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GARY TAZALI INTERVIEWED BY CATHERINE BLACK

It felt like the artwork was already there and that the act of putting a cartoon on it was gray."

This singularity of subject matter and raw material of the book cover has become a driving force in his work and he has been fortunate to find clients who give him the freedom to explore this new technique even further. One such client he refers to as "pure gold" has been the Borry Doon Vineyard in Santa Cruz, California. The relationship began as a cold call from a suggestion of another client, when they replied with a request to see his portfolio he was sure they would

most something conservative but was happily surprised when they requested his most outrageous style for a series of wine labels. As Gary says, "It turns out this client has an inherent attitude about how they see themselves and extend that sense of humor to their labels. It's a real honor to work for them because they basically let me do what I consider to be my personal work." Gary has completed nearly thirty labels for Borry Doon Vineyard to date.

The source for so many of Tazali's new creations comes from his personal work, which he considers his little secret to success. His advice: Do personal work as much as possible. A simple rule he follows is to do a personal piece once a week, whether it takes forty-five minutes or two days, no matter how busy he is.

"Unfortunately, we tend to repeat the same tricks over and over again pleasing clients by doing versions of what we've done before. If we continue doing that we cannot generate new original work." Experimenting with composition, color, surface, and type are vital to this process. The new work often finds its way into his portfolio and ultimately has led him to a double career between illustration and fine art. Tazali regularly shows his art in gallery shows in particular at La Luz De Jesus Gallery in Los Angeles. Although he sells most of his pictures Tazali admits it ends up

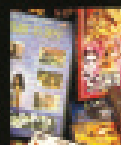
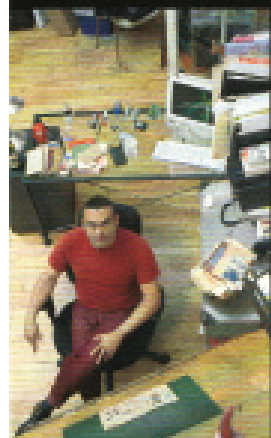
costing him money. Yet he finds that there is no better deadline for him to produce personal work than the looming date of a gallery opening. Maintaining a balance in his life has led Gary to discover the powers of yoga, he even claims it cured his tendonitis which had prevented him from dancing for two months. Yoga is part of his weekly routine and he insists that it improved his circulation and unblocked his creativity—physically and mentally.

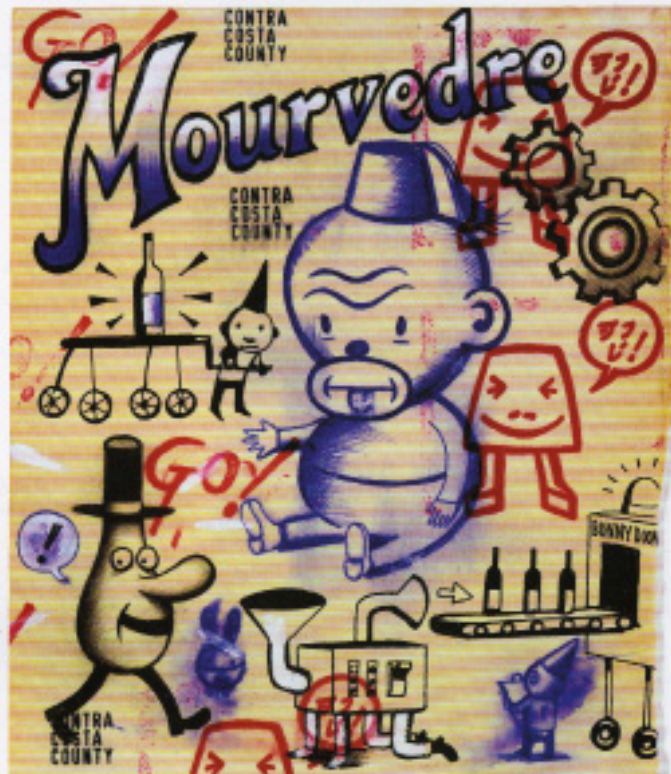
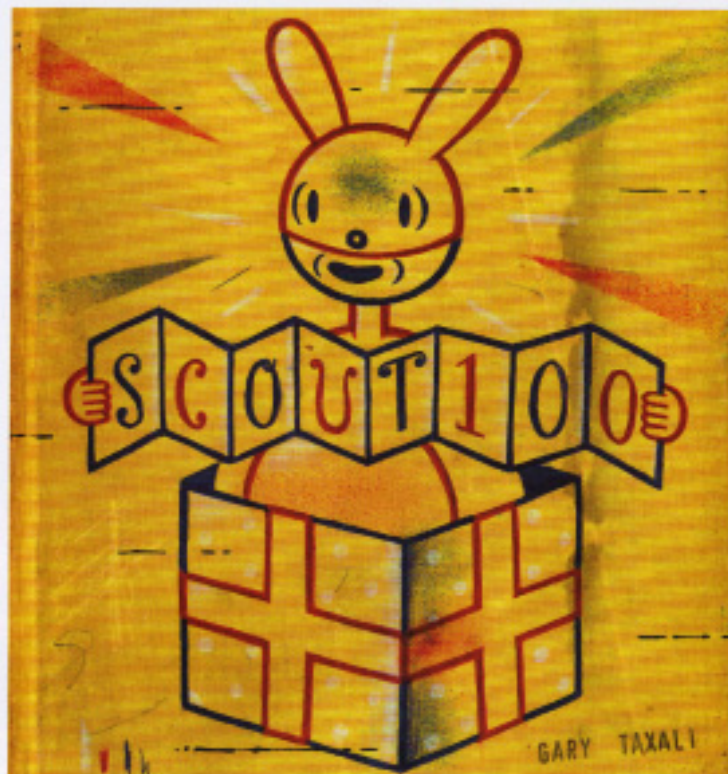
Beyond the hours he puts in at his warehouse live-work studio, Tazali has found his most rewarding experiences have been through teaching at two colleges and co-founding www.picturemechanics.com. Of his students at Otisville College of Art and Sheridan College of Art he respects their commitment and passion for making pictures. His hope is that he can somehow inspire them as much as he was inspired while he was an art student.

It was the first illustration conference and the influence of designer Mark Murphy that led to a new venture. "Mark Murphy of Murphy Design has probably united illustrators in a way that he has not even realized through his philosophy of creative collaborative projects," says Tazali. Tazali also likes to serve as a conduit for bringing people together. In 1999 at the first Illustration Conference (ICON), there were a number of discussions on how illustrators could help one another. Inspired, Tazali and fellow illustrator Richard Dowers founded a collective where the mission is to be receptive to every individual's ideas and to market their artwork and new licensed products together. Thus www.picturemechanics.com was born. The forty-member web portal promotes the work of some of the top illustrators in the industry. In addition to the web presence, Tazali and Dowers have facilitated gallery shows of the group's work across the country, from San Francisco to Nashville.

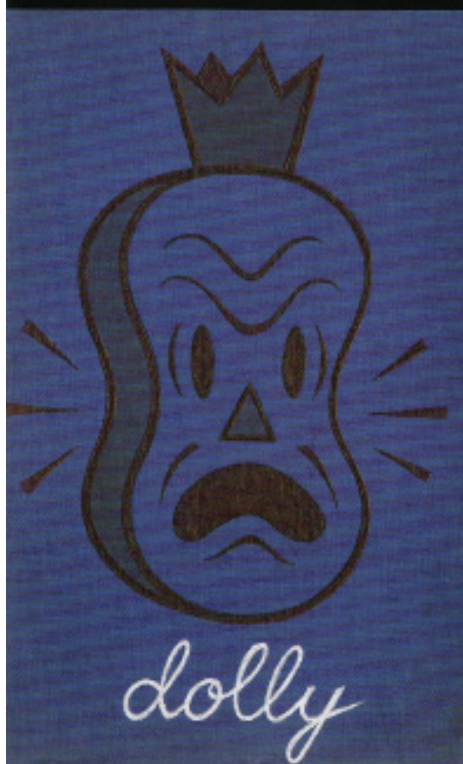
But it doesn't end here. The journey continues and with constant striving and genuine intentions of artists like Gary Tazali, a new culture of illustration is created—one filled with surprise, possibilities, and good karma.

YOU CAN VISIT WWW.PICTUREMECHANICS.COM OR MAIL US AT: 1014 10th ST. NEW YORK, NY 10014





On client Bunny Boon Vineyard:
 "It's a real honor to work for them because
 they basically let me do what I consider to
 be my personal work." — Gary



2. Dolly's revenge



GARY TAXALI





A source of inspiration:
Sorting through a stack of
old school textbooks from
India. "It felt like the artwork
was already there and that
putting a cartoon on it was
easy." — Gary

Another source: Though
he doesn't own a television,
the inspiration for his
sophisticated cartoon-like
characters came from a video
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His adviser: "In personal work, unfortunately, we tend to repeat the same tricks over and over again pleasing the client by doing versions of what we've done before. If we continue doing that we cannot generate new original work."

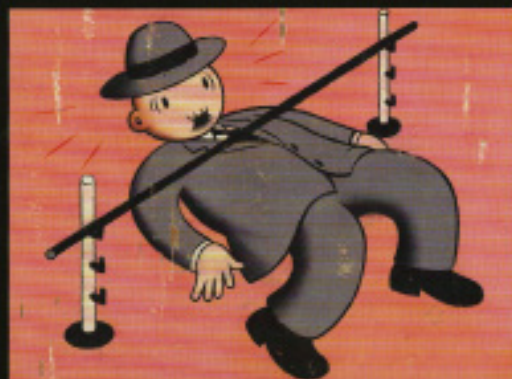
CLIENT: BOBBY BOON VINTAGE RANDALL CRABER
MEDIUM: ALBUM OR RAPPORT
SIZE: 8 1/2" x 11"

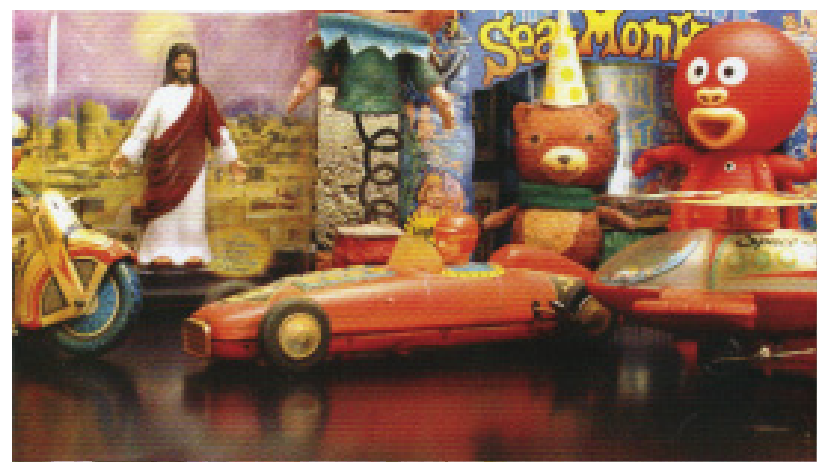
CLIENT: BOBBY BOON VINTAGE RANDALL CRABER
MEDIUM: BIBLE MEDIA OR BOOK
SIZE: 7 1/4" x 11"

CLIENT: BOBBY BOON VINTAGE RANDALL CRABER
MEDIUM: BIBLE MEDIA OR BOOK COVER
SIZE: 8 1/2" x 11"

CLIENT: BARBARA PERSONAL FINANCE
MEDIUM: JOURNAL OR REPORT
SIZE: 11" x 12 1/2"

Beyond the heart
he puts in at his
studio, which
has found his
most rewarding
experiences have
been making at
his college and
co-founding par-
tner mechanics.com.





GARY BASMAN INTERVIEWED BY GABRIEL RIVERA

Good karma states that what you put out into the world will come back to you two-fold. Perhaps it is Gary Baseman's Hindu roots or just his open spirit that allows him to break down barriers to find sources of inspiration for both his work and for the greater community he is involved with. Baseman has adopted a course that is reflective of many modern young illustrators who lack an academic preoccupation, allowing them to see what possibilities are available to change and grow—if they are open to it. Living in Toronto Baseman's parents held jobs with the Canadian government, but it was his father's personal artwork that first inspired him. "My father was an artist though he didn't do it for a living," says Baseman. "I used to watch him paint while I was little and he taught me how to mix colors. He was also a poet and sang ghazals." It was just this type of environment that spawned a career in illustration that began eleven years ago. Even though he lost interest in art while in high school he would regain that interest in an unusual way. While attending high school he decided to take a night class in cartooning at the Ontario College of Art. Baseman lied about a required diploma for the course and also caught the suspicion of most of his older classmates with his apparent youth. But it was that class that changed his mind about his future. He fell in love with illustration.

Gary Baseman explores his art with an accidental twist while finding discipline for continued experimentation. His pictures pull the viewer into a dialogue, asking more questions than giving answers. Devoid of intimidation, his characters take on a joyful, almost silent quality much like that of silent film star Charlie Chaplin. Though he does not own a television, the inspiration for his sophisticated cartoon-like characters came from a video he once rented. Searching through the shelves of his small, local video store, a *Flat-It* tape grabbed his attention. It exclaimed, "Rent this NOW!!!!" The video was a 1960s Japanese television show called *Kure Kure Takara* that translates into *Gimme, Gimme Octopus*. The show's host of characters included an odd relationship between a peanut and an octopus. While Gary had no idea what the story was about it served as the birth of his curious little figures. It was at his family's home where another marked moment in the evolution of his career occurred. He had been sorting through a stack of old school textbooks from India. "I couldn't stop looking at them. I would pick them up and put them down. I just couldn't stop looking at them," he recalls. "I've gotta do something with these.