

[www.tonyeddicott.com](http://www.tonyeddicott.com)

TONY EDDICOTT

AVAILABLE  
for  
HIRE

CAPABILITIES

ILLUSTRATOR



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# Hi, I'm Tony



A trained fine artist with over a decade's experience working in the design industry, I'm equally happy talking strategy or colour palettes, target markets or line weight.

I have a passion for ideas and an eye for detail, which I combine to create stories that solve clients' problems.

When I'm not sketching I'll be gallery-hopping, by day, and gigging by night, or reading... Ask me about the novels of J.G. Ballard or Angela Carter and you won't shut me up: it's that love for a certain 'disrupted realism'.

[info@tonyeddicott.com](mailto:info@tonyeddicott.com)





# CAPABILITIES

I draw stories out of ideas to create meaning-soaked moments of connection — strategic bridge-building to hearts and minds.

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Editorial

Portraits

Hand lettering

Poster and cover art

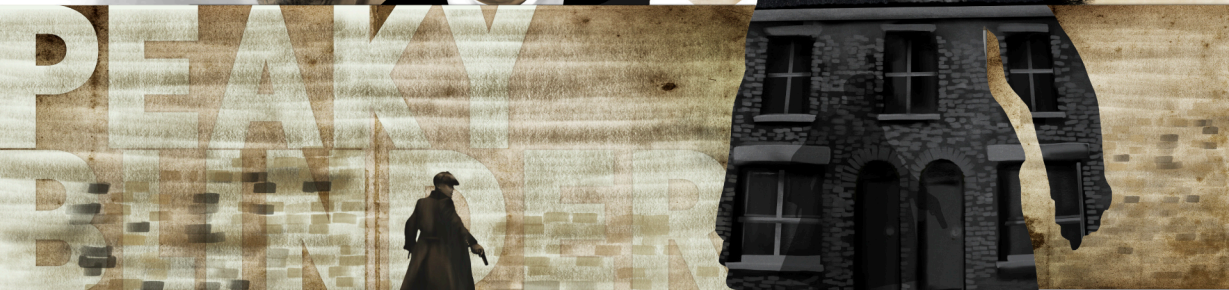
Full spread illustrations

Publishing

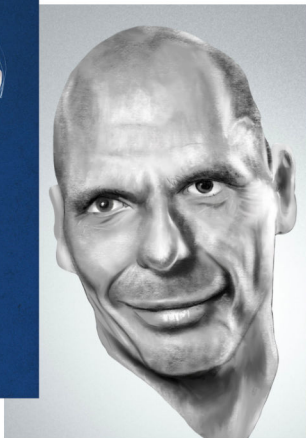
Spot illustrations

Conceptual

**I LOVE TO DRAW PEOPLE...**



**AND I'M FASCINATED BY FACES...**



...FROM WHICH I STEAL

# STORIES

THAT ILLUSTRATE THE TALL TALES OF  
OUR TIMES. WITH AN UNFLINCHING EYE  
FOR DETAIL AND A ROCKING GOOD  
IDEA...



[PERSONAL PROJECT: 'HOTEL KAFKAESQUE']

I SOLVE

PROBLEMS

of  
COMMUNICATION

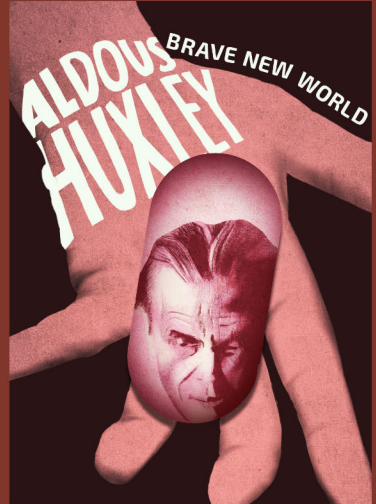
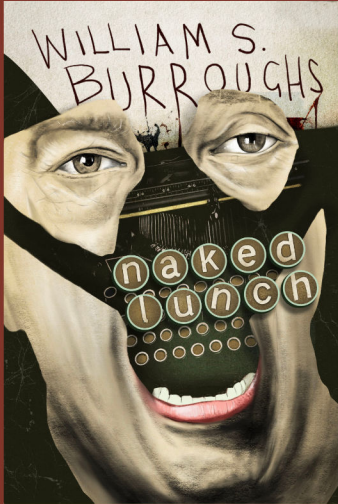
THIS WAY



# EDITORIAL



# PUBLISHING



## CONCEPTUAL



Navigating Anxiety

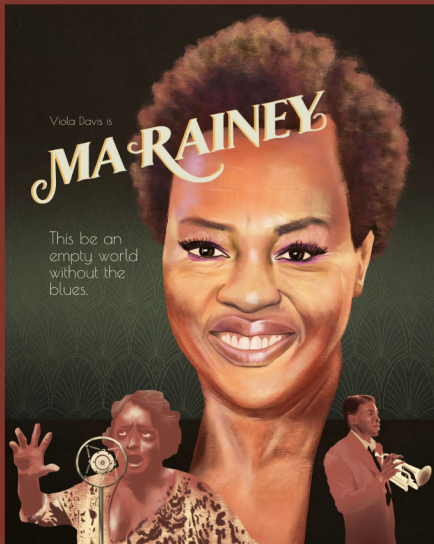


Time & Tide Wait  
For No Man



America's Gun Crazy

## ARTS & ENTERTAINMENT



# FEATURED WORK

**1**

Idiot Box

**2**

Old Nick's Bad Dream

**3**

The Waves by Virginia Woolf

# IDIOT BOX

Editorial Illustration for The Dystopian Magazine for an article about 'our post-democratic, transformational times'.

While The Dystopian gave me a list of characters and concepts to consider, I took my inspiration, visually and thematically, from the Italian Futurists of the early twentieth century, with their dynamic compositions borne out of a love of technology, speed and violent change. I equated President Trump with Filippo Marinetti (the spokesman for the artistic and social movement, who published his Futurist Manifesto in 1909 and later became a supporter of Mussolini).

Scope: Editorial Illustration

Client: Dystopian Magazine







EXTRACTING AND DEVELOPING SPOT ILLUSTRATIONS FOR  
USE IN THE BODY COPY, INCLUDING DRAWINGS  
NOT USED IN THE FINAL IMAGE



# OLD NICK'S BAD DREAM

## Custom-designed promotional materials

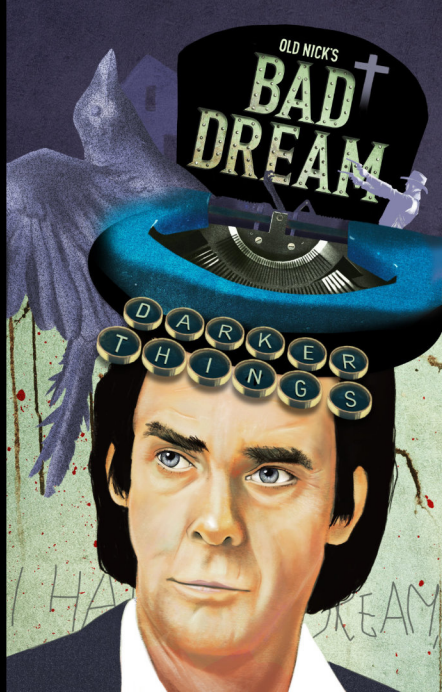
A Personal Project aimed at celebrating one of my favourite Nick Cave & The Bad Seeds albums, 'Henry's Dream', and creating a thematic continuity with his more recent work.

I drew ten images, a 'cover image' and one for each of the nine tracks. My objective was to show that however troubled and violent

Cave's lyrical world was in the 90s, the central concerns remain the same: the search for redemption through themes of love, lust, death, and the absence of God, all wrapped in a dark Vaudevillian humour.

Commercial aim: to generate a series of promotional (postcard-shaped) images for print or web, that reference scenes from the songs with the intention of bringing old work to a new, younger audience.

Scope: Custom Illustrated & lettered promotional postcards



# PAPA WON'T LEAVE YOU, HENRY / I HAD A DREAM, JOE



With nuanced ambiguity, I'm introducing 'Old Nick' (aka The Devil) to younger Nick as a 'doppelganger' who may or may not also embody Jack The Ripper (the title of the closing track), and may involve Nick confronting his inner demon, or shadow self.

## STRAIGHT TO YOU / CHRISTINA THE ASTONISHING



The narratives are non-linear and dream-like, given form by my 'hand-drawn collage' style of image-making. This is intended to echo the symbolic thrust of the lyrics.

## JOHN FINN'S WIFE / BROTHER, MY CUP IS EMPTY

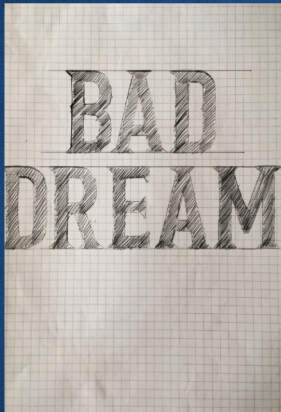


Each image relates to a designated track, but is not tied to it, so references may 'bleed' through from other songs via the overarching themes.



# DEVILS IN DETAILS

The wording was hand-drawn throughout. I also created two lettering alphabets for the songlines, a regular width serif I called 'Old Nick', and a sans serif that became 'Picket Fence Condensed'.



Old Nick



Picket Fence Condensed

# DEVILS YOU KNOW, AND DON'T



Johnny Cash in a cameo as the Man In The Moon. Cash was Cave's musical hero in his formative years. They later played together and covered each others songs.



Willem Dafoe's Bobby Peru from David Lynch's 'Wild At Heart' was my inspiration for Mad John Finn.... a 'hand in glove' moment.



A nod to the Bad Seeds. Although this project is primarily about Nick Cave's songwriting and stage persona we shouldn't forget that live, it's a band effort... hello Blixa Bargeld.



My ex as John Finn's wife, raven hair and all. She loves the Bad Seeds and when she saw herself, (in the red skull dress she actually owns), there were squeals, whoops, even....



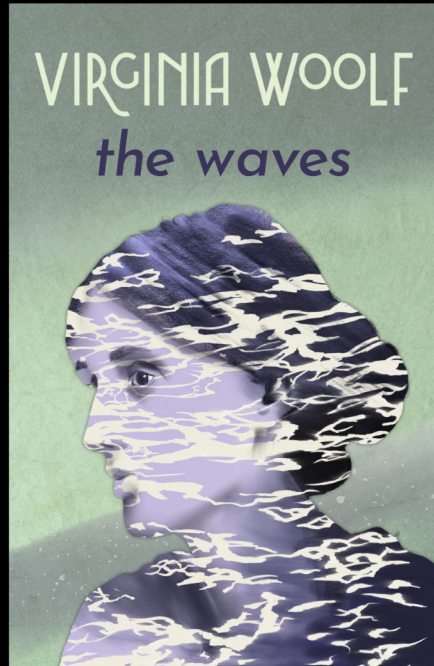
# BOOK COVER DESIGN

## The Waves by Virginia Woolf

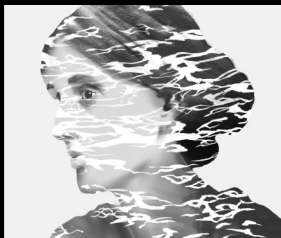
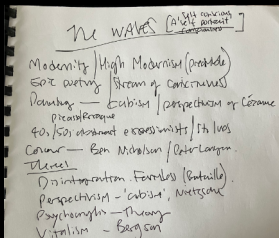
A personal project celebrating a book that, for me, reads like a painting. It accompanied me through art school and mirrored my obsession with the American abstract expressionists, Willem de Kooning in particular. The St Ives School in Britain was also an influence and I borrowed my colour palette from the painter Ben Nicholson.

'The Waves' was viewed as experimental and quite revolutionary in its time pre-dating the 'Beat Poets' and their streams of consciousness by some thirty years. As an exploration of mind and perception the book ties in with a Modernist culture enamoured of fragmentation and in some ways Woolf was extending cubism into literature via the philosophy of Henri Bergson. From a painterly perspective, and as a kind of self-portrait I often equate the book with de Kooning's 'Woman' series of paintings. It's this painterly and metaphysical tradition my illustration attempts to reference.

Scope: Book Cover Illustration & Design



# PROCESS



## CONCEPTS & ROUGHS

I always read the book, I'm designing for. But having read this many times I decided to research reviews and articles to widen my perspective. This gave me a more rounded conceptual basis from which to approach the design.

## DRAWING / DESIGN

As a written 'self-portrait' I decided that Virginia Woolf's face would drive the design. Sketchily drawn characters emerge and disappear throughout the pages, so a 'watery self-erasure' became my primary metaphor.

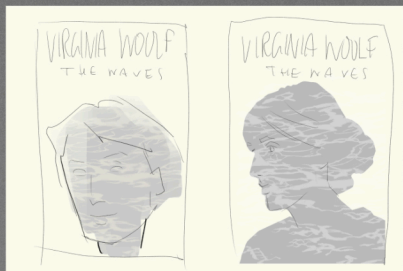
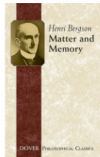
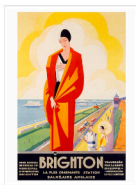
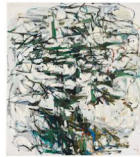
## LETTERING & FONTS

I wanted the type to echo the spirit of the times. This led me to develop some Art Deco-style hand lettering and combine it with a geometric sans serif reminiscent of early modernist type.

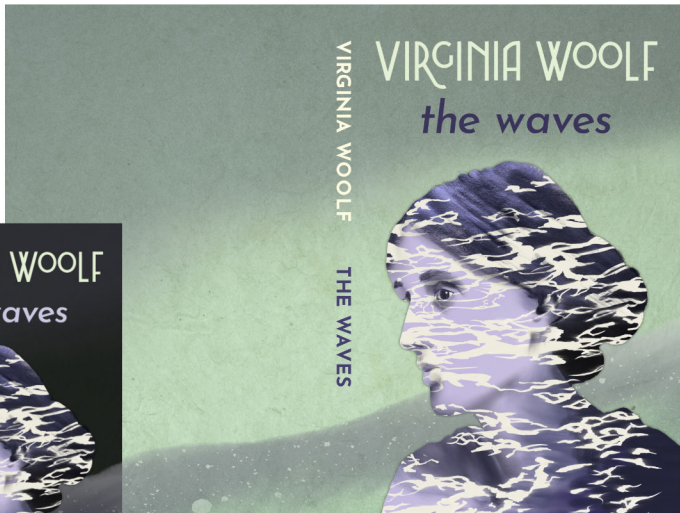
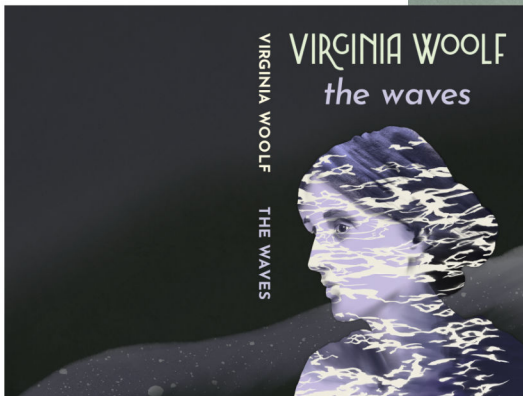
## COMPOSITING

Finishing up on the desktop: sizing text, adjusting colours and creating a print-ready file for export.

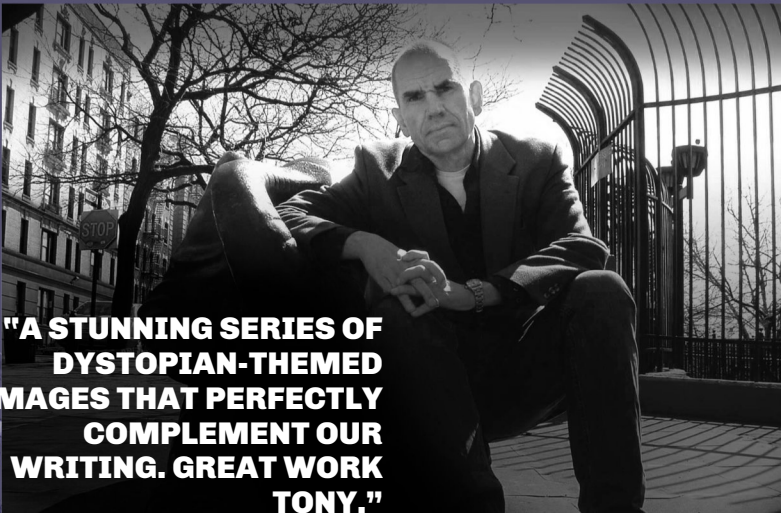
# MOOD BOARD & ROUGHS



# COLOUR VARIANTS



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**—Martin Godleman | Zitebooks Publishing**



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RELENTLESS F\*\*KING  
CONSISTENCY. I  
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**—Keith Levene | Public Image Ltd, The Clash**



**"SUDDENLY OUR  
MESSAGING  
POPS CLEAN  
OFF THE SCREEN.  
LOVELY WORK.  
THANK YOU."**

**—Belinda Hunt | Mardibooks Publishing**

**A PASSION  
FOR IDEAS,  
AN EYE FOR  
DETAIL**

**LET'S CHAT**

**[info@tonyeddicott.com](mailto:info@tonyeddicott.com)**

