

# MOOSE & YETI

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*His skill and technique may have come a long way since those childhood days of making books on folded bits of A4 paper about dungeons, soldiers and spies but that element of fantasy has never left Moose & Yeti. With an innate desire to draw, the sheer craftsmanship and skill that leap out of his Asian-inspired work is breathtaking. From snapshots of time immortalised simply biro on paper, to his design work and intricate live drawing, Moose & Yeti is a master of all trades, jack of none.*

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**For those who don't know, can you give us a little background on Moose & Yeti?**

My family is generally pretty creative, whether it be through painting, writing, or interior design, and some of my earliest memories are of painting with my grandmother; I can't really remember a time when I haven't been drawing. As a young boy, I started out trying to copy things from old computer games and comic books. I remember having this one book called 'How To Draw Comics The Marvel Way', which I would sit over for hours. I have never really been interested in doing anything else other than drawing.

I went to a fairly normal school in Kent, England. However, this is where my fascination with the power of branding and design began. It was the kind of school where having the latest pair of Nike trainers really mattered and dictated your place in the playground. This had a great impact on me as a child and has continued to fuel my interest in learning how brands communicate and sell ideas to their audiences.

Leaving school at 16, I went to study graphic design at Canterbury College, where I began working under the name Moose & Yeti. That was a great way to launch myself, but also gave me something to put all my efforts towards, aiding my initial development in design and illustration. The name stuck and I have continued to build the brand ever since.

**Is the ambiguity of your name meant to suggest there are two people working under Moose & Yeti?**

Initially, Moose & Yeti was just a name. There wasn't really any special meaning behind it apart from me wanting something that would provoke some uncertainty. As I became more established, people naturally began to assume that there were two people, which was not the case. It is interesting that now I work in two different styles, one being bold lined and graphic, the other is more intricate and delicate. Moose & Yeti now reflects the two sides of my work, and it's almost as if there are two people, but I still only have the one pair of hands.

**You've recently started working on super intricate designs with biro on paper; can you talk about your choice to use this medium and how your style adapts to fit?**

At the age of 16 I got into graffiti and a lot of my early sketches were done in biro. I found I had more control with the lines that I made, and a lot more time to think about them as I drew them. As my work became more computer based, I switched to using fine liners as it was a lot quicker when editing the drawings. This change dictated my style for a few years and I felt that I wasn't really developing as rapidly as I would have liked. It has only really been in the last year that I have made the conscious decision to switch back to using biro. It can do

everything a fine liner can, plus I can now experiment with tone; this has given my work a lot more depth and I feel has taken it to a whole new level.

**Much of your recent work is also heavily influenced by Asian culture, where does this stem from?**

I have been a massive fan of Japanese culture for a long time, so this has always been the underlying theme of most of my work. To be honest, I am not really sure where my fascination comes from. For most people, I guess their interest in Japan stems from reading manga, watching anime and playing Japanese video games. The comics and films are something I got into later in life. However, seeing the hyper-modern buildings and neon lights of Tokyo on television probably played a big part in my initial interests. It seemed worlds apart from the small seaside town I grew up in.

**What other influences are behind your work?**

History, along with art, was always a subject I found very appealing at school. Learning about kings, queens, fashion, architecture, crime and punishment and battles conjured up an infinite amount of imagery in my mind; this is reflected in a lot of my earlier work. I also like to focus on everyday scenarios such as stopping for a bite to eat at a restaurant, or riding home on the



train after a hard week at work. However, I like to twist reality with elements of surrealism. This tends to broaden the appeal of my work and means a lot more people can relate to it.

**Can we expect to see a lot more of the aforementioned style of work or are you keen to explore other mediums and styles?**

At the moment I am trying to perfect my technique, it still has a long way to go and I feel it is only really just starting to flourish. I love the idea of being able to

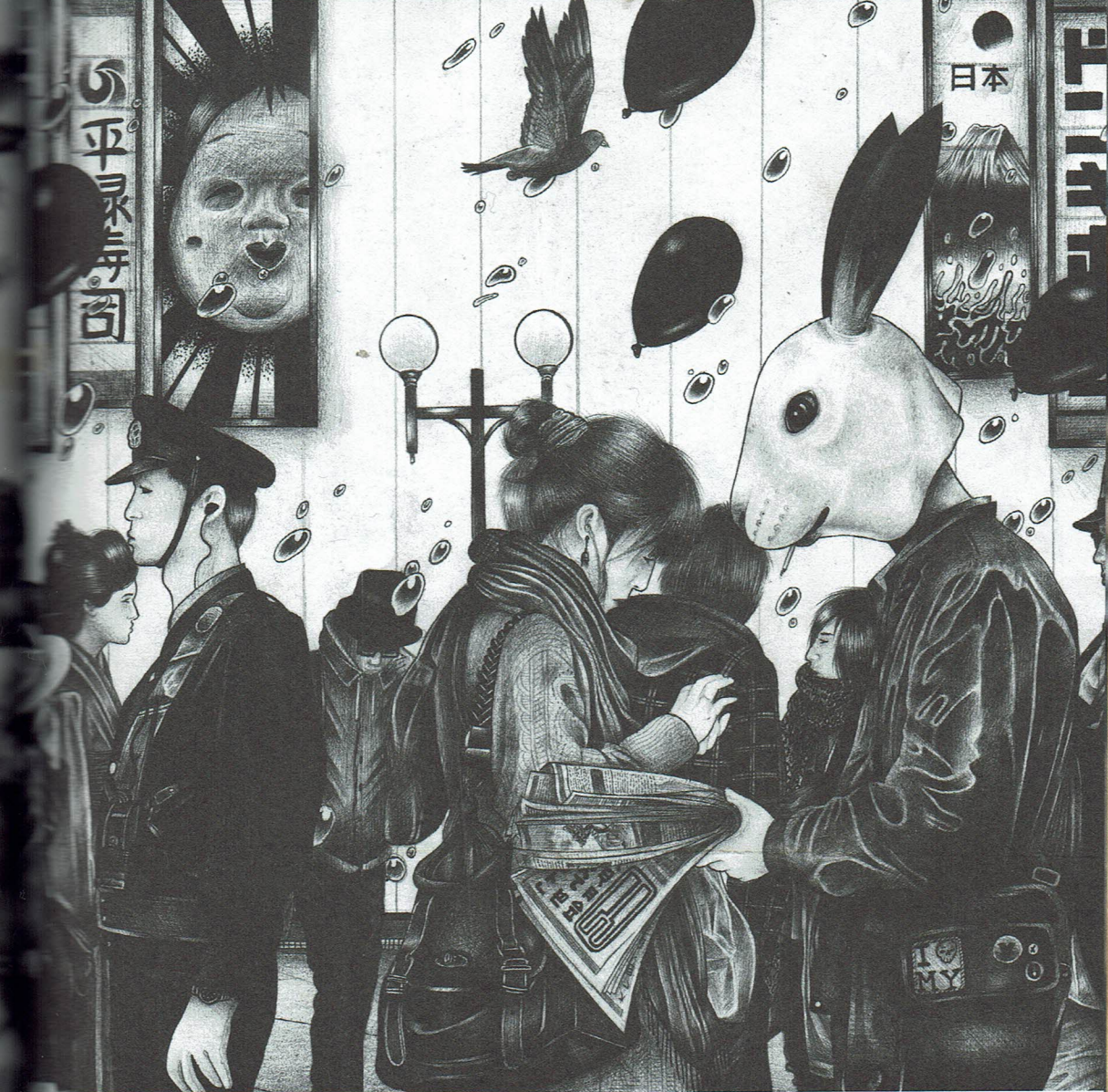
create something striking with an everyday object such as a biro, and it seems to make the work a little more intriguing to people. As I mature artistically, it is almost certain that just as before, my style will naturally shift, and I will begin to explore other materials and techniques. But for the time being, yes you will see a lot more of it.

**As well as being an illustrator you also work on design and t-shirts. How does this compare to your other work in terms of your enjoyment and fulfilment?**

It really does depend on the client and the job. Even the most uninteresting brief can be made more enjoyable if you are given free rein and the client is easy to work with. No matter what the job is though, I am always learning and sharpening my skills, even if it is something I have done a thousand times before.

**What other notable projects have you worked on?**

In the past few years I have been given the opportunity to work on a number of diverse projects.



which has enabled me to evolve many aspects of my style. I have created artwork for Universal/Island Records, produced illustrations for i-D magazine, painted a mural for a show on the BBC and designed the brand identity and all promotional artwork and apparel for a music brand/record label called Licked Beatz. I have also worked on various design and illustration projects for companies such as Unilever, Red Bull and Adidas.

**You also recently founded a collective known as Rising Giant, how did this come about?**

In 2012 I was introduced to a talented artist named Squirrel. At an early stage we both realised that we had a very similar work ethic and that we wanted to collaborate on a few projects. The first being a show called 'Hunter. Gatherer', which focused on the everyday life of a graphic artist and its correlation with the natural world. For us, it was a big success and was the beginning of our creative partnership. We had both tried working with other artists in the past and had found it very difficult to get anything worthwhile going. This seemed like the perfect opportunity to

start something together.

**What have you got planned with him?**

It is still early days for Rising Giant; we currently have a few great projects under our belt that were very exciting to work on. The two most notable being an iPhone app and an anti-knife crime campaign for the UK-based charity, Peabody. The second being a video mapped installation promoting how art can be utilised to make the most out of public spaces.



At this stage our main aims are to strengthen the brand by broadening our demographic and client base, by producing work that is diverse and engaging, whilst always trying to develop independently and as a collective.

**You were recently part of an exhibition in France, how did that come about?**

Myself, Squirrel, and a handful of other street artists and illustrators were commissioned by Strange Cargo, a charity that specialises in participatory art events, to create a public arts trail as part of Boulogne's Summer cultural celebrations. The brief was to create an array of sculptures that reflected the

town's age-old fishing industry. This led to us having our own show that complemented the visiting Pompidou exhibition.

**What's next for Moose & Yeti?**

It is hard to say really, things are constantly changing as I am always on the move. At the moment I am living in Porto, Portugal and working on a new body of work for the first Moose & Yeti solo show. I would like to travel some more, it is always refreshing meeting new people and taking inspiration from new surroundings. I have also been invited by the clothing brand AnyForty to design a new shirt, which will be dropping in August.