



Amatterofdesign™

It's a matter of Illustration

Abiuro

Achilles Greminger

Aeriform Viscom

Alexandra Compain-Tissier

Anthony Burrill

Antigirl.com

Artificial Flavour

Asteria

Aven'sys

Ben Frost

Benjamin Güedel

Blokes

Carmen Garcia Huerta

Christian Montenegro

Decenne Cheuk

DOMA

Electric Heat

Erotic Dragon

Faiyaz Jafri

HappyPets

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viction:ary

First published and distributed by viction:workshop

Rm2202 22/Floor Kingsfield Centre
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Edited and produced by viction:workshop

Book design by viction:design workshop
Art direction by Victor Cheung

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Abbreviations

A: Agency
AD: Art Director
D: Designer
S: Stylist
P: Photographer
M: Model

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Pg.04 / Introduction

The line between fine art and illustration is often blurry. People often cannot distinguish the difference between artist and illustrator. It is in fact a very difficult task. Quoting from one of our interviewer, Benjamin Güedel, 'Artist creates out of his own, tries to communicate his innermost ideas, illustrator tries to translate desires of somebody else into the creative world.' While another of our interviewer, Parra says there is not much difference between the two because both of them make money.

The reason for this blurriness is because the whole complexion in the design field has changed in just the past 8 to 10 years. Back in the earlier days, designers used to sketch out what they wanted. Then the sketches would be handed to a typesetter, who would do the type size and style; and to an illustrator for illustration work. Then the designer would collect all the components and combine them together for layout for printing. However, computers have changed all of this. Designers nowadays usually combine design, illustration and typesetting into one continuous process which they do them all by themselves. However, in some larger publishing houses, ad agencies and graphics departments, the roles have remained unchanged.

In the ocean of design field, where so many talented designers are out there, it is hard to become successful if you just specialize in one particular design field, especially in certain countries. From the interviews we have done for this book, we have learnt that in places such as Argentina and the Netherlands, illustrators might have hard time maintaining their career within their own country. However, with the help of the elaborately changing computer programs and technology, visual communications become handy in the internet world, artists are becoming more and more active, thus illustration becomes trendier, more mature and delicate. As a result of all these, artists become illustrators; illustrators become designers; and maybe the other way around.

Perhaps we can distinguish here in this way: artists create whatever they want to disclose their personal thoughts while illustrators create as entrepreneurs. Although both artists and illustrators aim to reveal their message to the world by creating art, there is the need of marketing sense, the requirement of business skills for illustrators to succeed in this ocean of design field. However, it is obvious that the principle of artists and illustrators is increasingly merging together.

No matter what medium an illustration uses, whether it is a pixel, vector, collage, freehand, or a 3D illustration; and regardless of the purpose of the illustration, whether it is a page in a fashion magazine, a children's book, an advertisement or a personal work, there lays a visual impact which links to the viewer on an emotional level. Its aim is to elucidate or decorate a story, poem or piece of textual information by providing a visual representation of something described in the subject.

After a couple of consciously themed issues of **Amatterofdesign**[™] series, it comes to this edition **'It's a matter of Illustration'**. Unlike the earlier series that talk about how visual communication is transmitted in different genres, i.e. through **Promotion, Identity, Packaging** or **Editorial Design**. In this series, we take our audience to discover the relationship in another angle. That is to focus only on illustration and look at how illustration as a tool makes relationship between the designers and the audience. This book showcases the global trends of illustrations from around the world. As a bank of resources, we spotlight on the characteristic of the purpose of how visual impact is transferred through illustrations. Nevertheless at the end, this impact will be the stimulation to trigger the audience for any possible reactions, such as sales.

Talking about visual impact, we can see that there are different ways to approach one's art from this view, among them, can be categorized decoratively, conceptually, technically and narratively. The theme in illustrations is often created as how the illustrators or designers would like to present themselves. Thus, the collection of interesting illustrations in this book is divided into 5 sections - 'Dream & Fantasy'; 'Fun & Playful'; 'Gloomy & Mystery'; 'Structural & Complex'; and 'Distinctive & Unique', to uncover the diversity of illustrations and the influence within. Some of them will drag your curiosity to find out the intention of the illustrations where you can find in the brief provided, while the others simply demonstrate powerfully the narrative subject by themselves. In either way they have succeed in their purposes.

Illustrations give the most freedom to designers comparing to other commercial design criteria. They let designers to construct their imagination at the most altitude. According to Benjamin Güedel, 'only to draw a "nice" picture, for a client that has his own idea is very boring. Under these circumstances it's only about skills that is brought to the customer. This may turn out good for both sides but such a picture will never become an amazing thing. To draw real good stuff we must have the possibility to give our own view.' We believe that it is a dream and an ideal for all designers to have their freedom to interpret and develop their works. Through this book, we hope to strive our readers to distinguish themselves when they create, let their curiosity and imagination be free, imply their feelings to their stories and set out their own world of illustrations and designs.

Pg.06 / interview 01 / Benjamin Güedel

Interview with Benjamin Güedel

Was born in Switzerland in 1968. After several years creating and editing comics, Benjamin has been working as an illustrator since the age of 30. He claimed himself as a 'social kind of man' who wants to communicate with whoever views his art works by giving his own emotional view at most extent. Being influenced with a mix of 50/60's comics and old paintings, he aims to show life that is 'bigger than life' in his illustrations.



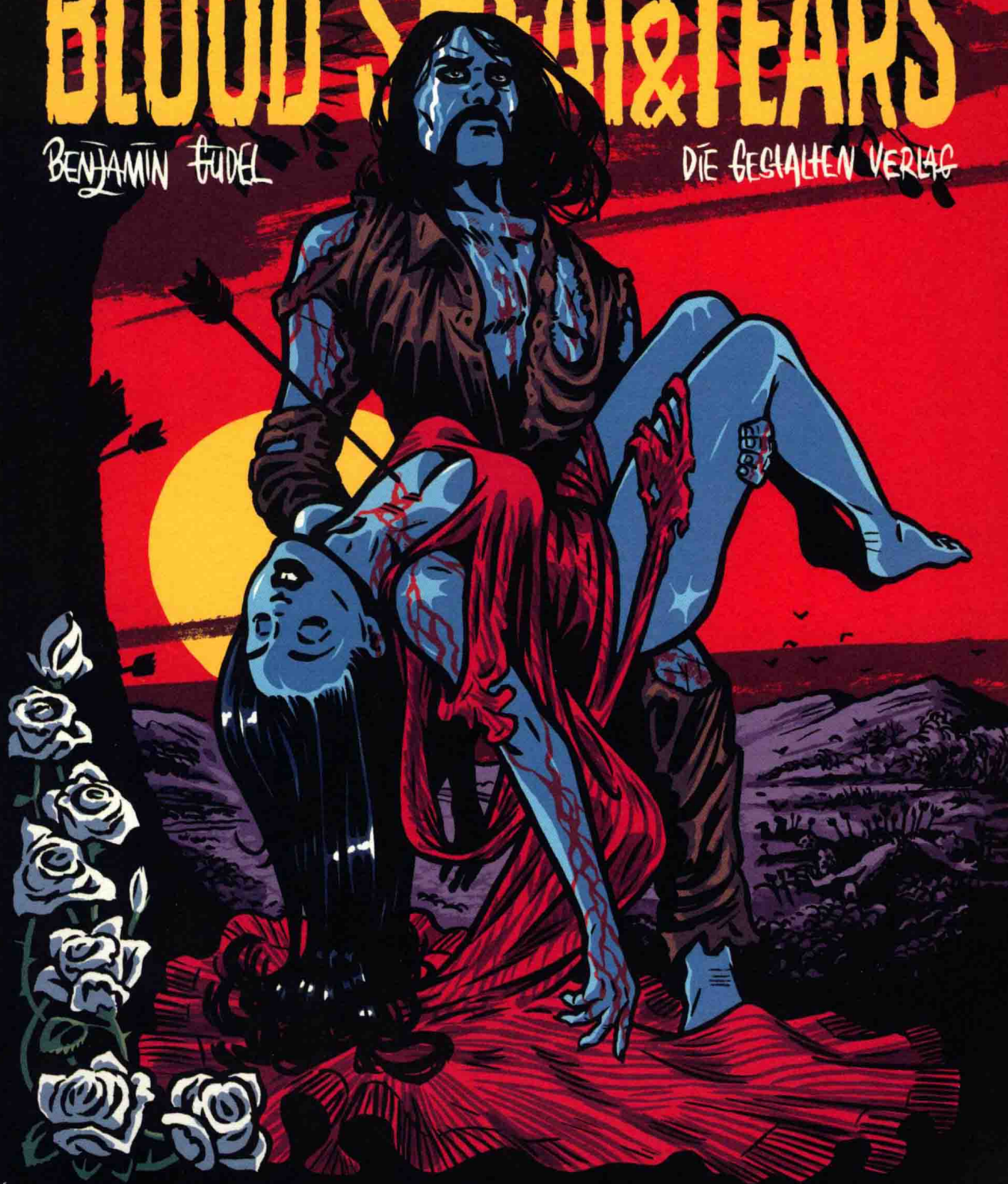
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TYPE OF WORK // Cover illustration
CLIENT // Die Gestalten Verlag, Germany
YEAR PRODUCED // 2005
ART DIRECTION/DESIGN // -

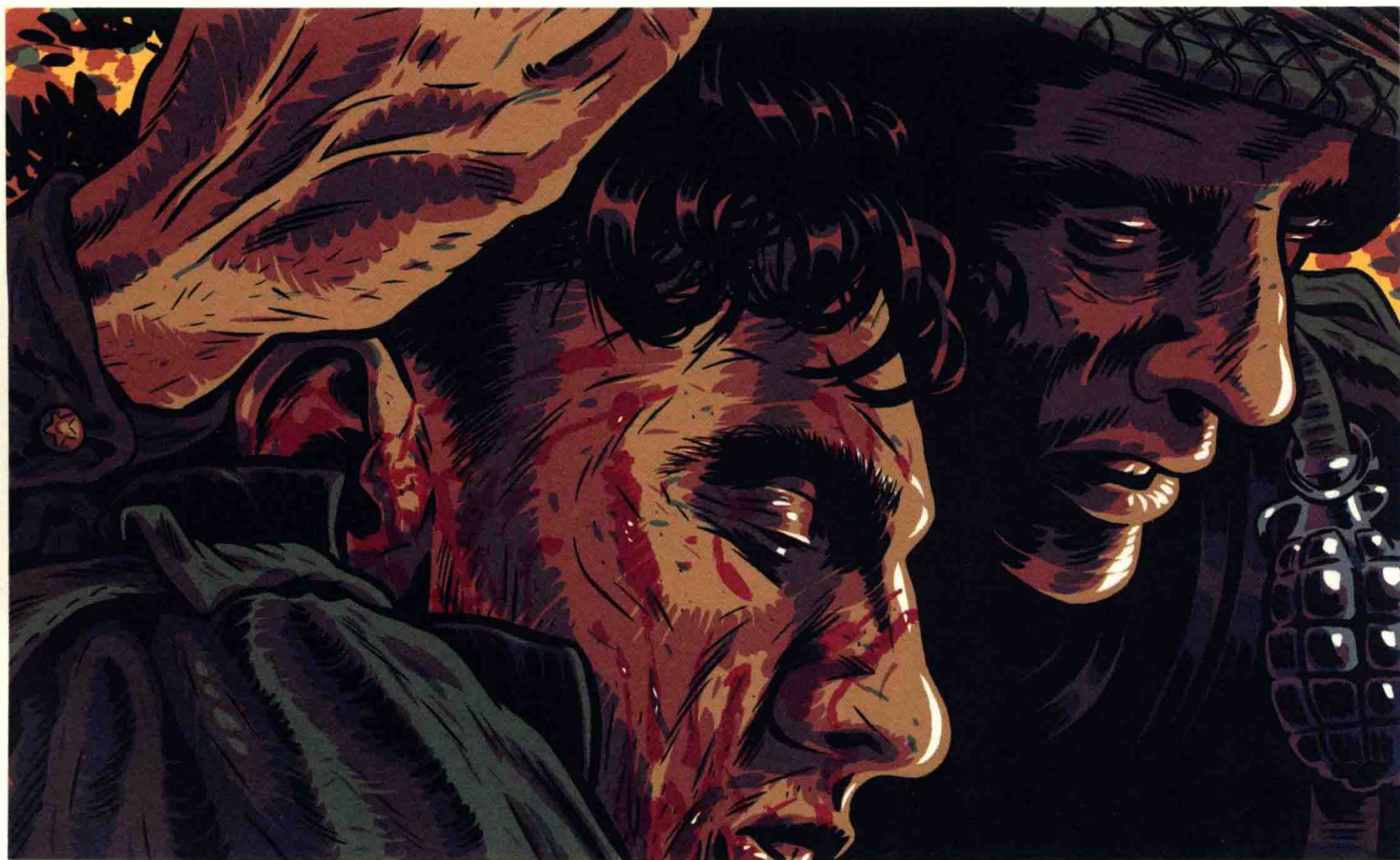
DESCRIPTION OF WORK //
Cover illustration for the book "Blood, Sweat and Tears",
a compilation with all of the artist's works

BLOOD SWEAT & TEARS

BENJAMIN FIDEL

DIE GESTALTEN VERLAG





+ TITLE // --
TYPE OF WORK // Editorial illustration
CLIENT // Die Weltwoche
YEAR PRODUCED // 2002-04
ART DIRECTION/DESIGN // --

DESCRIPTION OF WORK //
Illustrations for the Swiss weekly magazine *Die Weltwoche*: most of them where designed for a weekly new-film-artikle

++/+++ TITLE // --
TYPE OF WORK // Editorial illustration
CLIENT // Die Weltwoche
YEAR PRODUCED // 2002-03
ART DIRECTION/DESIGN // --

DESCRIPTION OF WORK //
Illustrations for the Swiss weekly magazine *Die Weltwoche*



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TYPE OF WORK // Editorial illustration
CLIENT // *Die Weltwoche*
YEAR PRODUCED // 2002-04
ART DIRECTION/DESIGN // --

DESCRIPTION OF WORK //
Illustrations for the Swiss weekly magazine *Die Weltwoche*: most of them were designed for a weekly new-film-article.



