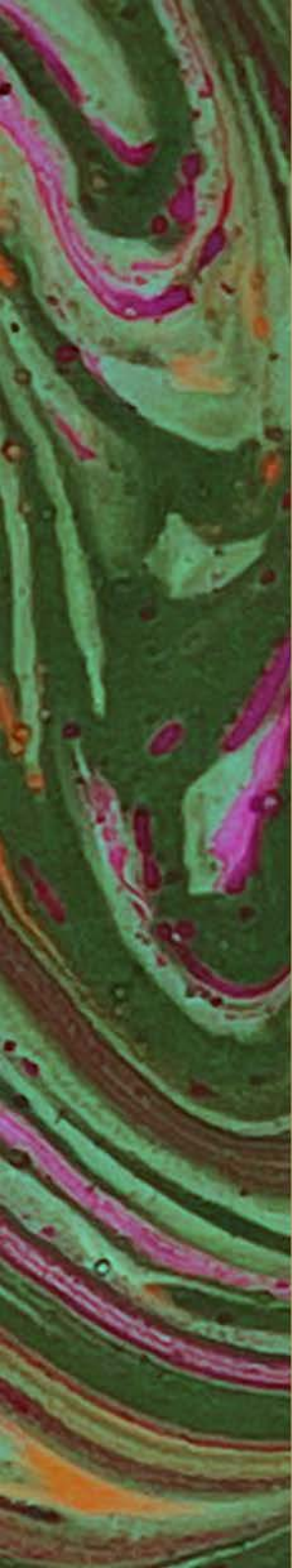
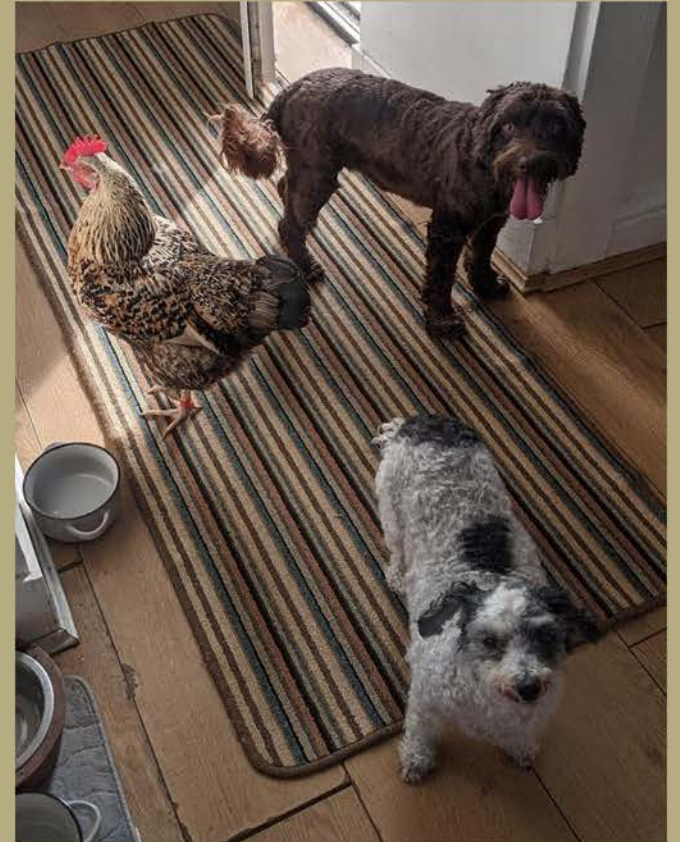


HEY



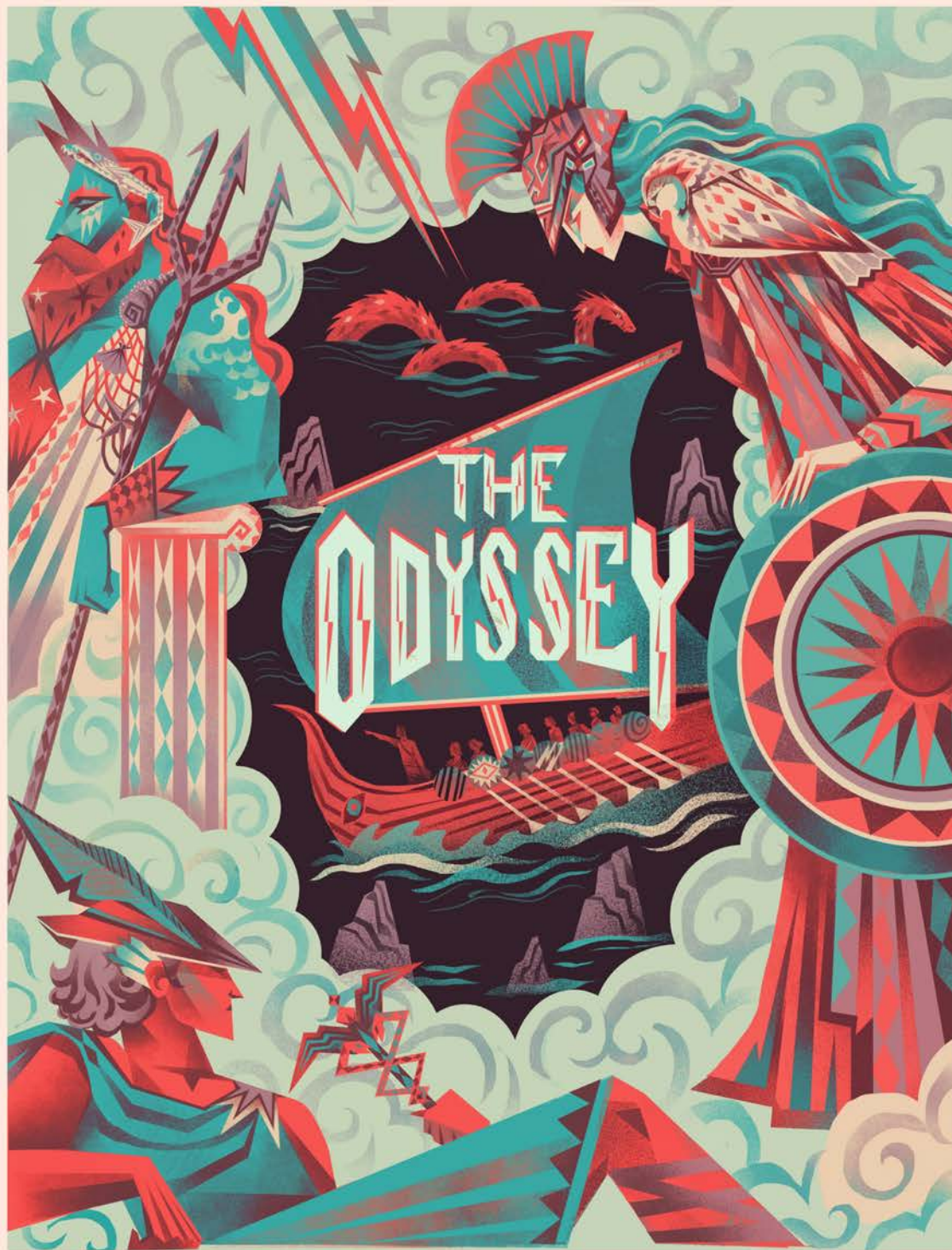


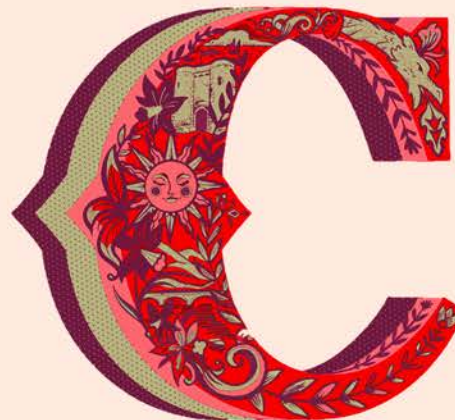


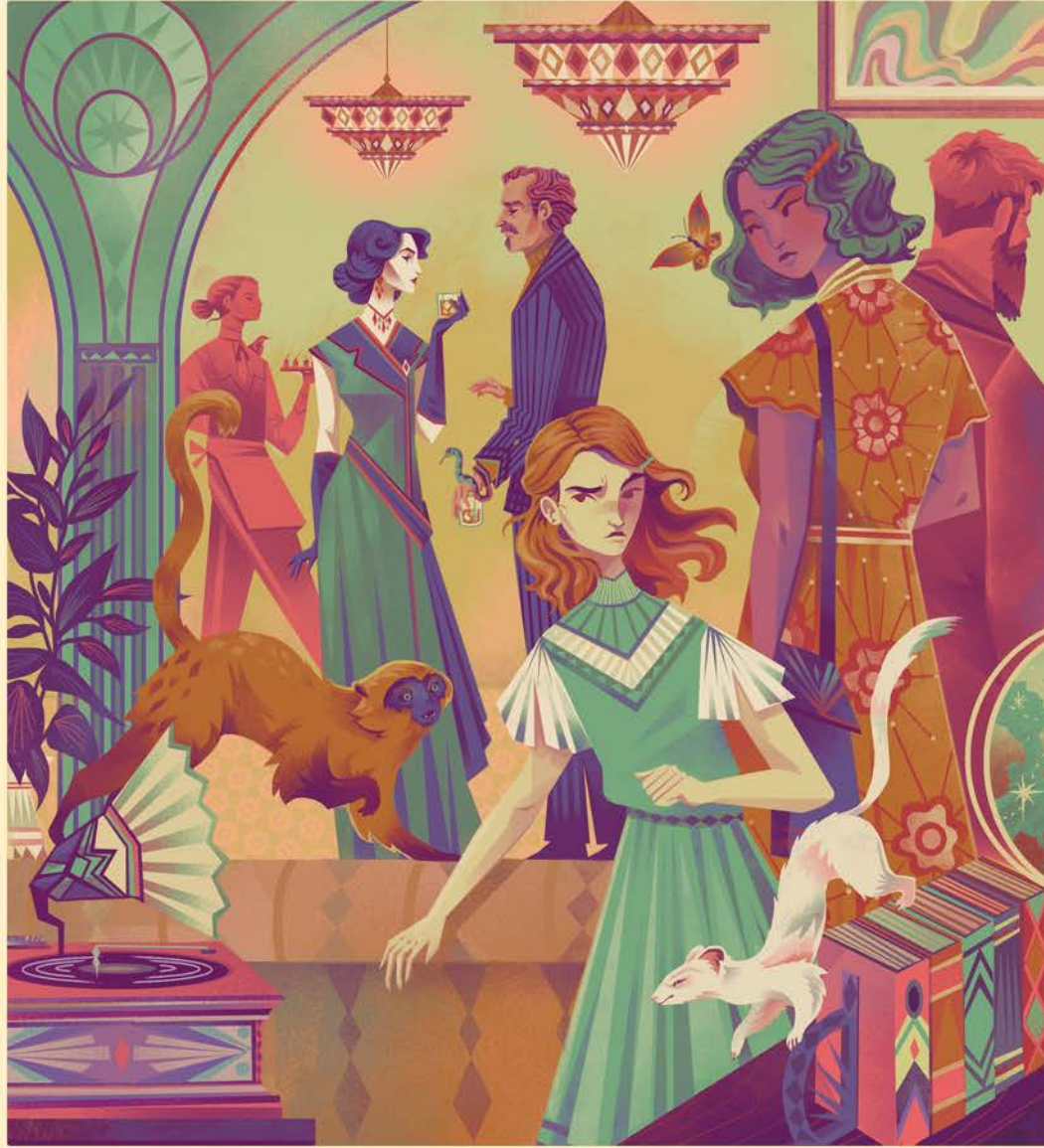


# STUDIO

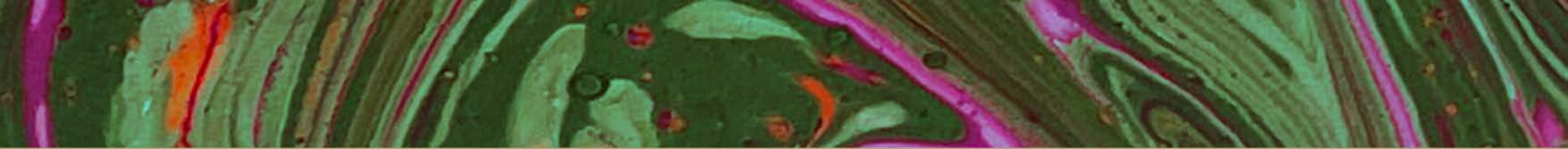












# SOCIAL MEDIA

MODERN SOCIAL MEDIA ALGORITHMS ARE A BLIGHT ON THE INTERNET. THEY SERVE SHAREHOLDERS, ADVERTISERS AND BILLIONAIRES FIRST.

THAT IS NOT A CONSPIRACY THEORY.

THAT IS THEIR BUSINESS MODEL.

NOT A REFLECTION OF THE QUALITY OF THE ARTWORK. IT IS THE ALGORITHM.

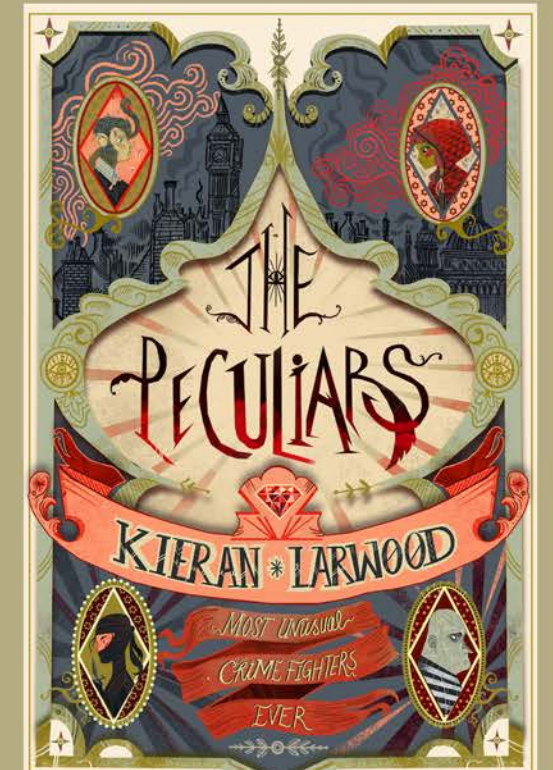
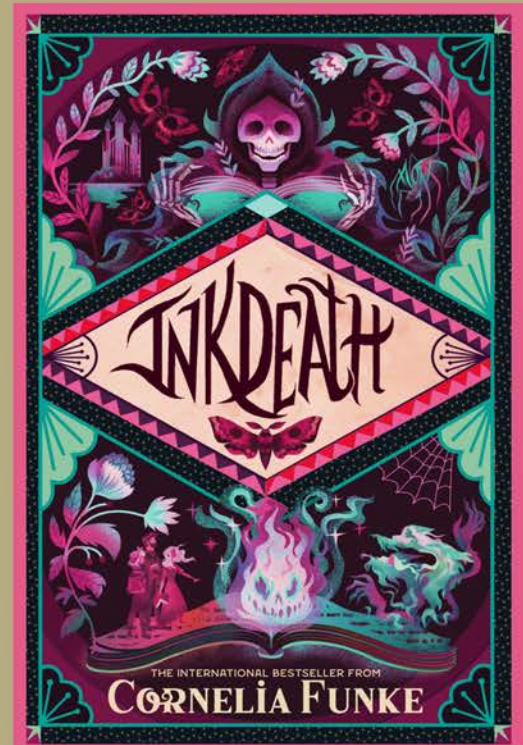
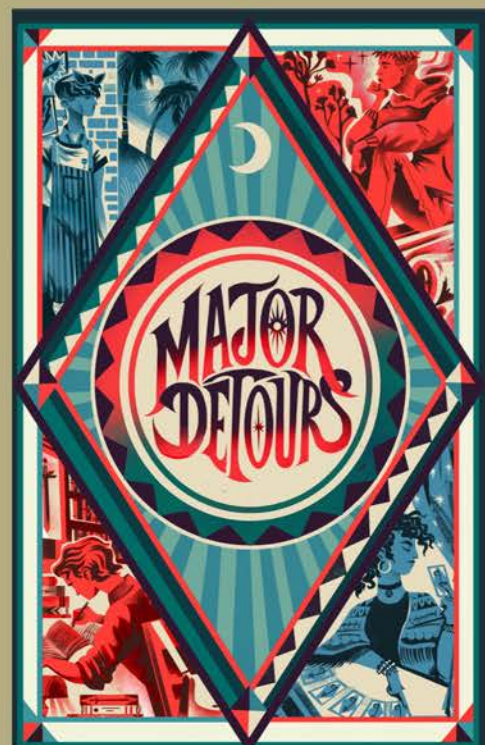
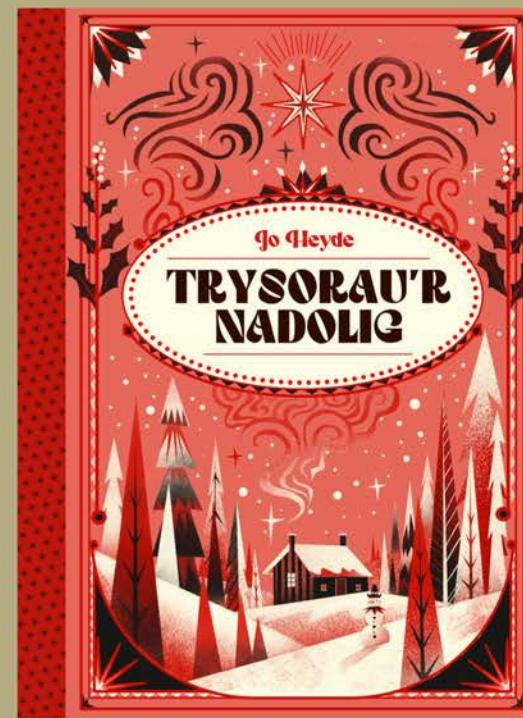
THE IDEA OF POSTING EVERYDAY EQUALS SUCCESS, IS STUPID.  
YOUR PACE IS FINE.

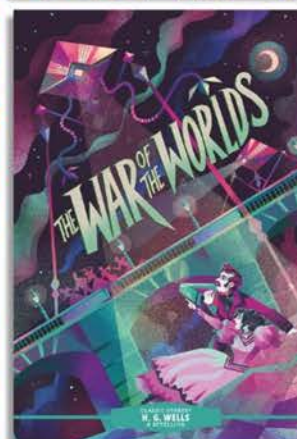
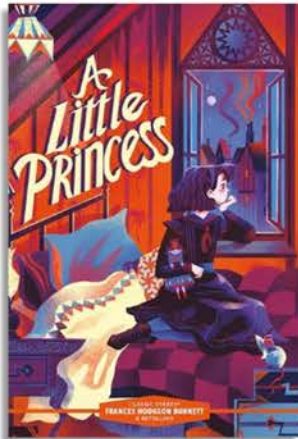
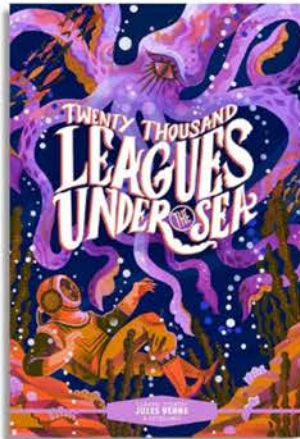
THE “LIKE” BUTTON IS NOT THERE TO VALIDATE YOU. IT IS THERE TO CONDITION BEHAVIOUR.

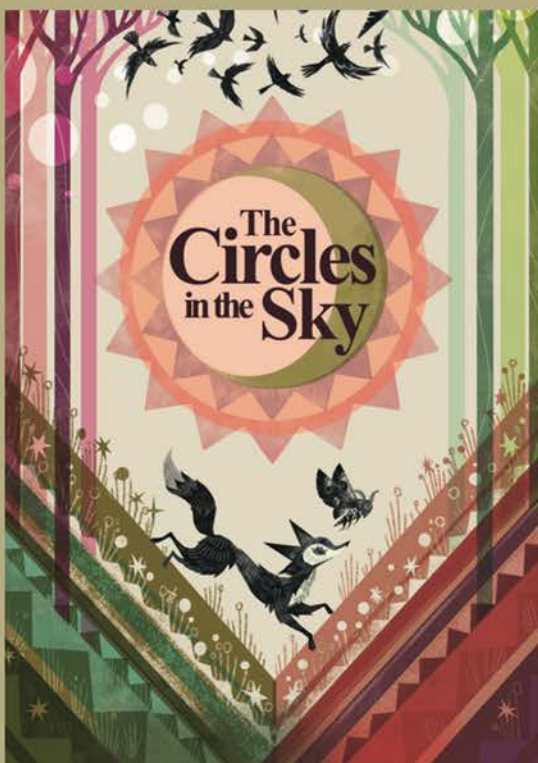
LOTS OF FOLLOWERS IS NOT SUCCESS

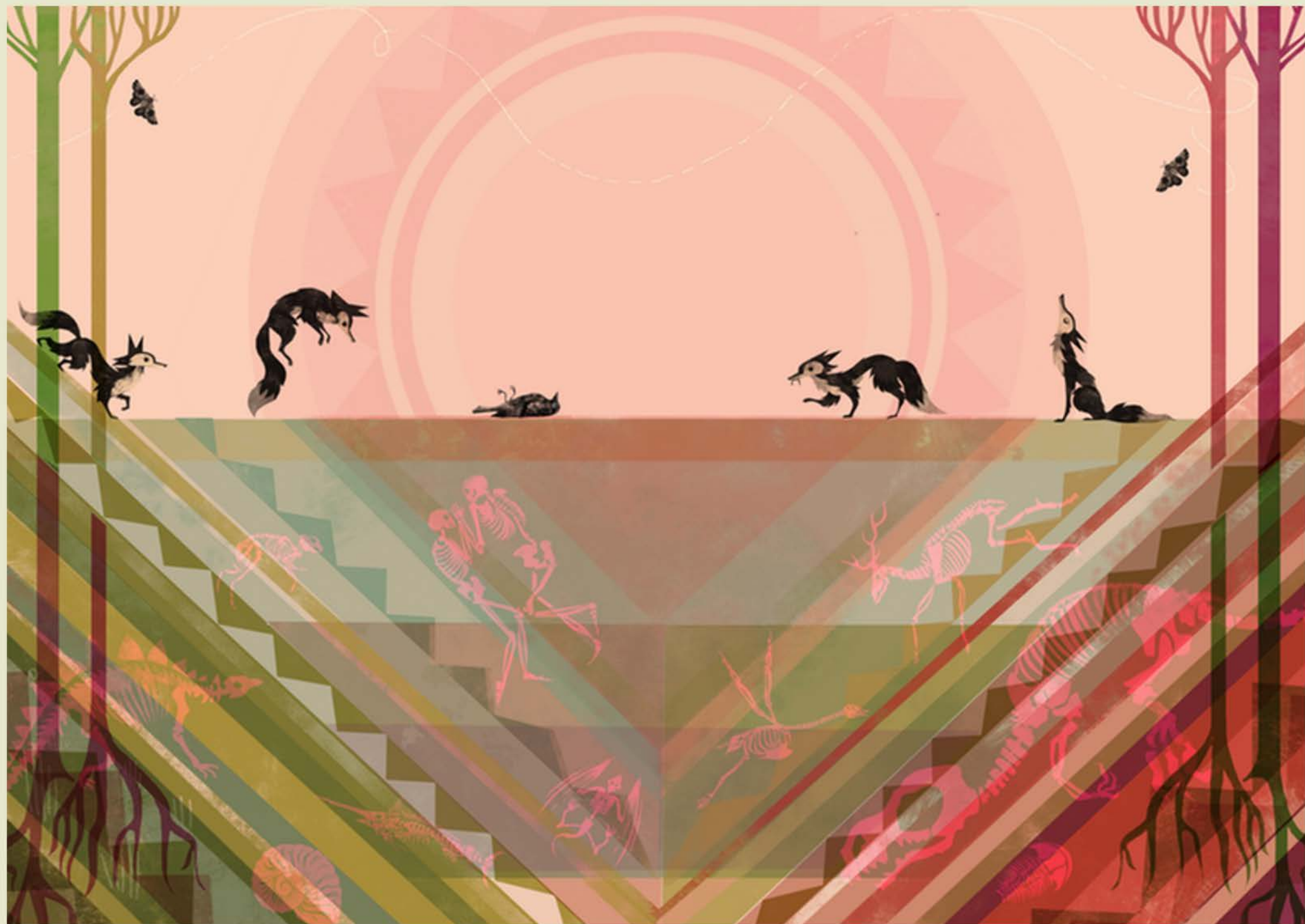
USE IT DELIBERATELY. USE IT STRATEGICALLY. BUILD YOUR CLIENT LIST. PUSH PEOPLE TOWARD YOUR WEBSITE. GROW YOUR MAILING LIST. PROTECT YOUR INDEPENDENCE. AND REMEMBER, SOCIAL MEDIA IS NOT THE BE ALL AND END ALL.

POST THEN PUT YOUR PHONE AWAY  
AND GO OUTSIDE, SEE REAL PEOPLE,  
DRAW REAL THINGS!

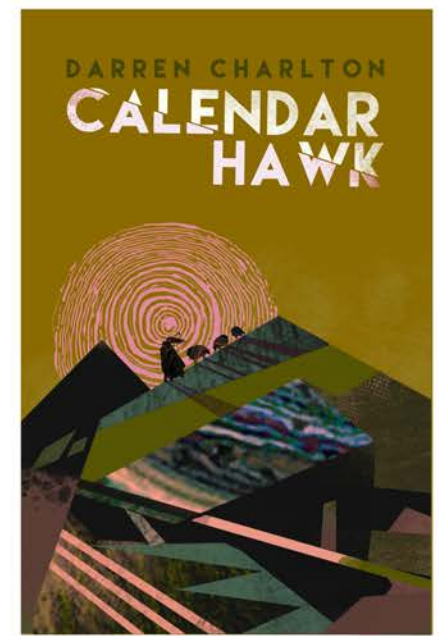
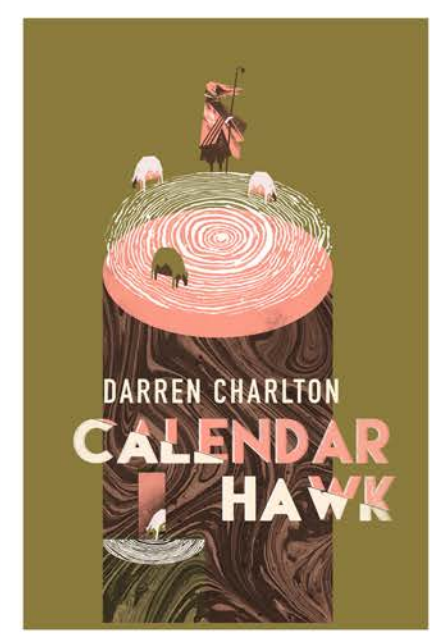
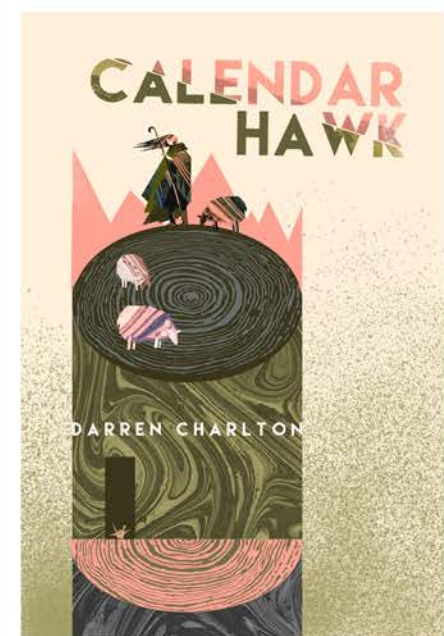
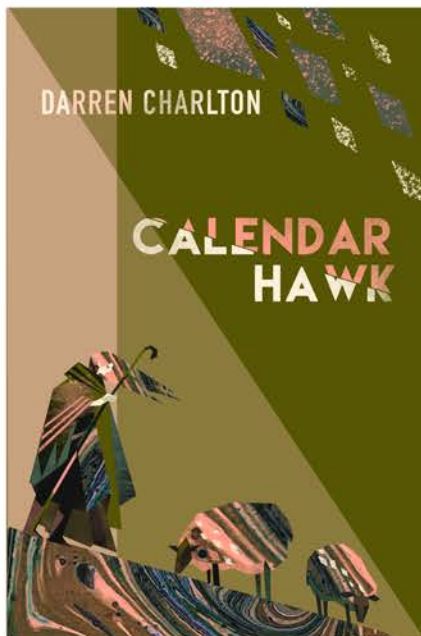
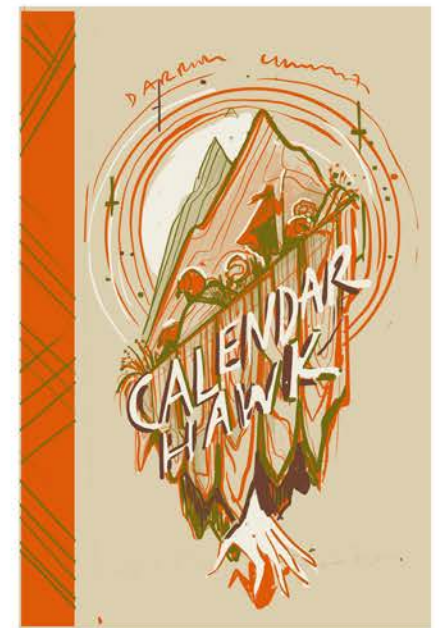
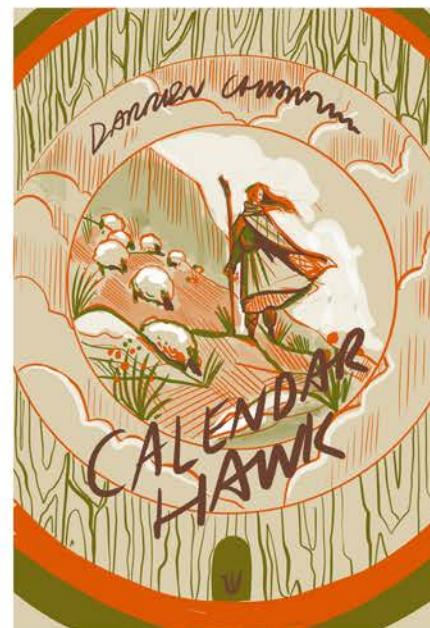
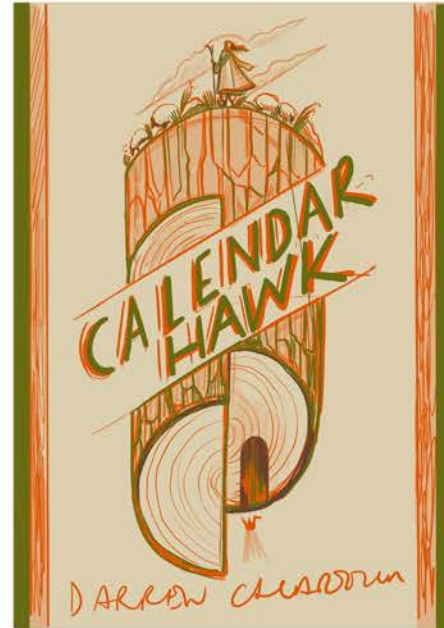
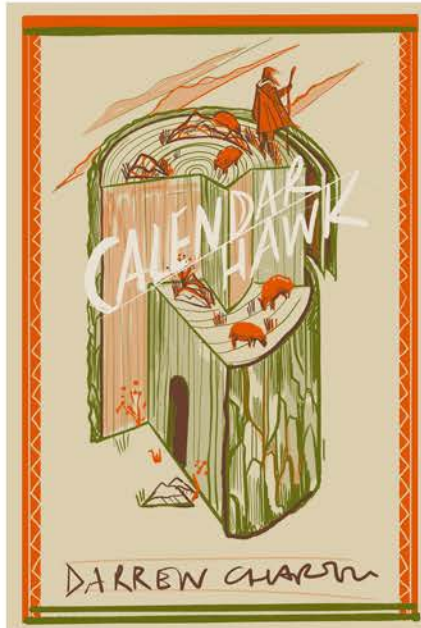


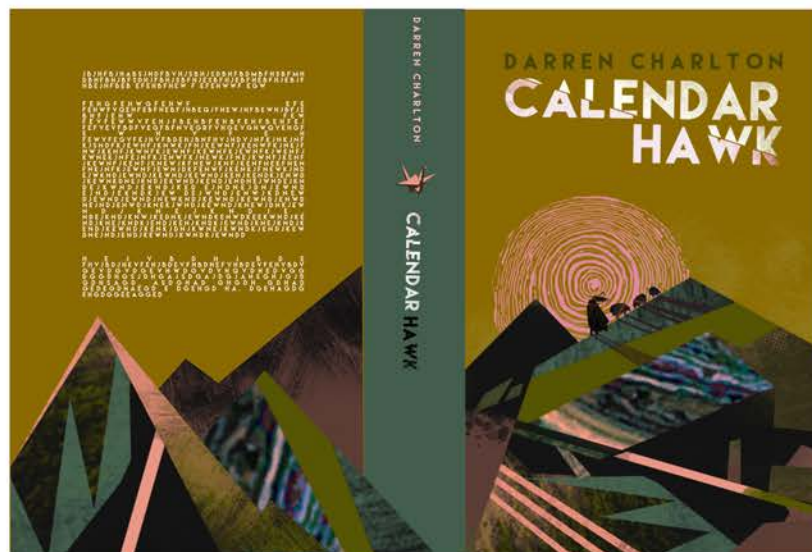
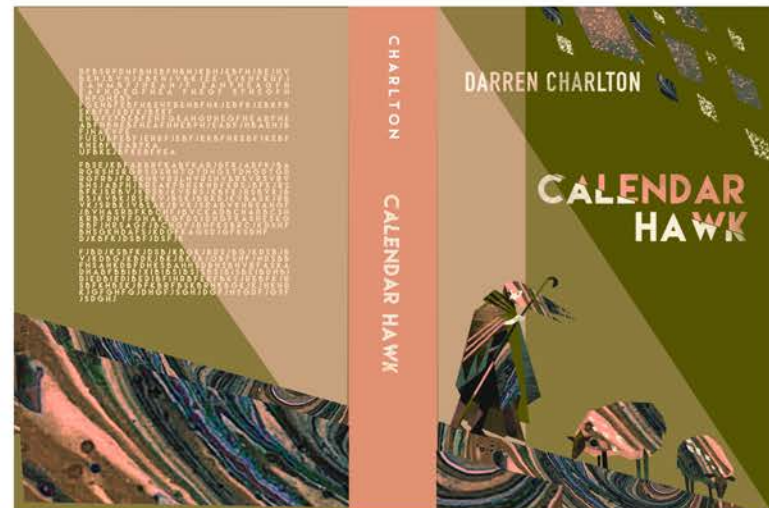


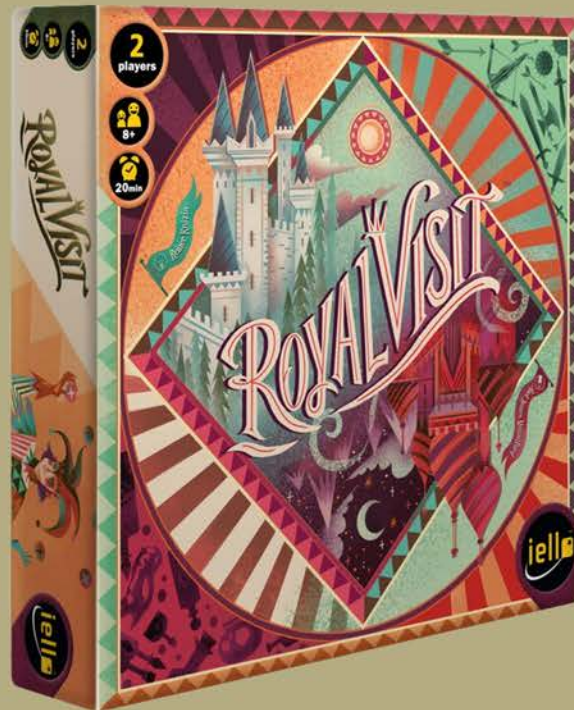
















# MGMT EUROPEAN TOUR



## TIME TO PRETEND

17TH NOVEMBER - LONDON, ENGLAND, ITALY  
18TH NOVEMBER - LONDON, ENGLAND, ITALY  
19TH NOVEMBER - LONDON, ENGLAND, ITALY

17TH NOVEMBER - LONDON, ENGLAND, ITALY  
18TH NOVEMBER - LONDON, ENGLAND, ITALY  
19TH NOVEMBER - LONDON, ENGLAND, ITALY



## BRIGHTON PRIDE



## THE LAST OF US





# agents

## representation

# agents

## representation

BRIGHT

FOLIO

LEMONADE

INKLING

PICKLED INK

ADVOCATE ART

BEEHIVE

PLUM PUDDING

MB ARTISTS

ASTOUND

(CIA)CENTRAL  
ILLUSTRATION  
AGENCY

ROAR

AGENT MOLLY& CO

THE ARTWORKS

ILLOZOO

CATBIRD

AGENT PEKKA

HANDSOME FRANK

JELLY

AGENCY RUSH

121

JENNIFER NELSON

ANNA GOODSON

WILDFOXRUNNING

SYNERGY

ARTISTQUE  
INTERNATIONAL

MAGENT REPS

MEIKLEJOHN

NB ILLUSTRATION

MORGAN GAYIN

BUILDING (JAPAN)

TANGEAU 2

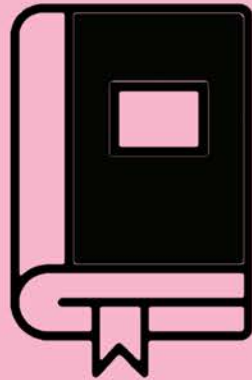




portfolio

# portfolio

SNAP SHOT  
6-10 PIECES  
(WILL DEPEND ON WHAT / WHO  
YOU ARE APPLYING TO)



BOOK  
COVERS



SCENES /  
CHARACTER



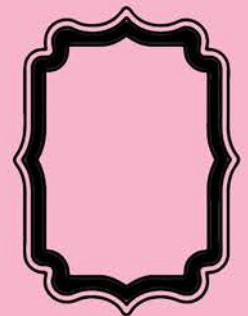
ADVERTISING /  
LICENSING



TYPOG  
RAPHY



EDITORIAL

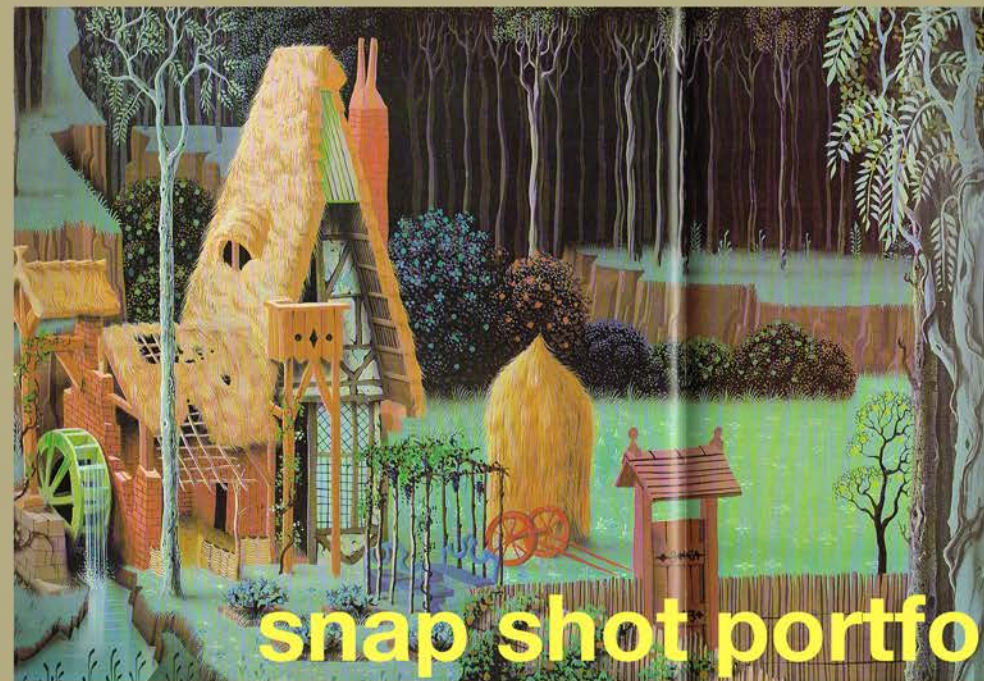
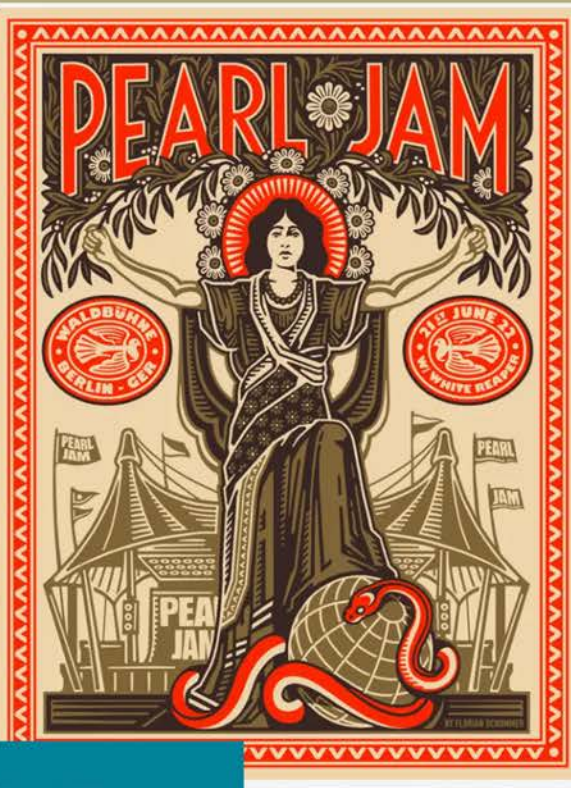
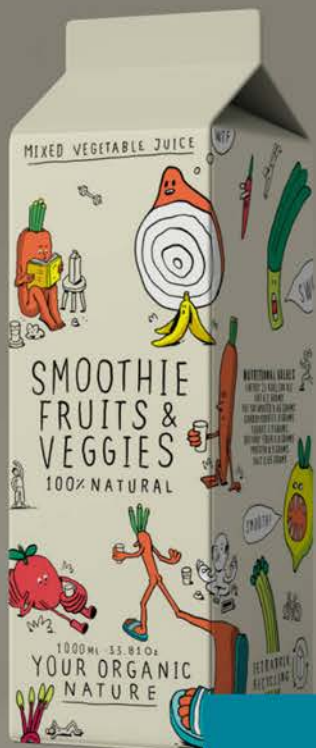


PERSONAL  
WORK

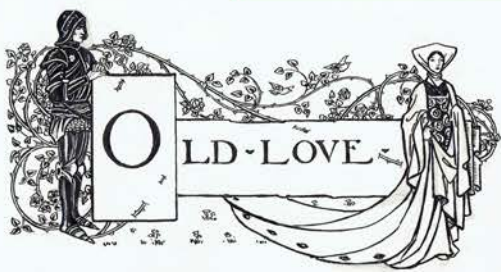
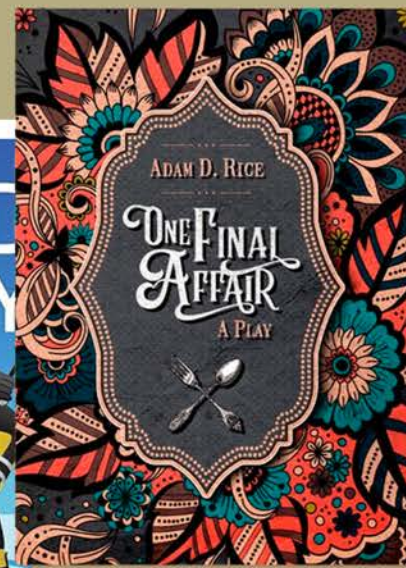
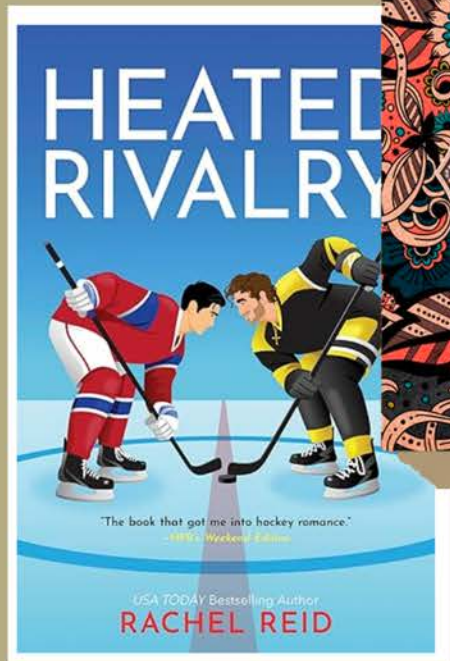


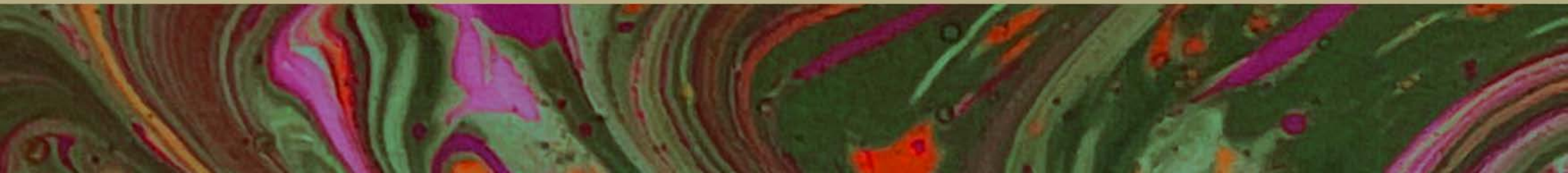






snap shot portfolio







## ARTIST BRIEF

# Flavour



# THE GOAL

TO DEVELOP A PORTFOLIO PIECE THAT SHOWCASES YOUR ABILITY TO PACKAGE FOOD-FOCUSED ILLUSTRATION AND CREATE BOLD, VERSATILE WORK THAT FEELS AT HOME IN RETAIL, LIFESTYLE AND COMMERCIAL CAMPAIGNS.

Food illustrations play a vital role in design and advertising by combining visual appeal with storytelling. Whether used in packaging, menus, or marketing campaigns, illustrated food can suggest quality, tradition, or playfulness, depending on the style.

# THE BRIEF

CREATE AN ILLUSTRATION THAT EXPLORES THE SENSORY WORLD OF FLAVOUR THROUGH YOUR OWN CREATIVE LENS.

We encourage you to interpret flavour not just as taste, but as mood, culture, story and colour. You'll explore how food, packaging and shared meals can be captured in beautiful, characterful illustration.

Ask yourself: What's the feeling behind this food? Is it rich and romantic (like figs and red wine?) Bright and sunny (lemons and an Aperol Spritz)? Cosy and homely (tea and toast)?

Think beyond realism. Brands are drawn to food that feels distinctive and stylised. We'd still like it to be recognisable, but keep your voice and your flair.

Tell a story. Sometimes a single tomato can tell a whole story. Is it on the vine in a wicker basket? Sliced on a board? Paired with olive and salt? Context makes illustration rich and narrative driven.

Remember your food illustrations aren't just decorative. They can help sell a lifestyle, elevate a product or bring a campaign to life.

## ILLUSTRATION GUIDELINES

### COLOUR PALETTE

Think of flavour as colour - juicy reds, buttery yellows, fresh greens and syrupy purples. Consider using a limited, or intentional palette. Explore palettes that reflect seasons, moods or places.

### TARGET AUDIENCE

The work should feel stylish, considered and commercially adaptable for audiences who value design as part of their lifestyle.

### IMAGERY FOCUS

- Bold and distinctive. We want the viewer to know what they are looking at straight away, we want them to crave it.
- Push your textures
- Clear story-telling

### USABILITY

Create with product and portfolio in mind. Your illustrations could be used on packaging, homeware, stationary, seasonal campaigns and of course cookbooks and recipes.

# WHAT'S OUT THERE?

## PRODUCE

Capture the beauty, character, and texture of individual fruits, vegetables, herbs, spices, and other raw ingredients. Think hyper-detailed illustrations, painterly renderings, or stylised minimalism—this is your chance to explore food in its purest, most natural form. Show the essence of flavour through colour, ripeness, gloss, and form.

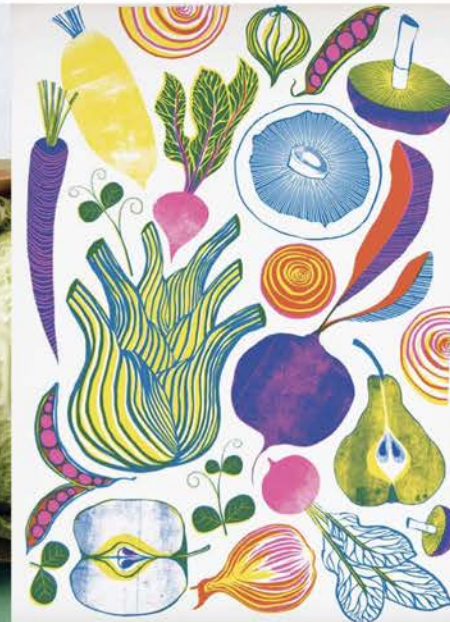
### SEASONAL PRODUCE



Bring out colours that can translate well into different products.



### CHARACTERISED



### CROSS SECTIONS

Brands love imagery that communicates freshness, nature and abundance

# WHAT'S OUT THERE?

## PRODUCT WORLD-BUILDING

Illustration can build entire environments around a product. Instead of isolating it on a plain background, the product becomes part of a scene, a story, or even a fantasy. It's no longer just a bottle, a jar, or a palette, it becomes a character in its own narrative.

### CONSISTENT, EXPANDABLE CAMPAIGNS



In this series, each product is a new location and therefore becomes an accessory to the vibe of the city.

### CORE BRAND VALUES

Sales of this Lush product contribute to protecting our oceans.



### INVITES ESCAPISM

Encourages aspiration and daydreaming, reinforcing the lifestyle the product is part of. This Diptyque perfume becomes a holiday in a bottle.



# WHAT'S OUT THERE?

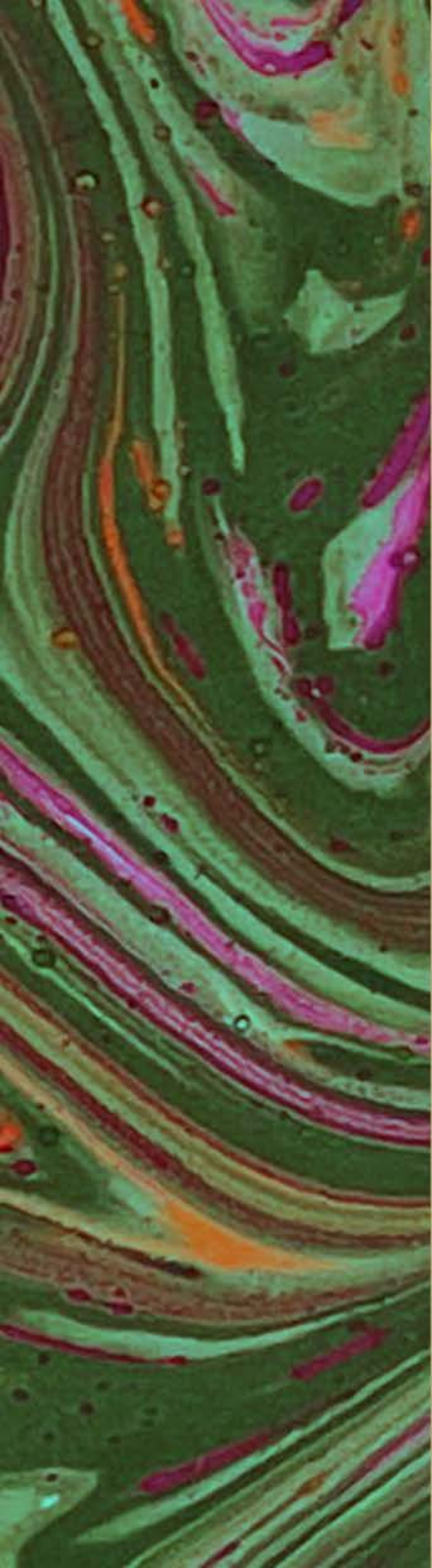
## ISOMETRIC WORLDS

This is one of the most popular formats, especially in tech, transport and financial services. It allows you to show multiple levels, layers and interactions with clear structure and no perspective distortion.

### READABLE AND NAVIGABLE

Complex environments can feel easier on the eye with an isometric foundation





# CURATE

TRY NOT TO BE SENTIMENTAL.

DOES THIS WORK REPEAT

DOES IT SHOW WHAT YOU CAN DO?

DO YOU ACTUALLY LIKE IT

# ASK

ASK PEOPLE TO LOOK AT IT.

NOT YOUR MUM..THEY CAN BIASED

TUTORS - ARTISTS - INDUSTRY FOLK- HONEST FRIENDS

# SEND

YOU CAN OVER THINK THIS FOR MONTHS AND MONTHS  
SOMETIMES YOU JUST HAVE TO PRESS SEND AND SEE  
WHAT HAPPENS



**moolah**  
(money)



**moolah**  
(money) AGEN

## AGENCIES TYPICALLY TAKE 15-35% OF FEE

**NEGOTIATE BETTER FEES, ROYALTIES AND RIGHTS  
PUT YOUR WORK UNDER THE RIGHT NOSES.**

**SCHEDULE/CONTRACT/ INVOICE MANAGE  
SUPPORT/ NETWORK**

## ILLUSTRATOR MATH

EXCHANGE RATE / TAX / AGENT FEE

**OFFER \$12K PICTURE BOOK >**

EXCHANGE RATE > UK £8856.91

**AGENTS FEE > £2214.22**

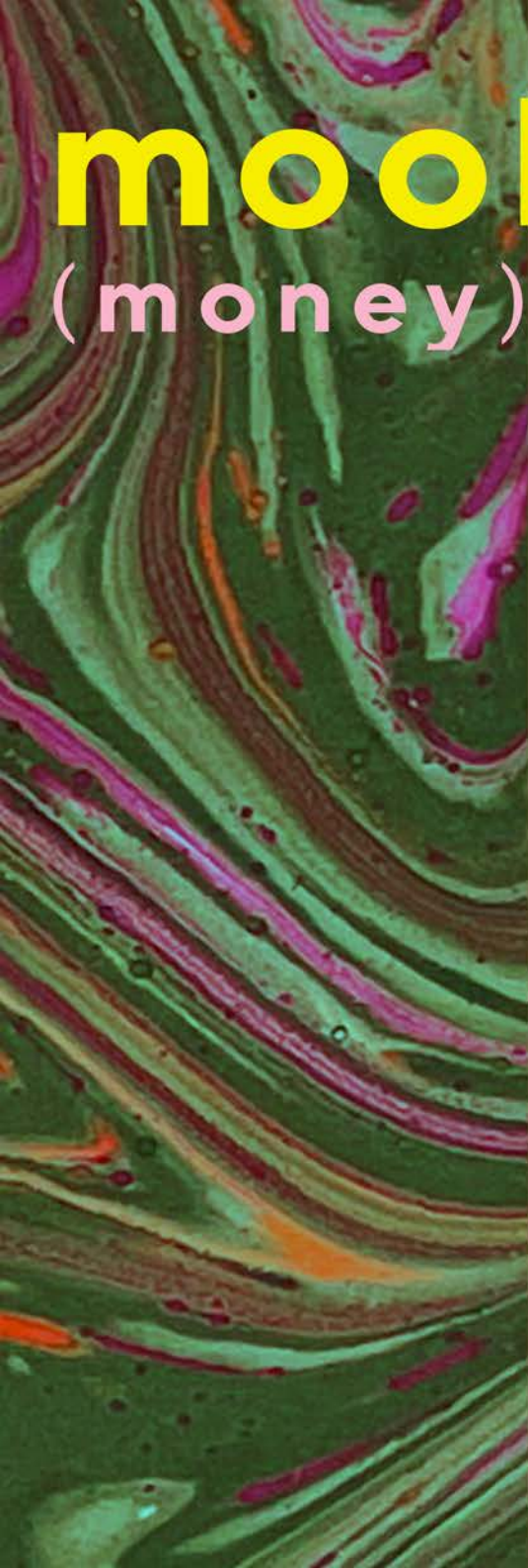
**SUBTRACT FROM 8856.91 = £6642.69**

**TAX IS TYPICALLY 20% ( 1328.54)**

**£5314.15**

THE AVERAGE UK INCOME PER MONTH IS £1950  
PICTURE BOOK 6- 8MONTHS + WORK ..

**£885.69**



# moolah

(money)

BUT FEAR NOT

ILLUSTRATORS RARELY GET  
PAID PER MONTH.

TYPICALLY THERE FEES FOR  
STAGES OF THE JOB

SIGNATURE - SKETCHES- FINAL ART - PUBLICATION DATE  
1771.38 EVERY STAGE OF JOB THIS IS NOT DATE SPECIFIC

AGENTS CAN ASK FOR MORE

EARN OUT

ROYALTIES

PUBLISHER NEEDS TO MAKE BACK WHAT  
THEY SPENT ON YOU BEFORE YOU SEE THIS

ILLUSTRATOR  
50 PERCENT  
ROYALTY OR  
AGREED

————— AUTHORIAL  
100 PERCENT

# PENSIONS

THE STATE PENSION CURRENTLY SITS AT AROUND £11,500 PER YEAR. TRY ACTUALLY LIVING ON THAT, AND YOU'LL QUICKLY REALISE WHY THIS MATTERS.

EVERY POUND YOU PUT INTO A PENSION REDUCES YOUR TAXABLE PROFIT, MEANING YOU PAY LESS TAX OVERALL.



BASIC-RATE TAX PAYERS RECEIVE AN AUTOMATIC 25% TOP-UP FROM THE GOVERNMENT THROUGH TAX RELIEF. PAY IN £100, AND IT BECOMES £125. THAT'S FREE MONEY YOU'RE LEAVING ON THE TABLE BY NOT HAVING A PENSION.

LIFETIME ISAS (LISAS) THROUGH PROVIDERS LIKE MONEYBOX WORK DIFFERENTLY. YOU CAN SAVE UP TO £4,000 PER YEAR AND RECEIVE A 25% GOVERNMENT BONUS (UP TO £1,000 ANNUALLY). THE CATCH? YOU CAN ONLY ACCESS IT TO BUY YOUR FIRST HOME OR AFTER AGE 60.

# PUBLIC LENDING RIGHTS

BRITISH  
LIBRARY

Public Lending Right

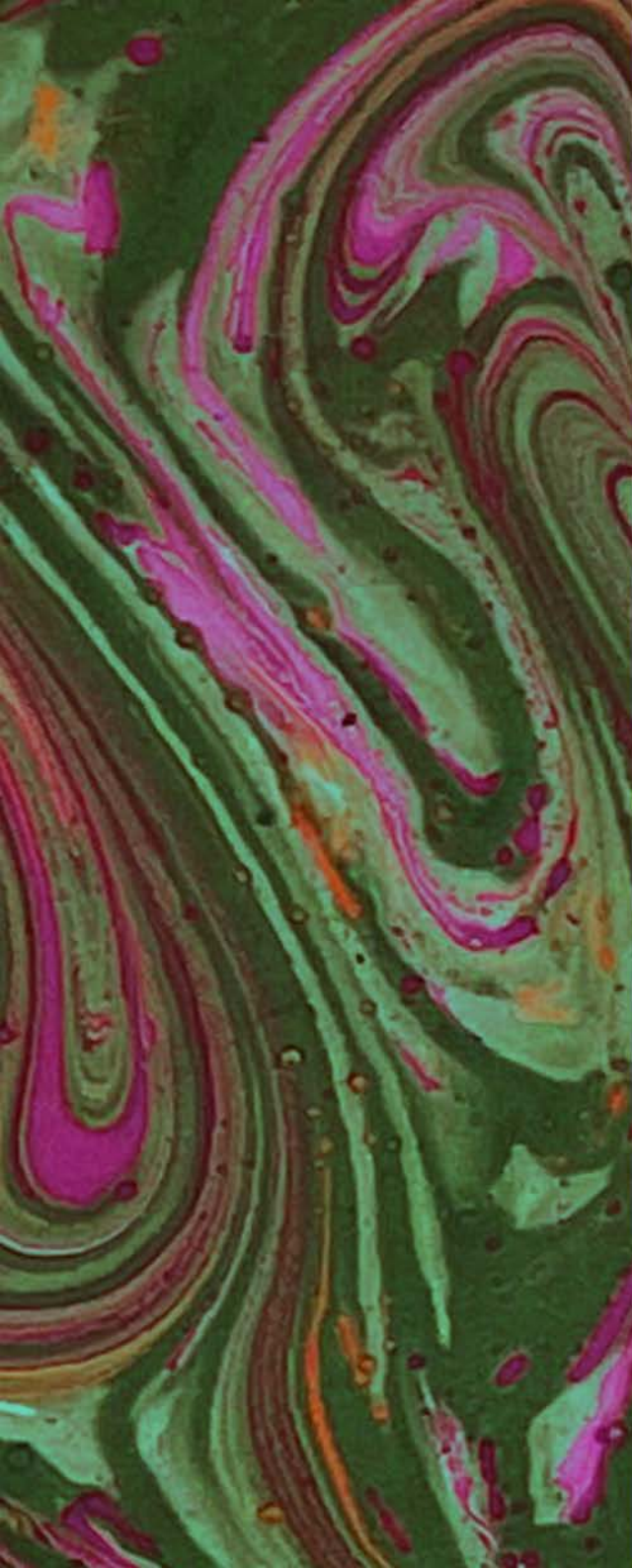
**GREAT SCHEME FOR BOOK MAKERS.**

**SIGN UP IS FREE. UPLOAD ANY  
BOOKS /ISBN..AND EVERYTIME THE  
BOOK IS LENT OUT FROM ANY  
LIBRARY, YOU EARN MONEY.**





Q / A



**THANKS**

