GETTING ILLUSTRATION CLIENTS

JO DAVIES &
DEREK BRAZELL



BLOOMSBURY

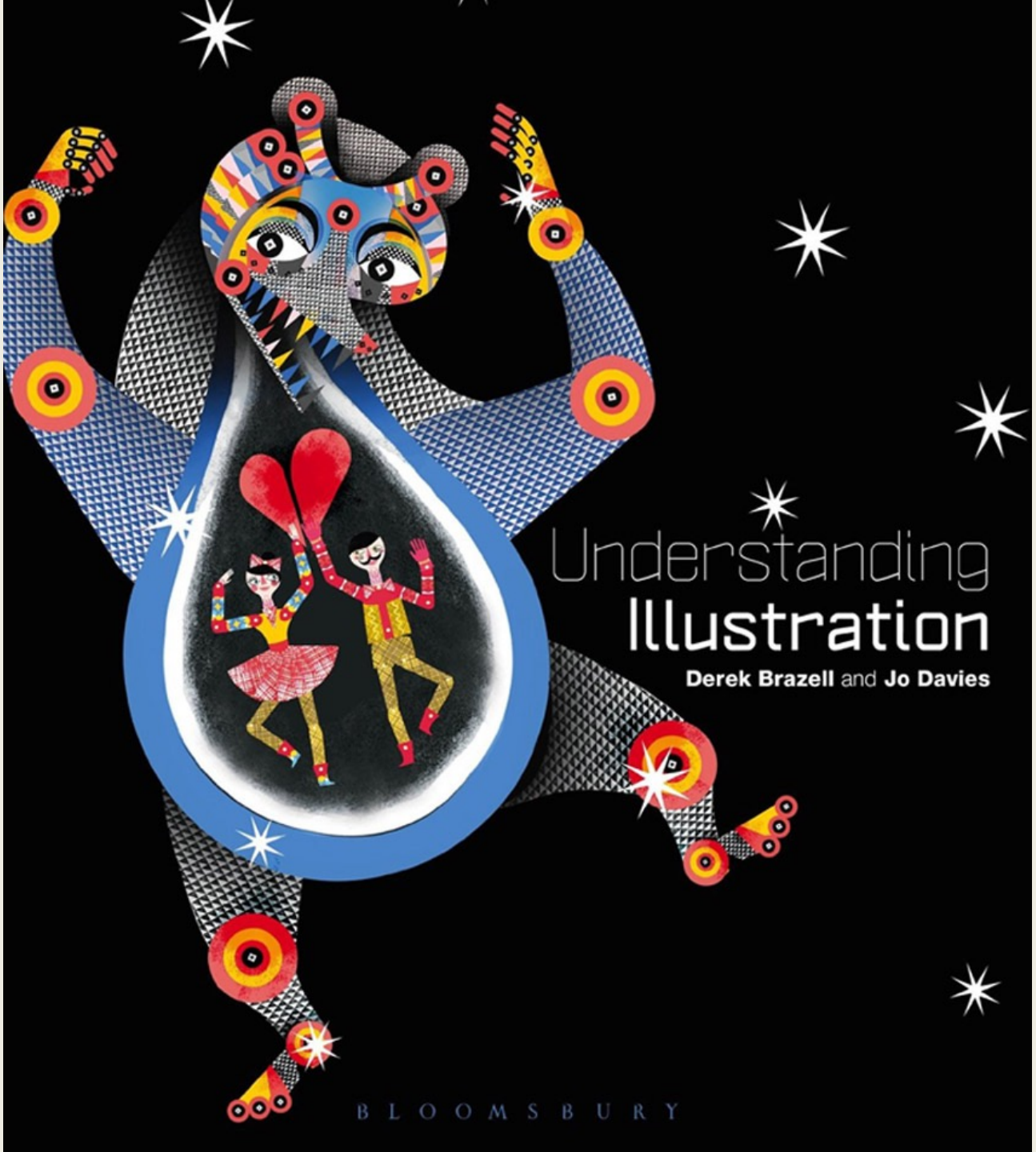
some secrets of

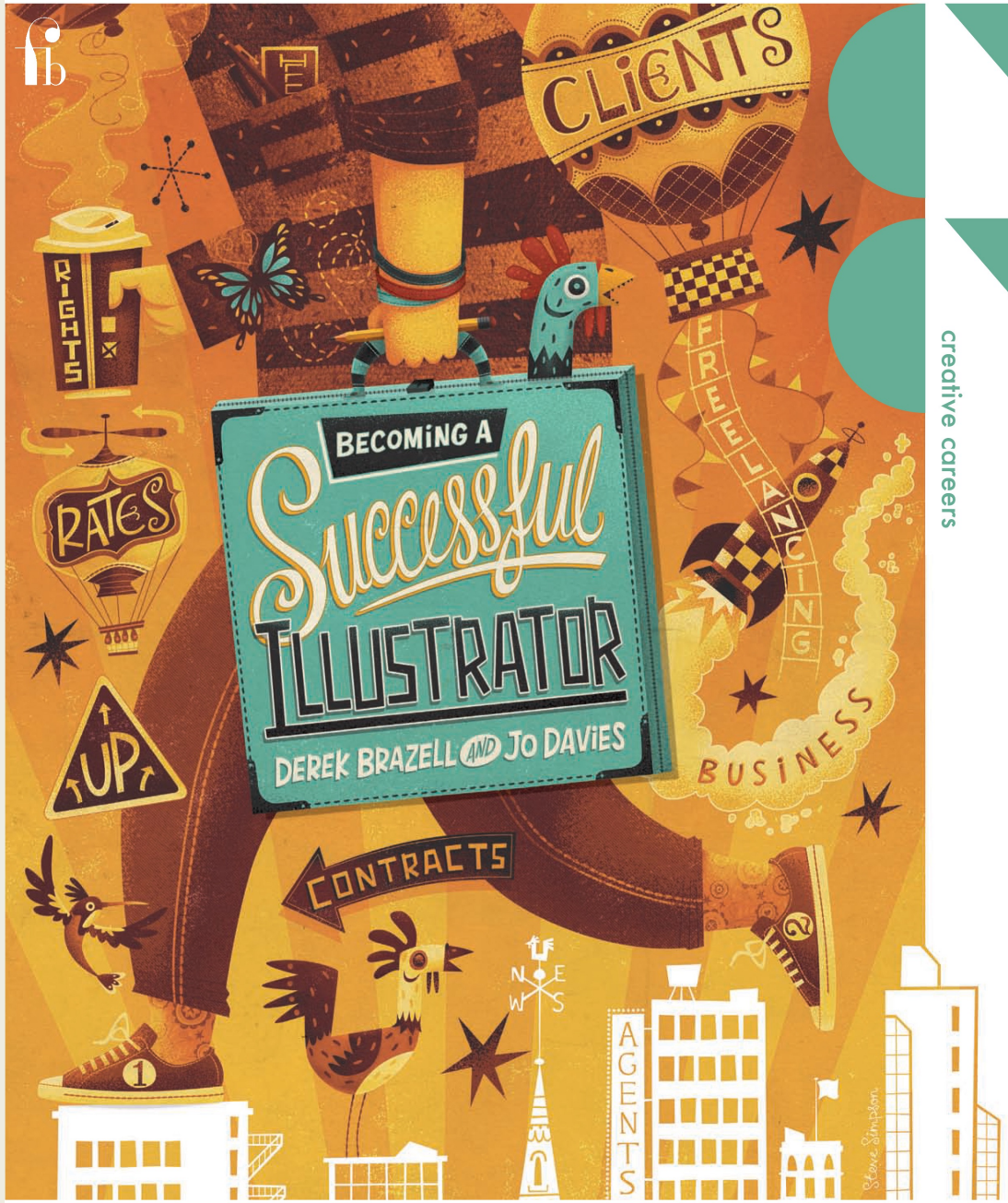
GETTING CLIENTS


01

derek brazell + jo davies

Making Great Decisions


Understanding
Illustration
Derek Brazell and Jo Davies
BLOOMSBURY



creative careers

BLOOMSBURY


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

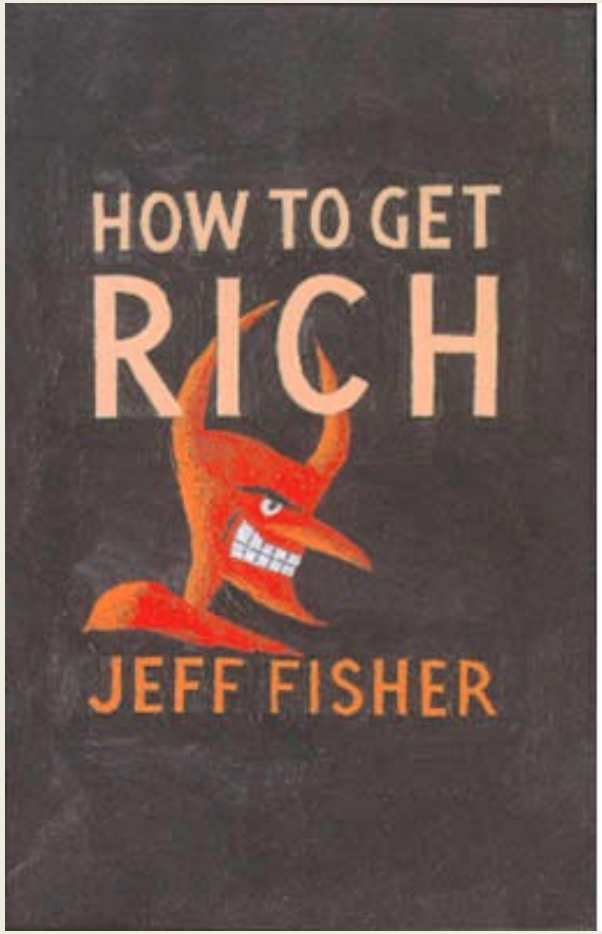
individuals

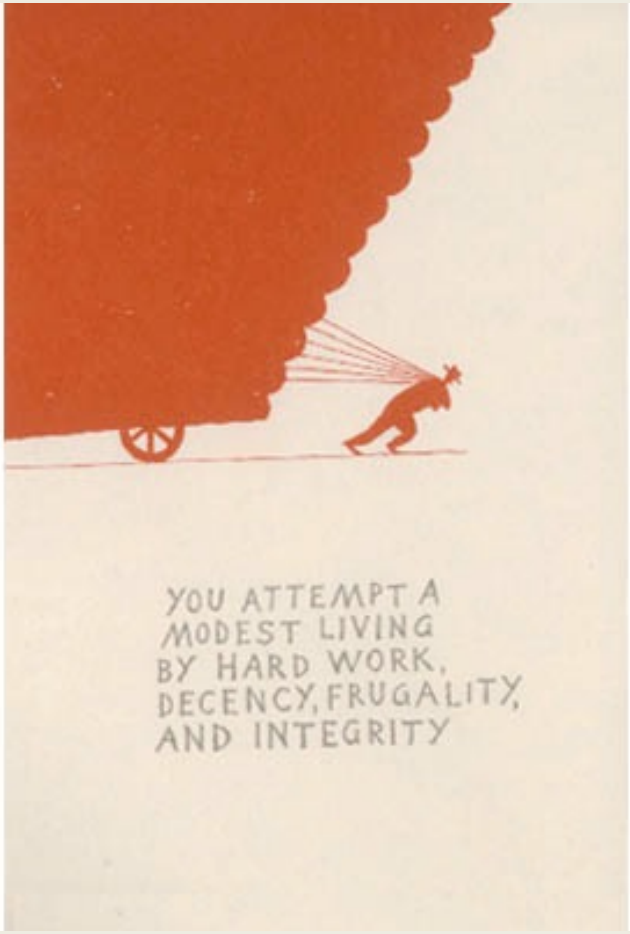


Naja Conrad Hansen

collectives









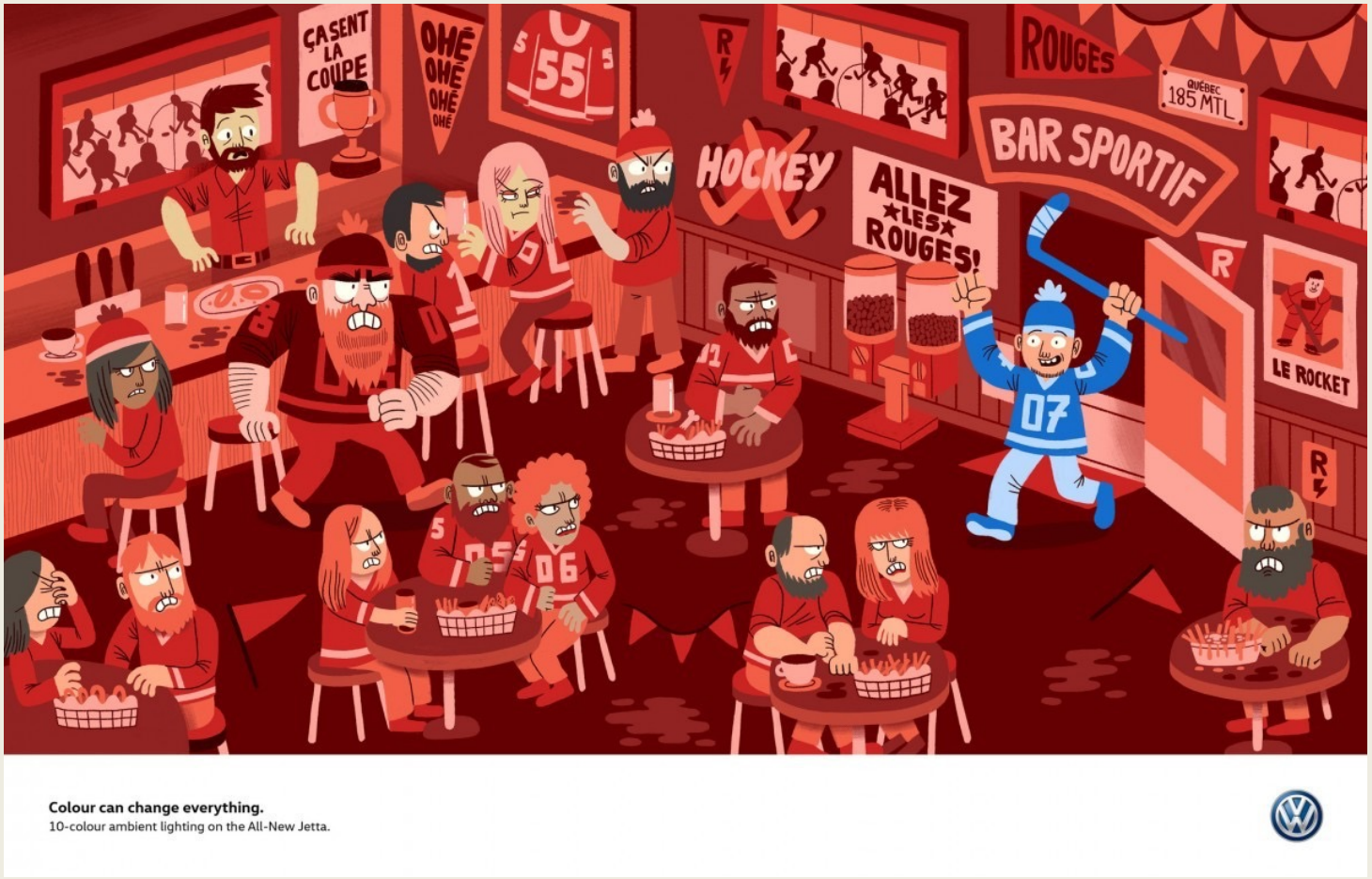
sustainability

do what you love



Be true to yourself. Truly enjoy what you do. It's a balance between having the right strategy and being who you are. Doing this and enjoying it will propel you forward in your career in good and sustainable way. **Tracy Kuwatani- Product developer at Airbnb. USA**

start now



many see it as a mysterious world- there's a lot of talent out there but it can be hard to enter the circle.

Mélissa Charland – Associate Creative Director – Publicis. Canada .



play

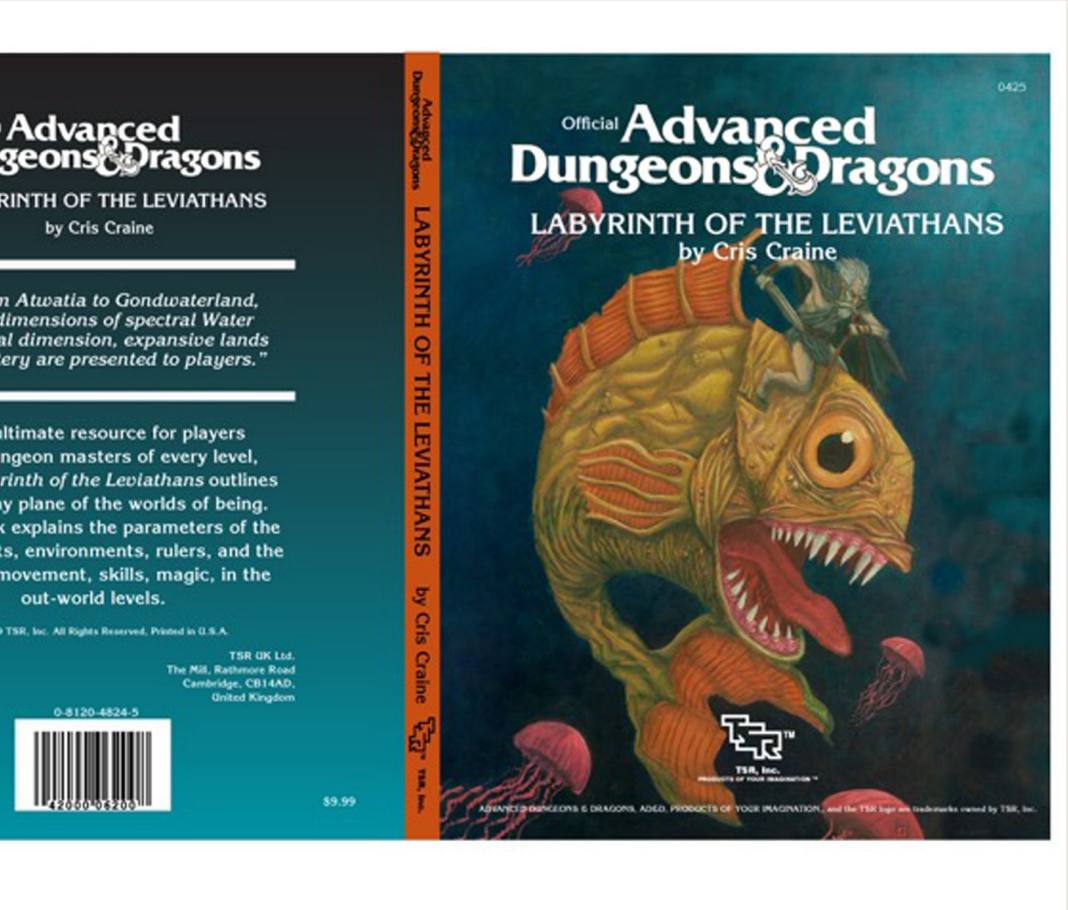
My career relies on maintaining multiple income streams which more often than not feed each other.

It’s a cyclical creative process; my online shop is an extension of my portfolio and a place for play and creativity!

Start small and build up over time learning from your sales and replicating successes.

Jacqueline Colley

understand the industry



for both illustration and animation you need to understand where you fit into the pipeline, to know where your work sits in the grand scheme of things.

Juan Moore

be versatile



It is such a fluid transition to work between a fashion campaign a book cover, or a magazine article.



Hanna Barczyk

Editorial

lifestyle

relationships

health and beauty

current affairs

finance

politics

science and technology

travel

fiction



Hollie Fuller



Sol Cotti



Martin Haake



emotive

Alice Wellinger



can say more
than words

Brad Holland





Edel Rodriguez

conceptual use of metaphor and symbol



universal themes

Aude Van Ryn

editorial and political

Quick

Broad range of ideas

Understanding a range of subject areas

Versatile content-wise- diversity

Flexible

Motion graphics

Graphic novels

Authorial work

Narrative. Metaphor. Semiotics. Concept. Message.



visual journalism

David Punkert

design

packaging

brochures

flyers

website

site based

branding: logos

user interface (UI)

info graphics



Mariscal

One off

series



We steal your kids

nt to be able
k to fulfil the
d expectations.

11



11 Stuart Kolakovic, skateboard design. Illustration can be applied to virtually any object.

12



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

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

13



13



Packaging for food, games and toy
health and beauty products will cr
brand identity.

Within the music business, album
artwork for physical and online di
merchandising (T-shirts, buttons,
posters), backdrops, promo videos,
posters and identities for club nigh
and festivals across multiple platfo
will become an integral part of the
entertainment experience.

Advertising consists of roadside
poster hoardings, building wraps
bus shelters through to adverts in
magazines and newspapers and o
static and animated banners.

Advertising commissions will ofte
have short deadlines, and involve a
direction and approval of artwork l

There is often less flexibility in thi
area of work and less opportunity
the illustrator to have creative inp

Below-the-line advertising is work
commissionedforpromotionalitem
directlytoaspecifiedgroupofpeople,
via post.

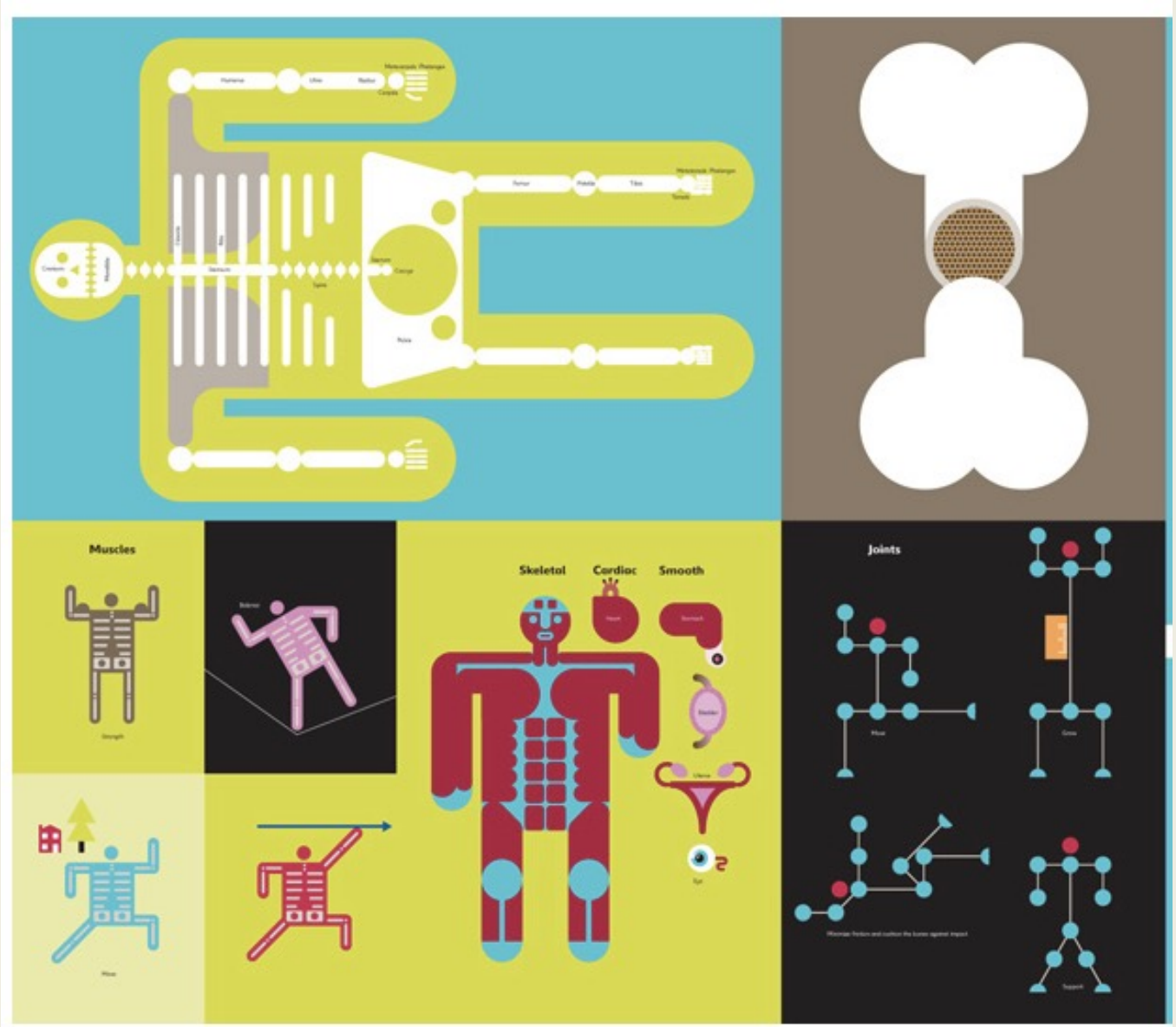


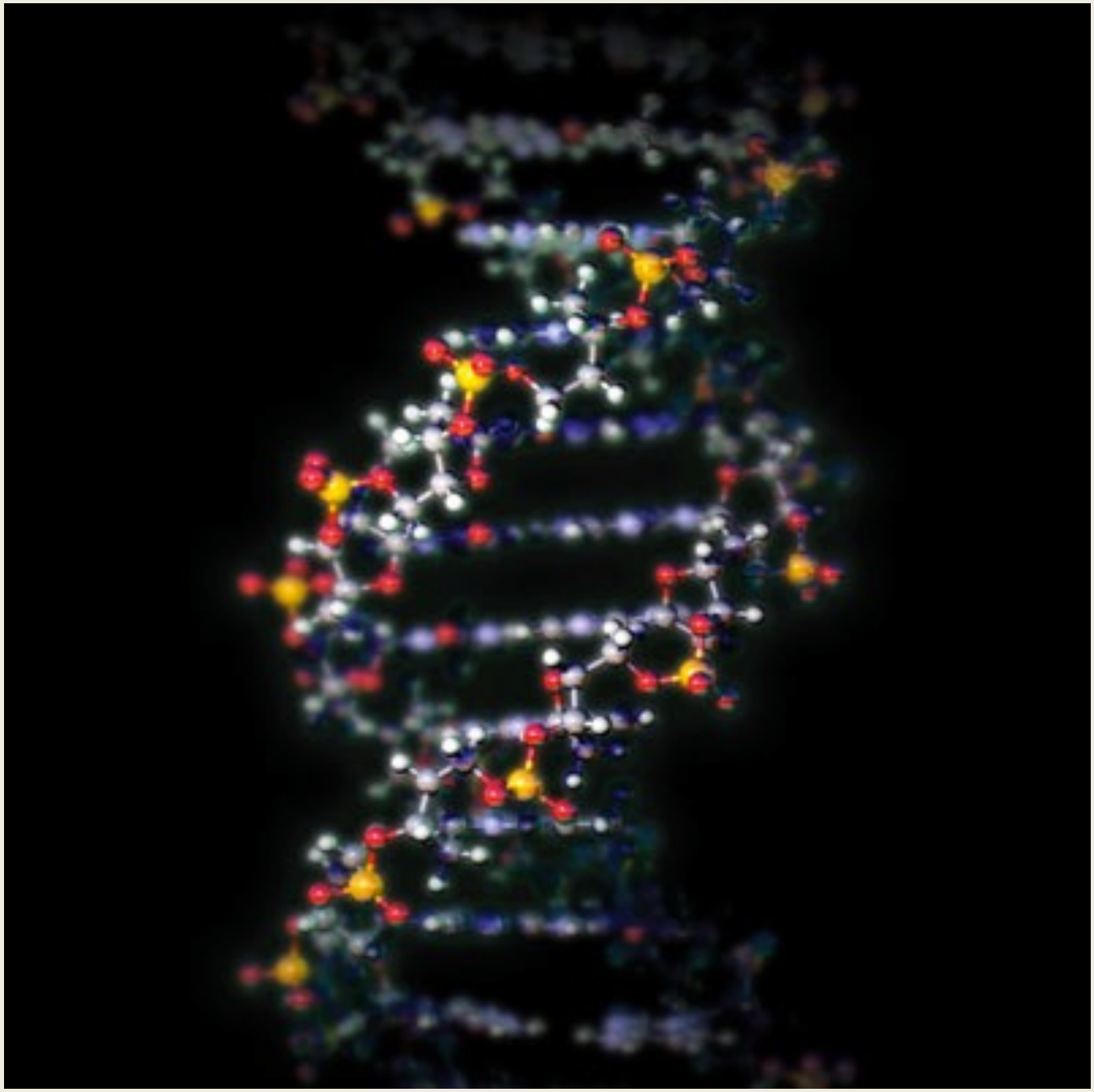
no limits on media



Emma Dibben

Peter Grundy information





Craig Foster

Advertising

Posters

Brochures

Press ads

Screen based- animation/film/gifs

Below the line advertising

off the page



Cachetejack





Jonathan Bartlett



Tad Carpenter


PEABODY OPERA THEATRE AND PEABODY CONCERT ORCHESTRA
PRESENT
HIN UND ZURÜCK
AND
LES MAMELLES DE TIRÉSIAS
MAR. 17-20
THURSDAY MAR 17 7:30 PM
FRIDAY MAR 18 7:30 PM
SATURDAY MAR 19 7:30 PM
SUNDAY MAR 20 3:00 PM
A DOUBLE BILL OF MODERN OPERA
CONDUCTOR: NICHOLAS HERSH
CO-DIRECTORS: ALISON MORITZ
AND GREGORY KENG STRASSER
MIRIAM A. FRIEDBERG CONCERT HALL
PEABODY.JHU.EDU/EVENTS
TICKETS AVAILABLE VIA THE PEABODY WEBSITE EVENTS PAGE.
JOHNS HOPKINS
PEABODY CONSERVATORY

narrative



boundaries
concepts

Hvass and Hannibal

International brand local perspective



Design and Advertising

range of contexts

competitive

can be well paid

can be high profile

can include all areas of specialism

can be more directed

can be less interpretive

sharp. business like. process. range of formats

Publishing

Children’s books

Book jackets

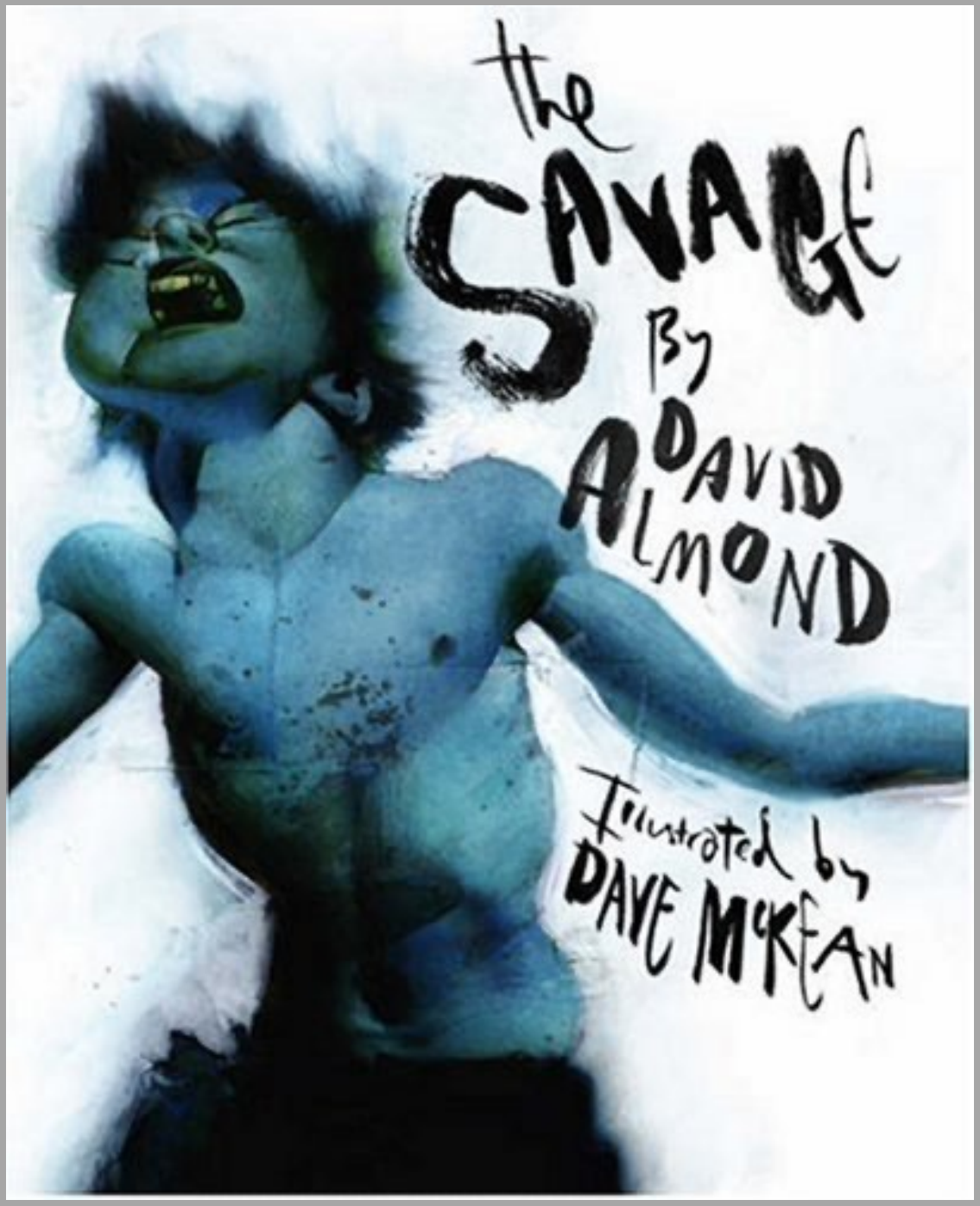
Interior images

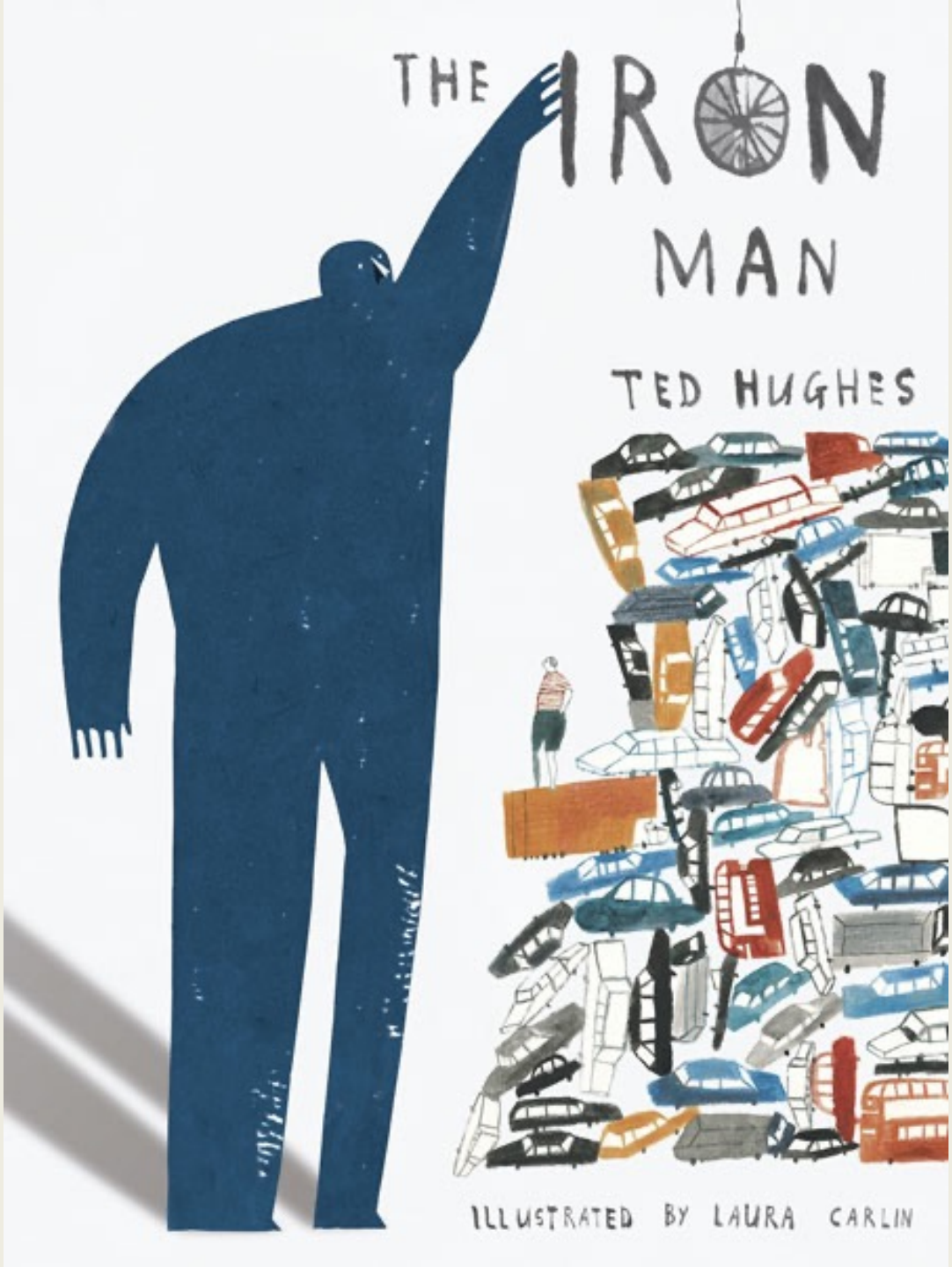
Artist books

Graphic novels

Comics

Zines


the SAVAGE
By
DAVID ALMOND
Illustrated by
DAVE McKEAN



Identity



Tomer and Asaf Hanuka



authorial

Russell Cobb



commercial

Yuko Shimizu



personal narrative

Dom Goblet

Fiction

narrative

characterisation

stylistic confidence

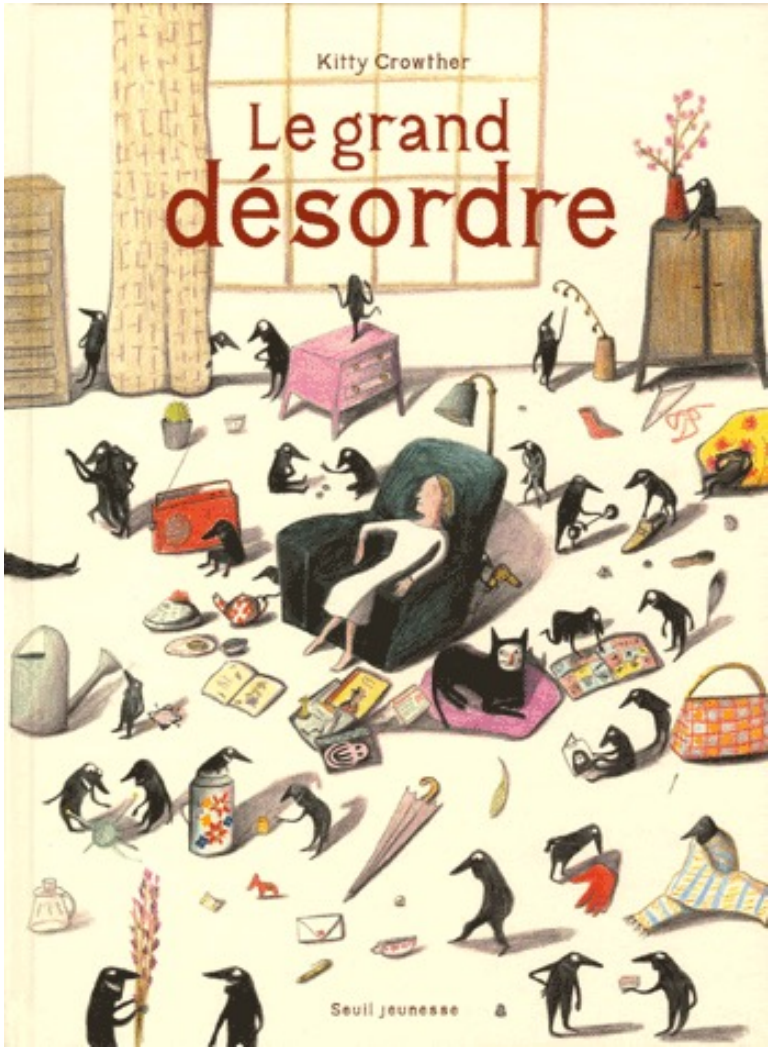
sequence

relevant to concept art, animation, comics

audience and context diversity

range of formats, including design based

culturally specific



Kitty Crowther

Andrea D’Aquino



classics

Oliver Jeffers



simple



Sara Fanelli

stylistic diversity

Andrea Innocent



cultural impact

Childrens publishing

characterisation

consistency

narrative

across contexts- publishing, design, decorative, animation

sequence

writing skills

text and image

outward and good at marketing

collaboration . tenacity. independence. social responsibility

surface pattern

furniture

clothing

homeware

stationary

wallpapers

textiles

toys



manufactured

Lasse Skarbovik

d Lighthouse mural
sioned by Hå Gamle Prestegard Arts and Culture Centre.
n Jæren, Norway, 2011. Main photo supplied by Ingunn Nord-Varhaug, Curator.



Lucy McLauchlan
Obrestad Lightho

Site-based artworks painted onto buildings, usually those occupying public spaces, have gained cultural acceptance as a respected art form often referred to as urban art. This mural, commissioned for the Obrestad Lighthouse situated on a dramatic piece of Norwegian coastline, confounds any preconceptions of what this broad and evolving genre entails. It represents a marriage of cultures: steeped in Nordic history the lighthouse, built in 1873, is radically transformed by imagery more commonly associated with a distinctive urban culture.

For artist Lucy McLauchlan this piece epitomises the work for which she is celebrated. Recognised and respected globally for the bold monochromatic graphic patterns, interwoven with emblems that are used to 'wrap' buildings and walls, her images transform structures and surfaces in many locations around the world. Although the idiom of street art and certain dimensions of its aesthetic have been adopted by mainstream advertising to reach particular consumer groups, this piece, in common with most urban art, is democratic, uninhibited by commercial constraints and thus able to be encountered freely.

Although the absence of a particular commercial function or target audience provided Lucy with a certain creative freedom, the logistics of scale and the ergonomics of the space, as well as the extreme climate and surroundings, constrained the selection and development of visual content dictating and encompassing what she painted. She describes this as "allowing the building and its environment to be part of the image and its message", a reminder that unlike most areas of illustration the physicality in the process of making site-based work is a major factor in the visual outcome." She recalls, "I spent a week in the hands of

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natural

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burial



Harry Malt



Antoine and Manuel

one off



enterprise

Sarahjo Frieden

decorative and surface

not restricted by format, scale or media

fashion futures important

licencing

consistency and versatility

strong authorial dimension

3/D also site based and public sphere work

fashion

textiles

garments

events

visualising



surface

Krisjana Williams

David Downton

promotion



Tanya Ling

decorative



diverse media – experimental



Fashion illustration

figurative

aspects of reportage

not constrained by contexts and formats

niche

can be functional as well as decorative

Enterprising. Drawer. Determined

Site-based

mural
exhibition
installation
performance
event
retail (shop windows ,displays)



Charlotte Mann

Antoine and Manuel





Brand identity



Lucy McLaughlan

corporate

film, screen and games

Concept art (characters, environments)

Post-production

Story board

animation

assets

props

prevalent
the Web,
vision and
of games for
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14



15



16



14, 15, 16 Problem Bob, illustrations for the multi-player game app for iPad, *Aces of Steam*.

entertainment





sound
animation
image

Jo Davies



part of a process

Badger



technical skills

Juan Moore



Pete Fowler

Proof of concept

Typographical Illustration

the word as image

expressive typography

graphic contexts and formats

across formats and media

literary. sense of design, versatile, aware of typography conventions

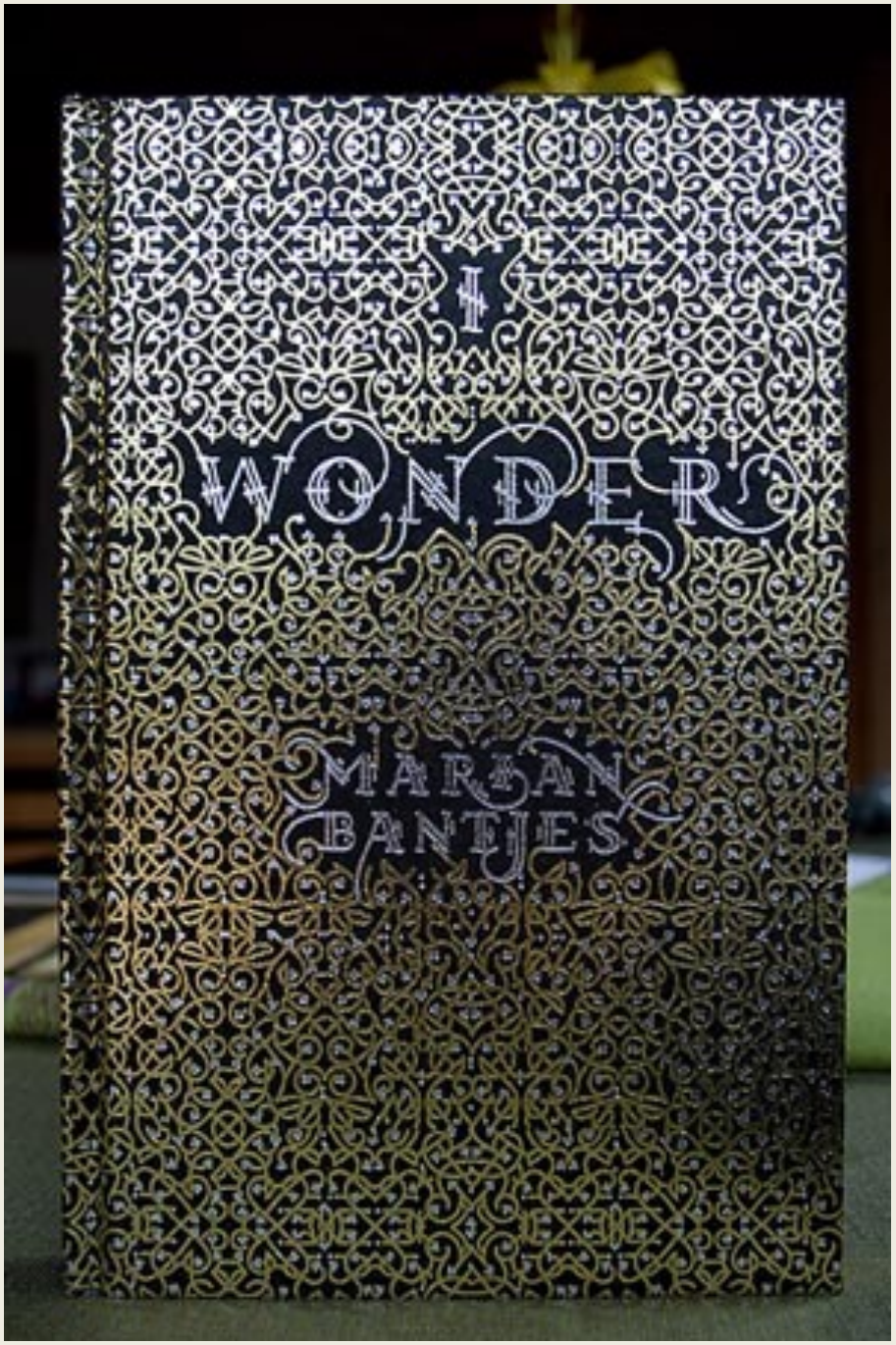


Antoine and Manuel



Hand drawn

Alex Trouchot


WONDERS
MARIAN
BANTJES

across all areas





Journalistic illustration

Matthew Cooke

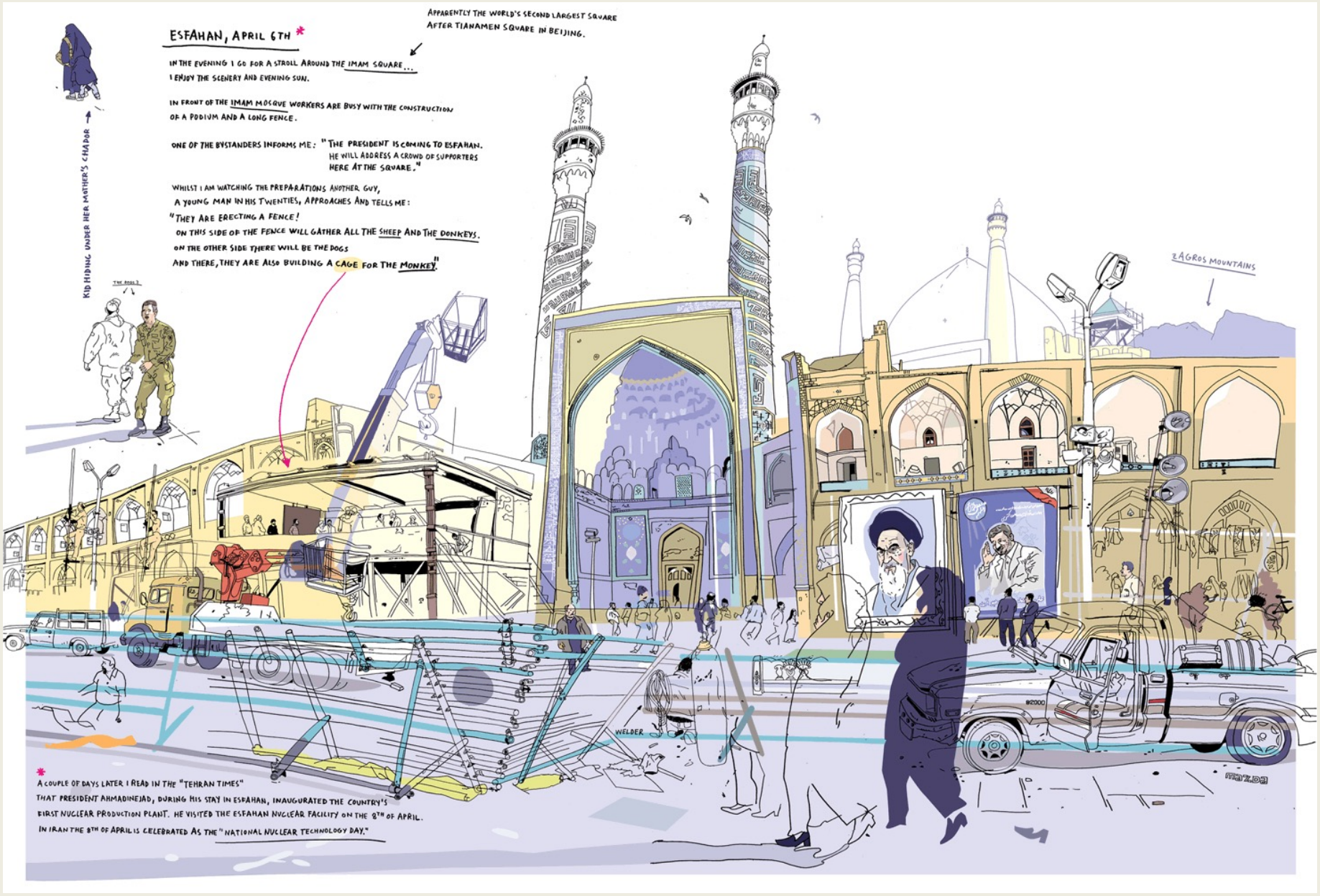


Evan Turk



George Butler

empathy



Olivier Kugler

lead to commissioned work

Authorial practice

sustainability

compliments commercial work

longevity

identity



Jean Philippe Delhomme



Clare Celeste Borsch

lifestyle – ideals



Rob Ryan

cross overs - enterprise



Hvass and Hannibal experiment



Luke Pearson

be part of the evolution

go for it

be brave and just do it! It's really hard to get over the initial fear of failure, but just by starting you already are a step higher than before.



Founder of AppleCheeks, Tiffany Tan is a Taiwanese-American illustrator, designer and vlogger who has made huge sales of stickers and stationery products on Etsy.

Any questions



some secrets of

GETTING CLIENTS

have a clear identity



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.

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.

Nancy Liang- illustrator and animator



have a rounded folio

The illustrator needs to have a generous portfolio with a lot of different projects. It's important for an Art Director to understand the universe of the illustrator. What are their colours, are they good with landscapes, people, cars etc. The more you see as an Art Director the more you know what you can expect from an illustrator.

Olivier Mularski-D i r e c t e u r A r t i s t i q u e -TBWA Paris . France

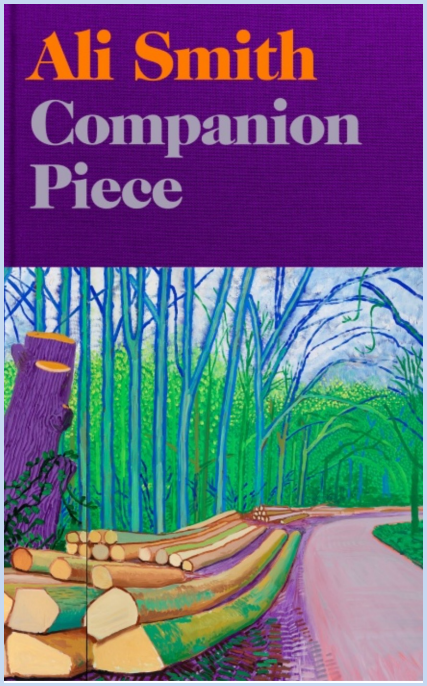


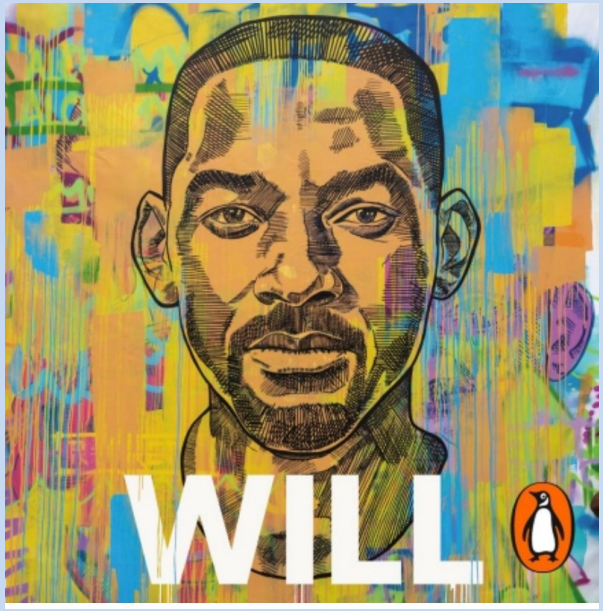
understand your product

Once you've developed a clear style it's not difficult to create a cohesive range of items.

You can pull from so many different directions and bring something amazing together into one collection.

Carolyn Gavin





be self aware

an illustrator who specialises in children's illustration is wasting everyone's time sending it to an adult division.

Richard Ogle - Art Director- Transworld Penguin Random House. UK



be an expert

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



I use Twitter, Instagram and keep my website as up to date as possible. When I 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

see it as a job



be easy to find

People don’t stay – the first 10 seconds must make an impression - make a clear stamp on them. Without being pigeon-holed find a niche a platform that is right for the work that you make. There’s a truth in numbers. Spread yourself out so that clients can find you.

Xavier Seger- Illustrator and designer

If I spread myself too thinly over too many social media platforms, I waste too much time and lose focus.

focus



Sarah McIntyre



Build your profile

I think competition success can help buyers make a quality evaluation about a person's work as all of the images have been through some kind of quality control.

I don't 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.

Mark Smith



be targetted

I receive a lot of newsletters. To get my attention you should personalise the communication. Research the agency and the art director and send something more concrete that relates to the art Director, the campaigns they actually work on. **Melissa Charland - Associate Creative Director-Publicis. Canada**

be business-like



Try to think ahead - making 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.

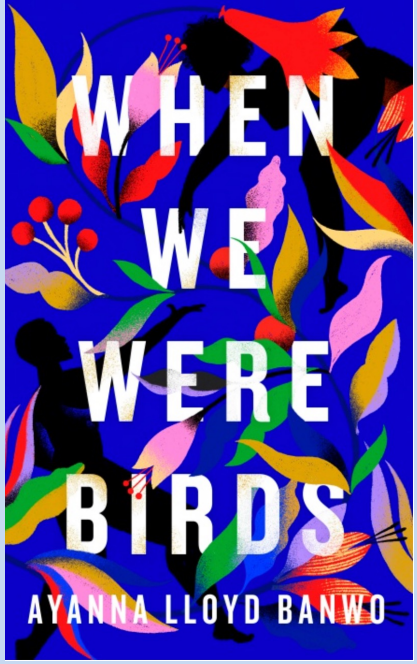
Daniel Gray



communicate appropriately

Send me an email with some images or a link to your site. Know something about the people or companies you are emailing, like what work they do or have done. Be polite, be human, nobody responds to impersonal, automated emails that say ‘Hey there, check out my new site’.

Dave Dye. CCO and Founder of LOVE or FEAR - Owner of Thingy Creative Consultants. UK





be pro-active

A lack of reply doesn't necessarily mean dislike of the work. A busy designer may get multiple flyers and emails per week. I would advise illustrators to send updates to remind a designer that they are still working and to showcase new work. Maybe 6 monthly or even yearly.

Richard Ogle - Art Director-
Transworld Penguin Random House. UK



be open and honest

Every client is different.

Some clients know exactly what they want, and others are willing to be completely led by their chosen artist.

The visual strategist



do what's right for you

My favourite way to promote my shop is in my YouTube videos, because I can show the behind the scenes ..it feels natural to share my process, my experiments and where it's gone wrong. I feel like people can also get to know me as I put in parts of my personality and snippets from my life.

Emma Carpenter

get used to making opportunities

a lot of illustration is as much project as assignment driven now: you have to be an entrepreneur with your work as well as someone who solves client problems.



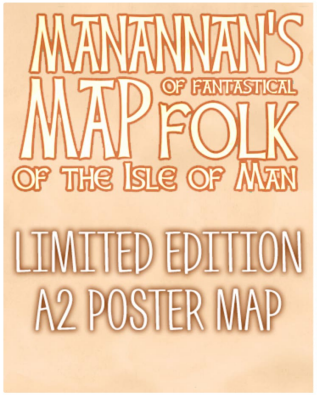
Veronica Lawlor



Consider self-publishing

I knew I could make a product that would sell and pay more than a client would . It took a long time to build the project though as well as creating artwork . Be realistic and factor everything in.

Illustrator and animator Juan Moore





CLOSED

Manannan's Map of Fantastical Folk

A poster detailing characters of Manx folklore from around the Isle of Man.

Juan Moore
1 Campaign | ISLE OF MAN, United Kingdom

£4,218 GBP — **190** backers

843% of £500 **Fixed Goal**

FOLLOW

STORY FAQ UPDATES 6 COMMENTS 1

Manannan's Map

this is your chance to own this illustrated poster of the Isle of Man depicting some of the varied and strange characters and creatures from Manx folklore. the poster is A2 in size (42cm x 59.4cm)

Select a perk

Thank You
£1 GBP
Thank you for your support for this project.

It’s incredibly rewarding to witness the whole process, from the early stages of sketching, through design and testing, and then seeing people using/wearing it.

I also like aligning my business with what’s important to me; ethical production, environmentally friendly packaging, repurposing second hand clothes

Fran Menses- known as Frannerd

be in control



keep making work



People from the creative industry see your 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.

Merijn Hos



I love making comics and I knew I'd only make them if I had people to share them with, and by setting deadlines for myself. I didn't expect the strip to become my full-time job, but once I had enough readers and had tested out book sales to see if they would do well (they did), I quit taking commissioned work from clients, and started creating GWS comics five times a week and giving the strip my full attention

love it

Danielle Corsetto -Illustrator and author of *Girls With Slingshots comics*



Keep going

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.

Luke Pearson



vision

define those goals and then work towards them. It's much easier to achieve something that you define than to stumble accidentally into success. It's a journey. Knowing the destination that you want to reach will help you make decisions along the way.

Jim Rugg is a USA based comic book artist known for *Street Angel* comics, which he promotes through his successful Patreon business.

Any questions

