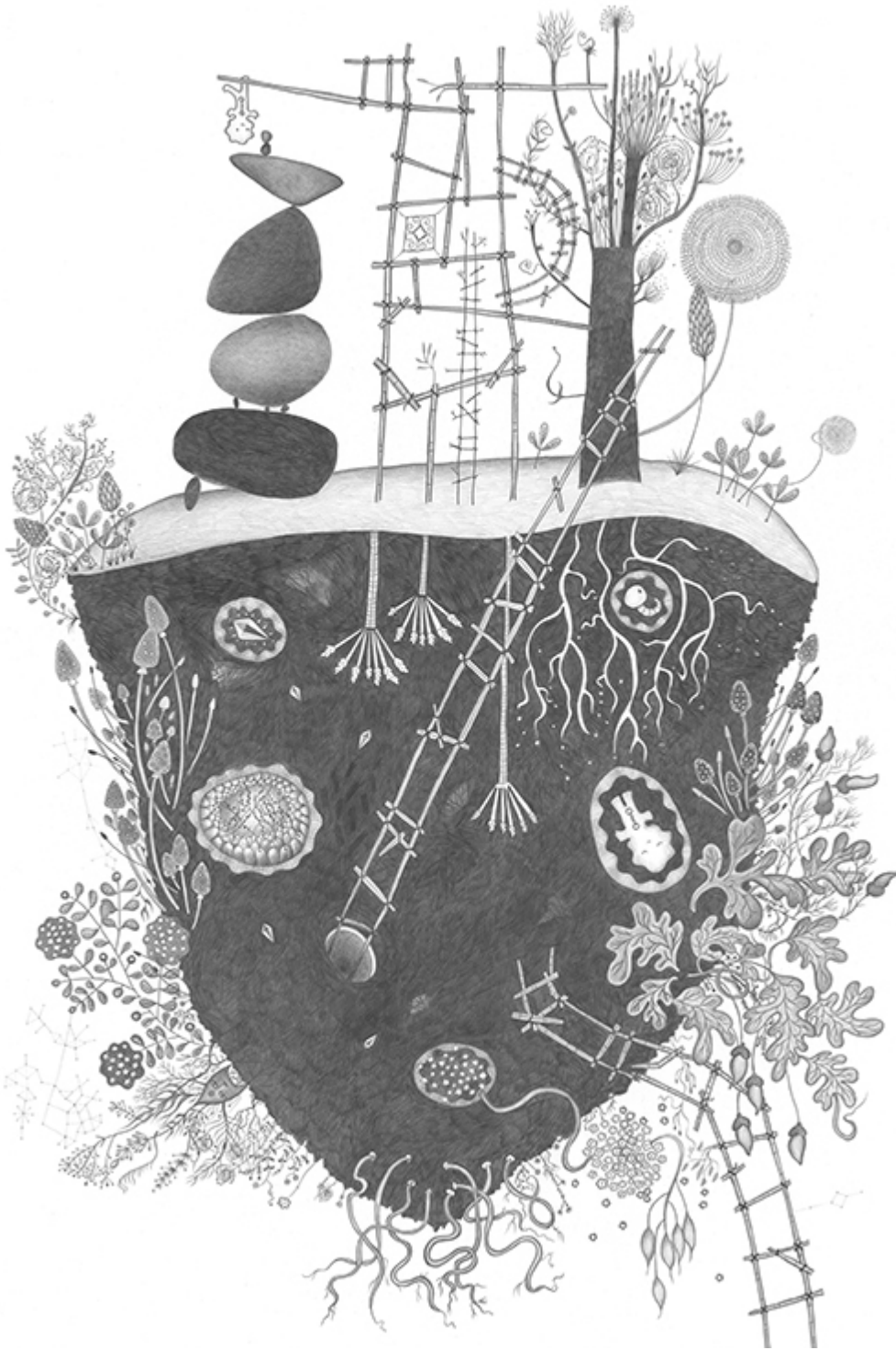


# OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 1, 2015



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## *Fine Art*

*Image by Jill Brailsford*

COVER ILLUSTRATION BY JILL BRAILSFORD  
FEATURE COVER BY MARK SOFILAS  
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## From the editor

Welcome to the first edition for 2015 - as we explore the art of exhibiting, gallery shows and creating art for art's sake, rather than for a client.

We are lucky to have the experience of a diverse range of artists - from illustrators, painters, a gallery volunteer and a photographer - or a combo of all of these! Thank you so much for your insights and generosity in sharing your experience creating "fine art." I loved learning about the gallery process - and one day, maybe many years from now - want to explore painting further. I'll be referring back to this edition for some great information and inspiration.

As always, I would love to hear your feedback, thoughts and ideas from this edition or for the next. Do you want to learn about a certain section of our industry? Are you busting to share a recent exhibition, or your experience working on a great project? Please don't hesitate to get in touch via the address below.

All the best,

Jess Racklyeft, Editor, Outline magazine



## Welcome to all our new members!

**December:** Arden Beckwith, Yiscah Symonds, Jesse Campbell-Brown, Paul Tippett, Tru Trang

**January:** Susy Cirina

**February:** Sarah Murray, Sally Landells, Rhys Parkinson, Sarah McNeil, Casey Edwards, Sally Gross, Chloe Platt, Candela Riveros, Jack Veda, Maria Matthews, Annie Wong, Max Prentis

**March:** Cecilia Timm

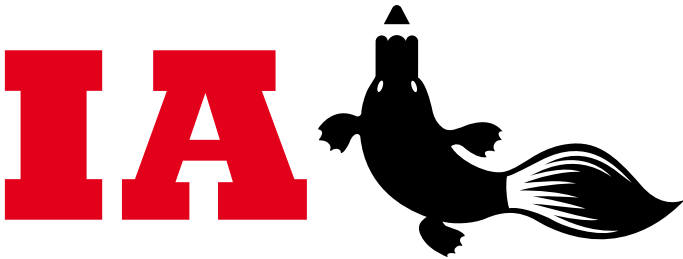
**Welcome back:** Anna Walker, Kassi Isaac, Belinda Morris

### {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](mailto:outline@illustratorsaustralia.com)

## Prez sez

Welcome to the first part of 2015, going way too fast!



WE GOT A NEW WEBSITE!! That's right, if you haven't checked it out please get on and do so.

Most of the members have taken the opportunity to upload brand new portfolios and biographies.

The website runs and loads much faster which is great for everyone especially the clients wanting to find you!

The 'IA Pocket' app is also loading faster now that the website is so this is great news all around, don't forget to download or upgrade.

Thank you to Martin from Still Moving Design and Marc from Semi Strange

We also have some exciting news! We are planning our IA Awards and have already got our 5 judges confirmed!

You'll have to stay tuned to who they are but needless to say they are a wonderful mix of Australian and International

illustrators, art director, animator and designers. The Awards will be published by IA in an A5 booklet that will also include articles from Outline and members will have the chance to put their own paid adverts in as well. The awards will also be on a gallery on our website.

All details and pricing will be coming out in the next few months. The book is set to be released in Feb 2016 but the awards will be judged mid year this year and everything finalised by November.

We are currently putting together the 'call for entries' for the 9X5 to be held in November so get your illustrator brain into gear for the theme "Playtime"

Let's get busy.....

Jody Pratt (President)

{CLICK!}

Illustrators Australia

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

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



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Artist search



Featured artist: Danny Snell



*Copying artwork by Rowena Martinich*



*Trimming Emily Green artwork*

## Lantern Printing

If you were able to visit the IA booth at Supergraph, you saw the great quality of the prints from member's artworks by Lantern Printing. Karl Stamer provides more information about his print business and the art of giclee.

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**Outline:** We'd love to learn of the history of your business - when it began, the services you offer and some of the artists you work/have worked with.

**Karl:** After working in pro photo labs for almost 20 years I decided that it was time to move forward and head up my own printing business.

I started the business officially in 2009. My wife and I had just had our second baby. Madeleine needed her work printed for her online business and agency work so it made sense that we combined our skills and I support her with her printing needs. Word got out and I began printing more and more for friends and friends of friends which ultimately extended to opening the doors to the public.

Lantern Printing has come a long way since the beginning

and we now work with an array of artists, designers, illustrators and a hand full of photographers. We primarily print on art paper, we also offer scanning and retouching services.

**Outline:** We have a lot of members interested in giclee prints - what is a giclee print exactly? How does a giclee print compare to other forms of digital reproduction? Do buyers notice the difference?

**Karl:** Giclee printing is high-end inkjet printing. Archival pigment inks are printed onto an acid free base paper. The colour range is phenomenal and we use beautiful quality papers. Giclee printing is RGB, not CMYK so the colour range is huge and nothing can compare.

**Outline:** What paper is involved - what does cotton rag



Printing artwork by Tom Blachford

mean? Could you outline the different types of paper you work with?

**Karl:** Giclee printing requires special digital art papers, it has a coating that enables the ink to sit on the surface of the paper without soaking and spreading. We have tested a lot of paper over time and narrowed it down to 2 or 3 excellent types that are pure cotton rag, natural in colour and heavy weight at 300gsm.

**Outline:** For illustrators looking to produce art prints, how do they best work with you to supply their files/artwork?

**Karl:** Files should be set up as RGB, 200 to 300dpi, set to output size, Tiff or Hi Res Jpegs. You can dropbox them to us or bring them on a USB.

**Outline:** Could you explain to us how artists note a limited edition print vs. open edition? (i.e. 1/20 - signed in bottom corner). Out of interest, what is the smallest and largest print run you've seen?

**Karl:** Traditionally artist's number their work on the bottom left hand side and sign on the bottom right hand side, below the image. Keep in mind not to sign too close to the edge otherwise you may risk having your signature and edition number covered or obscured once the work is framed.

Obviously an open edition only requires a signature. I've noticed some artists have editions that go up to 500 and some and as low as 5.

**Outline:** Are there any stand out projects you've worked on that you are happy to share?

**Karl:** We have artists from all walks of life visiting the studio daily. We value all of our clients particularly the ones who are happy and appreciative of our services. I enjoy staying in touch with the clients via instagram. It's an ideal way of seeing the artist's journey and where their prints end up. We also use instagram to feature our client work and enjoy boosting their profile and supporting their projects.

**Outline:** We'd love to hear about Lantern Printing's plans for 2015.

**Karl:** We plan to keep producing high end quality art prints for our clients. Lantern Printing is fast outgrowing the current studio space so we're aiming to expand in 2015. Watch this space! 📍

{CLICK!} Lantern Print

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



## New Tricks of the Trade

Jess Racklyeft shares her experience at an intensive workshop learning the art of etching at the magical Baldessin Press.

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Over the Australia Day long weekend, I spent a blissful four days art making and learning the beginnings of etching at the Baldessin Press, a lovely print studio based in St Andrews.

Last year I began incorporating basic print-making into my work and I'm currently working on two picture books with monoprint textures to create collage work with varied textures. I've always been in love with the look of etched illustrations, and I applied to the Copyright Agency for my first grant to learn more about this art-form, and I was very excited to receive my first grant and have their assistance towards this course. I am now planning on building on this experience by renting studio time and working on future picture book ideas with etching as the central technique.

The Baldessin press was built over many years by George and Tess Baldessin and three young Hail brothers – one of these builders was my etching teacher, Robert Hail. Almost entirely made from recycled materials, the beautiful studio features bluestone and timber from old Melbourne buildings and large stained glass doors. George Baldessin was a highly regarded printer and sculptor, tragically killed in 1978 age 39 – his work can still be found throughout the studio as well as at galleries such as Heidi and the National Gallery of Canberra. The studio now continues with the same custom built press that he used in many of his etchings. After many years of living in France and building a life as an artist, Tess returned the the studio in 2001 to create a haven for artists to create and learn.

Over the four days I was introduced to the basic etching process, aquatint, monoprint techniques, chine colle, effects

*Above: Studio space and outdoor sculptures.  
Below: one of the beautiful old presses.*





such as wax pencil and ink experimentation. I produced 3 plates and quite a few prints. Robert's sister Moya also joined us for the course and was creating beautiful mono-prints of her life drawing sketches, while next door other students were learning about photography and photography printing techniques. Every lunch we would have a shared smorgasboard of food contributed by all students – a lovely pause in the day before cranking back into press mode!

Due to the time and focus required to create etchings, I couldn't imagine learning about this technique for a shorter period - the pace was busy and focused, and over the four days I produced three plates and around 25 prints with a variety of techniques. I was really thrilled with the resulting prints and look forward to consolidating on this intensive workshop with further studio visits and a children's book to work on!

As a parent of a young child, working from a home studio part-time by myself, it was an indulgent and rare treat to be able to be so immersed in art making for an intense period like this, away from the city, and surrounded by other

artists and inspiring work. Students travelled from interstate to be there, one student had done several of the workshops over many years as she loved the experience so much. For illustrators looking for an intense workshop experience in a beautiful environment, I definitely recommend looking into the Baldessin Press. I also recommend looking to the Copyright Agency Career Fund to assist with the support for training, structured residencies and activities that will expand their industry expertise.

**{ CLICK! } More Information**

**Baldessin Press** <http://baldessinpress.com.au>

**Copyright Agency** <http://www.copyright.com.au>

*Above: One of my prints, the press in action. Below: Process shots: Rob and acid bath, Rob's aquatint plate and artist print, my three plates.*



{FEATURE}



# Fine Art

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Image by Mark Sofilas

{PROFILE}



# Sandra Eterovic

# Sandra Eterovic

Outline last caught up with Sandra in 2010 and I was very much looking forward to hearing about the huge amount of work she has produced since then. Illustrator, designer, fine artist - Sandra is a versatile and experienced professional who's work continues to grow and evolve.



**Outline:** You studied Fine Arts and then continued on to an arts and design course at TAFE. Can you tell us a bit more about both courses, and their relationship to your work today?

**Sandra:** When I started at TAFE at the ripe old age of 25, my fellow students were confused as to why someone with a fine arts degree would be there. 'Fine Arts' was actually the name that The University of Melbourne used back then for art history/ theory/ criticism, and it bore little resemblance to what students in practical arts courses were doing. A lot of turgid theory was involved, lectures, research, essays, and class talks. My university degree opened my mind in the way degrees are meant to, but my studies made me even more self critical, and actually stopped me from making my own artwork for a very long time. In fact, even after I finished my TAFE art and design course, I put my paints and pencils in a dark cupboard and did not open it for over ten years. At TAFE I majored in

ceramics and illustration. The latter helped me get a job drawing cartoon characters for boxer shorts at Davenport, and I ended up working in the fashion industry for fifteen years (the last five designing t-shirts, fabrics, bed linen and occasionally even toys, for Seed). That on-the-job design training has probably had just as much of an effect on my subsequent work as the courses that I had done.

**Outline:** We'd love to hear about some of the stand-out exhibitions you've had since then (group or solo shows).

**Sandra:** I feel happy about most of the exhibitions that I have been involved in, for different reasons. A show that I had in the window of Craft Victoria in May 2011 meant a huge amount because it was symbolic of my acceptance into a particular creative community that I had admired for a very long time. It was great opportunity to be able to take a concept – in this case the painted plywood sculpture – and run with it. Each creature that I made spawned the idea for the next, and so it went. Maudie Palmer saw them and ordered a second (ahem, even better!) batch of creatures for the TarraWarra Museum of Art shop, and I gained other retailers too.

I feel happy too about an exhibition of work that I had at a retailer called Hut 13 in winter 2012. There were some good concepts in there, and the quality of work was relatively high. Since that time I have had to make a lot more with much less time, and it has sometimes resulted in work that I am not as happy with when I look back at it now.

**Outline:** How did you get started on your first exhibitions post studies - how did you make them happen? Do you have any advice for illustrators looking to begin exhibiting?

**Sandra:** In 2006 I attended a course called Studio Practice with Jane Cocks at Latrobe College, a small privately run art school in Melbourne. Even though I had studied art history at university, I knew nothing about contemporary gallery hierarchies, grants, prizes, nor of the career games that artists are often expected to play. Jane explained all of this and encouraged us all to push our conceptual and material boundaries as well. She also emphasised the necessity of building a community between creatives. Most of us ended the year by applying to study further, exhibit at ARIs (Artist Run Initiatives) or entering prizes. I had a show at Bus the following year and have been exhibiting sporadically ever since. I think that getting



into the habit of entering group exhibitions and art prizes is a really good exercise (Art Almanac or Art Prizes <http://www.art-prizes.com.au/> are an invaluable resource for these). Illustrators are used to both working within parameters and strict deadlines, so we come readily equipped! On a more obvious level, it's invaluable to get out and see art regularly, from ARIs to blockbusters. I am yet to curate an exhibition but the idea of getting a like minded bunch of people together to show work in a dedicated space has increasing appeal. IA member Daniel Atkinson's 2012 curated group exhibition "Little Deities" at No Vacancy was brilliant.

**Outline:** Could you talk us through the process getting ready for a solo show? How many months does it take for you to prepare, and how do you choose a theme for your work?

**Sandra:** Unfortunately I find it really hard to stand back from my work and see an overall theme to it, therefore most of my solo shows have skirted having one. The last time I had an overarching theme was when I had a window show at Craft in August 2014, Bed Strange Fellows, the germ of which came from a mentoring conversation with Ramona Barry the year before. (A good mentor is priceless, but talking to anyone with an interest in your work can be invaluable in order to help clarify what it's about and

where it's heading.)

Half baked ideas for some of my individual pieces have sat around in my sketch books for months or years. Others arrive suddenly, complete. Either way, I like to have as much time as possible to think about whether or not they're worth realising. When I do, that's when I start to gather any relevant information and do research for pictorial references. I have a show booked at Boom Gallery this November; I started thinking of ideas for that as soon as it was confirmed last year. I am a swot and a panicker; I can't leave things until the last minute.

**Outline:** Do you feel you have an audience who follow your exhibition artworks, and collect pieces?

**Sandra:** I know that I have a few customers on Etsy who return year after year to buy original work, which is fantastic. Out there in the real world it's unfortunately harder to know where the work goes to live. But I would love to know, and appreciate meeting anyone who buys anything from me. That's the nice thing about doing the occasional market, I guess.

**Outline:** How do you typically get "discovered" or invited to do group shows?



**Sandra:** I have only just started being invited to do group shows. Perhaps it's luck, or a matter of a certain number and type of person getting to know you and your work. Social media, being part of a community, whether in person or online. I have been a member of Craft Victoria for a while too; there is a great sense of community which comes from that as well.

**Outline:** You also sell through Etsy, Craft Vic, markets and through commissions. Can you talk us through your current workload, and how you manage balance your many avenues for your illustration work?

**Sandra:** Last September to November were quite hideous and I am hoping not to repeat that level of stress and number of deadlines again – mostly because I believe that doing such a large quantity of work at once ended up affecting its overall quality. My current workload is quite manageable: I have one big illustration project which is my priority, and most people who contact me for other commissioned work are made aware of that. But I am managing to fit everything in so far, and even have my

weekends back.

**Outline:** We'd love to hear about any projects you are excited about for the year ahead.

**Sandra:** Ironically, the thing that I am most excited about this year is a children's book that I am working on for Random House! I like that the pendulum has swung back to more challenge and exercise in the illustration department. I am sure though that when that is finally over, I will look forward to working on paintings for an exhibition at Boom Gallery in Geelong in November. I really like having different hats to wear. ●

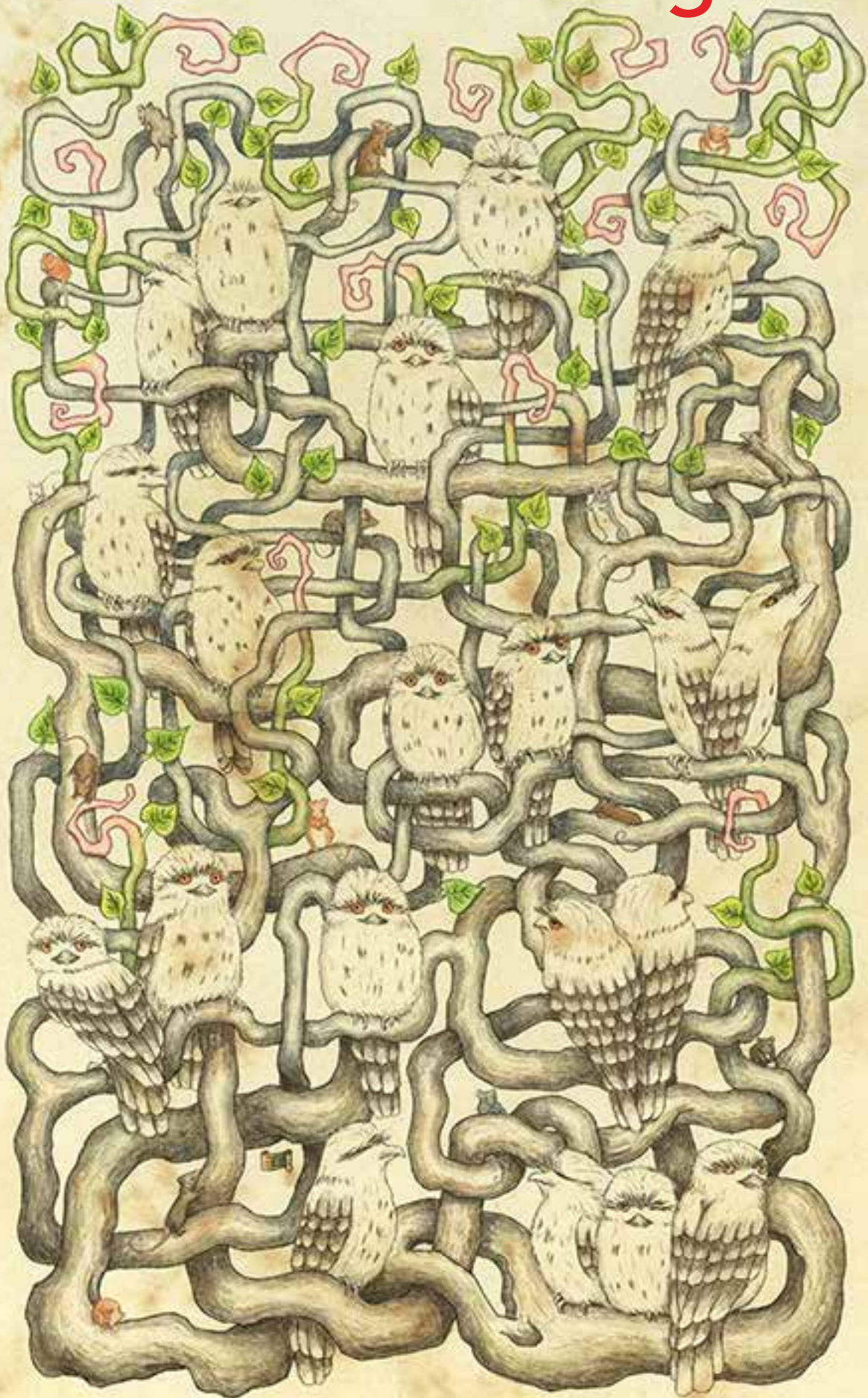
{ **CLICK!** } **Sandra Eterovic**

**Blog** <http://sandraeterovic.blogspot.com.au>

**Shop** <https://www.etsy.com/au/shop/SandraEterovic>



# Elena Leong



## Elena Leong

You might recognise Elena's name from the core IA team - she's involved in many aspects of our organisation and is our very own VP! Elena also volunteers her time at Heide Museum of Modern Art which we delved into here - learning more about the inner workings of a large art museum, as well of course about her on illustration practice.

**Outline:** It would be wonderful to hear about Heide - the background of the galleries, the structure of the organisation there, and your own work volunteering there.

**Elena:** Heide Museum of Modern Art consists of three buildings. The oldest building is the farmhouse that Melbourne couple John and Sunday Reed purchased in 1934. Called Heide after the nearby township of Heidelberg, the Reeds lived in it until 1967, when they built another house lower down on the property, which today is called Heide II. It was in the dining room of the farmhouse (nowadays called Heide I), that Sidney Nolan painted his

famous Ned Kelly series.

In 1980, Heide II was sold to the Victorian State Government, and opened to the public in 1981 as the Heide Park and Art Gallery. In 1992, a third building was built, now called Heide III, and the name of the gallery changed to Museum of Modern Art at Heide. Today, the Heide Museum of Modern Art comprises all three buildings, a café, and an education centre set on 6.5 hectares of gardens and parklands.

Heide Museum of Modern Art comprises of some 40 paid staff, and around 200 volunteers. The paid staff are



*Elena volunteering at Heide Museum of Modern Art*



responsible for the day to day running of Heide, such as management of the permanent and loaned art collections, curation of exhibitions, marketing and purchasing, education and public programs, finance, management of volunteers and front of house. The volunteers are recruited twice yearly, and participate in gallery invigilation, gardening, educational, and public programs. There are also internships within several of the departments.

I found out about volunteering at Heide through an ad in an online jobs website, and have been volunteering at Heide for just over 2 years, mainly in gallery invigilation. Each shift is for a half day, once a fortnight, and I have occasionally volunteered for extra shifts when they are short on staff. I have also done a couple of opening nights, which were quite fun. There are 5 galleries with exhibitions that change every 3 or 4 months, so there is always something different to see.

As well as that, I am currently working in one of the special projects; this one is to catalogue, under the direction of the Collections Manager, the 5000 books that are in the Heide library collection, which range from paperback novels, to art books, to rare first edition books over 150 years old. The best thing about this project is that we have to go through the books and note down all the inscriptions, doodles and inserts in the books. During the project,

volunteers have found poems, sketches, letters, photographs, and pressed flowers, the latter being a favourite of Sunday Reed, who was a passionate gardener. We have yet to find that elusive secret love letter, but I am still hoping!

**Outline:** Who have been some of the stand out artists that have stood out to you in your time there?

**Elena:** The most memorable exhibition would have to be that of Louise Bourgeois, whose dark and disturbing work really appealed to me. Other stand out artists have been Fiona Hall with her hand woven and knitted shapes of animals using found objects and torn up army uniforms, Stephen Benwell's little jugs and bowls of quirky animals and figures (I wanted to buy one until I found out the price!), Erica McGilchrist and J C Powers with their abstract works.

**Outline:** Do you know how far in advance the exhibitions are organised? How do they choose their artists? Do they attract quite different audiences?

**Elena:** I'm not sure how far in advance the exhibitions are organised, but I know some of them have taken several years, especially when the artworks belong in the collections of different organizations and individuals, or have come from overseas. For example, the current exhibition of



Arthur Boyd's Brides comprises 35 paintings, a few of which were sourced from public galleries like the NGV and the rest from private collections – I can only imagine the amount of effort required to get all the artwork together at the same time.

I believe the criteria for the artists they choose are that they have an important presence in modern and contemporary art, and in particular Australian contemporary art.

The visitors to Heide comprise people from all walks of life, from school groups to mothers with prams to business people in suits, artists who sometimes come to sketch, to groups of friends. One group in particular is a gathering of older ladies called the Red Hat Club, who meet regularly for outings – the criteria for membership is that one must wear a red hat! One day I even saw a well-known Australian musician with her friends – they were very respectful and appreciative of the artworks.

**Outline:** How did you become involved in IA, what work do you do with IA now?

**Elena:** I have been an IA member since I finished the Diploma course, with a couple of years break when I went travelling. The first involvement I had with IA was to assist the editor of Outline, who was at the time Sarah Dunk, with writing reviews with art and illustration books. The more recent involvement was when I started attending IA committee meetings a couple of years ago, then began helping Jody Pratt out in the office with the member database (due to my IT background). Nowadays I work in the office one day a week, processing memberships, updating our social media feeds, and also assisting with putting together exhibitions and special events, and other

general office admin work. I also somehow got doxed in for the vice-president role, which I have been doing for the 2nd year running.

**Outline:** We'd love to know more about the current projects are you working on, and what are you looking forward to in 2015.

**Elena:** Well my current ambition is to put together a solo exhibition, if not this year, then early the year after. I am a very slow painter as I like doing complicated stuff, and clients always take priority, so it will just be a case of getting on with it, as I am not short on ideas.

**Outline:** Who are your art heroes (illustrator/fine artist or otherwise!)

**Elena:** In the main, the people I admire the most are watercolour illustrators/artists, with a dash of Art Nouveau/Art Deco and darkness: Alan Lee (who was my first art hero – I spent many hours in my teenage years trying to duplicate his watercolour style), Charles Vess, Lisbeth Zweger, Arthur Rackham, Mucha, Erte, Edward Gorey, Eyvind Earle, Shaun Tan (ok these last three aren't watercolour artists, but I love their style, especially Gorey's morose, posed figures).●

{▶CLICK!} Elena Leong

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

{PROFILE}

# Diane Worland



*Clinton Ridgeway*

# Diane Worland

Involved from the early foundation days of Illustrators Australia, Diane now works as a photographer, on the fine art side rather than commercial. Diane gives us a great insight into her history and particular fascination with mannequin photography.

**Outline:** We'd love to hear about your history working across advertising, illustration, lecturing and photography.

**Diane:** Back in the days of the dinosaur I decided that I was going to make a living drawing. The only industry that seemed to offer me that opportunity was advertising. The only courses available to get into advertising were graphic design based. So off to RMIT I went. It was a generalist course that taught design, illustration, type-setting, finished art, art direction and photography.

My first job was at Creative Mailing Services (no longer around), I was the entire art department and it was a steep learning curve straight out of college. I was designer, illustrator, finished artist, copywriter and photographer. From there I went to Buckley and Nunn (now David Jones) as their Fashion Advertising Manager. A grand title for a 23 year old. Once again I did pretty much everything from

illustration to copywriting, but no longer took photographs as I was using professionals. From there I went to Clemenger Harvie and ended up working on all of their fashion accounts. My most memorable work from this period was designing the logo for Mad Max and an illustration for Clegs (a Fabric store) that is still being used on their bags and wrapping paper.

In the early 1980's I went free-lance as an Art Director who could illustrate, write and take photographs. Rather than work out of home I moved into an Office in St Kilda Road and was able to work as an over-flow studio for various Advertising Agencies. Along the way I was invited to sit on the Course Advisory Council for the RMIT Creative Advertising Programme, this led to a decade of being a Senior Lecturer in the Department.

**Outline:** What appealed to you about photography work in particular and how did you make a break into this competitive industry?

**Diane:** I've always had a camera with me and an obsessive urge to document everything I see. In the late 70's I was in New York for two months and would wander around late at night and photograph shop windows. I was fascinated by the way light and reflection could make mannequins step out of the window and mingle with the shoppers. New York in the 70's was more pimps and danger than the Toys R Us, bright lit place it is now.

In 2009 I joined Flickr, a web site for both professionals and happy snappers. I put some of the early New York work up. This led to an approach from the Coney

*Buckley and Nunn*





Harvey Nichols.

Island Historic Society to use my images. From this I've made some life-long friends and an invitation to shoot the Coney Island Mermaid Parade. I also started to receive messages from various people about the shop windows. I discovered that mannequins had names and manufacturers. I hadn't thought of that before. Then I started to get invitations to shoot mannequin show rooms and private mannequin collections. So I did what you tell your children never to do. Packed the cameras and went to America to meet people I'd only had contact with on the web.

My work is meant for walls and not commercial use although in the last couple of months two US movie companies have bought some of my early images. So I'm more into the fine art side of photography than the commercial.

**Outline:** Could you tell us about your experience exhibiting your photography? What inspires an exhibition and on a more practical front... Where do you print your images, do you frame them, how do you market the event?

**Diane:** The experience of having an exhibition is one of terror. Your images are your children; the ones you choose are your favourite ones. I prefer images that require a double take....are they real people or are they mannequins?

My focus over the last couple of years has shifted from beauty to peculiarity because of some of the wonderful places I have been invited to.

I print everything up to A3 in my studio on an Epson Photo R2880. Everything larger goes to a professional studio. And although I have moved to the dark side by using digital photography I'm still not convinced that it is better than film.

The marketing I usually leave up to the gallery.

**Outline:** Your photography website has a great array of travel images and incredible stories to match. Do you travel specifically to shoot them? What have been some of your favourite locations?

**Diane:** I love travelling and when the plane takes off I smile and wonder what great adventures will happen. Most of my travel is work related but I'll usually add some extra time onto each trip. My other job is as a director of a software development company. We have clients all over the world and offices in India, Peru, Indonesia and the Philippines. Last December I was in Mumbai celebrating the five year anniversary of opening the Indian office. This year I know that I will be visiting the Lima office, going to



Tom Kiley - below  
Clinston Ridgway

a conference in Chile and visiting studios in New York and Toronto specifically for photography.

My favourite locations are where ever I am at the time. My favourite shop windows are Harvey Nichols in London, their visual merchandisers are extraordinary and the site presents great reflections. And Oxford Street in London, the stores compete for the most fabulous displays and the reflections are always exciting.

**Outline:** You were involved in the early days of Illustrators Australia. We'd love to learn more about this time the aims, people, organisation etc of IA from its beginnings.

**Diane:** The IA has to thank Faye Plamka for its creation.

A significant commissioner of illustrators was using illustrations for a lot more than they had been commissioned for. Illustrators were not getting any extra payment for the increasing commercialisation of their work and this was becoming of great concern to the industry. Faye put out a call for a meeting at her house. About 40 illustrators turned up. It was quite amazing that although we had all heard of each other a lot of us had never met. By the end of the meeting a committee had been formed with the idea that we would all meet again with a complete concept for an association of illustrators. The main idea was that as individuals we had no power but as a collective our voice would be stronger.

It took about six months to finally get everything together and with Geoff Cook's new logo, a constitution and a logical reason for existence, we began a series of pub meetings with presentations to larger groups of illustrators asking them to join up. All sounds a bit socialist collective. Then we did a travelling show to Sydney and Adelaide spreading the word.

We felt the Association had to offer more than just a legal voice. It had to give illustrators a chance to meet socially, to learn from each other, to promote their work and to have fun. This was the start of the





New York

Illustrators Book, seminars, exhibitions and the 9x5 exhibitions.

**Outline:** Over this varied and creative career, we'd love to hear about some of your favourite/memorable projects and clients.

**Diane:** My most memorable shoots have been overseas. Through Flickr I had arranged to meet Tom Kiley, a mannequin restorer and collector, in New York. He had arranged for me to visit the Rootstein Mannequin show rooms in Lower Manhattan and then to visit his place in Upper Westchester, NYS. The showroom was set up for a large show of the new seasons' mannequins and they set the music and light show on just for me. I was in heaven. We then drove to his studio. Actually his studio was spread over four basements and houses. Every square inch was crammed with mannequins, body parts, dust, cobwebs and piles of just stuff. It was this visit that made me look further than windows into the possibilities of something a little more strange. I now visit him every time I'm in New York as I know I'll walk away with incredible images.

Also through Flickr I met Clinton Ridgeway, the Visual Coordinator for Le Chateau in Toronto. Unlike Tom's studio, Clinton's studio is clean and organised, but it is still full of body parts. What makes his place wonderful is that the mannequins are repaired and ready to be shipped to shops across Canada. To protect them plastic bags are put

over their faces. The first time I walk in it looked like a slow-motion massacre was taking place.

**Outline:** Who are your art/photography or illustrator heroes?

**Diane:** My heroes are everyone that can make a living in a creative field.

My early influences in photography were Sarah Moon, David Bailey, Richard Avedon, Diane Arbus and Annie Leibowitz. I admire illustrators who have a dark vision of the world such as Marshall Arisman, illustrators who subvert cultural norms such as Reg Mombassa and Neil Curtis and I've just finished pouring over The Bird King and other sketches by Shaun Tan.

**Outline:** Could you share with us any projects you are planning to work on in 2015?

**Diane:** My major project for 2015 is to finally start publishing a series of books on the mannequins **!**

**{CLICK!} Diane Worland**

Website <http://dianeworland.com>

{PROFILE}



Mark Sofilas

## {PROFILE}

# Mark Sofilas

Mark creates beautiful, glowing artworks from his memories and a photography mood board - and exhibits successfully at several UK galleries.

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**Outline:** We'd love to know more about your history and working background - and your current work as a fine artist vs your previous work as an illustrator. What made you decide to make this transition?

**Mark:** My career as an illustrator / freelance commercial artist spanned more than 20 years, during which time I created artwork for Coca-Cola, Cadbury's, Qantas, Australia Post, the AFL & the Australian Cricket Board, to mention a few. In 1998 along with my best friend, Lear Rompotis, I started a new business called SportsArt Australia, which specialised in fine art original oil paintings of national & international sports stars & limited edition prints, which were all individually signed by the sports people. This proved to be a great success & I met & painted almost all of Australia's sporting legends, from Steve Waugh, John Eales, Peter Brock Mick Doohan, Cathy Freeman, Dermot Brereton, Tony 'Pluggger' Lockett, to probably the pinnacle of sporting icons, Muhammad Ali. It was a very successful venture, but around 2005 we wound up the business, as we thought we had achieved all of what we had set out to do.

I then continued on with my commercial art for the next couple of years.

In late 2007, I along with my partner Kate, who was originally from the UK, felt we needed a sea change & decided pretty much with a toss of a coin, on a move overseas. We then went about making it happen. In 2008, along with our young twin girls, we took the plunge & relocated to the UK, where Kate has a very successful career in law & I now paint full time from my studio in Leeds.

**Outline:** What is your definition of an artist vs an illustrator?

**Mark:** Good question. I think the main difference is that as a fine artist, you are the total creator & not beholden to clients & art directors demands, which in the past, I have on occasion disagreed with, but had to comply with. As a fine artist, I'm developing the idea & seeing it through to completion with as little outside influence as possible. Ideas person, creative director, art director & sole creator all in





one, very liberating indeed!

**Outline:** Could you share with us an insight into your painting process? How does place and travel affect your work?

**Mark:** My painting process is pretty direct really. Firstly I visit the locations I intend painting a scene of & as well as soaking in all the colour, feel & history of the place & taking lots of mental notes, I also take a lot of reference photos. As I don't have the luxury at this point in time of painting "plein air" (in the open air/on site), because of a young family & a very busy life generally, all my paintings are created in my studio.

I don't do preliminary drawings, instead I prefer to adopt a more organic approach & design the paintings as I go. This helps the end product retain a freshness & feeling of spontaneity.

However, I do use my photographs as a mood board, but like to rely on memory & imagination, with the ultimate goal being, to recreate exactly what I felt at the time, onto a flat surface.

I always have an image & mood in my mind's eye that I'm trying to put down and I find that working this way allows me to be flexible & go with any happy accidents that more than likely will occur. It's these little surprises that I can

## {PROFILE}



adopt & learn from & take into my next painting.

I enjoy the journey that this direct & unstructured approach takes me on & find that it enables me to either get close to achieving what I had in mind & heart or on occasion, arrive somewhere unexpected but as rewarding. Regarding place & travel, I think coming from Australia has definitely influenced my palette, & as I'm seeing a lot of these historical villages, coastlines & iconic landmarks with fresh eyes, I have the luxury of not being influenced one way or another.

**Outline:** As a self-taught oil painter hailing from Australia, did you find difficulty first being accepted to the perhaps difficult "established" fine art world in the UK?

**Mark:** In my experience, I've found the process of finding galleries & getting a foot in the door, not too dissimilar to starting out in the Illustration/advertising world. Generally, gallery owners/managers are open to having a look at your work & if they like what they see & it sits well with their current stable of artists & style & philosophy of the gallery, then they are inclined to give your work a fair showing. However, it's like anything new, it requires persistence & won't happen overnight. You start at the bottom rung & work your way up & with consistent sales, your profile grows, prices for your work naturally increase & therefore your standing in the art world rises, this obviously brings confidence & a position of strength to the artist. Word does travel & art collectors & first time buyers, who are interested in your work, like to know all about your history. At

the end of the day, you have to be prepared to be in it for the long haul!

**Outline:** How did you first start exhibiting?

**Mark:** Firstly I visited galleries that I'd researched & then had conversations with the gallery manager/owner regarding the process of having work accepted & shown. Basically I was told to send in high resolution images of the sort of thing I had in mind & they would reply with either, "Yes we really like your work & would like to see it in the "paint" or, "we aren't taking on any new artists at the moment, call again in 12 months type of thing", which is fair enough & lastly, they may personally really like the work, but feel it wouldn't suit their gallery & may even suggest other galleries that may be interested. It's certainly better to be taken on by a gallery that believes in your work & actively promotes it to their database, compared to a gallery that just wants to give it a try & see how it goes. You find all this out as you go, it's a learning curve, just like anything new. After having success, ie sales & interest from potential buyers through the gallery, this leads to solo exhibitions, which is a great vehicle, not only for the potential of multiple sales, but I think just as important, especially at the beginning of ones career, an increase in profile.

**Outline:** Are you currently represented by one gallery or do you show at several? For illustrators trying to understand how the fine art world works - could you explain to us how gallery representation or shows usually operate and

the process to set up an exhibition?

**Mark:** At the moment I'm with several galleries & exclusive to two of these. I try to have about three, maybe four pieces at each of these at any one time. The galleries prefer that I'm not also represented by another gallery, which is too close in proximity, as this dilutes their/my chance of potential sales, which I fully understand.

Gallery commissions for me, vary between 35% & 50% & payment is made a month after the sale. The process for setting up a show seems to be similar amongst most galleries. Basically a date is set, this is usually 12 months in advance, & is locked away in the calendar. The artist has to make sure he/she is able to create enough works in this time, usually between 25 to 35 paintings & the gallery needs the time to promote & create interest. This is usually through direct mailing to their & the artist's database, social media (which works well) & journalistic features in prominent papers & magazines, which usually have to be booked well in advance also. End result, fingers crossed, a successful show.

**Outline:** You also work directly with clients to create commissioned work. Could you tell us about your process to ensure you are both happy with the outcome?

**Mark:** Working directly with clients, whether it be advertising or fine art, brings with it the possibility of the commissioned piece, in the eyes of the purchaser, not hitting the mark. However, I've found, as a fine artist, that once the person commissioning the piece has explained what they are after & are comfortable that you the artist understand this, they are more than happy to let you do your thing, because basically they are after an original painting by an artist who's work they like & this includes the artist's thought process & emotional input, which is what makes it unique. Over direction & too much external input will simply dilute the finished piece & not make it the artist's true interpretation.

**Outline:** Do you have any upcoming shows you can share with us?

**Mark:** I am currently working on a solo exhibition for Staithes Gallery, which is situated in a fantastic, historical seaside/fishing village in the Scarborough Borough of North Yorkshire, England.

I plan to have at least 27, a few more if time permits, new original oil paintings

ready for the preview night, May 1st 2015.

The show will run for 6 weeks. Also, I'm taking part in a 2nd "open studio" day, in which the public can visit artists at their place of work to buy artwork direct or simply browse.

I have another 2 other shows which I have been asked to take part in, one in London in June/July with Pepper Gallery (who I'm represented by) & another combined show in October at the Leeds Town Hall. This is an inaugural Art show, to display & help promote the creative talents of artists local to Leeds. **o**

**{CLICK!} Mark Sofilas**

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



{PROFILE}

# Helene Magisson



# Helene Magisson

Helene's dreamy, soft artworks have found been influenced by her diverse background travelling and art education. She's recently found a new role as a children's book illustrator and we are lucky to learn more about this talented artist.

**Outline:** You have such a diverse background with so much travel and adventure by the sounds of it! Could you share with us your history and some of the places you have lived, studied and worked, and your journey as an illustrator?

**Helene:** I was born in Nairobi (Kenya) and had been living in different countries in Africa for my first 10 years.

My mother was French and my father was German but I didn't know anything about Europe. I was just enjoying the best of these African countries. The people, the light, the colours, the landscapes...which I loved so much. And one day we had to leave and settle down to France.

At the beginning, it was a real shock to me. Everything was grey, cold and sad. And slowly, very slowly, I discovered the richness of the culture in France. It was not only about croissant and cheese but also about architecture, museums, paintings...

I remember the day I did completely fall in love with the Mezzetin painted by Watteau. That was the beginning of everything! I was 15. And then I could not imagine my life without paintings, their texture, their smell, and most of all without Leonardo da Vinci, Michel Angelo and Vermeer... all these geniuses.

I studied history of art at the Louvre combined with a bachelor of painting restoration which was really a passion to me. My courses also included medieval illumination. The beginning in the history of illustration in fact.

After graduating, I did work as a painting restorer for a few

years in Paris, got married and moved a bit later to India with my husband and 3 children.

I discovered there an incredibly fascinating culture. Indians are absolutely fantastic artists in so many ways. Classical dance, classical music, paintings with their beautiful miniatures. It has been for me another fantastic source of inspiration.

We then left India and moved to Australia. There we are!

It was the right time for me to start something new, something I had always wanted to do, but never been given the chance to try.

I decided to be a children's book illustrator. Somehow it was an old dream and I just felt ready for it.

I had to work hard to "move" from classical art to illustration (still working on it). Which is not the same even though I always use my art background when illustrating.

I started working everyday on my portfolio. At first I tried to illustrate some traditional fairy tales picking advice from other illustrators, books, interesting blogs and websites as Illustrators Australia, spending hours in bookstores reading children's books, trying to understand what was working. And one day, I felt ready to submit my portfolio and attend some competitions.

**Outline:** Could you explain further in-depth details of your studies and work as a "painting restorer"?

**Helene:** Studying painting restoration, I think, is the most complete way to approach the art of painting. We





need to have good skills in both the history of art and the techniques.

We have to understand and be able to make all kind of traditional techniques and products used by the painters from different centuries. So because of that we also had to study chemistry. We had very strong visual art courses, studying the paintings of the greatest artists. These art courses especially are still very important for me in my work today.

Before restoring a painting we have to know how it is made.

Painters used either a canvas made of linen or cotton, or a panel of wood. Then they covered it with a first layer of glue (most commonly it was rabbit skin glue), and then they applied a few layers of gesso which they polished.

After that the artists created their own paints by mixing pigments powders with a binding medium.

And finally they protected the work with a fine layer of varnish. But all these materials and techniques depend on the century, on the country, on the painters....

So when we have a painting to restore we need to know all about these different layers and be able to restore from the fabric to the varnish. Each painting is unique.

And we can restore everything. The results are incredible.

I had once a beautiful painting from the 18th century. It was a man lavishly dressed and there was a big hole just on his hand, probably made by a shell from the Second World War. First I had to consolidate the canvas, then remove the varnish with the right chemical, add a fine layer of gesso to cover the hole and then start painting the missing hand again but (very important) exactly with the style of the painter. As restorers, we have to comply with the painter's own style. There is no place for creativity.

**Outline:** Have you exhibited before?

**Helene:** I did exhibit a few times in France and Germany when I was doing illumination in parallel of my work. It was a special style, mixing medieval art with oriental influences inspired by my 3 years in India. Using bright colours with medieval themes, or Indian cultural ideas with medieval compositions...

I used real parchment, real gold leaves and tempera (egg yolks and pigments powders), which was quite fun to create and very entertaining. A work somewhere between two cultures.

**Outline:** Congratulations for winning the CYA illustration award in 2013, and releasing your first picture book in March! We'd love to hear about your picture book journey.

**Helene:** I attended the CYA conference, where I had a



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illustration/art work?

**Helene:** Stories created for children can be so charming, whimsical, touching. And it is so much rewarding to illustrate a story you really love. There is no limit to the imagination, poetry and creativity.

I love the relation between the text and the illustrations. When they perfectly match, it is like a gem in your hand.

I also like the idea of working on a full book. It is not about individual illustrations added one after the other. As a children's book illustrator you have to think at your work as a whole which needs to be harmonious and yet you have to surprise.

There is the challenge of creating the characters page after page, the pace and more than everything find the very special idea to illustrate the text. You have to touch the children (so, think as a child) but also the adult. I always keep that in mind. Reading a book is a special moment shared between the parents and their children.

A book should be a pleasure to read again and again but also a pleasure for the eyes just to look at the illustrations again and again.

All that is incredibly challenging. It is exactly what I like because I have the feeling that I can always do better, go further. I always need to reinvent... It is never finished. And there are so many possibilities and different ways to illustrate a book.

It is a work of passion and it makes me happy.

**Outline:** Could you talk us through the technical process you use to create your work?

**Helene:** I use only traditional techniques: hundreds of different brushes, extra-large papers with strange smells, and thousands of different water colours... so my art studio is always incredibly messy!

I never use pure water colour. I mix 2 colours (sometimes 3), always 'playing' with the amount of pigments so that the layers are never completely plain and flat. I like when it vibrates. I work on a few layers first with a rough brush and after 2 or 3 layers with soft brushes to polish the final aspect.

I sometimes use a first layer of gesso with a pigment and then I paint on it with another colour of water colour. It can give some interesting textures and colours.

For some special small parts (like faces, or other little

pitch with Sophia Whitfield from New Frontier Publishing.

I did present her my portfolio, and it seems that she liked it, because 2 days later I had a message from her in my mailbox. She offered me to illustrate the *Velveteen Rabbit* from Margery Williams Bianco. It really took me some time to believe it. Starting my children's book illustration journey with such a well-known tale, was so fortunate but also intimidating.

It was a great project, which kept me busy for 7 months.

The *Velveteen Rabbit* is a charming classical story which can delight children but also adults as there is a deeper meaning behind the story. The kind of book you grow with and you never forget.

I wanted the atmosphere to be very soft and light to emphasize the beauty and the flow of the text. I added many tiny details that a child's eye can follow all along the story.

At first, I spent a lot of time sketching to create the main characters, to find the right ideas, the dynamic, and the composition. This part is the most difficult, I think. Then, I created roughs for each page, and once they were approved, I could start painting! Which is very enjoyable. The publisher then took over for the design, printing, shipping, and one day...I received my first copy. Difficult to describe the feeling here... It is such an accomplishment...Working on this project was a fantastic pleasure.

**Outline:** What attracts you to working in the children's book industry versus some of your previous areas of

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details) I like to use gouache or tempera.

**Outline:** What other projects are you working on for 2015?

I am working on my second project with New Frontier Publishing which will be released early 2016. A lovely classical tale, elegant with a touch of humour. Much lighter than the Velveteen Rabbit but absolutely adorable.

**Outline:** Who are your illustration heroes?

**Helene:** I have many, and all very different but I have a kind of fascination for Rebecca Dautremer and Shaun Tan. They are fully accomplished in their work. There is so much in their illustrations.

The compositions are strong, the tones they use are very rich and special. The combination of the colours are beautiful. But where they are like a genius to me is the way they interpret the text. They can choose an unexpected direction which I sometimes find very surprising but at the

end so interesting.

And their work is really aesthetic. I so much appreciate that. **o**

{ **CLICK!** } **Helene Magisson**

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



{PROFILE}



Luke Marcatili

## Luke Marcatili

Fine artist, illustrator, chalk artist and teacher, Luke kindly shares a look into his education and inspiration as well as his fantastic work.

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**Outline:** With experience in short film, design, cartooning, fine art and illustration we'd love to hear an overview of your background and inspiration for your work.

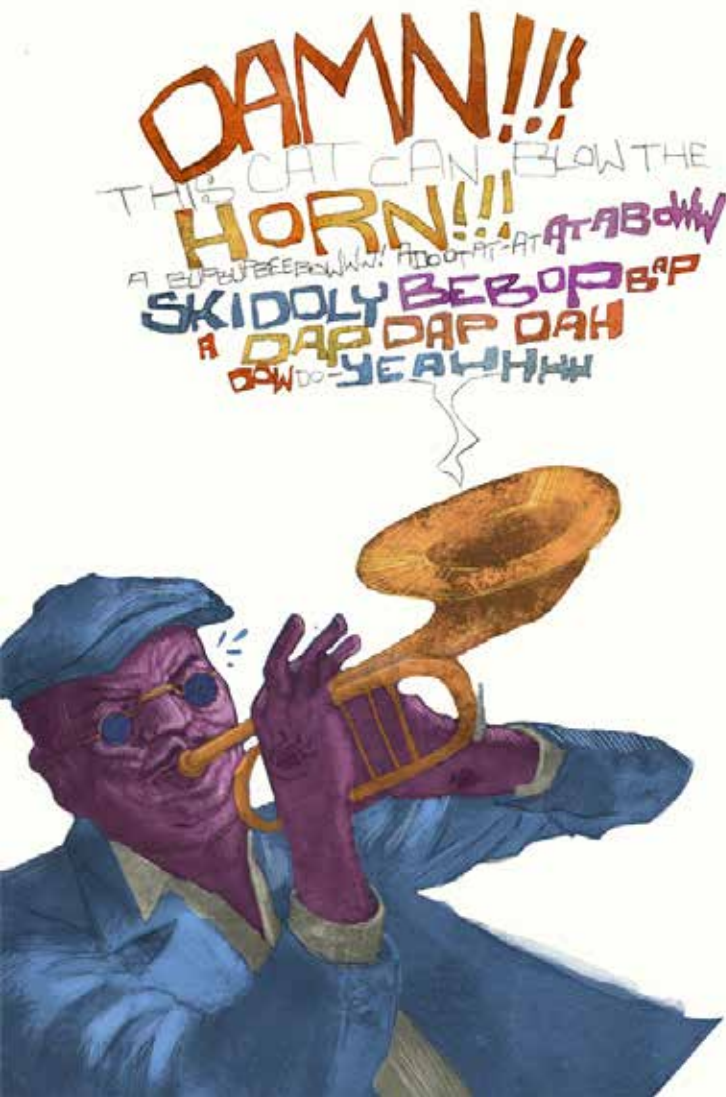
**Luke:** The range of my different experiences probably reflects a long process of exploration as an artist, trying to find out what being an artist is all about, where I fit and what I want to say. Looking back to my earliest work the stuff I was excited by when I was a kid is basically the same stuff I'm interested in now- People and their stories. A lot of the artistic avenues I've explored as an adult have come out of that same inspiration: film-making, animation, illustration and cartooning are all tied pretty closely to storytelling and I tend to be interested in strong graphic images. I think that comes from reading too many comics and watching too many movies and animation as a kid too. My training in fine arts and design influences my work pretty strongly on a technical level, making me think about

line, tone, colour, composition, materials and conceptual ideas etc when I start on a piece of work.

**Outline:** You studied fine art at the National Art School in Sydney. We'd love to know more about your experience in this course, your fellow students, and the outcomes of your studies.

**Luke:** Studying at the National Art School was probably the most important experience of my artistic career to date. Before I went to the National Art School I was more-or-less self taught. I didn't really know anything about art, or art history. I'd never really understood art in conceptual terms or had any exposure to the art community which was a big part of life at NAS. I went through with a lot of talented people - my classmate Nathan Hawkes won the Brett Whiteley Scholarship while we were in 3rd year, which inspired me at the time. People like Juz Kitson, Justin





both the commercial and traditional art worlds, people like Phil Hale, Shawn Barber, Kent Williams, George Pratt, Ashley Wood, William Wray, etc.

**Outline:** More recently you've been completing an Advanced Diploma of Graphic Design (Illustration). Has this affected your work? What do you hope to get out of this course, and what attracted you to further studies?

**Luke:** I enrolled in the Graphic Design & Illustration course to have a better chance at landing graphic design work. Being able to study graphic design alongside illustration seemed like the obvious option for me, with my fine art skills and interest in storytelling. The course has influenced my work quite a bit, giving me a reason to experiment with combining type with images and getting more expressive with colour and just generally having more fun with my work. It also forced me to produce a lot of work, and let go of some of my perfectionist tendencies, which I realise now are crucial to growing as an artist.

**Outline:** Do you exhibit your work? If so we'd love to learn more about how other illustrators may go about doing this - getting involved in solo or group shows.

**Luke:** I do exhibit my work, so far only in group shows. I have had an involvement in organising a few shows myself and the others I've been involved with have come about through networking - basically just getting out of the house and meeting other artists and creative people. Group exhibitions do take a bit of effort to put on, but they're not difficult to organise as such. The main thing is to find a group of artists who want to show their work, decide what you're going to show and then find a gallery to show it in. I've organised exhibitions at 'for hire' spaces like China Heights and Brand X here in Sydney. In my experience

Cooper and Kevin McKay have since been recognised for the strength of their work. I got a lot of advice and shared studios with landscape painter Rudy Kistler who was doing his Masters at NAS when I was there and people like Guy Maestri and other notable young Australian artists were always around. I learned a lot at NAS and it was also a difficult time for me. Going into art school I was looking for someone to tell me what being an artist was all about. It wasn't until much later that I realised that an artist's job is to answer that question themselves, through the process of making and showing their work.

**Outline:** Who are your fine art heroes?

**Luke:** I'm inspired by a pretty diverse list of artists, so it's hard to pick one or two heroes. I enrolled at NAS just after a trip to Spain where I saw the work of Velazquez, Goya & El Greco. Velazquez particularly inspired me. I like the Impressionists, and have recently been looking at Arthur Streeton's landscapes. I'm also inspired by contemporary painters who work in



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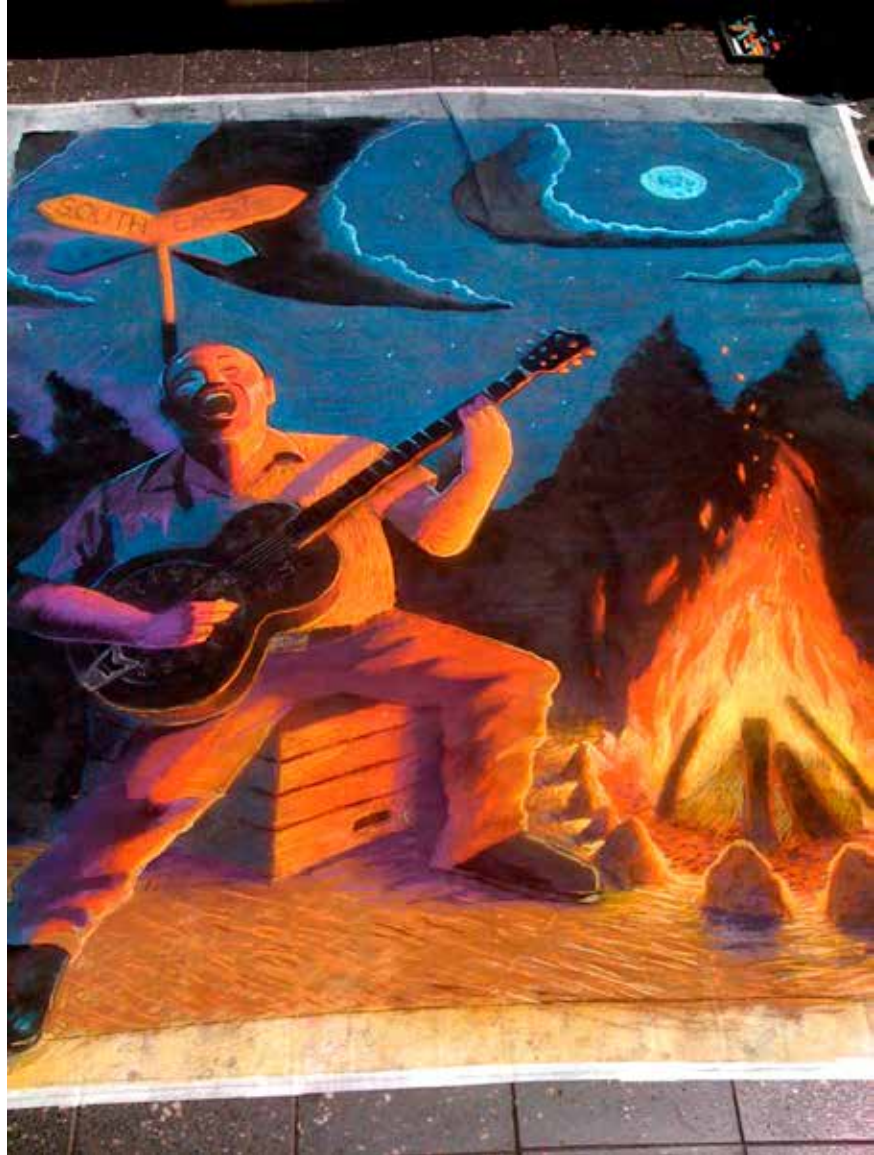
these kinds of spaces are pretty hassle free and easy to get shows at, as long as you are planning well in advance. Submitting proposals to proposal-based galleries is also worthwhile, but more care needs to be put into curating the show and thinking about the rationale behind the work you're showing in that case. The main costs of putting on the exhibition will include any hire costs for the space, framing work, promoting the exhibition and providing refreshments on the opening night. Check whether your gallery offers any help with setting up or promoting the show and what their commission is. Don't just rely on social media to promote your show- think about contacting local street press and events sites (like Whats On or whatever) who will often give you free promotion, especially if you give them a basic press kit with some pictures and a description of the show. Shared expenses should be shared evenly by the exhibiting artists, and ideally at least the promotional workload would be shared as well since everyone has an interest in bringing in a big crowd. Anyway the best thing is just to give it a go, as long as there is art on the walls and free drinks you can't go too wrong.

**Outline:** Could you share further insight into your work teaching fine art to children? How do the kids respond to the course?

**Luke:** Yeah, my weekly fine art course is at Art Est, Leichhardt. It's for 10-14 years olds and takes the kids through a year long progression from strict observational drawing, into abstraction where we start to look at mark-making, tone, colour and composition, then into more self-expressive and self-directed work. It's a good age group I think, because it's the age where a lot of kids stop drawing as they move into high school. One of my students just told me they do art at school once a month on average! I'm in a good position to encourage those kids to keep drawing and improve their art making skills with the kind of techniques I didn't learn until I was in my early 20s. Some of the kids probably find it a tough way to spend a Saturday morning, but there are others who really focus and can look back over the year's work and see clear improvements which makes it all worthwhile.

**Outline:** I've found some of your great images of your chalk art work on the internet (like the one above!). What appeals to you about this art form? Where have you "exhibited" this work?

**Luke:** I started working in chalk as part of the Chalk Urban Art Festival, and then later doing work with Zest Events who specialise in chalk pavement art for public and corporate events. One of the things I've enjoyed with doing chalk artwork is just being out in public and talking to people who almost never come across artists or artwork in



their normal life, especially seeing it in the process of being made. Letting people see your process can seem a bit daunting but as a studio-based artist I think it's easy to forget that for some people, the ability to make art seems like kind of a magic power. Making work in public can remind you of that at times and it's important for the community to have access to artists. I love street art generally because it's so accessible, but the interactive element of a lot of chalk art means people can essentially step into the work itself and have a connection with the work they'd never have in a traditional gallery setting.

**Outline:** What have been some of your recent favourite projects, and can you share with us any big plans for 2015?

**Luke:** My favourite recent project has been a short set of illustrations I've been working on called *The 14 Day Shore Leave Diary of One Jack Tar on the Isle of Suenos in Words and Pictures* (Jack Tar for short!). It's a set of around 20 illustrations I've slowly been working on over the last year or so, experimenting with illustration that incorporates type and uses colour in fun ways. The pictures and text work together to imply a story but there's no detailed story or dialogue like you'd see in a graphic novel or children's book. All the drawings are done, but I've been taking my time on colouring them and getting them to work together visually as a series. The plan is to finish it and release it this year in some form. I'd like to print a



limited run as a zine and maybe make a couple of the pages available as individual prints, but we'll see.

**Outline:** Where do you turn to for art inspiration?

**Luke:** Inspiration strikes from a few different places I think. Reading the news, watching documentaries and just absorbing information from the world around me is inspiring. I've recently been inspired by the proposed Mars One mission to send 4 volunteers on a one-way trip to Mars to establish a colony funded by a reality TV show of the process. The whole concept is so ridiculous and inspiring at the same time. Looking at the general direction of science, technology, global politics, the environment and people's general attitudes and concerns gives me lots of questions about the future of the planet- where will we be in 20 years from now? That kind of open-ended question inspires me to create my own answers through my work. On another note I've been more influenced and inspired by teaching my Cartooning course than I expected. Looking at the work of animators- particularly the way they simplify, stylize and use colour- has become more of an inspiration to me lately and combining that with some of the more traditional painters I mentioned earlier is starting to shape the way I make my own images, which is fun. ●



{CLICK!} Luke Marcatili

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

{PROFILE}



Jill Brailsford

# Jill Brailsford

I've followed Jill's work for some time - I love her use of colour, detailed layers of shapes and representation of animals - fantastical and imaginative. Jill shares a look into her history and fine art experience here with Outline.

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**Outline:** Although you've worked as an illustrator since the 80's, you completed a fine art degree in 2005. Could you tell us what inspired you to complete this degree, and how it has influenced your work?

**Jill:** I had reached my early forties and had been painting on and off all my life

I thought that by studying painting formally I would have access to galleries and learn how it all worked. It was a bit of a mystery to me. I wanted to do work that came from myself and not someone else's requirements. I also thought it would legitimise spending years making pictures for zero money, I always felt like I should be making money from my art and thought it was a bit self indulgent just painting for the love of it. I had the best three years going to art school and think I have been very fortunate to have that opportunity.

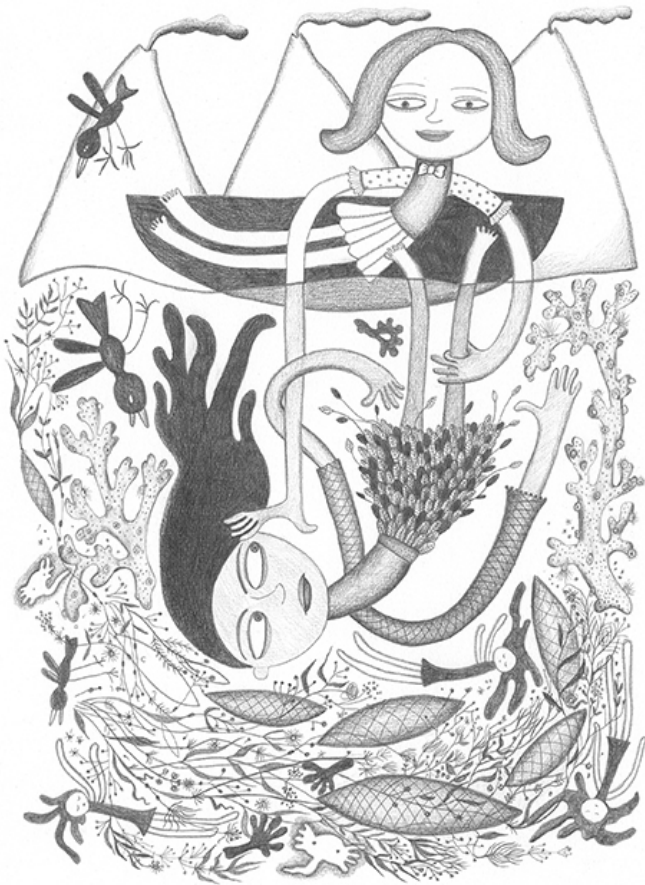
**Outline:** Your fine art paintings are full of colour, life and

beauty. What process do you follow to create your artworks? What mediums do you typically use?

**Jill:** Most of my work comes from my unconscious. Rather than researching a picture or series of pictures I basically spend time doodling mindlessly. Or I will be notice the images that are in my head in that time between being awake and falling asleep, or I might notice something in my day to day life that will trigger off thoughts and images.

When I see something I have drawn that I think would make a good painting I refine it, work on the details and colour and composition. I often add or change things as I'm doing the final piece. I do lots of small work on paper with anything I can lay my hands on, inks, gouache, pencils, markers, pastel, gel pens etc. I make lots of duds but the visceral feeling of hand, paint, canvas, paper as opposed to digital is wonderful. I work digitally as well but that usually for my illustration work.





Recently I have been using only graphite, trying to simplify things by using only one colour, and focussing on the form and content

**Outline:** When preparing for a fine art exhibition, could you share with us the behind-the-scenes step-by-step guide to how this works? Have you had solo shows or normally join group shows? How long does it take to create your work, and how to do you go about pricing it? Does the gallery take a large cut typically?

**Jill:** My last solo show was in 2012. I did a series of paintings on raw wooden panels with gouache, ink, pencil and pastel. I liked the way the paint ran into the grooves of the wood and the way it muted the bright colours a little. I painted at every opportunity but I was working full time so it was a bit frustrating.

Recurring themes in my work were emerging once again – nests, volcanoes, broken ladders, hiding places, transforming creatures, underground, hibernation, journey, maps and natural forms. Didn't sell a thing, although I had previously sold a few paintings with them, which I think is why they asked me to do a show.

When I'm doing large oil painting it

usually takes me a month for each. My works on paper take from a couple of days to a couple of weeks.

I usually ask what sort of price I should put on my work and if it's acceptable to me I'll go with their suggestion.

**Outline:** We'd love to hear about some of your key career moments and favourite (and most challenging) projects over your working life so far.

**Jill:** I recently finished a book called *Little Songs and Lullabies*. The author, Daniel Zisin, found me on the Illustrators Australia website. He is a musician and wrote all the music and songs. There is a cd of the songs with the book. It was his personal project and he was very passionate about it, so he was great to work with. He understood the creative process and left me alone to illustrate the songs without much interference but made a few suggestions and changes along the way. The final few months was very intense; it's all I did all winter. We were both really happy with the book.

The most challenging are the jobs that go on for a long time. I did a series of eight children's novels, *The Unicorn Riders*, for Walker Books. It took over two years. There were about 35 illustration in each book and the characters, 4 girls and 4 unicorns had to remain consistent, from the first illustration to the last, which meant paying close attention to tiny details like the number of stripes on a sleeve, the tone of a belt and the number of buckles on the boots. The editors and designers were very patient and lovely to work with.

**Outline:** Does your style change considerably when you create work for exhibitions vs your illustration projects?

**Jill:** My paintings are a lot more spontaneous and loose and exploratory. When I'm illustrating for someone else they have usually seen my work before and I try to keep it in the style they want. When I'm illustrating for my greeting card range I get to decide but I still need to consider what I think people will like and whether they will sell well





**Outline:** As an illustrator, greeting card designer (images above), children's book artist and fine artist I can imagine it can be tricky promoting your different talents under one banner/brand/name. How do you handle these different markets?

**Jill:** I'm constantly confused about this. Is it better to keep everything separate or is it good to let people know it's all coming from the same person? I have my business name, Gillian Mary and use Jill Brailsford for my paintings, however some of my paintings are available as prints on my business website and many of my illustrations are on my Jill Brailsford website (temporarily offline) Marketing is not a strong point for me. Greeting cards are straightforward pretty pictures that I hope people will enjoy receiving and therefore easier to classify and promote. My Facebook page and Instagram has everything on them.

**Outline:** Do you prefer working in one area - or do you love the variety of working under these different umbrellas?

**Jill:** Definitely the variety and I like having work that has got nothing to do with art. At the moment I'm picking flowers three days a week. I think it's hard to be creating stuff all the time and if when I have other work it stops me from going stale and gets me out of my own head. I find it too isolating if I don't get out into the wider world with other people.

**Outline:** Could you share with us any upcoming projects you are looking forward to working on?

**Jill:** I'd like to have an exhibition of my large graphite drawings and I'm always designing new greeting cards. Developing my online business will be a priority this year as well as continuing to sell through my agents.

**Outline:** We'd love to hear of your art heroes and influences.

**Jill:** So much gorgeous artwork, so many talented artists, sometimes I have to stop looking at other people's work, especially if I'm in the middle of something of my own.

A few of my favourites are Joseph Palacek, Betsy Walton, Alain Gree, Teju Behan, Peter Booth, folk art from India, Mexico, Eastern Europe, religious icons, anything with light, coloured glass, lanterns, Outsider art, 14th century Flemish painters and natural forms and patterns and a thousand more. ●

{CLICK!} Jill Brailsford

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

Card Website <http://www.gillianmary.com>

{PROFILE}



Rhiannon Mowat

# Rhiannon Mowat

Rhiannon is an experienced exhibitor and gives some great advice on setting up a show and making it happen. Inspired by words and animals, we also are lucky to share a great look into her portfolio and process.

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**Outline:** It would be great if you could introduce yourself and give us a background on your art history - education, major projects etc.

**Rhiannon:** Drawing has always been something I loved doing, but I drifted away from all things art after high school and went on to do a Bachelor of Arts in Writing and Editing. One of the classes was on picture books and I started thinking that maybe it was something I could do. I had started drawing again and still loved it and realised I didn't really like the idea of doing anything else.

I completed a Diploma of Illustration at NMIT and during that course learnt to branch out past graphite and charcoal. It also pushed me way out of my comfort zone and into the world of colour. When the course finished I was a little unsure about which direction I wanted to go in but I wanted to keep creating. Having an exhibition seemed like the best way to do that.

The exhibitions led to sales and also some commissions and they became something I just got into the habit of doing.

**Outline:** Could you share with us an insight into your experience exhibiting? What have been some of your favourite gallery/exhibition experiences? What attracts you to sharing your work with the world this way?

**Rhiannon:** Exhibiting can be a scary thing at first, putting the whole thing together is a lot of work. When you

are first starting out having shows with other people helps with that, because there is someone else right there with you going through the same freak outs. Like a lot of things once you have the done the first one it's less daunting.

My favourite part is always coming up with new work, I like crazy creative part where I do about fifty sketches and then figure out the (maybe) five that will work. It is somehow wonderful and completely frustrating at the same time. Opening nights can be great too, once everything had been hung and people start to show up then every part of the lead up feels worth it.

**Outline:** Do you sell most of your work through exhibitions, or through other avenues?

**Rhiannon:** While sales are pretty good at exhibitions the work is only up for a couple of weeks, and people don't always make their minds up quickly when it comes to buying art. Having my work on a more permanent basis in places like Bob Boutique and ArtBoy Gallery lends to more sales because the opportunity for people to have a think and come back takes the pressure off. I think having prints etc of the same work available online (during the exhibition) helps in the same way, as you can give people something to take away and think about.

Sites like Redbubble and Society6 are good for the same reason, and the way they are set up means it's something you can have running while you are working on other





avenues too. Something like an Etsy store is great as well, as long as you are ok with the extra work that goes with it.

Like a lot of things it's about how much control you like to have over your work, what you are happy for it to be printed on and if you want to have final say before it goes out.

**Outline:** For illustrators hoping to exhibit for the first time, can you provide any advice on how to make this happen?

**Rhiannon:** Having a clear idea of what your show is about is really important. The theme will help you with the choice of pieces, and will help to prepare a proposal that makes sense and get you the exhibition space you want.

Next is the timeline. Do you book a venue and then make sure everything is finished in time? Or do you paint everything and then try to find a space? Both have advantages, and it may come down to the way you work. If having a deadline motivates you then you can do the venue

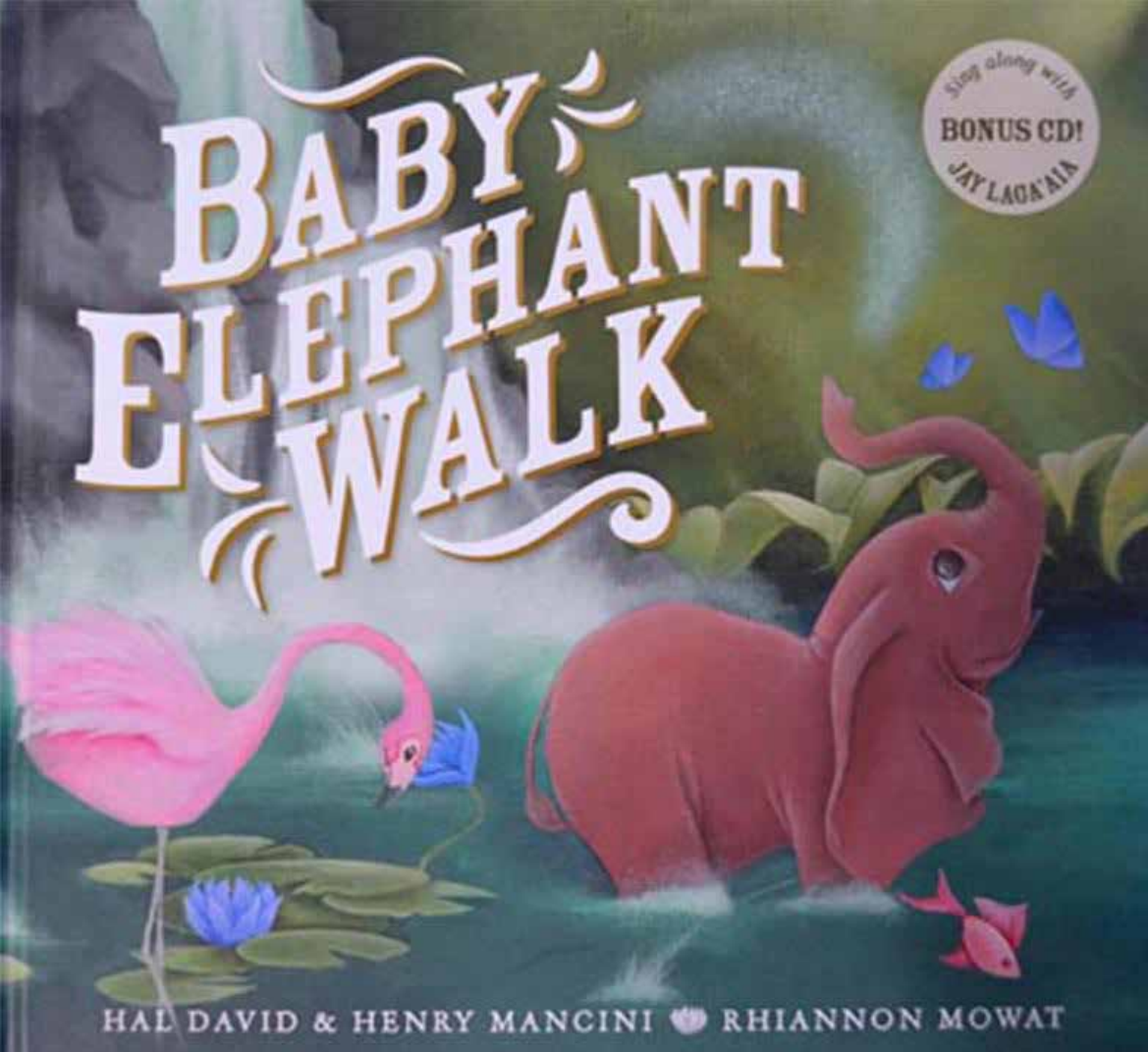
sorting first but if they just stress you out then focus on the work first

There are options other than galleries for shows, some are a lot more laid back which can be good for the first time round. I had a show at a bar in Melbourne that did really well with sales, the space was free so I had to handle all of the sales myself but it was worth it.

As I said earlier you also don't have to do it alone. Group exhibitions can let you exhibit for the first time with only a few pieces, and split the costs. I started with group exhibitions with friends, and as my style grew I felt I could handle everyone in a room only looking at my work (well, I'm getting better at handling it).

**Outline:** We'd love to know more about your painting process - where your ideas come from, your mediums and methods to create your work.

**Rhiannon:** Where the ideas come from, that's kind of tough to answer because an idea can come from pretty much anywhere. There are a couple of ways that are consistent though - music and books. Usually a line from either of those will stay with me and a picture will start to form.



**{PROFILE}**

At times when I am really stuck I just start making a mess on a piece of paper with some charcoal. I'll wipe bits away and add to other bits and sometimes a picture starts to form out of that.

I have found that the end result is better if I let the image change as I am working, because sometimes in the middle of a painting a better idea will come and take it in a different direction. That is one of the great parts of working on my own ideas, having the time to take it as far as it needs to go without a deadline looming.

**Outline:** How did your picture book "*Baby Elephant Walk*" come about, and how was this experience?

**Rhiannon:** Scholastic found me through the Illustrators Australia flip book, and they sent me an email asking if I would be interested in doing a picture book with them. As soon as I got over the shock of getting an email like that out of the blue I sent back an emphatic yes.

The experience was exhausting in the best possible way. I learnt a lot while working on it and it made me push myself to get better at things like expression and movement my work.

**Outline:** Have you any exhibitions planned for 2015?

**Rhiannon:** I am working on a new set of paintings right now for my next show. I am trying a new approach this

time - I'm going to have all the work finished before I look for a space. It's not my usual process, there's something about a deadline that helps all of this along, so I'll see how the self-imposed scheduling goes.

Could you recommend some of your favourite art resources? These could be shops/galleries/books/art stores etc.

When I was looking for somewhere to have exhibitions Creative Spaces was great

<http://www.creativespaces.net.au/>

These are some of the website I have in my bookmarks list

<http://illustrationage.com/>  
<http://businessofillustration.com/>  
<http://hifruuctose.com/>

And this is one of my favourite shops full of local art and beautiful things

<http://www.bob.net.au/> 

**{CLICK!} Rhiannon Mowat**

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