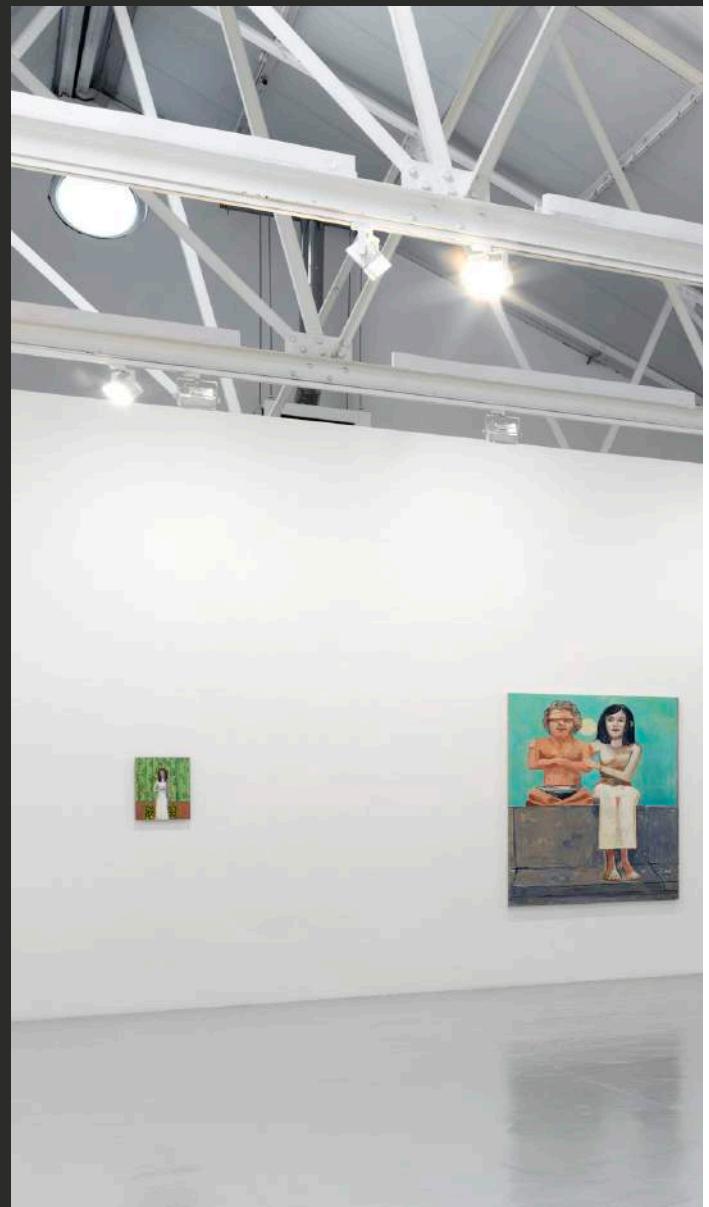


SAM CHIVERS // STANISLAVA PINCHUK // ARTIST'S TOOLBOX // ILLUSTRATION IN BRANDING

ILLUSTRATED

magazine



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ILLUSTRATED

magazine

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//EDITOR'S NOTE THOUGHTS

What is illustration? One might argue that it is an image produced with a purposeful meaning or opinion, or simply a sketch done in response to a piece of music or an article of writing. There really are no set limitations on what an illustration must be, which opens us up to a world of possibility.

This issue focuses on the art of storytelling via image, focusing on a plethora of artists such as Sam Chivers, Miso and Brian Calvin, that rely on mediums

from ink and paper to digital collage to create individual, enthralling narratives.

Illustration has reached many

aspects of the design world as a treasured form of visual communication. Brands, businesses and labels all rely on the illustrations that have been commissioned both as commissioned pieces and as a response to a product to portray an identity or concept within a single (or few) images. This founding issue of Illustrated

Magazine seeks to highlight just that; the importance and power of images created with crafted intent.

From the breathtaking, intricate arts of Stasi lava Pinchuk (Miso) to the simple yet emotional paintings by Brian Calvin, only

the surface of the illustrative

world can be seen. It is our hopes that every month, a little bit more of the illustration world can be uncovered and shared, spreading the recognition that these respective artists (and so many more) deserve.

and designers alike, and should not be disregarded. It is also our intention to give those internet-based illustrators a representation in lasting print, amongst the pages of those who have inspired and pushed them to pursue their craft.

However intimidating and harsh the world of illustrative designers might appear to those on the outside, do not give up hope. Youthful artists such as Gemma Topliss and Gabriella Bowden (*Four Illustrators to Follow*), it can be seen that merely keeping an online journal of your works and progresses can be enough to get your foot in the door. The online world has become a powerful tool for illustrators

So, in retrospect, illustration is indeed a form of artwork that deserves far more recognition, and it is *Illustrated's* intent to begin providing this. Save this space; it might yet be your work that we showcase one day in the future.

// BY THE ILLUSTRATED TEAM,
BELLE, BENJAMIN,
STEVEN & JESS





TOOLBOX

Illustrated's featured collection of products, websites and inspiration that is perfect to add to any illustrator's toolbox.



SOCIETY 6

By creating an accessible social network,

Society6 has produced a collaborative art can be bought, sold, promoted, and created.

By creating an accessible social network, Society6 has produced a collaborative community of artists and art enthusiasts, where art can be bought, sold, promoted, and created.

"We've sort of taken ourselves out of the equation," said Justin Cooper, who founded the site along with Justin Wills and Locas Tirigall. "You don't have to get by our personal

taste to make your art available for sale."

Artists, instead of being exploited and making submissions and waiting to see if they win a contest—this lets them just throw their hats in the ring based on their existing body of work. And there's almost always a commission that comes along with it," Cooper said.

It will be interesting to see how the young site grows, but based on the success of similar sites—20x200 frequently sells out of prints—it seems that creating a more interactive environment couldn't hurt its chances of catching fire.

ADULT COLOURING BOOK

Doodle Invasion is a coloring book featuring 50 unique and detailed doodles and illustrations by talented illustrator Kerby Rosanes.

Adults around the world are crazy about coloring books and Kerby Rosanes, the Philippines-based illustrator, has a wonderful book for them – 'Doodle Invasion'. We've covered him before here and here, but if you like Rosanes' style, keep reading.

Rosanes considers "doodling" to be a hobby that turned into his profession. This 24-year-old artist with no formal training tried his hand at comics, mural painting, and watercolors, before settling on his current medium.

Despite having a day job, after more and more freelance work, his friends encouraged him to quit his job and go full time. His first book, Doodle Invasion, was released in 2013, and was an international success.

ADOBE MOLESKINE

We all love our Moleskine notebooks, right? And whatever your views on Adobe, few designers can live without its software. Well, now the two companies have teamed up on a new product that will surely tempt creatives everywhere – as well as those scratching their heads over what to buy a designer for Christmas. Because the Adobe Creative Cloud-branded Moleskine notebook

for sketching isn't just beautifully produced. It also allows you to easily convert your drawings into digital form, so you can work on them further in Photoshop or Illustrator.

// QUICK LOOK

FOUR ILLUSTRATORS TO FOLLOW

Renowned app *Instagram* has cornered the market for select photosharing amongst artists, illustrators and photographers, with the ability to curate and share a gallery of your own work at the touch of a button. We have compiled a list of four illustrators on Instagram that are a must-follow to get a weekly dose of their outstanding and consistent creations.



// @GVMMA

GEMMA TOPLISS

Gemma (also known as gvmma on the internet) is a young, Melbourne-based illustrator that has gained quite a following for her works created mainly in ink, graphite and watercolour.

Gemma focuses on the idea of documentation in the form of drawing old photographs,

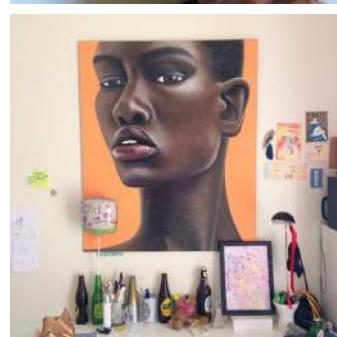
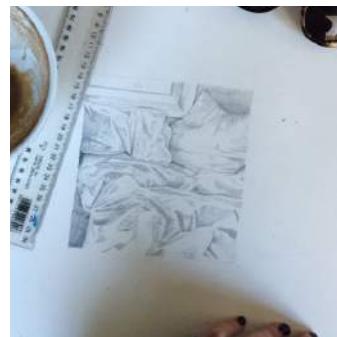
recording snippets of overheard conversations and emphasising the storytelling element in her work. Her images are captivating in a beautifully haunting sense, and there is no doubt that this young illustrator is going to go far in the art world.

// @GABRIELLA_BOWDEN

GABRIELLA BOWDEN

Gabriella Bowden is a New-Zealand based young artist and illustrator currently studying at university. Her style is mainly based in realism, and she has produced many large, gripping portraits ranging from people of inspiration to people in her every-day life.

Bowden only began pursuing illustration and art a few years ago, but has already built up an impressive, medium-spanning portfolio which she has decided to share on sites such as tumblr and instagram. It is clear to see that Bowden is one that we shall be following for a very long time.





// @FURRYLITTLEPEACH SH'AN D'ANTHES

Sydney illustrator that goes by the tag Furrylittlepeaches is consistently contributing gorgeous images to the art world. Sha'an always knew she would be an illustrator, and after posting her images to Instagram, her career took off.

Now with world-renowned commissions under her belt, d'Anthes continues to create her gentle, understated pieces and share them with the world. With a preference for watercolours and messy sketchbooks, this illustrator is a welcome addition to your daily newsfeed.

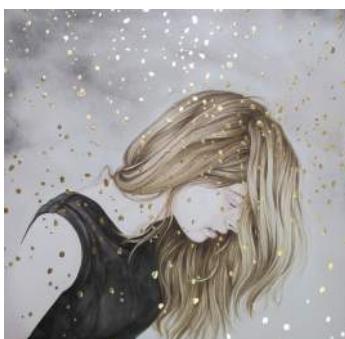
// @HENRIETTAHARRIS

HENRIETTA HARRIS

Known for his coffee powder portrait series, Mike Herabot is an alternative illustrative artist that is making waves in the online world. As a barista, coffee is an important part of his life, and has become one of his main mediums of creation.

inspired by the coffee grinds that he disposed of each morning whilst collaborating a coffee machine. Eventually, Herabot defined a new way of seeing 'latte-art'; deconstructed coffee that has been re-formed into the beautiful illustrations that are shared weekly.

His coffee-powder series was



// FEATURED

BY JULIA ATKINSON
& TAHLAY KLIED

MISO

Street artist and illustrator Stanislava Pinchuk (also known as MISO) is very intriguing. She's unassuming and soft-spoken but packed with substance and talent. She never went to art school, got into street art at age 14 and since then her practice has evolved to encompass illustration, graphic design, installation and perhaps

surprisingly – home-tattooing. Lately she's been busy working on her exhibition 'Bright Night Sky' that explores the tension between ethereal permanence, transience, dreaming and memory – and saw her throw her whole body into the creative process.





// MISO

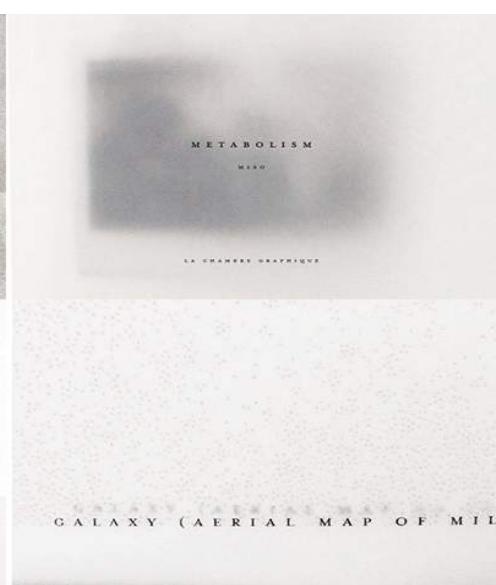
Born in the Ukraine, Stanislava moved to Melbourne with her family at the age of 10. Introverted by her own admission, she spent much of her childhood and early teens drawing and making her own clothes. Creativity led her to connect with a like minded crew of artists and at 14 she started doing paste ups around the city which rapidly gained an audience.

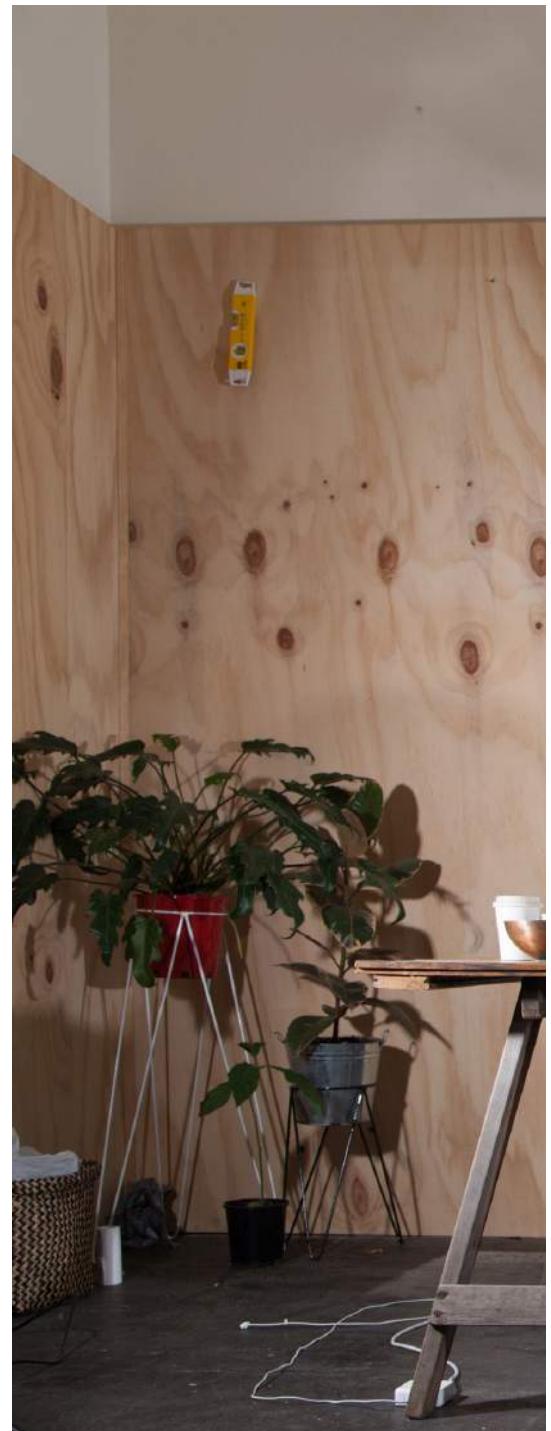
Despite, or perhaps because of, her obvious talent and love of her own art she chose to steer clear of entering formal art study on her graduation of high school. By 18 she had finished in the top wrung of Victoria's high schools for art, was already doing paid graphic work and had been involved in a number of group shows. The jaded look on her art school friends faces assured her she was making the right

decision for herself and off she went to Uni in an unexpected direction.

Stanislava began making work firstly as a street artist, but has since come to work mainly as an exhibiting artist, working with paper and installation. Her works are often ephemeral, and play with ideas of place & memory, particularly of cities – a left over from a long time making street works to decay.

At 25 years old and armed with a highly transportable artform, Stanislava continues to travel and create at a rate that keeps her hungry audience happy. With her work to date spanning from paste ups, zines, drawings, paper cuts, tattooing and beyond its safe to say we are in for more interesting, innovative and distinctly Miso work to come.









THE ILLUSTRATION THAT SHAPED “GAME OF THRONES”

// INTERVIEW

GAME OF THRONES AUTHOR GEORGE R.R. MARTIN
TALKS ILLUSTRATION, BOOK COVERS AND HIS SINGLE
MOTIVATION FOR FINISHING THE BOOK SERIES.



With the Game of Thrones TV series snapping at the heels of the books, one sure-fire way of pissing George R R Martin off is to ask him when the next book will be released. (The latest news is that The Winds of Winter will be come out before the sixth series of Game of Thrones in 2016. Handy, as that season will be covering material from the book.)

What Martin is more than happy talking about, however, is the wealth of art who've been inspired by his world of Ice and Fire – much of it commissioned by him.

// You were inspired by the books of Asimov and HP Lovecraft as a child, but when did art make an impact on you?

There wasn't a lot of art around other than cover art -- this is from my childhood, so we're talking from the 1950s.

There was two primary forms of packaging for sci-fi and fantasy in those days: Richard Powers covers, which were very surreal, abstract things with floating shapes and twisted elements. Then there was the more illustrative work by Ed Emshwiller and Frank Kelly

Freas. And of course then they had the art show, where you could go in and see a lot of the originals without the typography, and a lot of artists in those days would put their original paintings in there alongside some aspiring artists and amateurs and the work was available, looking back now, for ridiculously low prices.



// What about the Song of Ice and Fire series do you think has inspired artists so much?

I'm aware of the Ice and Fire art to a certain extent, but especially over the last few years it's become too much. Remember, I've been doing this for a long time. Stuff that I'm actually a licensee on, such as the games, I have some role in the picking the artists,

approving the artwork. But I've pulled back on that too since the beginning. I've become more liberal.

In the beginning when there's not a lot of art, and you've got a very strong idea of what these characters look like, I'd say, 'no, no, it shouldn't be that way,' 'he should have a bigger beard,' or 'he should be fatter' or whatever, but a certain point you get to, 'oh well, this is



Illustration by Michael Komarck and Marc Simonetti.

the artist's interpretation, I've already seen 50 different interpretations, here's number 51' - I'm not going to obsess over how fat he is or how tall he is. I'm just going to step back and let different artists do their different things. And I enjoy that.

// It's a skill to know when to walk away from a piece of art – does this apply to writing?

Yeah definitely. I mean, I rewrite a lot. Sometimes I think I should rewrite more. But at a certain point I have to say, 'no. I'd better go on to the next chapter, or the next book.' But at some point you've got to let it go, and I do believe that it would be the same for any illustration or art piece; you have to finish at some point.



ILLUSTRATION THROUGH BRANDING

Nativetech is a brand specialized in sports nutrition supplements that help improve athletes' performance by boosting energy, muscle growth potential, and supporting recovery after intense training sessions.

The products are highly functional and have been developed with innovative formulas that integrate the newest nutritional components derived from the application of the latest bioengineering technologies.

Our brand proposal aims at breaking away from the generic solutions that are typical of this product segment by taking a direction that is inspired by bright, neon colors that are related to the world of optimal sport performance, including the attire, footwear, and accessories associated with these athletes.

A vast majority of sports nutrition

products require more extensive directions and specifications on their packaging. We accomplished at turning this visual weakness into the perfect balance between the packaging and its labels, as well as by adding a numerical system that simplifies the steps and instructions for the use of the products.

This system designed for Nativetech serves as an additional benefit for the future expansion of the brand's product line while maintaining the brand's essence. Nativetech's bright color palette and typographic solution help its products stand out among the numerous existing supplement options.



The same design styling gets applied to each aspect of the Nativetech Brand.

TYPE TAKES CENTRE STAGE IN NEW COSMETIC IDENTITY

This branding for new cosmetic company sávar showcases a contemporary handmade approach.



Any new brand needs a strong and engaging identity design. sávar is a new cosmetics brand that focuses on natural new ingredients. Spanish graphic designers Nicole Mcleish and Helena Artola were tasked with creating a functional packaging set for a new luxury cosmetics brand.

Whilst the brief needed the pair to showcase the natural approach of the products, the pair were keen to shy away from previously outdated 'handmade' looks. "The ingredients are natural and hand-harvested in the most traditional way, but the brief was to keep the presentation in new a contemporary style".

"Our principal aim was to make the products work together, so they function in a step-by-step manner, which is why the name is divided into syllables and adds an exclamation mark for the last step." Keen to avoid the traditional 'handmade' aesthetic, the pair ditched the original plan of hand-drawn illustration on

the bottles, in favour of clean graphic patterns.



Designed by Nicole Mcleish and Helena Artola

SUBT'L

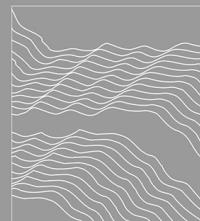
Now based in Melbourne, Australia emerges Subtil a new urban lifestyle brand. Origin of the Naming comes from the French definition of the word Subtle.

Inspired by the city of Melbourne and his culture. We create a visual System, based on the waves of the sea and the majesty of nature.

A brand with personality, new innovation and bold message.

The logotype is a direct representation of the new concept "Subtle" represented by a strong Wordmark with the subtle abstraction of the letter "i". The visual language refers to shapes of the letter "S" as a "Subtle" indication.





Sabbath Visuals —
Innovate to Communicate.

Multi-Disciplinary Independent
Brand Consultancy,
that promotes clean aesthetic.

Our focus is to create visual
and
functional solutions to:
Brands, Companies, Business
which evolve passion +
commitment
to the daily formula of sucess.

Sabbath is:
Jorge Zamonsett — Visuals /
Graphic Interaction
Diego Zamonsett — Full Stack
Developer

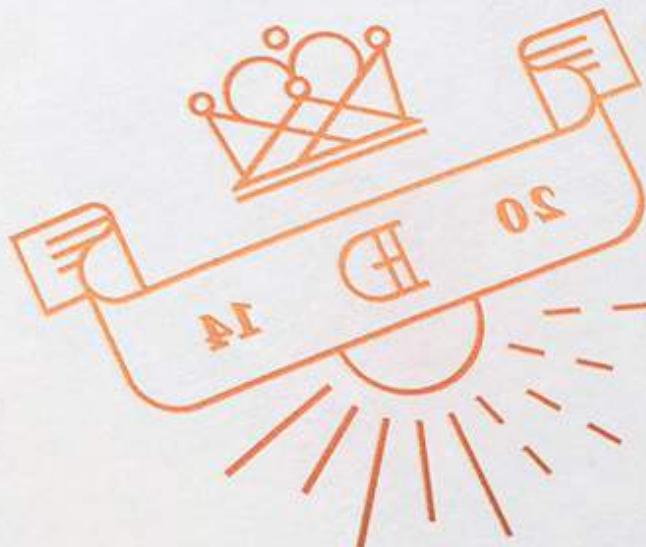
DÉCIMA

Décima is a six story complex of corporate offices in the core of San Pedro Garza García. It offers extravagant spaces for businesses to grow and develop. It is strategically located within the city for its easy access, and has privileged views of the majestic mountains that surround the city, like the Sierra Madre, la Huasteca and el Cerro de la Silla.

The branding proposal comes from a sense of belonging, which is portrayed in Décima's emblem. The shield serves as a reminder for the people who work, buy, or rent their office there, that they can grow and transcend within Décima's community. The brand's aesthetic is built around heritage and elegance, adding modern twists throughout the applications. Décima's typographic system irradiates tradition, while icons like wheat stalks, flags, and a rising sun maintain the brand's contemporary approach. Each icon has a reason to be - the wheat stalks make reference to the territory, the flag represents establishment in such territory, and the rising sun is the new beginning.

The naming was taken from San Pedro's foundation back in 1882, when three antique haciendas merged to form the new town. One of these haciendas was named La Décima. The wordmark hides a subtle 10 inside the D, referring Décima (tenth).

Décima's color palette plays along with the traditional concept of the brand, entertaining colors like brown, green and ivory. The copper works as a tribute to the concept of business exchange, as it is known to be used in the coinage of currency. The foil is applied throughout the collateral, highlighting Décima's prosper essence.





BRANDING DESIGN TEMPLATES

One of the most interesting projects that a graphic designer can take on is designing a logo. It can be daunting (and stressful) to come up with logo options based on market research, and stumble upon some "design magic" through the exploratory process. Narrowing it down to a final approved logo and then seeing it out in the world can be a very rewarding experience for a designer.

However, most of the time, a logo is not enough. Large organizations with layers of management require a thorough brand identity system that provides a unified vision and tools that help everyone build the brand. But before we dig in, let's define the difference (and relationship) between a brand, an identity and a logo.

In today's post we bring

together really high quality yet free branding and identity Photoshop mockup template sets to present your company in a modern way. You just open the PSD file and replace all of the objects. The below free mockups are all free for personal however please check license agreements for commercial use. Here are a few template mockups.



Free SVA Mockup 1.0

With this set of elements, you can show a sophisticated and easy way, your own brand, commercial or illustrative design, it's really easy, you only drag and drop within the smart-object and the results will be as real as having made a professional photography.



Branding / Identity MockUp Vol.5

This is the perspective version of Branding / Identity MockUp Vol.2. All items in the PSD file are fully editable and you can easily add your designs using smart objects.



Branding / Identity MockUp Vol.5

This is the perspective version of Branding / Identity MockUp Vol.2. All items in the PSD file are fully editable and you can easily add your designs using smart objects.

// FEATURED BRIAN CALVIN

WE CAUGHT UP WITH THE ARTIST TO TALK SELF EXPRESSION AND HIS CURRENT GALLERY EXHIBIT IN LONDON

Born and raised in California and now living in Ventura County, artist Brian Calvin's work has become synonymous with the sun-drenched sands and relaxed attitude taken up by the SoCal youth.

His surreal portraits of bleary-eyed, contemplative young people feature backgrounds the artist describes as "generalised glimpses of the Californian coast."

Calvin recently collaborated with his longtime friend, Raf Simons, lending the Californian ease of his works to the Belgian designer's Spring/Summer 13 collection. Prints of his awkward and alluring portraits featured on everything from silk pocket squares to knee length vests and collared sweatshirts.

We caught up with the artist to talk self-expression and his current Corvi-Mora Gallery exhibit in London.



**// When did you start to paint?
Has painting always been your
preferred form of self expression?**

I started painting right around 1990. I enjoy playing music just as much, if not more so, but I think my temperament is better suited for painting.

**// You've previously described your
work as portraying 'generalised
glimpses of Californian youth'. Is
that still true now?**

I try to avoid describing my work. I prefer to let the paintings describe themselves!

**// What about the characters you
paint - are they based on people
you meet or do you paint them
without having a specific person
in mind?**

Although the figures I paint are entirely invented, I pay close attention to how people construct their own identity and that certainly comes to bear on the paintings as they progress.

**// I read that you paint in acrylic
- that must be pretty fast-drying and unforgiving. It's impressive that your paintings
are so flawless.**

Actually I work in both acrylic and oil and, from my perspective, my paintings are full of flaws. I tend to work in quick layers and am constantly tweaking things. But you are right that acrylic can be unforgiving. Finishing a painting can be like making a soufflé, although I can't say I've ever attempted making a soufflé.



BRIAN CALVIN Oil and acrylic on canvas
Vanishing Horizon, 2013 Courtesy Anton Kern Gallery, New York

// Your portraits seem to have a deceptively simple, post-impressionist feel to them, usually with a subject who is looking contemplatively out of the canvas. How do your new exhibition pieces differ from previous works?

I think that description is somewhat apt for a lot of the work I've been making for the last several years. The portraits are all invented and I was focussed on how much information I could strip away and still have a visual and an emotional potency. I think this exhibition may be a bit more eclectic as it includes more stray thoughts and singular inclinations.



// CONTINUED

For his forth solo show at Anton Kern Gallery, Los Angeles-based artist Brian Calvin presents a group of paintings of faces, closely cropped or just of mouths and lips, as well as figures posing, some reflecting in a mirror. Calvin's severe framing, along with his carefully scaled compositions, creates a narrowing and fixing of focus. It shapes a sense of proximity and personality, infusing the work with strength of character and a jarring presence.

Calvin, who has gained a reputation as the painter of "pausing-as-anactivity," has over the last few years concentrated on painting isolated heads and faces. He has activated and intensified

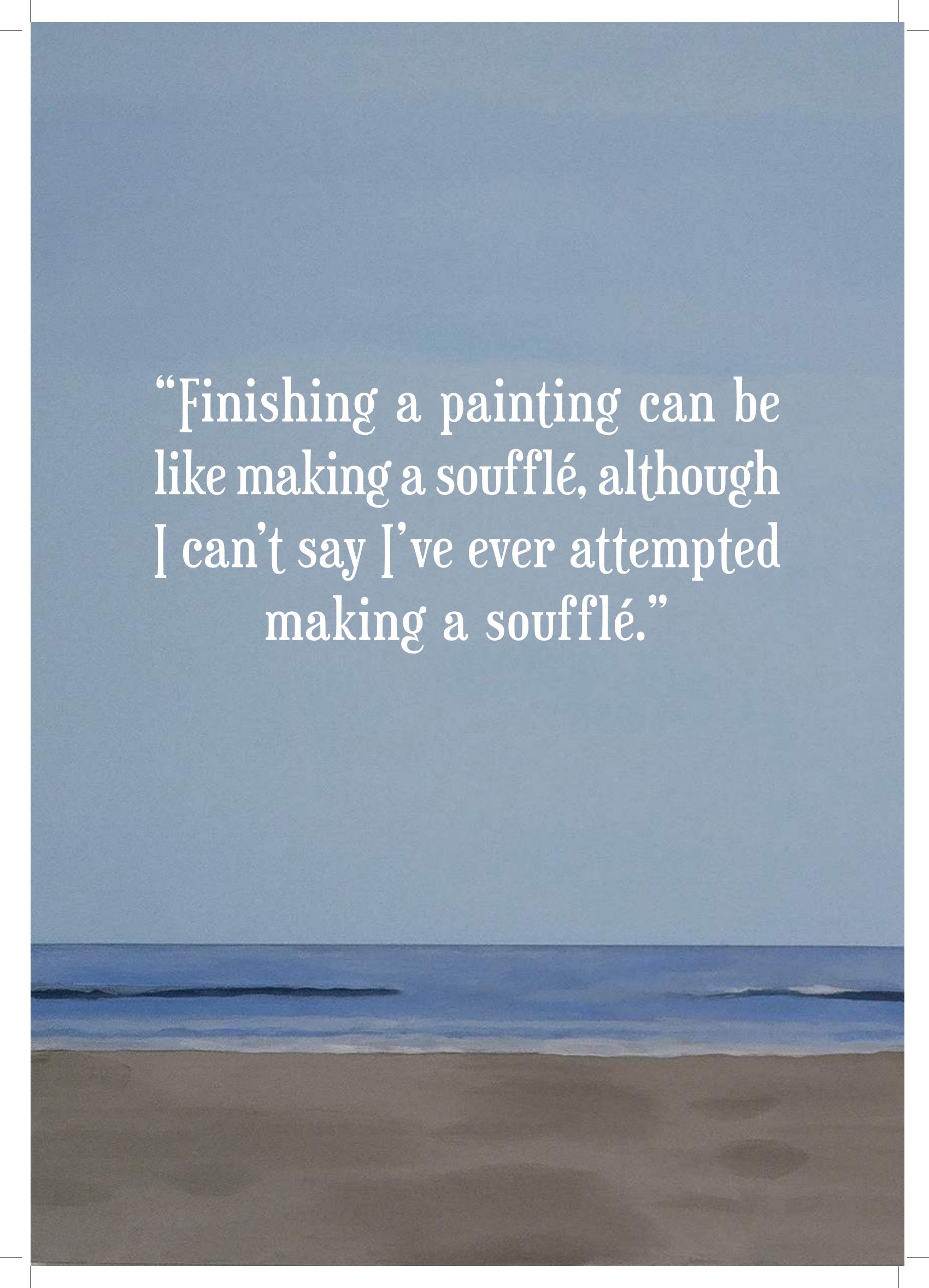
certain areas of the face while leaving others relatively calm. The focal point of intensity migrated from the eyes to the mouth. "I started isolating or focusing on the lips," he explains, "as a way of altering the context of the faces. When the viewer is confronted with Lisp or Eternal Lips, it changes the reception of the faces."

With minimal modeling of the facial features and backgrounds almost touching onto a sense of Japanese allegorical flatness – the canvas is divided into clear shapes of sunlight-drenched colors, giving weight to the eyes and lips, revealing brushstrokes mainly for their chromatic values and occasionally for expressive accents. Eyelids are heavy

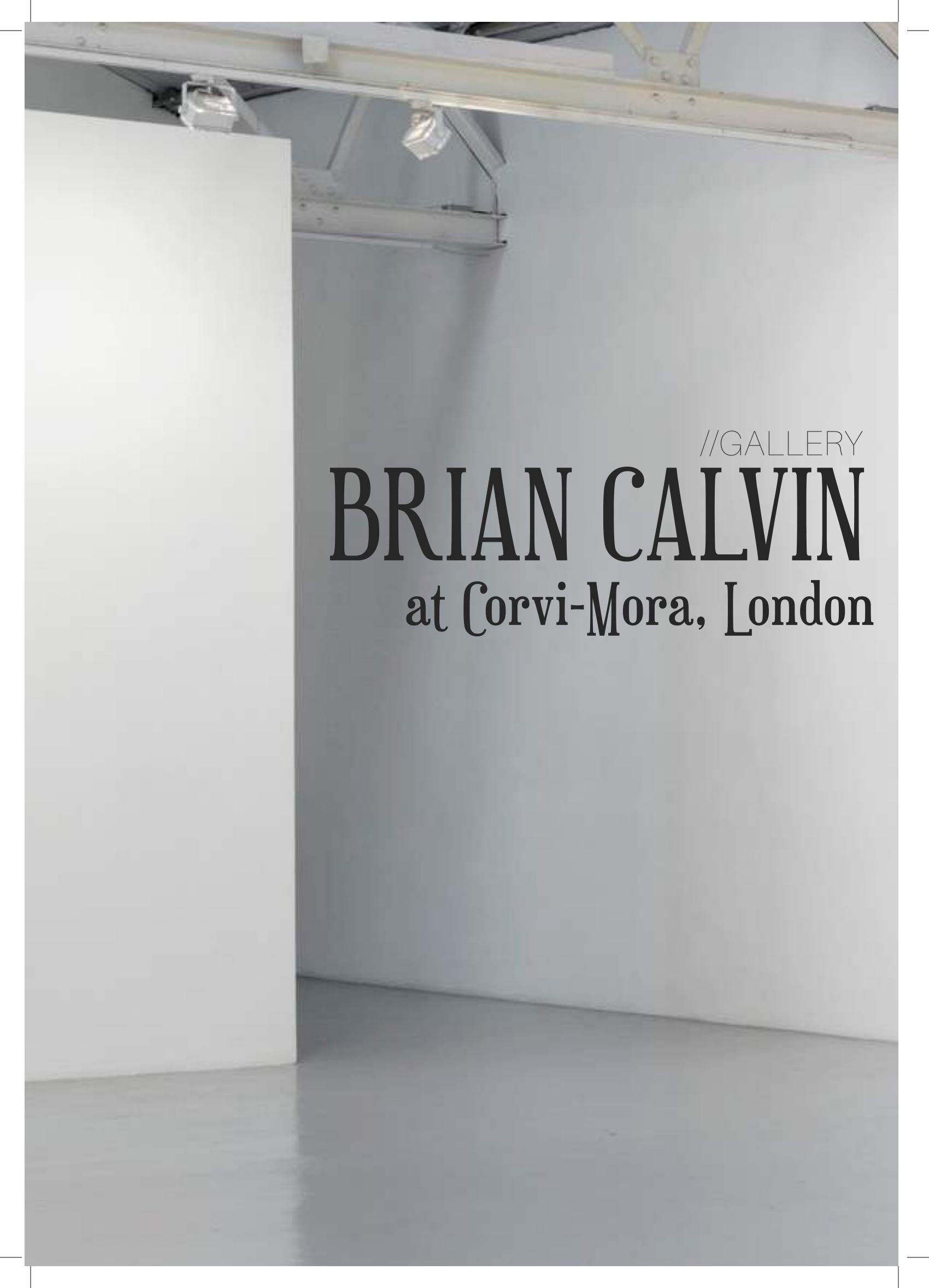
BRIAN CALVIN
Painted Over, 2014

Oil and acrylic on canvas
Courtesy Anton Kern Gallery, New York

under rainbows of eye shadow; irises sparkle and bounce back sky-blue, turquoise or sun-yellow reflections. It's the mouths though, the glossy lips, inviting and longing, slightly split open and revealing beguiling gapped-teeth, or an orange, oblong-shaped tongue, that are the most arresting in these new works. They seem to address the viewer, demanding his or her attention, requesting an immediate sensory response.



“Finishing a painting can be like making a soufflé, although I can’t say I’ve ever attempted making a soufflé.”



//GALLERY

BRIAN CALVIN

at Corvi-Mora, London



// THE WORK



BRIAN CALVIN
Twinkle, 2005

Oil and acrylic on canvas
Courtesy Corvi-Mora, London



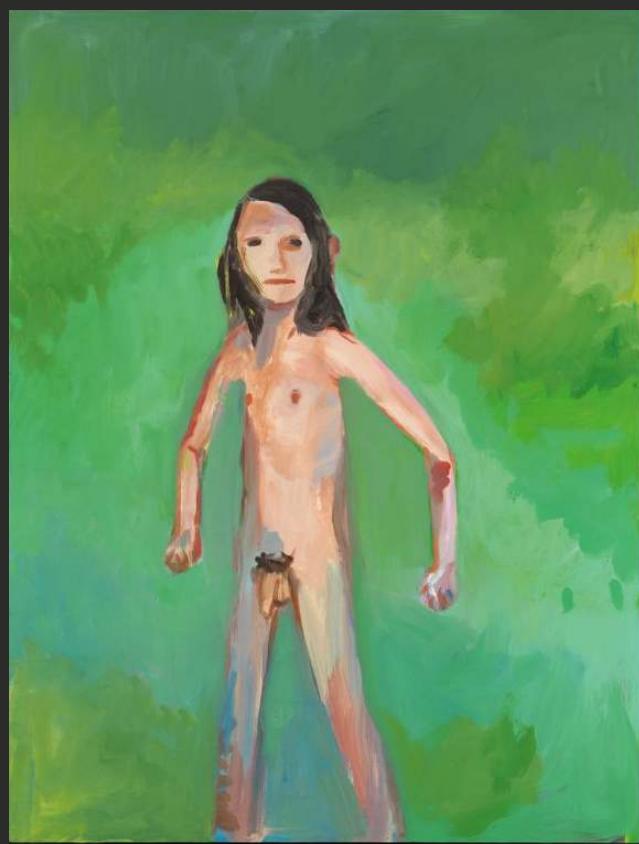
BRIAN CALVIN
Believing 2005

Oil and acrylic on canvas
Courtesy Corvi-Mora, London



BRIAN CALVIN
White Dress, 2013

Oil and acrylic on canvas
Courtesy Corvi-Mora, London



BRIAN CALVIN
Init, 2013

Oil and acrylic on canvas
Courtesy Corvi-Mora, London

// THE SPACE

Brian's space at Corvi-Mora is clean, simple and minimalistic. Fearing very industrial feeling fixtures. The whole space showcases the vibrant colours present in Brian's work.



// STUDIO VISIT

PHOTOGRAPHY AND TEXT BY
JUDITH CARNABY

HERETIC

Luke Frost, Jon Rundall and Therese Vandling make up Heretic – an experimental illustration and print-making studio based in London. The engaging trio share a room in the Space Studios complex, just around the corner from the freshly green London Fields in Hackney. The bikes, prints and paint-splattered trestle-tables of many other artists, designers and illustrators fill the former industrial building. In Heretic's studio bright jars of ink and piles of books and paper haphazardly spill out of the shelves; a huge drying rack fights for space with an Original Heidelberg letter-press. Handily for Heretic they don't have to squeeze anything else in as the impressively-equipped East London Printmakers is

just down the hall.

Therese, Jon and Luke also work independently in design, illustration and printmaking but their shared print studio is the space for them to work collaboratively and experimentally. Formed in 2005, Heretic has produced work for a number of clients, most recently the 500ish unique screen-printed covers for the People of Print magazine, Print Isn't Dead – Element #002. They also create illustrations for magazines like Architectural Review or books like The Duchamp Dictionary, illustrated by Heretic and designed by Therese for Thames & Hudson.

Heretic started out creating quite detailed, abstract

collage-style illustrations but over the last few years they have become more interested in reducing the imagery and number of variables used in creating a print. Now they are searching, playing and experimenting with the process of screen-printing as a medium. Ink on paper. Geometric forms. Colour. Heretic's exploration of process has resulted in simple, more controlled and considered prints, yet the very nature of hand-printing ink gives the images an exciting element of chance. Each print is unique and despite their simplicity are complex and rich.

Spectral Nation is their major ongoing series of work and the prints are meditations on colour. Eye-watering neon yellow marbles with light grey. Lush purple fights with a burning sunset-orange, which is soothed by a deep forest green. In their stunning Neon Moonrise works, the colour gradients contrast and enrich each other while the huge 170cm x 130cm prints physically draw you in—they're dazzlingly hypnotic. With their original prints and high technical standard, Heretic's innovative work would be the middle of an intensely bright Venn diagram that blurs the spaces of illustration, design and print-making.

*/HERETIC'S LONDON
BASED STUDIO*



// THEIR WORK



HERETIC
Neon Moonrise Phase 1, 2014
Photo courtesy of Heretic



HERETIC
Spectral Nation - Double Dipped, 2013
Photo courtesy of Heretic

// CONCEPT

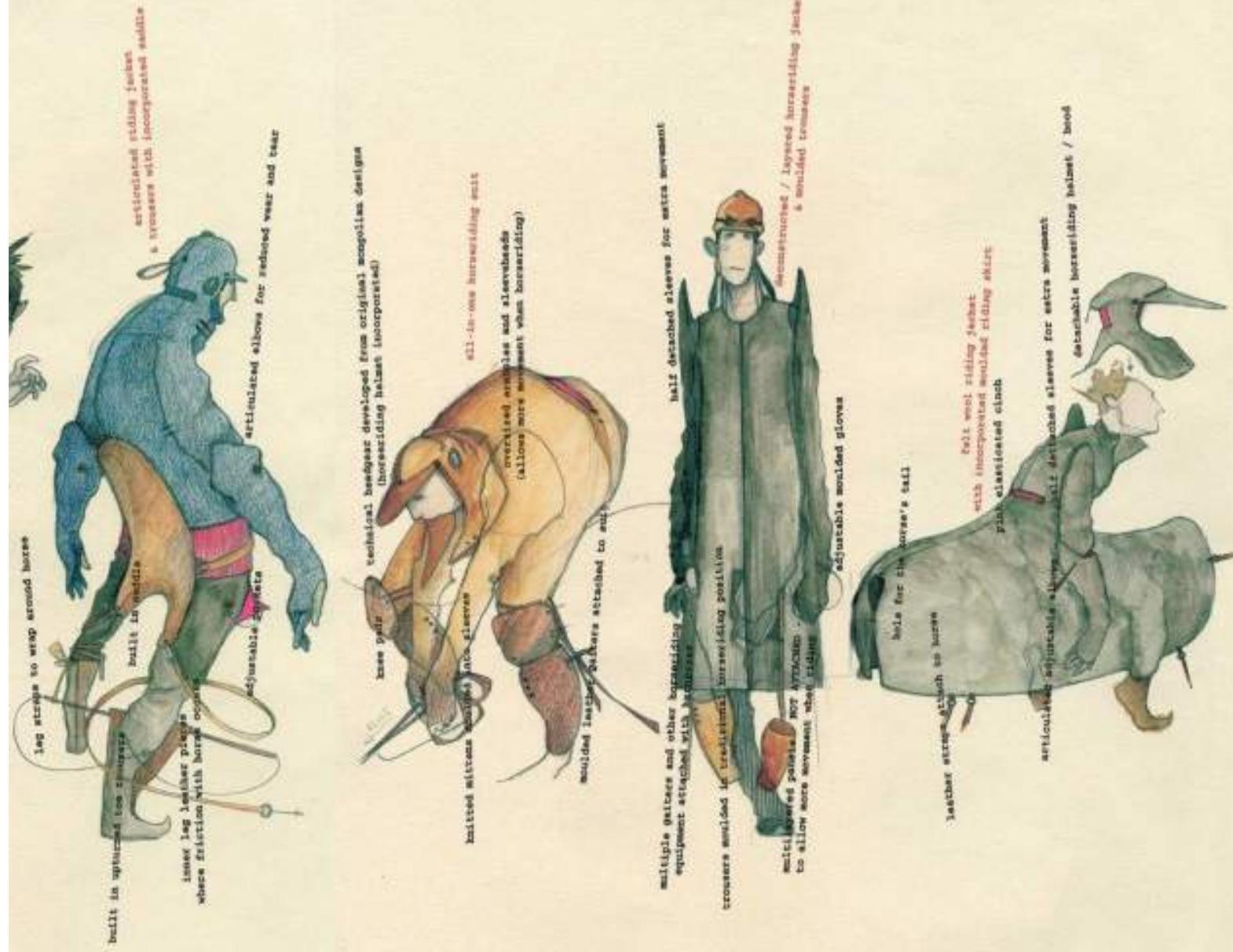
AITOR THROUP'S MONGOLIA

CLOTHING ILLUSTRATION AS EXPLAINED BY AITOR

A study of Mongolian culture, history, geography, tradition, beliefs and lifestyle, analysed with the aim to suggest a new national costume based on a modern analysis of needs. The project is centred around the idea of conceptual functionalism, whereby innovative design elements are exaggerated and aestheticized in order to help convey a message (not just serve a utility) through the product. It also introduced Throup's definition of a design 'concept', according to which an overarching narrative or idea informs every facet of a design project.

One of the most prominent themes within the Mongolia collection is the relationship of the human form to that of the horse. Throup's approach highlights the practical and spiritual dependence that the Mongolian people have with their horses. In acknowledgement of the historical and emotional bond between the steppe's nomadic herdsmen and their horses.





//PRODUCTS

PLAYING ARTS

By Michael Burns

Last year Playing Arts project released a deck of poker playing cards showcasing the illustrations of 55 top illustrators and designers. An even more eclectic and powerful edition has been released for this year, with 55 artists from all over the world involved.

Each card in this deck reflects the vision of its creator and shows his or her particular style and technique. Since the beginning of April, one card design has appeared daily on the site, followed by process insights and short interviews with the artists.

Playing Arts Edition 2 will be printed in the USA by USPCC. The deck is available now by pre-order for \$12.95 US. The cards start shipping in August.

For more information visit <http://playingarts.com/>



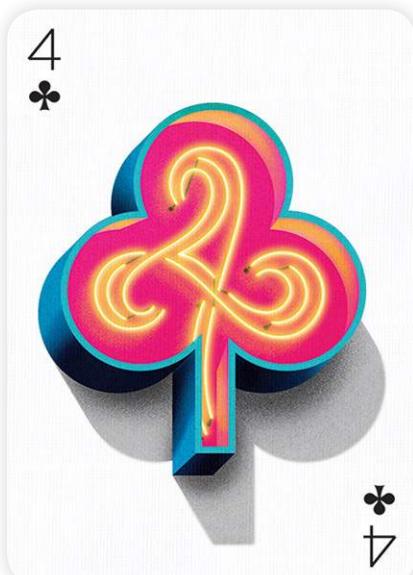
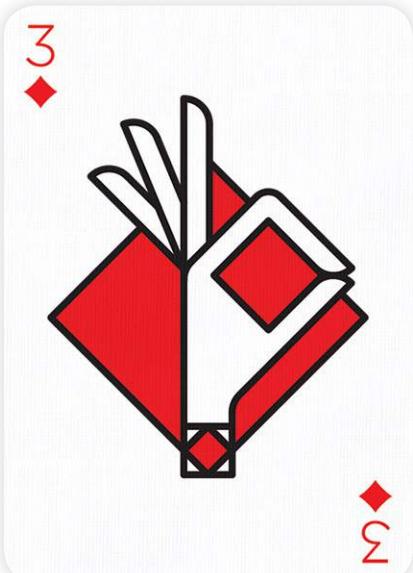
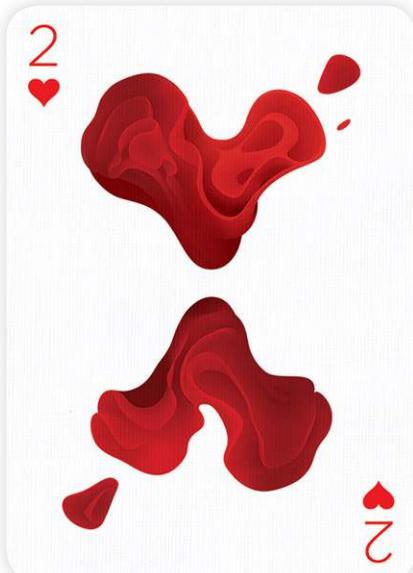
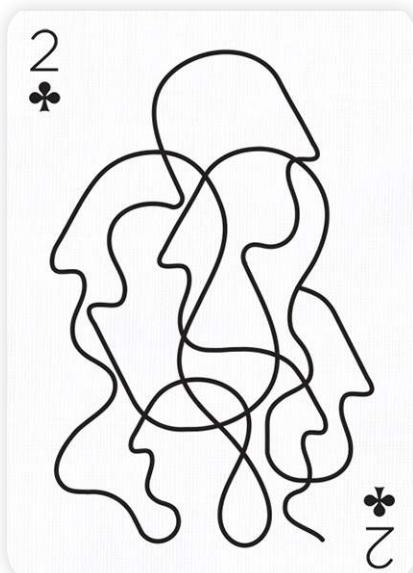


Image Credits (Left to Right):

Jonathan Calugi // Maria Grønlund // Zipeng Zhu // Steven Wilson
// Fictive Artist // Tamer Köseli // Rogers // Steve Simpson // Gabriel Moreno



//EVENTS

comme moi

LA COULEUR DE L'ETRANGE^{TE} (the colour of strangeness)

Spoke Art is pleased to present: "La couleur de l'étrangeté: Jeunet & Caro" ("The Color of Strangeness: Jeunet & Caro") an art show tribute to two French film-makers, Jean-Pierre Jeunet and Marc Caro.

Over 70 international artists were invited to create new original paintings and limited edition prints in tribute Jeunet and Caro's films, who are known for cult classics such as Amelie, The City of Lost Children, and Delicatessen.

The two filmmakers met in the mid 1980s and have collaborated on a plethora of different projects and films since. Though they have their own distinct voices (evident by their solo projects), both Caro and Jeunet have a penchant for fantasy and science fiction, as well as an overwhelming predilection for the darker side of romanticism. The two film-makers have created a unique visionary genre that is both theatrically-minded and surreally inclined all at once. Amelie, Jeunet's most internationally acclaimed film, combines the spectacle of child-like wonder, as well as the intensity of adult love. The movie has attained cult status as a whimsical and clever monument to inexplicable nature of romantic love, a true French film if there ever was one.

For this exhibition, each participating artist was free to choose their own subject matter from across Jeunet and Caro's filmographies, resulting in a varied display of character portraits, elaborate environments, iconic themes, and motifs.

"La couleur de l'étrangeté" opens on Saturday, May 9th with an opening reception from 6-10pm. Artists will be in attendance, the event is free, and complimentary beverages will be served. As an added bonus, there will also be a vintage style Photo-Booth for attendees to enjoy!

Spoke Art is also teaming up with the historic Roxie theater and Midnites for Maniacs for a 3h5mm double feature screening of Amelie and City of Lost Children on Saturday, May 23rd.

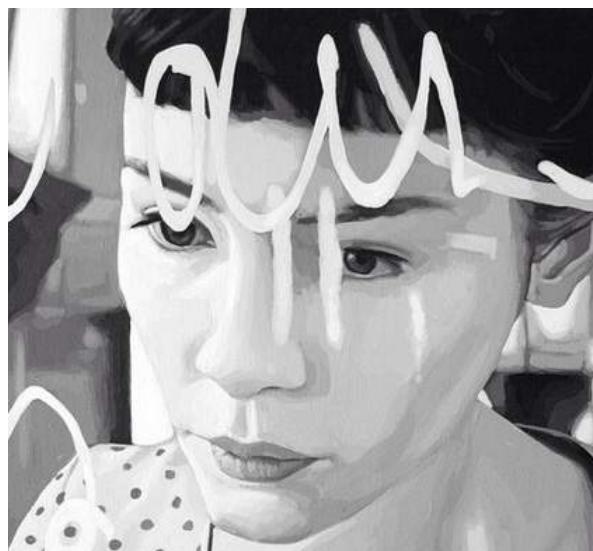


Image credits: Left: Conrad Roset // Above: Valentin Fischer // Top Right: Brianna Angelakis // Bottom right: Rebecca Adams





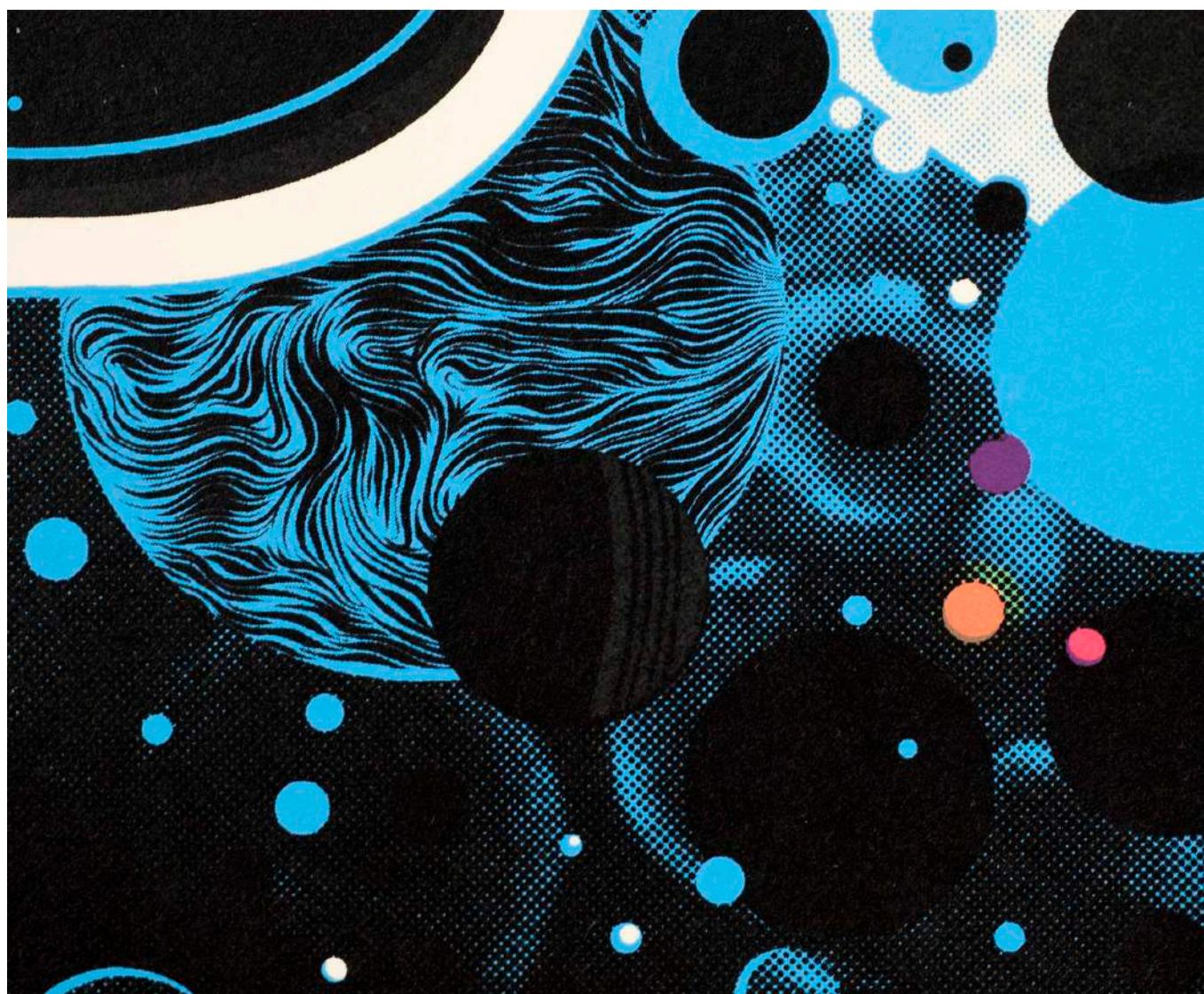
//FEATURE ARTIST

SAM CHIVERS

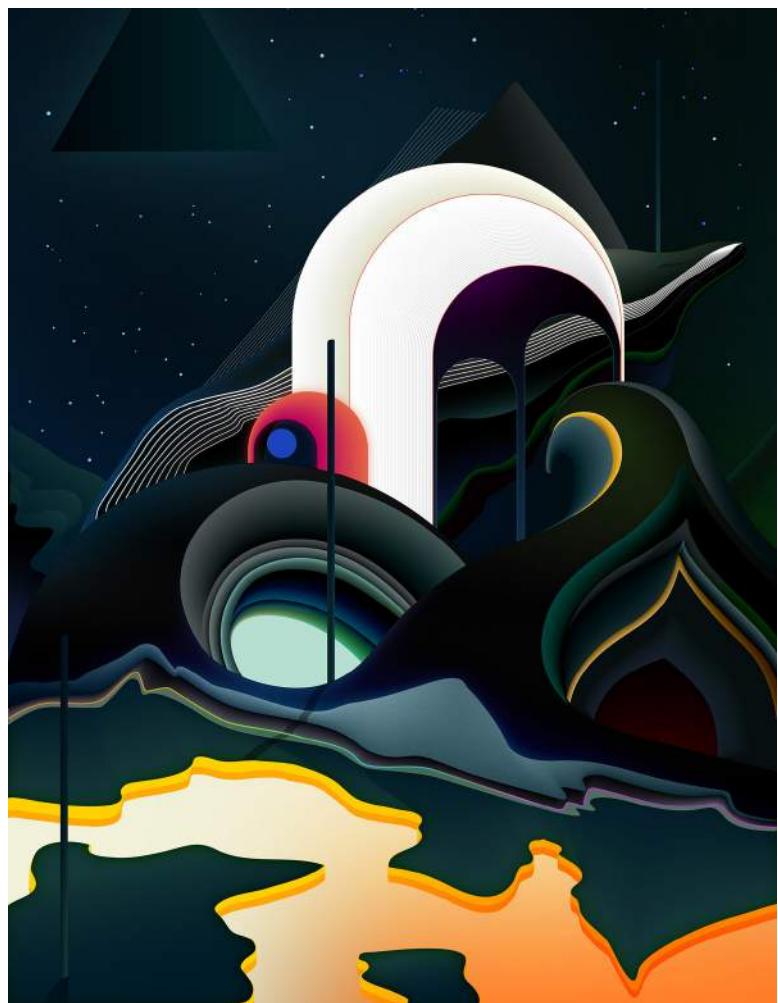
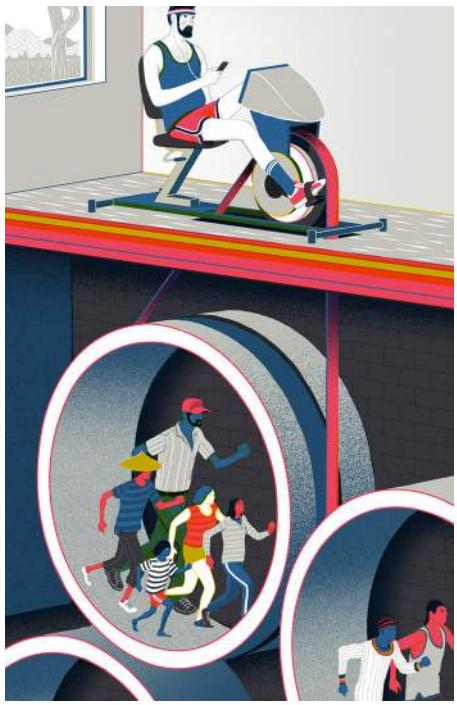
Born in 1974, Sam became good at drawing because he was put in the bottom class for Maths at school. The teacher trying to retain control over a disobedient mob never noticed him perfecting his skills at the back. Sam now enjoys making images in a slightly more legitimate environment for altogether more legitimate people. Fusing graphical and figurative elements together his work speaks with a unique vocabulary.

A strong ethic of self-directed projects has allowed his work to progress in various directions but always with a core commitment to good draughtsmanship. Informed by an eclectic range of influences and disciplines, Sam has worked with a range of international clients.

Find Sam Chivers on his website
<http://www.samchivers.com/>









//HOW TO

THE ART OF BOTANY

how to draw flowers, plants & nature better

Some of our favourite illustrators reveal techniques and approaches for producing beautiful, powerful drawings of the natural world.

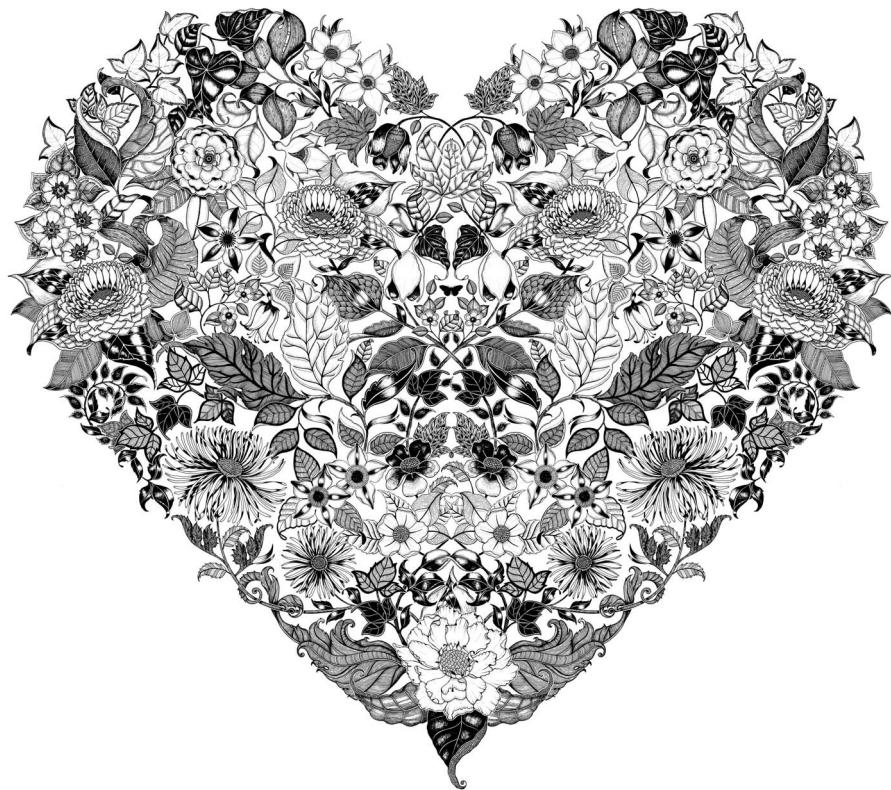
By Lisa Hassell

//JOHANNA BASFORD (UK)

I think the best way to capture organic shapes and forms is to draw by hand, then digitalise in the final stages for delivery to the client (as art directors prefer TIFFs to inky envelopes). I start off by sketching the flower with my Staedtler Rotary [Mechanical] pencil. I use a 0.5 lead and draw on Daler-Rowney layout paper. The smooth, white surface is a little transparent, which is important for the next stages

but also texture free – so the ink doesn't feather or bleed like with cartridge papers. Once I'm happy with the sketch, I lay a new sheet of paper over the top and redraw using Staedtler pigment liners, usually a 0.2, 0.1 and 0.05 for the really intricate bits. I used to ink directly over the top of the pencil sketch, then attempt to erase the graphite, but this new method leaves you with a super crisp black and white drawing - all the

better for scanning. Finally, I scan the drawing to Photoshop at between 300dpi to 1,200dpi, depending on the scale of the final application. I scan in colour, then Desaturate and tweak the Brightness and Contrast until it's crisp, then make any last tweaks digitally – erasing smudges and tidying up lines.



//NOEL PUGH (UK)

Always draw from life. Hold the specimen in your hand so you may turn it around to study all the angles and better understand its structure. Capture larger forms first, details second.

But hurry up and draw before the plant wilts! Sakura Pigma Micron pens and Winsor & Newton watercolours are very compatible.



//DAWN COOPER (UK)

Refreshing and changing your resources every now and again can freshen up your illustrations, and introduce you to new styles. Collect a variety of books to use as reference material, and try introducing contemporary colours to give your botanical drawings a modern edge. I produce my illustrations by drawing pencil outlines in a sketchbook,

which I render into detailed black ink drawings, before transferring them into Photoshop and adding colour. Faber Castell Pitt Artist Pens are far and beyond my favourite pens to draw with. I find using a range of different nib shapes and widths helpful when doing botanical drawings, but in particular a fairly fine pen for adding detail.





//ASTRID YSKOUT (BE)

When creating a piece, first I choose the flowers or plants I need for the illustration. I mostly draw from pictures in books. After that I close the books and only use my sketches as reference material. I make an outline drawing on one sheet of paper and then place another over it on a lightbox. On this new sheet I colour the drawing using Ecoline liquid watercolour inks. I just use the ink colours that happens to be in front of me – black in this case. The tint doesn't matter very much because I scan both sheets into Photoshop and change the colours of the painted one, using the Duotone image mode. Last off, I fit them together and make some

final adjustments to contrast, colours and brightness. I use very simple materials for drawing. I love Caran d'Ache mechanical pencils, and use Ecoline liquid watercolour inks and small brushes for colouring. I work in Photoshop CS5 and use my Wacom Intuos4 a lot. I usually have a specific tone in mind before I start colouring the illustration. For example, I could think the global tone of the illustration should be purple. Then I start searching different tints that go well together with this colour until I have a nice colour palette, eg purple, pink and orange.



//KRISTJANA S.WILLIAMS (UK)

My advice would be to start from a strong solid base to carry different elements together. Harmony is created and all things will sit in balance, complementing one another while still creating a bold, graphic piece of work. Using my piece Hjartar Tre as an example, I used a strong

vectorised image as a base. In doing so I was able to harmonise the collage of a vast amount of mediums included in this print: wood carvings, photographs, engravings, real life scans (twigs, leaves, flowers) and hand drawings.

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