

# Solön! 13



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# SCHÖN!

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## LUCKY THIRTEEN!

*As summer begins to ebb, a new season flows in, pulling in its wake a cloud of visual spectacles and written delights. For Issue thirteen we bring the sex back to the sinister. We strip away the superficial, exposing a hybrid of strength, splendour and ferocity. The bold beauty of this issue will make you sit up from start to finish.*

*Our cover is under the command of one of fashion's most legendarily lensman, Tiziano Magni. The ultimate convergence of strength and glamour, presented in our cover story "Flesh, Flags and Fatigues" will lead you into the new season, feeling recharged and invigorated.*

*Things heat up further with Garrett Neff, who features solo in Jean Paul Gaultier for our dramatic monochrome editorial, shot by Phillip Mueller and directed by Laurent Dombrowicz. And this All-American talent has never looked so good.*

*Closely followed by this, Schön! digs deeper to bring you stories of the striking visual talent of Drew Struzan and Christopher Moeller. We welcome them to Issue thirteen, as they give us a VIP view of the art world- and from an entirely new angle, we gain insight into their long and illustrious careers.*

*Gone but not forgotten, we reminisce about the life of the late and great Edith Head - the brilliant mind behind many of the most extraordinary costumes to venture forth from the Golden Age of movies. We also share a word with of-the-moment 'superblogger' BryanBoy, who tells us about his lucky streak in the media world and wearing women's clothes.*

*And that's not all. We will captivate you with our ethereal editorial "Skin Ink"- a platform for collaboration between Diego Indraccolo and Pok U Chan, and an explosive sensation of photography and illustration that adds a rich new dimension to the classic nude shoot. What's more, prepare to toughen up for the ferocious Rob Evans, new face of Givenchy, as he returns with a storm to our pages, unveiling the new collection of UNCONDITIONAL.*

*We encounter the sly humour of Comedienne Kathy Griffin, our very own lucky charm. She talks to Schön! about her personal journey, her lust for life and the importance of a good laugh. Her stark humour is captured exquisitely as she poses for photographer Matthew Lyn.*

*It is a shared state-of-mind between artists, designers, editors and other creators who bring all of these ideas to life as a collective. What you hold is proof of how we work: the force and the passion behind those with whom we share this vision.*

*So go forth. Immerse yourself. Take in the beauty and explore the darkness- raw and unflinching. Keep reading and fear blinking, or else face the risk that something awe-inspiring might pass you by. Enjoy the journey.*

*Welcome to the dark side.*

*Unlucky thirteen? We think not!*

Raoul Keil,  
Editor-in-Chief

Cover 1  
Maritza Veer by Tiziano Magni

Cover 2  
Garrett Neff by Philipp Mueller  
& Laurent Dombrowicz

## LETTER FROM THE EDITOR



"Heroes of Shadow", cover to the newest Dungeons & Dragons rulebook, ©Wizards of the Coast

# When Fantasy Becomes Reality

SCHÖN! MEETS CHRISTOPHER MOELLER, ONE OF THE REMAINING FEW 'RETRO' COMIC ILLUSTRATION GENIUSES OF OUR TIME.

Born in 1963, the year that Leonardo da Vinci's Mona Lisa was first exhibited in America, the first James Bond film was released, and the launch of the Beatles' first album, it came as no surprise that Christopher Moeller would develop quite an artistic streak. Growing up during The Silver Age of Comic Books and thanks to the continued support of his parents, he aspired to be an illustrator from an early age. Once graduated from college, he moved to New York before relocating to Pittsburgh, PA in 1990. This is where his career really took off: The same year he landed his first professional job writing and painting a graphic novel for Innovation Comics' highly respected *Rocketman: King of the Rocketmen*, an adaptation of a 1948 movie serial. This exciting start led to additional graphic novels at Dark Horse Comics and DC Comics as well as a career creating cover illustrations for the comic and gaming industries.

Admirably and unlike so many others, no matter how hard times got, financial difficulties never tempted Christopher to stray from his path. Instead, he developed his unique style by combining passion with hard work, attention to detail, and of course a steady hand.

Do you consider yourself a bit of a geek?

Certainly I do, but why only a bit? Being a geek is something of a badge of honour nowadays. When I was in high school, I played violin, was active in Boy Scouts and the Dungeons and Dragons Club. Being a geek was most definitely NOT cool. Now, everyone wants to say: "I was such a geek back in high school." I say: "Show me your membership card, poseur."

What tools or gadgets make you happy?

All of my artwork is done the old fashioned way: with paper, paint and a fist-full of brushes. That said, I like technological toys as much as the next person. I have an iPhone that I adore, and enough laptops to keep me happy anywhere in my house. I'm addicted to my Xbox, not simply as a gaming platform, but because it can stream video through Hulu and Netflix. I never watch actual television anymore – except, of course, when my beloved Pittsburgh Steelers are on.

So are you a MAC or PC kind of guy?

Mac. Since day one. I had an Apple II growing up. My brother and I learned to code basics as kids in high school. We designed our own games. We've had one Mac or another in the house ever since then.

With all the new electronic drawing gadgets on the market, like the graphic tablet, has the 'power' of technology converted you or do you believe the old school way of getting down 'n' dirty with pen and paper as the only way forward?

I don't believe there is ever only one way forward. Back when I was in college in the mid 80s, the airbrush was the hottest tool on the market. If you look at the Society of Illustration annuals from that era, half of the images are airbrushed.

The airbrush achieved amazing results, but it certainly didn't invalidate the other approaches to drawing. That said, the scope for digital illustration is greater than that of the airbrush, and will be the dominant medium for image-making from now on, no question. It has forced me to re-think my approach to making images. There's no way I will be able to compete with digital art in terms of detail, textures, atmospheric effects, precision lighting, etc... The computer will increasingly be able to simulate reality in ways that a traditional painter just can't. So I've decided that it's foolish to try to compete on that level. My work has to look like a painting. When you look at my artwork, I want you to see every mark my brush is making. My direction at this point in my career/life is very organic. I've never hidden my marks in the interest of creating photo-realism. So the digital revolution has prompted me to alter how I create my art, but it hasn't invalidated it.



"Lucifer 16", cover to the Lucifer comic book, ©DC/Vertigo Comics

How did your work on the monthly comic book Lucifer come about?

Working on Lucifer was amazing. It was one of the real highlights of my career. It was a privilege to work on such a long series of illustrations with such a broad range of subjects, concepts, and characters. I never got bored. My editor, Shelly Bond, was a joy to work with. Every month, she would schedule a conference call with writer Mike Carey and me, and we'd hammer out ideas for the next month's cover. I would make a handful of small thumbnail drawings after, putting our concepts into visual terms. Shelly and I would work back and forth until we came up with a final image. The only reason I ended my run on Lucifer was because my painted comic book JLA: Cold Steel was falling off schedule and DC was insistent that I devote myself full-time, to completing it. If it hadn't been for that, I would absolutely have gone on to finish the full 75 issue run. I have a lot of regrets about that, actually, but hard decisions are something that you are bound to experience in this business from time to time.

Did you have to conduct a lot of research for Lucifer and keep to any guidelines, or is he a character you created simply from your imagination?

When I came onboard with Lucifer (issue #16 of the monthly title), he had already been established in terms of his look and character, so my role was to develop this further.

How about other projects, for example Iron Empire or JLA?

The Iron Empires are my baby. It's a series of stand-alone science fiction stories, all set in the same universe, but featuring different characters. It currently consists of two graphic novels, fully painted and written by me: Faith Conquers and Sheva's War. An award-winning role-playing game was subsequently developed by Luke Crane called Burning Empires, which expands on the universe and allows players to bring their own characters and stories to life. I'm working on a third graphic novel at the moment. But it's a long process. It won't see print for another year at least.

The JLA books were also fully painted and written by me. The first, JLA: A League of One is still in print in several languages. The second, JLA Classified: Cold Steel is out of print and harder to find. I'm hoping that DC will collect it eventually. There is a German language collection of Cold Steel that is quite beautiful.

*Do you enjoy the process and effort that goes into creating them, or do you sometimes get bored half way through?*

I love my work. Yes it gets boring. Yes it gets frustrating. Unlike a hobby, even the coolest job has its difficult moments, but for me, there is really no other work that will satisfy me. When I wake up in the morning, there are only three kinds of work I want to do: write, draw or paint. All of these activities nourish me. Of course, occasionally there are days when I wake up and I don't want to work at all. That never goes away...

*Do you sometimes get emotionally attached to a graphic novel or feel like you are becoming part of its world?*

Definitely, this is especially true with the Iron Empires project, because it is so completely my own creation. I always resent having to stop work on it to take commercial jobs. It inevitably takes me a day or two to switch from my creator-dreamer persona to my illustrator persona. I love the people who populate my stories – even the evil dudes. When I get to the end of a project, I can draw them in my sleep. At the beginning I use lots of photo-reference to make sure I get the likenesses right. After 100+ paintings, I hardly use the reference anymore. I've come to know them inside and out. That's less true of single-image illustration jobs of course. Even Lucifer, for which I painted around 40 covers, wasn't as emotionally engaging as my storytelling work. There's something about telling stories that brings you into a character's life. Painting is more visual, more about composition, light, form and colour. It's a different discipline.



*How long does it usually take you to complete an entire graphic novel?*

One to two years, depending on the length of the story. That doesn't include all of the preliminary work, pitching ideas, hammering out contracts, etc... That can extend the process by another year or two. I produced full graphic novels in 1991, 1994, 1998, 2001 and 2004, to give you an idea of the intervals. I think of myself as a movie director. You'll get a movie from me every three to four years.



*As an artist there are sometimes huge gaps between selling your work. Did you ever hit rock bottom, both artistically and financially, wanting to throw everything out of the window and change career paths?*

There have been intensely difficult times for me financially, particularly when I was a young artist, married with two children, and we were living on my income alone. Staying in the game through those years was a huge leap of faith for me. There were many times when my ex-wife encouraged me to think about getting a salaried job somewhere: as an art-director or professor.

And logically, she was right. It would have helped our family tremendously if I had gone down that route. It took a lot of faith in myself to say no, but what I said earlier is the truth: when I get up in the morning, what I want to do is write, draw or paint. I know that's where my passion lies, and if I'm going to compete to be the best I can be at my job, it's got to be the thing I'm passionate about. We all know what it's like to work in a job you're not really suited to. Everyone needs money to live, and work is a part of life. When I'm writing or painting, my work and my life are the same thing. To me, that's worth struggling for.

*What would you say is the highlight of your career?*

There have been a number of exciting and transformative moments, but three encounters in my early career really stick in my mind. Prior to breaking into business, three professional artists had a tremendous impact on my life: David Small, Richard Williams, and Murray Tinkelman. David Small ran a storytelling workshop at the University of Michigan that I took part in as a junior. He was the first professional illustrator I'd ever met, and he changed how I looked at art and artists. He was a slight, neurotic, mild-mannered man – a very normal, very ordinary person, not a mythical creature at all. He gave me hope in the fact that if he could do this, so could ordinary Christopher Moeller. Of course, in retrospect, he was not ordinary in the least. His talent, intellect and heart were prodigious, but he helped make an art career feel achievable. I met Richard Williams right after graduation. A very successful oil-painter, mostly in advertising, he spent the better part of a year coaching me from his studio in Syracuse, NY. When I first met him, he said: "Before I can help you build a portfolio, you have to learn how to draw." Hearing that was hard, I thought that's what I'd spent 4 years at art school learning how to do. But he was right. After spending a year under his watchful eye, my drawing skills completely transformed. Finally, Murray Tinkelman was one of those illustrators I'd seen as a student in the Society of Illustration annuals in college. A giant in the industry, he was also a teacher at Syracuse University, and he helped me to take what Richard Williams had given me, and turn it into finished illustrations. He also gave me a solid grounding in the history of illustration, which I will always treasure.

*Centre  
Portrait of Christopher Moeller  
by Scott Hampton ©Scott Hampton*

*Bottom left  
"Raven Guild Initiate" from the Magic the  
Gathering card game  
©Wizards of the Coast*

*Right page  
"Amazing Stories", interior illustration for  
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Words / Sophie Everman



*"Amazing Stories", interior illustration for Amazing Stories #600  
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