{NEW GENERATION}

Crossover

Fiona Sinclair is a sessional teacher of graphic design at Box Hill TAFE, and reflects on the fine artist who illustrates.

here is a fine line that exists, for me, between illustration, design and fine-art. I have exhibited as a fine-artist, taught graphic design, and worked as a freelance illustrator. Although the mediums and themes that I work with may shift, the one constant that is ever present in my work is that I start with freehand drawing and I explore a wide range of ideas.

As a teacher of graphic design I like to encourage my students to work with their ideas and draw from personal experiences – issues that inspire them to respond, phobias that they may experience, memories from childhood and unique aspects of their personality.



One of the most exciting aspects of being a teacher is observing students' originality, and their development as they come to understand and work on a design brief with a fresh eye.

'Type as Metaphor' is one such brief that allowed the students in the Diploma of Graphic Design to explore an issue or phobia that they are interested in or curious about. The brief is to construct a visual metaphor using typography only. Each of the four panels use various combinations of type – one panel is constructed from paragraphs, one from words, one from letters and one from syllables.

Although the students are learning about graphic design, this brief illustrates the inter-connections that exist between design, illustration and fine art.

Like the illustrator, these design pieces tell a story, visually. Like the fine artist, this brief searches for visual representations of a personal issue or concern that interests the student. And like the graphic designer, type is manipulated and used creatively to present an idea.

Along the way, students learn how to use tools and techniques, but of prime importance is the search for creative and original ways to express an idea and tell a story. (O)



(Left and above) 'Pollution' by Bryley Quinton; (top) 'Hemophobia' by Christina Inserra

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