

OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 1, 2016



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Image by Cheryl Orsini

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Vice President Richard Morden

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From the editor

Welcome to our first edition for 2016, back to the first topic I ever covered for this magazine themed around my favourite topic - children's books.

I've been missing Outline as I lay buried under a heap of baby clothes and mashed food, and am so glad to have risen to the surface for this edition, my favourite topic - children's books.

A big thank you to the magic-creating illustrators profiled in this edition... Judy Watson, Lucinda Gifford, Liz Anelli, Lisa Coutts, Leigh Brown, Paul Tippett, Brett Curzon and Cheryl Orsini. Thanks for the excellent additional articles by Sharon Givoni, Judy Watson and Hilary Cresp. Thank you for the editing assistance by Sarah Dunk and Jesse Campbell-Brown.

While I resurfaced for this wonderful edition, with a rather large dose of regret, I decided that this will be my last - I'm going to focus on other projects for now and pass on this wonderful job to the next editor who will be bringing new energy to this great magazine. More news on that will come from the IA office shortly.

Thank you to every illustrator that has allowed me a look into their lives and work, I have been constantly inspired by the talent our organisation represents and it has been an absolute honour putting this magazine together. I will miss it!

All the best,

Jess Racklyeft, Editor, Outline magazine



Welcome to all our new members!

New since July 2015:

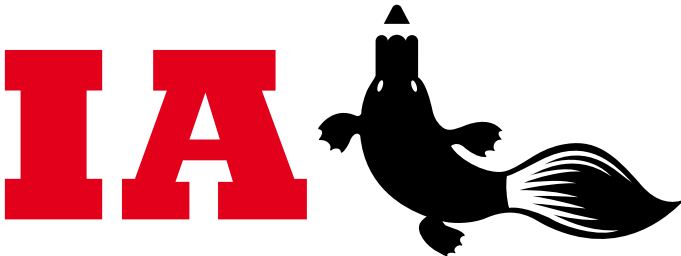
Sunshine Herbert, Rosalie Street, Dean Bowen, Bren Luke, Talitha Windolf, Glenn Thomas, Marc Noble, Sean K Hughes, Matthew Broughton, Natasha Farrar, James Brown, Rosemary Coates, Ester De Boer, Lynore Avery, David Squires, Yonny Tse, Jimmy Peacock, Yan Yan Candy Ng, Melissa Armstrong, Sheryl Cole, Belladonna Raudvee, Nadia Camilla Rose Waters, Ffrances Ingram, Lucinda Gifford, Jason Philp, Tara White, Joanne Stead, Katherine Appleby, Lara Sim, Kah Mun Tham, Marta Madison, William Percy, Monique Thompson, Jemma Phillips, Sarah Campbell, Danny Zemp, Vincent Joseph Cavanagh, Barry Patenaude, Isabella Andronos, Chris McQuinlan, Janie Frith, Rafael Radivoi, Emily Beasy, Fraser Shiers, Jodie Fiala, Sally Ridge

{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

We hit the ground running as 2016 rolled in and we're really excited about the upcoming changes at IA.



Last year Jody Pratt stepped down from her Presidential and administration role at IA after years of dedication and hard work. It's an honour to follow in such a role, as Jody brought change and innovation to IA and contributed positively to both the IA community and the creative industry as a whole.

With a bunch of new faces, and great plans for IA, I look forward to 2016.

A committee member for several years, I understand the rich history of IA. Now, in the role of President, I look forward to steering this organisation into its new chapter, ensuring it's equipped to support members in an ever-changing industry.

Hot off the press, the IA book has been delivered to various creative houses and publishers. As we've delivered the book, we've been met with eagerness and excitement, with art directors ready to marvel at the talent within IA.

As new initiatives kick off throughout the year, I encourage feedback from our members. With a diverse membership group I'd like to draw on your expertise, rich knowledge and creative ideas to help steer IA forward.

I also offer a warm invitation for those who would like to take a more hands-on approach to supporting IA. If you're interested in joining the National committee, which meets in Victoria once a month, email us at office@illustratorsaustralia.com and join us in discussing various aspects of running IA. And if you are a member in another state please keep in touch with your state representative to see how you can help them.

Thanks for reading!

Angie Rehe (President)

{CLICK!}

Illustrators Australia

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

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

Welcome back to our renewing members!

Renewing since July 2015:

Ned Culic, Maria Pena, Mitch Vane, Bettina Guthridge, Barry Olive, Anita Xhafer, Sonia Kretschmar, Peter Edgeley, Jim Tsinganos, Roger Harvey, Michelle Katsouranis, Tracie Grimwood, Drew Aitken, Harry Slaghekke, Dean Gorissen, Sarah Dunk, Don Ticchio, Danny Snell, Margaret Krajnc, Roberto Fino, Nick Diggory, Diana Platt, Michel Canetti, Suzie Byrne, Stuart McLachlan, Julie Madden, Kathirine Sentas, Angelo Vlachoulis, Christopher Nielsen, Gregory Baldwin, Kelly Abbott, Michael Weldon, Warren Crossett, Craig McGill, Melissa Webb, Rob Poulton, Sarah Hardy, Annie White, Ron Monnier, Cat MacInnes, Caitlin Murray, Rory Coughlan, James Hart, Kat Chadwick, Cara King, Elena Leong, Shane McGowan, Beth Croce, Adi Firth, Elizabeth Lamb, Lachlan Creagh, Elizabeth Botte, Kim Fleming, Ben Wood, Alastair Taylor, Julia Weston, Daniel Atkinson, Sam Harmer, Matt Whittington, Adam Carruthers, Travis Storti, Michelle Dybing, Caroline Keys, Emma Stuart, Anton Emdin, Gregory Myers, Leigh Brown, Adele Thomas, Nicholas Kallincos, Leigh Hedstrom, Robert Cowan, Danielle Belegris, Craig Perry, Patrick Hyde, Ulrike Sturm, Kirrily Schell, Dominique O'Leary, Alicia Rogerson, Angie Rehe, Marjory Gardner, Tracy Hogan, Greg Bakes, Carolyn Ridsdale, Tali Gal-on, Anthony Calvert, Cathy Muhling, Simon Swingler, Cheryl Orsini, Chris Kennett, Thomas Fitzpatrick, Felicity Marshall, Hilary Cresp, Josie Hall, Jess Racklyeft, Kassi Isaac, Anita Ristovski, Adam Celeban, Nani Puspasari, Daniel Reed, Reiko Ellis, Anna Lloyd, Marsha Wajer, Diego Patino, Kym Burrows, Marianna Marx, Makoto Koji, Ben Clifford, Kia Maddock, Lara Porter, Dave Atze, Narelda Joy Sheehan, Matthew Magain, Elizabeth Nicholls, Lou Endicott, Michelle Commandeur, Anthea Stead, Rosie Marshall, Ed Dyer, Sarah Catherine Firth, Shelby Oliver, Christine Henry, Ilka Brookes, Bernadette Drabsch, Judy Watson, Con Emmanuelle, Kate Boag, John Debono-Cullen, Logan Niblock, Christopher Karamihos, Helene Magisson, Tim Bond, Alex Hotchin, Sarah Murray, Peter Baldwin, Paris Leventis, Arden Beckwith, Yiscah Symonds, Jesse Campbell-Brown, Paul Tippett, Sally Gross, Kim Burness, Candela Riveros, Jack Veda, Annie Wong, Mike Angliss, Graeme Compton, Danny Zemp, Barry Patenaude

Illustrators Australia's New Face of 2016

After more than eight years at the helm of Illustrators Australia, Jody Pratt has handed over the reins to a new line up.

Illustrators Australia extends warm thanks to Jody Pratt for her extraordinary contribution to IA, both in her capacity as President and as Office Administrator. Under her capable hands, IA continued to grow and thrive and she hands over a healthy and forward-looking association. We wish her all the best in her new endeavors. (She will remain on the IA committee, so happily we will still see her face on the tracks!)

IA is proud to announce their new committee for 2016.

We welcome our new President, Angie Réhe and Vice President Richard Morden. We also welcome our new interstate representatives, Jesse Campbell-Brown (NSW), Lachlan Creagh (Qld) and Harry Slaghekke (SA). We thank you all for nominating and look forward to your contributions to IA.

Sarah Dunk is taking over the role of Office Administrator. We would like to thank retiring Vice-President and Membership Administrator Elena Leong, who has created smooth and streamlined procedures in the office, vital to IA's ongoing financial health. We wish her well for her up-coming exhibition and will continue to see her on the committee. Long-time Treasurer, Sonia Krestchmar, will be managing memberships for the interim. And we farewell and thank Nicole Onslow for her role as secretary.

We are excited to announce two new positions in the office: Stacey Bennett is responsible for Marketing and Promotions and Sunshine Herbert will be managing Events for IA.

We'd like to share a bit more of an insight into some of your representatives...

Stacey Bennett, Digital Marketing Manager



Passionate about my industry and for the love of illustration I attended my first IA committee meeting in July 2015 - just shy of 8 months ago. With a few new faces on the committee, we've worked hard to redefine goals, create a clear and concise direction offering new and old members incredible opportunities in the 12 months ahead.

As a freelancer, I worked with a number of clients assisting them with their online digital marketing strategy. As fast-paced and ever changing as the digital world is, it's been an absolute pleasure to sink my teeth into IA's digital strategy. The last 8 months has been filled with ground work that is set to unfold in the next couple of months.

Illustrators Australia is buzzing with industry connections and a rich history. Over months of meetings, numerous intense discussions and lets face it - lots of cheese and wine - we are really excited about the changes ahead.

From humble beginnings to IA's hay day - I'm really grateful to be part of the team driving IA to meet the needs our members in 2016. Our industry has been on a wild rollercoaster ride with changes in skill sets, processes and even how to source job opportunities. Here at IA, we are all about celebrating and staying true to our past whilst forging ahead to ensure that illustration continues to be a highly valued and sought after professional service.

If you can't already tell, I'm excited - Watch this space!

Karen Erasmus, Committee Member



I have been involved with IA for a number of years but I'm hoping to be more active in the future. I am a freelance children's book illustrator. I live on the Mornington Peninsula, which is beautiful, but not very practical for getting to IA meetings. I have three children, who are growing older and more inde-

pendent, allowing me to have more time. In the next year I

would really like to meet more children's book illustrators. I'd also like to be involved in some of the IA workshops and exhibitions I'd love to know about other illustrators who live nearby to create opportunities to meet and share ideas locally.

Matt Clare, Committee Member



I'm an illustrator and designer with over 20 years experience in the industry. I've been an IA committee member since 2005, serving a couple terms as president around 2007-2009. For a number of years I was heavily involved in all aspects of strategy, promotion, exhibitions and publications. In more recent times with a

young family I haven't been as hands-on within the committee, but I do offer design and production support as required.

I am really excited to see lots of new names and faces involved with IA and with this renewed enthusiasm I think the future is looking bright.

Sarah Dunk, Office Administration



My youngest child has just started school so after eight years absence I have come back to the world of illustration. It is a changed landscape; social media is dominant, fees are down, contracts are tougher. But it also looks much more exciting. Illustration is everywhere and those who have a grasp on the new environment are flourishing.

I first joined IA in the late 1990s, an extraordinary time for IA as it gathered momentum and purpose. As I step into the role of administrator at IA today, I am keen to see our association, with its proud history, re-focus to meet its member's needs and stand tall as the interface with the industries that our members work with. My job here in the office is to support and enable the committee, with its wonderful collective knowledge and ideas, to strengthen and grow IA.

Jane Connory, Educational Liaison

Jane has 20 years' experience in the design and advertising industry along with extensive experience in the design education sector. She has worked as an art director for prestigious design and advertising agencies both locally and



internationally including Young & Rubicam Mattingly, the Herald and Weekly Times and Bartlett & Merton in the UK. She has a wealth of experience in a variety of senior design roles including branding and identity creation, editorial illustration, and the design and production of

advertising for television, print and radio.

Jane has been teaching at Billy Blue College of Design since 2012, dedicating her extensive knowledge, energy and design experience to the role of Program Manager at the Melbourne campus, where she develops, delivers and coordinates subjects across all aspects of the degree program. Before joining Billy Blue, Jane taught on the Diploma, Advanced Diploma and Graduate Certificate design courses at Holmesglen Institute of TAFE, while maintaining her freelance illustration practice.

Jane's qualifications included a Bachelor of Arts (Graphic Design) a Masters (Design Management) and is currently a PhD candidate at Monash University researching the contribution women have made to the Australian history of graphic design.

Jane has been an institutional member of Illustrators Australia since 2012 and proudly works on the committee acting in the role of Education Liaison. She is passionate about the relevance and future of industry bodies and how their memberships can benefit her students.

Jesse Campbell Brown, Committee Member



My illustration career began while writhing in the bogs of the dark and wet midlands of Ireland. While I there was lucky enough to work for the major national newspapers and agencies, as well as a few book covers along the way. This one time, I even won an award. Sweet, I know... Bronze, sure, but it was still shiny.

I was an active member of the Irish equivalent of Illustrator Australia over there for the past 5 years organising events and exhibitions and now, fresh off the boat, I've joined the ranks of the Illustrators Australia committee here too, as the NSW point of contact, which i'm looking forward to getting stuck into just as soon as the NBN rollout provides me reliable access to the internet. With any luck we can have a laugh at some all inclusive gender non-specific illustration related festivities down the line.



Hot off the Press

Like Hilary, you may have dreamed about the magic of owning your own printing press - not usually an affordable “hobby” to experiment with! But this clever illustrator discovered a great opportunity to repair an old print press and the results are absolutely beautiful. Written by Hilary Cresp.

I bought a press!

Having put the idea of ever being financial enough to buy a press and placed the dream in the “if I ever win Tattsлото” pile of priorities, that when I was offered a press for \$150 which had been left outside, was a bit rusty and had no bed, I bought it sight unseen. A bit of a project.

Always learning, having my own press would mean that I could develop that aspect of my work, independent of anyone else. I had been lucky to find other people who had presses that I could pay to use, but I was dependent on those people being available when I was available. A press of my own would provide flexibility for me and being able to develop my skills in my own time which hopefully would add another dimension to my plethora of styles. This could



Before and after photo

be either good or bad... Much of my work is a bit shaky, because of a tremor, but printmaking, seems to give me the freedom to go with the wiggle and love it rather than the anxiety that comes from not achieving the perfect image I had in my head.

Once it was in my hot little hands, I began, like a true genius, Googling for 'how to clean/renovate/maintain a press'. Nothing really came up that was useful. I knew I had to be careful about oils etc, not wanting to damage the rollers or have ongoing issues with anything leaking or damaging anything when it came to actually printing I sat back and stared at the press. It did have a partial label on it, no model or serial number but it did have the manufacturer's name and where it was made. Enjoy Presses, Carlton. So thinking that there maybe someone else out there with a similar press, I Googled "enjoy."

To my relief (and astonishment) the company was still in business! Moved from Carlton to Montrose, Enjoy were still making presses.

Neil and his wife Denise began their company in 1968, making presses for artists and schools all over Australia. Kindly they offered to come down to my studio in Mornington to see the press and give me an assessment of it and to quote on bringing it up to scratch.

Neil and Denise are great people. Neil understands the presses he makes and remembers most of them. As he has designed and built each one, he knows their intricacies and how they tick. He has never stopped evolving the presses, finding better and more efficient ways of making his machines. So in keeping the manufacturing practices up to date, he doesn't make presses exactly like mine any more.

From the size shape and configuration of the press he told me it was a RP18Basic and was made in 1976. He could also renovate the press for me. It would cost, but not as

much as a new press. This sounded like a great idea to me.

It arrived back in late December and looks brand new! Not only was it polished, cleaned and painted, a new wheel was added, new screw threads and handles for lifting the roller and a bed. I paid extra for some new felts.

Neil is passionate about the best result and is keen to renovate more. When I contacted him he told me that I was the fourth person to ask about this type of service in the past few months. So never stopping, Neil has launched a renovation service. If you have a press or would like an assessment on your press or one you've scrounged, contact Neil at his website: www.enjaypresses.com.au to find out what magic he can perform for you too.

I will (although we live in hope) never win Tattsлото, but I do have a working press now and with it comes the joy of wrestling with lino, ink and tools, trying different papers, experimenting and learning to use it. Never thought that would happen. Ever... Maybe I will win Tatts?!? 🍀

{👉CLICK!} Hilary Cresp

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

{👉CLICK!} Enjoy Presses

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

The Bologna Bookfair

A note from the editor: Several years ago I took a role in a children's book publisher selling books in other languages (co-editions) – one of my drawcards for the job was the chance to attend the Bologna Bookfair. An absolutely amazing event for the children's book industry, this fair draws publishers from all corners of the world to the beautiful Italian city of Bologna. Judy Watson, profiled in this edition, gives us a great insight into her experience travelling to the fair last year as an illustrator, representing Australian talent and soaking up the incredible industry event.

Written by Judy Watson.

In recent years Ann James and Ann Haddon of Books Illustrated have been attending the Bologna International Children's Book Fair to promote Australian Children's Books with the Hello From Australia exhibition. They anticipated that 2015 might be the last year of funding and encouraged as many creators to come along as possible, to make an Australian presence at the Fair. I was a little nervous, but could see the value of attending while Ann and Ann were there to explain its mysteries.

They warned me that it is bigger than you expect. It certainly was. Photos do not capture the scale of the place; the number of stands, the hundreds of thousands of books, the milling crowds. It's just enormous! (Apparently Frankfurt is bigger. Everything is relative...) Everywhere you look there are little tables with publishing reps going

head to head in speed-dating sessions with potential rights buyers. The reps are always smartly presented but are increasingly ragged on the inside, as they pursue a gruelling schedule of mini appointments and quick snacks. (See photos, and imagine this x 1000s if you can.)

The Fair is about buying and selling foreign rights, and most creators attending the fair are promoting their current published titles – putting a face to the name on their book jackets. Bologna is not technically the venue for walking around with a folio and trying to get illustration work. But having said that, if you have the brass to do it, you may make many useful connections that lead to work. A rep from a US publishing house told me to send my on-line folio to her and she'd put it in front of her art director. Many illustrators do go around networking in this way.





There's also a message board where you can leave your calling card in whatever form you choose. In the photos you can see how it looked on the first day, and then two days later. If you decide to take on Bologna to generate new work, consider making some appointments in advance, take a digital folio rather than a cumbersome paper one, and have a range of business cards / fliers or giveaways advertising your work. If you're published, take samples of your books, unless your publisher is already there with them.

I had two stints demonstrating on the Hello From Australia stand. I enjoy drawing for the public, and this was fun. It's lovely to talk to visitors from different countries, and it's even more lovely to meet other creators, and to see some of them at work. A Turkish publisher of Goodnight, Mice! came to say hello because the book is so well-loved in Turkey. We couldn't understand each other but he was very nice. All of this is good PR for Australian artists and books.

your view of the industry, and seeing where you fit in to the global market.

There were presentations and meetings that were open to the public, and a Children's Laureate Summit, where our Jackie French rocked it with the other laureates. All of the laureate presentations were inspiring, and some were hilarious.



There were several exhibitions to look at. One was a 50 Year celebration of the Bologna Ragazzi Awards (see following page).

The Bologna Illustrators Exhibition is the major display piece and draw card of the fair. It is open annually to anyone, published or unpublished who wishes to enter it and last year it attracted nearly 3000 entries from 62 countries. 76 of those artists were included in the exhibition. A winner from among the young illustrators is chosen to receive a \$30,000 cash prize and a publishing contract. I spent a long time looking at this exhibition and this alone would have almost made the trip worthwhile.



There were many dinner parties and gatherings; some intimate, some large. At these I met overseas publishers, overseas agents, the reps for my publishing houses and other creators. Engaging with a foreign publisher may contribute to clinching a deal for the sale of rights, but more than that, talking to people with such a wealth of knowledge of the industry is invaluable. And this is the chief pay-off for attending the fair – extensively broadening



Mixed images from Bologna - 50 Year Exhibition, Illustrator Exhibition, Guest of Honour



Then there was a Croatian illustration exhibition. A different feature country exhibits each year.

With all of this to look at, it's easy to begin to think how insignificant and small you are. And you are small. There are SO MANY books, many of them astonishingly good. But I found nothing that was very much like my work, and that was reassuring in a way. I also discovered that trends I had seen filtering into Australia over the past few years that I had found edgy, exciting and new, are not new in Europe. It's good to be aware of this.

There is a lot of work in mixed media with slightly naïve figures and line work. You can see the influence of Kitty Crowther in many younger artists' work. Hand-rendered work is dominant, with rough or collaged edges and smudgy bits. Hand lettering is everywhere. Coloured pencils have been having a renaissance and are often used in combination with paint, sometimes scratched into the wet paint; a thing we've been seeing in the fine art world for a few years.

Here's Vanda Martina's work (Italy):



A fellow illustrator pointed out that in many pictures of domestic scenes you will see a small occasional table with a little vase containing 3 straggly flowers. Often the vase is painted and the flowers are drawn in pencil. It's a kind of shorthand symbol for homeliness, but it makes you think. Perhaps there might be a more original way to do it in the context of so many of these...

Here's a little one from Moriyama Kayoko (Japan)



But digital work and bold graphic page layouts are also popular, especially for the younger audience.



I learned from the books I saw, the exhibited artwork, and most of all from the people I spoke to. A beautiful artwork is wonderful, but a wise comment that places what you see into a relevant context is pure gold. 🍌

{👉CLICK!} Read More

Website <http://www.bookfair.bolognafiere.it/en/the-best-venue-for-childrens-publishers-to-meet/878.html>

Copyright Prote©tion

Getting it right for you - the difference between licences and assignments. By Sharon Givoni – Lawyer.

Some readers may have seen Sharon Givoni speak about copyright law all the way back in 2013. Since then, while there have been many new copyright law cases that have emerged what has remained the same is the importance of understating how the law works, particularly of illustrators where copyright is their bread and butter. This article considers ‘What is the difference between copyright licences and assignments, and which one is the best option for you?’

Creating a contract at the start of a client relationship may help alleviate any potential misunderstandings between you and your client should they arise.

It can also ensure that everyone is on the same page in relation to their rights and obligations from the outset.

In a contract with a client, it is generally customary to include: terms outlining the scope of the illustration brief; the number of revisions allowed within the agreed price; provisions regarding delays and fee structures; amongst other things.

But it is also important to include in the contract provisions relating to the intellectual property created during the course of the relationship. The contract should specify what intellectual rights (if any) are being granted and whether the client is being granted an assignment or a licence over the work. Failing to specify such terms may result in customers assuming that they may use the designs as they wish.

The difference between copyright licences and assignments

A copyright licence allows the copyright owner to retain the copyright but gives the licensee permission to use the work in a particular way, as specified in the contract. Therefore, the owner retains control over how the work is used and the right to be paid for additional uses of the work.

A copyright assignment, on the other hand, means the owner completely transfers the copyright in a work to the assignee and as a result (unless he or she only grants a partial assignment of copyright), they may forgo all their rights to sell or reproduce the work. Believe it or not, this even includes reproducing the work for the purpose of including it in their own portfolio.

To use the same analogy, a copyright assignment is akin to selling your house to another person – in this instance, you forgo all your rights to the house and are no longer in control of how the house is used or what happens to it in

the future.

It’s important to note that the Copyright Act specifies that the assignment is not valid unless it is in writing and signed by the owner of the rights being assigned.

Licensing basics

There are many different ways in which use of a work may be licensed. You may, for example, grant a book publisher the right to publish your drawing in print, but you retain all other rights, including the right to publish the drawing in an eBook.

When licensing work, you should specify the limits of the use you are granting the other party such as:

- how the work is to be used;
- whether the licence is exclusive or non-exclusive;
- the geographical area in which the licence is granted;
- whether any rights are given to change or modify the image;
- whether the rights holder is to be credited when the work is reproduced; and
- how the licensor will be compensated for granting the licence to the other party.

This list is not exhaustive.

Not sure if you have licensed or assigned your work?

If you create a copyright work as a freelancer (otherwise known under the law as independent contractor), the default position at law is that you own the copyright in the work you create.

That said, your client will have a licence to use the work you create for the purposes agreed to. For freelancers, it’s important to be clear with your client how and where the copyright work you create for them can be used.

However, if the client decided to try and sell the logo you designed to someone else, or designed a range of textiles using the logo as the textile design, this could be seen as the client using the logo beyond the initial agreed purpose.

Case study – Laura Blythman

Melbourne-based Laura Blythman, known for her vibrant



Photographs © Laura Blythman 2015

use of colour and paper collage, licences the use of her work to others without actually assigning the copyright in the work.

In Laura's case, this means that the licensees, such as designers Such Great Heights, only get permission to use her work for a limited purpose, such as printing it on dress fabric or a clutch bag. Meanwhile, Laura retains copyright in her work and can continue to use and reproduce that same work on prints and sell them as she pleases.

Summary

Copyright is a complex area of the law and contracts involving the licensing and assignment of copyright can be particularly complicated. But it is very important, especially if you are creating work for clients, to understand the difference between copyright licenses and assignments and how they can help you get the most out of your business (while still pleasing your client).

When in doubt, remember to have a lawyer review a contract before you sign it to ensure that you understand the rights you are giving up and the rights you will retain.

Further, even if you know that you own copyright (for example if you are a freelancer and have not assigned copyright to the client) it doesn't hurt to remind them of this at both the beginning and end of a project. This can prevent disputes down the track.

About the author

Sharon Givoni runs a boutique legal practice based in Melbourne. She advises clients in a variety of creative industries Australia-wide. She can be contacted on (03) 9527 1334 or 0410 557 907 or email: sharon@iplegal.com.au; www.sharongivoni.com.au.

{ CLICK! } Sharon's Book

Sharon Givoni's book *Owning It: A Creative's Guide to Copyright, Contracts and the Law* published by Creative Minds Publishing Pty Ltd explores licenses and assignments in detail with case studies and has a chapter devoted to contract law. For more information, or to buy the book visit:

www.creativemindshq.com/owningit.

Children's Book Illustrators



Image by Paul Tippett



Cheryl Orsini

{PROFILE}

Cheryl Orsini

I have to confess, I am absolutely smitten with Cheryl's illustrations - soft, sweet but character-filled. This talented artist shares more about her children's book career.

Outline: Can you tell us a bit about your background and your first children's book job?

Cheryl: My first job was working at Weldon Kids as a junior graphic designer. An illustrator pulled out of a job and I put my hand up to do it. *'Happy As Larry'* was the title and an extremely lucky break.

Outline: You've since worked on a large array of children's books across different age groups. How do you adapt your style for different ages and book styles?

Cheryl: With books for older children there's more room to be a bit playful with the illustration, not as literal in the interpretation of the text. Playing with perspective and adding detail so there's lots of things to explore. Younger children enjoy those things as well but quite often simplicity is the key here which can be very freeing. These days I don't adapt my style very much, I feel comfortable and confident with that now.

Outline: Could you talk us through your process to create a book?

Cheryl: Once I've had a couple of reads of the text I sketch the whole book out in an extremely rough storyboard. I never show these to anyone, they're more scribble than illustration, but it's uncanny how the final illustrations reflect these very early ideas. It then takes me between 3-6 weeks to rough out the book in full detail. I allow at least 6 weeks for final painted art.

Outline: Is it important for an illustrator to connect strongly with a text?

Cheryl: Primarily I think my job as an illustrator is to communicate the text the best way possible. It can be more of a challenge if the text doesn't resonate, and sometimes with that extra effort, those books can be your best and more unexpected work.





Outline: If possible, we'd love to hear about your current projects and any books you are working on.

Cheryl: I'm working on three books at the moment. Finishing up painted artwork for *'The ABC Book of Places'* for Harper Collins, compiling rough drawings for *'Lucy's Book'* for Lothian and rough drawings for *'The Tales of Mrs Mancini'* for Harper Collins. There's another *'Fairy Dancers'* book in the pipeline and I'm writing a second instalment of *'Caravan Fran'*.

Outline: How long is the process from being commissioned to seeing your book on the shelf?

Cheryl: It depends on the project but generally from the point of signing the contract to seeing the book on the shelf is about 18 months.

Outline: Who are your children's book heroes (authors, illustrators or characters!)?

Cheryl: Maria Kalman, Lisbeth Zwerger, Laura Stoddart and John Burningham are all extraordinary illustrators and

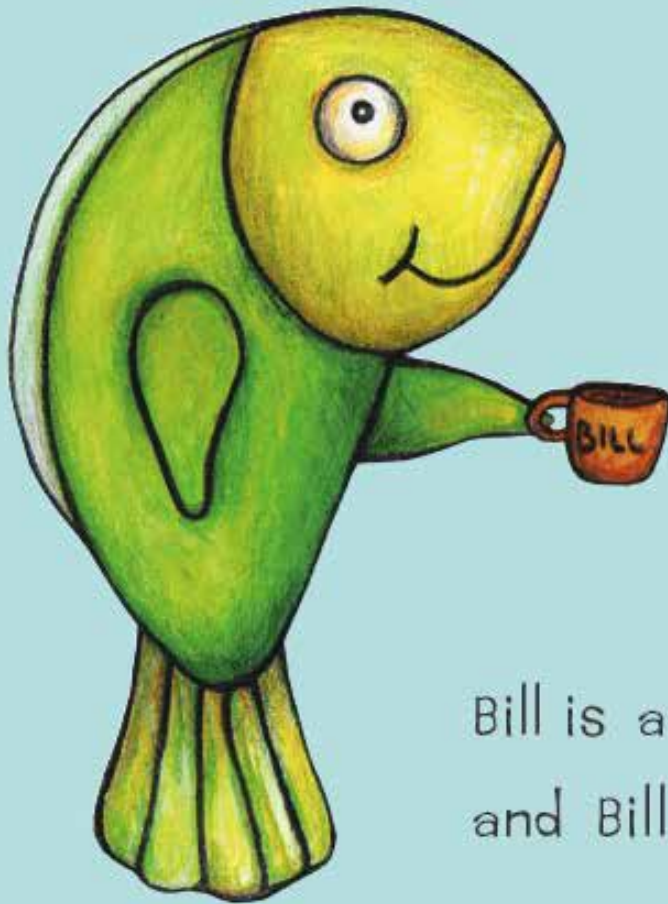
storytellers and are the reason I became a children's book illustrator. One of my favourite characters is the donkey, Humphrey, created by Tohby Riddle in *'Nobody Owns the Moon'*, so impossibly sweet and brings me to tears. ●



{CLICK!} Cheryl Orsini

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

{PROFILE}



Bill is a fish
and Bill is quite small.

Brett Curzon



Brett Curzon

Designer and illustrator, Brett's eye-catching illustrations have been used for many different formats for kids - apps, books and products. Brett shares with us an insight into his crowdfunded book and other projects.

Outline: You work as a designer and illustrator and appear to work across many mediums and styles, and have studied fine arts and graphic design. Can you share with us your background and a bit more about your current work?

Brett: Ok, try and stay awake people... I helped mow a old ladies lawn, and she would be painting away as I pushed my way through knee high grass.

Fascinated, I became her student, no more stick figures for me. I went to art school, had some solo shows in Sydney, but it was time to get a real job so I went onto study Graphic Design focussing on illustration. Right now I am working with Melbourne company Hippo Blue, on personalised name books and products.

Outline: Is there an area or medium you love working in the most?

Brett: Not really, what works for me is to have diversity. There is nothing better to mix it up a little, I love learning new things.... Oh, Folk Art - now we are talking!

Outline: What appeals to you about working on children's books?

Brett: The most appealing thing is that it is where it all starts! Kids are a clean sheet, they are innocent little people who have no limitations to their imagination or

hearts, and none of the crazy eye ticking stuff that we end up with.

Outline: It was so great to see your success raising money to create your book *Bill the Fish*. Can you tell us about the campaign, how you found the crowdfunding experience and the resulting work created?

Brett: *Bill the Fish* is one of my own projects, it's a story about celebrating individuality. It teaches children through a series of wildly differing aquatic characters that we are all meant to be different. It's OK to be yourself - quirks and all! (tag line).

I had offers to go with traditional publishers, but I thought about doing it myself, and at times I do regret doing that because it hasn't been smooth sailing.

The crowd funding worked well as it helped to get the product developed, in saying that I had problems finding a suitable printer and I had to look overseas. So with a lot of determination I'll be releasing two of my own books at the Life InStyle gift fair in Sydney this week. It could be a huge success or a complete failure, but I remember one time someone was looking at one of my paintings and said to me 'I could do that' and I said to him 'YEAH, but you don't'.

Outline: We'd love to know more about your experience working on a kid's app.

{PROFILE}



Brett: I worked on one that was a lot of fun, it took you through the pages of history. Also I made a musical one for *Bill the Fish*, you can play along to original songs, making sounds by tapping on a pufferfish making a farting sound in the key of A minor. I have let that go that app go a bit, I have plans for it a little later on.

Outline: I love the work on your IA portfolio under the logo Jimmy Jack. Can you tell us about these projects or mock ups?

Brett: Thank you! Jimmy Jack is a label that is owned by the 'KIDS STUFF' franchise. I do jigsaw puzzles and wall charts among other things, oh and place mats with times tables – and that's funny because I don't know mine.

Outline: What would be your dream project to work on?

Brett: Anything with heart and soul.

Outline: What plans do you have for 2016?

Brett: Stay vertical for one, then I hope 2016 just surprises me. ●

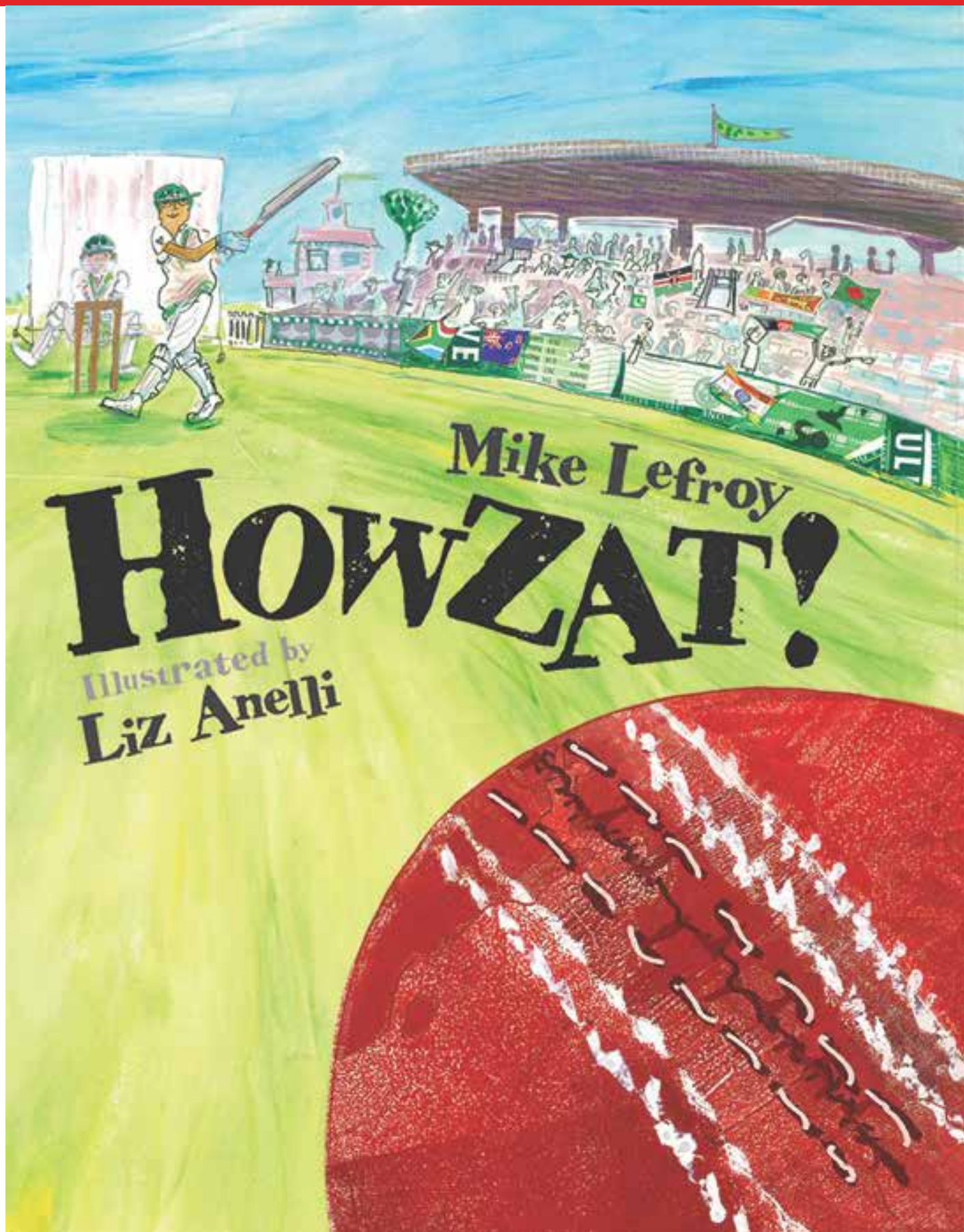
{ ➡CLICK! } **Brett Curzon**

Behance <https://www.behance.net/brettcurzon>



{PROFILE}

Liz Anelli



{PROFILE}

Liz Anelli

With over 20 years experience working as an illustrator in the UK, Liz has brought her talents to our sunny shores and now works across a variety of projects and mediums from her Newcastle (NSW) based studio.

Outline: We'd love to know about your illustration career and path to children's book illustrator.

Liz: I was definitely a child who lived in daydreams and drew them onto any bits of paper I could find. I made up my first picture book, *The Scrapyard Monster* whilst gazing out the window at Art School. I then went on to illustrate 15 more, some of which I also wrote. I love every part of the process of illustrating books — the team work, the research, playing around with character development, making up rough page compositions — all that is such fun. I do admit I get a bit anxious when about to start the 'real' artwork but once I get going it's always fine.

There have always been other strands to my design career. I spent some time as page layout designer for The BBC Radio Times and creating displays at The Natural History Museum in London as well as a lot of editorial and website illustrations. I am a sociable creature and although working

in my lovely quiet Renew Newcastle¹ studio is the only way to get things done I would go crazy without my podcasts, radio and regular school BookWeek and Books in Homes² visits. I also give talks to grown-ups and workshops to encourage all shapes, sizes and ages of people to engage in drawing through Big Draw.³

I am involved with the CBCA and SCBWI Australia and review picture books for Reading Time⁴. I find the networking opportunities for book creators here in Australia is fantastic and I now have friends all over the country. I can't wait to start my next book!

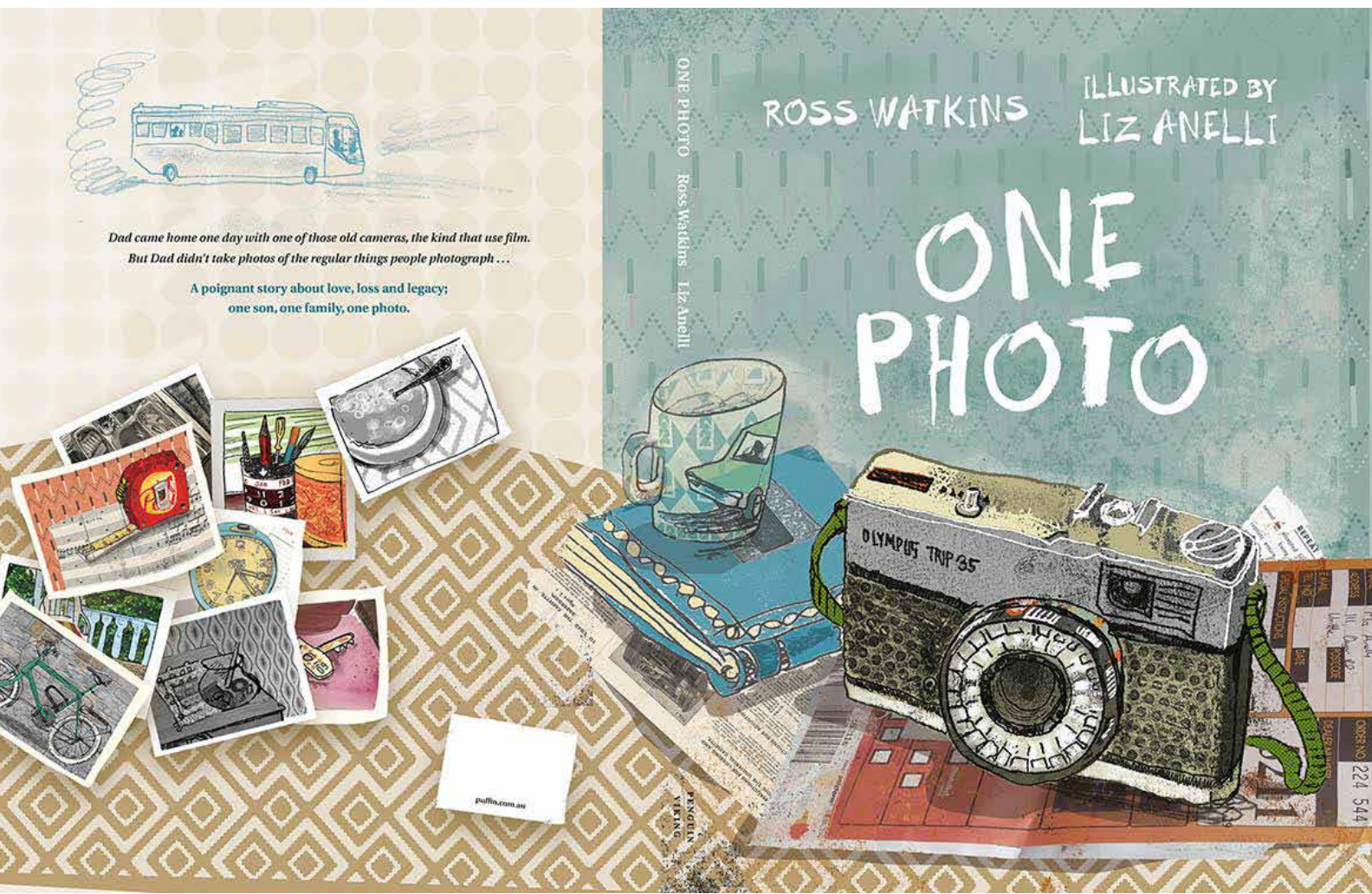
Outline: What have been your favourite projects you've

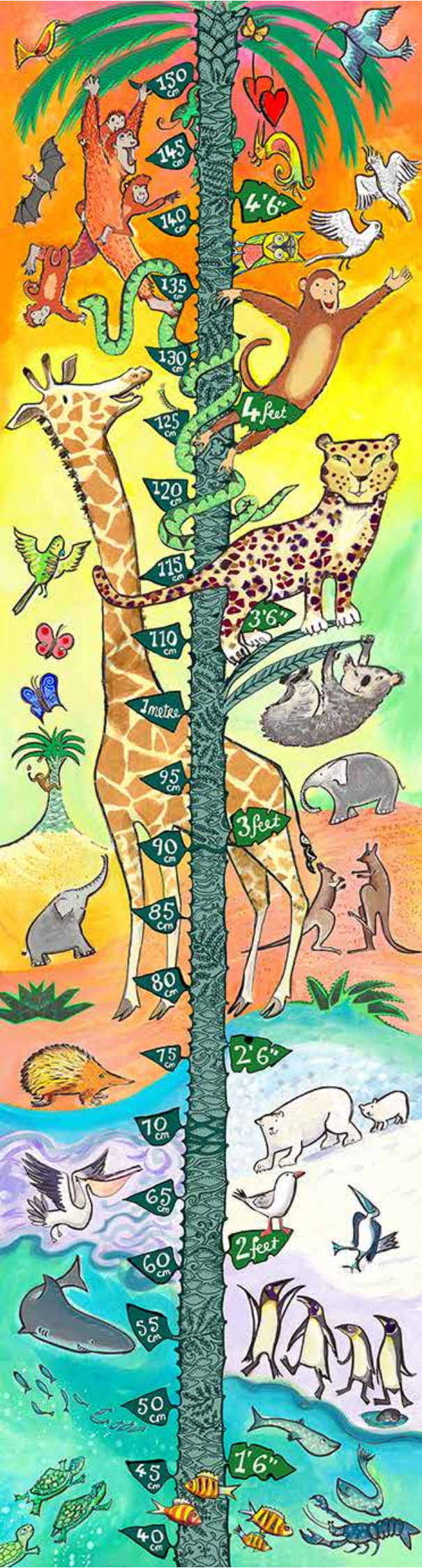
1 <http://renewnewcastle.org/projects/project/liz-anelli-illustration/>

2 <http://www.booksinhomesaustralia.com.au>

3 <https://www.facebook.com/LizAnelliIllustrator/videos/10151453009453273/>

4 <http://readingtime.com.au>





worked on to date?

Liz: A narrative is not always a storybook and I have always loved imagining the stories going on in front of me. One of my all time favourite projects was 'to document daily life' in the Mount Kilimanjaro Anglican Diocese area, Tanzania, a large rural region that extends from Moshi in the North to Dodoma in the South. After a month bumping round Tanzania in a landrover with a bunch of Vicars I made a series of collage pictures that toured on exhibition around the Link Diocese of Leicester in the UK and it definitely moved my style of work forward.

When I first arrived in Australia I was bowled over by the brightness and busyness of Newcastle. In those six weeks before our crate of belongings arrived from England I took to the streets with my sketchbook. This intense study of my new home grew into The Newcastle Port Map, a huge illustration about what goes on where in the portside suburbs and on the water and now covers the outside wall of The Newcastle Maritime Centre and sells as paper maps, prints and mugs in the local shops.

I have loved making all my picture books. *Certainly Desert Lake* took the longest (two years). *One Photo* (Penguin Books, author Ross Watkins) was very special to create. It deals with loss and how a sense of belonging can be captured through objects. I illustrated it just after my own mother died and it is full of pictures based on our family home. *The Arrest of Sir Ralph Sadlier* (National Trust) gave me an excuse to spend days drawing at the Tower Of London and everyone surely relishes a chance to make a double page spread of King Henry VIII looking angry!

Last year I illustrated a children's height chart for Readers Digest who were delightful to work for, giving me a wide open brief to play with intertwining animals up a plant that was carefully calibrated into centimetres.

Outline: You appear to work with a variety of media. Can you talk us through your studio set up, typical illustration process, and favourite mediums?

Liz: Life is too full to be overly restrictive! It's like loving both of my children and both of the countries I live in simultaneously. My chosen medium will depend very much on the job and its target age group. I always start by drawing. Sometimes I will then scan that straight into Photoshop and do all the rest digitally. Other times most of the artwork is created using inks, gouache paint and collage, then scanned and completed on screen. Recently I have been experimenting with block and mono-printing the line-work and adding collage and tone digitally. I also love the look of gouache paint on grey paper, it zings and works particularly well for the large cityscapes that I create.

Outline: Could you share with us your experience with the May Gibbs fellowship?



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step 4: book £10 1st lesson

Liz: I was awarded the honour of a Creative Time Residential Fellowships in September 2015. The Literature Trusts' mission is to support children's authors and illustrators, recognizing their role in shaping Australian culture and this is exactly what they did. I was given time, space, cakes and encouragement plus a week-long arts residency at Victor Harbor School. I borrowed a bicycle and divided my time in Adelaide out drawing the city (including at my first ever footy game) and working on three new manuscripts /dummies for picture books. Most importantly I met and became friends with some amazing people in the Australian publishing industry. And I can now say I've slept in the same bed as an awful lot of well-known authors!

Outline: We'd also love to hear of your award with the ASA and a bit more about this organisation.

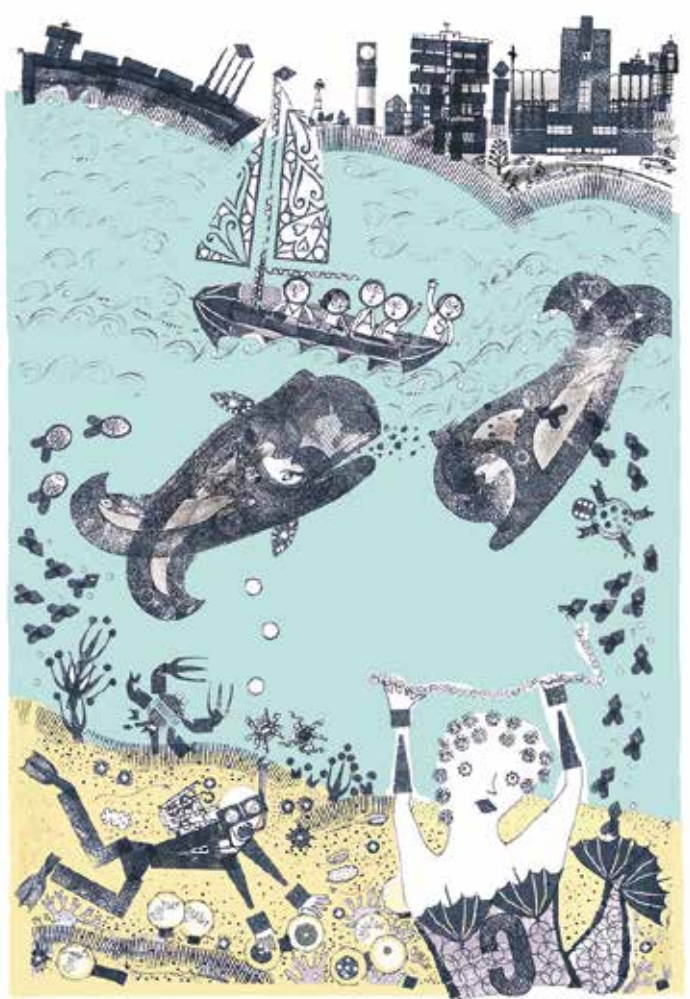
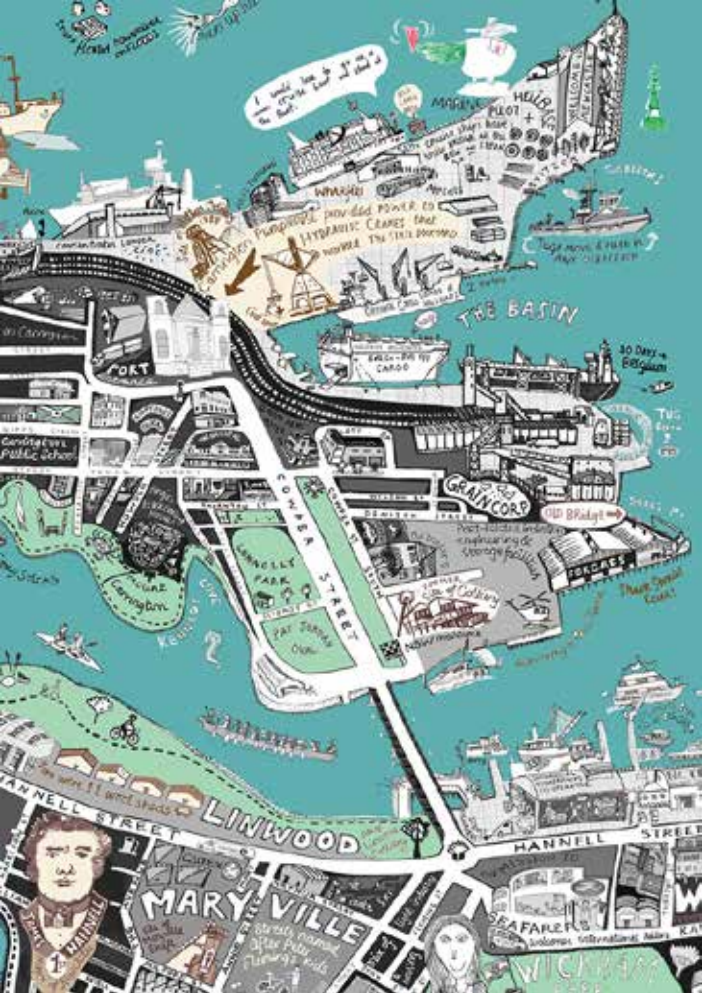
Liz: The Australian Society of Authors awards the Children's Picture Book Illustrators' Initiative, funded by the Australia Council for the Arts, to support the development of new picture books. ⁵

⁵ <https://www.asauthors.org/childrens-picture-book-illustrators-initiative-winners-2014>

I used my award to research and develop *Desert Lake* for Walker Books. Having only experienced urban NSW, the twoweek bumpy ride from Alice Springs to Lake Eyre and back to Newcastle was every bit as good as that residency in Africa. I learnt to draw with my mouth shut (to keep out the flies) and to appreciate the company of an expert four wheel driver. Sitting painting on my stool in the middle of the dried up lake I realized I had been right in my grant application assertion that it would be wrong to create a book about Outback Australia if I had never been there. What is stunning (and I hope comes over in the illustrations) is the intricate detail found in such a vast landscape.

Outline: You've also written your own children's books – what has this experience been like compared to illustrating another author's words?

Liz: I love working in teams and relish the opportunity to build onto another person's story by being the illustrator. For me, it is vital for there to be a sub-text in the imagery, usually that the author did not originally intend. This bit comes from me, and it helps the reader engage in the book.



There is also a great sense of freedom in illustrating another person's story, I do not feel self-conscious about the text but simply love my side of the bargain. However I also like having the whole book to myself, though I can't emphasize enough how valuable I find the designers and editors in helping to steer some of my crazier ideas. The first books I wrote and illustrated were quite some time ago now so now I am venturing back into this field with more experience.

Outline: What are you currently working on?

Liz: I am working on a few projects at once — something I find tricky as I'm not the best multi-tasker in the world.

1: A Dictionary App for students with learning difficulties. The task here is to illustrate those awkward little joining words that people have trouble visualizing and that change their meaning depending on context — pronouns, and short words that often begin with A, B or D (by, because, down, about). The drawings need to be small and clear enough to be understood on an iPad. The client is in England so she uploads text into Dropbox, with little stick men drawings of what she thinks might work and I create pencil roughs. She then tests them out and we have periodical Skype meetings to finalise the content so I can make the artwork in Photoshop.

2: In April I have a solo exhibition at The Lovett Gallery, Newcastle Region Library for which I have been awarded a NAVA Australian Artists Grant. The exhibition will show original artworks from the picture book *Desert Lake, The*

story of Kati Thanda written by Pamela Freeman and illustrated by myself. As it coincides with the Newcastle Literary Festival the exhibition will also contain panels about my techniques used in the book, how picture books are developed and put together between the publisher, author and illustrator and about the journey I made using my ASA Award to Lake Eyre with accompanying workshops. So I am busy working on elements to be included in that.

3: I've just completed a World Map about how people swash about the globe — asylum seekers, migrants, adventurers, holidays makers etc, for an exhibition at The Curve Gallery. (<http://curvegallery.com>) It was great to create an original piece of work on top quality paper, rather than completing it on screen, though a little scary.

4: Other commissions include another map for a hotel, more International Cityscapes and a life-sized collage of a Wedge Tailed Eagle for The Australian Child Chiropractor Centre.

4: Then I am eager to get back to those manuscripts and dummies started whilst in Adelaide.

5: But in the meantime there are several Big Draw workshops, book signings & school Book Week events (they don't all happen in Book Week). ●

{CLICK!} Liz Anelli

Website <http://lizanelli-illustration.com>

{PROFILE}



Paul Tippett

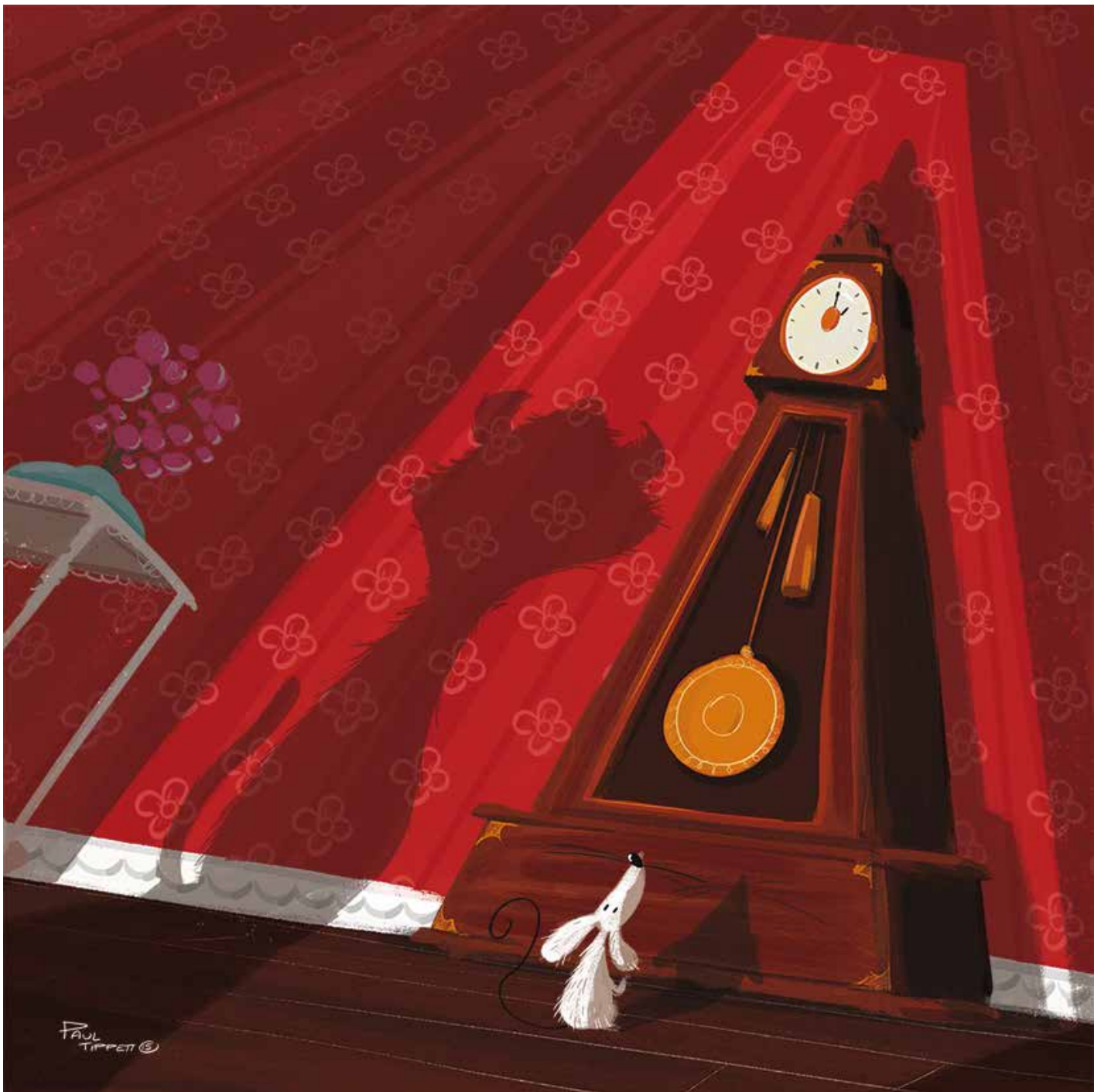
Paul Tippett

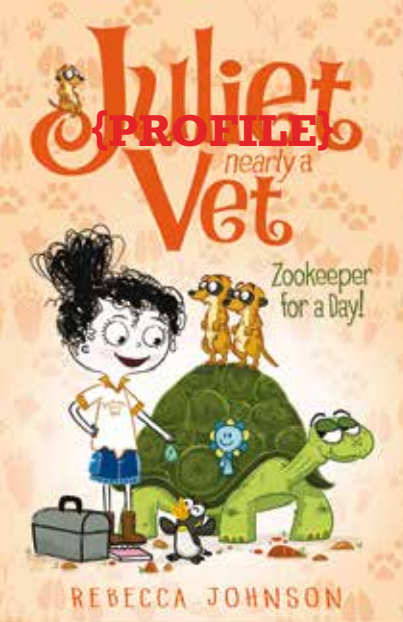
Talented character designer and children book illustrator, Paul's illustrations are perfect for kids, full of personality and humour. We delve into his world and busy freelance career.

Outline: We'd love to know about your background and your current work as a freelance illustrator and designer.

Paul: I got my honours degree in Multimedia Design from

Swinburne University and for as long as I can remember I've been obsessed with drawing and animation. Since graduating in 2011 I've worked at Kyla May Productions, Studio Moshi and now I currently freelance. I've illustrated





children's books, designed for TV animation, apparel and even did some work for the stage.

Books I've contributed to were *The Dog Rules*, *Twin Magic*, *Lotus Lane* and I illustrated books 9-10 of *Stargirl* and books 1-8 of *Juliet Nearly A Vet*.

I was a designer on the TV series *Fleabitten*, *SheZow* and was Design Lead on *The Day My Butt Went Psycho!* Most recently I was the designer on *The Shapes* for ABC3. In my spare time I try to contribute regularly to the t-shirt website Threadless where I've been printed various times.

Outline: Can you share with us your experience studying - and your professional work you jumped into even before you completed your course?

Paul: Studying was amazing. Suddenly you're around people with similar interests and in a creative environment where everyone is working towards the same goals. My 3rd year of Uni was my Industry placement year and I got to work four days a week at an animation studio called Reel Pictures. This was my first real taste of the design industry and included work for the Melbourne sports Museum, the Australian stage production of *Avenue Q* and I also did a variety of 3D work.

Industry placement was juggled with a couple of big uni projects which saw a comedy channel ident I worked on be chosen to air and I was part of *Autism Games*, a series of

online games to help autistic children with learning. This ended up winning the premier design award. The 4th year was my honours year and it was intense. It was already a huge amount of work but while studying I was contacted by Kyla May Productions to try out for a potential position. They had contacted Swinburne and asked if there was a student who mainly focused on character design and could fit into the Kyla May Productions art style. Luckily my details were passed on and after that I was basically fitting in Uni work by day and doing Kyla May work by night, 7 days a week, but it was too big an opportunity not to do. Fleabitten was in production at this stage and I jumped on as a designer and began designing characters and props. It was an exhausting year and by the end of it I didn't really look at a computer for about a month, but it was completely worth it as I had a job lined up straight out of uni.

Outline: When working on characters for books vs animation, is there different process you go through? Do you think your experience in each industry effects the other?

Paul: When designing for animation, simpler is always better. The animator will be redrawing your character over and over so it not only needs to look good but also needs to be designed for animation purposes. This could mean simplifying clothing and hair, making sure the design is able to fulfill the script requirements and really anything that will make it easier for everyone down the production line. For book illustrations you can go as crazy as you want because you don't have to worry about someone animating it, and this gives you a lot more freedom. But ultimately the process stays the same. Research until you have a good picture in your head about what it is you want to draw and then quickly sketch out various options. Once you have a rough character that fits the brief and you're happy with, you take it to final art.

For me I think working in both areas definitely affects the other in a positive way. It helps me visualise the strongest and simplest way of interpreting the script/manuscript into illustrations that clearly tell the story.

Outline: Can you talk us through your process when creating a book?

Paul: Before picking up a pencil you have to thoroughly read the manuscript until you know the story and can tell the key moments that should be illustrated in order to tell the story. For the books that I've worked on there's already been basic illustration notes to work off, these outline what part of the text needs to be illustrated and how it's going to be placed with the text. Next I'll research any visual elements that I'm including in my drawings; this includes clothing, hairstyles, different time periods, anything to get that believability across. When I illustrated *Juliet Nearly a Vet* I had to do a lot of research on animals, this was obviously a



key component in the series and they had to look and act like the real thing. With all these notes considered you provide the publisher with rough versions of the illustrations. Once these are signed off you move onto the final artwork where you clean up the roughs and add colour.

Outline: We'd love to hear of your illustrator heroes.

Paul: There are many artists whose work always inspires me. To name a few I closely follow Anthony Holden, Kevin Dart, Lorelay Bové, Joey Choe, Nikolas Ilic, Daniel Arriaga, Kyu-bum Lee, Dean Heezan, Pascal Campion, Nico Marlet, Jake Parker, Quentin Blake, Lynn Naylor, Nick Cross, Tom

Whalen and many more.

Outline: What projects are you excited about this year?

Paul: At the moment I'm trying to focus on writing my own children's picture books and I also have an animated show concept that I'm currently exploring. ●

{▶▶CLICK!} Paul Tippett

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

Lucinda Gifford



Lucinda Gifford

Several years ago I spotted Lucinda's work and could see right off that one day she'd be a busy children's book illustrator - she had everything it took and I had to meet this talented lady for a coffee before she was famous! A few years later this busy illustrator is releasing book after beautiful book.

Outline: Could you share with us your path to children's book illustrator - looking back were there any key moments or opportunities that got you your first jobs in the industry?

Lucinda: I'd been working in design and advertising since the 90's, but always wanted to illustrate children's books. So, in 2003, I started to develop story ideas and folio pieces. I kept sketchbooks, became a life-drawing regular and took the odd art class. In 2012, I set up a folio website and entered a couple of story ideas for the Maurice Saxby Mentorship, for which I was one of the lucky recipients (see below) and which gave me a much-needed boost. Then, in 2014 and with the kids finally both in primary school, I sent my folio up to the SCWIBI conference and entered a few competitions - including the Five Mile Press Illustrator Prize. Since then, I've received several illustration contracts - from the online folio, the SCWIBI folio showcase and, of course, the Five Mile Press Prize!

Outline: We would love to hear about the books you've worked on so far and your experiences working with different publishing houses, authors and so on.

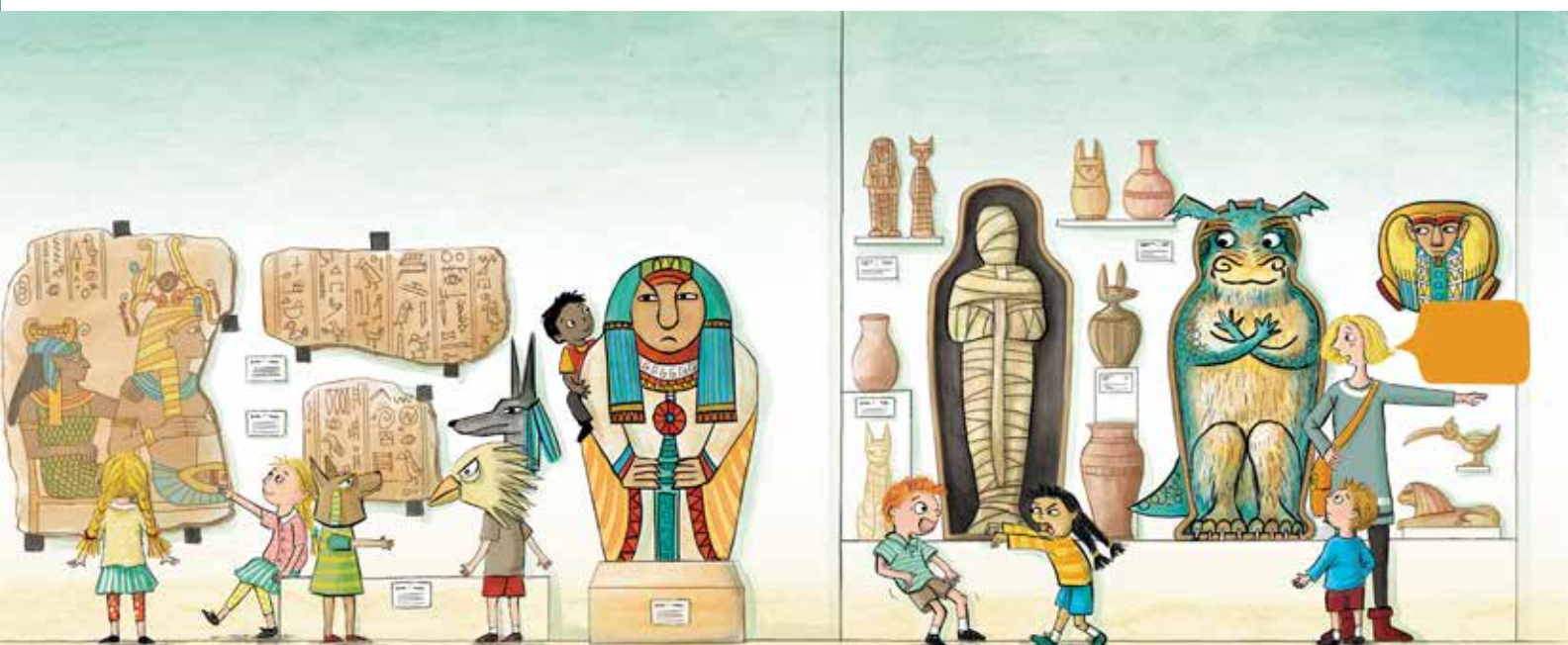
Lucinda: Really? Great! It's not often I get to talk about myself and my work to an attentive audience. Lots of people ask about it of course, but then their eyes glaze over pretty quickly... Here goes:

Since 2014, I've worked on four book covers, five picture

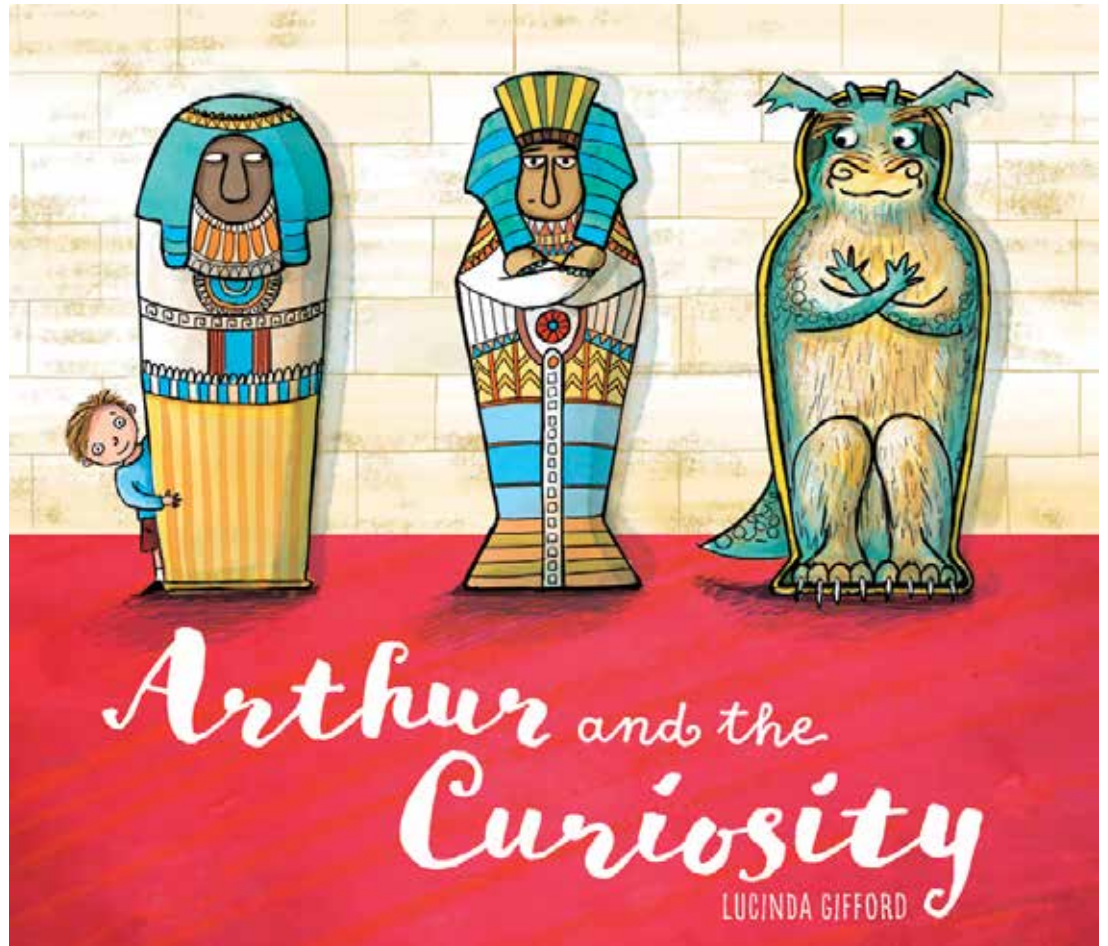
books, five early readers and one novel - for six different publishers. I've loved it all, and have honestly found all the publishers to be terrific - professional, direct, friendly and committed people.

So far, book covers seem to be the most straightforward work and the picture books the most challenging. For example, *Frankie and Finn* (by Klay and Mark Lamprell and published by Hachette) was hard because it was really tricky to show the story from two different viewpoints, particularly as one of them was underwater. It took a while to work out the underwater effects (I finally settled on scanning inky splashes and sprinkling salt on them, then layering with the pencil outlines of the fish in PhotoShop). I also completed the roughs too quickly without resolving the human characters properly; this resulted in a lot of last-minute revisions to the final artwork. Note to fledgling children's book illustrators: make the roughs as resolved as you possibly can.

With authors: I've had sporadic friendly correspondence with most authors I've been teamed up with, usually just a quick 'thank you' or 'I love your story', but I haven't met them in person. Now and again, there's no contact at all - which I think is a shame. An exception is Jen Storer: we caught up several times during the production of *The Fourteenth Summer of Angus Jack*, and have stayed friendly since. It really makes a difference to meet the author, and it's wonderful when they're able to explain the



{PROFILE}



influences and ideas behind their manuscript in more detail. In Jen's case, she also has many years' publishing experience and know-how - and she's been happy to share this.

Outline: Congratulations on The Five Mile Press illustrator award! Please tell us about this win and the resulting project.

Lucinda: The win came as a total surprise. I'd just had some interest in my folio, and Omnibus Books had got in touch out of the blue to see if I'd be interested in illustrating a book cover (*88 Lime Street* by Denise Kirby).

I was delighted and slightly overwhelmed, as everything seemed to be happening at once.

Also, the FMP team suggested I develop the story myself, and thus I had the summer holidays to come up with a manuscript and storyboard.

The storyboard became *Arthur and the Curiosity* - where, on a school excursion to the museum, the imaginative Arthur gains a curious new friend. My aim was to have different exhibits on each spread - giving the opportunity to draw loads of little extra funny details.

It was a lot of fun and a LOT of work. Five Mile Press gave me a surprisingly loose rein, too. They were very supportive though. Overall, I'm pleased with how it turned out - the production is lovely, for instance. Though, over

long nights drawing it all up, I often regretted developing a story with so many characters and such a complex setting.

Outline: Is the children's book industry as you imagined?

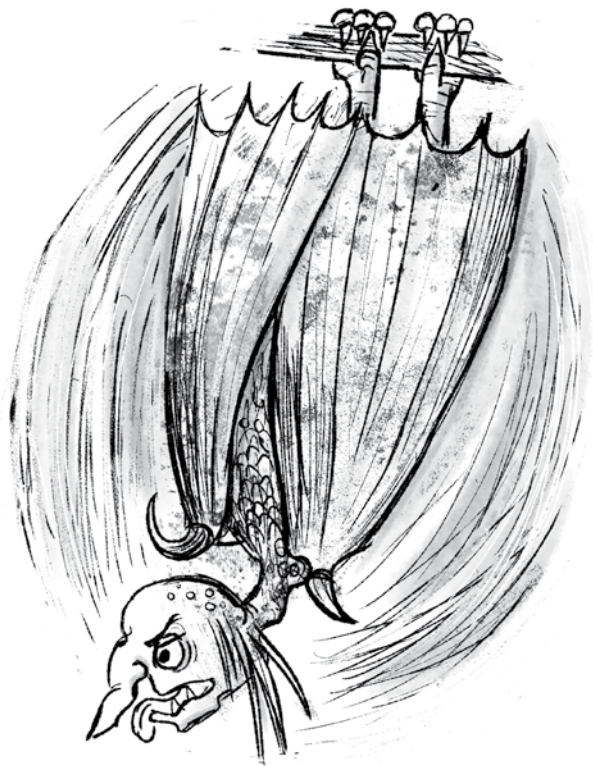
Lucinda: Honestly: yes - I think so. But then I've already worked in marketing and design, so I understand most of the production process, and some of the commercial side too. Also, over the past few years, I've met a lot of children's publishing people and felt we all had plenty in common. Unlike my previous roles though I'm involved in making something I, er, actually believe in. And it feels that everyone is working towards a common goal.

Outline: Could you share with aspiring children's book illustrators information about the Maurice Saxby scholarship?

Lucinda: If you're starting out - apply for this! The mentorship came at a critical time for me, when I was starting to lose conviction. It strengthened my resolve to keep going. I gained practical insight into how the publishing world works: who to submit work to, how to submit it and what to expect afterwards.

Established illustrators passed on time-saving and technical tips; Kevin Burgemeestre and Ann James were particularly helpful.

The mentorship also gave me an 'in' - and meant I could attend industry events without feeling like a total newbie.



{  **CLICK!** } **Lucinda Gifford**

Website www.lucindagifford.com

Thanks to these connections, I had a fascinating morning tea with Bob Graham at his house the week after, and spent a happy hour or so being shown around his studio. Soon: I was eating cake with author/illustrators Nicky Greenberg and Judith Rossell, sharing drawing tips, and feeling this was the industry for me.

Outline: What would be your dream book project, or have you already done it?

Lucinda: My current (it's always changing) dream project is to write a middle grade fiction series, and illustrate it myself. But I'd also love to do a picture book about the tiny, tiny little people my son keeps drawing.

Outline: Do your kids influence your writing or illustrating?

Lucinda: Yes. Especially after I've just seen them doing something unexpectedly weird - like eat a banana from the side instead of the top. Other kids influence my ideas too. I do try to keep in mind that many children are different to mine - with different backgrounds and preoccupations.


The way children - including my own - enjoy stories, drawings and books is still influencing me. I'd really like to make books that respond to the age and developmental stage of the child audience - so they're entertained and engaged, and they can see their lives and hopes reflected in the work. But I'm not sure I'm getting it right yet.

This is because I'm used to seeing a 'product'. I get an idea, and it quickly forms into a project - which I can't wait to get stuck into. The whole process is very organised, and based on adult knowledge. But children aren't like that - we can't assume they have the same knowledge as us - and they have their own, surprising, concerns. Little children believe in magic, and most younger primary children don't approach life in the structured way we might do.

Also, many gorgeous and stylishly illustrated picture books that we adults enjoy don't seem to appeal to children in the same way. It's hard to get right, but there are terrific books out there that adults and children both love - and I'm hoping to be involved in more of those.

Outline: We would love to hear of your upcoming projects.

Lucinda: The surfaces all around the studio are covered in black ink blots. I am attempting to write a lower-middle grade novel right now and am drawing lots of scratchy little doodles for it in crow quill. Who knows how it will go.

Apart from that, I've just finished a book cover for a terrific middle grade novel to be published by Omnibus Books. And I am working on the illustrations for the fourth '*Chook Doolan*' reader (also very messy and inky), which is written by James Roy and will be published by Walker Books later this year. 

{PROFILE}

Leigh Brown



Leigh Brown

Leigh's sweet style is clearly a perfect fit for children's books, and Leigh has created a range of characters - even a bringing a pineapple to life!

Outline: It would be wonderful to hear about your illustration career, and projects you've loved working on along the way.

Leigh: I have really enjoyed working on some projects for individual authors. An early one was for a professional clown who traveled to schools around the country. Working up his stage character into a character for a book was great fun. Another project was for a young author who had written a poem about The Big Pineapple, a theme park up on the sunshine coast. The challenge was creating a character around the actual pineapple itself. Working with authors who are so passionate about the story and characters which are so personal to them is inspiring.

Then working for John Wiley and Sons on educational material was a totally different kind of creative challenge. I worked with some very dedicated and talented editors and

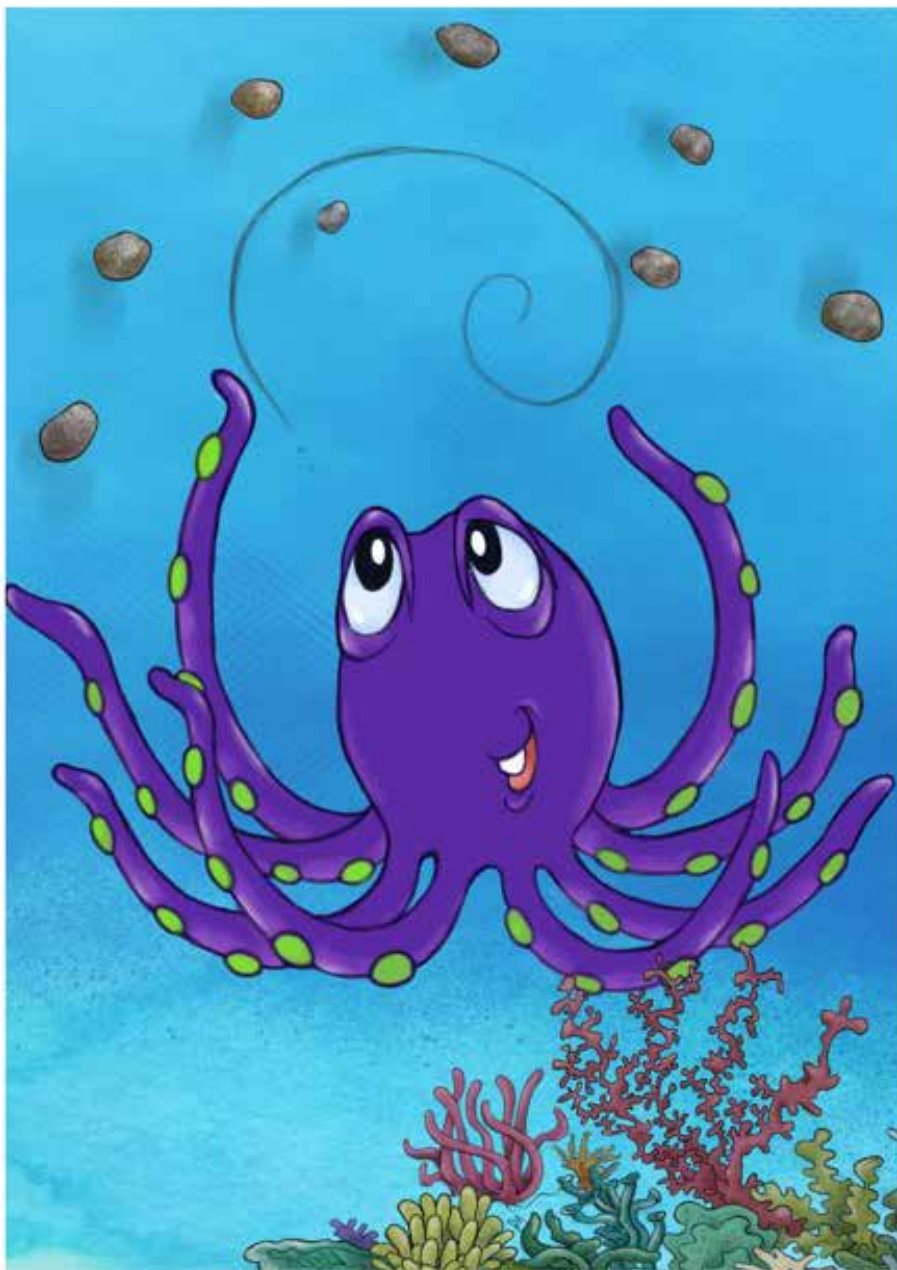
designers.

From there I started working with a large publisher, Hardie Grant, on a series of chapter books. Again there was a different approach to the project but I found working out solutions to the process was great fun. Bringing the characters and situations presented to me, to life in illustration is very rewarding.

Now I am currently working for a very passionate author who is publishing her own series. Which gives me a lot of personal involvement in the whole process. Presenting the author's vision back to her in my own way, and having a great positive response is wonderful.

Outline: We'd love to know more about your design and photography background. Does this influence your work as an illustrator?





Leigh: My first real job was in a photographic lab. This was before digital cameras. We developed films and I ended up in the darkroom with three enlargers going at once, producing prints. I had to learn as I went along but gained some great experience and an appreciation for an image. Tone, depth, contrast and lighting are all extremely important in photography and I developed a greater understanding of them.

The design aspect began with producing photographic business cards. This was all pre computers so the process was pretty basic but the core principles of design were important in such a limited and small format.

I then decided that I needed some formal training in design so I enrolled in a course. This led to a job working for a regional newspaper, again pre computers, and was a great learning experience and an opportunity to develop as an all round artist. Page layout and creating an interesting image for an advert were skills I gained. This is also where I got to do some editorial cartooning and caricatures. How important layout and design are to creating an interesting

and engaging image was the main thing I took from this time.

Outline: What do you love about illustrating for kids?

Leigh: It is so much fun. And I get paid for doing something I love, when I hear a kid has cracked up laughing at something I have done, or when a client says, "That is exactly what I wanted." It can be so rewarding. Even when I may not get it exactly right the first time. The process of solving the problem and then the satisfaction of approval is almost as rewarding.

I also enjoy the collaboration and working towards building something that everyone is happy with. The results can surprise all involved. It is definitely not rocket science and the pay is erratic and won't buy me that Jag, but I do know there are a lot harder ways to put food on the table. So I know how lucky I am.

Outline: Could you tell us more about the educational publishing market, and your experience illustrating in this area?

Leigh: The editors were passionate about the content but incredibly knowledgeable and helpful with the direction and comments they gave. I actually may have learnt some things myself.

Having a mathematician try to explain a formula to me. Then trying to present it in an engaging way as an illustration for school kids was a challenge I did enjoy. Even if I could not really explain the formula to you myself.

The variety of subjects kept the work really interesting. From Science to History and Geography. Then the next week it might be creating characters for an interactive language learning game.

At that time the technology for providing content for the internet and making interactive CD's was fairly new and I learnt so much from working with a great team of IT designers and programmers. I also had the opportunity to create some Flash animations for the CD's. So the formats and techniques were just as varied as the subjects.

Outline: Could you talk us through your illustration process combining hand drawn elements with digital?

Leigh: I usually start with a pencil sketch. At the rough stage I will do any number of drawings. Using a lightbox for



tracing I then settle on an image to scan. Using Photoshop I bring the image in and cut and paste and resize elements till I am happy. Then I clean up the lines and usually redraw them on a different layer.

Once I have approval to finish the illustration I will open the file in Painter. I have a Wacom Cintiq tablet and think it is a fabulous tool. But I try to retain a handdrawn feel to my work. My style is not super shiny realism so I try to avoid a heavily airbrushed look. For speed, and ease of editing, the computer is an essential part of my equipment. But the warmth of a handdrawn line is more appealing. I then alternate between Painter and Photoshop to add colour and textures to the image. I also collect my own files of textures shot on my digital camera, which I can then bring in to Photoshop when required. The other advantage of this process is that I can then deliver the final image in a number of different formats depending on what is needed.

Outline: Who are your illustration heroes?

Leigh: Beatrix Potter, Maurice Sendak, Quentin Blake, Chris Riddell, Dr Seuss, Shaun Tan and Oliver Jeffers are

the illustrators I admire most.

They all have a very strong and distinctive illustrative style. What they all do wonderfully is attract the attention and then draw you into the magic of the story. There is so much I am still learning from all of them.

Outline: Are you able to share any projects you are working on this year?

Leigh: At the end of last year I finished the illustrations for the first book in a series of five. The main character of these stories is a Little Bush Nurse who treats a number of her Australian bush animal friends as they get in to scrapes.

These are being independently published by Naomi Cook, the author of the series. It is lovely to work with someone who has so much passion for the project, and also shows so much faith in what I bring to it. ●

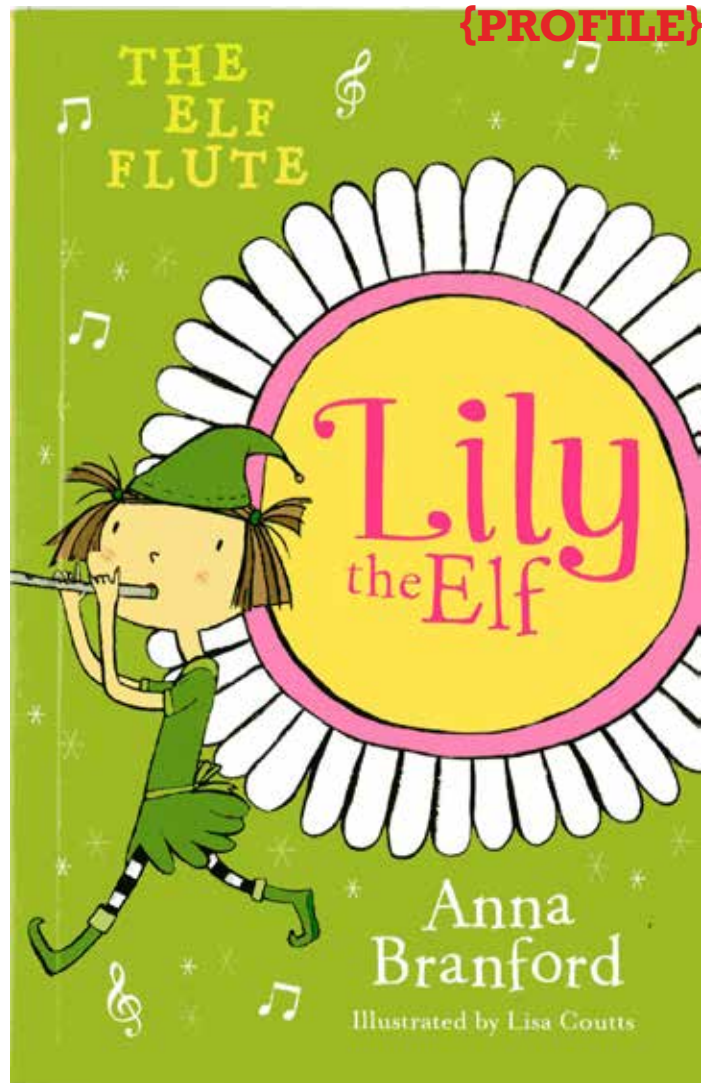
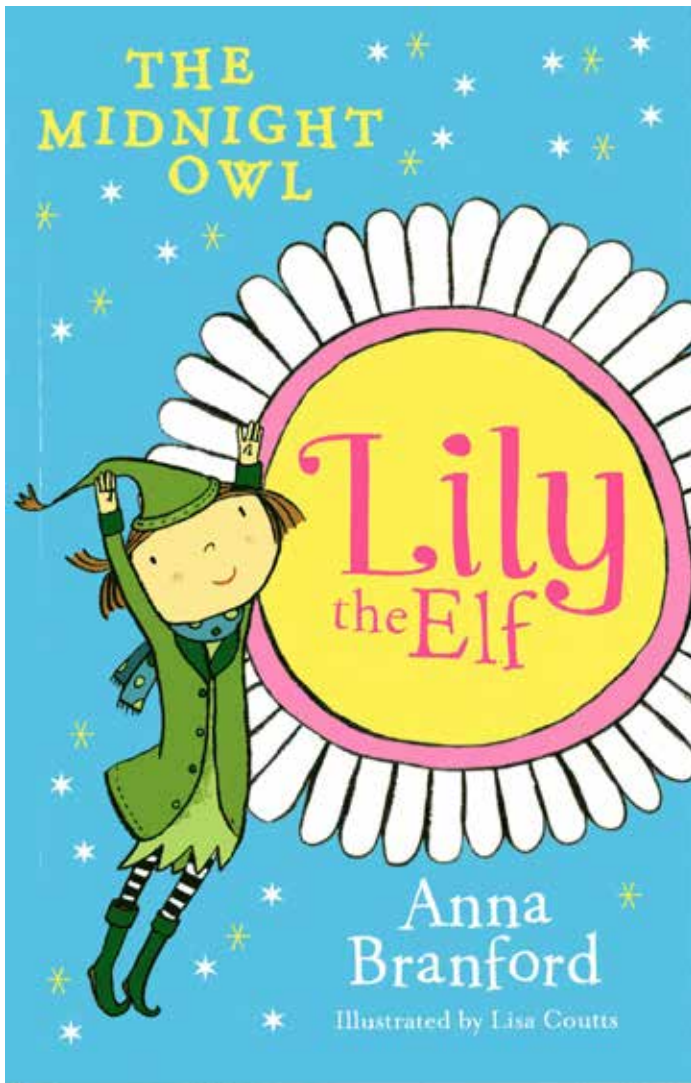
{CLICK!} Leigh Brown

Website <http://leighmb.weebly.com>

{PROFILE}



Lisa Coutts



Lisa Coultts

Stylish and whimsical, Lisa's work translates across children's books to gallery pieces. Lisa gives us an overview into her process and history, as well as her upcoming projects for 2016.

Outline: You studied graphic design before you began working as an illustrator. Can you tell us about your early days and what made you decide to take the possibly riskier route of professional illustrator vs graphic designer?

Lisa: I did study Graphic Design because when I was at high school I thought I wanted to be in advertising. On reflection it's really the only understanding I had of the industry. My Aunty worked at an agency and there were designers, visualisers and illustrators there, so that's where I thought I had to be. I did have ideas of being a graphic designer by first year but it was illustration I was always drawn to (pardon the pun!). It was the early 90s - our campus had very few Macs and by few I mean four or five for years one to four to share. AND we didn't even get them until I was in 3rd year. As you can imagine, time with them was limited and in great demand. I preferred to spend time on my illustrations or pouring over the European/American

Illustration annuals I seemed to have permanently on loan from the library so I would give away my allotted time to other students. Maybe a bad move, maybe not. It meant I graduated with inadequate digital skills to work as a graphic designer.

Towards the end of my 4th year, my lecturer who was an illustrator took me aside and asked if I was sure I wanted to go straight into freelance without working a real job first - it would be tough, I'd have to be confident (something I still struggle with) and maybe I'd need another job/person to support me, but I was sure. I loved illustration. I wanted to be an illustrator. He said ok, I know you can do it. When I graduated I had a major confidence crisis as all my friends were getting paid in real jobs! What was I doing?! I did a short course and it all became clear - I really didn't want to be a graphic designer. I turfed most of my student folio, created a new one full of stuff I wanted to do, made a clever mailout and it worked! I also went to Books



Illustrated and Anne was very encouraging, so I felt maybe I could do this. My dad bought me a fax machine and I took that as his way of saying he knew I could do it too. He was right - it hasn't always been easy and it has not always been easy with ups and downs in cash and work flow, but it's worth it!

Outline: Can you talk us through your process from when you are first commissioned to do a book to delivering the final illustrations?

Lisa: When I first receive a brief I am very excited (if I like the job of course), email a thank you, looking forward to working with you/get contracts and the boring stuff out of the way. Then I get into a bit of procrastination and just start sketching ideas. Then I leave them for a couple of days, go back to them with a fresh eye, choose the ones that stand out and develop further. Most often I work on developing the characters before getting on to the manuscript. I email these to the client - If they want changes I rinse and repeat. Sometimes there is a bit of too and fro until we get them just right. When all is approved, I complete the finished piece with my usual favourite medium of pastel (or acrylic or black ink), photograph if pastel, scan if other medium, tidy up and make adjustments in Photoshop and send off via email. Then send invoices.

Outline: We'd love to know a little more about your illustration process and the mediums and media you love to use.

Lisa: I do all my work by hand to begin with. My favourite medium is dry pastel. I love its softness and immediacy. I love getting in there with my fingers and blending it all together. Lately I've been using pan pastels which are much less dusty and you use sponges to apply them to the paper. I am really loving them and still experimenting. I also use acrylic from time to time but get frustrated because I try to achieve the same lightness and softness I get with pastels and have not quite been able to get it right. Plus I think I am a little too impatient with it. I work at a larger size with pastels so for the finished piece, I need to photograph. If I can work at a smaller scale I will get them scanned at A3.

Outline: You've worked for quite a long list of publishers. Do you find the process working for different publishing houses pretty similar or do they all have their own styles and processes?

Lisa: I find them pretty similar on the whole. Most of them are great to work with and as the jobs can go on for some time you develop a good relationship. I used to do a lot of educational work and I didn't find it too dissimilar to trade. I stopped with educational for several years and any jobs I have had recently, I have found to be much more



strict technicallym tight on deadlines and less interested in you and the artwork. I don't know if I should say this but it seems set up so there is as little work for them as possible, more for us. Trade is a lot more friendly and personal.

Outline: Although you can clearly see a Lisa style across the books you've worked on, the different target age groups have a different look. Do you find it difficult to do this - e.g. creating quite simple bold faces for a baby/toddler book or more complex expressions for an older child market?

Lisa: No, not at all. I like the variations, but I admit I do love to get to know the character and use more complex expressions. Having said that, even the most basic faces and characters can have so much expression with so little detail and I love that.

Outline: We'd love to know more about your fine art work and your experience working with a gallery.

Lisa: Artist - Illustrator. Is there a difference. Yes, no - I don't know! I would say my art is very illustrative and even based on illustration principles - I tend to illustrate and idea in my art rather than explore concepts, and its very similar to my illustration. My art is a whole story contained in the one image, so it's for the viewer to think about. Of course there is no art director/editor and marketing person telling me what do either, though my gallery did inform me

people don't buy green, and that I should not create pieces that are predominantly green. My art is mainly bought by a similar market to my books - mums for young girls, though I do have male buyers too. I still get messages from people who bought or received one of my drawings years ago and still have it on the wall. I love that! My gallery is pretty easy going - I give them pieces, they frame them and sell them. I usually have an exhibition once a year and still always feel so nervous on opening night.

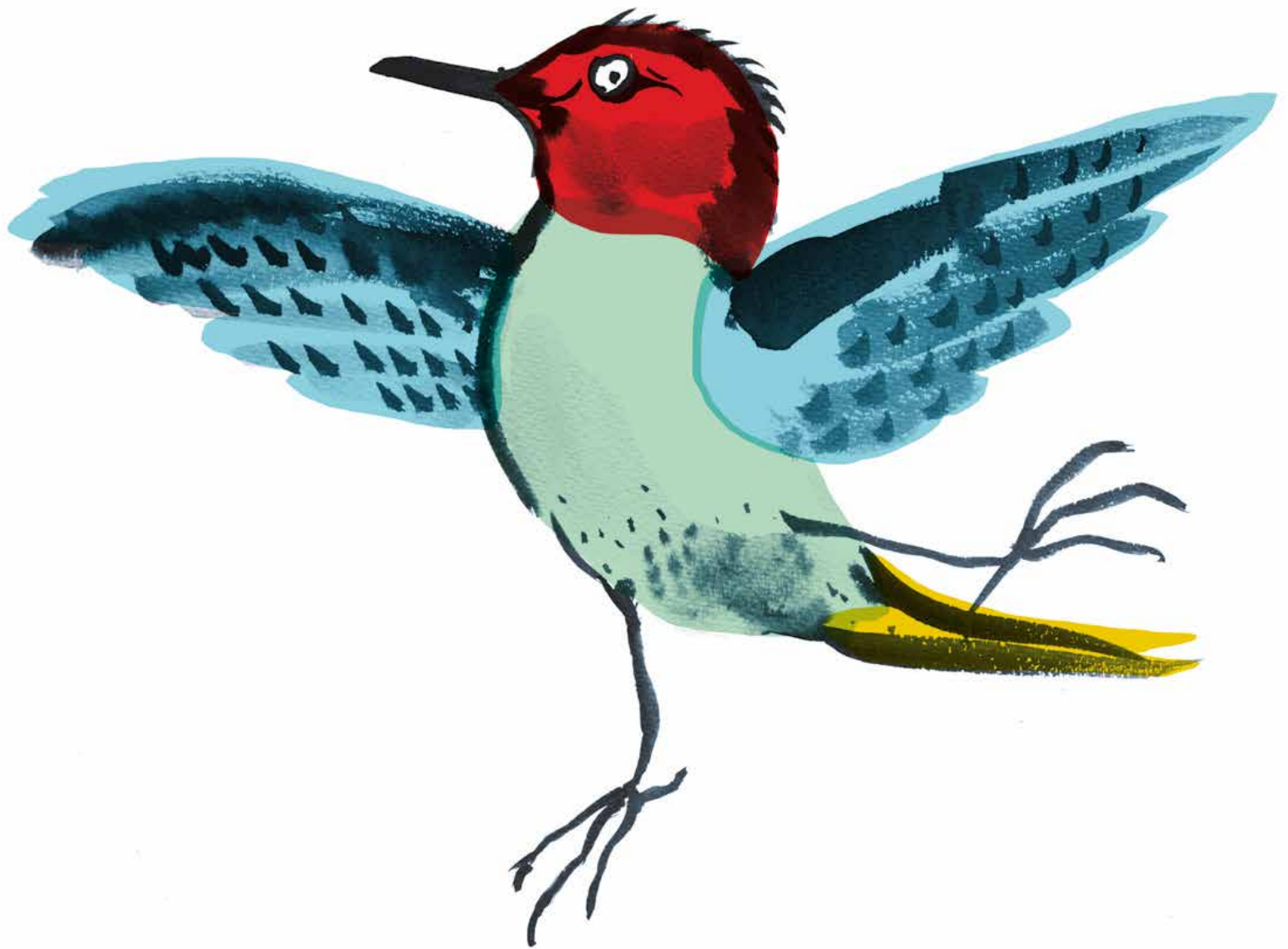
Outline: Can you share with us any projects you are excited about for the year ahead?

Lisa: So far I am working on more of the Lily the Elf series by Anna Branford and they are great fun. The more books of hers I do, the more I know her and can add in little details of her life and personality. I love that she is a cute little elf but often gets a bit grumpy about things. I am also doing the 52 Week Illustration Challenge which I'm finding exciting (and challenging to keep up). Another job I'm having fun with is illustrating for a children's performer. **o**

{CLICK!} Lisa Cou tts

Website <http://lisacou tts.virb.com>

{PROFILE}



Judy Watson

Judy Watson

We finish this edition with a treasure-trove of images from one inspiring and talented illustrator. Thank you Judy for the generosity with your information and processes shared in this interview.

Outline: We would love to know about your background and education, your illustration path and highlights along the way.

Judy: I was born on a Labour Day holiday in Melbourne, a thing my Mum still finds very ironic. I walked early, learnt many early life lessons from the animals in my Dad's veterinary clinic, behind which we lived, and drew all the time. I spent a lot of time at the local library, located in the neighbouring park (lucky me!).

My grandmother was an eccentric and a painter who lived around the corner and wore a wig and heavy rimmed glasses. I'm not sure why she wore the wig, but it made her look a bit like Andy Warhol. I was an introvert at kindergarten and primary school and went on to attend a private girls' school in Camberwell. My art teacher, Cecily Osborn was an excellent teacher and very forbearing as I was a trying student, who debated everything, and required a lot

of reassurance. I'm sorry to say that not much has changed. I absolutely loved learning the history of art, and spent a lot of my lunchtimes in the school art room, sketching friends and using school art materials. English and Art were my 'thing'. With a little bit of theatre thrown in for good measure, usually costume and set.

I went on to do a Bachelor of Arts at Melbourne University because I didn't have the courage to go to the Victorian College of the Arts to paint and being rather young and ignorant, had a narrow view of Graphic Design. After uni, where I'd learned a lot about Russian literature and Greek pots, I travelled to Europe and I lived in London for five years working front-of-house and in the box office at the Vaudeville and Aldwych Theatres. During this time of relative freedom from family expectations, I led a somewhat bohemian life, played a lot, read a lot of books and painted a lot of oil paintings (and furniture) in my attic bedroom. Many of them went into the skip before I left England. I



Here's how my most recent picture book "Thunderstorm Dancing" by Katrina Germein came into being.... **{PROFILE}**

Learning and exploring

I decided early on that the story should be set at the beach because the view of an approaching storm across the sea is so dynamic. I looked at storms, clouds, winds and rain. I went out in the weather with a camera; out to the beach with a sketchbook. I went to the swimming pool and sketched on old books from the op shop while my children had lessons.



Medium



I needed to work out which medium suited the nature of the story, the protagonists, and the early childhood readers. It was part of the brief that the book was to look wild with the energy of a storm, but that it was not to frighten young children. I needed a friendly energy, but not a hesitant or watered down one.

It must also be physically practical for me to produce. For this reason, much of my current work has at least some component of digital media. I am pretty proficient in Photoshop, so I find it easy to experiment, edit and enhance an illustration that I might otherwise have to begin again if it were entirely hand-rendered.

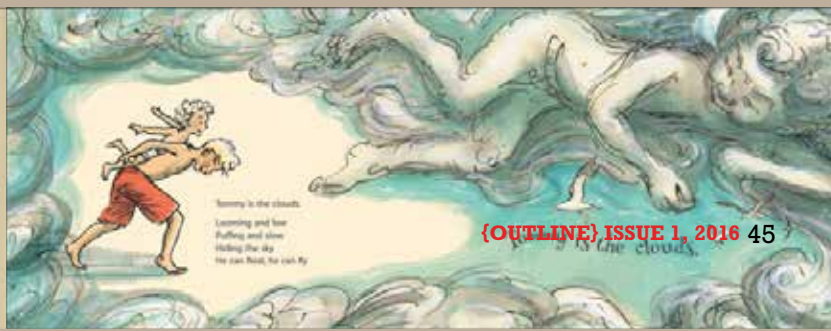
I looked at many options, but in the end, the swimming pool sketches suggested the final format. They were drawn on the discoloured parchment of old books, and

I liked working on the brown background, especially applying white over it.

So I used Indian ink with a pen and brush onto a cream litho paper that I liked. It was heavy enough to not buckle when I painted heavily onto it. I added white gouache and blue watercolour. The rest of the colour was applied in Photoshop after scanning.

Some of the pages were drawn mostly as one image, and others were pieced together from individually painted and drawn pieces. 'Tommy is the clouds' used up a lot of paper. I had a plague of putti all over the house before I finally made one I was satisfied with.

I limited my palette as much as possible to the blue, cream, white, black and a warm red. And I scratched texture into the digital colour to produce a patina of rain, wind, movement and the texture of an old beach house.



{PROFILE}

Outline: Can you talk us through your print making process as well?

Judy: I have no press, other than a book press, so my printmaking is limited to simple forms that can be done easily at home and my favourite is the monotype. Here it is in pictures.

Lay out a piece of Perspex on a table. Outdoors can be good, as it's a pretty messy process. (Having said that, we used to use the kitchen bench at our old house for the printing, and the bath for washing up.)

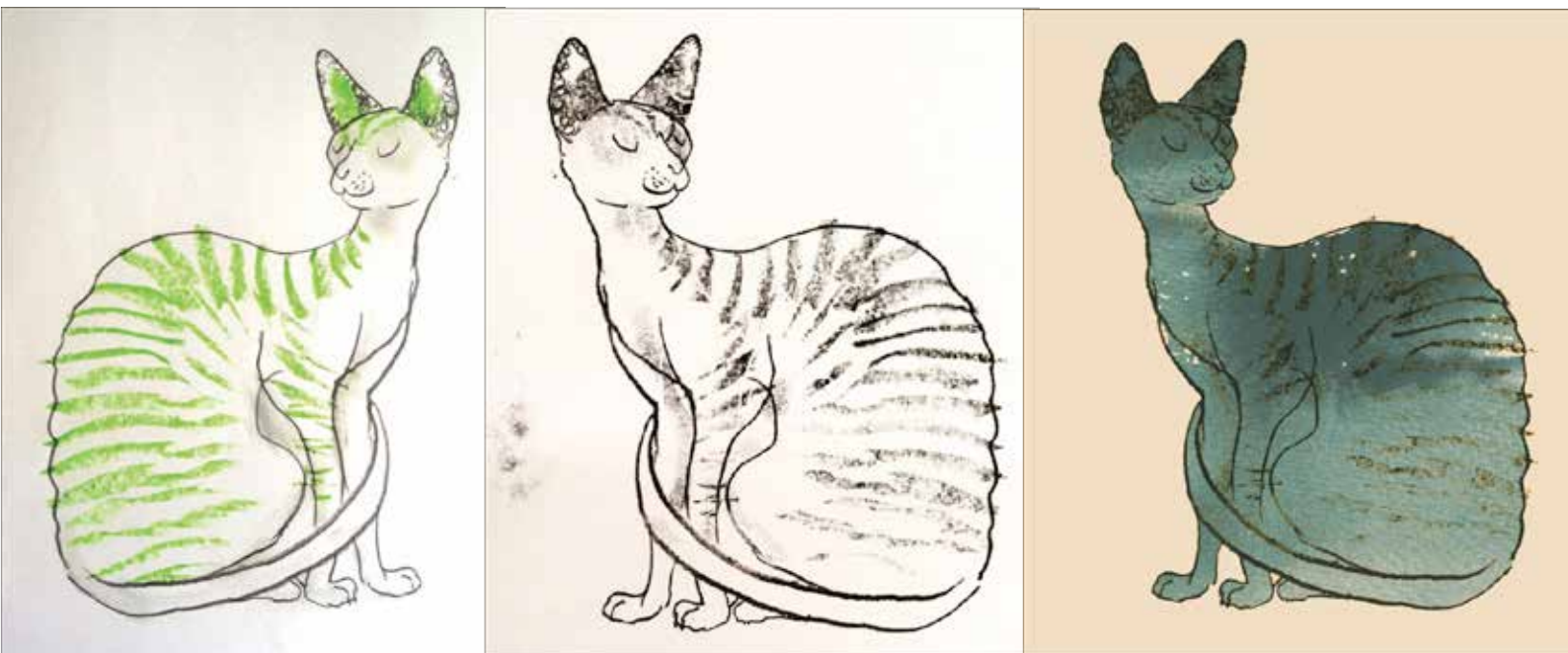
Using block printing ink, roll out a square of ink on the Perspex.

Place a piece of paper on top of the ink. The paper should be sturdy but not too thick, or you may struggle to get an impression.



Work quickly, drawing on the upper side of the paper with any drawing implement you choose and that can survive a fairly firm pressure. The pressure on the upper side of the paper produces the print on the under side of the paper. The pressure required will depend on your paper and on how dry or wet your ink is. I find it's always a bit of trial and error to get the right thing happening in the beginning of a session. (The same as cooking pancakes. The first one is always rubbery. Okay... so that could be me.) If you work too slowly, the ink will stick to your paper and you'll tear it removing the paper.

Here I used pencil for the outline of the cat, green crayon for the texture on the cat's coat, and my finger to add soft shadows here and there.



Gently peel the paper away from the Perspex and observe your print on the reverse side. Unlike other printing methods, you may put your paper down again and add detail without fear of mis-registration.

Outline: We'd love to hear about your children's books – do you learn something every time you create one?

Judy: Gosh yes! I learn heaps each time.

I learn to find the thing I love about the subject matter in each case, and how to draw it so that the reader feels the affection coming through.

I learn how to create a setting and a mood for each story. That's something I hope to work on much more in the future, and I need to learn to be more courageous with architecture.

And in many cases, I learn a different process, as I'm rarely using the same technique twice in a row. A lot of my work has digital elements, and in this I become more confident all the time. But I'm always finding new ways to combine hand painted and hand drawn elements with digital media. I love the look of brush and pencil on paper.

With the current book, *Leonard Doesn't Dance*, I hope to learn how to go wild with colour and yet create a harmonious palette, keeping plenty of white space. Where *Thunderstorm Dancing* was depicting a heavy atmosphere, loud exuberance and suppressed anxiety, *Leonard Doesn't Dance* needs to be playful and lighter in mood.

Outline: Have your own children influenced your art making?

Judy: My children have enormously influenced my art making; partly by their changing taste in books as they grow and mature, partly through their own artistic explorations which I often find more charming than anything that I can produce, and partly through the experience of watching them and living with them. They are a wonderful source of visual material.

My youngest fascinates me with his dedication to repeating patterns, small detail and finding his own unique view of a thing. The older one inspires me to get the job done quickly without over-thinking it. I'm a slow learner in that regard and need a lot of reminding...

And of course they model for me :)

Outline: We'd love to hear of any projects you have in the pipeline that you are excited about.


Judy: My current picture book is *Leonard Doesn't Dance* with HarperCollins, written by Frances Watts. I'm really excited about the completely new way I'll be working on it.

After that it's back to Allen & Unwin for a lovely picture book with Sofie Laguna *When You're Older*. And then I

look forward to a non-fiction picture book *The Cicada Hunters* by Lesley Gibbes, my first book with Walker. Somewhere in there, I hope to get into my own writing, as well as continuing with art projects of my own. But I'm starting to realise life is too short to fit everything in...

One very exciting thing for me is that we moved house last year and I now have a generously proportioned studio of my own to work in! I still can't quite believe it. A friend visited the new house recently and commented as she entered the studio 'What an unspeakable luxury!' I couldn't have put it nearly so well.

Outline: What are your creative haunts – online or off, or art inspirations (people, places)...

Judy: My creative haunts are all pretty close to home, apart from the on-line ones. The public library is an endless source of inspiration. Books are my Number One Inspiration. Op shops too, fill up my creative cup, with their tapestry of oddments. I'm lucky to have a group of friends who meet to craft together and they are a constant source of inspiration. The blogs of other artists are another way that I engage with new ideas and art practices. I feel lucky to have stumbled upon the blog of Clive Hicks-Jenkins when I was researching Cornish Rex cats for *Thunderstorm Dancing*. Clive is not only a wonderful artist, generous with sharing his process, but he is a first rate networker and his blog is a hotbed of ideas that bloom into collaborative art projects, seemingly in the blink of an eye! Many illustrators have blogs I enjoy visiting, but time is always the limiting factor. And I have so many books to read... 

{CLICK!} Judy Watson

Website <http://judywatson.net>