
creative careers
BECOMING A SUCCESSFUL ILLUSTRATOR
SECOND EDITION
DEREK BRAZELL & JO DAVIES

BLOOMSBURY

BECOMING A SUCCESSFUL ILLUSTRATOR

Bloomsbury Visual Arts

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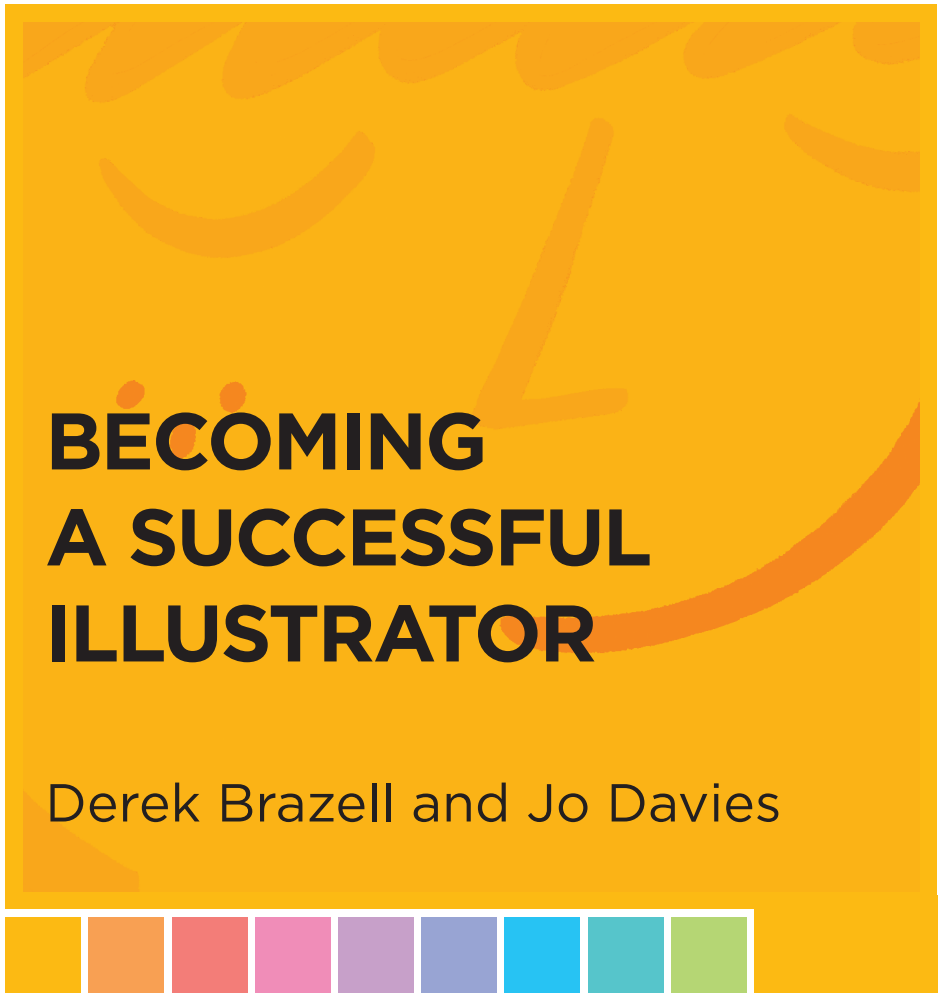
The companion website for *Becoming a Successful Illustrator* contains unique complimentary material, including interviews, additional Spotlights focusing on individual illustrators and art directors and extra Activities. Here you can also access motion-based imagery, such as GIFs and animations, that are referred to in the book.

To access the site go to www.bloomsbury.com/brazell-davies-basi-2e



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INTRODUCTION

The discipline of illustration is constantly expanding. It is an elastic art form that successfully stretches to wherever its varied practitioners wish to take it, illuminating text, decorating products, commenting on society, making statements as public art on walls, entertaining gamers and film viewers and persuading consumers.

It's important to recognize as a contemporary practitioner that illustration has always been shaped by the society and culture within which it is created. It has progressed through a long history that some may trace back to cave paintings that decorated, informed and provided visual narrative as a form of visual communication. As society has evolved, illustrative art has continued to be intrinsic to culture, providing political commentary, relating to word-based narrative, including reportage imagery, through to more commercial applications for advertising and design. The impact of new printing technologies that led to the Golden Age of Illustration (1880s–1930) was instrumental in the shift from making images that illustrate to making images that reach large audiences and form an important force in mass culture. The potential to reproduce and distribute imagery on a wider scale, and a demand for graphic design as part of an industrial revolution that resulted in mass production, were factors that created new opportunities for artists to become 'commercial artists' and to make money from their art as a professional endeavour.

The technological, industrial, cultural and economic transitions that characterize the history of society, and evolution in the wider spectrum of art and design activity, including photography and film, have continued to influence illustration as an area of the applied arts. This has led to trends in popularity and visual style as well as contributing to understanding how it functions and how it is valued culturally.

Within recent history, as a term as well as a professional practice, illustration has evolved to embrace applications far removed from the more traditional areas of book publishing, editorial and standard print advertising, into those that may not have been recognized as illustration in the (even recent) past. Images are created for the ever-increasing number of digital platforms – apps aimed at adults and children; screen savers and animations; designs for three-dimensional products, furniture, vinyl toys and fashion; site-specific work for the interiors and exteriors of buildings and vehicles and for display. Design, motion, street art and typography are all part of illustration's growing global network.

Becoming a Successful Illustrator seeks to take a broad view of illustration, grounding it in case studies from practitioners and commissioners from around the world. A creative career is one that many aspire to. The endless possibilities, independence, job satisfaction and potential for varied commissions from clients combine to create an appealing avenue of work. These attributes mean that commercial artists face a great deal of competition in the areas they choose to work in, and there are many angles to consider. Being a freelancer means you are running a business on your own as well as creating wonderful art, and therefore understanding the business side of freelance work will contribute to your success and enable you to avoid the common pitfalls that arise in a commercial environment. Creativity is required both in your practice and in the wider context of sourcing commissions, portfolio presentations and promotion. This book will equip you, as a new professional or as a student preparing for professional practice, with the necessary knowledge to move forward and achieve your goals. *Becoming A Successful Illustrator* is not intended to focus on the subject from a cultural or historical perspective, provide commentary on the processes underpinning the creation of artwork, or offer an interpretive viewpoint. The authors' other books, *Understanding Illustration* and *Making Great Illustration*, also published by Bloomsbury, do however cover these areas in depth.

0.1
The Folio Society edition of *Beloved,* by Toni Morrison, illustrated by Joe Morse.

0.1

0.2

Becoming A Successful Illustrator is organized into clear sections covering the essential areas of working in illustration, including understanding the industry you will be working in; helping you to evaluate your skills; assessing where you may wish to apply your artwork; finding and approaching potential clients; promotion, finance, fees; and your intellectual property rights. A broad range of case studies drawn from across the extensive field of commercial art illuminates the main text, offering views and experience from seasoned practitioners and commissioners as well as more recent entrants into the field. Practical exercises at the end of the book allow you to apply what you are learning to your own experience, providing an effective base from which to launch a sustainable career in illustrative practice.

Creatives have in the past usually worked independently, either from home or a studio, or in a shared rented space. However, in recent years there has been an increase in collectives of varying sizes coming together to inspire and support each other. Forging close connections with creatives working in different areas to help facilitate the aspirations of an individual can broaden artistic vision and market opportunities. For example, illustrators can work with other artists whose technical skills allow expansion into new areas. These groups create collaborative work to commission, mixing their various skills – which can include animation, printmaking, typography and 3D art – while maintaining parallel careers and also providing work for the individual members. They can promote the collective as an impressive one-stop shop for clients needing a combination of skills, and this can make them an attractive option.

For an individual illustrator, employing a business partner or publicist to concentrate on promotion and financial requirements can allow you time to focus on the creative aspects of the job and producing the artwork.

Historically, illustration has existed to serve a client, where an artist may have been restrained by having to follow a brief that was very specific in its scope. This is no longer the case, due to the opportunities now made available through new digital avenues for marketing, retail and distribution, as well as technologies for cheap printing. These mean that illustrators are breaking free of the constraints that a formal brief can impose to forge their own authorial work. Rather than personal work for its own sake, this authorial output can still be successfully placed in a commercial context, such as self-published artist books/graphic novels, cards, prints, fabric designs, T-shirts, ceramics and more. This output is created with an end in mind, a step further than the investigation and pleasure that can result from purely personal creative activity. Whether authorial or purely personal it is important to recognize that work created without the pressure of a deadline also feeds back into commissions, maintaining essential growth over a career in illustration and design.

Becoming a Successful Illustrator offers guidance, insight, inspiring imagery from recognized talents and practical measures to help you assess your place in the image-making business and build upon it, fostering skills that will place you at an advantage in the popular field of creative commercial arts. We wish you every success.

To access the companion site go to bloomsbury.com/brazell-davies-basi-2e

0.2
Holly Exley, 'Women Who Own It: Beatrix Potter'. 'Women Who Own It' is an ongoing personal project exploring how personal possessions tell the story of the pioneering women who owned them. This image includes Potter's doll's house food from her story *The Tale of Two Bad Mice,* a Cumbrian fern and the key to her Hilltop Farm.

CHAPTER ONE
ILLUSTRATION ENTERPRISE

This section will consider how you might position yourself successfully as a freelance practitioner within the professional field of illustration.

There is a distinction between creative and commercial success, and just as there are steps that can be taken to develop visually, there are also strategies for developing your potential commercially. Being a talented image maker, possessing exemplary skills as a visual communicator and having innovative ideas and means of personal expression does not guarantee a successful career as an illustrator. To succeed, you will need a combination of skills, attitude and knowledge. A bit of luck is often useful, too.

1.0

1.0
Gemma Latimer.

1

UNDERSTANDING ILLUSTRATION

Although it is increasingly difficult to provide an authoritative definition of what illustration is, it is clear that there has been a shift in the boundaries of practice within the applied arts. The dissolving of traditional subject areas and increased flexibility provided by digital environments has contributed to an exciting expansion of commercial opportunities for many artists.

Illustrators no longer need to be located near to large cities with a density of publishing houses and design groups to find possible clients, nor do they need to have premises or rely on galleries to sell artworks and products. It is now commonplace for illustrators to have several forms of web presence to promote their work and finished artwork can be sent quickly and conveniently to clients anywhere around the world. Notwithstanding language barriers, the marketplace is global.

For some artists, this evolution, shaped largely by new advances in technology, may be perceived as a threat to established practices. There is more visible competition and the more traditional areas of publishing and editorial avenues are in a state of flux. Having to update promotions and deliver artwork digitally adds to the workload, adding more responsibility to the artist's role.

Illustrators are generally self-employed, working on commissions for payment. Some are represented by agents who deal with most aspects of the business of operating in the field. An illustrator's product is the unique visual contribution made to an artefact, environment or experience in order to illuminate, decorate or inform.

> I love to see my work in so many different contexts. Working with international clients means it's important to keep in mind all the different cultural mentalities. It's a great experience and always a good lesson to learn.
> **Olaf Hajek**

1.1
Olaf Hajek, 'Spring in Bloom'; illustrations for Lotte World Mall, a premium shopping mall in Seoul, South Korea. Installation design: DKDC, Seoul.

1.1

WHERE DO ILLUSTRATORS WORK?

Imagery is all around us, and it is increasingly shifting from the most obvious applications like book jackets and T-shirts, to subtler uses like decoration and illumination on products and advertising.

In an increasingly visual world, the skills of the illustrator can be called upon for a myriad of uses. Applications can be categorized into a broad range of areas, although these are flexible definitions and there will be crossovers between the various areas. An illustrator will be dealing with an art director as the main point of contact for the majority of the commission types described here.

> You should work on a unique style or a topic of interest that is consistent in your portfolio and can be applied across different contexts. I do believe it is important to separate yourself from other artists in order to stand out. It also makes it easier for clients to come to you if they are looking for your particular style. In the words of a mentor of mine, 'differentiate or die'.
>
> **Nancy Liang**

1.2

1.2
Nancy Liang, 'Old Spaces', an illustration from a GIF made as part of an ongoing personal series based on forgotten spaces, mostly in Sydney, Australia.

This GIF is available to view on the companion website for this book.

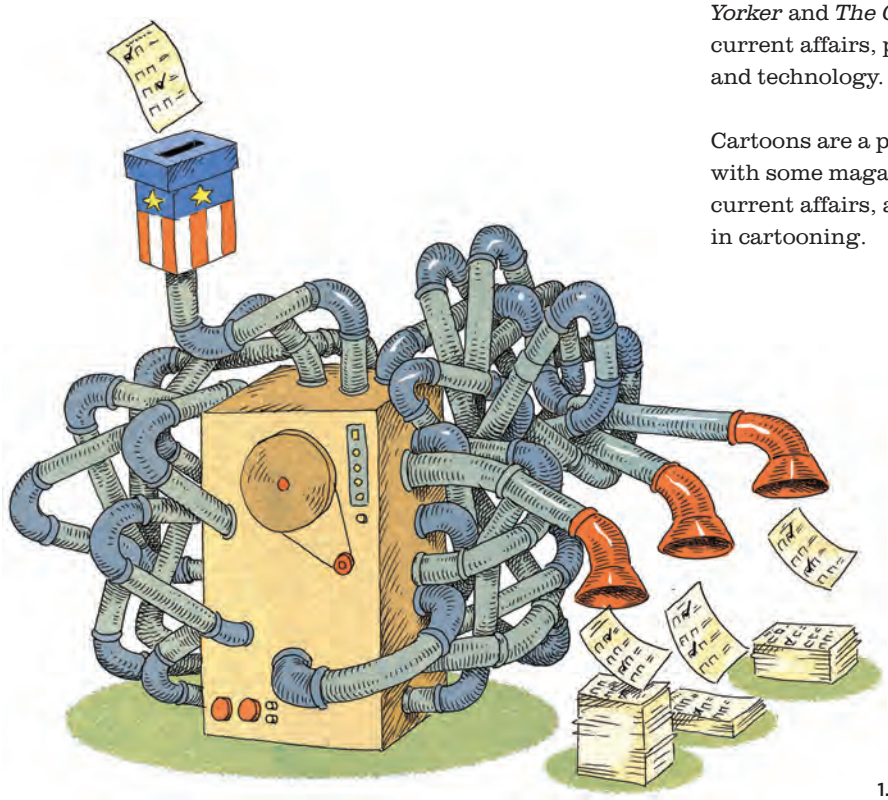
Editorial

I was asked to fill in as art director for *The New York Times* op-ed page whenever the current art director was away, and I learned a great deal about the other side of illustration. Working with editors and other illustrators enhanced how I approach my job. I would see how other illustrators conducted themselves during a job and would try to emulate those who I enjoyed working with.
Wesley Bedrosian

Editorial illustration has a long tradition and although print publications are rivalled by digital platforms, illustration's ability to represent events and complex issues is still required in publications such as national and regional newspapers and their supplements and consumer magazines (women's, men's, food, gardening, travel, business-to-business and trade). Digital platforms, which may be editions of existing publications or online versions, also use illustration. The brief for this work may be dictated by the art director or come directly from reading the text that is to be illustrated. Artwork can be required at short notice and with very short deadlines – maybe a couple of days. Occasionally, turnover from generation of visuals for approval to final artwork can be a matter of hours.

Editorial illustration will accompany journalistic text, ranging from concept-based images to purely decorative pieces. It can be anything from small vignettes to double-page spreads in magazines, and occasionally, although more rarely, covers for publications such as the *New Yorker* and *The Guardian*. Subject matter can include current affairs, politics, finance, lifestyle, travel, health and technology.

Cartoons are a popular element of daily news platforms with some magazines concentrating on humour and current affairs, although there are limited opportunities in cartooning.



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1.3
Wesley Bedrosian, 'Complications of the voting process', *Governing* magazine. Wesley works largely within editorial illustration across all subjects including politics, technology and finance.

1.4

This job was commissioned to highlight the work done by Civico Zero, a centre for unaccompanied refugee children based in Rome, funded partly by Save The Children (STC). The job involved travelling to Rome with STC and journalist Tom Rowley from *The Telegraph* newspaper. It was tough but rewarding – the stories we heard were obviously harrowing, and the job itself had to be done to a very tight deadline (ten days for a huge number of images which had to be animated with sound). The project was directed by STC as well as *The Telegraph*, and all the artwork, animation and sound were done by me.

David Foldvari

1.4
David Foldvari, image from 'Gerges, a refugee from Egypt', Save the Children refugees project, online animation and published in *The Telegraph* newspaper.

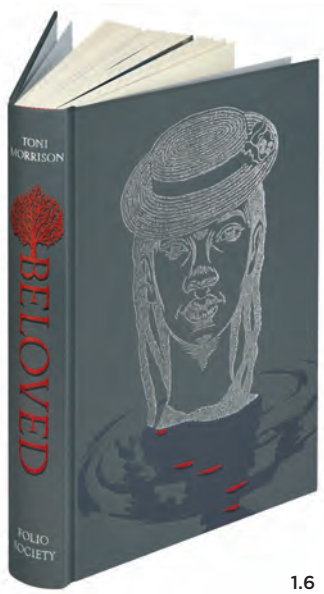
Publishing

1.5

1.5/1.6/1.7/1.8
Examples of award-winning books in which illustration features strongly: the Folio Society edition of *Beloved,* by Toni Morrison, illustrated by Joe Morse; *2001: A Space Odyssey* by Arthur C. Clarke, illustrated by Joe Wilson; *A Circle in the Fire and Other Stories,* by Flannery O'Connor, illustrated by Deanna Staffo.

Book publishing in any form or media is a rich source of commissioned illustration. The four main areas across print-based and digital platforms are fiction, non-fiction and educational, children's books and graphic novels/comics. Artwork is commissioned for covers and interior illustrations. It can be line art or full colour, full-page images or frames for graphic novels and children's literature. The evolution of the colouring book from a child-focused product to one that embraces adult participation is evidence of the continued expansion of this market, bringing opportunities for illustrators to be commissioned and to self-publish. Deadlines for the production of artwork will generally be long, reflecting the slower-moving nature of publishing. Commissioners will be publishing houses dealing in print and digital, from large internationals to small independents, and will also include clients who are commissioning for their own publications (self-publishing) and book packagers who develop and sell a concept on to publishers or retail outlets, such as large supermarkets.

Images for both fiction and non-fiction books can be an integral and important part of the publication.



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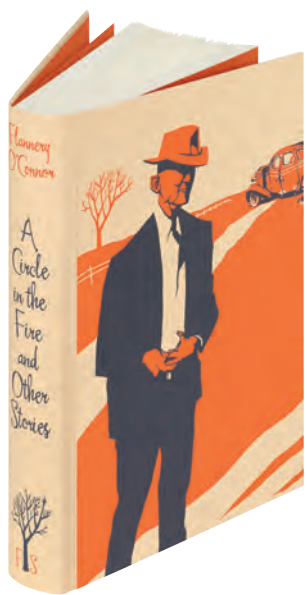

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Children's books

1.9

Children's books consist of fully illustrated publications and chapter books, which will contain a smaller number of artworks – often in line – with possibly one image per chapter.

Picture books may be written by the illustrator or by a separate author, and are classified according to reading ages – usually baby books, toddlers and children aged between five and eight. Chapter books are often classified as early reader and confident readers. Illustrators need to recognize that as well as age categories, each publisher tends to publish certain types of books and that the subjects covered can be seasonal.

Publishers are keen to sell the rights for children's books, so content that potentially appeals to a diverse international audience is favoured.

Since producing a picture book is a lengthy and costly business and publishers produce a limited number of books per year, this is a very competitive area to seek work in. It is advised that you research the type of books that each publisher produces and be aware of their submission guidelines before approaching them.

Payment will be a one-off flat fee or royalties, which are a percentage of each sale usually based on the publisher's net receipts (what the publisher receives minus their costs for production, marketing, distribution and other expenses). Contracts for books often include subsidiary rights, which cover merchandising, translation and film rights.

Self-publishing writers are increasingly approaching illustrators to create artwork for their texts. They may be inexperienced in the illustration-commissioning process and unaware of the fees that illustrators will expect. It is advised to offer a limited licence period for use of artwork when the commissioner is not an experienced publisher.

> Working with another author is always a great experience. Their imagination is better than mine could ever be, and this allows me to come up with ideas I wouldn't necessarily have come up with on my own.
>
> **David Roberts**

1.9
Sleeping Beauty (2016), illustrated by David Roberts, written by Lynn Roberts-Maloney. Image reproduced with kind permission of Pavilion Children's, part of Pavilion Books Company Limited.

Graphic novels and comics

Graphic novels and comics can be published in three main ways. There are publishers producing just this type of publication for whom illustrators work on a page rate as writers, line artists, inkers, letterers or colourists; they usually work with recognized and licensed characters.

The second type of comic is published in the same way as other illustrated picture books. This process either involves submitting a dummy book and examples of finished artwork for consideration, or being commissioned by a publisher to create a title based on a script or idea. Some comic book artists write their own material and some work with a writer.

The third avenue for comics and graphic novels is self-publishing. Increasingly this means publishing online or producing limited edition titles to be sold through specialist fairs, independent specialist bookshops and websites.

Comic book artists need to become familiar with the range of publishers in this area and the types of work they produce in order to focus their submissions appropriately.

1.10

I have a fairly traditional comics style for the most part, but coming from an illustration background has given me a good grasp of colour palettes and design, which gives them a leg up in some way. My taste, and therefore my goals in illustration, are a bit different but equally are affected by the things I'm learning from doing comics. It's also allowed me to build an audience in two arenas, so I've got a higher profile than if I was just doing one or the other.

Luke Pearson

1.10
Luke Pearson, illustrations for the comic book *Hildafolk,* published by Nobrow Press.

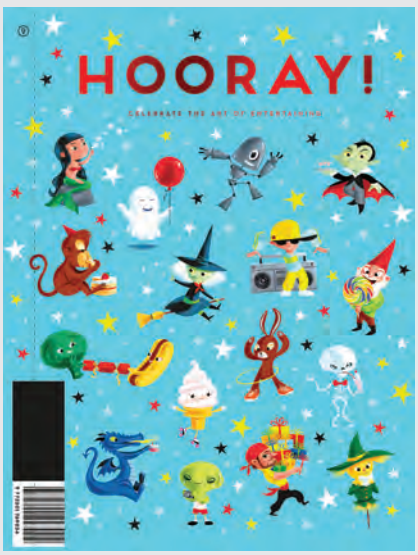
SPOTLIGHT ON...

WORKING WITH CHARACTERS
TOMMY DOYLE

Rabbits, bears, wolves, witches, dragons, children: most of the illustration work created by Canadian artist Tommy Doyle, now based in Australia, is character-based. Audiences are drawn to characters they can relate to, and being able to create a diverse range of personalities that others can connect to is part of the appeal of illustrators such as Tommy. He is flexible, often working with narrative, across formats and for various audiences. He says his own inspiration comes from all the classics he used to watch as a child when he 'used to binge on cartoons every Saturday morning'.

Character designers are typically in demand for animation, within advertising, concept art and greeting cards, as well as brand licensing. Although for Tommy his ability has led to his current success in children's books, his skill as a character-based illustrator has included commissions across a range of contexts including magazines, advertising, packaging and motion graphics, where his characters are also brought to life through sound and movement.

As well as developing the personality of his characters, the skillset that leads to Tommy's confidence as a character designer includes specifically being able to visualize a figure in 360 degrees. This ability is important for character designers. 'I can only speak for myself, but I find that being able to see objects and shapes in 3D in your head helps a lot in developing different angles, positions and volume for the same character. It's like sculpting. And if I ever struggle with a position, I just use references.' It's clear from his work that as well as developing characters, a character-based illustrator needs confidence in reflecting diversity, conveying a range of moods and emotions, creating convincing interactions between characters, being consistent in depicting the same character in new contexts and creating a cohesive and convincing visual universe for them to inhabit. As Tommy says, 'I like imagining stories for them and giving them personality.'



1.11

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Although working with character is a defining aspect of his portfolio, Tommy's career demonstrates the importance of being adaptable and not being pigeonholed. He is flexible with the visual language that he employs, and suggests that exploring new approaches is important. He also advises emerging illustrators to ensure they have lots of samples in the same style. 'It's good to experiment with different media at the start of your career, but unfortunately clients feel safer if they see you doing the same thing over and over again. So you kind of have to focus on something you're really good at and that you feel you're going to enjoy doing for a long time.'

In the early days of his career, Tommy studied graphic design. Although he acknowledges this decision was originally a safety net, saying, 'I've always wanted to be a full-time illustrator, but unless you're really successful, you really have to be able to bounce back on some kind of other work', it was through the connections he made in the design agencies he worked for that he began to build a client base. These early design experiences were instrumental, equipping him with a broader range of skills relevant for publishing and design. As well as having the potential to combine his love of characters to generate character brand licences, he is confident in publishing and other graphic environments where the personalities he depicts can give appeal to a range of merchandising. As an example he says, 'I want to combine my design and illustration skills to develop quality products for kids. I'd love to have my own brand of kidswear.'

1.11
HOORAY! magazine.

1.12
'Leon le Raton', from a series of children's books published by Auzou.

1.13
Little wolf fishing, character development.

1.14/1.15
Characters for Oreo TVC.

1.13

1.14

1.15

Design and advertising

1.16

Images for design and advertising are usually commissioned through an agency on behalf of an end client. Corporate clients may require images for a whole range of contexts that need to perform varied functions across print and digital platforms. This can include logos, websites and intranet, brochures, newsletters, direct mail to potential customers, annual reports and in-house promotional material such as cards, posters and calendars. Clients range from multinational organizations (trading in food, beauty, energy or commodities, for example), government departments, entertainment producers and venues, retail outlets and small local businesses and individuals. The subject range that an illustrator may cover through design-based work is infinite.

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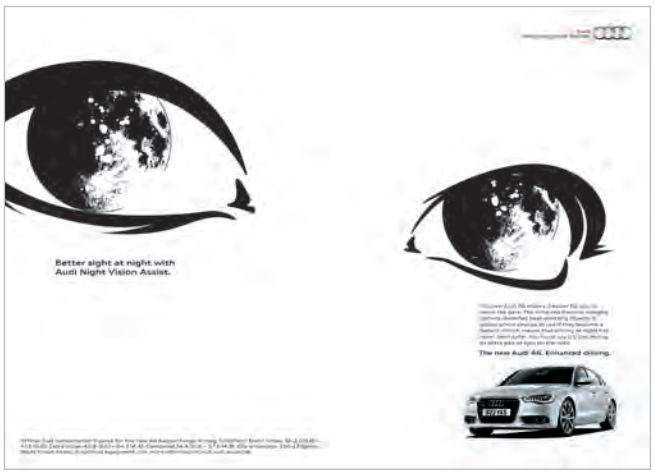

1.21

Packaging for food, games and toys, health and beauty products will create brand identity.

Within the music business, album cover artwork for physical and online display, merchandising (T-shirts, buttons, tour posters), backdrops, promo videos, gig posters and identities for club nights and festivals across multiple platforms are an integral part of the entertainment experience.

Advertising consists of roadside poster hoardings, building wraps and bus shelters through to adverts in magazines and newspapers and static and animated online banners. These are termed 'above-the-line advertising' – the line being the point at which space for the advertising must be hired.

Advertising commissions will often have short deadlines, and involve a lot of direction and approval of artwork levels.

There is often less flexibility in this area of work and less opportunity for the illustrator to have creative input. Below-the-line advertising is work commissioned for promotional items that are distributed via methods that do not include paid-for space. For example, direct mail or brochures in the client's public premises.

1.16
Lasse Skarbövik, illustrations for Flemingsberg Science.

1.17
Tad Carpenter, illustration for Zion Snowboards.

1.18
Lasse Skarbövic, pillows for Viskaform.

1.19
Karen Greenberg, images for Gevalia Kaffe, Espresso Roast and House Blend coffee packaging. (Client: Landor Associates for Kraft Foods.)

1.20
James Gulliver Hancock, mural project for the Commonwealth Bank of Australia. Each floor features a different range of content, colours and hidden things to discover. Photograph by James Newman.

1.21
Ulla Puggaard, 'Eyes Up', advertising poster for Audi A6. (Art director: Kevin Stark, Agency BBH, London.)

Illustration for screen

Illustration is increasingly prevalent in digital platforms such as the web, games, mobile devices, television and cinema. The visual content of games for computers and mobile devices includes characters and backgrounds as well as interactive elements; all of these elements can be devised by illustrators.

Animation is generally a freelance occupation, and can encompass working on films, games on social media sites, advertising – both standard and viral – and apps. Motion artists may be approached by a production house to be involved with a project or they may generate their own. Television will use idents for channels and programmes, especially those aimed at a younger demographic.

When we started Problem Bob none of us had ever worked with graphics for hand-held devices like iPhone and iPad before. Coming from the traditional world of advertising and illustration we wanted to break out from the restrictions set by clients and create a mark of our own. Creating the graphics for an app or website doesn't differ that much from creating artwork for print except for the resolution, and that you work more at a pixel-based level. The client expects updates and improvements, and as hardware changes we need to change with it, so apart from shape and form and a basic knowledge of the most common design applications out there, I guess that the main qualities you need to possess are curiosity, a vivid imagination and patience.

Problem Bob

1.22

1.22
Problem Bob, illustrations for *Aces of Steam*, a multiplayer game app for iPad.

1.23
Ashley Potter, key frame storyboard for RBS bank commercial. (Director: Mario Cavalli; producer: Barnaby Spurrier; production company: Tomboy Films.)

1.23

GIFs and apps

As a freelance illustrator, the grail within animation is to have your conceptual/aesthetic approach used as the basis of a beautiful, witty and thoughtful animation which is beamed regularly onto the screens of millions of people around the world. You are paid handsomely, both in financial reward and critical acclaim. This can be true if you are approached by a production company, advertising agency or even selected by a client.

Other illustrators are employed as designers/art directors to produce work that brings a script and the product to life, sometimes using their known illustrative aesthetic, but also (and perhaps more often) for their abilities to produce bespoke aesthetic and creative solutions regardless of their own illustrative 'brand'.

Ashley Potter

Online and screen-based reading offers the potential for moving and interactive components to be integrated into texts and designs commissioned across a range of contexts including editorial, advertising, informational as well as narrative-based work. GIFs may be as simple as an animated motif in an image that is otherwise static, usually produced entirely by one illustrator in the same visual language or stylistic vein as their non-moving imagery, or they can be more complex images that tell their own story through narrative motion. Fees for GIFs should reflect the complexity and number of images required.

App development can be more complicated, sometimes requiring the skills of programmers as well as designers and illustrators. An app designer may work collaboratively to generate, develop and pitch a new product, or be employed on a contract or fixed fee to work within a team. Because these are areas of illustration that are evolving due to the constant development of software and market forces, online networks and subject associations are the best way to keep up to date with fees, commissioning and rights issues.

The above animation is available to view on the companion website for this book.

SPOTLIGHT ON...

ILLUSTRATION IN MOTION
NANCY LIANG

Nancy Liang began making GIFs in 2014 and now integrates motion into her work where possible, consistently creating striking, visually sophisticated illustrations that can animate as GIFs but that also work as standalone pieces for print.

Nancy's skills in motion-based illustration were self-taught, 'mainly through fiddling with the technical side of Photoshop'. To develop these skills to the stage where she can operate professionally at a high level took hard work, constant reflection and careful observation over time. 'The more I did, the more I came to understand myself, the medium and the process,' Nancy observes, 'There are so many ways of animation (2D, 3D, stop motion, etc.), you need to find the practice right for you. This can be self-learning and doesn't necessarily need to be achieved through classes (although classes are a big plus as you have professionals there to guide you and give you hints and tips!).'

With GIFs and motion work, the design process is more complicated than creating static artwork. Motion work may need to be edited and the client may need separate elements from the piece to use across different media platforms, such as on the web and for print. In this case, they may request the working file – therefore the way the files are set up from the beginning is very important. In terms of production costs, GIF or animated work can be more time-consuming, given the consideration of storyboarding, number of frames and render time. To reflect this, print-based work may entail a lower fee than motion-based work because the process to plan and create the print work is much simpler. 'I keep a diary to manage my time and try to work as smart as possible. I will invest more time in the briefs that are more urgent and set time limits and goals to achieve during the day.' The client will usually request a flattened image for the final deliverable. Sometimes they will also request separate elements in the image, but these deliverables will always be outlined in the contract and included in the costs.

Nancy also works on longer animated pieces, and these are different again to GIFs as they entail more work. Storyboarding, planning and different programs are needed, such as Adobe After Effects.

1.24

1.25

1.24/1.25
Still frames from '100 Scenes of Sydney', an ongoing project comprising one hundred collages of everyday travels in Sydney. See this book's companion website for the moving GIFs.

1.26
'FikaFika', for an online indie-based project.

1.27
'The Forgotten Sydney' is an ongoing personal project exploring the forgotten historic infrastructures of Sydney, Australia.

1.28/1.29/1.30/1.31
'Over the Moon' is an ongoing GIF blog project that has been appraised by a number of online platforms such as Adobe, Colossal and Hi-Fructose.

1.26

1.27

Licensing GIF work is very similar to licensing print-based artwork. 'The most important thing is to know your contracts. Licensing and usage is a pretty tricky topic and is something I'm still learning and familiarizing myself with.' Nancy learned about creative licensing from her agent, the Jacky Winter Group, and now a lot of licensing and usage fees are negotiated by them, allowing her to focus on the creative process. She advises, 'If you are starting out as an illustrator, I recommend joining the Association of Illustrators as they offer really good advice for licensing and any other contract-based issues.'

As well as the specific technical and creative skills needed to create motion-based illustration, Nancy continues to pursue personal projects and do self-promotional work. Drawing is vital and the medium and materials used bring a hand-crafted aesthetic. Having a distinctive 'style' is important – the diorama-like style of paper-cut collage influences the fluidity of her animation, bringing a more stop-motion effect 'with an element of choppiness', that is sought after by her clients.

When you have become a successful illustrator, like Nancy, another skill may be required. 'There are times where I am completely booked out and I cannot take on anything else despite more work coming in. During a time like this I have to say no, as I believe in setting limits and always delivering high-quality work.'

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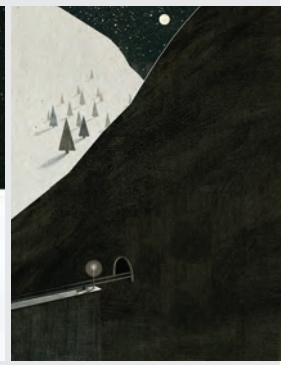

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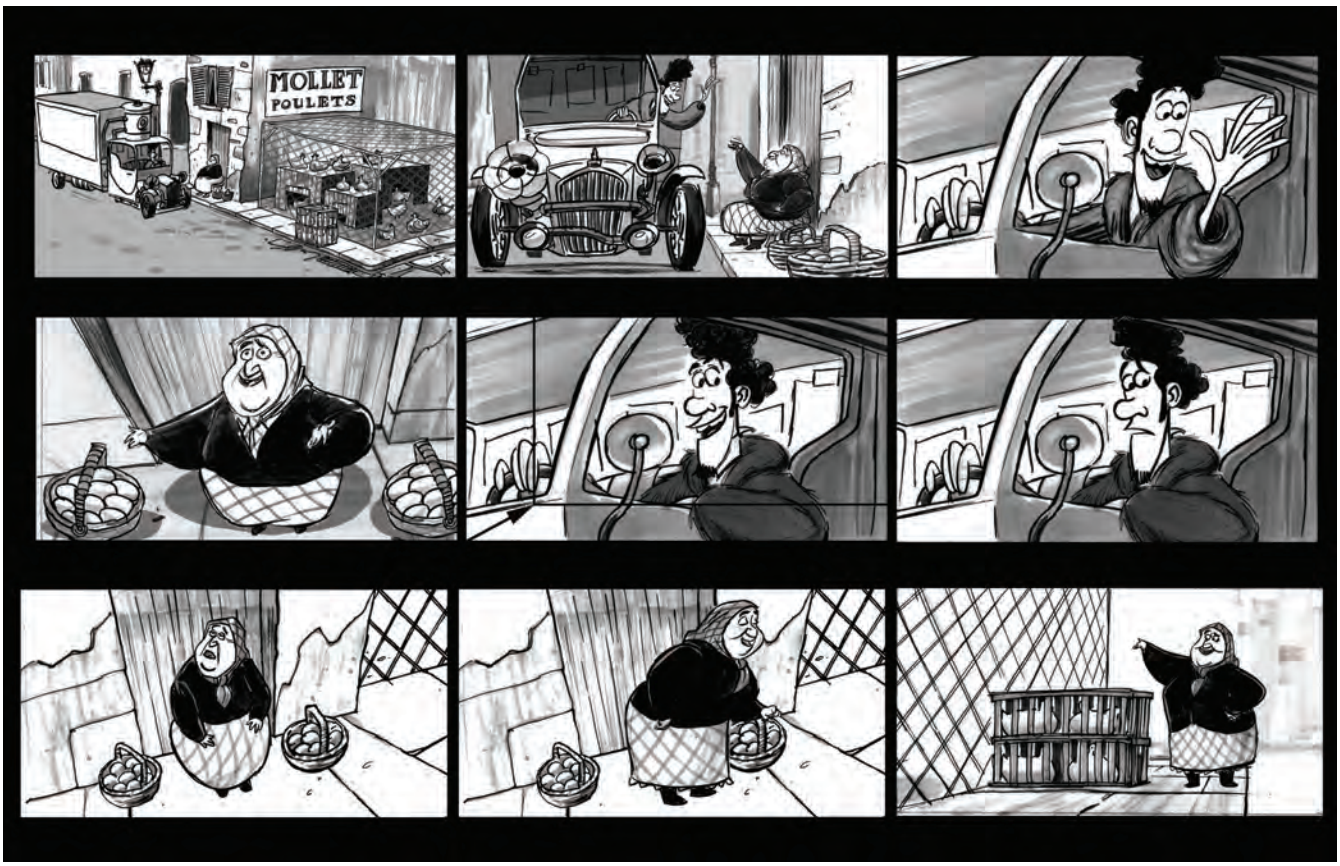
These GIFs are available to view on the companion website for this book.



1.32

Concept artists for film

Concept artists are highly specialized freelance illustrators who are usually employed in the earliest stages of a film to visualize its content, either to support bids for finance or to inform the production. They usually work in teams with visual researchers and draughtsmen under the direction of the production designer, and are likely to be specialists in particular content, such as creating fantastical creatures or inventing locations and scenes. There is a limited demand for work within this area, with the most lucrative projects being big budget sci-fi, fantasy or historical films.

1.32
Matt Jones, animation storyboard for *A Monster in Paris.* Bibo Films. Distributed in the UK by Entertainment One.

1.33
Stills from the film *A Monster in Paris,* Bibo Films. Distributed in the UK by Entertainment One.

1.34
Matt Jones, gesture drawings from a drawing class where illustrators draw very rapid poses (held from fifteen seconds to two minutes) and practise creating characters and stories from the models' poses.

1.33

You have to be familiar with architecture, landscape and the human form from every angle to be able to draw storyboards or animate traditionally. That's where maintaining a sketchbook comes in; to help build that repository of observation. I find once you draw something it sticks in the brain. The larger your mental reference library is, the easier it'll be to draw whatever is required. Classical life drawing is a fundamental requirement also – the ability to really observe and draw the human form is a discipline that seems to be dying out. To complement this, quick 'gesture' studies are essential, too – to capture a fleeting pose or attitude in seconds is good practice for doing the same in a storyboard or animation drawing.

Matt Jones

1.34

1.35
Steve Hird, still from the game *MotorStorm Apocalypse,* produced by Evolution Studios/Sony.

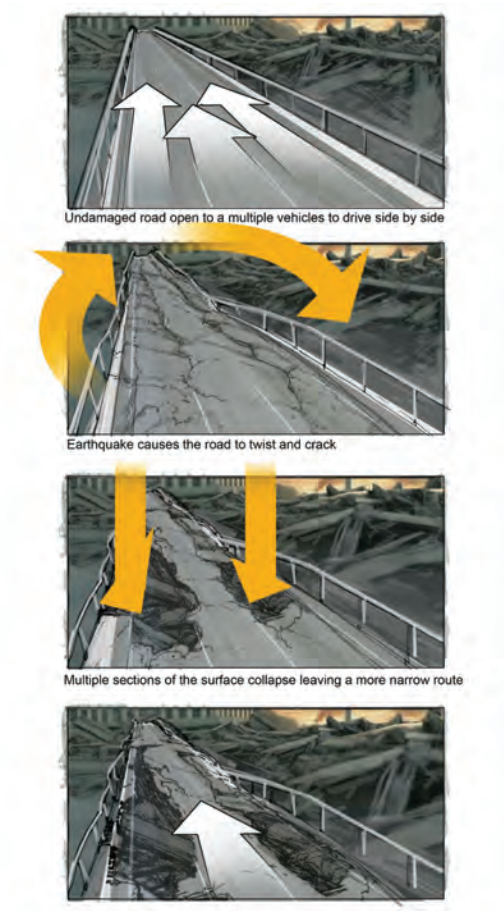
1.36
Steve Hird, draft illustrations for the game *MotorStorm Apocalypse,* produced by Evolution Studios/Sony.

1.35

Concept artists for games

Concept artists create the visual elements of a game and sometimes the graphic interface. They may also create concept art and storyboards to visualize the proposed content during the pre-production phase. Storyboard artists create drawings that demonstrate how the player progresses through the game. Concept artist roles are often salaried posts rather than freelance commissions, and can last for several years, although freelance concept artists may be brought in to assist throughout the development period.

> A strong understanding of traditional art skills and drawing will always give you a better understanding of form and composition. It can be all too easy to use a computer package and try and let it do too many things for you, but you do need to have an understanding of lighting, form and composition, and if you do, this is then very apparent in your images.
> **Steve Hird**



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Documentary illustration

Documentary illustration can include highly researched imagery providing or recording very specific information for a variety of purposes such as technical, historical and product visualization, and may be used in many contexts including scientific, commercial and educational environments.

Documentary reportage illustration records and comments on actual events and circumstances, and much reportage is created by drawing on location, capturing a single moment or series of events that will place the artist in the situation, adding a human observational element to the event. This can be anything, although commercial applications of this type of representation of life are likely to focus on political events and characters, conflict from different perspectives, sporting events and human stories.

Opportunities for reportage work are not substantial, but art directors can recognize its power to depict a layered viewpoint of a situation or event and it can be commissioned in all the contexts in which illustration is employed.

> Clients want clarity of ideas, style of image, strong execution and a unique point of view. They want your work to amplify their editorial piece, tell their story, or advertise their project/product in a way that adds a value that can't be had from a photograph. Beyond that, I think that art directors want what most clients want: professionalism and integrity.
>
> **Veronica Lawlor**

1.37
Xavier Pick was an official artist chosen to document the war in Iraq. He spent time in Basra drawing and painting alongside American, British and Iraqi forces.

1.38
Veronica Lawlor, urban sketches of Times Square, commissioned by Canson paper. Veronica's hand-drawn journalism uses observational drawing for commercial and personal reportage projects.

1.39

Decorative illustration

Technology has increasingly facilitated the move from the two-dimensional to the three-dimensional for illustration, covering a multitude of products from phone and tablet skins, stationery products, rucksacks and toys (soft and vinyl) to furniture and wallpapers.

Site-specific imagery is created for an individual location rather than multiple reproductions and includes street art on walls, vehicles (for advertising), one-off fabricated installations and in-store point-of-sale or shop window displays.

Illustration for merchandising

The merchandising industry requires imagery for greetings cards, stationery, ceramics (whether functional or purely decorative), novelty items and more. Illustrators may produce surface patterns and designs for use on fabric in repeats or as individual images for garments, either mass-produced or in limited edition batches.

Illustrators are commissioned to produce designs or they may license their own specially created or existing imagery for use on various items for clients. They can also customize existing objects or create their own.

> When several fashion designers approached me asking to use my illustrations in their collections it was probably the first time I saw the potential of my images being applied on products.
>
> **Catalina Estrada**

1.39
Lasse Skarbövik's artwork has been commissioned for many public and corporate sites including this mural for Block, Stockholm.

Authorial illustrators

An external client is not always required to instigate a project. Authorial illustrators are generators of their own material – created as a self-initiated project with no immediate commercial application, or as one intended as a business endeavour. Many illustrators develop projects of their own to give them an opportunity to investigate a theme, or issue, in greater depth, and over a longer timescale than a more commercial commission may allow. The subject may have more moral content or reflect ethical views or ideologies that are less likely to be commissioned, or expressed within a commercial context. For other illustrators, self-authored work provides opportunities to explore new skill areas or develop their visual language. Whatever the objective, self-generated work allows for a continued development of your artwork outside of the prescriptive constraints of a commercial project, keeping your work fresh through growth, sketchbooks and notebooks. This work can sometimes feed your commercial practice and may even lead directly to commissions.

> Work that doesn't have as many commercial constraints is a place for you to stretch and grow, not be stagnant. Often this is the work that other people respond to most passionately. You probably put your heart and soul into it, or at least not a rigid framework imposed by some commercial jobs.
>
> **Andrea D'Aquino**

1.40
Andrea D'Aquino, 'Watertower', for Boundless Brooklyn. Each artist created an original piece of art for sale in a group show in the gallery My Plastic Heart, New York City.

1.40

1.41

> Being interested in stuff and having an opinion is important. This sounds sort of silly and very obvious, but illustration is a form of communication and you need to fill it with content. Use your other passions and interests to inform the way you work visually and not the other way around.
>
> **Ben Newman**

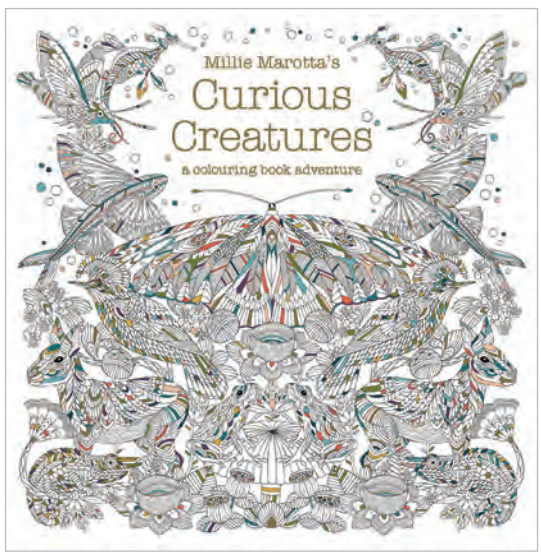
Another aspect of authorial practice involves illustrators concentrating on creating their own products to market and bypassing, or supplementing, traditional retail outlets or commissioning streams. There has been a significant increase in this activity facilitated by the ease of selling items online to a potentially wide audience of consumers interested in unique handmade, artist-focused artefacts. These can be artist books, decorated garments, ceramics, individual or manufactured toys, cards, badges, or editions, such as silk-screened/linocut prints or giclée prints from digital files.

Alternatively, it may be the case that images might not need printing, as the illustrator may offer the right to download a file, such as a digital comic in PDF form.

Opportunities for crowdfunding, such as Kickstarter and Patreon, have made self-publishing an increasingly attractive prospect. This is often an alternative for illustrators who want to embark on a larger project needing the guarantee of funding before it can be undertaken. The range of online self-publishing companies that have the potential to bring together editors, illustrators and writers means that these are viable alternatives to traditional publishing for some illustrators, leading to quality work.

Exhibitions are also increasingly used as a way of promoting authorial work to a potential client base.

> I'm not following or working to a client's brief when I'm making a colouring book. I'm essentially working on a self-generated project, giving me the freedom to be creative without the confines of a client brief, which can at times be a little stifling. Working to my own brief also means I get to explore a subject that fascinates me, which feeds the creative process, gets ideas flowing and keeps me motivated and my work fresh.
>
> **Millie Marotta**



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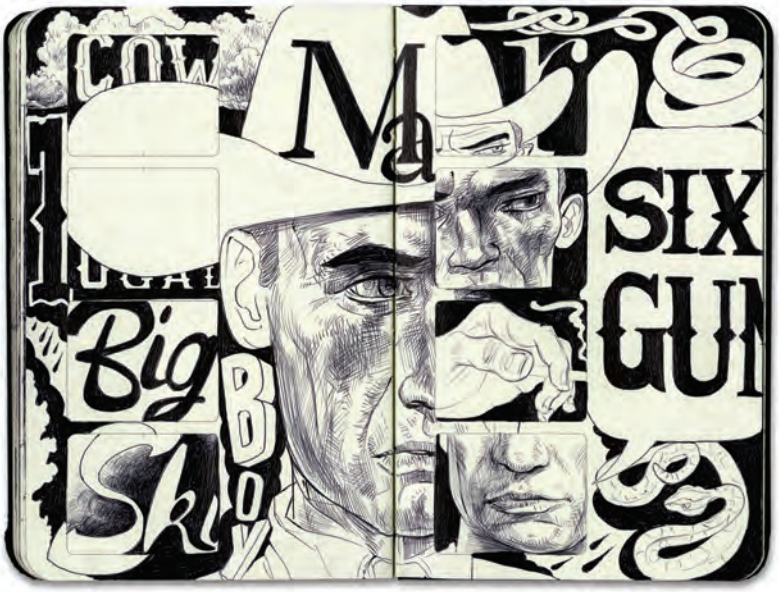

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1.44

As a student it was a place to work on drawing, interrupted by 'deep thoughts'. As a beginning illustrator, it was a portable bank of ideas and inspiration. But my sketchbooks today are separate from the research drawings and countless roughs of my illustration practice. My sketchbook is an ongoing dialogue with drawing, black, white, words and meaning built from following the logic of the page. The critical tactile connection and feedback of the hand scratching black marks on paper and then turning the page as the story continues is the best reason to carry your own sketchbook, every day.

Joe Morse

1.41
Illustration from *Boo!,* written and illustrated by Ben Newman and published by Flying Eye books.

1.42
Millie Marotta, *Millie Marotta's Curious Creatures* (2016). Cover reproduced with kind permission of B.T. Batsford, part of the Pavilion Books Company Limited.

1.43/1.44
Joe Morse's sketchbooks are separate from the sketches developed for commercial work, but the sketchbook images have led directly to commissions. The cowboy spread led to a regular column.

Fashion illustration

1.45

There are several strands to this area of illustration. The most widely recognized is within editorial contexts, design, and fashion promotion and marketing, where the drawing of fashion items, including accessories, is used decoratively and descriptively in magazines, advertisements, packaging and retail environments.

Usually the stylized figure is a prominent feature of this type of work. Often illustrators don't work exclusively for fashion-related clients as their stylistic approach can be applicable to a diversity of briefs and formats. Sometimes illustrators are asked to draw particular recognizable or celebrity models wearing garments or accessories, or are commissioned to draw in a more reportage style at fashion events such as launches or catwalk shows. As there is often a strong style and glamour aspect of this work, and often drawing is a key component of it, there may be opportunities for visualization work, such as storyboarding for advertising agencies.

Fashion illustration also has a long history of being used functionally as part of the process of designing garments and to describe a range, or garment, before it is commissioned for production. This is a very specialist area of work and illustrators may be employed on contract or as freelancers working alongside designers to visualize their ideas.

The fashion world also embraces more experimental film/motion and interactive formats, which are adding an imaginative new dimension to fashion-related imagery and complimenting photography.

There is a mature market for 'fashion drawings' and prints as art in their own right and there are galleries that specialize in selling fashion artwork.

1.45
Prada Spring/Summer 2014 collection, Jeanne Detallante illustration (2013). Image courtesy of Prada.

1.46

1.47

1.46/1.47
Jonathan Bartlett, from 'A Cognitive Representation of Time and Place' – illustrations, environments and assemblage sculptures, for Denim & Supply, Ralph Lauren. (Creative director: Amir Mohammady.)

> No matter what market I'm dealing with, there is a story to be told and I want to find it. While it may not be so direct, it is no different when it comes to fashion. This is the part that excites me the most and why it feels like such a fluid transition to work between a fashion campaign, a book cover or a magazine article. Fashion work has its own set of challenges in that ideas change often and typically at the last minute. The process may be more of a roller coaster but the pay-off usually makes up for it. Seeing your work printed on a jacket or book bag, or even covering the exterior of a building where people actually stop to take notice is a thrill.
> **Jonathan Bartlett**

SPOTLIGHT ON...

WORKING IN AN EDITORIAL ENVIRONMENT MARCOS CHIN

The ability to capture a concept visually is beautifully conveyed by Marcos Chin in his award-winning artwork for a wide range of editorial clients. Intriguing perspectives, pleasing colourways and strong narrative elements combine to give his images an accessibility and depth that enables him to comment on subjects as diverse as gaming for girls, financial planning and legal dilemmas. 'Ideally,' he says, 'I would like to be seen as someone who enhances the text that I work with.'

Illustration wasn't a profession that Marcos was aware of until he was in the second semester of art college, but he chose that direction because 'I knew that I wanted to tell stories through my pictures for a living. Like many kids, I dreamt of drawing comics and graphic novels, but realized very early on that I didn't possess the kind of patience and commitment that an artist requires to complete such a project.'

Once he was introduced to editorial illustration he connected with it, as it provided the opportunity to work on various types of projects in a relatively short amount of time: 'I could be given a story about autism, and then the next day it would be a fiction short story; this is what I love most about my profession, I learn so much and am exposed to so much through the words of someone else.'

Focusing on editorial gave Marcos the opportunity to hone his craft, to strengthen his drawing and painting techniques: 'The deadlines were constant and as a result I was forced to understand the characteristic of the materials that I used, respect time (management), and I also learned very early on the importance of experimenting and failing often, recovering from those missteps, and then learning from them in order to move forward and improve as an illustrator.'

1.48

1.49

1.48
'DeExtinction', published in *Discover* magazine.

1.49
'Symmetry', published in *Nautilus* magazine.

1.50
'Memory', The Johns Hopkins University.

1.50

When given an assignment he will often ask the art director if he or she has any direction for him to follow. He will then sketch down as many ideas as possible: 'At this stage there are no bad ideas, everything is valid, and each idea is given space in the form of a rough thumbnail-sized sketch. Once I have spent a couple of hours on this stage, I begin to survey and analyse the thumbnails to see which ones have the potential to become a final illustration.'

He will do photo research, but at the start of the sketching process the work is based entirely on resources received from the client – text or an article: 'The research begins after I feel as though I've exhausted all of the ideas from my brain, and need some help opening my mind to new possibilities of visually interpreting an idea. Research for me means providing myself with a new way of seeing.'

An ongoing curiosity about the world and the development of his own process keeps his artwork evolving: 'My studio practice purposely includes doing things, creating objects and exploring creative disciplines which exist outside of illustration, providing continuous challenges.'

His sense of composition adds strongly to the concept that he is illustrating; it never overwhelms the idea. This gives the viewer enough to be intrigued, thus allowing him or her to continue observing the piece and to be pulled into the article. It is an approach that makes him stand out from his contemporaries.

SKILLS IN ART AND DESIGN

You already possess either a solid body of artwork or a range of creative and technical skills that you can use to build a portfolio of credible imagery that demonstrates your potential to clients. However strong your folio of work or however specialized it may be, whichever types of work are enjoying popularity, it is wise to cultivate a broad foundation of art and design skills. These include confidence in using colour, composition, drawing and awareness of the potential of a range of materials and approaches as well as the ability to research and generate ideas to communicate through your imagery. These rudimentary skills – which are fundamental to many art and design activities – expand the potential for flexibility and possible longevity.

Having design skills and sensibilities is vital. Being aware of shifting boundaries and new possibilities is important. Cultivating an individual voice is the tip of the iceberg. It is essential that your folio includes examples of the subjects, content, approach and the contexts that you hope to work in. Many of the traditional labels used to identify practice are now defunct and many freelance illustrators will create work that communicates in different ways because of the way in which it is applied. As a freelancer you will need to identify the openings available for your work and inspire the commissioner to be confident in your ability to fulfil a brief.

If you have not yet had commissions, producing convincing mock-ups of your work digitally will show how it could work in different formats, at differing scales and for diverse audiences. This means recognizing that images can function in different ways.

> Become an octopus. Learn how to deal with your priorities in life and set a healthy but effective order for them.
> **Olimpia Zagnoli**

1.51

1.51
Olimpia Zagnoli, 'Miss, Mr, Ms, Mx. What's in a Gender Pronoun?' Editorial illustration for *La Repubblica.*

1.52
Woody, merchandise for 'Mirror Mime' exhibition at Yorkshire Sculpture Park.

1.53
Tad Carpenter, poster commissioned by MTV to illustrate two of their company's core values. The illustrations were used on MTV goods such as journals, posters and other accoutrements.

1.54
Veronica Lawlor, 'Bangkok Schoolchildren'. Drawn on location with pen and ink and watercolour.

1.52

An experienced illustrator will not only know how to create artwork, but what the final outcome will look like. For example, if you're drawing an artwork that will be used on the side of a building then it needs to be drawn to scale, in a format that can be enlarged and that works well once produced. You should have your own visual vocabulary, so you can draw anything in your illustrated world.

Woody

1.53

1.54

It's important to diversify your mediums and be prolific with both hand skills and digital tools.

Veronica Lawlor

Generic skills

1.55

There are some skills that are essential to practice in illustration. Being competent with digital technology as a means of communication, being conversant with the visual vocabulary of design and being able to take an image through the digital process of scanning and adjusting mode and resolution in order to post it online or to send it to a client, are considered standard requirements. Being confident within the general field recognized broadly as graphic design could also open many doors for you as a freelancer.

Most illustrators will also handle type or produce imagery that will exist within a graphic context, so being articulate with the language of typography is essential.

Having a broad visual literacy and sense of visual discernment is also desirable and this can be developed by cultivating an expansive interest in the visual arts as well as by looking at the work of other illustrators, visiting exhibitions and keeping up to date with the industry by regularly reading the design press and blogs.

My education prepared me for the challenges of working in an industry that is constantly changing. I was a graphic design major at Pratt Institute but our department included illustration as well. My education was broader than industry/area of interest-specific. I learned to do everything by hand and conceptual thinking was paramount with technique and craftsmanship serving the idea. The advice I would give is to stay flexible and never become too attached to one way of working or one set of people to work with. As the saying goes, it's a marathon and not a sprint.

Ellen Weinstein

1.55
Ellen Weinstein, 'When You Listen to Music, You Are Never Alone'. For *Nautilus* magazine on how silent discos bring us together.

1.56
Jessica Hische, Procrastiworking poster, personal work.

Transferable skills

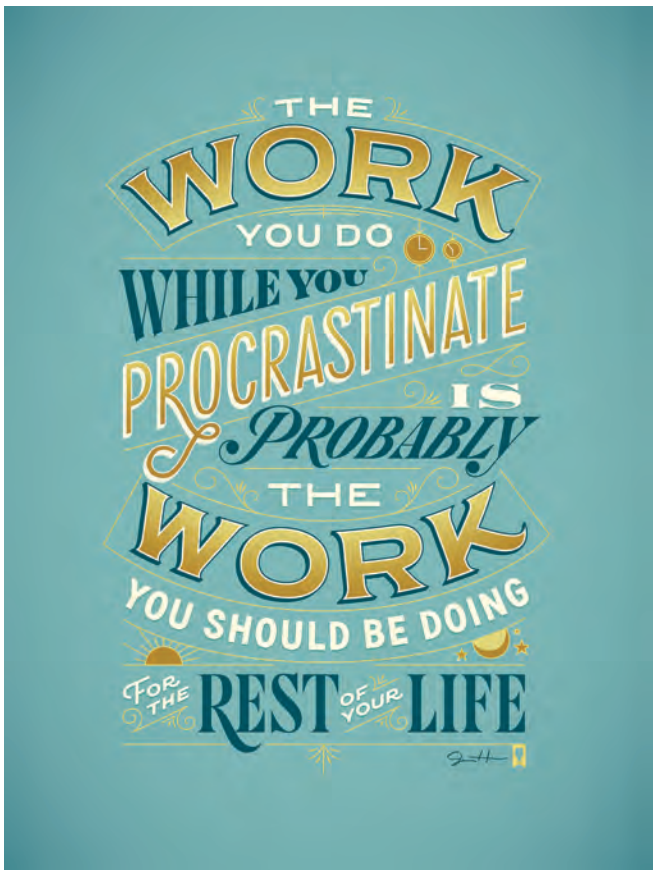
Transferable skills are those which equip you to function and work effectively across a broad spectrum of professional, commercial and social arenas.

Being able to organize your time and resources to achieve the plethora of tasks associated with both finding work and running a business as a freelancer is essential. Whether it means being confident in communicating appropriately in verbal and written forms, confidently asserting your rights when negotiating a licence for a job, or having the skills to persuade a gallery owner to show your work, transferable skills will be vital to the successful operation of your business.

Business skills

Many creatives find it difficult to distance themselves from their work and recognize what they produce as a commodity or service. You must apply an objective and analytical understanding of the commercial potential inherent in a folio to profit from it. It's not bad taste to see creative practice as an activity whose objective is to lead to financial success.

Business skills will equip you to turn something that you enjoy into a service you offer in return for financial remuneration and to facilitate the process of it becoming a sustainable concern. You will also need to understand how to manage your finances and to deal with the very particular business of profit and loss and the practicalities of invoices, bookkeeping, taxes, insurance and financial planning and accounting.



1.56

> It's important to be really organized, to have a calendar of all your deadlines, to only reply to emails at certain times of the day and to keep a master list of jobs you are working on, what projects are at what stage, what needs to be invoiced, who needs a quote, etc. It is not second nature to many, but if you don't stay on top of this stuff, it can really impact your work in a bad way.
> **Jessica Hische**

ATTITUDE

Every illustrator wants to be successful – to have a long career doing fulfilling work for interesting clients, while earning a good living. At different times in your career this ambition will be shaped by various factors. In the early stages, lack of experience of dealing with clients will be compensated for by enthusiasm and energy. Having to do other part-time work while building up regular or well-paid work may be imperative. Later on, the demands may stem from keeping up to date with new technologies or fitting freelance work around family life.

It's important to nourish your desire to create and express ideas: if you are passionate about illustration and genuinely engaged with the creation of imagery or artefacts, you are more likely to have the right attitude to survive.

Just as having an openness to experiment and learn underpins much creative enterprise, openness to types of commercial output will underpin your financial success. Consider all options, and assess opportunities, to see how they can profit you in the short or long term.

When you are building a business, you may not make immediate financial gain from every task, but you may strengthen your profile, contribute to developing your network or gain more experience or skills. Being honest with yourself about what you can possibly achieve and realistic about your ambitions is important, as well as being tenacious and adaptable if success isn't immediate.

1.57

1.58

> Try to think ahead – make decisions with your business in mind, not just for creative reasons. Will this decision affect my business long-term? Will this job/event/contact help me grow my business? You're in it for the long haul, so don't forget there's a bigger picture.
>
> **Daniel Gray**

> Beyond the obvious technical skills, an important thing for a new illustrator entering the profession, is simple perseverance. To be able to keep turning out work whether anyone's asking you to or not. To have the natural urge to make every piece just a bit better than the previous one.
>
> **Luke Pearson**

Becoming businesslike

As a freelancer you are often alone with your folio in a world that can appear vast, dynamic and challenging. Before approaching potential clients, you should evaluate what you offer and conduct an honest self-appraisal in light of what the market needs. This is the equivalent of any other microbusiness or service provider doing a stock audit or a larger company matching a potential employee against a person specification for a job opportunity. You also need to be confident that you will be able to deliver what you are offering.

You can begin defining yourself as an illustration entrepreneur by understanding what you have to offer, who will buy it and for how much. This understanding is a good foundation for your business. Ask yourself some simple questions before launching out into your career. Here is a simple but not inexhaustible list of things to consider:

Questions about your product

- What is my product?
- What is the unique selling point that I have as an illustrator?
- Who are my competitors?
- How strong is my product compared to theirs?

Questions about the market

- Who will buy what I make?
- Where will I find these potential clients?
- How will I sell my product to them?
- How much could I earn from this?

Practical questions

- How economically viable is my product?
- Do I want or need to invest in developing my product?
- Do I enjoy making it?
- Do I have the resources to make this product?

1.59

One of the first things an illustrator should learn when starting a career and should always keep in mind is that we are all unique, but replaceable, and, no matter how good we can get, there are scores of others ready to wear our shoes. This is called competition, but that must not be synonymous with accepting cheaper fees or worse contracts in order to get a job; on the contrary, competition should be a positive force to make us progress in both the artistic field as much as in the way we are able to communicate with our clients and discuss the terms of the agreements under which we are going to work.

Paolo Rui

1.57
Daniel Gray, 'Quiet Time', *Desktop* magazine.

1.58
Luke Pearson, cover for *Süddeutsche Zeitung* magazine on the theme of 'How can Twitter make money'.

1.59
Paolo Rui. Paolo is a past president of the European Illustrators Forum.

SPOTLIGHT ON...

WORKING ACROSS THE FIELD OF ILLUSTRATION BEN NEWMAN

Ben Newman is an illustrator working seamlessly across diverse areas of art practice. His artwork contributes to the evolving definition of illustration through its application across various formats, including commissioned and authorial work.

Ben explains that his love of illustration practice comes from the opportunity to operate within the grey areas of both fine art and graphic design. 'Illustration can sometimes move closer to ideals and practices in fine art, and then in other circumstances it can supply the same problems and solutions as graphic design.' He has never considered illustration to be just editorial work or pictures for children's books, as 'it can encompass such a huge range of our everyday, which lots of people don't notice because they take it for granted. I've had the opportunity to work in product design, advertising, interior design, sculptures, comics, book jacket design and international exhibitions.' Some of his work has also been adapted for use within highly successful educational apps. He believes that his ability to work fluidly over these different areas derives from a strong, unique creative voice that isn't afraid to keep evolving or to fail.

1.60

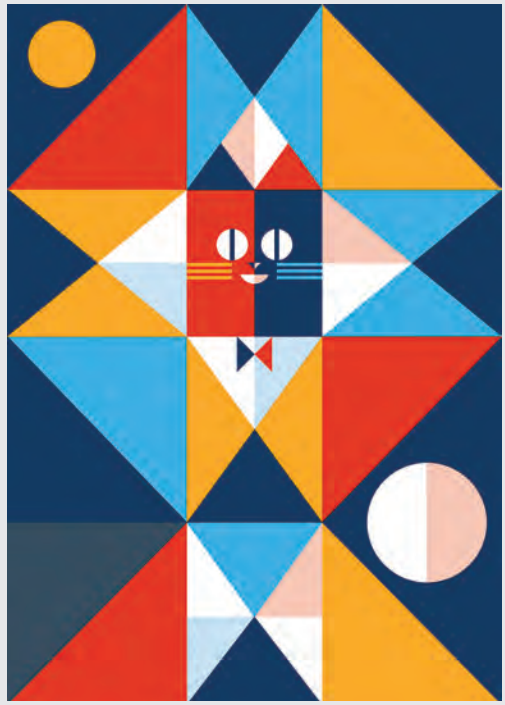
Although always considering himself as an illustrator, he says he is finally starting to appreciate the term 'artist' a lot more. 'I like to work commercially for clients and help create solutions for them but I also take great pride and enthusiasm in my own personal work. I'd like to consider myself a graphic artist as I feel this incorporates both sides of what I strive to accomplish.'

The biggest challenge he often faces is visually solving a problem for a client. 'Working up an idea from scratch that will eventually help communicate or reinforce an idea with a simple, conceptually and aesthetically pleasing image is very difficult', he says, acknowledging that this is something all illustrators battle with throughout their careers. Working over a large range of areas can create problems for Ben with consistency. 'Some jobs are a real struggle to adapt yourself and your aesthetic to, but the way to overcome this is to stay true to your creative vision and to be positively responsive to criticism and seek collaboration.'

To operate successfully, Ben has developed a breadth of skills, a pragmatic approach to the organization of his time and resources as well as a positive attitude to the external forces on his work. A flexible routine is very important to his practice: 'Self-discipline is the key factor in keeping your routine, as I spend a lot of time working by myself and need to stay focused on my deadlines and managing other side projects.' Key physical components for him are simple things like a pencil, ruler, eraser and the computer. 'It may sound silly but I like to work very simply, as I find that by placing restrictions on myself I create more interesting work.'

For illustrators, he considers the best skills to be having a keen eye for composition, a genuine enthusiasm for solving problems, a willingness to accept failure mixed with a lot of tenacity and a love of drawing.

1.61



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1.60
Professor Astro Cat's Solar System, app start screen. Copyright Flying Eye Books with permission from Minilab Ltd.

1.61
Screenprint celebrating the exhibition 'Harry Stedman and the Cunard Yanks'.

1.62
Rug design for a Gallery Nucleus exhibition in Los Angeles, featuring traditional Nepalese handmade rugs.

1.63
One of eight pieces for a show called 'Read Between the Lines' at Montreuil Book Festival in Paris.

KNOWLEDGE

For an illustrator at the early stages of a career – independent of an agent or publicist – having knowledge of how the professional field operates is as much a prerequisite as a robust visual language, appropriate skills and an enterprising attitude. You will need to know how to find and approach clients, what kind of promotional materials are most successful and how to deal with finances. These areas will be covered in later sections of this book.

Knowing how other illustrators work, identifying what is commissioned by whom, and when and where can help you to understand how and where your own work could be commissioned. Because illustration is an accessible, ubiquitous art form present on magazine stands, in bookshops, on advertising hoardings and in commercial and entertainment environments, researching the market is not a difficult task.

Although an awareness of what the market wants, what is current or what is achievable can influence how your own visual language develops, it is inappropriate and unethical to emulate another's style. An understanding and knowledge of the ethics and rights that are the foundation of the profession is therefore imperative.

1.64

1.64
Cachetejack horoscopes for *Elle* magazine. Cachetejack are represented by Bernstein & Andriulli.

Where do you want to work within the field of illustration?

Marketability is an accurate but ambiguous answer to the question of what skills and expertise are important. That can mean pure talent and technical excellence, intelligent lateral thinking or whimsy, the zeitgeist 'cool' factor and whether there's an actual need in the industry for that kind of work. A good agent can spot a potential star based on these various measurable criteria and knowledge of the marketplace, and just plain old experience and intuition.

The personality of the individual plays an important role as well. Professional, dynamic, enthusiastic, efficient, pleasant folk, who take their career very seriously, but don't take themselves too seriously, definitely have an advantage.

This goes without saying, but it helps to have some business acumen too, and there are lots of courses available to equip one with the necessary basic tools and knowledge.
Louisa St Pierre, agent at Bernstein & Andriulli

It is important to identify those illustrators who are your competitors and to understand why they are successful. Identifying appropriate audiences, measuring the potential market to understanding what function the creative work will perform, and how potential clients could define and locate it, will help you to position yourself commercially.

It may initially be a challenge to see where you will begin working within this vast spectrum of practice, but referring to and evaluating the work of your competitors – those successful illustrators doing the kind of work that you would like to do yourself – will help you to gauge the viability of your own work. This is part of building your knowledge base about the market and how it currently operates.

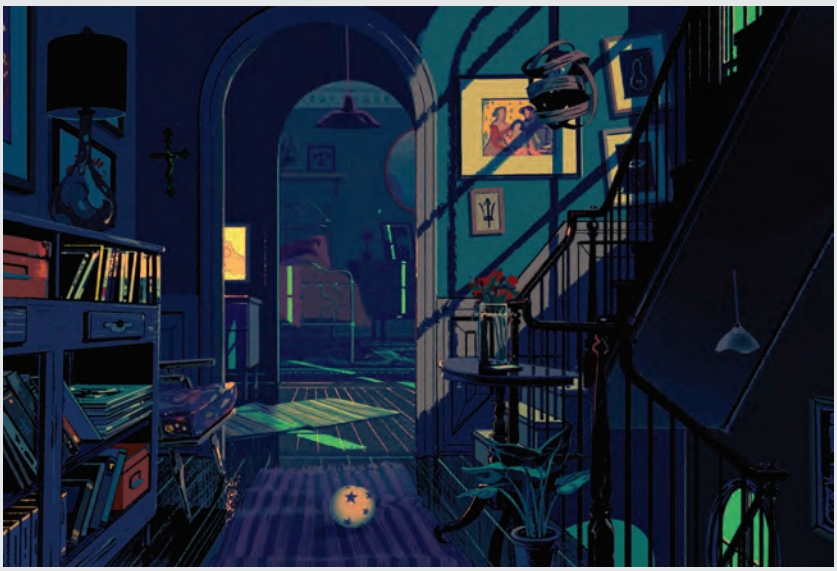
Through constantly looking at agents' websites, source books, competition winners, the art and design press, current exhibitions and key illustration sites, you will familiarize yourself with what styles, content and approach are current and be able to consider where you could possibly fit into the market.

Illustrators' websites and blogs reveal useful information about the ways in which they approach their marketing and promotion, and you can even contact them directly with questions that could assist you in your own career. Illustration is a competitive and demanding profession requiring a diversity of skills and expertise.

Understanding the areas in which it is commissioned and being realistic about where you may be positioned within the market is important as you embark upon your career as a freelance illustrator.

SPOTLIGHT ON...

WORKING WITHIN NARRATIVE ILLUSTRATION REBECCA MOCK



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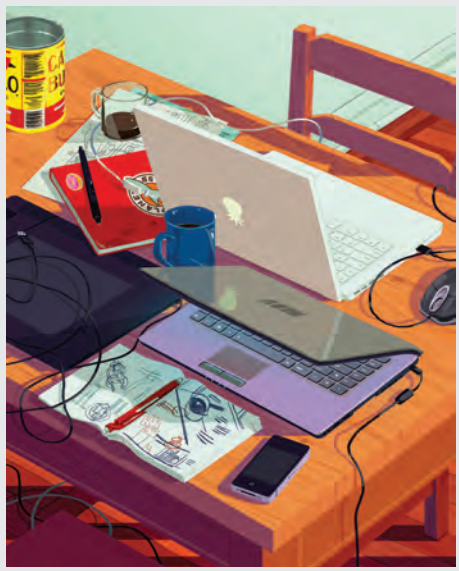


1.66

New York-based illustrator Rebecca Mock is versatile: 'I make the decision to pursue many interests at once, because I don't like to focus on just one area. I find that immersing myself in different fields fuels my creativity. There is more and more overlap in these fields, and I want to be part of that.' The range of her practice shares a strong sense of narrative applied to editorial illustration, concept art and storyboarding for corporate ads and comic books, sometimes with animated elements as GIFs.

She sees that her work in comics is an important fuel to her practice. 'Comics are a fantastic tool for creating a narrative around a concept, and learning to see a scene from all possible perspectives. I have found I can work faster now, having drawn 500 pages of comics. It's great drawing practice – not to mention an exercise in patience.'

The diversity of her practice contributes to its evolution as she is continually asked to draw things she would never choose to. 'I am able to try out different styles and techniques in my illustration work, and learn about many different industries.'

Part of this learning included teaching herself to make GIFs, 'just experimenting with them for fun while I was living in Brooklyn, unemployed and listless'. Art directors have quickly realized the potential of GIFs in the hands of artists such as Rebecca, recognizing that each one brings a different spin to animation with the added eye-catching magic of movement.

GIFs are a format that can bring something new to illustration jobs and although the majority of Rebecca's work is not in this area, its subtle and quiet lyricism is distinctive with clear commissioning potential. 'It is usually an art director or designer who has the spark of inspiration to add animation to the perfect project, and when they do, I get contacted.'

1.65
'The Aftershocks' – seven of Italy's top scientists were convicted of manslaughter following a catastrophic earthquake. Editorial GIF for Matter.com.

1.66
'The Party', animation for a personal project.

The experience of one job can lead to another, and prior to developing GIF's, Rebecca was working as a freelance asset creator for an animator, tasked with creating versatile backgrounds and environments that could be easily taken apart and animated. Here she learned the basics of how to construct an image in Photoshop for animation. She points out that there are different technical considerations that need to be taken into account when working across formats. 'GIF's are a digital media, so different colours and textures can be used that wouldn't work in print. I get to think in vibrant tones. I also have to consider how to best simplify the image, as too many colours and painterly textures make the GIF file size too large to load quickly.'

Being organized is important and Rebecca keeps a strict to-do list daily, 'I have come to understand exactly how long a project will probably take me, so I can quickly estimate my long-term schedule and make decisions about how much extra work I can handle. I think it's important to be aware of your speed, and how much work you can take on without hurting yourself. Know your limits. Push yourself for speed, but stop when you're tired. It's better in the long run to sleep well.'

Animating something adds time to the creative process – to reflect it being such a specialized skill Rebecca always asks for a fee on top of her standard rate, which varies from a percentage to sometimes double the starting rate. 'It depends on how much time I know I'll need to spend, and knowing also how much my time is worth.'

Although Rebecca never expected to be working in so many different fields, starting with the comic books provided a good grounding and she continues to value this area of illustration. 'Many illustrators are also comic artists, and vice versa, and comics is a friendly and energetic community, great for networking.'

1.67

1.68

1.67
Cover for *The Walrus,* summer reading issue. The concept was to feature two ways to enjoy a lazy summer read: books vs digitally published periodicals.

1.68
Compass South (Four Points vol. 1), a graphic novel written by Hope Larson, illustrated by Rebecca Mock. Published by FSG Books for Young Readers.

These GIFs are available to view on the companion website for this book.

EVALUATING YOUR STRENGTHS AND WEAKNESSES

Most contemporary illustration is encountered and presented to an audience in the following categories:

- Print-based
- Digital environment
- Site-specific
- Artefact.

As what constitutes the practice of illustration within these platforms continues to expand, the range of skills that are important for you to possess also expands commensurately.

Although it would be wrong to suggest that there is one set of absolute skills that every illustrator must possess, operating across platforms and within diverse contexts does require the possession of a broad range of technical, aesthetic, personal and business skills which you will need to continue to adapt and develop in the face of changing professional challenges.

For clarity, these skills can be categorized into three groups:

1. Subject-specific skills – the art and design skills required in whichever area of illustration you operate within.
2. Generic skills – general skills useful for other career areas.
3. Specialist skills – additional skills specific to particular areas of practice.

Styles come and go – the way you process the information is key and will sustain a career – it's important to be creatively open-minded. Ideas never go out of fashion.

If you intend to navigate a path into the art and design industry and enjoy a long career, you should aim to develop an appropriate and evolving range of skills.

A skilful but mediocre artist won't automatically become a commercially successful illustrator. Equally, irrespective of the skills, knowledge and experience you have to offer, over the span of a freelance career some periods may be more commercially successful than others and this is the nature of self-employment for many professions.

Honestly evaluating your strengths and weaknesses and having an action plan in place will help you take a proactive approach to developing new skills and build your confidence. Building goals into your work plan will ensure that you are focused and see periods when you don't have commissions as opportunities to be productive and to develop your practice.

Apart from specialist university and college modules and programmes, many part-time classes and online tutorial courses are available offering varying degrees of specialist content that can help you to skill up across all areas. There are also many excellent books and online tutorials dealing with subject-specific skill areas such as creating dummy books for children, comic books, storyboarding, drawing for fashion and concept art as well as general publications covering generic and transferable skills.

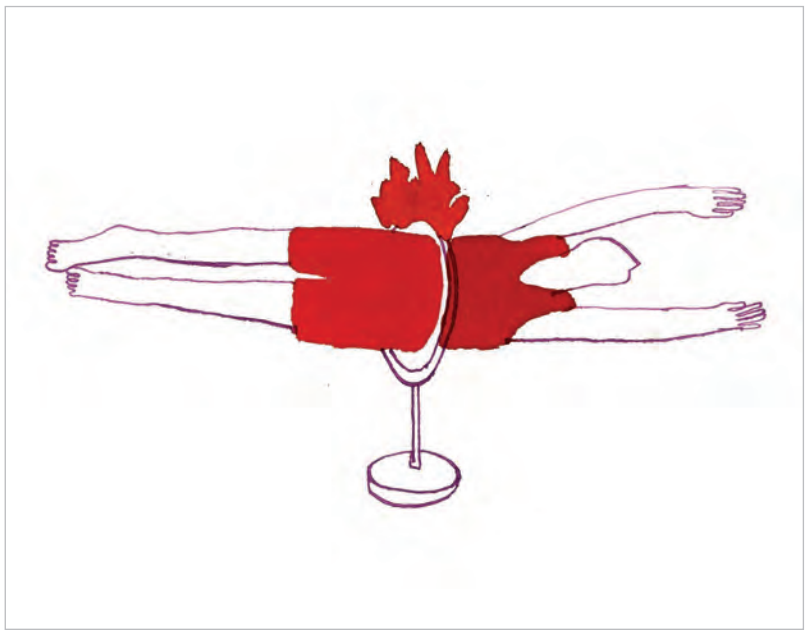
1.69
Ashley Potter, key frame for advertising animation for RBS bank commercial. Students at Plymouth University, UK, had the opportunity to work with Ashley on commercial animation projects.

1.70
Anna Steinberg, 'Your approach to work', an illustration for Handstand Limited, a company that helps organizations to realize the potential of their people and to sustain performance.

1.69

On a personal level, graduate illustrators need ambition, energy, confidence and a willingness to tackle any job and perseverance to keep going when others fall away. On a professional level, it's knowledge of your market, an ability to network – telling everyone what you do and what you want and having the portfolio of work to back up your claims. What about talent? That helps, but on its own won't get you there. Luck – but as the adage goes – you make your own luck through hard work and being ready with your work.

Ashley Potter, Programme Leader BA Illustration, Plymouth University, UK



1.70

You'll need to be assertive at times. Remember that as well as being in competition with other illustrators, you are also part of a community of creatives. Be well informed about what's fair in the industry in terms of fees and contracts and stand your ground. It's important to keep a good balance of being sympathetic to the needs of your client and flexible when it's appropriate, without undermining the industry.

Anna Steinberg

The above animation is available to view on the companion website for this book.

CHAPTER TWO
THE PROFESSIONAL WORLD OF THE ILLUSTRATOR

Chapter 1 revealed the broad areas in which you will typically find illustration commissions, but there will be others that the tenacious creative will be able to discover. It pays to maintain a broad outlook, keeping alert to all possible avenues of income. Don't limit yourself to what appears to be the easiest route, as this could result in a low level of commissions. Now that you have evaluated your strengths and identified areas that you can improve upon, you are in a realistic position to build on your ambitions for an expansive client list.

It's important that you learn what it means to be a professional illustrator and how to work with clients. Developing an enterprising attitude towards finding potential avenues for your work and building a robust network of professional contacts is more likely to make your career sustainable and long lasting.

2.0

2.0
Thereza Rowe.

YOUR COMMISSIONERS

Potential clients and projects range across a large spectrum: from a design firm with offices around the world creating a new brand for a global company, to an individual who is looking for someone to illustrate a children's book they have spent years writing.

This range can mean that you are approached with consummate professionalism, or that you have to deal with someone who either has little experience of commissioning illustration or who considers the illustrator to be lucky to be asked to contribute to a project. In all business circumstances your response to your clients reflects on both you and your profession. Thorough attention to the detail of a brief, patience, a businesslike approach to your communications with the client and the financial aspects of the job mark you out as a professional person to work with. This may be testing when faced with a client who is not behaving in the same way, but your business dealings and professionalism will benefit from always being applied, even when you feel you are not being treated with the same respect you are offering.

2.1

> I think clients want all the expected stuff you would imagine – someone who is reliable, who makes consistently good work, who understands context and audience, and has a commercial sense. But all of that doesn't necessarily make a good project or someone interesting to work with. I think that comes from treating a project as a collaboration. When you bring your own vision, then a client gets all the things they expect, plus something extra they wanted but couldn't put their finger on.
>
> **Rob Hodgson**

Finding the right clients

- Be realistic about the type of work you can do.
- Don't get precious about the nature of the work.
- Be creative about how and where your work can be used.

Regular commissions are the goal of every visual artist, and achieving a flow of work should be approached in a methodical manner. Increasingly, illustrators are working across many disciplines, but there may be certain types of clients who you are unlikely to receive commissions from if your work does not suit their business. This is where assessing your place in the market, and the areas where you might achieve success, becomes important.

Actively seeking a flow of smaller commissions will be as beneficial to your cash flow as holding out for occasional large jobs. Not every commission that you are offered will be exactly what you want to do, or offer the creative outlet you desire, but all of them will help build your experience and professionalism. A realistic attitude will protect against disappointments.

Having a client who gives you repeat business is never guaranteed, though regular work can be a confidence booster as well as welcome financial support. Complacency can sometimes arise in this situation and should be guarded against. A number of commissioners can ensure an ongoing income and will also act as a barrier against the loss of a regular client. The freelancer must build into their work practice a constant search for potential new work through research and effective self-promotion, even when times are good.

Finding the right areas

The illustration industry is often fast moving and key people in your network can change roles and move on in their own careers, sometimes in new directions. If you have built up a relationship with a client, they might take you with them and this might open new doors, but the impact of new art editors or economic forces on the flavour and attitude towards commissioned illustration within a company that you have worked for can be radical.

It is natural to be drawn to an area that you feel an affinity to, but being aware of the breadth of the market is going to be essential if you are to maximize your potential reach. Exploring in depth the field you wish to be involved in is logical, whether that is app games, decorative design or children's books, but considering where else your interests could be applied and seriously investigating those outlets can expand your employability. Decorative work can expand beyond greetings cards to bags, fabrics and wallpapers. Fashion illustration can be applied to garments, lifestyle editorial imagery and areas of book publishing and advertising. Graffiti also can make potent advertising – as well as specific event imagery – and is increasingly moving into gallery spaces.

2.1
Rob Hodgson, 'Musicians & Films' illustrations for U Studio. Available as cards, wrap, mugs, screenprints and gift bags.

PROFESSIONALISM

Whichever area of illustration you begin to look towards for work you should aim to cultivate a broad professional outlook and adopt an appropriate manner throughout the operation of your business.

There are some fundamental expectations that are implicit, if not stated, about your role. Firstly, that you understand the briefing process and are able to deliver the services that you advertised, according to the clients' needs (we will deal with the legal dimensions of the transaction in a later section). Secondly, that you will take responsibility for the creation of the artwork that is commissioned.

In the studio situation, you can simulate 'real' briefs which allow you to produce images to function as illustrations within identified contexts and to produce mock-ups as outlined previously. Being commissioned to do this for real involves additional processes and transactions such as communicating with the client to take the brief and negotiating your rights and fees. Some of these situations can also be simulated or acted out; role play can be a valuable way of practising some of the dialogues around briefing and negotiating fees. These are specific aspects of professional practice that will be covered in later chapters. Feeling confident in these processes and bringing a consistency to the quality of how you operate as an illustrator demands a particular attitude and approach that is pivotal to professionalism.

> Professionalism is being pleasant to work with, being into it and meeting deadlines.
> **Paul Buckley, Penguin Group USA**

Reliability

Although illustration can seem like a solitary activity, you are actually working in an extended team – your client, their colleagues, their organizational client and the printers. A network is established and your contribution has an impact on this bigger mechanism. Whether it's through keeping to deadlines or ensuring the quality of your artwork, weaving reliability into your profile is essential for building and maintaining professional relationships.

Good communication

Each client will communicate with you in their own way. It's likely that the phone call or email offering you a commission may seem casual and informal and the dialogue friendly. Your aim as an illustrator is to respond appropriately whatever the approach and to develop an ongoing professional rapport with each client. Good communication should be two-way, whether informing existing or potential clients of recent work or keeping your client informed of the progress of ideas for a specific commission; recognizing when you need to make contact, and how to do so, is a prerequisite of the job.

Confidence

Every professional illustrator has to have their first ever commission. Although in the early days of your career you may feel like a novice, it's worth remembering that through inviting you to undertake a commission for money, the client is automatically placing upon you a professional status – you have been selected, which in itself is an endorsement of your authority to undertake the job. Be confident, because confidence instils confidence. This means taking responsibility for pursuing opportunities, negotiating contracts, pushing the best solution to a creative problem and being firm when appropriate.

Remember, however, that there is a distinction between confidence and arrogance.

2.2

Being calm

In the early stages of your career you may be desperate for work, but don't succumb to pestering or harassing potential clients. Being assertive is not the same as being aggressive, pushy or manipulative.

Being approached for work is exciting and given the competitive nature of the profession you may feel overwhelmed, but try to avoid responding to commissions by appearing subservient. It is important that you establish the tone of your working relationship early on.

Each commission brings its own challenges and being prepared for sudden demands or unanticipated hitches in the process, while maintaining composure when resolving or overcoming them, is integral to your role and essential for professionalism. A client needs to feel confident that you are capable of achieving what is asked – signs of anxiety or hysteria can be off-putting!

Information is out there and can be accessed in many ways, such as following a trail of other people, networking and talking to other creatives about their experiences, referring to client listings, making use of trade associations and following websites and magazines that focus on the broad trends in art and design.

Apart from the learning that you will personally gain from working commercially, you can also learn from how other professionals operate and by keeping abreast with current news in the areas you are interested in.

2.2
Paul Buckley, poster for Emzin Institute of Creative Production. Paul Buckley is Vice President Executive Creative Director at Penguin USA.

JOURNALISTIC AWARENESS

Being aware of topical news within the broader industry we operate within, including, but not limited to, the art and design industry is important for illustrators. Whatever your own interest there will be specialist publications: journals, magazines, papers and blogs associated with that 'trade', be it textiles, bookselling, interior design, advertising or graphic design. The constant demand for fresh content means that there is often an editorial focus on current activities. Being aware of what's new (such as case studies, new campaigns) will help you keep your finger on the pulse – being able to appraise trends and predict futures is advantageous. Studying the work of those illustrators who win awards and competitions, as well as appreciating the achievements of key respected professionals, will help you gauge standards of excellence and develop your sense of visual discernment.

2.3

Site-based venues

As exhibitions become increasingly important sources of exposure for illustrators, being aware of possible venues and the nature of shows, through guides and listings, can be profitable. Visiting local venues such as art centres, cafes, theatres and bars that show artwork as a sideline can also lead to new opportunities and provide inroads to niche audiences.

Illustrators' groups, subject associations, workshops and cooperatives

Meeting other experienced professionals, whatever the context, can be one of the most enjoyable – as well as reliable – ways of gaining insider industry information. Whether through more formal events such as seminars, conferences, launches, fairs and conventions or by hanging out in bars populated by advertising professionals, interaction is the best mechanism for gaining first-hand news of what is current and for making connections valuable to your network.

> After university I moved to Bristol and met a lot of people, a lot of established illustrators and artists. I never once thought I was networking ... but through meeting people I met other people and heard of interesting opportunities. It's good to be surrounded by people at different stages in their careers.
>
> **Rob Hodgson**

2.3
Rob Hodgson, 'Musicians & Films' illustrations for U Studio. Available as cards, wrap, mugs, screenprints and gift bags.

2.4
Paolo Rui, painting for exhibition in Taiwan. Paolo is a past president of the European Illustrators Forum.

2.4

Digital networks

As agents are driven to constantly publicize the successes of the artists they represent, their blogs are a reliable source of what's happening across the industry as well as revealing what sort of work is being commissioned and by whom.

Specialist illustrators' forums and professional social networking sites are valuable platforms for presenting questions, ideas or dilemmas and for inviting responses from relevant quarters.

Although the content of other illustrators' professional blogs varies in content, tone and depth, they can often be a useful way of tapping into the work lives of other practitioners. Valuable information can be gained about the range of clients, diversity of output, problems encountered and successes achieved. Following other illustrators' links can help you to extend your own industry network.

Given the openness of communication and the accessibility of illustrators via websites, you may also be able to obtain information or advice by respectfully contacting them directly.

Specialist trade associations and groups

Although there can be prerequisite requirements and costs involved in joining specialist trade associations and societies, the benefits to be gained through the information and advice they are able to provide can make membership an investment. Many organizations offer workshops, host events and introduce you to a wider community, as well as keeping you abreast of industry developments and providing links to associated services and information.

> Most of the problems that illustrators face in their trade are due to a general lack of awareness of some basic rules which professional associations such as those who are part of the European Illustrators Forum work hard to disseminate. Being part of one of them is a long-term investment in one's peace of mind, because, as Anita Kunz says, 'illustration more than a job is a lifestyle' and prevention is better than cure.
> **Paolo Rui**

SPOTLIGHT ON...

WORKING ACROSS MARKETS
SARAJO FRIEDEN

The philosophy of Los Angeles-based illustrator Sarajo Frieden is to see no boundaries between art and craft, and this openness leads to her creating a broad and varied market for her work. From the earliest days of her career she has built an extensive skillset leading to commercial work that includes graphic design, textiles, children's publishing, packaging, greetings cards and surface pattern. Being versatile and becoming an expert within such different areas has been key to finding new markets for Sarajo, who says, 'I have always plunged headlong into a variety of different disciplines, mostly intuitively, rummaging around to see what I could learn. Whatever I was doing, whether graphic design or illustration, textiles, painting, there is a whole world out there and histories to learn about for each one.'

From the early posters she did for the school her son attended, to the high-profile campaigns she is now known for, curiousity has been the driving force for much of what she has done. 'Sometimes it felt as though I was leaving one thing behind to start something else, and it can take time to sort out how one thing influences another.'

Part of the reason for her applying herself so broadly is the way that the illustration market itself has been redefined over recent history, meaning there is no need to be pigeonholed according to any one type of work. Also, she has benefitted from the technological advances that have provided opportunities for illustrators to license their own images as editions as well as working to commission. 'At the present moment these boxes or barriers are breaking down everywhere and at once to enable people to be many things simultaneously.' Her attitude shows that being positive and proactive can influence the direction of your career, 'I think an important role artists play is to break down barriers that have reached an expiration point.'

Sarajo is represented by Lilla Rogers agency but sees social media as an exciting opportunity for illustrators to have a broad reach. For her, being an active exhibitor is also how she reaches appropriate markets and finds new audiences. Working on her personal projects, the paintings and cut-paper collages that she exhibits internationally, ensures there is a natural stylistic evolution that can keep doors open and lead to new avenues. To illustrators starting out she says it's important to 'do the work you love, the work you'd love to be hired for'. Being adaptable and not having what she describes as 'a singular style' adds to the accessibility of her work across such diverse contexts and formats. It's important to note that whether working with textiles, colouring books, bedding or lamps, there is a fluidity in her style. Sarajo's work demonstrates an authentic visual language that is influenced by her own heritage and interests and that has built up over the course of her career.

Another factor in her being successful across such a range of markets is her prolificacy, as she is constantly making new work, whether for commission or not, work that she says, 'often leads to something else. I have always made personal work which sometimes became the next assignment.' She acknowledges that when one area of possible work becomes fallow it's important to find excitement in new directions.

Sarajo doesn't see a downside of having a broad practice, suggesting that not to have the ability to create an ever-expanding practice would be 'too stifling a world [for me] to live in. I want to actively create alternative visions.'

2.5

2.6

2.7

2.8

2.5
'Embroidered Belle Collection', for Land of Nod.

2.6
'Another Green World', personal work for exhibition.

2.7
'Maiden Voyage' pillowcase set commissioned by Third Drawer Down, Australia.

2.8
'Winter Landscape' tea towel design. Made into a limited edition tea towel by Third Drawer Down, Australia.

2.9

HOW TO CONTACT POTENTIAL CLIENTS

Industry flux and the shifting of personnel within companies means that it can be difficult to find reliable up-to-date and finite compendiums that can be trusted to contain accurate contact information.

Ultimately, compiling your own database of contacts, which should be constantly revised as you gain more first-hand experience of working with clients and companies, will be the most reliable ongoing source of information.

Positioning yourself among other professionals

Illustration exists in many formats and places and you must establish strategies to gain equivalent exposure and be seen in similar ways to your competitors. Marketing your work is an essential dimension of your professional role and to market it successfully you need to recognize appropriate markets.

In the early stages of your career it is likely that you will make a substantial investment in advertising. In order to optimize the impact of this, you will need intelligent planning to target the appropriate people and places. This entails noting key names of companies and then finding job titles and contact details for individual commissioners. Find out what people's individual responsibilities are, as it is likely that in larger institutions, where jobs are specialized, employees will have very specific roles and duties, which may limit the potential value they have for your career.

Looking beyond obvious clients

When researching potential clients it is tempting to look no further than those who are easily noticed – the magazines and publishers who consistently make striking use of illustration, the high-profile brands tapping into the youth market with up-to-the-minute imagery – but most of your fellow creatives will be focusing on the same users. Each of these high-profile commissions will be mirrored in their application and uses by a multitude of lesser-known equivalents. To work for an international chain of coffee houses where your imagery may be used as murals, packaging, window displays, seasonal advertising and menu designs around the world would be a dream job for many. But there will be smaller chains and independent coffee shops that may either approach you to undertake similar kinds of commissions or that you can approach directly with a proposal. The esteem and financial payment may not be so great, but you may be able to trade that for greater creative input and freedom and an opportunity to get your work seen.

Beyond the obvious clients there are a host of people requiring imagery, such as smaller publishing houses and magazines producing content for niche audiences. Many organizations publish magazines for their members – cultural institutions such as museums and large galleries, unions and motoring organizations. Some of these publications are harder to find and may not be available on book stands, but since many publishing houses or groups produce several titles, finding details for one can be a lead into multiple publications.

> Finding contacts for potential clients can be a chore. The Association of Illustrators publish some great client directories that are really helpful. Other than that, look at every magazine, book and website that uses illustration, dig deep and try and find commissioners' names and research contacts for them.
>
> **Tom Jay**

Walk down the high street and take note of the major stores and finance corporations; in addition to the public-orientated artefacts associated with the promotion and distribution of their products and services, it is possible that there will be additional materials produced for internal distribution.

If your work is appropriate for these contexts, it is worthwhile ringing through to large corporations or service providers to see if you can make direct contact with their design department or in-house design team, if they have one, or to find out where their design work is undertaken. Check with all your friends and relatives to see if there are internal publications that they receive in their work environment, or if they are in situations where they are given illustrated materials. Corporate materials, including reports and below-the-line advertising, health information brochures and law guides, are all typical examples of this type of targeted and limited distribution design.

As well as the larger corporate and commercial avenues, consider independent shops and restaurants, music and arts festivals, theatre productions, historical attractions and service providers as potential clients. They will all be looking for an individual approach and ways to draw in custom. It may be necessary to take more control in these situations, but there can be many advantages in combining work of this nature with commissions from larger-scale clients.

2.9
Tom Jay, 'Gannets', for an article describing the frenzy of gannets diving and feeding in *Coast* magazine.

The local market

The digital environment has created a global marketplace, but it is also important that you maximize the potential of the geographical area in which you live and work. Being aware of the needs and structure of your local community may provide leads for possible direct approaches and enable you to make a name for yourself as a specialist or expert.

As well as making yourself known to all the recognized avenues for illustration – local design groups, advertising agencies, publishers and galleries – this may also entail finding other possible outlets to both show and sell your work, such as craft fairs and niche bookshops. A local setting may provide greater opportunities to recognize gaps in the market that you can exploit, and a chance to approach potential clients directly.

Individual clients

Taking a proactive approach may result in convincing a potential client of the benefits to their business in featuring unique imagery. A local fashion shop may benefit from hand-painted window displays; a café could profit from specially illustrated menus; or the drab website of a local business might be enlivened by an animated banner promoting their wares more effectively. Being contacted by an individual looking to commission artwork can result in a fruitful collaboration, but there are points to be aware of in these situations.

2.10

Pros	Creative freedom	Greater input into the process	Possibility of being involved with a venture that may grow	Potential for positive exposure for your work	Opportunity to exchange skills

Cons	Financial rewards may be minimal	May require high levels of involvement	Could be a risk that the job doesn't go into production	Probable that client may not be aware of your rights as an illustrator

Clients with a limited budget who wish to use your talents may offer closer involvement in a project in lieu of a fee, or a reduced fee. In these circumstances it is important to weigh up the advantages and disadvantages. It is important that both you and your client understand the limits of your involvement.

2.10
Anna-Louise Felstead, location painting, 'Maserati Birdcage'. A number of motorsport paintings grew from a self-initiated project that started at the Monaco Grand Prix Historique. It was a risky venture financially, but Anna-Louise sold enough paintings from the pits to cover costs and was invited to attend another classic car race at Monza. This has resulted in regular race attendance around the world, creating artwork in this field: 'Thankfully the work has continued to roll in ever since', she says, 'so my advice is to take risks!'

Some things to consider when working with an individual client:

- Are the client's expectations of the project realistic?
- Is it an actual partnership?
- Can the client demonstrate that the project is achievable?
- Can you be paid at a later date if the project becomes successful?
- Will you potentially end up out of pocket if the project goes past its original timescale?
- Can you limit the time that the client is allowed to use your imagery to enable fees to be negotiated once the original licence has expired?
- Will the client's deadline allow you to take on paid projects at the same time?

SPOTLIGHT ON...

WORKING FOR A LOCAL MARKET
GABRIELLE ADAMSON

Over more than twenty years, Gabrielle Adamson has created a diversity of imagery and hand-drawn lettering that has been used across a myriad of applications.

Gabrielle's business is founded on a system of commendation, which she prefers to actively tout for. She acknowledges, 'I'm easily disheartened by rejection', recognizing that clients come to her because, 'they've seen what I do and like my style'.

Being open to whatever comes along has brought both opportunities and freedom, combined with a degree of financial precariousness – to many of us it would seem unorthodox and alien to barter in lieu of payment, and this type of business requires true enterprise and resilience. Gabrielle recalls, 'I was once paid for a poster for an arts festival with tickets for a classical musical concert. Luckily my landlord was happy to accept the tickets instead of rent.'

In the early stages of Gabrielle's career she was given a batch of granddad shirts in lieu of payment for a sign-writing job. These she batiked and sold on a market stall, which led to a substantial increase in profits. This generated a feature about her work in a national style magazine, and the subsequent exposure started a stream of well-paid, one-off commissions and she began to create to order. This is an example of self-generated work leading to other commercial avenues – an investment of time and risk-taking resulting in substantial future gain.

2.11

2.11
Coffin designed and hand-painted for an individual client.

2.12
Mural painted to commission for Bradford House, situated in the area where Gabrielle Adamson lives and works.

Gabrielle has built her career on what she describes as 'word of mouth', combining one-off commissions for local events, businesses and brands with larger commercial clients that bring greater revenue. All generate further exposure but demand constant flexibility.

Gabrielle has sustained her career through being adaptable and versatile, technically and conceptually combining work where she is tightly art directed, which she says, 'sometimes makes me feel like a machine', with jobs that give her more personal freedom, such as hand-painting a coffin, designing fabrics, creating murals and signage for a zoo, and producing her own range of cards and stationery, which she has sold through an arts centre.

The community and location in which Gabrielle works is integral to the narratives and content of her imagery and she is personally connected to much of what she produces, saying, 'It can be disabling to do something unless I know who it's for'. Establishing a reputation and being highly visible has meant that Gabrielle's career is self-perpetuating; she has returning clients and also earns royalties. She has several income streams and there continues to be an authorial dimension to her business alongside more traditional working to commission. In the past few years she has complemented her art business by running an ice cream emporium during the summer where she also sells original artwork and hand-painted objects, revealing pragmatically, 'It's exhausting, but doing artwork can also burn you out, and I like having a break from it.'

Undoubtedly there can be real financial highs and lows in adopting such a parochial approach to business, but the value inherent in becoming truly embedded in the community is difficult to cost.

2.12

CHAPTER THREE
THE ART OF SELF-PROMOTION

All businesses, whatever products or services they offer, can benefit from advertising to make potential clients or customers aware of their existence. If you are launching yourself as an illustrator, you too should see that promotion is vital to making the market aware of your presence.

Through your choice of promotional materials you will alert potential clients to the type of work that you do and enable them to contact you with work in the future. Some of these potential clients will only be within digital reach, while others you may be able to see face to face, so you will need various types of materials appropriate for these differing forms of interaction.

At the early stages of your career, your intention should be to reach the right clients and assert your availability as a professional illustrator. Sending appropriate material to the right people is vital.

3.0

3.0
Øivind Hovland.


3

3.1

HOW DO I GET MYSELF KNOWN?

It is worth taking a holistic approach to your self-promotion so that whatever stylistic form each separate element may take, there is a visual or conceptual connection within the work.

Many of the products we buy or use every day are identifiable by a logo or by use of particular typefaces, colourways and types of imagery, and by association these elements come to assert the presence, characteristics and qualities of the product. In the same way, the identity you create through your promotional campaign is the packaging to wrap up what you do. In the early stages of your career this branding can reflect the qualities you intend to project about yourself and your work. It also conveys that you are a professional and that you are confident about your product.

Just as viral advertising is about building awareness and creating an identity across different but interconnected formats with strong branding tying them together to enforce an idea, your promotion needs to be planned as a series of separate but tightly associated parts.

When you are commissioned widely and your work is recognizable, the brand is inherent within the work, and this is generally referred to as your 'style'. The identity around your promotion also needs to connect as an extension of what you offer stylistically.

If you consider your promotion as an advertising campaign, it is important to be aware of your audience. Be conscious of the clients you are targeting and how what you offer is either of a higher standard than what others may provide, different to what others offer, or a convenient alternative to what is already available. Being aware of your market is essential – it will lead to you sending relevant promotion to the appropriate potential clients.

3.2

When I graduated I tried to create little projects for myself to help keep my mind focused and try to further develop a style that was beginning to form during my studies. I wanted to target media outlets that had a focus on popular culture so my personal projects included satirical drawings and redesigning film posters. Once I had gathered the details of who I wanted to contact I put together multiple sets of A6 giclée cards with handwritten notes on why I wanted to work with that specific person/ company and a hand-finished wraparound. My hope is that the personal touch combined with the high quality of print/ stock will resonate with potential clients and help me stand out.

Peter Strain

3.1
Paul Davis, promotional badges.

3.2
Peter Strain, handwritten self-promotional packs containing A6 giclée prints.

SPOTLIGHT ON...

PROMOTION
A CLIENT'S PERSPECTIVE
ALEXANDRA ZSIGMOND
ART DIRECTOR OF THE SUNDAY REVIEW AT *THE NEW YORK TIMES*

'I love illustration', says Alexandra Zsigmond, 'because it is visualizing ideas – that's my core interest'. Commissioning illustration for print and motion online for the Sunday Review section is Alexandra's role at *The New York Times* and the ability for illustrators to work conceptually is important: 'I'm interested in how to translate things that are verbal or invisible into things that are tangible, visible and visual. That's what illustration tries to do; in some ways more directly than straight design.'

Alexandra receives 60–75 emails per week from illustrators and animators who will typically send a link to their website, and include either a PDF of some of their work or individual jpegs: 'That's the most common type of promotion I get, and it's also the most direct and the easiest for me.' She has a bookmarking system where an artist's image is saved from their website, then tagged by relevant topics such as psychology or economics, or areas she considers they could be good at. Physical material is also sent in ('We sit across from a gigantic wall full of promos'), and she is drawn to zine or booklet formats 'as a way to get a fuller idea [of] what the illustrator is capable of, and what kind of narrative sense they have'. Although she'll receive interesting small 3D objects, these will not necessarily get illustrators hired. 'It's really just about the work itself, and the ideas within the work and whether the style feels refined and worked out to the point where it feels unique. Also, not derivative of any hero that they might have right out of school.'

The New York Times art department will see one or two people per week with their physical portfolios, and as Alexandra has broad stylistic interests, being shown originals or artwork on a tablet is equally valid. 'It depends on what the illustrator's work is, what their main interest is. If their work is animation, or digital, then presenting it on a digital platform is fine. If it really is about the mark making, the hand-drawn technique, then it makes sense to bring originals to a portfolio review.' Seeing large-scale work can make a difference as she enjoys commissioning lush, artful illustrations for print.

For emerging illustrators, in addition to direct approaches and the more traditional anthologies, Alexandra recommends reaching out in a variety of ways to create an impression: collaborating with arty publications (Nobrow, Kramers Ergot), banding together with other recent graduates to create a zine or anthology that tells an interesting story, which can be slickly printed more affordably, 'Because not only does it show the work, but it also shows entrepreneurship in getting your work out there in a way where you can sell it at zine fests and in stores.' Also promoting to popular websites that feature illustration work such as *It's Nice That* or *Boooooom* may result in broader exposure, as these are followed by art directors.

She deliberately expands her knowledge of artists from across the world, keeping an eye on those outside the US and Europe, and is happy to commission from overseas as long as the illustrator is able to understand the article to be illustrated.

3.3

3.4

3.5

3.3
The New York Times' promotion wall of promo cards.

3.4
Santtu Mustonen, 'Educate your immune system', *The New York Times.* Artist Santtu Mustonen created this image for print and motion online.

3.5
The New York Times Sunday Review.

SETTING GOALS

You need to adopt a long-term approach to your promotion. Whether you are aiming for longevity in your career, revising your strategy based on the calibre and volume of clients you are getting, or whether the directions you want to pursue have taken different tangents because your work has evolved, promotion will be pivotal in reaching your objectives. In the early stages of your career, marketing can seem like a thankless task and your response rates may be low or non-existent. It can be easy to lose heart, but perseverance is worthwhile as revising the types of promotion you send out and moulding them to reflect what is new or different about your work could help you to achieve your professional objectives.

Creating appropriate forms of promotion for your work and ensuring that they reach the clients most likely to commission you should be seen as an ongoing and integral dimension of your illustration practice.

3.6

> Once the app is done you get to the tricky part – getting noticed among the 500,000 plus apps out there. Set up a website for your company and one for your app which clearly demonstrates it. Create an attractive and demonstrative video for the app and set up a PR kit. Last but not least, try to get noticed and talked about on social networks like YouTube, Twitter and Facebook. Unfortunately that is easier said than done, so you need reviews from the countless numbers of game sites and bloggers out there. That is where the video and PR kit comes in. If you are lucky to get reviewed you can enhance the impact by running web banners on these sites. If you don't, run banners anyway.
> **Problem Bob**

3.6
Homepage of Problem Bob's website, detailing their apps and other sites.

3.7
Evgenia Barinova, promotional New Year card.

3.8
Natsko Seki, illustration from 'Autumn', a passport-shaped mini catalogue for Louis Vuitton, Japan.

3.7

Levels of promotion

Apart from financial constraints, which will influence the forms that your promotion will take, there are practical considerations to be aware of:

- Promotion must be representative of your work; the images you choose should reflect what you do, stylistically and conceptually. The image on a card that you leave a client should also connect visually to your website or digital folio.
- Your promotion should be functional – can it be accessed quickly and efficiently by your potential client? Can you send it easily through the post? Do images open quickly if digital? Are your contact details easily accessible? Are they memorable?
- If your name and contact details are on the front of any promotion you send, check they won't be hidden if your image is displayed face forward on a wall or desk.
- Luck can play a part in when and where to send out your promotion – the image on a card may be just what the client was looking for on the day that it was received. Generally though, there are cycles in commissioning processes. Large publishing houses' annual schedules are dictated by the dates of major book fairs and seasonal launches. Magazines often have specific days for commissioning but will be too busy to take calls on press day. The stationery and greetings card industry is cyclical. The major calendar events that shape life can also influence industry. Making contact with the appropriate person during summer holidays and festive periods may be more difficult. You need to become aware of the invisible industry calendar and know when to make optimum impact with the promotion you choose to send.
- Thousands of graduates will emerge from art colleges annually, hoping to begin their own businesses. You need to be seen in the forums where early career professionals launch their practices, but you shouldn't rely solely on them as the launch pad for your career, or see them as the only mechanism for your promotion.

3.8

I believe that the best promotion is to keep creating good work both personally and commercially. This approach hasn't changed since I started my career. It sounds quite simplistic but I believe that it is important to not compromise, and to do the best of my ability for each piece of work that I create.

Natsko Seki

SPOTLIGHT ON...

PROMOTION A CLIENT'S PERSPECTIVE

SARAH WILLIAMS

HEAD OF ART BUYING AT M&C SAATCHI

Having always had a creative background, Sarah Williams is in her element as Head of Art Buying at branding and advertising company, M&C Saatchi. This role involves sourcing visuals for the briefs that come in via the company's creative teams, and project managing artwork fees and budgets.

Sarah believes that an illustrator's portfolio does not need to demonstrate that they can tackle a variety of topics: 'The subject matter is less important. For us it's key to see that they have a strong style that's appropriate for the brief', and as the briefs for advertising commissions are massively varied, she is open to a wide range of visual approaches: 'Sometimes we're looking for very graphic styles, or other times it can be charming characters or delicate line work.'

One of the most popular forms of promotion that Sarah receives are illustrators' cards, which she gets hundreds of. 'As lovely as they are, we can't keep them all,' and she recycles the ones that are not kept. A very memorable promotional item was a Viewmaster, 'one of those amazing old school 80s toys which had images loaded on it'. However, she considers the best way of making an impact is in person, saying, 'Relationships are everything. We are much more likely to commission someone if we have a relationship with them. Coffees, wine or just a chat over a folio really help.' This can be a specific requested meeting from Sarah when looking for a particular artist to fit a brief, a meeting booked by an illustrator themselves, or one organized through an agent. Contact with agencies is important: 'For us they're a quick and easy resource of good talent. Once we've built a relationship with an agent we can also negotiate on fees.'

A face-to-face meeting allows Sarah to assess how a working relationship may flourish with other creatives and under pressure, and she is encouraged by a personable and enthusiastic attitude, 'You need to know you can work with them, especially when things get a bit stressful, you need to know you can work together as a team. Obviously being keen to work on the job in the first place is a good thing!' This does not prevent Sarah from commissioning overseas illustrators, as although it is beneficial to meet people in person, it is not essential, 'You can get good vibes from people over email'.

Time is set aside in Sarah's working day for looking at portfolios, and she will have two meetings each day, usually one with an artist and one with an agent, seeing around four to five books every day – a significant number over the year. When reviewing artwork she considers both physical portfolios and tablets to be satisfactory, although she is aware a lot of art buyers prefer books. 'I think you can also put more of a stamp on your physical folio. I've seen some really well put together folios which have been pretty memorable, a tablet is less so!'

3.9
Adrian Johnson, Tour de France poster for Transport for London (TFL), commissioned by M&C Saatchi.

3.10
Daniel Frost, East Midlands Trains poster, commissioned by M&C Saatchi.

3.11
McBess, London Underground behaviour poster for Transport for London (TFL), commissioned by M&C Saatchi.

3.9

She'll also go with colleagues to visit graduate shows and illustration fairs, and would confidently commission an illustrator new to the field, although, 'it would depend on the client and the brief. If it was a particularly tricky client and a very high-profile job I'd probably go for someone more experienced, but there are smaller jobs with friendlier clients I'd be happy to give someone younger an opportunity to work with us on.'

Social media has increasingly become a good source for finding illustrators ('I am addicted to Instagram'), although she will search other places before turning to this area. 'I think social media has become a really powerful platform for showcasing work', she confirms, 'However, it should be carefully curated', citing a creative who effectively organizes their posts in advance to ensure a beautifully coordinated Instagram account. 'Photos of you and your friends drunk is never a good look,' she adds.

3.10

3.11

THE DIFFERENT FORMS OF PROMOTION

There are many forms of promotion, and their function can be evaluated in terms of your own business objectives at any time.

Essential – a strong digital presence, an email account and a phone number combined with an additional form of direct mail, either hard copy or digital.

Highly desirable – presence in source books, limited edition promotional pieces or promotional events. A marketing or PR assistant.

Desirable – paid folio sites, other printed mail-outs.

You will need a strategy for the promotion and marketing of your work. You are aiming to reach a substantial number of clients over a long time period, and you will approach this in different ways depending upon the particular stage of your career. You may decide to pay a substantial amount of money for a page in a source book to launch your career, or to spend time putting together a blog and sending out cards for a fraction of the cost. Both examples are viable options – it depends on the type of work you do and what is the best mechanism to reach your audience.

A lavish piece of promotion will never convince a magazine that has no budget for illustration that they should commission you. If you have a blog and create an email mailer and send it to the right potential clients, then your first pieces of promotion will be effectively inexpensive. After this there will inevitably be costs involved with whatever additional forms of promotion you plan to use, but the extent of this needs to be considered and how you manage these costs should be reflected in your overall business plan.

3.12

I'm such a small enterprise that it doesn't take much to coordinate a small promotional campaign. My hope is that by producing work with a consistent spirit and energy over a long time, I'm able to develop a brand of sorts, but I don't have brand statements and big billboard campaigns for myself! My approach is to send the same thing to a number of people, but [to] hand-make them and include a personalized note. I want to make the package exciting for its recipient to open, and also fun for me to make. I'll do about two or three promotional send-outs a year – normally at Christmas and in the summer, and then if I've got a new website or upcoming exhibition. I usually make my promotional gifts out of materials I already have and I set myself a budget for postage. I'm more aware of the time it takes me to make all the identical gifts. I've never made more than 30 at one time, but it's always time-consuming and I often underestimate how long it will take!
Hattie Newman

Each year I do different promo. I like doing different things as I get bored easily and it's so much fun to see my works not only on screen or paper but also on products. It gives clients a better idea of how my illustration can go live.
Pomme Chan

3.13

3.12
Hattie Newman, Christmas box decoration promotion.

3.13
Pomme Chan, a series of promotional pieces sent out to new and existing clients. Photograph by Oat-Chaiyasith.

What kind of promotion do I need?

There are many forms of promotion, some of which are given below, although this is not an exclusive list:

- business cards
- logos
- letterheads
- rubber stamps
- stickers
- postcards
- artefacts
- small books
- image packs
- posters
- digital files
- websites
- portfolios
- portfolio websites
- dummy books
- online folios
- showreels
- juried annuals
- source books
- exhibitions
- novelty items
- ads in trade papers
- press releases
- stalls in a market
- stands at trade events.

It is important to consider which areas of the market you are hoping to get work from and what is suitable in terms of the content of imagery and nature of the promotional piece. Where possible, do as much research as you can to find out what is acceptable – for example, many large publishing houses will publish submissions guidelines either on their websites or in publications such as the *Writers' & Artists' Yearbook* (Bloomsbury).

> I use Twitter, Instagram and keep my website as up to date as possible. I also have the Central Illustration Agency in my corner, which helps a lot. When I am at a loose end or haven't had a job in for a while, I email previous clients and new people I would like to work with to let them know I am available.
>
> **Harriet Seed**

SPOTLIGHT ON...

PROMOTION AS PART OF PRACTICE JACK TEAGLE

3.14

'Big projects can get a lot of visibility, and clients get in touch with me because they liked previous projects that I worked on', says Jack Teagle, an illustrator who optimizes the many platforms available while recognizing that ultimately it is his work that probably serves as the best form of promotion. He rarely contacts potential clients directly, relying instead on the impact created when new work is released and the exposure gained through the wide distribution of these pieces internationally. He refers in particular to his comic books published by Nobrow Press, describing them as 'calling cards', which reveal the versatility of his approach: 'They've helped to spread my name in America and I've been able to work with some great American clients as a result of them being passed around offices and workplaces.'

Jack also emphasizes the value of the web as a mechanism for generating interest, stressing the importance of his blog, which he constantly updates, for reaching a broad audience and attracting potential clients in the same way as viral advertising does: 'Fans will repost images, share things, write about my work and it spreads like wildfire.'

He benefits from a word-of-mouth culture, with the enthusiasm for what he posts often translating into further commissions: 'I have a bit of an online following, and I know that a few art directors and people working within the industry watch for what I'm doing, so that works out. It brings in jobs.'

Jack sees it is important to complement this broad and more serendipitous exposure with considered targeting of art editors. He focuses on avenues where his visual approach will be appropriate, mostly using mail-outs. This more strategic process, being selective about who to approach with what work, has evolved through experience: 'It was much more desperate when I graduated! I used to send cards to any art director's address that I could get my hands on. It's better to think things through, and send fewer emails. That saves a lot of time and you don't have to deal with so many rejections!' Jack recognizes that alongside his own promotional activities, agent representation with YCN 'gives me a professional platform'. He acknowledges that this endorses the commercial viability of the more esoteric and authorial dimensions of his practice, adding, 'I think when some clients see that I work through an agent it almost acts as a seal of approval, like it gives a legitimate feel.'

Promotion is more than a bolt-on marketing activity – it is intrinsic to Jack's practice, ingrained within him: 'Even when I was little I would tirelessly self-promote my own little comics and try to sell them in school. It's a great way to make new contacts and friends too.'

3.15

3.16

3.17

3.14
Limited edition action figures.

3.15
'Death in Space', limited edition canvas print.

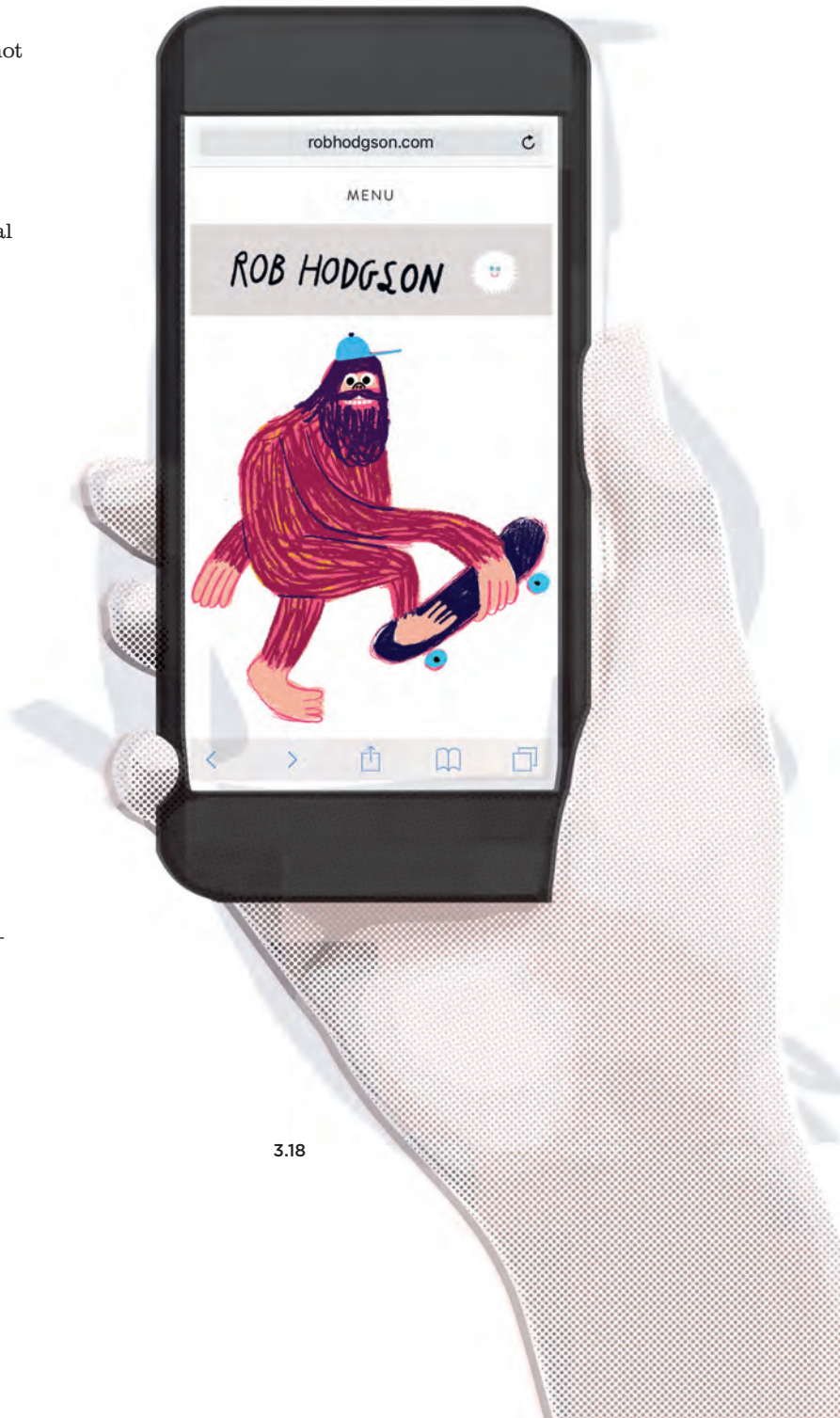
3.16
'Lizardman', personal work for exhibition.

3.17
Comic for moosekids.com.

PROMOTING YOURSELF ONLINE

There is no question that an online presence is required to let the world know you are ready to be commissioned. Your artwork will be ready for viewing from across the globe, encouraging the possibility of receiving international attention. A commercial artist who cannot be accessed through the web is severely limiting their opportunities to present their wares to the broadest possible commissioner base.

There are many ways to promote your artwork online, from a personal website or blog through to commercial portfolio websites and social networking sites. A combination of these will further increase your visibility. Connecting them to each other through a common visual identity as well as functionally is vital.



3.18

When looking at potential illustrators online I favour a good website that's easy to navigate and quick to load. I think it's better to have a website portfolio than just a blog, but I notice that illustrators who have both tend to put the more experimental work or sketches on their blog and more formal pieces on their website – viewing both gives a broader sense of their work. I wouldn't recommend *just* a blog as we can tend to be image hungry and time poor.
Sheri Gee, Art Director, the Folio Society

Website

You should see your website as an online portfolio to showcase your work. You will have to pay for a domain name and for hosting of the site, which is usually available for varying time periods. Select a relevant name for your site and contact email address – it will be around for a long time, and something frivolous may not be appropriate once you are more established. Website packages are available, or you can commission a web designer or build your own if you have the skills. Make sure it reflects the various work you do (such as portfolio, new work, personal work). The site's homepage needs to clearly signpost where your images, your contact details, a link to your blog if you have one and commissioned imagery are.

To keep clients coming back, it is important to keep your site updated – even if you have a blog to support it. If the last image uploaded is from a year ago it can look stale and imply that you are not effectively organized, thus discouraging repeat viewing. Clear contact information is also imperative, and ensure that the email address is one that you regularly log into. Missing an enquiry could lose you a commission.

Include buttons that link to your social media sites and build a network of incoming links from other websites. Aim to get as many back links to your website as possible.

The effectiveness of a website relies on its clarity, ease of navigation and speed of loading. If viewers have to watch the counter rise to 100 every time they access an image, their patience may expire before they have had the chance to see more than a small selection. Remember that online image files should only be at 72 dpi and saved for web viewing, ensuring that they appear instantly and cannot be easily appropriated for unauthorized print use.

Blogs

Decide what the relationship between your blog and website will be. With blogs, the most recent item or post is usually displayed first, giving them a very current feel, and so many illustrators update them on a more regular basis. Blog styles range from simple to increasingly sophisticated, emulating the layout of a full website. Make use of their ease of access to update artwork and text, and of the perception that they are less formal than websites to give more intimate access to your world. A glimpse at how you work through a commission or images of your studio can add to the sense of your professional identity.

It is important to recognize that blog content aimed at potential commissioners should not be mixed into a blog with very personal information. You may wish to embrace the informality of a blog, but images from a hilarious night out with friends do not sit well with a presentation of new work, or enhance the professionalism of your attitude. Official 'followers' of your blog should be encouraged, as higher numbers will help boost your blog in search results.

Word of mouth will get your site noticed, but as it is not guaranteed, it is essential that you regularly inform prospective clients that your site is up there waiting for their attention, and focus your promotions on driving attention to your site. Tracking hits to your site after a mail-out or email campaign will give you a tangible assessment of its effectiveness. Statistics can be accessed through your hosting site. Linking to other sites and having a presence on forums and discussions will also bring traffic to your site or blog.

3.18
Rob Hodgson website, phone view.

Portfolio websites

Portfolio websites are commercial enterprises set up to showcase a substantial number of artists' work, charging an annual fee for an individual space as part of an aggregation of folios. They do not have the personal element of an individual site, and you will be side by side with your competition – but they do have the positive benefit of increased traffic from potential commissioners drawn by a large number of images and styles on offer, and can present you to a new global audience. Promotion of the site will be through e-newsletters and online and print adverts, often with featured artists displayed.

Management of the individual portfolios within the site should be easy for artists to access and use, with the option to tag your images with relevant words (metadata) to facilitate client searches. Search options should be effective to aid easy access to images grouped under subject matter, style or genre of work and names of artists. Paying to be on such a site suggests a professional attitude. Often your work will be alongside other professionals, so the standard of work can often be higher than on uncurated networking blogs.

Social networking can be invaluable! Connecting with other illustrators can counteract the isolation of working alone (and keep you sane) as well as allowing you many platforms to promote your work. However, it's a double-edged sword and I hate to think of how much time I've lost aimlessly wandering social media when I could have been drawing instead. It's a useful tool if you make it work for you.

Daniel Gray

Email newsletters

An email newsletter is a taster sent to target specific art directors and editors and other interested professionals. Many established illustrators send out regular newsletters, sometimes as often as every month, featuring recent commissions and new pieces of self-generated work. There can be a topical nature to these that is reflected in the content, such as a connection to the season, a particular high-publicity news event or issue or a major cultural or sports activity.

3.19

Social networking

Portfolio websites and social networking websites such as Instagram and Twitter continue to play an increasingly large part in networking and self-promotion for freelance creatives, although social and professional networking sites operate differently. Presuming that most illustrators have accounts with most social media sites, the next stage is to use them to launch yourself convincingly as a professional, revising your attitude and seeing them as useful tools in your promotional strategy, rather than simply social sites for recreation and entertainment.

Professional sites such as LinkedIn allow users to connect with other professionals and build up a network of people who can be updated on work and activities; these tend to be more formal than sites that encourage the display of artwork, comments and interaction. See your profile on such sites as a form of CV or résumé that you regularly add to and update. As there are often opportunities and jobs posted on these sites it's also a way to keep an eye open for work in related professional areas and to keep your finger on the pulse of your professional circuit.

Social sites have a more informal approach, but can still be used to show work. They all have a different feel, so it is worth assessing what is out there and selecting which you feel comfortable with. Some sites, such as the content-based Behance, focus on a more professional interface, but any that allow images to be posted could result in exposure to art directors, and updating your network regarding new work and commissions can be an unforced means of promotion. Also, take note of how images can be tagged within the site as this may impact on general searches being done by commissioners and increase the likelihood of your being found. Add links to your social media from your website or blog.

Facebook and Instagram are useful platforms for networking and researching your market (although not necessarily for getting picked out by new clients). Social media followings in significantly high numbers are attractive to brands wishing to commission illustrators whose followers may share or buy into products or services they have illustrated.

As with blogs, consider the mix of the personal and the professional, and check privacy settings and the terms and conditions of sites to ensure that any rights to your images do not transfer to the website. Social media word of mouth is an avenue for promotion and feedback through micro-blogging with Twitter. You will need to invest time in this form of promotion to build a profile, and it will require constant attention to build up a following. The larger your following, the more likely you are to be noticed, so sharing relevant and interesting information with your network may attract clients.

It is important that any commissioned work is not exposed online prior to it being published by the client, unless you have specific permission from them to do so. It could also compromise their product if it is revealed before the launch date.

YouTube is an ideal place to post a visual portfolio or some short how-to videos that show what you do and also show that you are serious about your work and that you see yourself as skilful and knowledgeable. This has potential as an additional income stream.

> Presenting yourself in an informal, honest manner can earn you a large following, meaning your work has wider visibility online, and having a few specific angles means that you'll be remembered for your talents. I've been put forward for a few jobs through my following online, so it's worth stressing where your niche is.
>
> **Holly Exley**

3.19
Daniel Gray, illustration for the *Boston Globe* travel section for an article about the long TSA queues at the airport and the best ways of preparing for them.

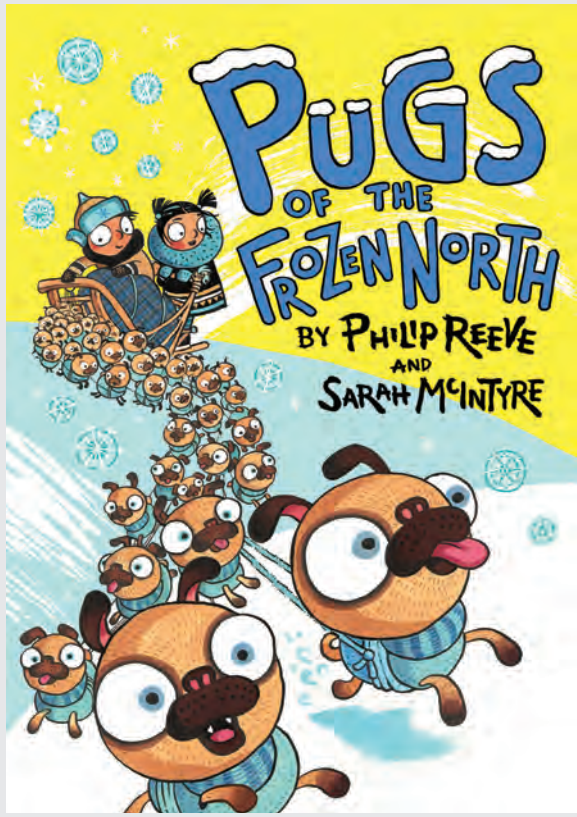
SPOTLIGHT ON...

EFFECTIVE PROMOTION
SARAH MCINTYRE

Sarah McIntyre is a busy and successful American illustrator and author resident in the UK, known internationally for her award-winning picture books and comics. She says that about 70% of her working life is taken up with promotion such as using social media, helping with campaigns, answering interview questions, events and writing media articles. 'Even with the help of publicists and my agent, it's still much more work than one person can reasonably do. I have to be very careful I don't give up drawing to become a professional e-mailer.'

At the early stages of Sarah's career alongside making contacts through the Association of Illustrators and the Society of Children's Book Writers & Illustrators, her most effective promotion came from involvement in British comics and making self-published, miniature photocopied books to sell at comic fairs. 'That's where things really kicked in for me. Learning how to make books and hand-sell them got me out of the rut of sending things away and having to wait for responses.' Sarah says that these were better than business cards, and although she makes fewer comics these days, she does occasionally because she likes the community, and believes they keep her children's book work fresh. In the early days she also kept a very active blog of book reviews and events to showcase her artwork, with all her social media directing people back to articles she had written there.

Although Sarah no longer has time to blog daily she still posts blog articles when there's something she finds important, such as the #PicturesMeanBusiness campaign that aims to gain recognition of the power of an illustrator's name as a brand, by ensuring they are included on book covers, in metadata, in awards listing and reviews. Although her intention wasn't to promote herself through her involvement, she does as a result receive attention through exposure in the business side of bookselling, publishing and industry publications. 'I realized by campaigning, that people also remembered my name.'



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In terms of using social media in her promotion, Sarah uses her blog and Twitter as her primary focus, with the occasional Facebook, and rarer Instagram post. 'If I spread myself too thinly over too many social media platforms, I waste too much time and lose focus.' Sarah says that people in the publishing world put a lot of stock on Twitter, and publicists get excited when an illustrator has a Twitter following over 10K, seeing Twitter as, 'great for campaigning because it's very fast and immediate, with hashtags bringing together the discussion and having a far reach'. People visit her festival events because they see her tweeting about them. She finds the algorithms of Facebook 'annoying; my posts only come up in other people's feeds if I spend a lot of time on it, and I don't want to spend much time on Facebook.' Although some people curate their accounts very carefully and achieve huge followings, for Sarah Instagram is mostly 'a personal, uncurated photo dump'. Most of the traffic to her LiveJournal blog comes from links to it and she sees it, 'as a personal scrapbook, to remember what I've been doing, and sometimes I won't even tweet an entry'. Although for some LiveJournal seems old-fashioned, Sarah finds it's immaterial as people are happy to click over from Twitter or her private or public Facebook pages. Alongside this, her commercial website is a WordPress site customized by a web designer. She no longer uses a physical folio although her agent keeps digital images of her work that she displays to clients on her iPad.

As well as online promotion, Sarah welcomes school visits as they introduce a lot of children to her books. 'My publisher got me my first event on the book festival circuit; I found it much easier to get events, and schools began to approach me, too, to make paid author visits.' A lot of children's book illustrators can make more money from doing school visits than they can from illustrating. 'I charge £500 a day to do school events, and often the school will work with a bookshop so the children can go away with signed copies of my books.'

Reaching the wider public to sell books is much more difficult: 'television, radio and print media are still the most powerful ways of promoting work, in that order.' Ultimately it is the images that do the promotion and generate more commissions. 'In the early days, I might have sent publishers something pretty as a hook to get them to look at my website, but now I let my published books do the work.'

3.20
Pugs of the Frozen North, written by Philip Reeve, illustrated by Sarah McIntyre, published by Random House.

3.21
Jinks and O'Hare Funfair Repair, written by Philip Reeve, illustrated by Sarah McIntyre, published by Random House.

3.22
Dinosaur Police by Sarah McIntyre, published by Scholastic.

3.23
Interior illustration from *Pugs of the Frozen North*.

COMPETITIONS, EXHIBITIONS AND TRADE FAIRS

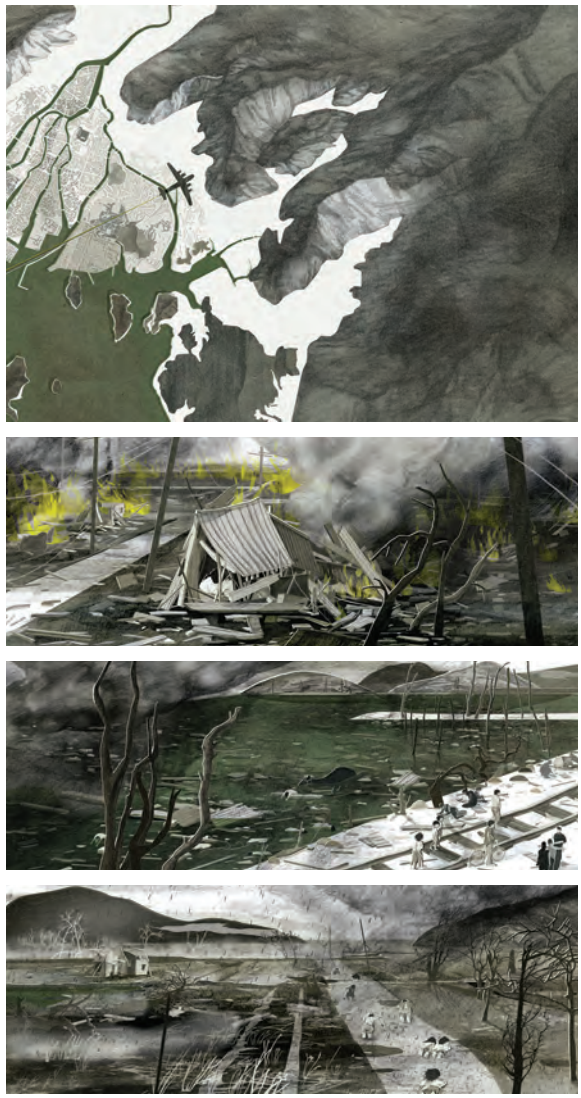
As well as targeting specific art directors as potential clients, you can generate interest in what you do and potentially reach a broader audience by entering competitions. They are an international and respected phenomenon, often providing you as an illustrator with the incentive to create new work and to answer briefs that may challenge your work in new ways. Apart from the tangible rewards coming from being selected as an award winner – ranging from monetary prizes, trips, book deals, publication in prestigious annuals or exhibitions, to being printed in high-profile design formats – there is the sense of personal achievement gained from having entered. If you are successful, this is a solid endorsement of the quality of what you create and a signal to potential clients that your excellence has been recognized. There are several other pros and cons of entering competitions:

Pros

- Your work is often seen by industry specialists.
- Competitions generate publicity, so there are often opportunities for further exposure.
- Clients often check out awards as part of their illustration research.
- The annuals and magazines associated with some of the more established competitions have a long shelf life and are distributed widely throughout the industry.
- Awards are a good excuse to remind clients that you exist and to make a big publicity splash.
- An award can be added to your CV or résumé.

Cons

- Some prizes lead to publication deals that may involve you handing over your rights or may demand subsequent exclusivity in the artwork.
- Some competitions can lead to you paying excessively for printing or other associated costs.
- There is the possibility that your entry automatically becomes the intellectual property of the competition host.



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Recently I've been invited to exhibit at Illustrative 16 in Berlin, and been interviewed and featured across highly regarded creative platforms such as *It's Nice That, Colossal, Hi-Fructose, Illustration Age*. It has been such an honour! I also believe these opportunities come to me because I enter annuals such as World Illustration Awards and Communication Arts and do quite a bit of self-promotion on social media. I am also now getting approached by rather prominent clients such as Airbnb and SBS Australia, to work on large one-off projects and campaigns.

Nancy Liang

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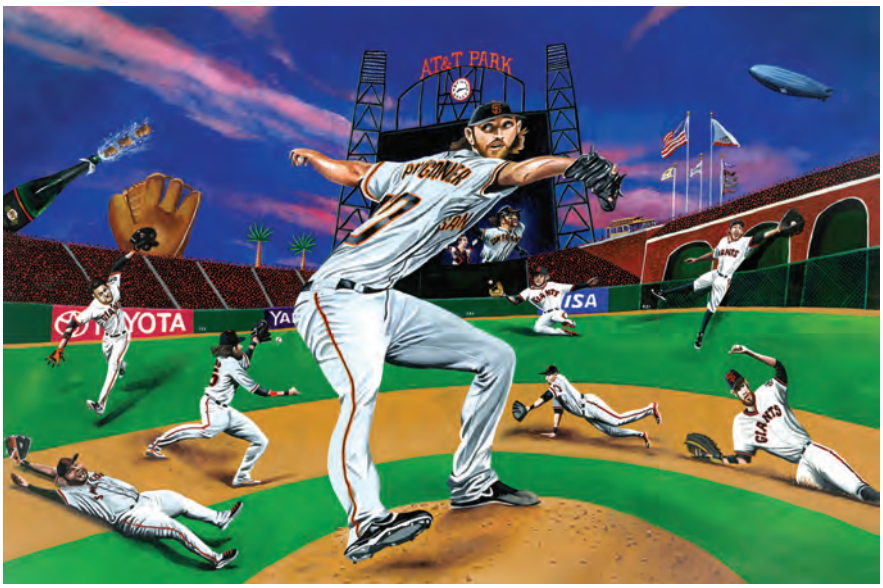
There is a very thin line between my commercial work and exhibition work. I see my exhibition work as the play garden in which there are no rules whatsoever. As a trained illustrator I make my basic income with illustration and that gives me the space to experiment in my personal work. Selling isn't the main motivation. However, very often people from the creative industry see more personal work in a gallery or on the web and see possibilities to use it commercially. When the right client comes along this provides an opportunity to work on commercial projects that are very close to your heart. This is also the reason I decided to mix both commercial and personal work on my website and not make two separate portfolios. There is also a downside to this: art directors are sometimes afraid to work with me because they think it's too 'arty' whilst curators often think it's not art but design.

Merijn Hos

3.24
Nancy Liang, series for 'Junko's Story: Surviving Hiroshima's Atomic Bomb'. Selected for the World Illustration Awards.

3.25
Merijn Hos, personal work for exhibition.

3.26
Merijn Hos, advertising for KLM Airlines.



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I've always exhibited my work (personal as well as illustrations) throughout my career – open studios, street fairs, individual as well as group gallery shows. You can leverage any recognition you may get from being seen in national publications and have a chance to thin out the flat files with a few sales here and there. Plus I have garnered private commissions by exhibiting my originals.

Mark Ulriksen

Exhibitions as part of the campaign

Many competitions culminate in exhibitions of artwork. Whether in a show of this nature, a curated group exhibition that you have contributed to as an individual artist, or a solo exhibition, having your work seen 'off the page' in public spaces can be a valuable form of exposure. The location and nature of the venue is important to the potential value of any exhibition. Ideally the content should reflect the audience you hope to reach through commissions, although shows provide the opportunity to explore new avenues for your work and potentially reach a divergent audience. Unexpected trade can be gained from showing work in busy locations where there is a broad demographic.

Before embarking upon involvement in any exhibition, gauge the potential impact it will have and the opportunities it may bring. The status of the venue isn't necessarily important if you can get the right people interested in seeing it and blogging about it afterwards.

Below are some factors to be aware of when embarking upon an exhibition:

- Imagery commissioned or created for a specific illustrative purpose can sometimes lose some of its value and meaning when removed from its applied context and sited in an unconnected exhibition setting.
- Preparing an exhibition can be demanding of resources – the actual costs of mounting, marketing, signage and launch, as well as the time in preparation, hanging and transportation, need to be considered.
- If you are in a joint show you can gain or lose status by association with the other artists – check the nature and quality of other exhibitors.
- A solo show can be a big commitment. Build the preparation, marketing and staging of this into your wider work and business plan.
- Exhibitions are a speculative activity; there is no guarantee that any outlay will bring immediate or longer-term commercial returns.

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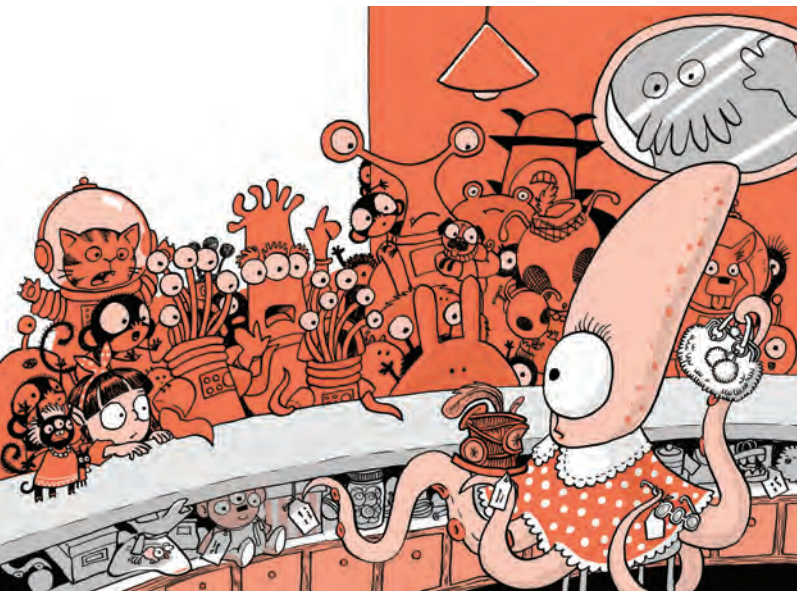

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Trade fairs

Trade fairs are a more formal type of exhibition. These can range from large corporate events dealing with the high end of business around illustration, such as the Bologna Children's Book Fair where rights are negotiated between publishers of children's books internationally; character licensing fairs, such as SURTEX in the USA and the Brand Licencing Expo in Europe where large media and publishing deals are struck; to smaller-scale comic book conventions or print fairs that are held in various cities and towns internationally throughout the year. Generally, trade fairs focus on a particular dimension of the market and present the opportunity to encounter a density of related practitioners and potential clients.

Attendance at trade fairs is an efficient way to undertake research in concentrated areas of the market. If you have appropriate stock or products, participation by hiring a booth or space to showcase your work can be an expedient way of directly reaching your potential market. The costs of exhibiting at larger events reflect the budgets of large corporations and agents who are operating in a global marketplace and participation can be expensive.

> I secured my first successful British book deal on a tip-off from comics expert Paul Gravett, whom I met at a comics publications get-together and who found out I was interested in both children's books and comics. When I arrived at the publisher's office, he had Paul's books spread out all over the floor and I could tell he put a lot of value on his recommendations.
>
> **Sarah McIntyre**

3.27
Mark Ulriksen, 'Three Ring Circus', personal work.

3.28
SURTEX is one of the important trade shows in the trade calendar for selling and licensing original art and design. Image courtesy of Penny Sikalis, vice president of GLM shows.

3.29
Sarah McIntyre, *Jinks and O'Hare Funfair Repair,* written by Philip Reeve, illustrated by Sarah McIntyre, published by Random House.

SPOTLIGHT ON...

USING A VARIED PROMOTIONAL STRATEGY MARK SMITH

A strong sense of idea and narrative is evident in Mark Smith's work, and the success he now enjoys comes from establishing a reputation as an illustrator who consistently comes up with concepts delivered in a fresh and distinctive visual language. He reflects on the part that promotion made in launching his career: 'This sounds so shallow but I love competitions, they were probably my first form of promotion. Some of the student competitions gave me the confidence to follow up on what I was doing with my work, and provided me with some momentum to carry into the industry after graduation.'

Mark has benefitted personally from the motivating dimension of having work selected, enjoying the honour that this bestowed, as well as professionally gaining from the exposure: 'As all of the images have been through some kind of quality control, the promotional potential is great. I think some competition success can help buyers make a quality evaluation about a person's work. I don't mean to suggest that a career should be shaped around the results of competitions, but the recognition seems to be an important part of an overall marketing strategy.'

He has a clear idea of the interconnecting functions of the varying forms of digital presence he now undertakes, saying, 'I see my own portfolio (and URL) as the showcase, the blog offers a bit of background info about me and my work, and the paid portfolio sites, such as Theispot and Altpick, show that I'm taking the work seriously enough to invest in the promotion of it alongside other professionals.' He sees part of the decision to be visible on paid sites as contributing to asserting his brand: 'I don't think relying on a free blog, or the free portfolio sites, is enough to show that you're serious about what you're doing.' In the early stages of his career he combined digital promotion with mailing lists to ensure that the right people were made aware of his presence: 'Initially I augmented the Association of Illustrators client lists with my own research'; he laughs, 'I was thrown out of a big newsagent's once for leafing through their

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magazines looking for contacts, I'd been in there for around an hour and a half so I guess it was to be expected!' He says that although he doesn't ask where clients came across his work he thinks that because of the direct access to potential clients, mailing lists have been good value for money. He reflects, 'If you get busy after a mailshot then it's done a good job. The portfolio sites do a slightly different job for me, and I think they're a bit more of a slow burner, but necessary all the same.'

Although not consciously evaluating the success and evolving function of his promotion, Mark recognizes that it serves a different purpose for him now that he is established and has agents successfully representing him in the UK and USA: 'Initially I was using promotion to show people that I exist and to try to get a flow of work coming in. Now that I've got a volume of work out there, rather than shouting about my existence it feels more like I'm showing different aspects of my character.'

Promotion remains integral to Mark's career: 'I've tried to spend every waking minute developing and understanding my work itself, where I want to take it, what I want to do with it and what I want to get out of it. I think an interesting/quirky marketing campaign would be fantastic but at the moment I'm still more focused on the actual work: my promotion offers a window into that.'

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Frontispiece for *A Shilling for Candles* by Josephine Tey, published by the Folio Society.

3.31
'The power of not knowing', *Marriott Alumni* magazine.

3.32
Interior art for *A Shilling for Candles* by Josephine Tey, published by The Folio Society.

3.33
Muhammad Ali tribute cover, *ESPN* magazine.

INTERNSHIPS AND WORK EXPERIENCE

An understanding of the industry you are hoping to enter can be very beneficial, and work experience or an internship can offer a chance to experience first-hand facets of the business that you would be unlikely to access as an independent freelancer. Some of these positions may offer a wage, while others will be purely voluntary, paying only travel expenses. It is important that you recognize which type of work you are being offered and whether what you may be asked to do for the organization is appropriate. You should not be standing at the photocopier all day. The experience should be relevant for your CV or résumé, and hopefully a rewarding one.

> Working as an agent was really insightful. I got a much better idea of pricing and the pitfalls to watch out for when working for different types of clients, such as reading the small print when signing over rights to your work. Also, just seeing the various styles of work that get commissioned was quite a learning curve – for example, which work is the most commercial.
>
> **Kate Evans**

Assisting within an organization means you are there to learn about what they do, how it is done, and to learn or expand on new skills. As such, there will be an expectation that you will want to ask questions. Make the most of this and try and focus what you are asking. Concentrate on what it is you want to know. Rather than asking: 'How do I get commissions?' enquire about the best forms of self-promotion they have seen, or who they believe is currently commissioning the most interesting illustration work, and use the responses to build a broad understanding. Pick the right time for asking questions; asking one of the team to set aside some time with you over a coffee, maybe outside the busy office environment, will mean that you have their full attention and will stop you from feeling that you might be interrupting their schedule.

The business side of the industry is often overlooked in college, and internships can enhance your understanding of this area. Experience in an office environment may allow you to gain transferable skills, which will be positive for many areas of future employment and will give you an understanding of some of the pressures your future commissioners may be under in their roles.

When applying for an internship or work experience it is important to make a positive impression right from the start. You will generally be asked to supply a CV or résumé when applying, and how this looks and reads is important. Avoid the temptation to decorate it with images, keeping information clear and concise. Include all work experience, even if it is a call centre job that you did for two months and couldn't wait to leave – it may be considered a useful skill if you are asked to do research.

If it is a position where your artistic skills may be required, attach some samples in a low-resolution PDF with your application. However, be aware that if you would be working in a more administrative capacity, it could appear that you have not read the description of the role properly, and instead expect a more creative position.

It is likely that you will be given an interview prior to being offered a position, and it is a good idea to take this opportunity to ask questions about the expectations of the organization as well as demonstrating that you have done some homework on what they do. Being friendly and presentable will help make a good impression.

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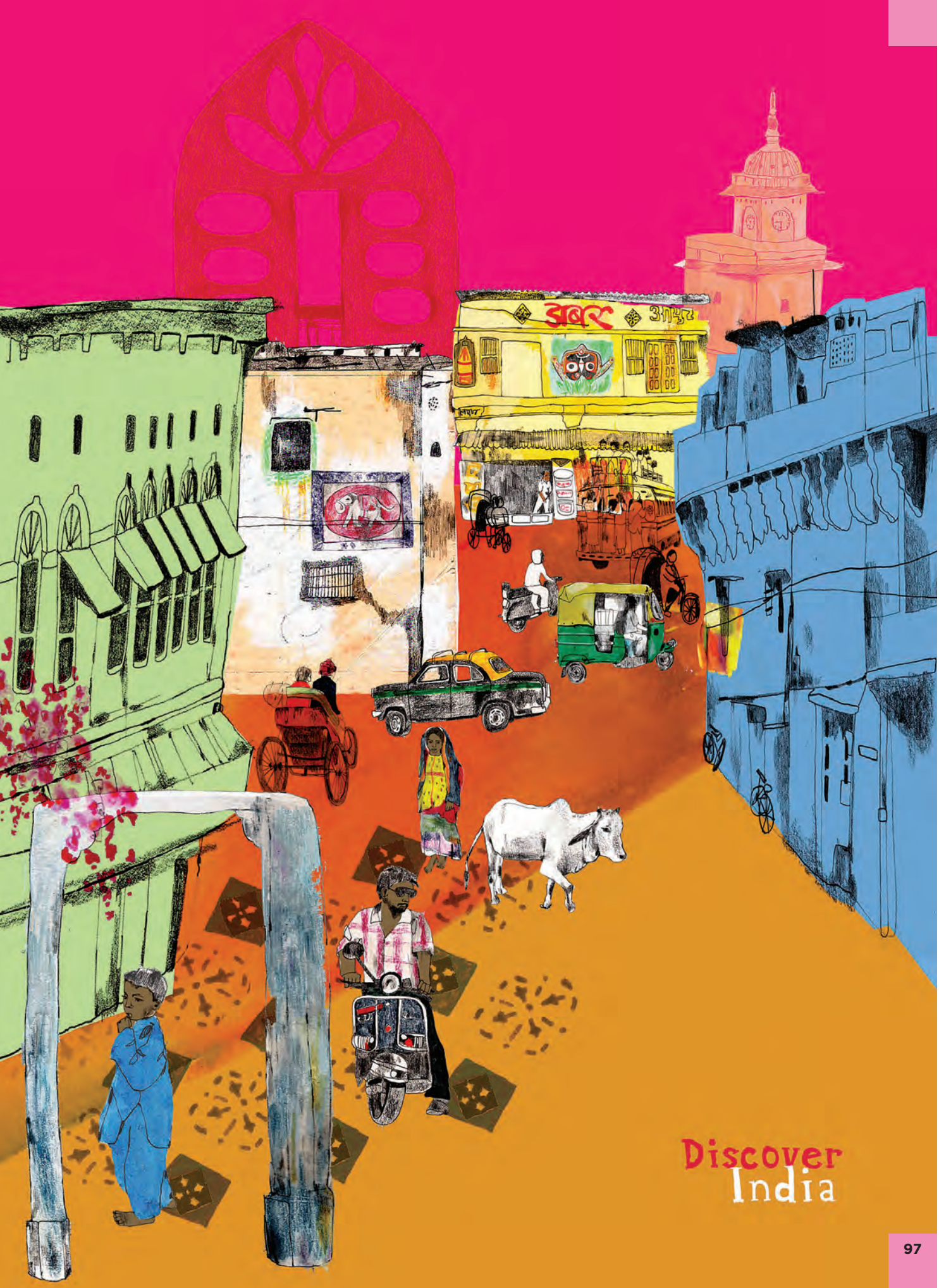
Kate Evans, 'India', self-promotional piece. Kate is represented by Folio, having worked as an agent herself previously.


Discover
India

SPOTLIGHT ON...

HOW WORK EXPERIENCE CAN HELP YOUR CAREER
LIBBY MCMULLIN

As an undergraduate student, Libby did work experience entailing several weeks working in-house for a major greetings card publisher. Although operating in this area had not been an overt ambition, she acknowledges, 'The industry warmed to me and accepted my style.'

Shortly after graduating, Tigerprint (a division of Hallmark Cards) commissioned her to design for UK high-street store Marks & Spencer and the brief expanded what she had learned as an intern, setting the direction for her career: 'Although I was still at an experimental stage', she recalls, 'they took me under their wing, and I watched my illustrations come to life on giftware products and stationery.'

Reflecting that every subsequent opportunity within the design industry, 'through trials and hardships as well as great achievement has been an experience to help me grow', she reveals that the early work experience was pivotal to the direction of her business, and that equally, 'each company I have designed for since has fuelled my desire to be successful'. This now includes major international companies producing cards and giftware.

Libby views the greetings card industry as a platform for promotion and for exploring future opportunities, and she now runs her own greetings card publishing company online and in boutiques. In addition, she sells directly through a market stall at Camden Lock, London. This she describes as, 'an open portfolio for the world to see', using it as a medium to test out new designs on the general public, emphasizing: 'I don't need to rely on knowing when my next freelance work will come in now, and the direct contact with the customers has given me a huge amount of confidence and a sense of enterprise and motivation that I feel was lacking before.'

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Although Libby doesn't send out promotional material, the combination of this exposure with presence at international trade shows such as Progressive Greetings Live, Top Drawer, SURTEX and Brand Licensing Europe maximizes the opportunity to reach the broadest audience: 'I keep my eyes open for opportunities everywhere I go', she says. 'I tell budding illustrators to enter competitions because even if they are not chosen as a winner, their work is seen.' With sites such as Twitter, Facebook and Instagram, she believes, 'A designer must do it all if they want a following and fan base.' She advocates a proactive approach to building a business, suggesting enthusiastically, 'an illustration shouldn't sit in your portfolio under your bed, waiting for someone to ask to see it.'

Gaining a solid, in-depth understanding of this area of the illustration industry has provided a firm base from which Libby has built her career and the confidence to be in control. She sees it as more than her business, stating: 'the passion I have for my work is what makes me an accepted industry professional.'

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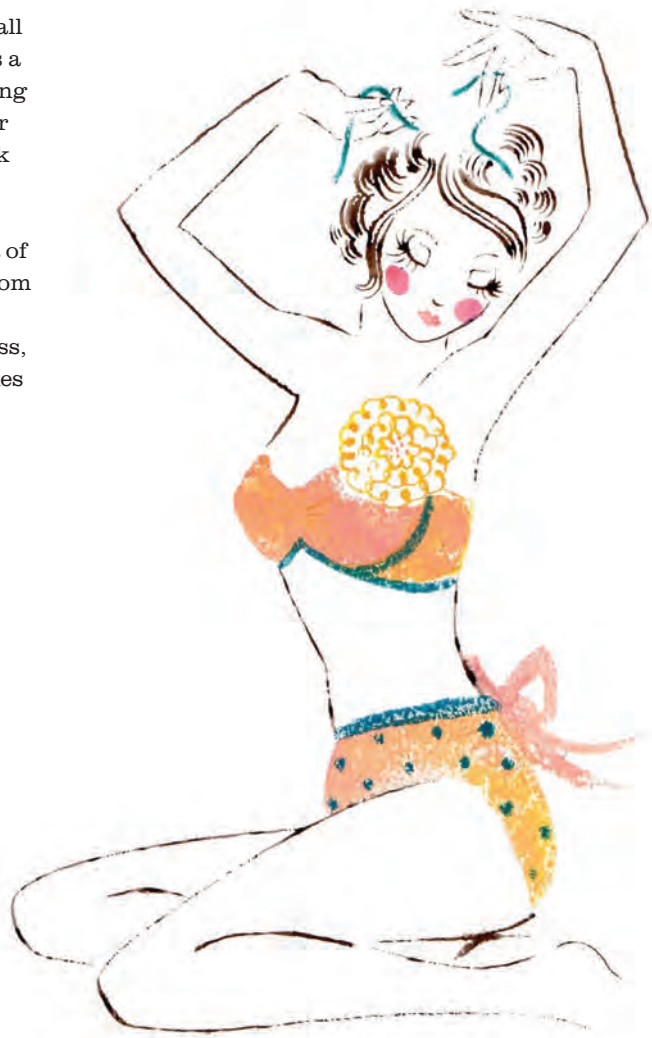

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Greetings card design.

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Bespoke illustration for a wedding.

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'Pin Up Girl', a fashion illustration commissioned for a charity event.

SPOTLIGHT ON...

SELF-PROMOTION AN AGENT'S PERSPECTIVE

MATTHEW SHEARER
BERNSTEIN & ANDRIULLI

An internationally known management agency, Bernstein & Andriulli represent a wide stable of illustrators, photographers, stylists and producers. With offices in New York, London and Shanghai, their broad client list, including many of the largest corporations, publications and associations globally, means that to be represented by them provides an artist with the potential to work within the most prestigious and lucrative areas of illustration.

There are various elements that the agency will look for in an illustrator if they are to represent them. The first and most important one is the illustrator's ideas, and their 'voice'. 'How someone executes that idea in terms of style or medium will change depending on the client, deadline and budget', says agent Matthew Shearer, 'but what should still shine through is the idea which is hopefully unique to the illustrator.'

In common with all agencies in the illustration business, Bernstein & Andriulli needs to be very aware of current styles and trends, but they aim to look for illustrators who are innovators in their field, whatever that might be. 'Building an illustrator's career is more about making their work more relevant in terms of content than style; that way you can hopefully dictate trends rather than following them!' says Matthew, emphasizing the benefits of not solely relying on a style to ensure longevity over a career in illustration.

So what would he anticipate an illustrator's promotional material to demonstrate to the agency? 'We'd expect that a promotional item would answer a brief, albeit a self-initiated one. In the same way as with any commission, the image(s) should be relevant, well composed and presented. If humour is part of someone's work then there is plenty of scope to play with the idea of a promotional item. In the same way, if scale is part of someone's work then they could look at pop-ups or fold-outs.' So, it is important to play to the illustrator's strengths and unique approach.

Matthew emphasizes that they would expect a certain coherence to the illustrator's work, from the promotional material to the website and social media that it should lead to. 'You want to see that an illustrator has an idea of the kind of work they want to make, and where this fits within the commissioning world.' This sense of cohesion was seen in the artwork of David Doran (shown here), where the important element of the promotional material was that it showed something different to the work on screen, 'The way they were printed and the stock of the paper made the layers and textures David uses in his work even more pronounced and interesting.'

The agency receives a large quantity of promotional materials, but Matthew points out that those that have taken the time to research them as an agency are always more noticeable. Those that include even a little in their promo about where they think they'd fit in make a better impression: 'An understanding of the work we do takes more time, but is certainly more memorable.'

And would anything discourage him even though the mailed artwork promo is quite good? 'Having to go to the post office and pay the correct postage!'

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3.38/3.39
David Doran promotional cards and envelopes. David Doran is represented by Bernstein & Andriulli.

CHAPTER FOUR
GETTING YOUR WORK SEEN

Your website, physical portfolio and digital communications are platforms for you to demonstrate your capabilities to potential clients. In business terms, these are key tools for selling your product and they complement each other in their functions.

The presentation of your work to an art director needs to be an efficient and informative process, and you need to make an impact and leave a clear and lasting impression. Clients are likely to have limited time and the work of many other artists available to them, so you need to be compelling and memorable.

Structuring your site around a hierarchy with clear categories to facilitate easy navigation will make it easy for potential clients to dip into your website's content, selecting sections relevant to their needs. Looking at other sites and understanding how other illustrators have done this will help you to decide on appropriate groupings for your own work and help you to organize your images accordingly. Categories may relate to areas you have worked in, showcasing your favourite images or simply separating commissions from personal work.

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Kanitta Meechubot.


Get
Published

ORGANIZING YOUR FOLIO AND WEBSITE

Although folio drop-offs where illustrators either leave their folios at a client's workplace, or have an informal meeting with commissioners, are increasingly rare, the folio is still an important part of your promotion. It is more likely that a potential client for a bigger commission, in publishing, design or advertising, will have seen your work online and if they ask to meet you with the folio they want to see something that complements or extends this.

It is likely that your folio will be looked at in sequence from beginning to end. For this reason you need to customize the content based on the specific needs of each possible client – making considered selections from your larger body of work. The physicality of your work, such as textural qualities of an original piece of artwork, can introduce a wow factor that is more difficult to achieve on screen.

There are fundamental issues underpinning the creation of both folio and website.

Be relevant

Choose artwork that reflects the areas of work that you aspire to. You are making a series of statements about yourself, your skills and your suitability to be commissioned. Be conscious of the projected needs of specific clients and try to see what you present from their external perspective. Your college life drawings are unlikely to be relevant in a commercial portfolio unless you are pitching for a job requiring similar kinds of imagery. On your website, however, a drawing section may offer another dimension of your practice without diluting the impact of your commercial work.

4.1

4.1
A spread from Robin Heighway-Bury's portfolio.

4.2
Emma Dibben book jacket published by Storey. Mocking up your artwork shows how it can work alongside typographic elements and how it can function as a piece of commissioned work.

Be selective

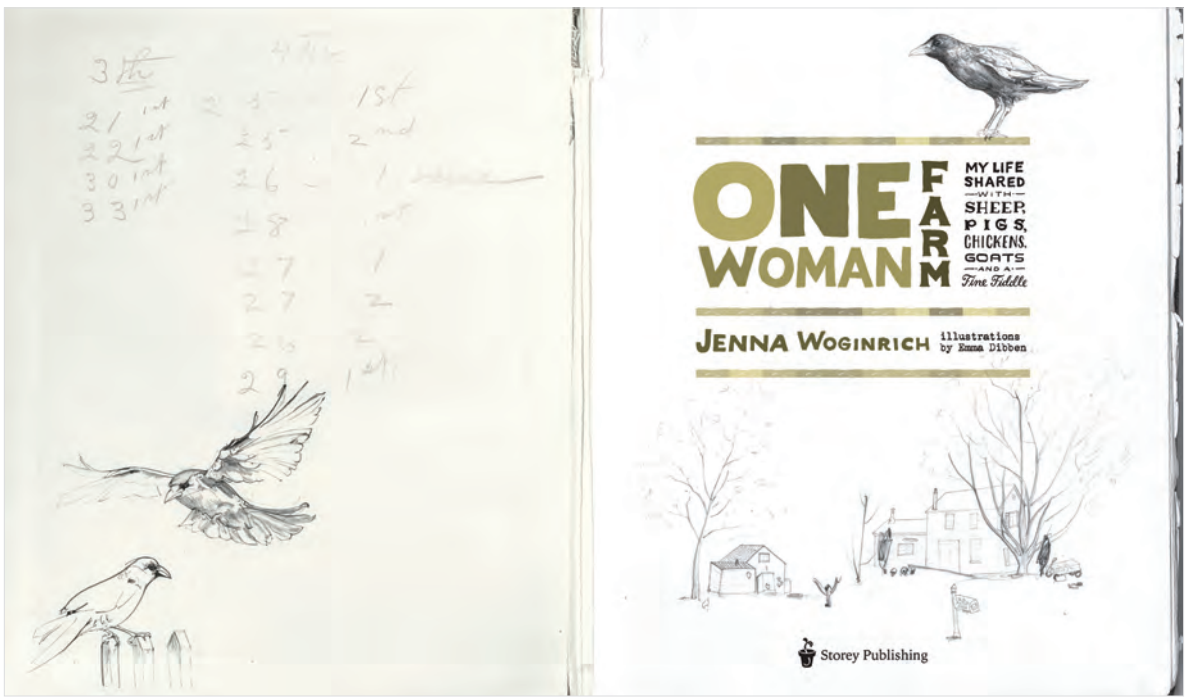
You can make an impression in your portfolio with a relatively small number of images if you choose the right pieces of work. Often your university folio will have been arranged chronologically and contain everything you submitted for assessments. Your professional folio has different objectives, and it makes sense to group images according to their function and content irrespective of when or for what purpose they were originally created. There is no definitive guide to achieving this – if a group of artworks shows an idea evolving with visual consistency over a range of applications, it may be appropriate to keep it together. If you were experimental across the project and the work includes variable outcomes in terms of visual approach and quality, you may want to only choose the pieces that best represent the direction you aspire towards. Consistency and cohesion are key to making a memorable impact.

Demonstrate commercial potential

You may need to produce mock-ups showing work in appropriate commercial contexts, or art direct yourself to produce additional samples – demonstrating that you can a handle a brief. The application of more esoteric work in well-designed mock-ups integrated within your folio can suggest potential applications to future clients. Demonstrate your commercial potential.

If you have limited typographical and design skills, it's best to find an aesthetically appropriate pre-existing design context to apply your images to rather than creating the entire context yourself. Taking a magazine layout, book jacket or packaging design are good starting points.

If you are sufficiently competent to handle the entire mock-up, what you produce may also create possible opportunities across the field of design, so it pays to be clear in your captions as to what you have produced.



4.2

VISUAL LITERACY

Illustrators operate in environments in which there is often a high degree of visual literacy. The organization, layout and navigation through your folio and website should therefore be considered as a design exercise. Your folio is often referred to as your 'book' and considering the pace and sequence of the folio is important. Consider how each spread opens within the context of the whole folio and how you strategically create maximum impact by the positioning of each one.

In both your website and folio, decisions made on typefaces, colour schemes, editing and layout of content will make a design statement. This should connect to the choices you have made for other pieces of promotion, such as your letterheads, business cards and mailers. You are establishing a brand identity.

Be aware of reproduction qualities. Poor printouts won't do your work justice and may suggest that you don't pay attention to details.

> I took a rather unusual approach: my books were individual projects – works without a contract. The text, pictures and layout were all mine. I sent the finished layout to publishers of children's books and that led to a long and frustrating odyssey. 'If at first you don't succeed, try and try again' – success came in the end as my books found a publisher and then they won some international awards as well.
> **Alice Wellinger**

4.3
Alice Wellinger, *irgendwo, irgendwann,* a children's book, published by Verlag Bibliothek der Provinz.

Process and methodology

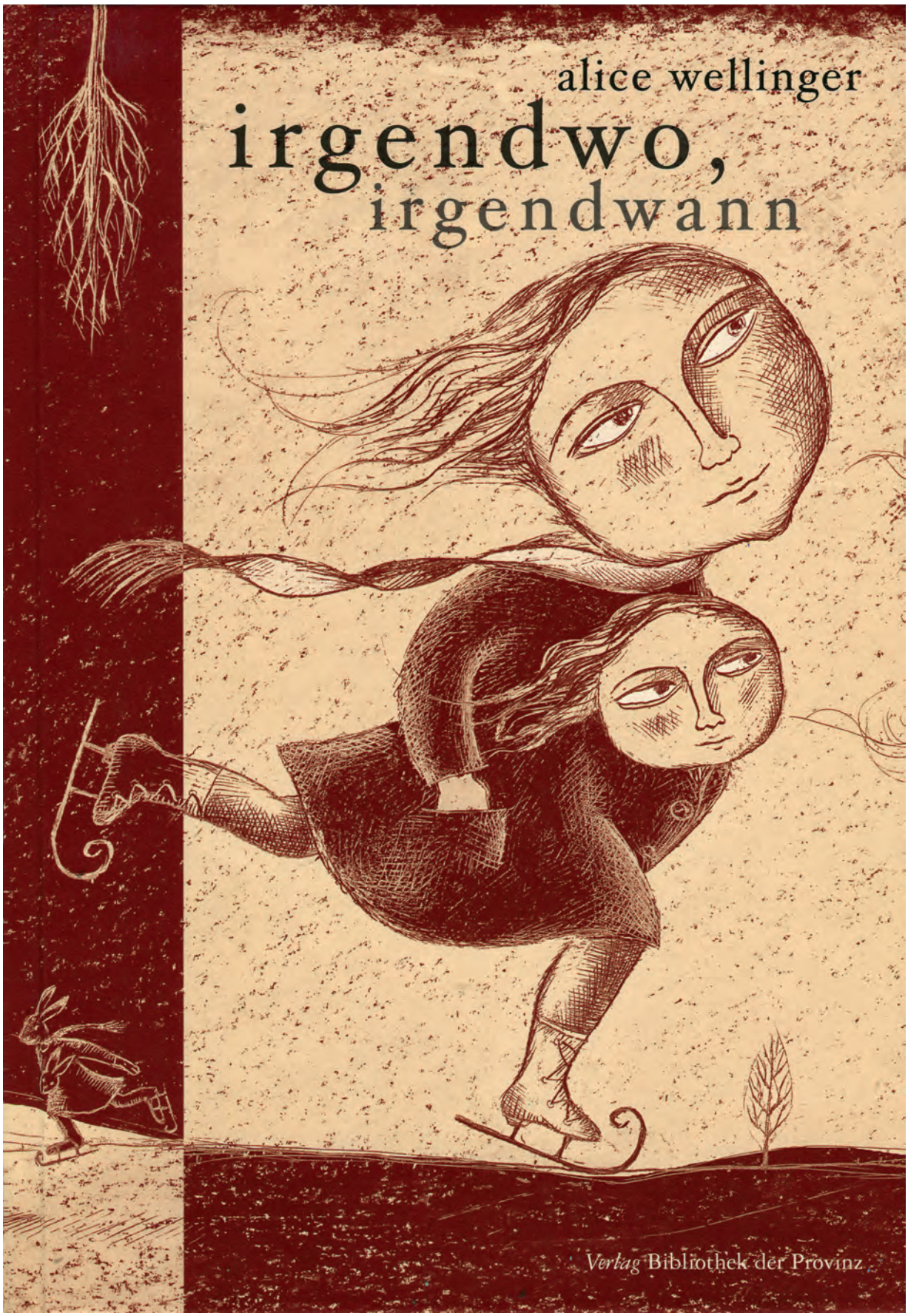
Some clients like to see back-up work, such as character development or a range of concepts leading to a finished idea. The placing of these elements of your process needs to be integral to the design of your entire folio. Lumpy sketchbooks that also contain shopping lists should be avoided, although selected pages could be scanned and included on your website.

CDs or inexpensive memory sticks will be suitable for examples of motion work, as will a link in an email to an online showreel uploaded to sites such as Vimeo or YouTube.

Accessibility/clarity

You may also consider short, well-placed captions in a physical folio. These will be important for commissioned pieces, and will differentiate them from mock-ups or speculative images.

There are many different types of folio available and you will find one that suits your financial means as well as the nature of your artwork. Be aware that many offices and design studios have limited space, so large folios could be impractical in these environments.


alice wellinger
irgendwo,
irgendwann
Verlag Bibliothek der Provinz

4.3

Authorial attitude: personal work and potential commercial projects

Over the course of your career, personal work can sustain and feed into what you produce commercially, as well as keeping you fresh by continually expanding your skill base. Drawing and maintaining sketchbooks, as well as working on more substantial projects, allows you to explore evolving ideas and artwork with new subjects and approaches in contexts that your commercial practice doesn't always allow. Producing new samples to keep your folio up to date means that you have new promotional material to send to clients and content to keep your blog current.

In some areas of illustration, taking an authorial approach is integral to practice. Typically, picture book illustrators and graphic novelists create dummy books, often working with their own narrative, which they submit to publishers for consideration.

> As I don't accept very many commissions, I have enough time to do personal work. Very often ideas for commercial projects turn into personal work and vice versa. The challenge of a client's topic can be an impulse for a self-negotiated artwork.
>
> **Alice Wellinger**

4.4

4.4
Alice Wellinger, 'Hänsel und Gretel', personal work for exhibition.

4.5
Xavier Pick, drawing created when Xavier was an official war artist.

Greetings card illustrators and character designers often work in a similar vein, creating sample designs suitable to be licensed into products which are then mass-produced or further developed and applied. Illustrators focusing on animation can send showreels to producers and animation studios. For authorial work, seek possible funding opportunities to finance projects.

As an illustrator operating in this way, your role is proactive – you are not selling your style to be applied to another commission, but rather art directing yourself. This approach is often complementary to taking commissions. The slow burn of your own projects can bring balance to your practice, filling the gaps made by working to shorter commissions.

Although there is no guarantee that personal work will lead directly to paid commissions, the bonus of considering this work as a valid dimension of your practice can also provide a psychological lift and maintain momentum in your business during quieter periods.

> It is very important that the illustrator pursues their own narratives and searches [for] truths and philosophy for themselves; too often we are asked to illustrate the stories of others, and these can detract from more noble pursuits. What has value for me isn't monetary, but an abstract thought that crept into my mind over time through the pursuit of drawing new experiences. That idea is quite simply: 'What does peace and happiness look like?'
>
> **Xavier Pick**

4.5

4.6

4.7

For novelty books, I like to start with a very small dummy to help me keep it simple. I then size them up and refine the paper engineering.

My larger dummies are always very roughly put together; I work things out physically and often use a big felt tip pen to avoid getting lost in detail. The most important tool I use is invisible tape – I can reshape the dummy quickly with that, tear out and add in pages, cover mistakes with scraps of paper... The end result is usually a rough collage that I then need to translate into a readable form for the publisher.

Viv Schwarz

4.6/4.7
Viv Schwarz, thumbnail dummy for *There are Cats in this Book*.

4.8
Viv Schwarz, spread from *There are Cats in this Book,* published by Walker Books.

4.8

We're always on the lookout for something eye-catching and original, but the story has to work in its own right. A beautifully produced dummy will capture our attention, but there's no point in creating something that looks stunning if the story isn't strong enough. I personally like miniature dummies – there's something very appealing about a mini book with lots of tiny details so that you discover more each time you look. But this wouldn't work for everything and really all (all!) we need to see is a strong idea and some great pictures – the rest can be developed with us.

We're sent hundreds of submissions, so it's worth putting in the extra effort to make sure your dummy stands out. Having said that, it certainly doesn't need to be final artwork, although it's good to see a sample of this. It's interesting, as well as useful, to get a glimpse into the illustrator's creative process, to see a combination of rough sketches, black and white line and finished colour. Editors are used to seeing the different stages of development and it can be off-putting to receive something with 'final' stamped across it, as it suggests the illustrator isn't interested in feedback and suggestions. As well as looking for talented writers and illustrators, we're looking for people we'll enjoy working with, and who will enjoy working with us – it's very much a collaborative process.

If you're sending a dummy, we only need a short, simple covering letter – there's no need to give a detailed description when we can see the book for ourselves!

Hannah Featherstone, David Fickling Books

SPOTLIGHT ON...

AN ILLUSTRATOR WITH AN AUTHORIAL APPROACH
TAD CARPENTER

Tad Carpenter works successfully for a diverse and constant stream of clients across many applications of illustration. His witty images and characters have been commissioned for a myriad of international clients, such as Macy's, Atlantic Records, MTV, Hallmark Cards and Kidrobot, and he has had children's books published as author/illustrator: 'I like that when a client calls they are talking directly to me.' Versatility is important.

The illustration skills manifest through this work are complemented by his confidence as a designer, and some of his success can be attributed to the ability to handle a job in its entirety from conception through to artwork: 'In our current design profession you are a visual communicator as opposed to just an illustrator or graphic designer. So many of us are wearing multiple hats. The diversification of the work motivates me.' Tad's independent approach undoubtedly relies upon his strength as an entrepreneur who seeks new challenges and puts in long hours to achieve them. In addition to attracting an array of clients, he is excited by licensing his own products. He reflects on his direction of Vahalla Studios, which specializes in silk-screen goods, creating limited edition illustration products and artefacts such as gig posters and invites, sometimes to be sold through his shop or for galleries and events: 'The work not necessarily for a client allows me to explore and play. It is always important to remember what we do is something that we love. We must remember to play, experiment. When we make for no reason other than to make, we can find all sorts of unexpected gains.'

The work generated in this more authorial capacity complements commercial assignments and can stimulate further print-based commissions, such as the associated assignments he has completed for clients including MySpace, Ray-Ban and Polo. Although successful, he is anything but complacent. 'I am starting to write and illustrate children's books more and more and I do approach publishers on book concepts.' Juggling commissions is complemented by managing all aspects of running this multifaceted business, including promotion. Tad relies mostly on generic illustration platforms as well as managing his own custom-built site, reflecting, 'It is being part designer and part salesman.' He clearly recognizes the investment gained from building and sustaining the personal relationship with clients. 'On occasion I send silk-screen prints to clients as thank yous: at the end of the year I send out silk-screen holiday goodies such as cards and prints, and a custom-made board game and pieces.'

Dealing with the business aspects of his practice is something Tad describes as, 'always a work in progress. [...] Still, after several years, I feel I am just starting to get my feet under me when it comes to the business end of art direction, design and illustration. Understanding your rights as an artist is one of the most important things we can all do.' He proves the importance for independent artists to recognize a network of reliable support: 'I continually lean on the *Graphic Artist's Guild Handbook: Pricing and Ethical Guidelines*, which gives us all a good place to start when it comes to pricing and ownership of your work.' Tad shows that ultimately a package of skills that includes confidence is required: 'The main advice I have is trust yourself. If you have a vision, if you have a look, follow it. Make what you want to make and get it out there. People will see it and start to hire you to do what you do.'

4.9

4.10

4.11

4.13

4.12

4.9
'Black Bouquet', limited edition prints, Carpenter Collective.

4.10
Limited edition gig posters.

4.11
Interior illustration, 'Chick-A-Biddy' restaurant branding, USA.

4.12
Walnut Hills Mural, for a revitalization project in Cincinnati, Ohio.

4.13
Brand component consisting of logo system, brand identity, menus, interior and exterior signage, environmental graphics and apparel for 'Harvey's House Diner'.

Commercial outlets

4.14

I am an illustrator primarily, however I am also an artist who really enjoys working in different media. I have endless art projects on the go and find that many of these can have a life beyond the gallery, so I package them up and sell prints, pencil cases, colouring pages, zines, collage packs, plush handmade toys, furoshiki (made from printed fabric I designed) and sculpture and multimedia works via my website, a gallery shop and art centres.

Andrea Innocent

4.15

4.16

Increasingly, commissioned illustrators are optimizing and creating new potential commercial outlets for personally generated, authorial work. Many websites now include online shops, and websites such as Etsy, notonthehighstreet.com and Society6 are legitimate commercial avenues. Typical outlets include:

- Products where imagery has been applied decoratively as surface pattern: this could include wallpapers, ceramics, skins for tablets and phones, bags and wall stickers.
- Limited edition prints.
- Pieces of original artwork.
- Toys.
- Limited edition publications: zines, comics and books.
- Stationery items: greetings cards, calendars and gift wrap.
- Textiles: fabrics and T-shirts.
- Apps and screen savers.

The production of some of these items will require financial outlay, so market research and costings should be undertaken before investing time or money. Distribution costs should be factored in, whether this would entail post and packaging or time and expenses incurred through approaching retail outlets directly.

4.14
Andrea Innocent, 'Futago', from a series of editioned prints.

4.15
Tyra van Zweigbergk, tray design.

4.16
Sarajo Frieden, limited edition Hungarian doll.

AGENT REPRESENTATION

Developing platforms through which your work will be seen and ensuring that they evolve and are relevant commercially should be ongoing. For some artists, agent representation or business partnerships perform a valuable service, but it is important to be aware of the pros and cons of operating in this way.

If your work is marketable and you are beginning to gain regular commissions, you may consider seeking agent representation so that you can focus predominantly on the creative dimension of your business. Although the nature and size of illustration agencies differs, there is a generic service offered and they operate along similar lines.

Generally, an agency comprises a specialist team dedicated to the promotion of the artists they represent, increasingly within an international market. They act as the conduit between you as an artist and your clients: taking the brief, negotiating licences, fees and organizing payments. In exchange, they take a commission, approximately 30% of the fees that they earn for you. Each commission through an agency should have a written brief with delivery dates for visuals and final artwork, plus any special considerations.

You retain your copyright as an artist, although your agent may be entitled to a percentage of your ongoing royalties from certain types of commissions. The agency/artist relationship is a mutual one; both sides are working together for the benefit of each other, and it is an equal partnership.

Larger agencies have specialist staff who focus on particular areas of the field, such as motion, children's publishing and concept art. There are specialist agencies that focus entirely on promoting illustrators working in these areas, as well as literary agents who represent only picture book illustrators and author/illustrators.

> It's a good entry point, but what really sells me on an artist is seeing someone who is incredibly prolific. They create because they have to, and have a variety of different avenues [through which] they express themselves. Whether it is through design, photography, self-initiated projects, community involvement, etc. – anything that results in some consistent body of visual content and really provides a good understanding of who they are as a person and how they experience the creative process. On the flip side, there are definitely many things that favour a more restrained approach. There are so many occasions where an art director will pick one artist over another because they have an existing piece of work that more closely fits the exact nature of the brief. To that end, we prefer artists with a deeper well to draw from as it just makes our job easier and increases their chances of securing the job.
>
> **Jeremy Wortsman,**
> **The Jacky Winter Group, Australia**

4.17

From working with an agent I gain time. So much time. An agent markets for you, art directs the art directors, sorts out usage rights and payment prior to work beginning as well as following up after the work has been done. Agents make communication between the client and illustrator much smoother and usually faster. I have found that the work I get through my agent is much better paid as on the whole clients who decide to use an agent are most likely bigger companies with more money and seem to be better organized and well versed in creative media. On the whole it's a win/win situation.

Andrea Innocent. Andrea is represented by The Jacky Winter Group.

4.17
Andrea Innocent, for Variety, the children's charity.

Agent pros

A good agent has up-to-date industry knowledge, extensive databases and established relationships with high-profile clients. They know where to pitch your work and should have more opportunities and invitations to show your folio than you as an individual would.

I have been represented by agents Taiko & Associates, Tokyo, and AgencyRush, UK. Working with agencies is good, especially when the clients are too big to deal with by myself. It means I avoid having to face potential problems such as copyright, and also negotiating fees.
Natsko Seki

Honestly, my life experience in business in general has taught me to be cautious in this area. You must read contracts carefully, many agents have you giving them 30% of everything you make, whether they have had a hand in it or not. Of course, everything is negotiable, but I believe many young illustrators may be easily taken in by dreams that are not grounded in realities of business and sense of fairness.
Andrea D'Aquino

4.18
Natsko Seki, poster for Yebisu Garden Place, Tokyo. Natsko has been represented by a number of agencies.

4.18

Agent cons

They have extensive marketing knowledge, established mechanisms for promotion, such as websites, visibility at trade fairs and presence in source books, and seek wide exposure for those they represent. They have extensive experience of contracts and copyright matters and skill in negotiating higher fees. An agent will recognize the commercial potential in your artwork and work with you to develop, optimize and direct your portfolio accordingly. Being represented does not guarantee commissions – if you hand over all responsibility for marketing your work to an agent, your promotion could lose its momentum and your own database and client contacts may become dated. Being recognized within an agency for a specific type of work can result in you being put forward repeatedly for similar types of commission. Over time this could restrict your practice.

Having an agent means that both illustrators and clients miss out on the personal interaction that can result from the briefing process. Some briefs can evolve and expand because of the professional rapport and dynamic that occurs when an illustrator works closely with a commissioning client. Also, if you are part of a stable of artists, you may not all have the agency's full attention.

> I do not work with an agent, although I think they can be useful for different markets, such as book publishing and foreign markets. I work for many visible publications and have been fortunate to consistently have work in various annuals and shows.
>
> **Ellen Weinstein**

4.19

4.20

4.19
Andrea D'Aquino, illustration from *Alice's Adventures in Wonderland,* published by Rockport Books.

4.20
Ellen Weinstein, 'The Unbelievers', an illustration for *The New York Times* style section. Ellen is not represented by an agent.

SPOTLIGHT ON...

AN ILLUSTRATOR WITHOUT AGENT REPRESENTATION
ANDREA D'AQUINO

New York-based artist Andrea D'Aquino is recognized for her vibrant, distinctive work that is published across various contexts and exhibited widely. For an artist who likes to stand apart, not blend into a crowd, having work viewed in the context of 20–30 other artists in an agent's stable is an anathema. Having extensive life experience, and experience of business in general, has taught Andrea to be objective about, and perhaps cautious of, agent representation, and she has chosen to remain independent. She says, 'I don't care for being part of a herd. I feel the same about source books meant for art directors. Having been one, it can just be visual overload. I prefer to approach it in a more backdoor, or roundabout way. That said, I'm still open to someone who really understands my work having a kind of partnership with me.'

4.21

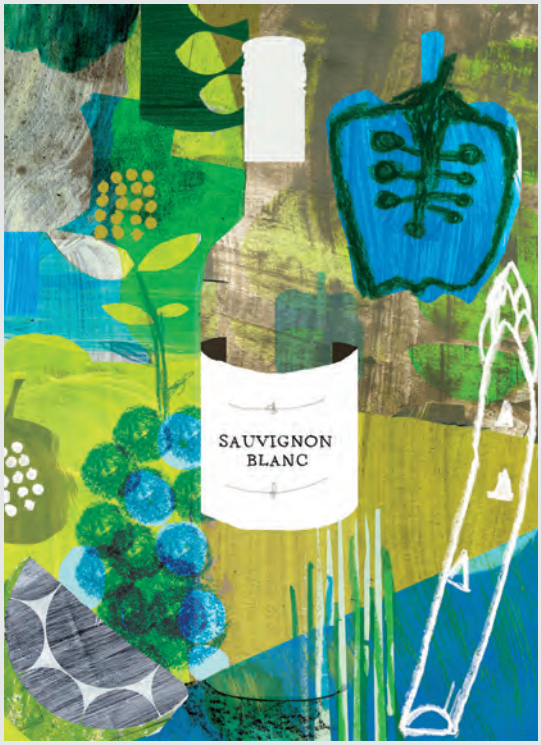
Andrea says her promotional approach can seem somewhat 'random', qualifying this statement by adding, 'you can plot and plan, but there's never any guarantee of return.' Clients usually find her online and via her up-to-date, clear website. Visitors are encouraged by regular posts on Instagram, Facebook, Pinterest and occasionally Tumblr and Twitter as well as directed email 'blasts', although she reflects, 'I do think their reach is limited'. Andrea suggests that at a certain point, it's best to limit social media promotion to those sites that seem most visited or popular and that this evolves and changes periodically. She says that postcards are effective, 'as they are out of the norm of our typical digital lives. Now holding something in your hand is special, and I feel that is more likely to get a response. Downside is the cost of printing and postage can add up, but – pay-off can come from it.'

Andrea's time spent as an art director (in advertising agencies) before working as a professional illustrator provided a valuable inside view of the commissioning process. Importantly recognizing the sheer visual volume that an art director must process every day taught her that as an illustrator it's important to be succinct, streamlined and 'not add to the visual overload'. Of less established artists, she notes, some undercut their value tremendously, 'whether innocently or out of ignorance'. She also observes that although illustrators usually find they have in an agent someone they trust to represent their best interests, some agents can test the client's patience, 'with outrageous requests or overly aggressive salesmanship'. In contrast, Andrea reflects that those artists who handle themselves with a strong sense of value in their work, yet are pleasant, collaborative and flexible, are always the most sought after. 'Talent plays a part, but it's actually not enough if a sense of being professional and emotionally mature is not strong.'

4.21
Andrea D'Aquino, illustration from *Alice's Adventures in Wonderland*, published by Rockport Books.

4.22
Image for wine magazine *Imbibe,* UK. Article about the tasting notes of Sauvignon Blanc.

4.23
Andrea illustrates a regular column for all issues of *Uppercase* magazine.



4.22

4.23

For Andrea, exhibiting and working on independent projects plays an important part in her ongoing promotion, 'You'll find your own voice by always seeking to enjoy the process for yourself, for the sheer joy of doing it. I believe wholeheartedly, the best work comes from this place. Other people will see that, and it absolutely leads to "real" commercial assignments.'

Although she is multi-award-winning, Andrea is selective in entering competitions, choosing those that seem to have the most integrity. 'Beware', she advises, on considering their benefits, 'many are out simply to profit from illustrators as their sole focus. I probably used to enter more pieces into award shows. When I realized how subjective and seemingly random this selection process can be I learned to slow down and save some money there!'

She reflects that the process, not only of promotion but of embarking on a career in illustration, can be tough in the beginning. 'Although there are some who seem to "hit the jackpot" right away, it's best to realize that art and illustration are subject to trends as much as anything else. Remember that what the wind brings in, it can sweep out just as fast, or slowly... and without any actual warning.' Patience and perseverance for longer-term success are paramount: not giving up, 'even when the "reasonable" thing, given lack of response, seems the rational thing. Sticking with it, an almost irrational work ethic, are the main things that often separate those who find success and those who find only frustration.' The pay-off for most illustrators happens with this passage of time, and Andrea acknowledges, 'it may be after a few years that simple tenacity and time for people to absorb your work by seeing it via a number of channels does start to benefit'.

It is clear that if you are ambitious you should keep making art. 'The bottom line is doing your best work is the most important thing in attracting other good work. It's a chicken and egg thing.'

SPOTLIGHT ON...

AN ILLUSTRATOR WITH AGENT REPRESENTATION
ULLA PUGGAARD

Ulla Puggaard is represented by several agents in different territories – Kate Larkworthy in the USA, CIA (Central Illustration Agency) in the UK and Europe, and Tomorrow Management in her native Denmark – and while it is not uncommon for artists to have representation in different countries, Ulla's agency connections have developed gradually through her career. She was already with Kate Larkworthy before signing with CIA, and wanted to maintain Kate's close connections in the USA, rather than have CIA take over that territory.

An artist with a strong graphic background, Ulla also works as a designer and her clear, bold style is commissioned across the advertising, publishing and editorial fields. She maintains a good relationship with her agents: 'I'm always able to call them, have discussions around work, where to push for new things, or what to select to show. I use my agents as much as I can.' She believes there should be a certain chemistry between artist and agent: 'My agents understand how my work is created, and how to get the best work conditions for me.' Not all illustrators will suit being represented, and she says that artists need to feel that they are valued.

The relationship with clients is vital to Ulla, and although not all agencies will operate this way, she asks that once the general brief, fees, timescale and rights have been negotiated by her agent she is put directly in touch with the client: 'I enjoy getting to know art directors. That's a good thing, as there's no interference in the actual creative process. So unless something is going wrong, and the agent needs to step in, you just get on with it.' With a busy work schedule, Ulla acknowledges that having someone to deal with the non-artistic practical side of a commission is very useful. Time can be spent on the artwork and the agent can work on areas such as negotiating a better fee if more time is taken to complete the job than originally anticipated.

As an illustrator, she feels supported by the agencies – for them the artist is the main priority. They want it to work for both sides, and will not try to push an inappropriate job on her. On the other hand, if they don't consider the job to be worthy they will still present her with the option of choosing to take it on. She values CIA's attitude to promotion: 'They try to find the most efficient way to do it, so it doesn't cost us too much to be part of it', and also appreciates that areas of promotion that she lacks the time to embrace, such as social media, can be covered by those with the relevant expertise within the agency.

Development for an artist is important, and agencies will remind their illustrators that it is time to update their portfolio, 'but', Ulla stresses, 'it's up to the individual to keep that appetite, and keep doing new work'. She has found that the agency will be honest about whether a new approach is going to be commercially viable in their view. Ulla makes the most of being represented, but believes: 'You can't rely on the agent to sort everything out for you anyway, so I've always chosen to take an active approach.'

4.24
'Divorce lines', *Stella* magazine, *The Telegraph.*

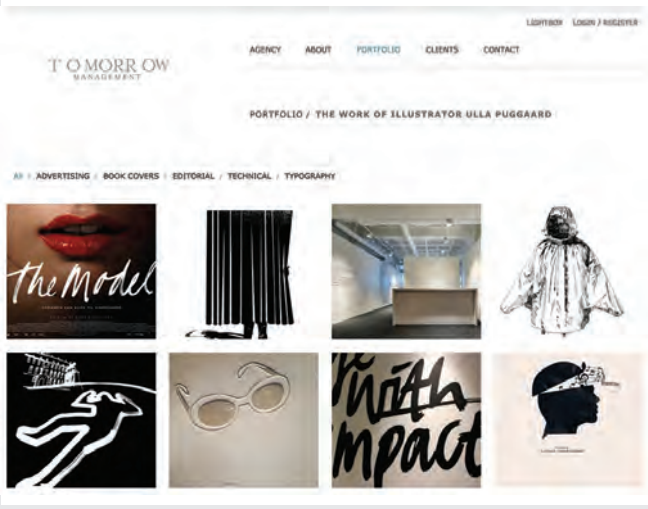
4.25
'Death wish', *G2, The Guardian.*

4.26
Ulla's page from her agent's (Tomorrow Management) website.

4.27
Illustrated quote for *The Guardian.*

4.24

4.25



4.26

4.27

Agent terms

4.28

All business relationships benefit from clarity in what is expected from each participant in the relationship. So, in the same way that illustrators want to have a clear understanding of how a commission will operate with a client, they should also know what they expect from an agent, and what the agency expects from them.

An artist may be represented by an agency and additionally retain their own separate clients, but increasingly agencies ask that if signed to the agency the artist will exclusively accept commissions through them and refer any approaches on to the agent to handle. This exclusivity is usually within the agent's country. You need to be happy with such an arrangement – if not, discuss it with them. Some agencies are active abroad so you would have to establish whether you could be represented by different agents in other territories. If an agreement is signed, then both sides need to be clear that they must abide by it.

Promotion, as for individuals, is an essential part of an agency's strategy, and there will be a timetable for promotion throughout the year. This may take the form of mail-outs, inclusion in the agency's publications and source books, the agency's site and portfolio websites, e-newsletters and special promotions. The cost of materials, printing, postage and web fees is usually divided between the agency and those it represents. How much this will cost the artist as a percentage of the overall costs, and how payment will be met, should be specified in the agency's agreement. You need to know if you will be asked for money upfront or whether sums due can be deducted from future commission fees.

Not all agency relationships continue to blossom over time – work may dry up for various reasons, the artist may want to take a new direction that the agent does not support, or the relationship may deteriorate. For this reason, there should always be a termination clause in the agreement which details how this separation of business proceeds. For example, can you approach clients that were introduced to you by the agency as soon as you have left?

4.28
James Gulliver Hancock, mural project for the Commonwealth Bank of Australia. James is represented by The Jacky Winter Group.

Agent/illustrator relationship

Although you don't need to be best friends with your agent, it is important that you have a positive rapport with them. You should be confident that they understand your artwork and working process, what areas of the industry you are comfortable working in, and what ambitions you have for the future in terms of expanding your client base or the direction of your artwork. Agents should be supportive of their artists, acting as a buffer between artist and client if required, should a commission not go smoothly.

Communication is important. Keep in touch with the agency, ensuring that they are kept up to date with any new work and personal projects. Regular contact by email, phone or a meet-up, even if it is just to say hello, keeps you in mind. Take the initiative; constantly review how things are working, and if you'd like to work for specific brands, or broaden your scope, then let it be known.

Many areas in the illustration industry, such as advertising, move rapidly and it can be important to respond promptly to requests from your agent. Opportunities can be lost if the agent is unable to provide a swift solution to a client's wishes.

Transparency in dealings is important; agents should ensure that their artists receive paperwork relating to each commission, covering items such as the fee achieved, the rights licensed to the client, the date invoiced, the delivery dates for visuals and final artwork, as well as any special considerations. Artists should also expect regular statements throughout the year from the agency on money due, paid and owing (for promotion).

New business models

Other options exist that can suit creative individuals, such as partnerships and collectives. Groups of creatives can offer many of the benefits of an agent, drawing on pooled knowledge of pricing commissions, dealing with contracts, acting as general advisors and offering companionship and encouragement. The different skillsets of members can be shared for the benefit of all involved, and members can also share contacts and divide the costs of promotion. Skills can be matched up for the benefit of clients, allowing the group to offer more than the individuals can on their own. These set-ups also encourage collaborations between artists, especially if they are occupying a shared space, with familiarity offering ease of communication. Group exhibitions by a collective can take advantage of numbers by exhibiting in larger spaces than an individual could afford, enhancing the overall impact.

New business models continue to develop with a growing number of illustrators working with a non-creative partner, which allows them to concentrate on the creation of artwork and participation in exhibitions while the partner organizes the business side. As with collectives, this is also a solution to the isolation that artists can sometimes experience when working on their own.

> Each commission we produce adds knowledge and experience into our bank, and whenever we handle a commission, we are able to refer back on that rich source of information. Where a successful artist may only have a few dozen jobs to draw from, we are coming from a background of thousands. The good ones and the bad ones. We're like navigators in that we know all the different places jobs come from and which ways they can go. It's like a weird and wonderful road trip.
>
> **Jeremy Wortsman, Director,**
> **The Jacky Winter Group, Australia**

SPOTLIGHT ON...

NEW BUSINESS MODELS
CACHETEJACK

Most illustrators embarking on a career envisage themselves working as sole traders. Our cover artists, Cachetejack, show that collaboration and working as a business partnership can bring many benefits and result in a highly successful commissioning history. Nuria Bellver and Raquel Fanjul, the Spanish illustration duo behind Cachetejack, currently based in London, 'casually' decided to work together during their last year of university, in 2011. Describing this as a 'kind of a revelation', they suggest it was largely an intuitive decision to work professionally in this way. 'We just followed that energy because it was what we felt we had to do!'

Together they created the character Cachetejack, a brand they describe as, 'the energy, the ideas, the situations and feelings of two different people'. It's important to note that although they are separate artists the artwork is consistent stylistically – there is one singular visual voice and a powerful and distinctive visual language. This confidence and identity in the illustration is a big factor in their success and they have had to work to create this hybrid approach.

This is an approach to working in the illustration profession that relies upon particular personality skills to be successful. Working as a collective requires a particular attitude, where sharing and aiming for a common goal dictates the agenda and what Cachetejack describe as 'losing your ego to work for the common benefit'.

4.29
Customized tramway stops in Zaragoza, Spain, for the annual Asalto international urban festival.

4.30
The illustrators were invited to create work to exhibit in the international illustration group show at the Seoul Illustration Fair.

4.31
Editorial illustration for Suez Environnement, France.

The bonus gained when working in this hybrid way is seen across all aspects of the business. When working on a project, Cachetejack share the process from the initial email through to the final drawings, both brainstorming, choosing the best ideas, and working on artwork together. They reflect on the gain from this approach saying, 'the creative part is more nourished'. In particular, they reveal that if one of the pair has lower energy levels, or a creative block, it's easier to keep working than if they were working separately. The character they created becomes the creator of the work, not either one of them as a separate artist. They explain: 'The personal ego stops to create something in common – it's about community and sharing. Cachetejack is a team, a brand. We are the workers behind it.' This attitude of shared responsibility for your work can result in a robust business attitude. Although it is their consistently fresh work that attracts commissions it's maybe also a bonus for Cachetejack that some clients are also curious about this relatively unusual working situation. It is easy to believe that the adage 'two brains are better than one' could add some professional value.

4.29

4.30

4.31

Having a business partner means having someone to share the less appealing aspects of the job. Because the energy is moving all the time the more business and administrative aspects (that many illustrators can feel bogged down by), what Cachetejack describe as 'the bureaucratic part', are also dealt with faster.

For illustrators who have a particular kind of empathy, connection and skills this business relationship can work, irrespective of geography, thanks to technology. In the past, Cachetejack lived in different cities from each other, aided by Dropbox and Skype. When they do live in the same city they share a studio space and this practicality is another appeal of this type of business arrangement where some resources can be shared with obvious cost implications.

The business side of any collaborative undertaking has to be established clearly and at the initial stages of embarking upon it. For Cachetejack, each artist is registered as a freelancing individual, sharing the invoices but with each having a private bank account.

Cachetejack do maintain personal space, and although not as illustrators they do do their own creative things independently of each other. They note that it is important to separate from Cachetejack as a business entity, recognizing a possible downside: 'When you are a workaholic sometimes you feel you could lose your personal identity. It's necessary to learn to be separate from work because if not you could forget a bit about yourself.'

CHAPTER FIVE
SECURING WORK

In the early stages of your career, being approached by a client offering you a commission can be an exciting but also daunting experience. Whether you are contacted by email, via telephone or briefed during a folio showing, whatever the content or nature of the brief, whatever the scale of the job, it pays to remember that this is a business transaction. Talking business is a two-way process of interaction between you and the client; you are not a passive party.

There are practical steps to take that will ensure that the communication in the briefing situation is appropriate and that the process goes smoothly. Irrespective of your personality, how shy or confident you are when interacting with other people, you can learn to be efficient in dealing with clients.

5.0

5.0
Rob Hodgson.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ETHICS
LICENCE
RIGHTS
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BRIEF

> Don't be afraid to ask if you need something specific, be it information, clarity on the brief or a bigger fee. The onus is upon you to be sufficiently informed to undertake the commission and meet the client's requirements.
> **Zachariah OHora**

5.1
Zachariah OHora, illustration for the picture book *The Pet Project*, by Lisa Wheeler, published by Simon & Schuster.

5.1

THE STAGES OF FORMING A CONTRACT

The first stage of forming a contract occurs when the illustrator is approached by the client. Once this offer has been made, it is then considered and/or negotiated and then accepted or declined.

The offer

Increasingly, you will be briefed via telephone and email. Although the process may seem informal, it is important to acknowledge that being approached with a commission is the first step in a legal process. Some clients will be very experienced and thorough in clearly outlining what is required, others will be less rigorous. For this reason, you need to be aware of, and responsible for, finding out firstly what is required of you and secondly under what terms you will be expected to operate. Although there are areas of common practice across the profession, it is not safe to presume that there are standard principles that will be automatically implemented. Recognizing what information you require, establishing a checklist if necessary, and being diligent with recording what has been negotiated will guarantee that you handle the process effectively.

The following list of questions will help you during this process:

What are you being asked to do?	What technical considerations are there?	What is the process?	What are the terms under which you are producing the work?
Who is the overall client? (If your commissioner is a design or advertising agency, it is likely they will have a client commissioning them.)	How many images are required?	Does the client want to approve a visual before artwork stage?	How much will you get paid?
Where will the image be used?	What size will they be reproduced at, and what scale should your artwork be created to?	Does your commissioning client want you to speak to their client for direct briefing?	What form will this fee take – a one-off fee or royalties?
Who is the intended audience?	Are images to be full-colour or black and white?	What are the deadlines for each aspect of the process?	How long will your licence for the use of the artwork last?
What will the function of the image be?	Are there media considerations (such as identifying where processes or cut-outs could be used in greetings cards)?	Are there other illustrators pitching for the same job?	Where will the work be published?
What are the qualities the client is looking for – is there a particular piece of your artwork that they are referring to?	Do you provide a photograph if your work is 3D?		
What is the visual approach required?	In what format will the client require final artwork and at what resolution?		

Consideration/negotiation

Negotiation is the aspect of the briefing process that illustrators can find most difficult.

There can be awkwardness around negotiating fees, ignorance about rights and copyright in the artwork and a general fear of jeopardizing future commissions by being anything other than compliant with all that is proposed.

Before accepting any commission, establish that all the information that you need to proceed has been provided and ensure that you are satisfied with what is offered. You may need to negotiate a bigger fee, more time or clarify some aspect of what has been offered, and there may be a series of new offers made by the client as a result of this negotiation. You may require time to consider what has been offered before you commit to the commission.

If there are aspects you want to change, it is important to make the client aware of them before you accept and before you start work on the commission. At this stage you need to be thorough and clear, giving your client time to consider whatever you propose. Being assertive about your requirements may be necessary and there are strategies you can adopt to tactically renegotiate.

Ask for time to consider what has been offered and let the client know when you will contact them with a response. Consulting with more experienced peers, your subject's trade association or thinking through what you have been offered may provide you with a clearer view of how to proceed. This shouldn't jeopardize the commission. Adopting a professional manner and being prompt in your subsequent reply, clearly outlining any areas for negotiation, is standard practice.

> Every client is different. Some clients sometimes know exactly what they want, and others are willing to be completely led by their chosen artist. It is important to read the brief carefully, ask for them to give you examples of your work they like so you know how they might like the end product to look and go from there.
> **Harriet Seed**

The more informed you are about the profession, the more likely you will be able to gauge whether what you are being offered is a good deal, and if not, how to proceed.

If you know your rights, you will be more confident about bargaining around them when necessary. This means having a clear understanding of what it means to own the copyright in your work.

Be honest about your personal position. If you are busy and a commission doesn't fit immediately within your work schedule, see if an alternative deadline can be negotiated. If you think the fees or proposed usage of the artwork being offered is unreasonable, state your alternative or preferred terms in a direct and professional manner. You must be prepared to ultimately make a decision whether to proceed, based on the client's response to your requests. Sometimes illustrators have to decline commissions and clients are prepared for this.

5.2
Harriet Taylor Seed, *Christmas Colouring in Design*, for the V&A Museum, UK.

5.3
Mark Smith, 'Redesigning contracts to be more engaging', *Stanford Lawyer,* USA.

Acceptance

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5.3

When you have agreed to undertake the commission, both parties are bound by the terms of acceptance. Subsequently, neither you nor your client is legally entitled to alter any of the conditions. Some clients have formal agreements that will be provided automatically at the outset in the form of a contract or purchase order. If you work in publishing, there are agreement models that contain standard clauses that are adapted to suit each commission.

You may not automatically be offered a written brief prior to commencing the commission, and if this is the case you must ensure that some form of written agreement is sent to the client. This can be your own 'acceptance of commission' form detailing all aspects of the job (see page 194 for recommended terms).

Alternatively, a summary of the points raised during the briefing session and the fees agreed should be emailed to the client once the job is accepted in order to avoid any subsequent misinterpretation from either party. This can take the form of an email covering all the necessary points, but attaching a formal document is more professional, and a more efficient form of business record.

Every contract should have details of the usage, duration and territory, along with a description of the work you have been asked to produce.

> Budgets and deadlines are often negotiable (within reason) so being armed with the knowledge of what a half-page/full-page/cover image or even billboard should be worth will allow you to approach the negotiation in a confident and objective manner. This is a day-to-day part of being an illustrator and being clear and politely concise about your requirements will be respected and ensure you get the full value from your work.
>
> **Mark Smith**

THE TERMS OF AN AGREEMENT

You might assume that each agreement you are given is for that commission only, but some will contain wording that defines a contract as covering the current and all future commissions for that commissioning organization. These are known as blanket agreements, and it is important that you are satisfied with the rights that are requested.

All rights

If 'all rights' appears in an agreement from a commissioner, it is important that this is defined between you and your client. They may interpret the phrase to imply an assignment of copyright – but an 'all rights' licence should be defined as meaning that the client is requesting to be able to use the artwork in all media.

5.4

Cancellation fees

These should be paid when the job is cancelled by the client with no fault attached to the illustrator. A good guide is 25% of the agreed fee before visuals stage; 33% on delivery of visuals; 100% on delivery of final artwork stage.

Rejection fees

These are paid when the client decides the artwork does not reach to the standard expected of the illustrator. The standard payments are 25% of the agreed fee at rough stage, and 50% at finished artwork stage.

Licences

A licence is an agreement between you and your client, which allows them to reproduce your images. It defines what the client can do with the images, for how long and in which territories.

The elements that make up a licence are the rights you are giving the client for your artwork, and are defined as:

Usage – how the image is to be used by the client (this can be multiple uses).
Duration – the length of time the client can use the image for.
Territory – where the product will be used/sold.

Your artwork is being commissioned for certain uses (for example, to be applied as character design for an app, drinks packaging or wrapping paper); for use for a certain length of time (for example, six months, five years or for the period of copyright); and in a defined territory (for example, USA only, UK only, all European countries or worldwide). To work out what fee you should charge your client, you will need this information from them.

If the client is unsure how long they wish to license your work for, a long licence with an appropriate fee should be negotiated. If they have not defined what usages they need or what territory they want to cover, then they should request a licence that covers all possible eventualities. In this instance, an 'all media licence, worldwide' will cover this, although it should come with a substantial fee.

Most clients will want the work you do for them to be exclusive to their company. This means that the images you create for them are for their use only, and you will not be able to license those images to anyone else until the licence you have granted to them has expired. However, exclusivity can be requested for just a certain area, so you could license an image to your client for use exclusively within the giftware industry, but still be able to license it outside that area, in publishing or editorially, for example. Below are some examples of how licences influence the fee:

- A licence to use an illustration on 1,000 T-shirts for a small one-off festival will be less than a design used for T-shirts for a global fashion store with a run of 10,000 garments.
- An image for two months' use on a local hairdresser's promotional flyer will attract a smaller fee than a licence for use on a national bank's in-store leaflet for a one-year licence period.
- An illustration to feature on a nationwide billboard advertising campaign will command a higher fee than one for a smaller territory, such as a single city.

> Always read contracts. But also, be informed about what the small print means, because that's a part of your job. And if it's appalling nonsense, challenge it. (As opposed to reading it, not agreeing and signing it anyway.)
>
> **Anna Steinberg**

5.4
Anna Steinberg, 'Business Survival Boat', an illustration for the Creative Choices website, helping creatives to develop their careers.

Licensing, additional licences and re-licensing

A licence can include multiple uses for an image. A licence for a character design may include its use over a range of products, applications and even platforms. Once a licence has expired, you are free to sell the image to anyone else or use it on your own products. This is called re-licensing. You can benefit from re-licensing in particular if your work is suitable to be used for alternative uses other than the original or within other territories. If you license your illustrations yourself through your agent's or your own website, you can continue to assert some control over their use and set or influence the fee.

Stock libraries

Your back catalogue has an inherent resale value and some artists choose to sell their rights, for variable rates of pay, through stock libraries. There are varying models but the general principle is to make existing imagery available for reuse for a set fee.

Stock companies have been criticized for undermining the profession, both in terms of how illustration is used and in eroding the fee structure by supplying the market with cheap, generic imagery. Stock sold at minimal prices across all areas of the profession has an impact on the amount of bespoke illustration commissioned, so ultimately could be counterproductive for illustrators.

As an illustrator, if you hand over your work to a stock agency, you relinquish control of who your images are sold to and in what context they are used.

How will I quote and negotiate fees and prices?

You have been asked by a client to create artwork for their use, and you are entitled to a fee in exchange for the right to reproduce your images. The fees for different commissions will vary, and are based on usage, duration and territory. Generally speaking, the larger the use, the longer the time it is to be used and the greater the size of the territory, the higher the fee.

Clients will have a financial budget for their required illustration – what they are ultimately prepared to pay for artwork. You are rarely offered this information, and so the sum you quote for a job will always be compared to this budget. If your quote comes in higher than the budget, a negotiating situation will arise where the client will try to reduce your proposed fee.

> I learned about licences, copyright and fees with on-the-job training. I have colleagues I can discuss these matters with and I am also active within the illustration community, I am on the boards of ICON7: The Illustration Conference, and the Society of Illustrators. These topics are constantly evolving with the introduction of new media and usage. It is important to be informed and work to maintain fees or else everyone's ability to earn a living through our work is eroded.
> **Ellen Weinstein**

5.5
Ellen Weinstein, 'The Fragile Generation', editorial for *New Jersey* magazine, USA.

5.5

Payment

5.6

Income from artwork fees can be supplied in several ways:

A flat fee: This is a one-off payment applied to most commissions.

A royalty: This is based on a percentage of sales of an item, for example an app, book, toy or card. A royalty is based on future sales, so it is desirable to receive an upfront payment for the creation of your artwork in the form of an advance on royalties. As sales, and therefore royalty payments, cannot be guaranteed, it is important that the sum of the advance is sufficient to cover your time and expenses.

Royalty agreements can contain a substantial number of clauses, especially for books, and will cover digital rights, sub-licensing rights to other publishers, translation and foreign rights, merchandising rights and termination of contract.

An hourly rate: You may be asked by a potential client what your 'day rate' is. But note that usage for an illustration should never be based on how long it has taken for you to create the artwork. A rate based on time can be applied to situations where you may be required to do additional work on a project that was not anticipated during quotation of the original fee. For more details on rates see Chapter 6.

If you sign a contract with a publisher with the intention of illustrating and perhaps, writing a children's picture book, make sure you read it thoroughly and carefully, make sure you negotiate your terms and conditions. This may seem obvious, but do not think of this contract purely as a book deal. Your illustrations may be further used in apps, video games, merchandise, animation, and may even be adapted to the theatre. When *Pirate Gran* was adapted by Scamp Theatre the author Geraldine Durrant and I each received 2.5% of each ticket sold at a performance. It's important that you keep hold of the rights to your work in order to receive royalties from these, other various platforms.
Rose Forshall

5.6
Pirate Gran stage show by Scamp Theatre from the picture book by Geraldine Durrant, illustrated by Rose Forshall, published by National Maritime Museum. Photograph by Farrows Creative.

5.7
Alice Wellinger, 'Woman with mask'.

Royalty payments

Royalty payments from licensing agreements or book sales will continue until the agreement expires. If this is a long time period, such as with many book deals, be aware that if you have an agent your agreement with them may state that even if either party terminates the agency contract, they will continue to receive a percentage of those royalty payments on ongoing arrangements made through the agency. You may wish to negotiate a time period at which this agreement expires, should you leave an agency.

5.7

I distinguish between three types of customer: Firstly, the 'freebie': family and friends expect you to work for free and I'm (mostly) happy to do this. Then there are the 'Thanks, but no thanks' customers. The ones who contact you and say, 'We can't pay you much for this job because we have a really limited budget but there are more jobs in the pipeline...' Forget it! You'll never hear from this type of customer again after you complete the job. Be wary of 'friends of friends', too! They might praise your work to high heaven, but that doesn't mean you'll be rewarded with more than a box of chocolates in the end. Thirdly, we have the 'perfect clients'. Really good clients know how valuable the work of a good illustrator is. They offer a decent fee right from the start, so no awkward price negotiations are necessary. If you can, work only with professionals – it will save you a lot of trouble. In general I set my fees based on what I hear about my colleagues' pricing and the calculations guidelines issued by my local subject association.

Alice Wellinger

WHO OWNS THE RIGHTS?

Understanding any agreements supplied by your client is important. They can be in unfamiliar language and some, such as royalty contracts, can be very long. It may be tempting to scan what appears to be impenetrable legal jargon and conclude that as you will never understand it, you might as well sign it regardless. This puts you at a disadvantage, and may mean you are giving the client rights you did not intend to hand over. Make the effort to comprehend the details, and if you still cannot follow them satisfactorily, ask your client to explain what is included in the agreement. If your art director is unable to clarify the terms, they should be able to put you on to someone in the organization who can.

It can be easy for both you and your client to assume that what you or they want from this agreement has been agreed if it is not put in writing, when in fact it is not necessarily clear to both parties. Assumptions can be made, and misunderstandings may then arise.

Negotiating fees for artwork can be hard, especially as different usage, size of artwork and the amount of work required to produce the final image (which varies depending on how much information needs to go in the final image) all affect the pricing. I've found having an agent particularly helpful in pricing more complicated briefs; however, if you're working on your own, getting as much information as possible from the client is essential.

Kate Evans

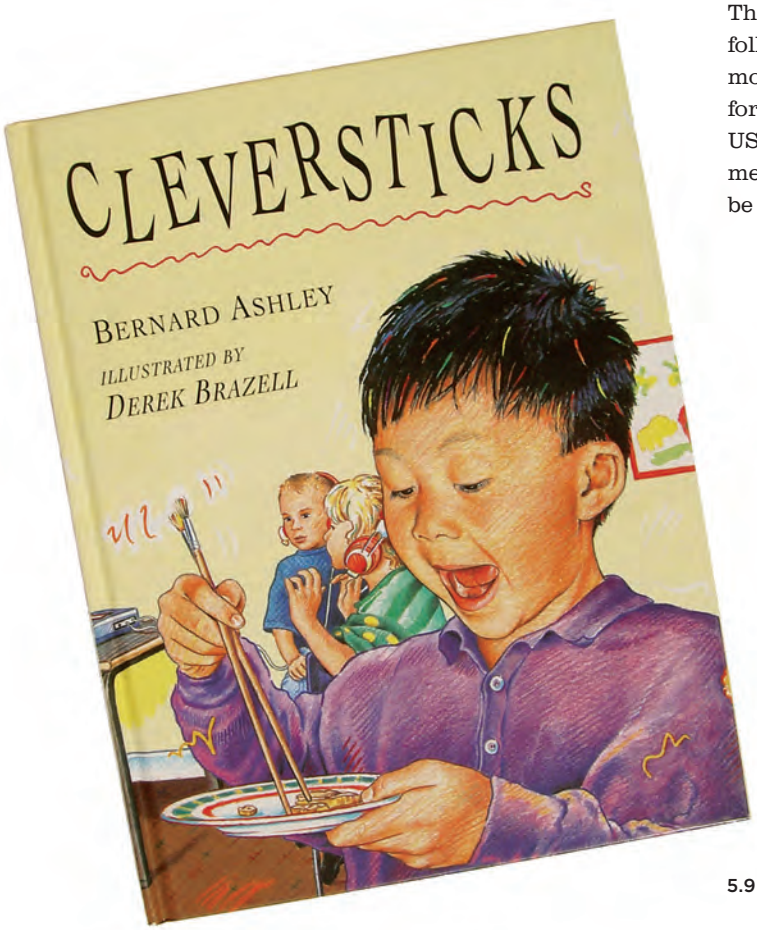
5.8

I was so excited about getting my first picture book in the early 1990s that I didn't ensure that all the percentages in the contract were favourable to me. Over twenty years later, it's still in print, but the income I receive from royalties is less than it would be if the contract had been negotiated to include a higher percentage. I'm reminded about this twice a year when my royalty statements arrive.
Derek Brazell

You own all the rights in your work until you license them to a client, and controlling your rights is the way you generate income as a freelancing artist. Some clients may not have a thorough comprehension of your rights. They may mistakenly assume that as they have paid you to make some artwork that they own the physical work (if it exists) and the right to use it however they please.

If you supply work physically rather than digitally, remember that ownership of artwork is separate from the right to reproduce it. You can still own the original artwork and assign rights in the image to another person, or sell the original artwork but retain the right to reproduce it. You may find yourself in the position of having to explain licensing and ownership of original artwork to some clients.

The wording of a supplied contract may not exactly follow that of your brief – clients may attempt to get more rights in your work than they have originally asked for, so check that you agree everything before signing. USA contracts containing the phrase 'work for hire' mean that the copyright in the work you create will be owned by the client.



5.9

5.8
Kate Evans, 'Budapest', book jacket for *Blue River, Black Sea* by Andrew Eames, published by Transworld Publishers.

5.9
Derek Brazell, *Cleversticks,* illustrated children's book published by HarperCollins.

Copyright and illustrators' ethics

Copyright is the right to copy. It comes into existence as soon as you create an artwork, draw a doodle, take a photograph or write some text, and it means that you are able to control how your work is reproduced (copied) and who can reproduce it. Copyright applies to both published and unpublished work, and lasts for the lifetime of the creator plus 70 years following his or her death. Copyright does not apply to ideas or styles.

Reproduction of your artwork is the means by which you generate income, and it is therefore a crucial right to control. As the copyright owner in your work, you are offering your client the right to reproduce the image they have commissioned in return for a fee. If, instead of giving a specific licence, copyright is assigned to a client, you lose control of that work and can no longer generate income from it through further licensing. This may be acceptable if the client proposes a sufficiently large fee for ownership of the copyright, but generally they do not. A licence is nearly always adequate for their requirements.

Copyright applies to all visual artists' work, so do not assume that you can take a photograph or artwork from any source, be it from an obscure book or an internet site, and either incorporate the whole image, or a substantial part of it, in your artwork. Doing a drawing of a photograph, flipping an image, or using a significant part of it, is still an infringement of the creator's copyright. Artists and their commissioners increasingly showcase their new projects to the world via the internet so it is unsafe to presume an infringement will go unseen. Considered use of work for reference, rather than direct copying, is permissible.

You may find yourself in the position where a client has given you some reference material or shown you another artist's work and asked you to create something 'just like this'. In such situations you may be infringing the copyright of the creator of those images, and you, along with the client, would be liable for prosecution for copyright infringement if discovered. Everyone who participates in an infringement is legally liable. Should you be asked to copy something and be concerned, ask the client to indemnify you against any claims arising from your use of material supplied by the client.

Any work created under regular employment is considered the copyright of the employer, not the employee. The copyright for artwork created under a USA work for hire agreement is owned by the commissioner.

If you become aware that another party has used your artwork without your agreement or payment of a fee, this is infringement of your copyright and you can pursue for compensatory payment.

> Sometimes it can feel like clients are asking for a lot for very little, particularly with a recent increase in unfair contracts that I have experienced. It's really important not to take things like this personally and to remember that there is a person at the other end of the computer, and hope they can remember the same. I find a phone call or a Skype chat helps.
>
> **Emma Dibben**

5.10
Emma Dibben, *Tracklements Savoury Preserves,* published by Pavilion.

Plagiarism

If you believe your artwork may have been plagiarized by another illustrator, designer or company it is recommended to initially seek professional advice from your trade association or an experienced intellectual property media lawyer for confirmation that the possible copyright infringement of your work can be pursued. Cases are not always as clear-cut as you may wish them to be. You may be feeling aggrieved, and wish to express your feelings, but keep emotions out of any subsequent dealings or communications relating to possible infringements. It is not recommended to turn immediately to social media with comments on the situation.

Contact the individual or organization you believe has infringed your artwork stating the facts and ask them to stop. Include examples of your artwork and images of what they have produced that may be copying your work if you have them available.

If they admit liability for an infringement you can open a dialogue with them to allow a negotiation to proceed. For financial recompense for an infringement you can choose to ask for a sum related to what you would have charged if the use of the work had been an official commission from them, and even offer a licence to allow them to continue using the work if it will bring you further income (and is not contra to any existing licences you may have on the work), or seek compensation at a higher level.

If liability is denied you should re-present your evidence and seek to involve more senior people in the organization to increase awareness of the issue. Ultimately, if you believe your case is strong enough, you can threaten to take them to court (you should not threaten legal action unless you intend to take it). Unfortunately, this can be very expensive and can be out of reach of many freelance creators. In the USA registration of copyright is not required for copyright protection, however it provides additional benefits, and to be able to sue an infringer in court you must file an application for registration of your copyright in the work. This is not required in the UK, where creators can take a copyright infringement case to court, or if the claim is below £10,000 to the Intellectual Property Enterprise Court (IPEC) small claims track.

5.10

5.11

It's important for artists to be able to object to derogatory treatment of their work in order to protect their professional reputation.

Anna Steinberg

The right to be credited is important as it means that future clients know who created the image and can find you to commission you. It also helps you to build up a general reputation.

Tyra van Zweigbergk

Moral rights

Moral rights are separate from copyright, and are concerned with the protection of your reputation as a creator; they are applied differently in different countries. Moral rights protect your artwork from unapproved, unsuitable changes, therefore safeguarding your reputation, your right to be credited and the right not to have your name put to another's image.

Depending on which country you live in, there may be some variation in your rights. European moral rights are generally stronger than those in the UK. National government websites generally have information on copyright and moral rights for that country, and creators' associations will offer advice in this area. Your moral rights are:

- The right to be identified as the author (creator) of the work (right of paternity).
- The right to object to derogatory treatment of the work which could harm the reputation of the author (right of integrity in USA).
- The right not to have a work falsely attributed to you (right to object to false attribution in USA).

In the USA, moral rights only apply to original visual works produced for exhibition purposes, and are therefore of limited use to illustrators. They do not include the right of paternity. In the UK they are rights that exist for all creators, although the right of paternity has to be asserted – claimed in writing – before it applies. Unlike copyright, moral rights cannot be sold, but in the UK they can be waived (given up), and they do not apply to work in newspapers and magazines.

Your ethics

Business runs more smoothly if participants behave in an appropriate, respectful manner to each other. This means:

- Delivering on the promise of your portfolio – producing work to the same standard as art directors have seen in your folio or website.
- Delivering visuals and final artwork to deadlines.
- Ensuring that clients understand which rights they are purchasing (illustrator and client have equal responsibility to make sure this happens).
- Being prepared to make minor alterations in artwork if required.
- Honouring an exclusivity clause – if you have given a client exclusive rights in a commissioned work that cannot be re-licensed during the licence period.

Most artists are influenced by those they admire during the time they are developing their own style, but consciously imitating the style of another artist is ethically unsound and unprofessional, even if requested by a client.

5.12

5.11
Anna Steinberg, 'The Southbank Centre Roof Garden', illustration selected for an exhibition at the London Transport Museum.

5.12
Tyra van Zweigbergk, 'Face', for *Tecknaren* magazine. An illustration demonstrating the importance of securing rights on how your work can be changed.

SPOTLIGHT ON...

THE IMPORTANCE OF BUSINESS SKILLS
CAROLINE ATTIA LARIVIÈRE

Caroline Attia has been working as a freelance animation film director and illustrator since 2003. Her career involves directing animated films, art direction, design and animation on various projects and she also writes TV series, generates concepts and works as a graphic author. Running such a diverse business requires a strong set of business and organizational skills and she shares the load with her agents who manage about half of the work she produces: 'I am not represented in France anymore but work with several production houses here in France. In the US I have an illustration agent, Mendola Art, getting me a lot of work there.'

The work that she does is approached from two quite different directions. Most of her commercial work comes from commissions where she is approached directly or via her agents. At the same time, she develops short films and TV series that are often speculative projects pitched directly to production companies. It's not unusual for her to be working on more than one series simultaneously; some are aimed specifically at more commercial outcomes such as a pilot for a TV series, while others may have more personal or promotional objectives, such as pitching for the Annecy film competition.

Caroline describes the costing of the work that she does as 'the trickiest part of our job'. She reveals that she began learning about the financial dimension of the business only when she started gaining commissions. This she sees as an ongoing process of learning, achieved largely through visiting internet forums and speaking with colleagues, as well as asking clients for advice. She suggests that in the film and animation business, where there are various stages to consider, estimating the length of the project is an important aspect of this costing process: 'It's really necessary to know how much time you are going to take for each job and add a good amount of time for changes.' She reveals that the client can be supportive in the costing and reminds that it is always worthwhile to find out what the client is expecting to pay before suggesting a fee: 'I remember doing a three-minute film for an ad agency and they asked me to double my budget. I was amazed, but I ended up being happy!'

Finding a balance between commissioned pieces and projects with less certain commercial outcomes is important for Caroline. Competitions and other personally initiated projects bring the potential for creative freedom and high-level exposure, often on an international stage, as well as bringing personal satisfaction: 'Sometimes I get so much commissioned work that I forget that I went into this media to tell stories. It's nice to get a good balance between commissioned and more personal projects.' She often applies for grants and sponsorship to subsidize these dimensions of her work, seeing that they are an investment for her business: 'Each part helps you get better at the other: commissions make you work faster under tight deadlines and create the processes to do so.'

5.13
Character design for the video animation *Elevator Operator* by Jim Bianco.

5.14
Lapin Chevalier character design.

5.15
Spacefox character design.

5.13

5.14

5.15

The above animation is available to view on the companion website for this book.

CHAPTER SIX
FINANCE AND RUNNING A BUSINESS

At the beginning of a career, building up a client base and subsequently turning illustration into a profit-making enterprise is likely to take time. This period of attempting to break into the market can be disheartening for many freelancers. It may be difficult to sustain an interest and enthusiasm for developing a business if the returns are neither immediate nor plentiful. Being objective about your finances can help in assessing your prospects of surviving commercially, or in appraising the viability of your business over a longer term. Being successful financially means balancing the books, that is, ensuring that your incomings are greater than your outgoings.

6.0

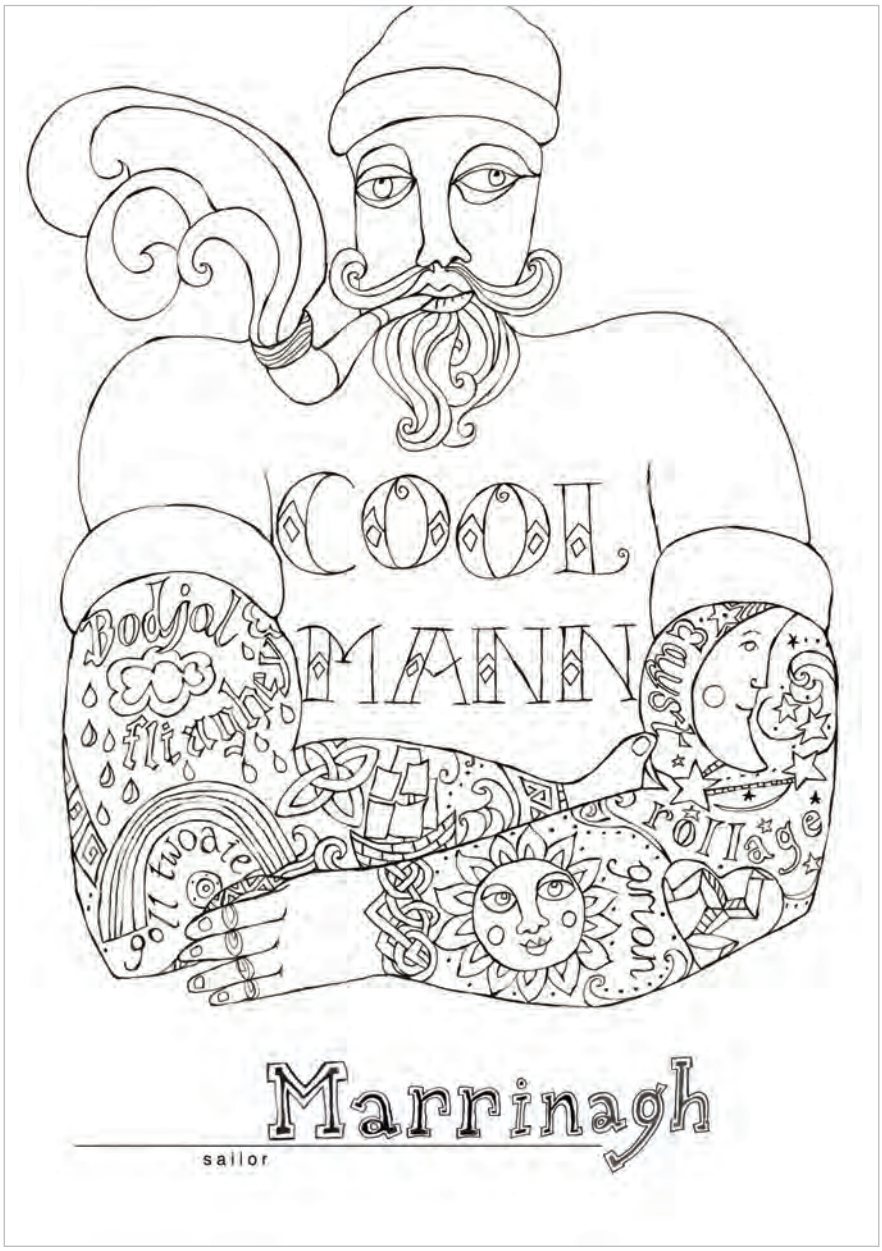
6.0
Robert Sae-Heng.

FREELANCE WORK VS EMPLOYMENT

Many illustrators decide to combine the early days of building a practice with part-time employment so that the pressure of surviving financially on a day-to-day basis is reduced. Committing yourself to the success of your business will inevitably need an injection of finance from other sources, and although for many illustrators at the early stages of a career financial reward is not the primary motivation, profiting from illustration is obviously an ultimate goal. Aiming to profit financially can be highly motivating. Part-time work that is compatible or associated with illustration is obviously a perfect solution to sustainability. Combining design or arts administration, teaching, gallery work, employment in publishing or design-based retail can lead to illustration-relevant opportunities, but these areas are often highly competitive. Depending on your personal circumstances or individual flexibility, seasonal work or short-term contracts can provide an accumulation of funds that can be filtered into your practice when you need them most. As deductions will be made automatically in most kinds of paid work, you don't need to take this into account when keeping accounts for your illustration practice, although if your tax entitlement is used up you will need to pay greater tax on any income from illustration work.

> You always need to see yourself as a kind of small business. At first being a 'business' seems sort of an anathema to the idea of an 'artist', but really once you see yourself as a sole trader and artist in one, it allows you to respect your own work more and be more productive and creative, because suddenly your creative work is something that's just got to get done. And that helps your productivity. Approaching your creative work like a business – getting the boring stuff of promotion and bookkeeping and all that nailed – allows you to just get on with it and have a businesslike attitude to your work. Business and creativity are two sides of one coin to an illustrator really.
>
> **Stephen Collins**

6.1



6.2

Working as a coach courier was essentially a weekend job – I started at 2pm Friday and finished at 2pm Sunday. That was 48 hours non-stop and 3,000 miles travel but I was paid the equivalent of a full-time job. It was exhausting and fun and complemented my illustration practice perfectly. Without the pressure of wondering if I could pay the bills I was able to spend a lot of time developing my work and by the end of the season I was getting regular, well-paid freelance commissions.

Jo Davies

6.1
Stephen Collins, 'Bower Bird', cartoon for *The Guardian.*

6.2
Jo Davies, page from *Cool Mann,* colouring book for Culture Vannin and Isle of Man Arts Council for teaching Manx Gaelic.

SPOTLIGHT ON...

EMPLOYED VS FREELANCE
LAURA HUGHES

'All my income comes from working as a freelance illustrator', says Laura Hughes. 'About 60% of my work comes from cards and licensing and 40% from children's books.' Of her income she reveals, 'It's a combination of royalties, advances and one-off payments.' In the early stages of Laura's career when work was slow in coming, taking a full-time job as a means of supporting freelance practice led to unforeseen gains: 'When I worked as a full-time manager for Paperchase my responsibilities included dealing with difficult customers, stock rotation and managing staff. That's all been really useful. When you work freelance and you're dealing with clients it's crucial that you are personable, able to work in a team and manage your time effectively.'

6.3

Through later work experience at the AOI and then working at Bright illustration agency, which now represents her, Laura gained a clearer understanding of the profession, becoming more adept at negotiating a route through it as an illustrator: 'I began to look at my own work more critically and became more commercial.' Financial success requires you to be business savvy, especially in the area of greetings cards, which can be low-paid work: 'I'm always conscious I need to license x amount of cards each month and books a year to earn a living. It's hard to gauge that on a month-to-month basis. As long as I have the work coming in I'm OK and as long as I'm owed money I know I have back-up.'

She is now conscious of what is commercially viable and how much to sell it for, mostly illustrating other authors' stories, creating commissioned pieces and licensing rights for wall canvasses, cards and stationery: 'I am strategic with how much time I put into a job compared to the fee, but you have to be realistic – it's a competitive climate. I put 100% into everything, even if it's on the low end of the pay scale.'

Being wise to the value of the time that she puts into all aspects of her business, and where to best invest this is vital: 'When you've not got a lot of time to spend on illustration, the ability to prioritize is key. Put your energy into fewer, but more important tasks. Always keep your end goals in mind and focus on what will lead to well-paid work.'

6.3
Taken from *Goodnight Tiger*, published by Little Tiger Press. Illustration © Laura Hughes, 2016.

6.4
'Friends in a Meadow', card design.

6.4

MANAGING YOUR BUSINESS

Managing the financial aspect of your business is a mandatory dimension of your illustration practice. Although you may be in a position to pay other professionals to handle some elements of it, you are responsible for understanding how your money is used and how to manage it to become financially stable.

> It's difficult when you're just embarking on a career as an illustrator to see the sense in spending money on self-promotion when you're struggling to keep your bank manager happy, and the admin side of setting yourself up can seem daunting. It definitely helps to talk to people already in the business and take note of their experiences. Regular bookkeeping and sorting out your accounts and tax can actually become quite satisfying and it gets easier as your career develops (really!). Initial financial outlay on promotion, such as mail-outs and keeping up a good website, will soon be recouped if it's directed to the right people. Get your work out there and make sure it stays out there!
>
> **Tom Jay**

Keeping records

Most freelancers have a flux in both their income and outgoings. Successful accounting entails projecting both expenditure and income over a long time span – usually a tax year – and making the income column at least match, but if possible exceed, the outgoings. To understand whether your business is viable and make the most of the income you are generating, you will need to document and consider the pattern and nature of both your outgoings and your income. As you may be liable to pay tax and insurance based on income, keeping a clear record will be imperative in order to accurately complete your annual tax returns.

The outgoings of your business need to be covered to make a profit. Week by week, or month by month, this can be difficult to assess, so projecting or forecasting expenditure against income over a longer period is necessary to take account of peaks and troughs. Setting realistic financial targets should be part of your plan. If you set up your business with a loan or injection of capital from some source or decide, as most freelancers do, to subsidize freelance practice by ongoing employment, you need to appraise the long-term viability of this, planning for the mid- and long-term future of your practice.

> You can't be afraid to get your hands dirty with invoicing, debt collection, time management, promotion and tax. It's all part and parcel of the job and you need to do all of these things if your business is going to grow. I make regular time for all of the above: invoicing for finished jobs within a few days, keeping an eye on my invoices and chasing up any overdue ones, updating my calendar and to-do list every week. I set myself reminders in my calendar so that I never forget to keep on top of these things. If certain areas aren't your strength, there are lots of resources to help you such as time-management apps and professionals you can hire to do your tax return.
>
> **Daniel Gray**

6.5

Below are some useful tips that may help when managing your business:

- Establish your main expenses each month and throughout the year and decide how you will cover these.
- Identify the point in the future at which you hope to be a self-sustaining freelancer.
- Calculate how many and what type of commissions you will need to cover your expenses.
- Identify any economies you can make by buying in bulk or in advance.
- Distinguish between what is essential to your practice and what is desirable.
- Keep records as you go along.
- Investigate the cost of paying a professional bookkeeper to organize your accounts and possibly submit any tax returns on your behalf.

Some useful terms when working with the financial aspects of your practice are as follows:

- Accounts – you must produce an annual set of accounts and these are the summarized records of your business transactions.
- Balance sheet – a summary of the finances of a business, usually produced at the end of its financial year.
- Bookkeeping – the recording of financial transactions such as sales, purchases, income, receipts and payments.
- Income – money received for work carried out.
- Cash flow – expenses/outgoings and income flowing through your business over a certain time period.
- Invoice – the document that records the amount due in payment for an assignment.
- Outgoings – the sums you pay out in the running of your business.
- Profit – the amount you have left after all your expenditure.
- Loss – when expenses exceed income, resulting in a loss rather than a profit.
- Tax – duty to be paid to the government on income. Sales tax may be due in the USA.
- Tax entitlement – the amount you are allowed to earn before tax is due.

6.6

6.5
Tom Jay, 'Manhunt', *BBC Countryfile* magazine, using human bait for a pack of bloodhounds to hunt.

6.6
Daniel Gray, *Grandma Z* picture book, published by Scribe.

Rates

Generally, you will be working out your fees for illustration commissions based on the use of the artwork, the geographical territory it will be used in and the duration of the licence agreed between you and your client. There are circumstances when this will not be the only way of pricing work undertaken for a commission, and that will be when you may apply a day or hourly rate.

A day rate will not be inclusive of the licence aspect of a commission – this usage of the artwork should always be negotiated separately from any work being priced on a time basis. These are some examples of when a time-based rate would apply:

- Additional time spent on existing artwork, over and above agreed revisions.
- Devising artwork that is to be applied to many different areas or products on a licence basis, known as an artwork origination fee.
- Paid pitching for a potential commission (for example, if you are asked by a design company to create artwork for a pitch they are making to a potential client).
- Visualizing ideas during a meeting or session.

A day or hourly rate should take into account your studio costs (rent, electricity, heating), travel to the studio if away from your home, any materials used and any other expenses you incur. A guideline at the time of writing would be around £25–30 ($40–50) per hour, £250–300 ($400–500) per day.

6.7

> Desk space in a shared studio is likely to be the biggest single expense in an illustrator's financial year, but it can prove to be one of the most worthwhile in terms of creative atmosphere; sharing ideas and bouncing them off the other studio members; feeling part of a creative community rather than isolated at home; having a useable workspace that isn't too much of a compromise and getting some balance and discipline regarding work time/place that a dedicated space can give to your working day.
>
> **Robin Heighway-Bury**

6.7
Robin Heighway-Bury, The Hepworth Gallery range. A range of products bearing Robin's illustrations for this museum, including prints, watches, beer, chocolate, bags and sketchbooks.

6.8
Tommy Doyle, *Leon Le Raton,* published by AUZOU, Canada.

6.9
Hattie Newman, *Condé Nast Traveller.* Photographer: Amy Currell.

6.8

The size of the client has an effect on the final cost. Big brands have more budget, so don't be scared of putting your prices up. A lot of factors influence the final cost of a project. Reach out to other illustrators, rep agencies and illustrator associations across the globe. They will be happy to help you because by doing so, they're helping the whole industry.

Tommy Doyle

6.9

I work out my costs based on:

- The number of days it will take me to make (prep time).
- The number of days it will take to photograph (I usually get a photographer to quote for their part including their studio equipment hire, etc.).
- How much assistance I need.
- Cost of materials (I always overestimate on material costs in case I need to make changes).
- Usage, where applicable.
- Contingency.

I allow flexibility with my day rate so there's room for negotiation with the client.

Hattie Newman

Covering the costs of your business

You may occasionally come across the attitude that as you are working in a creative industry, just the pleasure of making artwork should be reward enough, and a decent fee is not required for your services. However, you are running a freelance business, and it is important to acknowledge that fact. You are offering an individual service providing unique work of value, and providing that service is an expense to you in terms of time, place of work, materials, hardware and software, use of the telephone and the internet.

Some of the outgoing costs that you will incur are as follows:

- Studio rent (whether a space in your home, or specific studio).
- Telephone and broadband (landline rental, mobile/cell pay-as-you-go, or monthly package).
- Promotion and marketing (including internet: website hosting and domain name).
- Stationery.
- Insurance (this will include health insurance in USA).
- Business bank account charges.
- Travel.
- Postage.

> As an up-and-coming illustrator, I worked at a low rate and even for free. A few jobs that I've done just for fun for friends have led on to bringing in great press, which later generated paid work from clients.
>
> **Sophia Chang**

6.10
Sophia Chang, 'Coming to America', self-generated work.

Registering with the tax office

You will be required to register with the tax office once you start work as a freelancer, to keep records of your business and pay tax once your earnings reach a limit set by the tax office. Your country's government website will direct you to information on setting up a small business and when and how you need to pay tax and other contributions. National Insurance contributions are payable in the UK by the self-employed when earnings reach a certain level. UK residents are sent a National Insurance number before their sixteenth birthday.

In the USA, freelancers are required to obtain a licence to conduct business from some cities and states, to register a business name if not using your own full name and obtain a state tax ID.

6.10

Working for free

Being eager to have work commissioned and published within the public domain can make accepting illustration work for free, or for a token payment, an appealing prospect. However, providing a professional service merits a professional payment; by working for free you are undermining the value of what illustration professionals do, as well as your own value. If the client cannot offer a fee for work, try to negotiate other value from the commission. Ask them to extend the print run, for example, and take more samples in lieu of payment, which could provide you with a valuable source of promotion.

Other forms of payment could include a share of future profits (similar to royalties) or payment in kind. If you do work for free, ensure that you operate in the same way as you would for paid work – be clear about your rights in writing, and in particular identify any claim to future profits. The band your friend is in may become an international success and your unpaid CD cover or poster may contribute to that.

MANAGING YOUR FINANCES

Running your own freelance business means that you are required to maintain accurate records of income, expenditure and expenses. These will be needed to supply to the tax office to determine your tax payments.

It is advisable not to operate your business through a personal bank account – keep your business finance clearly separate from your personal finance to avoid any possible confusion. Research the business bank account that suits you best and open it in time for your first income and outgoings. There is generally a monthly fee for business bank accounts, which you can claim as a business expense.

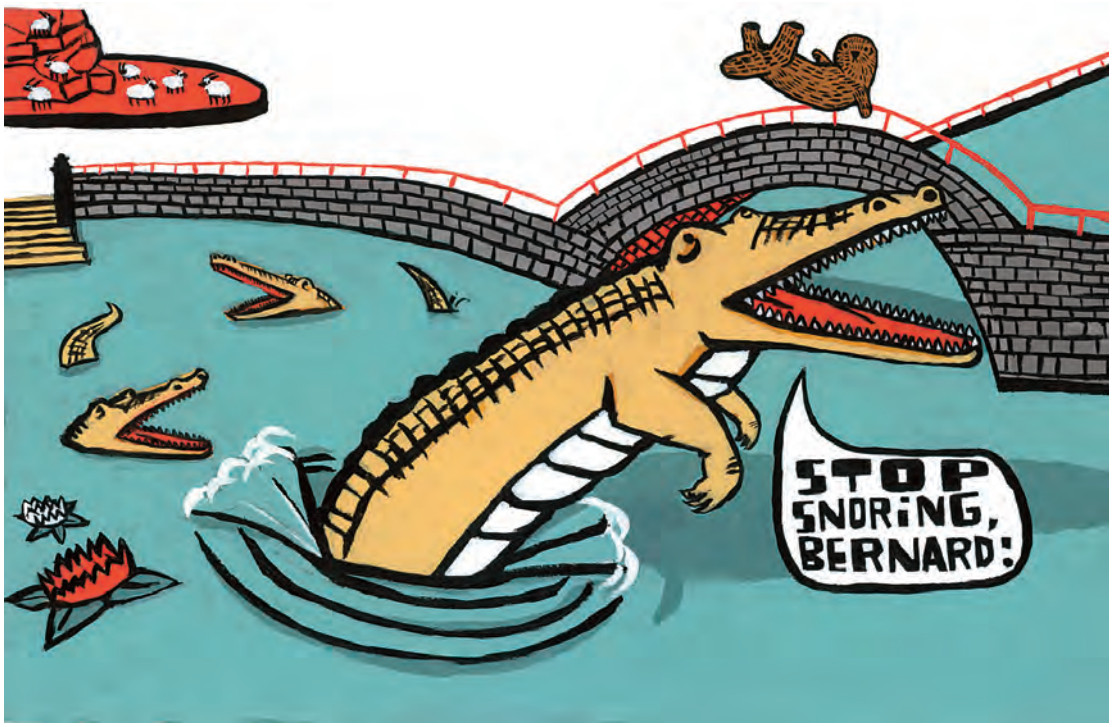
It is also recommended to open a separate savings account to regularly deposit sums that will be necessary for tax purposes. Many freelancers have been caught short when faced with a tax bill – it is better to be prepared.

> We generally offer royalties if we are publishing a collection of work, usually a minimum of twelve designs by one artist. This route means that artists receive a percentage of each card sold. Often they can request a small advance against royalties that they have to earn in sales before receiving any royalty payments. The royalty calculation is based on net sales and also allows for a percentage of returns for unsold cards. Royalties can be far more rewarding if the designs sell well over a long period of time, but they are more of a gamble; if the designs do not sell, the royalty returns will be lower and in fact may not reach the flat fee level.
>
> **Nick Adsett, Great British Card Company**

Payment

You will not automatically receive payment for work that you do as a freelancer. It is common practice to issue an invoice outlining what pay you are claiming and which commission it relates to. This will usually be handled by the accounts department of whichever company you have worked for, even if you submit it via the art director who was your direct line of contact. It is advisable that you follow the standard format for invoices – they need to be functional and clear so that payment can be made efficiently. (See Appendix, page 197.) The internal accounting processes of each company differ – some will need to set up a system to pay directly into your bank account, while others will pay by cheque. As it is usual for payments to be met on specific calendar dates, your payment may not be within a time frame that makes direct sense to your own.

If payment has not been made within six weeks to two months, you need to query this directly with the accounts department. Don't think that pressing for payment may jeopardize your chances of further work with the company. You are entitled to payment for work you have undertaken. It's likely that whoever commissioned you will be sympathetic and may be able to assist you by liaising with their accounts department if payments are exceptionally delayed.



6.11

In publishing I always work to royalty agreements. Most houses have a standard percentage. Sometimes there's some wiggle room, but an escalation clause is one of the ways you can get a little bit more. Basically it says if you sell x amount of books, anything after that number has a higher royalty rate. And it's usually a number that the publisher is comfortable with, in that, if you hit it in sales, they've well covered their costs already.

Zachariah OHora

6.11
Zachariah OHora, spread from his picture book *Stop Snoring, Bernard!*, published by Henry Holt.

Royalties and flat fees

Many illustration commissions are remunerated by a single payment for the use of the artwork. Others, such as interior book illustrations and merchandising items, may receive royalty payments over the period of time the product is available for.

Royalties are commonly applied to books, whether physical or digital, apps, merchandising items and giftware (greetings cards, toys, calendars), and are payments to the illustrator based on a percentage of the money generated by the quantity of items sold. For example, a book illustrator would receive a percentage of the sums collected by the publisher on sales of a title.

It is usual for royalties to be paid in instalments over the period of time that the product is available for sale, so greetings card royalty payments may be made by the producer four times per year, whereas a book royalty is paid twice per year.

Advances

It is possible to receive an advance on royalties, which is a payment made before the commissioned work is available for sale; this advance is generally a lump sum. Once royalty payments have accrued from sales to cover the advance payment, royalties will become due.

Occasionally, a client may offer either a one-off fee or royalty earnings (with or without an advance). Accepting royalties can be a gamble, as there can be no guarantee that the product will sell enough to earn any substantial royalties.

Illustration is applied to many retail and merchandising products, such as cards, toys, stationery and T-shirts. If you are commissioned to create images for these items you can expect to be offered a percentage on either the producer's gross receipts/recommended retail price, or on the producer's net receipts (see Appendix, page 193). Royalties are generally offered at 5–10% of these receipts. As a rough guide, net receipts translate to about 50% of gross receipts, so it is preferable to negotiate royalties on gross if possible.

> You are being paid for the use and application of your work, not the number of hours or years that you have been working. Many times, recent graduates are doing the same types of jobs that seasoned pros are and it is imperative that we all work together to ensure that fees are strong. If you are unsure about what to bid for a job or if a fee sounds too low, ask others. Get in touch with your professors or fellow illustrators, join a local illustration association and meet other professionals. For as long as I have been doing this, I will always ask a trusted colleague for their feedback on a fee or contract I have questions about. Knowledge is power.
>
> **Ellen Weinstein**

6.12
Ellen Weinstein, 'Summer', *Nautilus* magazine, USA.

6.12

ADDITIONAL SOURCES OF INCOME

Once your artwork has been published, you may be in a position to claim for additional sources of income for creators. This can be in the form of fees paid for book library loans or under an extended collective licensing scheme. Registering for these schemes is recommended, as even insubstantial payments can be welcome.

Applying for grants

You may find that there are grants or sponsorship funding available for one-off projects. These opportunities are often listed by arts councils or sourced by online searches around arts bids and grants. There are usually specific conditions or guidelines for eligibility, related to age or location or the nature of the project, and bidding for these can be highly competitive. It pays to have gained related work or exhibition experience and to spend time putting together a well-written proposal.

> Payback gives illustrators a sense of worth in their work, both monetary and ethically. The intellectual property of an artwork is an illustrator's greatest asset and by applying for Payback, you are not only receiving a sum of money but also strengthening the sense of the value of your copyright and its use by others.
>
> **Paul Ryding**

Crowdfunding

Crowdfunding is a funding model in which a project idea is proposed and costed out by an illustrator working individually, or in collaboration, then launched via a crowdfunding website. The illustrator establishes a deadline for the budgeted target to be reached, usually within 30 or 60 days, and sets rewards that will be given for various levels of donation. If the set target level of funding is achieved, the project will go ahead. Other forms of crowdfunding, such as through Patreon, generate an ongoing income stream.

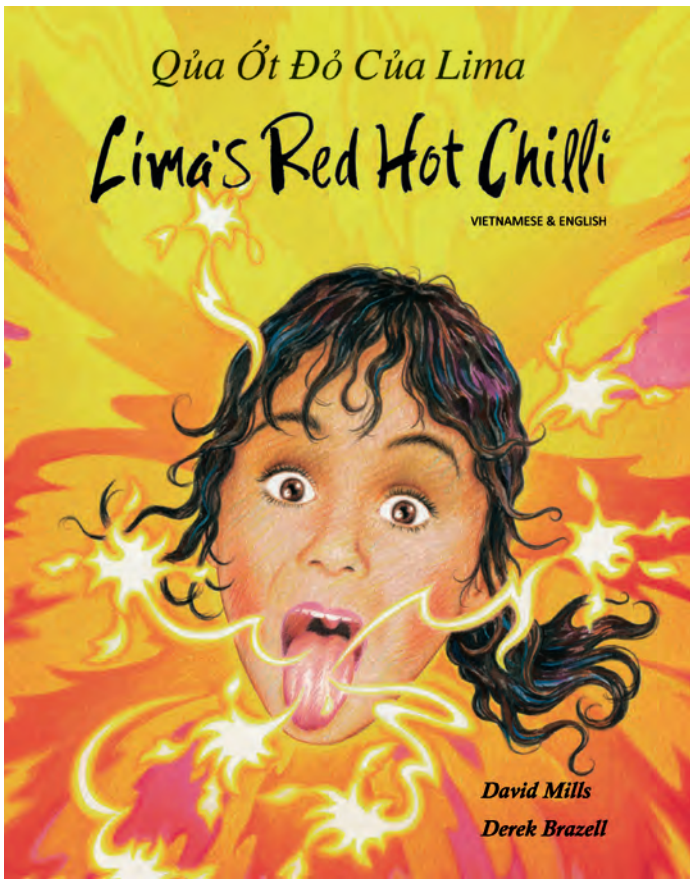
These forms of funding are suitable for larger projects that will attract bidders because of their content or because you have built up a large following or market for your work. Illustrators successfully using these routes have devised projects that bypass traditional publishing routes in areas such as graphic novels, limited edition prints, colouring books and children's books, as well as staging exhibitions or creating blogs.

Donations are made by credit card and there is no limit to the amount that can be donated. There is usually no cost to the artist if the target for pledges isn't reached. All crowdfunding sites take a final percentage of the final pledge amount. Check that all ownership of artwork created through projects stays with the artist.

There are also sites that are specifically dedicated to arts-related funding.

6.13
Derek Brazell, book cover for the digital edition of *Lima's Red Hot Chilli*, published by Mantra.

6.14
Paul Ryding, 'Tazered Revelations' LP cover for Adam Stafford.



6.13

6.14

Collective licensing

Collective licensing is used for secondary licensing in the UK and European countries in situations where it would be difficult for artists and authors to license the rights they hold in published works, such as books and magazines, on an individual basis. All rights holders are opted into the collective licensing, and it is organized through collective management societies such as:

DACS Payback scheme: dacs.org.uk
European Visual Artists (EVA): evartists.org

Public lending right (PLR)

Artists whose work is published in books may be able to claim for library loan payments. In the UK, Public Lending Right (PLR) legislation forms the right for contributors to books to receive payment for the loaning of their books from public libraries. To be eligible, the artist's name needs to be on the title page of the book, or they need to be entitled to a royalty payment from the book publisher. Titles have to be registered with PLR (plr.uk.com) to be part of the scheme (see Appendix, page 196).

Many other countries have public lending schemes, including Canada – where the free public access to books in public libraries is compensated for – although not the USA. For information on current international lending schemes go to plrinternational.com.

Editioning

If there is an authorial dimension to your practice and you make zines, prints, books, toys or other artefacts that include imagery, it may be that you could consider editioning as you set a value for the pieces you plan to sell. In making a limited edition you are creating a predetermined batch of items and clearly numbering each accordingly. A limited edition is normally hand signed and numbered by the artist, typically in pencil. For example, with 20/100, the first number is the number of the piece and the second number is the number of pieces that will be issued overall. There can be an implied worth in the rarity value of smaller editions. The lower the second number is, the more valuable and collectible the limited editions are likely to be. If you are making work through traditional print techniques, such as screenprints, linocut or etching, editioning may be a familiar option. Giclée prints are the contemporary means of creating digital editions.

I love printmaking so I make editions of work in both screenprinting and etching. This is mainly work for my own enjoyment that I sell at exhibitions, rather than commissions. I also make limited edition giclée prints of my illustration work that I sell from my online shop and also at exhibitions, open studios, etc. Prints can be a very affordable piece as a piece of art and available to everyone.
Emma Dibben

6.15
Emma Dibben, limited edition etching. Emma is known for her food packaging for the brand identity of Waitrose supermarket, UK.

6.16
Jack Teagle produces limited edition comics, zines, figures and prints.

6.15


SNAKEMAN
GUARDIAN OF THE RAINFOREST
KEERACK!
WHERE ON EARTH IS THAT TERRIBLE NOISE COMING FROM?
WHAT? IT'S PEOPLE KNOCKING DOWN TREES!
THIS WILL NOT STAND! HOW DARE THEY DESTROY THE RAINFOREST! HAVE HUMANS NOT GOT ENOUGH SPACE TO DEVELOP ON WITHOUT THIS?

6.16

ACTIVITIES

A.1

ACTIVITY 1 **Where to work**

ACTIVITY 2 **Skills audit**

ACTIVITY 3 **Reflecting your potential in your portfolio**

ACTIVITY 4 **Contacting potential clients**

ACTIVITY 5 **Creating an email newsletter**

ACTIVITY 6 **Promotional strategy**

ACTIVITY 7 **Understanding fees**

ACTIVITY 8 **Costing**

ACTIVITY 9 **Troubleshooting – Keeping momentum**

A.1
Andrea D'Aquino, illustration from *Alice's Adventures in Wonderland* by Lewis Carroll, published by Rockport Books.

ACTIVITY 1

WHERE TO WORK

AIMS

- Identify some of the defining features and possible strengths of your work
- Identify areas that you aspire towards

Opposite, compiled from various agents and portfolio websites, is a composite list of some of the descriptors of illustration currently being promoted. Some of these are style or media-based, some of them are technical descriptors and others refer to the genre or subject. You may be able to add categories of your own. The third column lists the areas that illustrators work in. Many artists can fit within several of these headings and they aren't mutually exclusive. Tick all the descriptors that relate to your work. Ring the areas which you think your work could be commissioned for. It's likely that there will be more than one.

- [ ] 2D digital
- [ ] 3D rendering
- [ ] Abstract
- [ ] Animation, animals and nature
- [ ] Architectural
- [ ] Art deco
- [ ] Automobiles
- [ ] Boutique
- [ ] Business
- [ ] Beauty
- [ ] Calligraphy
- [ ] Caricature
- [ ] Cartoon
- [ ] Characters
- [ ] Character development
- [ ] Children's illustration
- [ ] Collage
- [ ] Comic books
- [ ] Concept art
- [ ] Cutaway art
- [ ] Decorative
- [ ] Diagrams
- [ ] Digital
- [ ] Fantasy
- [ ] Fashion
- [ ] Food and drink
- [ ] Graffiti
- [ ] Graphic imagery
- [ ] Graphic novels
- [ ] Icons
- [ ] Infographics
- [ ] Interactive
- [ ] Landscapes
- [ ] Lettering
- [ ] Licensing
- [ ] Maps
- [ ] Medical
- [ ] Motion
- [ ] Mural design
- [ ] Naive
- [ ] Narrative-based
- [ ] Natural history
- [ ] Oil/acrylic
- [ ] Painterly
- [ ] Paper sculpture
- [ ] Pen and ink
- [ ] Photo illustration/montage
- [ ] Portraits
- [ ] Prints
- [ ] Realistic
- [ ] Satirical
- [ ] Sci-fi
- [ ] Silhouettes
- [ ] Site-based work
- [ ] Storyboards
- [ ] Surface pattern
- [ ] Surrealism
- [ ] Technical
- [ ] Textiles
- [ ] Toy design
- [ ] Traditional
- [ ] Transport
- [ ] Typography
- [ ] Vintage
- [ ] Watercolour
- [ ] **Editorial**
- [ ] **Publishing**
- [ ] **Illustration for screen**
- [ ] **Concept artists**
- [ ] **Games design**
- [ ] **Decorative**
- [ ] **Reportage**
- [ ] **Authorial**
- [ ] **Design**
- [ ] **Fashion**
- [ ] **Advertising**

ACTIVITY 2

SKILLS AUDIT

AIMS

- Evaluate your strengths
- Recognize areas for development
- Produce an action plan
- Establish achievable short, medium and long-term goals

Evaluate yourself according to these skills on a scale of 1–5 with 5 being your strongest. Refer to the areas that you identified earlier to see if your own skills match those required. These lists of skills are neither finite nor exhaustive, and you may wish to add to them.

PART A GENERIC SKILLS AUDIT

- ☐ To work in an identifiable visual language
- ☐ To be stylistically consistent
- ☐ To use colour
- ☐ To work in black and white
- ☐ To read and understand a brief
- ☐ To generate and select a range of ideas for a client
- ☐ To visualize ideas for a client
- ☐ To locate and appropriately use visual research when required
- ☐ To work across a broad range of subject areas
- ☐ To make corrections to an image
- ☐ To undertake personal work
- ☐ To create authorial work
- ☐ To create promotional work

Technical skills

- ☐ To work in given formats
- ☐ To scan a piece of artwork
- ☐ To prepare artwork digitally
- ☐ To save artwork in the appropriate format and colour mode
- ☐ To order printed work
- ☐ To set up and add content to a blog or website

Transferable skills

- [ ] To communicate clearly in written and verbal forms
- [ ] To organize time
- [ ] To work to a deadline
- [ ] To work quickly if required
- [ ] To manage resources
- [ ] To work independently
- [ ] To work in a team
- [ ] To adapt to change
- [ ] To respond to criticism

Business skills

- [ ] To communicate with clients
- [ ] To understand the commissioning process
- [ ] To take a brief
- [ ] To organize a contract/licence
- [ ] To work out a fee
- [ ] To negotiate terms
- [ ] To issue an invoice
- [ ] To be self-supporting financially
- [ ] To manage finances

PART B SPECIALIST SKILLS AUDIT

Publishing

Working for children, including textbooks

- [ ] Ability to create a diversity of characters and convincing environments
- [ ] Ability to depict various racial types
- [ ] Ability to use characters consistently
- [ ] Ability to depict expressions and moods
- [ ] Ability to interpret a text
- [ ] Stylistic consistency
- [ ] Understanding of sequence and pacing
- [ ] Ability to make a dummy book
- [ ] Confidence in positioning text
- [ ] Writing ability
- [ ] Working to tight deadlines
- [ ] Awareness of the requirements of co-editions with different countries

Comic books

- [ ] Developing and sustaining storylines over many pages and spreads
- [ ] Understanding how to structure a book
- [ ] Creating a dummy book
- [ ] Understanding the function of text and images
- [ ] Consistency of character

Independent publishing

- [ ] Constructing physical and digital books
- [ ] Creating and working with narrative
- [ ] Understanding how to produce limited editions

ACTIVITY 2

Book jackets

- ☐ Ability to interpret narrative
- ☐ Understanding of composition in relation to text space requirements
- ☐ Use of hand-rendered text for titles

Editorial illustration

- ☐ Ability to work quickly
- ☐ Ability to explore and visualize ideas
- ☐ Ability to work with diverse subjects

Design, including non-print-based design

Illustration for screen, including web and moving image (dependent on the role you hope to achieve)

- ☐ Skills in relevant software
- ☐ Idea generation
- ☐ Character development
- ☐ Ability to visualize ideas
- ☐ Ability to storyboard
- ☐ Ability to draw diverse subjects
- ☐ Ability to work quickly
- ☐ Ability to work in a team

Concept art

- ☐ Up-to-date knowledge of computer illustration software packages
- ☐ Conversant with film imagery
- ☐ Good understanding of what directors, directors of photography and editors require from a scene
- ☐ Ability to visualize perspective and 3D space
- ☐ Modelling skills, knowledge of design, architecture and film
- ☐ Ability to visually interpret other people's ideas

Decorative, including 3D objects, toys, surface and site-based work

- ☐ Awareness of current trends
- ☐ Ability to create a range of connected ideas
- ☐ Ability to generate ideas autonomously
- ☐ Understanding of specialist processes, techniques and technical issues relevant to the product

Reportage

- ☐ Ability to work from references
- ☐ Ability to work in a variety of situations
- ☐ Ability to work under pressure
- ☐ Ability to connect socially and network

Authorial

- ☐ Understanding how to produce limited editions
- ☐ Marketing ability
- ☐ Appropriate craft skills

Advertising

- ☐ Ability to work closely with an art director
- ☐ Ability to visualize clearly
- ☐ Ability to work under pressure
- ☐ Willingness to be adaptable

PART C ACTION PLAN

Make a list of the skills that you have scored low marks on. (If you have only top scores, it may be that you are reading this book for recreational purposes only!)

This list can become the basis for an action plan simply by adding 'Action' and 'By when' to each skill.

When answering 'Action', you should include immediate practical factors, like the resources available to you.

You could organize your actions in order of priority, deciding on which, if any, will have the most direct influence or benefit to your current work situation.

EXAMPLES

AIM 1

To work across a broad range of subject areas

Action:

Do some self-initiated briefs suitable for a children's publication and also look at mocking up some existing work into other contexts, using Photoshop, and send these out as PDFs to possible clients.

By when:

Ongoing, but aim to send new work out in a promotional PDF to first list of potential clients within six weeks' time.

AIM 2

Finding possible clients

Action:

Visit a local newsagent and take contact details for any new magazines. Look at other illustrators' client lists to see who they have been working for. Look at the design press to see which companies are featured and which companies are using illustration.

By when:

Make a trip to the newsagent to coincide with your next shopping trip to large stores. Begin looking immediately for other illustrators online. Do this for 30 minutes each day until a list of forty new possible clients is established.

ACTIVITY 3

REFLECTING YOUR POTENTIAL IN YOUR PORTFOLIO

AIM

- Consider possible avenues for your work and ensure that your folio reflects your potential to operate within these genres

a. Make a list of the generic areas that you hope to work in.
b. Make an additional list of all possible client types within each generic area.
c. Make a list of all the formats and applications that exist within these areas.
d. Look objectively at your folio – does it demonstrate that you are capable of working in these areas?
e. Create an action plan to either mock up some existing work within suitable formats to demonstrate its potential application within a selected range of applications within this genre, or aim to undertake some sample briefs.

EXAMPLE

Generic area
Children's work

Possible clients
Publishing, surface and decorative, children's services (playgroups, nurseries, kids' party organizers, child-minding services, kids' activity clubs, kids' theatres), fashion, children's retailers (toyshops, cafés, clothes, educational, etc.).

Possible formats and applications
Posters, logos, playpacks, packaging, retail design, murals, educational materials, animations, books, magazines, textiles, stationery, greetings cards, clothing, toys, character design, interiors, apps, etc.

To produce convincing mock-ups, you need to understand:
How imagery is commissioned. What its function is in relation to its format and intended audience. How imagery works within its context, e.g. how it relates to the text in an editorial context. The scale and 3D properties of a package. The functionality of a space if it is a site-based piece. How it communicates.

LIST

Generic area

Possible clients

Possible formats and applications

Generic area

Possible clients

Possible formats and applications

Generic area

Possible clients

Possible formats and applications

Generic area

Possible clients

Possible formats and applications

ACTIVITY 4

CONTACTING POTENTIAL CLIENTS

AIM

- Create a database of useful contact details for potential clients

As your reputation grows and you become more established, your potential clients will find you. At the early stages of your career, however, your aim should be to locate potential clients and make them aware of what you are offering.

LIST

Company name:

Address:

Tel:

Email:

Company name:

Address:

Tel:

Email:

Company name:

Address:

Tel:

Email:

Company name:

Address:

Tel:

Email:

a. Collect details for the companies you aspire to get work from. Aim to be as broad and inclusive as possible – include international brands as well as local companies.

b. Begin to add individuals' names, contact emails and addresses. You may have to be a detective to find these. Some pointers:

- Search on artists' blogs
- Search on company websites
- Search on folio sites
- Search on subject association sites
- Ring other artists
- Ring companies directly
- Search any available current listings books
- Search local directories
- Search local magazines and newspapers

N.B.: Don't take for granted that details you find or are given are accurate – ring through to switchboards of major companies and check.

Aim to get hundreds of names and numbers. If 10% of one hundred potential clients you mail are positive, and one rings with a commission, you may have enough for this week's rent. But what about next week's rent?

ACTIVITY 5

CREATING AN EMAIL NEWSLETTER

AIM

- Create a promotion that could be sent to possible clients as part of a campaign

The aim of this exercise is to create a useful piece of 'newsy' and current promotion that could be sent to possible clients as part of your campaign. This is to work alongside your website and blog rather than repeat or duplicate the content featured on these sites. It is a taster that you will use to target specific art directors and editors and other interested professionals. Many established illustrators send out regular newsletters, sometimes as often as every month.

Write a sentence opener, in your own words, that in an informal (but grammatically correct!) tone introduces that this is new or topical work. It may be that the image connects to the season, a particular high-publicity news event or issue, or a major cultural or sports activity.

E.g. 'As temperatures soar here in Connecticut I thought it would be a good time to share this recent campaign for a new range of ice-cream flavours.'

Make sure that the project or image has topical or current relevancy and write a short review giving information about the purpose and brief, and a suggestion for the process of the work. Roughly 150 words are enough, and the tone should be light and clear. Write this as though you were writing a message on your blog, being aware that it will be sent to busy professionals in the industry you are aiming to be successful within. No need for a hard sell – the work should speak for itself.

If possible, have a mock-up of the image(s) in context, depending on the intended purpose of the illustration, e.g. as a piece of packaging, editorial illustration, book jacket, site-based advertisement, or whatever format is relevant.

Either use a free online site, such as MailChimp, an existing online newsletter template, or design a layout yourself, creating a PDF template of no more than two pages to be read as a digital newsletter. The resolution should be no more than 72 dpi. Set it up with your name and contact details as a heading and add links to social media sites. As you may decide to send your newsletters out quarterly, make the date and year part of your design layout for possible archiving.

Use the first section to showcase the main illustration you have chosen, with your short written summary. The image should have an impact, but choose a scale that is suitable for it to be seen. A full page may not do justice to an illustration originally intended for reproduction at a much smaller scale.

For the second page, either show zoomed crops from the image to give a better sense of the way you handle media and to provide a more detailed view of your visual language, or use thumbnails that show the process, with short captions.

Alternatively choose a small selection of other pieces from your folio that are consistent with this piece, stylistically, but also show some other aspect of what you are able to do as an illustrator. These may include different types of subject, e.g. interiors rather than exteriors, deal with other issues, or feature figures where they may not have been included in your original image. For each of these illustrations write a very short caption that summarizes the brief.

As with all your promotional work the newsletter should clearly feature your contact information, and where possible you should include links to your social media feeds. You may be able to include the option to subscribe or unsubscribe to the newsletter. Remember to add your copyright statement.

Email the newsletter to a long list of appropriate or interested recipients. In the early days, it's also worthwhile sending out to friends, family, and friends of the family, so they can see what you do. It's surprising how many connections are made this way. Some spam filters block attachments from unknown sources, so the safest bet is to add a short message in the email and a link to the newsletter. As you begin to take on commissions, gain work experience, or evolve visually, further versions of your newsletter can focus more on this work, sharing with clients and building your reputation.

ACTIVITY 6

PROMOTIONAL STRATEGY

AIM 1

- Create a long-term promotional strategy

Part 1
Customize each item on the list you made for Activity 3 to make each heading relate to your own ambitions and type of work. There may be more than one entry next to each item. Don't censor what you write because something is currently beyond your financial means.

E.g. next to 'postcard', write the titles of the images that best represent your work. Next to 'artefact', write down as many things as you can think of that could be created as a vehicle for your own imagery. Typical artefacts might be badges, bookmarks, canvas bags, cut-outs, etc. Research the names of paid folio sites that include your type of work.

Make a list of dates for key competitions and trade fairs, in your home country and abroad.

Part 2
Group what you have listed as potential forms of self-promotion according to the categories 'essential', 'desirable' and 'highly desirable' in terms of where you are in your career at this time.

AIM 2

- Cost the implementation of a promotional campaign

Beginning with your list of essential categories from Part 1, work out a costing of what your outlay would be to create each of the separate items on the list. For each item, consider doing it yourself as well as the alternative option of paying (or bartering) with someone externally.

It's usual when getting quotes externally, such as from printers, to consider several options.

With printing, consider the benefits of buying in larger quantities, but only if you are sure that the image you have selected is sufficiently representative of what you do and of broad enough interest to merit it. A bigger print run is only good economy if you have a large distribution list; your image is likely to become dated quickly, and leftover promotional materials will soon become obsolete. When working out the costs of making printed samples, limited editions or artefacts, factor in all the materials you will need, even if you have them already – printing ink, paper, scalpels, spray glue, etc.

Factor in your time. If you are supporting yourself with a part-time job, it may be cheaper to work more hours and pay for the work to be done externally. Include the cost of envelopes, packaging and postage.

With a stand at a trade fair or stall, cost how much it would be to share this with other illustrator friends.

ACTIVITY 7

UNDERSTANDING FEES

AIM

- Gain an understanding of fee structures

Listed opposite are several commissions. Organize the list according to what you believe would offer the highest fee. Take into account all the factors that will influence this decision. If you are able to, research actual fees for similar jobs. This may help you create an accurate, simple fee structure that could be useful in considering future commissions of your own.

Make a list of applications of illustration that you encounter such as advertising, packaging, editorials, decorative products, illustration used in publishing, and get into the habit of estimating what terms you would expect if you were the illustrator commissioned to produce the image and what fee you would expect to be reasonable.

Book jacket for international bestseller

- Publisher – international
- Rights – world rights, volume (paper) and digital rights
- Duration – four years
- Secondary uses – to be used for large-scale promotional point-of-sale campaign in bookstores

Book jacket for independent publisher

- Print run 500
- Duration – two years
- UK distribution

Cover and five B/W spot illustrations for major finance company

- For company brochure distributed internally
- Print run 5,000
- Duration – one year
- International distribution

Cover and five B/W spot illustrations for major finance company

- For company brochure distributed as part of major advertising campaign
- Below-the-line direct mail
- Print run 20,000
- Duration – one year
- International distribution

ACTIVITY 8

COSTING

AIM

- Create a projection of your financial expenditure over the first year of your freelance business

You will need to draw a grid with each month of a twelve-month period as headings across the top; begin with the month that you launch your business.

Under each month, list your domestic expenditure (i.e. what you spend to live).

As an example, this may include all or some of these listed personal outgoings – you may have others depending on your individual circumstances. Put a realistic figure against each column to establish a monthly total. And add this total under each month.

Do the same for your annual expenditure – here you are including the irregular costs such as medicine, insurance, gifts, holidays, etc., which may be one-off or fluctuating outgoings. Some of these figures will be estimates, but you can set the ceiling – the most you expect to spend. For columns such as promotion, in the business section you may break this down into subsections: the cost of printed samples, website design, buying an actual folio; these may vary from year to year. Although you may already have all the equipment you need, it will eventually need updating or replacing and the cost of this should be factored in. Put these figures under the appropriate months so that you can easily evaluate where there is heavy or light expenditure.

ACTIVITY 8 continued

COSTING

Personal

Regular monthly outgoings

- Rent
- Utilities
- Monthly consumerables – food, socializing, phone, entertainment

One-off payments or irregular outgoings

- Clothes
- Gifts
- Holidays
- Insurance policies
- Dental and medical

Business

Regular monthly outgoings

- Phone
- Internet

Annual or irregular outgoings

- Promotion
- Travel
- Materials
- Equipment
- Membership of trade organizations
- Subscriptions to magazines
- Exhibition costs
- Post/packaging
- Entering competitions
- Visiting trade shows

Against each month's total add the expected expenditure to get a figure which will be the sum of your annual outgoings. Divide the final expenditure or outgoings between twelve months so that you are distributing the burden equally, irrespective of how it actually falls on the calendar.

This is the figure you need to earn monthly to survive solely from your illustration practice.

Ask yourself some questions

- How many jobs will you need over the year to cover your monthly/yearly expenditure?
- How will you deal with cash flow crisis?
- Which are the most demanding months and how will you deal with these?
- Can you project this annual forecast within the context of a longer-term plan?
- Will the income from your illustration business supplement your main income?
- What is the timescale in which you aim for illustration to become the main source of your income?
- What do you need to do about promotion/revising your folio to become potentially more commercial?

EXERCISE

AIM

- Create actual accounts for a specified time period

Collect all the receipts that you have actually generated for your business within a given month.

Use the headings listed below to itemize your actual expenditure (outgoings) and earnings (income).

Outgoings

- Premises (including share of business-related utilities)
- Promotion
- Communication
- Materials/equipment/resources
- Competitions
- Memberships
- Travel
- Insurance contributions

Add all of your outgoings together to find your total outgoings for the month.

Make a second list of all your income for the month. This should be the totals from the invoices you have issued, whether you have already received payment or not, and any artwork sold. Only include income from freelance work – NOT income from other employment.

Deduct the outgoings from the income. If the figure is a negative number, that will mean a loss for the month. If it's a positive figure, that is a profit. Carry this figure forward to the next month so that you can keep a running total of loss or profit.

ACTIVITY 9

TROUBLESHOOTING – KEEPING MOMENTUM

EXERCISE

Breaking into the highly competitive world of freelance illustration can take time and patience. There is no guarantee that reading this book and following the advice here, or out in the professional domain, will result in commissions, or enough of them to launch or sustain a career. If after a period of eighteen months to two years you have had few commissions it is understandable that your enthusiasm or optimism will begin to wane. For graduates this can be the time when giving up seems a sensible, or inevitable, option.

Here is a checklist that may be of use if you reach this junction in your career. Use it to revive your enthusiasm and check whether you are on the right course of action. It is not uncommon for even established illustrators to experience a dip in their commissioning rate, and many of the suggestions made here are relevant to them as well as to early career illustrators. If you are seeing examples of published work that you could have done, ask yourself these questions.

IS YOUR WORK GOOD ENOUGH?

This is a difficult question to answer, as evaluating any piece of work depends on context and is invariably subjective. If your work deals with ideas, are your concepts clever enough? If it is responding to narrative, is your interpretation of the story interesting? Relevant? Are your characters engaging?

If your work fits into the market in a recognizable genre you need to ask yourself how you compare. Is your work well-drawn enough? Is your colour use consistently good? Be rigorous and be self-challenging and be prepared to weed out work that isn't up to the mark on your promotional sites and replace with newer samples. Skill-up if needed so that your folio is professional and convincing.

IS YOUR WORK CONSISTENT?

Does the quality and stylistic consistency of the range of work you have on your promotional sites convincingly suggest how you would treat a commission? If you need to pare down the selection of work to make a clearer and more certain impact, choose imagery that belongs to the same visual family, connected by stylistic and conceptual approach.

IS YOUR WORK CURRENT AND MARKETABLE?

The fashions and trends of illustration come and go – sometimes drawing is in vogue, sometimes more craft-based work seems to dominate, at other times there seems to be a flood of a particular media such watercolour or coloured pencils. Without copying whatever trends or fashions are current, ask yourself if what you do fits into the current marketplace? Do you tackle issues or include content that is topical, current or culturally relevant? If you have a very particular stylistic approach that may be too radical for the mainstream, have you examined whether an audience exists for what you do? It may be that you will need to adapt how you work or its application so that you can steer yourself more firmly towards an identified audience that is less niche.

ARE YOU RELIABLE?

Have you done some work but have underperformed by being late, or have supplied imagery that was of a lesser standard or inconsistent with what the client expected, or by sending the work at the wrong resolution or the wrong size? You need to build up a reputation on trust and professionalism.

CAN POTENTIAL CLIENTS REACH YOU EASILY?

Firstly check that your contacts are easy to find. It must be easy to find you. Being contactable is an easy one to overlook and easy to rectify. Answering professional emails, following up queries, and having your phone with you and turned on is part of the job.

ARE YOU VISIBLE ENOUGH TO POTENTIAL CLIENTS?

Ask yourself how and why work out there was commissioned (rather than yours). Are you sure you are targeting the right potential clients and are you targeting enough of them and at the right time? This is where you need to really evaluate your promotional strategy. If there are any analytics available, use them to see who is looking at your work, and when. You may need to build up your database, send out a mailer, refresh your website and blog. Do some charity work, or enter some competitions if needed so that you have something to update your folio with.

ARE YOU DIFFICULT TO WORK WITH?

Without being a puppy dog, being enthusiastic and polite and flexible when necessary, and working to do the best for the client in the most stress-free way will be more likely to lead to repeat commissions or recommendations.

HAVE YOU CONSIDERED, AND EXHAUSTED, SUITABLE OPTIONS FOR WORK AT A LOCAL LEVEL AND SELF-AUTHORED PROJECTS?

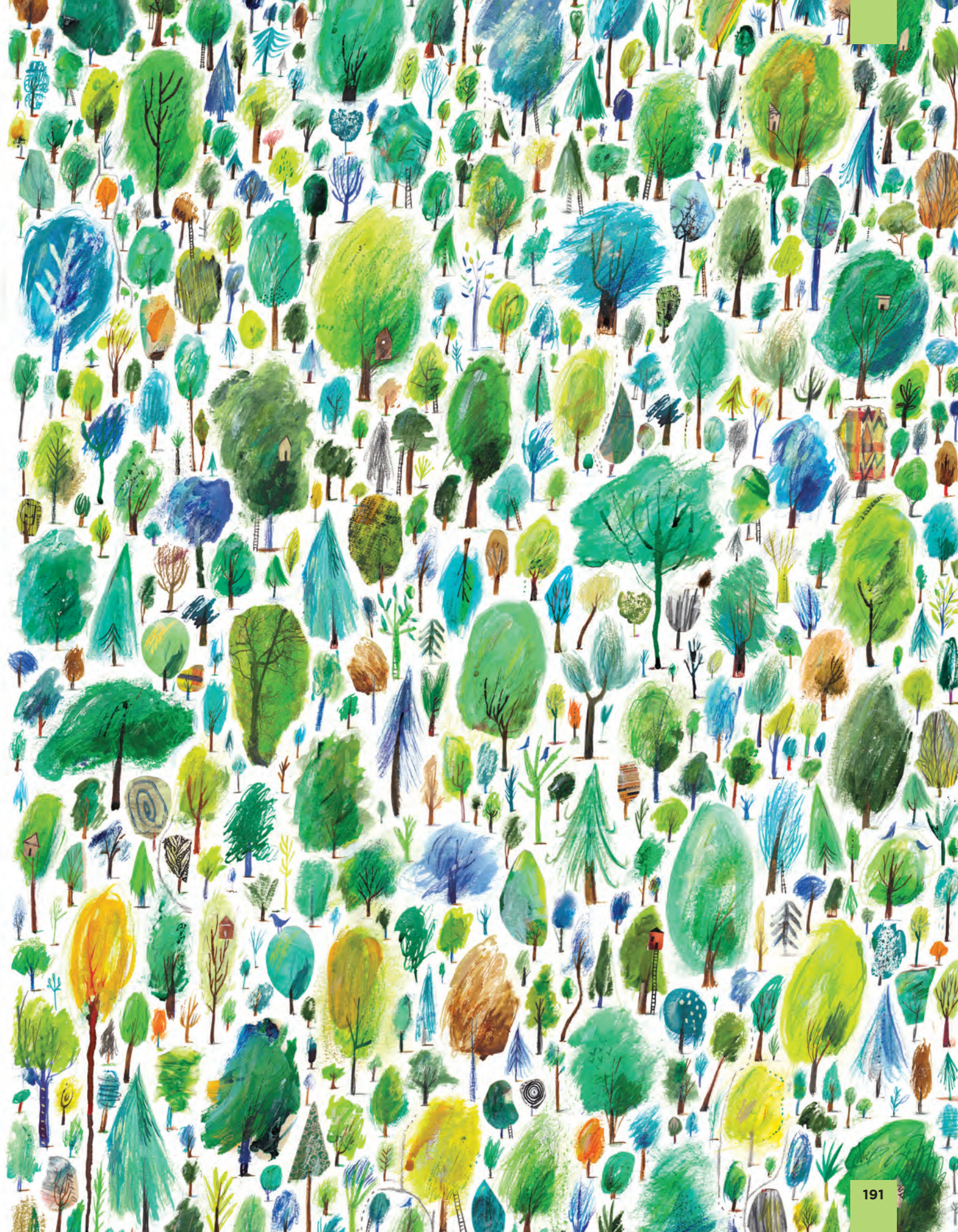
If there are opportunities to get yourself seen and advertised locally, or to apply for grants to get a project going, or to crowdfund a project, you may be able to generate work that builds your following (and possibly bank balance) as well as giving you the opportunity to use your creativity and skills.

APPENDIX

A.2

- TECHNICAL TIPS
- A GUIDE TO LICENSING
- CONTRACT SAMPLES
- SAMPLE TERMS AND CONDITIONS
- A GUIDE TO FINANCE
- A SAMPLE INVOICE
- USEFUL RESOURCES
- IMAGE CREDITS
- INDEX
- ACKNOWLEDGEMENTS

A.2
Laura Hughes, 'Many Trees', wrapping paper design.



APPENDIX

TECHNICAL TIPS

FILES
Most clients ask for artwork to be supplied digitally; the conventions are standard and should be followed.

SIZE
If created in Photoshop or equivalent, artwork should be at least 300 dpi for print quality. If an original is scanned at print size, the same applies, but if the final print version will be larger than the original, it must be scanned at a higher resolution to allow for the increase in scale. Specific technical information to achieve this is available from various online sources. Photoshop images will take up more memory if layers have not been flattened. If delivered to the client in this format, layers could be adapted without your permission.

If images are required for digital use, including on your own website, they will not need to be saved at print quality. Digital use only requires that images be saved at 72 dpi, and choosing the 'Save for web' option significantly reduces the file size. High-res images can be more easily appropriated for unauthorized print use. Low-res files will load quickly and allow your images to be seen rapidly on screen, giving a more client-friendly interface.

MODE
It's important to note that colour files should be created in one of two modes for print and digital use.

CMYK (cyan, magenta, yellow, black) mode must be used for print as these are the colours of the inks used in the printing process. RGB (red, green, blue) mode is the colour of light emitted by screens and is therefore used for digital artwork.

DIGITAL ARTWORK DELIVERY
There are various ways to deliver digital files to a client. If the client has agreed to receive work by email it can be sent as an attachment. This is only suitable for smaller files. Using online delivery services or file-sharing systems will guarantee that a file will arrive and will maintain quality.

Research large file transfer options online.

ORIGINAL PHYSICAL ARTWORK
If you have agreed to supply artwork in a physical format to be scanned by the client, ensure that your name and contact details are clearly visible on the back of each piece and cover with protective material. As the artwork remains your property, remember to agree a date by which artwork should be returned.

CROP MARKS AND BLEED
Crop marks define the edges of your image and indicate where a page will be cut (or trimmed) after printing. A bleed is needed for artwork that extends to the edge of a printed page. By continuing your image beyond the crop mark for at least 0.5 cm (0.19 in) on the edges to be cropped, possible errors in trimming will be minimized.

If your artwork includes text elements, check with your client whether these need to be provided as a separate layer from the image. This is needed in picture books, for example, if text will need to be translated for foreign publications.

ARCHIVING
Keeping records and copies of each commission will be useful for your own ongoing business and practice. It is essential to back up all artwork on external storage for future reference. A commissioner may require future re-use of an image.

A GUIDE TO LICENSING

SOME COMMON TERMS

All media rights: this is a licence term that allows the client to use the artwork in all media (digital, print, multimedia, broadcast, etc.).

Exclusive use: this right means that only the purchaser of these rights may reproduce the artwork.

Contract: an agreement between two parties (e.g. illustrator and client) where they agree to perform certain obligations to one another.

Purchase order: form sent from client to illustrator, which details the elements of the commission. This should be given before work commences.

Net receipts: income received by producer once all expenses and taxes have been deducted. Sometimes called wholesale price.

Gross receipts: sum received from sale of an item before expenses are deducted.

Royalty: a payment calculated on a percentage of income from the number of items sold, which is given to the artist. Royalties may be offered on books, apps, cards and merchandising items.

Work-for-hire (USA only): this term may appear as part of a contract and means that the commissioner will be the owner of the copyright, rather than the creator. It should be resisted.

COPYRIGHT

Copyright allows for the exclusive legal right to reproduce, sell and publish your work, and comes into being as soon as a work is created. Registration of your artwork is not required for copyright protection to apply.

In the USA, formal registration of work with the US Copyright Office of the Library of Congress offers additional benefits in the form of proof of authorship in the work, evidence of copyright ownership should it be required by a court, and the option to recover statutory damages (awarded by the court) for a copyright infringement. There are certain time periods by which creative works must be registered for the benefits to be effective. Form VA is required for registration. USA Copyright Office:

- copyright.gov
- copyright.gov/circs/circ01.pdf

MORAL RIGHTS

- UK: Right of paternity: the right to be identified as the author.
- Right of integrity: right not to have works subjected to derogatory treatment.
- Right not to have authorship of works falsely attributed to one.
- USA: Personal creators' rights in original works, irrespective of sale of work or assignment of copyright in it. Do not apply to reproduced works.
- USA: Visual Artists Rights Act of 1990 (VARA).

EXAMPLES OF LICENSED ARTWORK

Greetings cards

- Usage – x number of illustrations and where they would be used, e.g. boxed set, standalone, mixed pack, etc.
- Duration – usually one or two years.
- Territory – could be worldwide or specific country.
- Fee – either flat fee or royalties.

Advertising poster

- Usage – size and location e.g. 48-sheet billboard, four-sheet transit/bus shelter.
- Duration – maybe short time period, e.g. six months.
- Territory – local, national or global.
- Fee – usually a flat fee. Secondary uses, if relevant, will attract an additional fee. Profile of client will influence scale of fee.

Packaging

- Usage – type of client, type of product, scale of image, e.g. front of packaging.
- Duration – varies, generally more than one year.
- Territory – local, national or global.
- Fee – usually a flat fee. Profile of client will influence scale of fee.

App

- Usage – commercial (for purchase or free) or internal corporate.
- Duration – varies.
- Territory – national or global.
- Fee – either flat fee or royalties.

APPENDIX

CONTRACT SAMPLES

CONTRACT

An acceptance of commission form should be supplied to your client for each commission should you not receive an equivalent. The text supplied here should be sufficient for most commissions. However, note that picture book contracts in particular, which will be supplied by the publisher, involve additional clauses relating to royalties, co-edition agreements and subsidiary rights, such as translation and merchandising rights.

Acceptance of commission

- To:
- For your commission for artwork as follows:
- Title/Subject:
- Commissioned by:
- Delivery dates:
- Roughs:
- Artwork:
- Fee: £/$
- Expenses: £/$

Terms of licence to be granted

- Customer:
- Use:
- Area covered by licence:
- Duration:
- Exclusive/non-exclusive:
- Credits:
- A credit for non-editorial work? (see Clause 23)
- Special terms (if any):

The Standard Terms and Conditions for this commission and for the later licensing of any rights are included here. Please review them together with the above and let me know immediately if you have any objection or queries. Otherwise it will be understood that you have accepted them.

THIS COMMISSION IS SUBJECT TO ALL THE FOLLOWING TERMS AND CONDITIONS

- Signature of Illustrator:
- Date:

SAMPLE TERMS AND CONDITIONS

OWNERSHIP OF COPYRIGHT /COPYRIGHT LICENCE

1. The copyright in artwork commissioned by the Client shall be retained by the Illustrator.
2. The Client or the Client's customer (where the Client is acting as an intermediary) is granted a licence to reproduce the artwork solely for the purposes set out on the face of this acceptance of commission. If the acceptance of commission is silent, the Client or the Client's customer is granted an exclusive licence for one time use in the United Kingdom only.
3. During the currency of the licence the Illustrator shall notify the Client of any proposed exploitation of the artwork for purposes other than self-promotion and the Client shall have the right to make reasonable objections if such exploitation is likely to be detrimental to the business of the Client or the Client's customer.
4. Where use of the artwork is restricted, the Illustrator will nominally grant the Client or the Client's customer a licence for use for other purposes subject to payment of a further fee in line with current licensing rates to be mutually agreed between the Illustrator and Client.
5. The licence hereby granted to use the artwork is contingent upon the Illustrator having received payment in full of all monies due to her/him and no reproduction or publication rights are granted unless and until all sums due under this Agreement have been paid.
6. The licence hereby granted is personal to the Client or the Client's customer (where the Client is acting as an intermediary) and the rights may not be assigned or sub-licensed to third parties without the Illustrator's consent.

PAYMENT

7. The Client shall pay all invoices within 30 days of their receipt.

CANCELLATION

8. If a commission is cancelled by the Client, the Client shall pay a cancellation fee as follows:

i. 25% of the agreed fee if the commission is cancelled before delivery of roughs;

ii. 33% of the agreed fee if the commission is cancelled at the rough stage;

iii. 100% of the agreed fee if the commission is cancelled on the delivery of artwork;

iv. pro rata if the commission is cancelled at an intermediate stage.

9. In the event of cancellation, ownership of all rights granted under this Agreement shall revert to the Illustrator unless the artwork is based on the Client's visual or otherwise agreed.

DELIVERY

10. The Illustrator shall use her/his best endeavours to deliver the artwork to the Client by the agreed date and shall notify the Client of any anticipated delay at the first opportunity, in which case the Client may (unless the delay is the fault of the Client) make time of the essence and cancel the commission without payment in the event of the Illustrator failing to meet the agreed date.

11. The Illustrator shall not be liable for any consequential loss or damage arising from late delivery of the artwork.

12. The Client shall make an immediate objection upon delivery if the artwork is not in accordance with the brief. If such objection is not received by the Illustrator within 21 days of delivery of artwork it shall be conclusively presumed that the artwork is acceptable.

APPROVAL/REJECTION

13. Should the artwork fail to satisfy, the Client may reject the artwork upon payment of a rejection fee as follows:

i. 25% of the agreed fee if the artwork is rejected at the rough stage.

ii. 50% of the agreed fee if the artwork is rejected on delivery.

14. In the event of rejection, ownership of all rights granted under this Agreement shall revert to the Illustrator unless the artwork is based on the Client's visual or otherwise agreed.

CHANGES

15. If the Client changes the brief and requires subsequent changes, additions or variations, the Illustrator may require additional consideration for such work. The Illustrator may refuse to carry out changes, additions or variations which substantially change the nature of the commission.

WARRANTIES

16. Except where artwork is based on reference material or visuals supplied by the Client or where otherwise agreed, the Illustrator warrants that the artwork is original and does not infringe any existing copyright and further warrants that she/he has not used the artwork elsewhere.

17. The Client warrants that any necessary permissions have been obtained for the agreed use of reference material or visuals supplied by the Client or its customer and shall indemnify the Illustrator against any and all claims and expenses including reasonable legal fees arising from the Illustrator's use of any materials provided by the Client or its customer.

APPENDIX

OWNERSHIP OF ARTWORK

18. The Illustrator shall retain ownership of all artwork (including roughs and other materials) delivered to the Client.

19. The Illustrator's original artwork shall not be intentionally destroyed, damaged, altered, retouched, modified or changed in any way whatsoever without the written consent of the Illustrator.

20. The Client shall return all artwork to the Illustrator not later than 6 months after delivery in undamaged, unaltered and unretouched condition, although the Client may make and retain scans/files to enable them to exploit the rights granted with the artwork.

21. If the artwork is lost or damaged at any time whilst in the Client's custody (which shall mean anytime between delivery of artwork to the Client and its safe return to the Illustrator) the Client shall pay compensation to the Illustrator for the loss/damage of the artwork at a rate to be agreed.

22. The Client shall not be liable for any consequential loss or damages arising from loss or damage to the artwork.

CREDITS/MORAL RIGHTS

23. The Client shall ensure the Illustrator is credited in any editorial use of the artwork. Credits for non-editorial use are not required unless so indicated on the front of the form.

SAMPLES

24. Unless otherwise agreed, the Illustrator shall be entitled to receive not less than four proofs or printed copies of the work.

NOTICES

25. All notices shall be sent to the Illustrator and to the Client at the address stated in this Agreement. Each party shall give written notification of any change of address to the other party prior to the date of such change.

GOVERNING LAW

26. These terms and conditions are governed by the law of England and Wales and may not be varied except by agreement in writing. The parties hereto submit to the non-exclusive jurisdiction of the English Courts.

A GUIDE TO FINANCE

TAX

UK: For information and help with Self Assessment, visit gov.uk/topic/personal-tax/self-assessment or call 0300 200 3310

To set up as newly self-employed, visit gov.uk/set-up-business

USA: sba.gov/starting-business/choose-register-your-business

Sales tax: A tax on items sold which is determined on an individual state basis. It is of variable amounts. The tax does not apply to services, including the service of transferring reproduction rights.

COLLECTIVE LICENSING

Collective licensing is used in the UK and European countries in situations where it would be difficult for artists and authors to license the rights they hold in published works, such as books and magazines, on an individual basis. All rights holders are opted into collective licensing, and it is organized through collective management societies.

- DACS Payback scheme dacs.org.uk
- European Visual Artists (EVA) evartists.org

PUBLIC LENDING RIGHT (PLR)

UK: Public Lending Right is the right for authors to receive payment under PLR legislation for the loans of their books by public libraries.

plr.uk.com

The PLR International Network brings together those countries with established PLR systems: plrinternational.com

Canada: plr-dpp.ca

A SAMPLE INVOICE

INVOICE

Your name

Address

email address, telephone and website if applicable

Date
(this is really important: as you expect to be paid within a specified time frame)

Your client's name

Address

Invoice number
E.g. JD0001
(make these consecutive)

Client order/Job number
(if appropriate)

Payment *(put a brief description of what was agreed in the licence)*

E.g. 5 illustrations to be used on tea packaging. This use only for 12 months worldwide.	$/ £ XXX per illustration
	Expenses *(if applicable)*
	Taxes *(if applicable/due – Sales Tax in USA, VAT in UK)*
	Total

As agreed

Signed *(by illustrator)*

All payment to be made within 30 days.
Any transfer of rights is conditional on receipt of full payment.

APPENDIX

USEFUL RESOURCES

Additional *Becoming A Successful Illustrator* activities can be found at bloomsbury.com/brazell-davies-basi-2e

COMPETITIONS

American Illustration
ai-ap.com

Art Director's Club
adcawards.org

Bologna Children's Book Fair Illustrators Exhibition
bolognachildrensbookfair.com

Communication Arts
commarts.com

Creative Quarterly
cqjournal.com

D&AD
dandad.org

European Design Awards
europeandesign.org

The Folio Society/House of Illustration – The Book Illustration Competition.
houseofillustration.org.uk

Illustration Friday
illustrationfriday.com

Latin American Illustration
ai-ap.com/cfe/latin

Penguin Random House UK Design Award
penguinrandom housedesignaward.co.uk

The Big Draw
thebigdraw.org

The Society of Illustrators Awards
soicompetitions.org

The Society of Illustrators of Los Angeles Annual Illustration Competition
illustrationwest.org

Victoria & Albert Museum Illustration Awards vam.ac.uk/page/v/v-and-a-illustration-award

World Illustration Awards
theaoi.com

3x3 International Illustration Show
3x3mag.com

VISIT

Bologna Children's Book Fair
bolognachildrensbookfair.com

Brand Licensing
brandlicensing.eu

Dubai International Brand Licensing Fair
licensingdubai.ae

Edinburgh International Book Festival
edbookfest.co.uk

Frankfurt Book Fair
frankfurt-book-fair.com

HKTDC Hong Kong International Licensing Show
hktdc.com

ICON
theillustrationconference.org

Illustrative
illustrative.de

London Book Fair
londonbookfair.co.uk

Pictoplasma
pictoplasma.com

Spring Fair
springfair.com

SURTEX
surtex.com

ILLUSTRATION WEBSITES

Amelia's Magazine
ameliasmagazine.com

Cartoon Brew
cartoonbrew.com

Children's Illustrators
childrensillustrators.com

Grain Edit
grainedit.com

House of Illustration
houseofillustration.org.uk

Little Chimp Society
thelittlechimpsociety.com

Urban Sketchers
urbansketchers.org

Vinyl Pulse
vinylpulse.com

RETAIL WEBSITES

Etsy
etsy.com

Not on the High Street
notonthehighstreet.com

Red Bubble
redbubble.com

Society6
society6.com

Spoonflower
spoonflower.com

Zazzle
zazzle.com

PROMOTIONAL RESOURCES

Agency Access
agencyaccess.com

Altpick
altpick.com

Association of Illustrators
client directories theaoi.com

Behance Network
behance.com

Bikini Lists
bikinilists.com

Contact
contact-creative.com

Directory of Illustration
directoryofillustration.com

Flickr
flickr.com

Hire an Illustrator
hireanillustrator.com

Illoz
illoz.com

Instagram
instagram.com

LinkedIn
linkedin.com

The Dots
the-dots.com

Theispot
theispot.com

Twitter
twitter.com

Workbook
workbook.com

YouTube
youtube.com

ONLINE READING

3x3
3x3mag.com

The Bookseller
thebookseller.com

Book Trust
booktrust.org

Boooooom
Boooooom.com

Communication Arts
commarts.com

Computer Arts
creativebloq.com
/computer-arts-magazine

Creative Bloq
creativebloq.com

Creative Review
creativereview.co.uk

Dear AD
dearartdirector.tumblr.com

Design Observer
designobserver.com

Drawn & Quarterly
drawnandquarterly.com

Eye
eyemagazine.com

Illustration
illustration-mag.com

It's Nice That
itsnicethat.com

Print
printmag.com

Varoom
theaoi.com/varoom-mag

Writers' and Artists' Yearbook
writersandartists.co.uk

ORGANIZATIONS

AIGA (the professional
association for design)
aiga.org

Association of Illustrators
theaoi.com

D&AD
dandad.org

Design and Artist
Copyright Society (DACS)
dacs.org.uk

European Illustrators
Forum (EIF)
europeanillustrators.eu

Graphics Artists Guild
graphicartistsguild.org

Icograda
icograda.org

Illustrators' Partnership
illustratorspartnership.org

Pittsburgh Society of Illustrators
pittsburghillustrators.org

Society of Children's Book
Writers & Illustrators
scbwi.org

The Society of Illustrators
societyillustrators.org

The Society of Illustrators
of Los Angeles
si-la.org

APPENDIX

USEFUL RESOURCES

BOOKS

Making Great Illustration, Derek Brazell & Jo Davies, A&C Black, 2011

Understanding Illustration, Derek Brazell & Jo Davies, Bloomsbury, 2014

Graphic Artists Guild Handbook: Pricing & Ethical Guidelines, Graphic Artists Guild (14th edition), 2013

Illustrator's Guide to Law and Business Practice, Simon Stern, AOI, 2008

Business and Legal Forms for Illustrators, Tad Crawford, Allworth Press (4th edition), 2016

Basics Illustration: Thinking Visually for Illustrators, Mark Wigan, Fairchild Books, 2006

The Fundamentals of Illustration, Lawrence Zeegen, AVA Publishing, 2012

How to Create a Portfolio and Get Hired: A Guide for Graphic Designers and Illustrators, Fig Taylor, Laurence King (2nd edition), 2013

Illustration: Meeting the Brief, Alan Male, Bloomsbury Visual Arts, 2014

The Art of Urban Sketching: Drawing on Location Around the World, Gabriel Campanario, Quarry Books, 2012

Make Your Mark, Tristan Manco, Thames and Hudson, 2016

Illustration Next, Ana Benaroya, Thames & Hudson, 2013

Illustration Now! Fashion, Julius Wiedemann, Taschen, 2013

The Big Book of Illustration Ideas 2, Roger Walton, Harper Design International, 2008

Fifty Years of Illustration, Lawrence Zeegen and Caroline Roberts, Laurence King, 2014

Show Your Work!: 10 Ways to Share Your Creativity and Get Discovered, Austin Kleon, Workman Publishing Company (1st edition), 2013

Steal Like An Artist, Austin Kleon, Workman Publishing Company (1st edition), 2012

CONTRIBUTING ILLUSTRATORS

Gabrielle Adamson
gabrielleadamson.co.uk

Caroline Attia Larivière
carolineattia.com

Evgenia Barinova
evgeniabarinova.com

Wesley Bedrosian
wesleybedrosian.com

Derek Brazell
derekbrazell.com

Paul Buckley
flickr.com/photos/paulbuckleydesign

Marc Burckhardt
marcart.net

Tom Burns
tomburns.co.uk

Cachetejack
cachetejack.com

Tad Carpenter
tadcarpenter.com

Pomme Chan
pommepomme.com

Sophia Chang
esymai.com

Marcos Chin
marcoschin.com

Stephen Collins
stephencollinsillustration.com

Jo Davies
jodaviesillustration.com

Paul Davis
copyrightdavis.com

Emma Dibben
emmadibben.com

David Doran
daviddoran.co.uk

Tommy Doyle
cargocollective.com/tommydoyle
jackywinter.com/artists/tommy-doyle

Andrea D'Aquino
andreadaquino.com

Catalina Estrada
catalinaestrada.com

Kate Evans
jamaicastreetartists.co.uk/kate

Holly Exley
hollyexley.com

Anna-Louise Felstead
alfelstead.com

Rose Forshall
roseforshall.com

Sarajo Frieden
sarajofrieden.com

Daniel Frost
danielfrost.co.uk

Daniel Gray
danielgraybarnett.com

Karen Greenberg
karengreenberg.com

Janes Gulliver Hancock
jamesgulliverhancock.com

Robin Heighway-Bury
robinheighway-bury.com

Steve Hird
stevehird.blogspot.co.uk

Jessica Hische
jessicahische.is

Rob Hodgson
robhodgson.com

Merijn Hos
merijnhos.com

Øivind Hovland
oivindhovland.com

Laura Hughes
laurahughes-illustrator.co.uk

Andrea Innocent
jackywinter.com/artists/
andrea-innocent

Tom Jay
tomjay.com

Matt Jones
mattjonezanimation.blogspot.co.uk

Gemma Latimer
gemmalatimer.com

Millie Marotta
milliemarotta.co.uk

Sarah McIntyre
jabberworks.co.uk

Libby McMullin
misslibby.co.uk

Kanitta Meechubot
meechubot.com

Santtu Mustonen
santtumustonen.com

Ben Newman
bennewman.co.uk

Hattie Newman
hattienewman.co.uk

Zachariah OHora
zohora.com

Luke Pearson
lukepearson.com

Xavier Pick
xavierpick.co.uk

Problem Bob
problembob.com

Ulla Puggaard
ullapuggaard.com

David Roberts
davidrobertsillustration.com

Lucinda Rogers
lucindarogers.co.uk

Thereza Rowe
therezarowe.com

Paolo Rui
paolorui.com

Paul Ryding
paulryding.com

Robert Sae-Heng
robertsae-heng.co.uk

Viv Schwarz
vivianeschwarz.co.uk

Natsko Seiki
natsko.com

Lasse Skarbövik
lasseskarbovik.com

Mark Smith
marksmithillustration.com

Anna Steinberg
annasteinberg.co.uk

Peter Strain
peterstrain.co.uk

Harriet Taylor Seed
harrydrawspictures.com

Mark Ulriksen
markulriksen.com

Ellen Weinstein
ellenweinstein.com

Alice Wellinger
alice-wellinger.com

Zara Wood
aka Woody
zarawood.com

Olimpia Zagnoli
olimpiazagnoli.com

APPENDIX

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4.21–4.23	Andrea D'Aquino
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6.6	Daniel Gray
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6.11	Zachariah OHora
6.12	Ellen Weinstein
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6.14	Paul Ryding
6.15	Emma Dibben
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APPENDIX

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The Folio Society publishers, foliosociety.com

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The Great British Card Company (UK) greatbritishcards.co.uk
The Jacky Winter Group (Australia) jackywinter.com

And to all our readers, we wish you the best of luck in your illustration careers. Keep on drawing.