

www.tonyeddicott.com

TONY EDDICOTT

AVAILABLE
for HIRE

CAPABILITIES

ILLUSTRATOR

info@tonyeddicott.com



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 visual 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 slightly 'disrupted reality'.





CAPABILITIES

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

Editorial

Portraits

Hand lettering

Poster and cover art

Full spread illustrations

Publishing

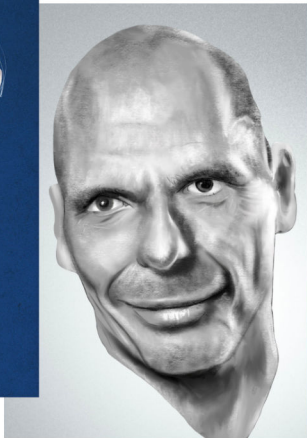
Spot illustrations

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...



I SOLVE

PROBLEMS

of
COMMUNICATION

THIS WAY



POLITICS & CULTURE

OPINION

British Politics: A Right Dog's Breakfast



CULTURE

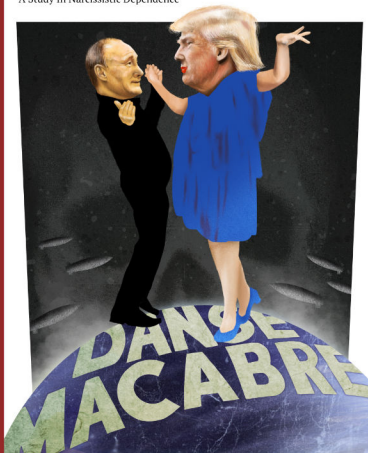
Jeff Bezos, Science Fiction, and the Death of the High Street



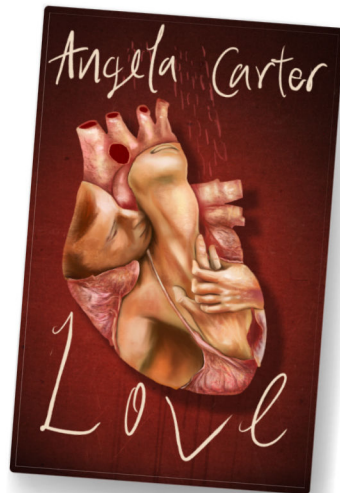
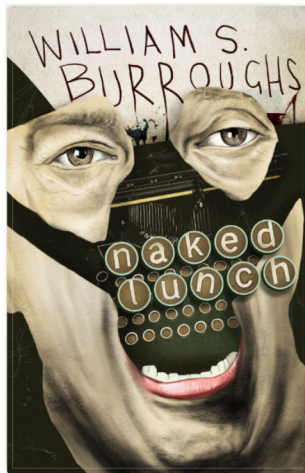
POWER

THE ODD COUPLE

A Study In Narcissistic Dependence



PUBLISHING



CONCEPTUAL

EPISTEMIC

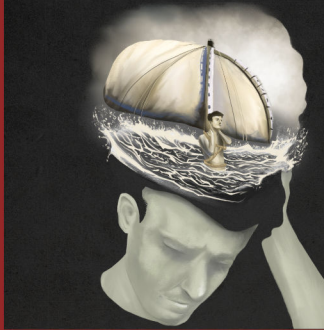
Nietzsche's Perspectivism

From the Death of God to the Genealogy of Morals via Zarathustra



MEN'S HEALTH

NAVIGATING ANXIETY: CAN
'MAN UP' EVER BE THE RIGHT
ANSWER?



COMMENT

America's Gun Crazy

Have profit, paranoia and fear finally outgunned common sense?

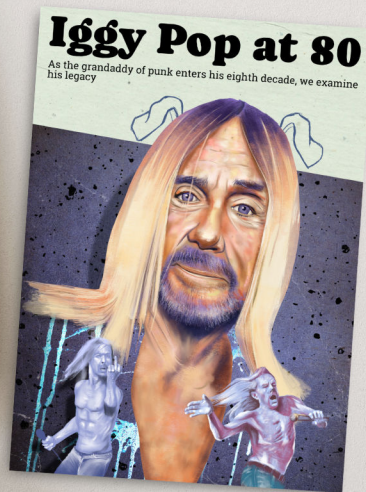


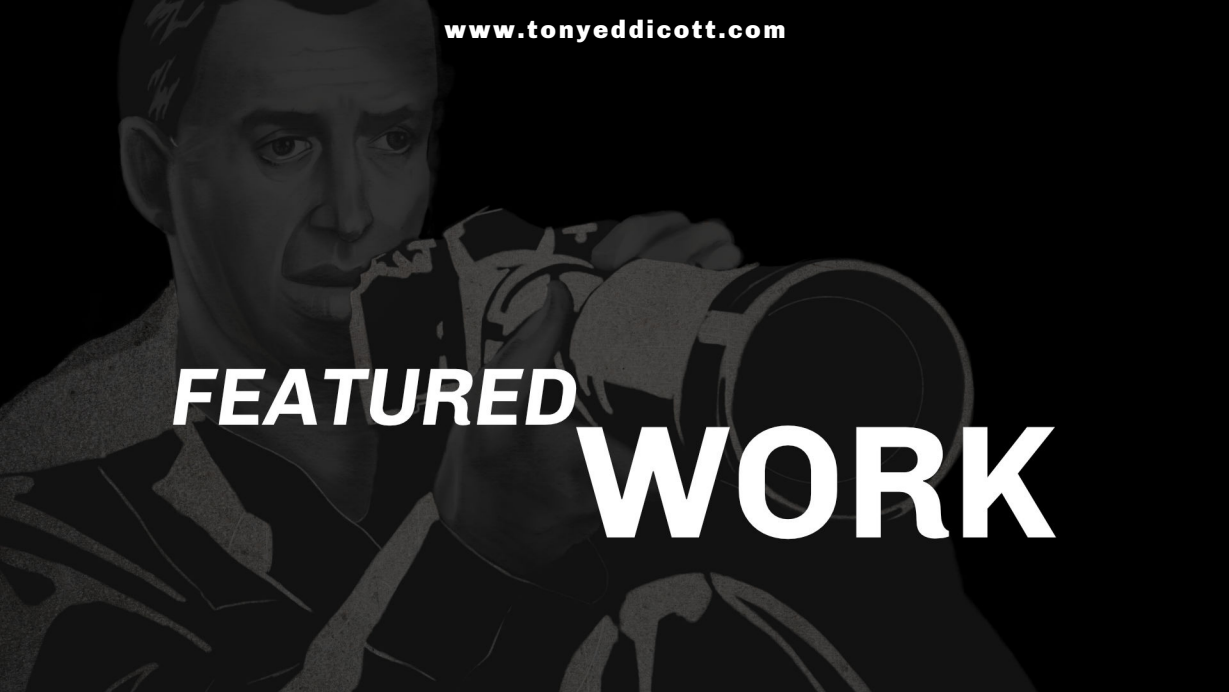
MUSIC & ENTERTAINMENT

SCREEN

What is David Cronenberg even thinking?

Creativity, Madness and the Car Crash Aesthetic





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FEATURED WORK

IDIOT BOX

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

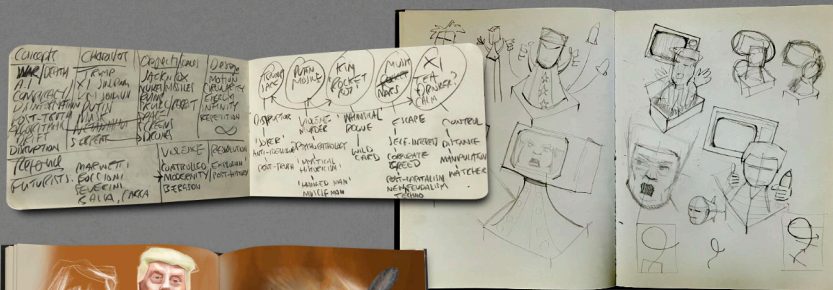
While The Dystopian gave me a list of characters and concepts to consider, I took my inspiration, visually and thematically, from the Italian Futurists of the early twentieth century, with their dynamic compositions borne out of a love of technology, speed and violent change. I equated President Trump 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

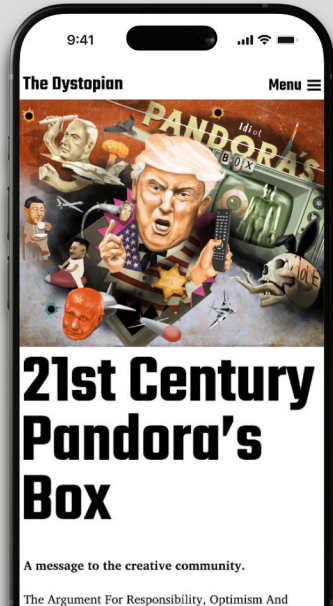
Client: Dystopian Magazine



EXPLORING IDEAS, CREATING ROUGHS & THUMBNAILS, ESTABLISHING THE COMPOSITION



ALTERNATIVE **LANDSCAPE VERSION** FOR THE WEBSITE



EXTRACTING **SPOT ILLUSTRATIONS** FOR USE IN THE BODY COPY.



OLD NICK'S BAD DREAM

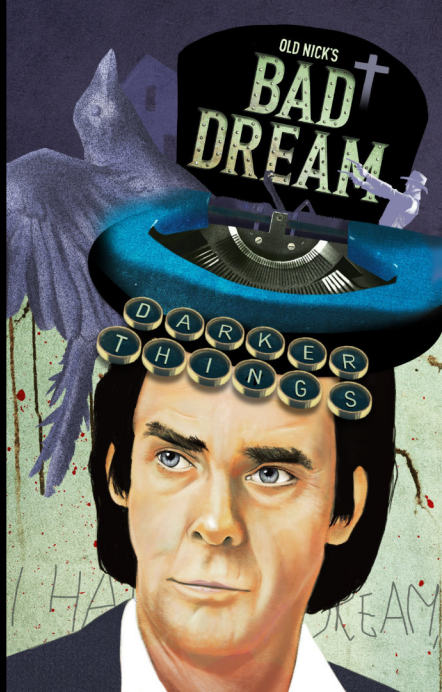
Custom-designed promotional materials

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.

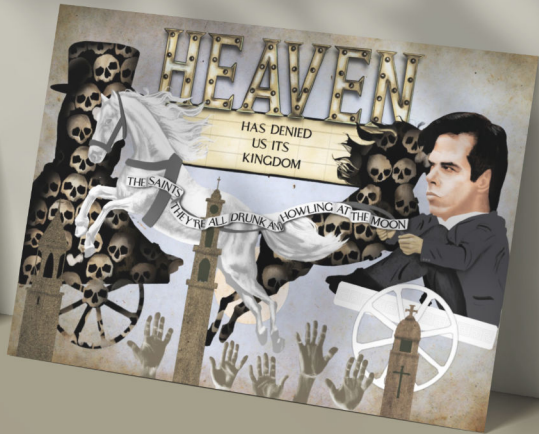
I drew ten images, a 'cover image' and one for each of the nine tracks. My objective was to show that however troubled and violent Cave's lyrical world was in the 90s, the central concerns remain the same: the search for redemption through themes of love, lust, death, and the absence of God, all wrapped 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 promotional postcards

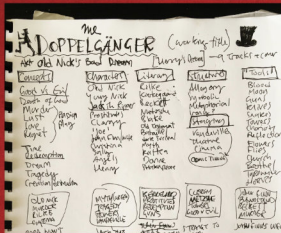






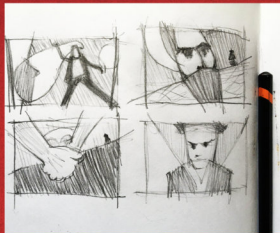


PROCESS



IDEATION / DISCOVERY

Listening, thinking, meditating, writing, I made word lists and developed associations. I followed the stories within the songs and, via symbol and metaphor, layered my own.



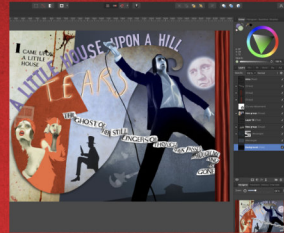
THUMBNAILS / DESIGN

Building on word associations to create scenes using simple two and three-value thumbnails. Stopping short of fully developed imagery I established the final design of each image, during the longest part of the process. I also decided where to put the text..



DRAWING

Once I'd selected the thumbnails and finalised each design, I searched out reference and posed the figures, building up drawings from previously established values and shapes. I introduced a colour palette that enhanced the concepts and supported the designs.

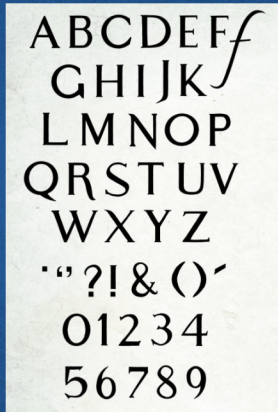
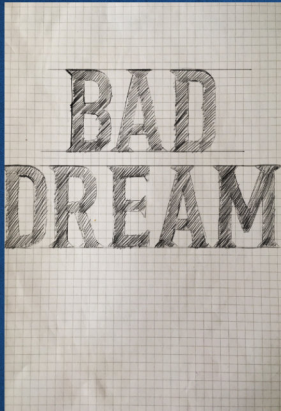


COMPOSITE / OUTPUT

Organising the drawings on the desktop. I added textures where required, upped contrast, pulled out or pushed back colours. I made the image ready for output to the desired format.

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.



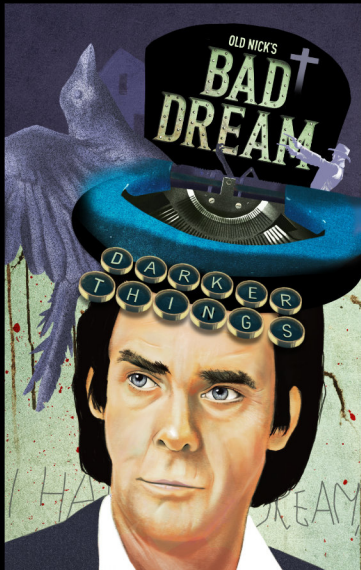
Willem Dafoe's Bobby Peru from David Lynch's 'Wild At Heart' was my inspiration for Mad John Finn.... a 'hand in glove' moment.



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....



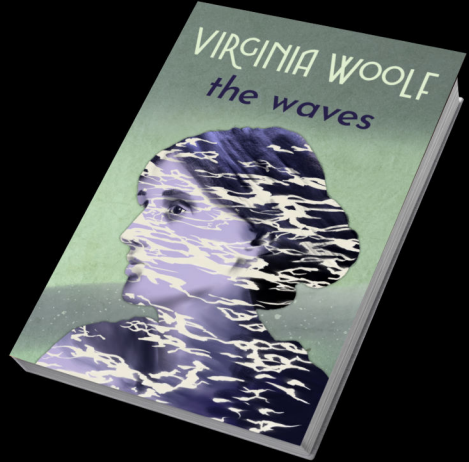
BOOK COVER DESIGN

The Waves by Virginia Woolf

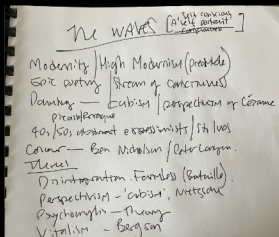
A personal project celebrating a book that, for me, reads like a painting. It accompanied me through art school and mirrored my obsession with the American abstract expressionists, Willem de Kooning in particular. The St Ives School in Britain was also an influence and I borrowed my colour palette from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

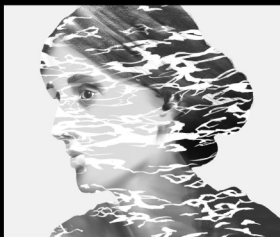


PROCESS



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

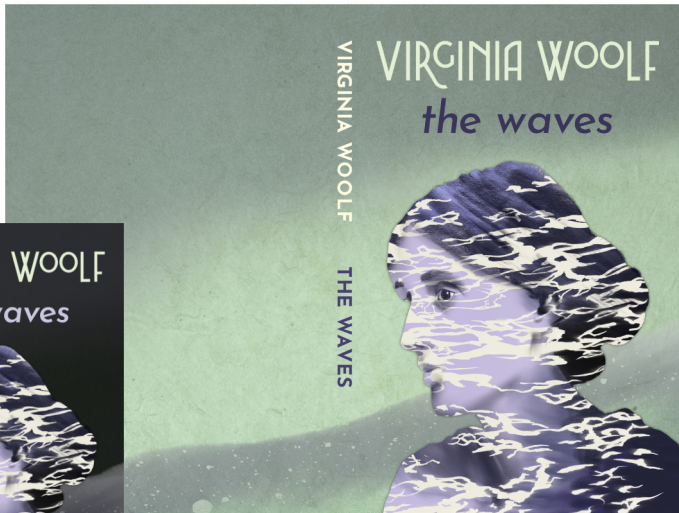
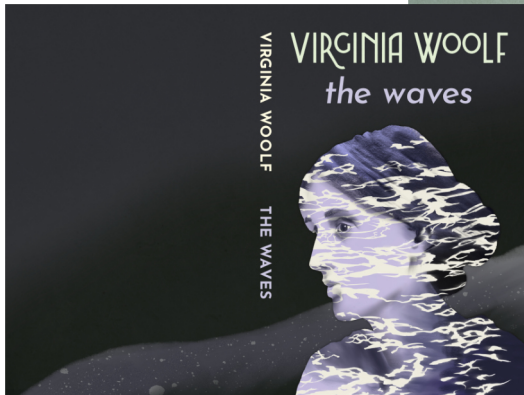
I wanted the type to echo the spirit of the times. This led me to develop some Art Deco-style hand lettering and combine it with a geometric sans serif reminiscent of early modernist type.



COMPOSITING

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

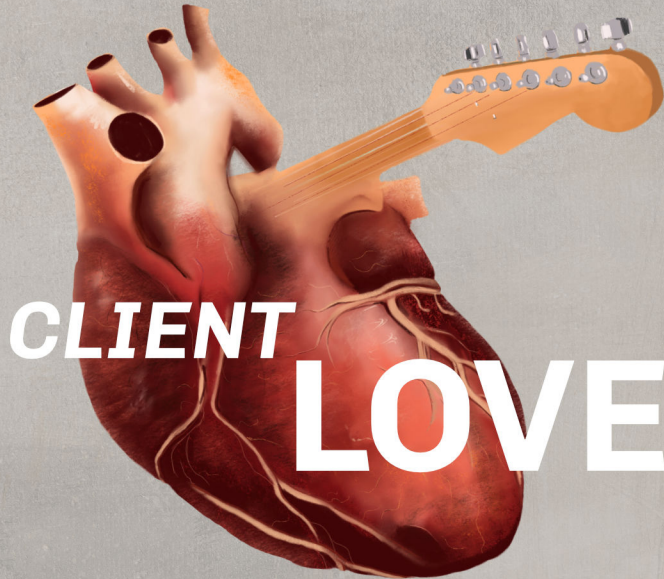
COLOUR VARIANTS



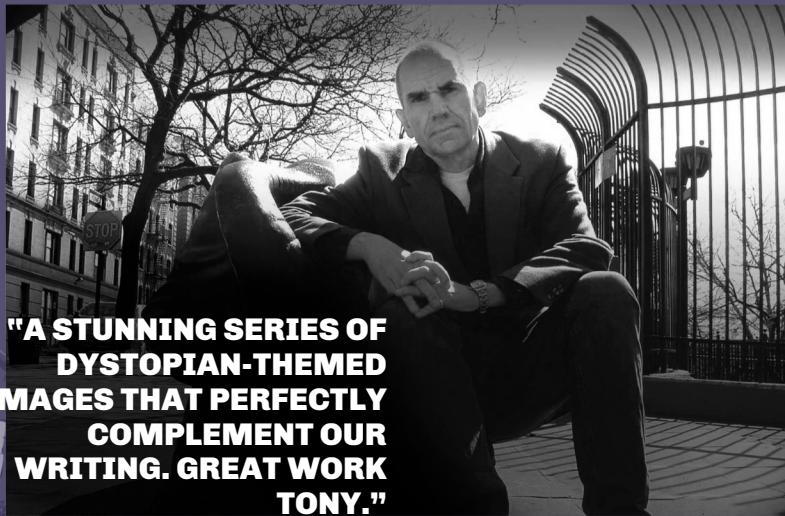
VIRGINIA WOOLF
the waves



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CLIENT
LOVE



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DYSTOPIAN-THEMED
IMAGES THAT PERFECTLY
COMPLEMENT OUR
WRITING. GREAT WORK
TONY."**

—Martin Godleman | Zitebooks Publishing



**"IT'S YOUR
RELENTLESS F**KING
CONSISTENCY... I
WISH I'D MET YOU
THIRTY YEARS AGO."**



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**"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

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