work helps my illustration and my printmaking experiences give my illustrative work a particular voice.

Outline: Along with a few other IA members, you were a finalist for the AGDA Poster Biennale last year. We'd love to learn more about this event and the work you entered.

Jorge: The AGDA Poster Biennale is extremely important to keep interest in the Poster medium in Australia.

The Poster medium is Design at its most immediate form. Historically a great medium to raise awareness and draw attention to social issues such as the one that formed the brief to the AGDA Poster Biennale.

Outline: Are there any artists that inspire your work, print makers, illustrators or other?

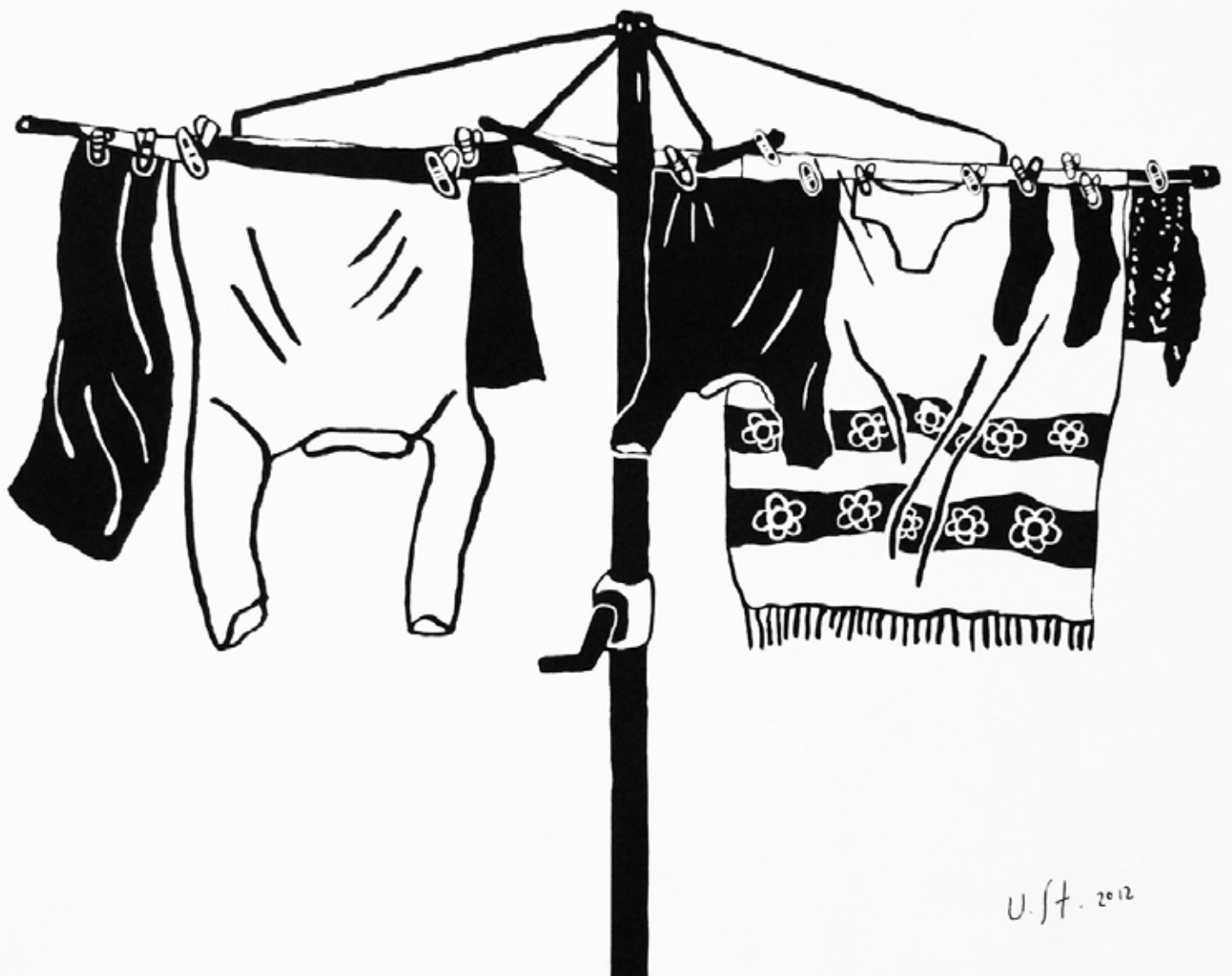
Jorge: The list is endless and I am constantly discovering new practitioners.

I guess Cassandre would have to be one of my favourites designer/Illustrators, it was his combination of good ideas well executed that are so enduring. I am also immensely inspired by Polish Poster artists of the 1950s-80s.

I guess these examples illustrate my interest in the combined practise of Designer & Illustrator. ●

{CLICK!} Jorge Tarzia

Website <http://www.jorge.net.au>



Ulrike Sturm

{PROFILE}

Ulrike Sturm

Ulrike teaches a variety of printmaking classes from her studio based in Noosa. Currently in Germany, Ulrike gives some great advice to illustrators looking to explore new techniques in printmaking, and a peek at her work.

Outline: You teach many different printmaking techniques, such as wood engraving, solar plate etching and linocutting. We'd love to learn more about your Edition 9 workshops - and whether you have a favourite process or enjoy many different types of print making?

Ulrike: My studio is not large, so I generally only have four or five students per workshop. Even though I really like the friendly camaraderie of these small classes, I'm currently having discussions with Central Queensland University, Noosa campus and look forward to holding workshops on campus where we'll have space for larger groups.

The students I've taught at my workshop over the years have ranged from complete beginners to experienced artists who just want a place to work and connect with other artists. My primary focus for the workshops is to provide a friendly environment where people can explore their visual ideas, and learn new printmaking skills and techniques.

Rather than having fixed lesson plans, I prefer to be responsive to students' needs and diverse range of skill levels.

It is difficult for me to choose a favourite printmaking technique, as I love them all. But the ones that I've found to work best in a smaller studio space are linocutting, solar plate etching and drypoint etching. A very major consideration for me is also that I endeavour to keep the studio as "non-toxic" as possible. No turps, no acids, etc.

I've also made artist books with students, and I've created a number of handmade children's picture books on my own.

Outline: It would be wonderful to learn of your own educational history, as well as your recent studies for your PhD.

Ulrike: I began my formal art training at Sydney College of the Arts, where I did my BVA and an MFA, both with a printmaking focus. For my PhD which I'm currently doing





I'm currently still in Germany and having an amazingly interesting time. Yesterday I was at a gallery in Munich where I saw works by Rembrandt, Titian, Bellotto and many more. This was an exhibition of works on loan from the Dresden Picture Gallery and it was just breathtaking. During the past week, I've also been to fabulous the Franz March Museum by Lake Kochel and to the Buchheim Museum in Bernried.

Outline: What do you love about printmaking?

Ulrike: There are a few things that I really love about printmaking. One is that it is about the production of multiples, yet each one is an original. There's something so nice about this. At the conclusion of most of the workshops I teach, we do a print exchange so that each student takes home a suite of prints; one by each other student in the group.

Another thing that appeals to me about printmaking is what I call the intervention of the process. When I make a drawing and convert it to, say, a linocut, something occurs in the translation process. Especially when I'm working on a black and white image, the lines on the linocut become more graphic. It may have something to do with my love of Expressionism. Also, because everything on the linocut or etching plate is a mirror image of what will appear on the print, you have to really concentrate on what you are doing. I like the way this totally absorbs me.

Outline: How does printmaking fit into your illustration practice?

Ulrike: I love to draw and also paint with watercolours, but for my illustration practice, I have decided to focus on linocuts as I believe that this is a point of difference for me. Everything I do is handmade, based on my own original sketches from life or from photographs I have taken.

Outline: Could you tell us about your life in Noosa? Do you find inspiration in your beautiful surroundings, and how long have you lived there?

Ulrike: I've lived in Noosa for three years now and I love it here. Previously I lived in Sydney and there are certain things about living in a big city that I miss, but all in all, the relaxed atmosphere, the lack of traffic jams and the short walk from my house to the beach are things that I love about Noosa.

Because Noosa is a popular tourist destination, it is a somewhat unique regional town because there are a lot of wonderful restaurants and cafes and it has a very active cultural life. For example, each year we have what is called the 'Noosa Long Weekend' which is a 10 day festival of theatre, music, dance and discussion forums at a number of venues in Noosa. The Noosa Food and Wine Festival is also a 'must'. Through the university, I also meet lots of interesting people and I'm an active member of the Friends

at Central Queensland University (Noosa campus), I'm researching Papua New Guinean art. This is of particular interest to me as I spent a few years during my childhood living in the highlands of Papua New Guinea where my parents worked at the Teachers College. In fact, this research has taken me to Germany where I've recently presented a paper at a conference in Berlin, and where I researched some fascinating archives at the University of Bayreuth in Bavaria.

{PROFILE}



of the Noosa Regional Gallery.

Most of all, the weather! I love the weather in Noosa. Not too hot, not too cold. I write this whilst I'm freezing in Germany so I'm really missing the Noosa summer. :-)

Outline: Do you have any resources people hoping to learn more about printmaking you can recommend?

Ulrike: With most printmaking techniques, you really need guidance to begin with, and I would recommend attending workshops such as mine!

In Canberra, I can recommend Megalo. Lovely people and a great studio (<http://www.megalo.org>); Impress Printmakers (<http://www.impress.org.au>) in Brisbane; Warringah Printmakers (<http://www.printstudio.org.au>) in the northern suburbs of Sydney; and the Australian Print Workshop (<http://www.australianprintworkshop.com>) in Melbourne all run regular workshops. These are just a few that spring to mind. Of course there are many more. Many of these print workshops also offer studio access to do your own work, once you've completed some basic training.

Outline: We'd love to hear about your upcoming workshops and future plans for 2015.

Ulrike: I've already got my first workshops for 2015 posted on the Edition 9 website (<http://www.edition9.com/workshops.html>). As I mentioned earlier, I've also got plans in the pipeline to offer workshops through Central Queensland University at Noosa. Once this gets going, I'll have information about it on the Edition 9 website.

Other than that, I'll be working hard on my PhD and hopefully getting lots of illustration assignments through Illustrators Australia. I also have been invited to have a solo

exhibition of my work at the Noosa Regional Gallery from May to June 2015.

Thank you so much for talking to me, and can I say what a wonderful organisation I think Illustrators Australia. Even though being outside the capital cities is often a disadvantage when it comes to attending events, it's really great to have the opportunity to participate in Illustrators Australia programs such as the Red Bubble T-shirt or the 9x5 exhibition and so on. Distance doesn't need to be an obstacle! ●

{▶▶CLICK!} **Ulrike Sturm**

Website <http://www.edition9.com>



{PROFILE}



Diego Patino

{PROFILE}

Diego Patino

This NYC based illustrator creates his work digitally, but manages to convey a variety of techniques, such a screen printing, through his creative, colourful work.

Outline: Could you tell us about your background (born in Colombia) - and the life/work path leading to your current world today?

Diego: It's kinda funny and a tad ludicrous when you look back and realize you've been doing the same since you were a kid.

It all started with my older brother, I guess, and how desperately I tried to emulate everything he was into. He seemed to have a superior understanding of what drawing and storytelling entailed and that was a powerful tool in the hands of a kid with a wide, untamed imagination and his fatter, younger sibling.

We also didn't have many restrictions at home and because both sides of the family had been raised loving books and stories we had access to all sorts of universes kids our age (specially in a place like Colombia) didn't have a window to. My childhood was a weird place where Hergé, Hieronymus Bosch and Paul Verhoeven converged—the weird and the new was just as welcomed as the classic and the divine and everything was susceptible of change and reinterpretation.

Circumstances forced me eventually to become an adult so I studied journalism and mass media, which explains why my work has orbited around magazines and press. At that point I thought I was going to be a writer but due to a series of unexpected events I ended up doodling for magazines instead.

After a series of failed attempts I finally left the country and moved to Australia, where I lived for a couple of years, and realised that devoting myself to a creative career in illustration wasn't that deranged after all. I've been travelling since and now I'm based in New York, which feels pretty much like home.

Outline: Looking back were there major breaks or projects that influenced your career in a big way? What have you considered your personal highlights?

Diego: I can think of three important milestones in my career. The first one was when I started working with El Malpensante, a Colombian magazine devoted to literature and culture. Guided by a wonderful editor called Mario Jursich I had the chance to really understand what illustrating for magazines meant. I think I did my best pieces to





before—it has always felt like home. There was a very delicate point when I had to choose what to do with my life and suddenly New York just shone like a beacon in a storm and that was it.

I feel incredibly comfortable here as the city never ceases to surprise me or show me new doors—NYC is essentially a playground for a certain type of personality. It also toughens you up in many ways so you have to learn to pick yourself from the ground every time something beats you down and spits on your half-dead carcass. The city is a beast that owes you nothing and will bite your fingers off given the chance, but once you're able to carve your way through it it's a very fulfilling and amazing experience every day. I particularly love it during winter.

Outline: Looking at your portfolio, editorial work features heavily (and some big ones - NY Book Review, ESPN Magazine, Newsweek, Variety etc - just in 2014 alone!). What makes a great editorial illustration? How did you get your first break in this competitive category?

Diego: I missed my mark with a lot of those pieces you mention. They've been great clients (although I hate that word, by the way) but I have the bittersweet feeling that I could have done a more interesting job hadn't I been restrained to my usual aesthetics. Style is a trap and one of the dangers of any commercial creative field is being categorized and put in a box. Due to time restrictions mainly, art directors can't be as flexible or blindly trusting as you wish in spite of your firm, inner conviction that you can do other things just as good. I guess this is why it's so important to find an alternative space where you can keep on learning and experimenting aside from your job.

From a pragmatic and cynical point of view, a great editorial illustration is that that allows you to land your next gig in this uncertain business. You can talk all you want about shape and colour but at the end you're mainly selling an idea to an art director and an editor. And for that, just be as honest and clear as possible. The rest will follow.

As for having a big break, I don't think I've had one. It all started in a small scale in Colombia a decade ago and since then things have occurred very progressively and slowly and I'm ok with that.

Outline: Your work is incredible - much of it with layers of half tones reminiscent of a multi-layered screen print, but from my research it appears you work primarily digitally. Could you talk us through your process?

date while working with them. The second one was meeting Jeremy Wortsman and becoming part of the Jacky Winter Group family in Australia. That boosted my career and put me in the right track when no one in the publishing field wanted to pay attention to what I had to offer. And the third one was having the chance to work with Robert Priest and Grace Lee (Priest + Grace) in New York. We have worked in several, remarkable projects like the covers for Eight by Eight magazine and the recently revamped Newsweek.

I still feel very insecure about many aspects of my work to fully believe I've achieved something meaningful (other than being able to pay my rent in time). Every day still feels like a struggle in the sense that I'm always asking myself how can I keep my creative efforts fresh, relevant and honest, and that's a bit of a torture. Recently I realized that learning new techniques and skills while keeping my brain oiled is the only possible way to embrace and deal with the uncertainty of the immediate future.

Outline: As a currently NY-based illustrator, what is life like in the Big Apple? How long have you been based there, and what drew you to make the move there?

Diego: Living in Gotham could be hectic and intense. I moved here because in a very strange way—like I said

{PROFILE}



Diego: Thanks for that. I'm slightly compulsive when it comes to details so I tend to separate everything by digital layers as much as possible. That way I have more control, even though to a certain extent I'm trying to achieve the feel of a screen-print illustration which is by nature slightly erratic. Since I don't have a formal training I've had to improvise and come up with techniques that allow me to combine analogue media with digital.

My process is simple and incredibly tedious: I receive a text. Take notes and do research. Draft a sketch and discuss the concept with the art director. And based on that, I determine what technical approach I should take. However, I'd like to emphasise that technique is secondary, almost an accessory. Storytelling comes first. The idea is what drives the picture and that's usually the hardest part to come up with. It of course varies from project to project but at the end you aspire for readers to stop for a little while and get something out of your work, anything but indifference.

Outline: Who are your art heroes?

Diego: I didn't know it then, but through the Garbage Pail Kids cards I've been collecting forever I got exposed to

Art Spiegelman's work—so count him as one of my first heroes. Other very important names in my life are Hergé, Chris Ware, Robert Crumb, Tim Lane and Charles Burns, who has impacted my work the most. As you can see, all of those guys are pretty much related to the comic book world, which underlines my fixation with storytelling. There are plenty of names from other disciplines (film specially) but my inner ambitious creator wishes to accomplish as much as those guys.

Outline: Are there any major upcoming projects that you can share with us?

Diego: All I'd dare to say for now is that I'm working on a couple of illustrated and written personal projects. Warming up is over and establishing myself as an author within the next ten years is what I'll be focused on. ●

{▶▶CLICK!} Deigo Patino

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