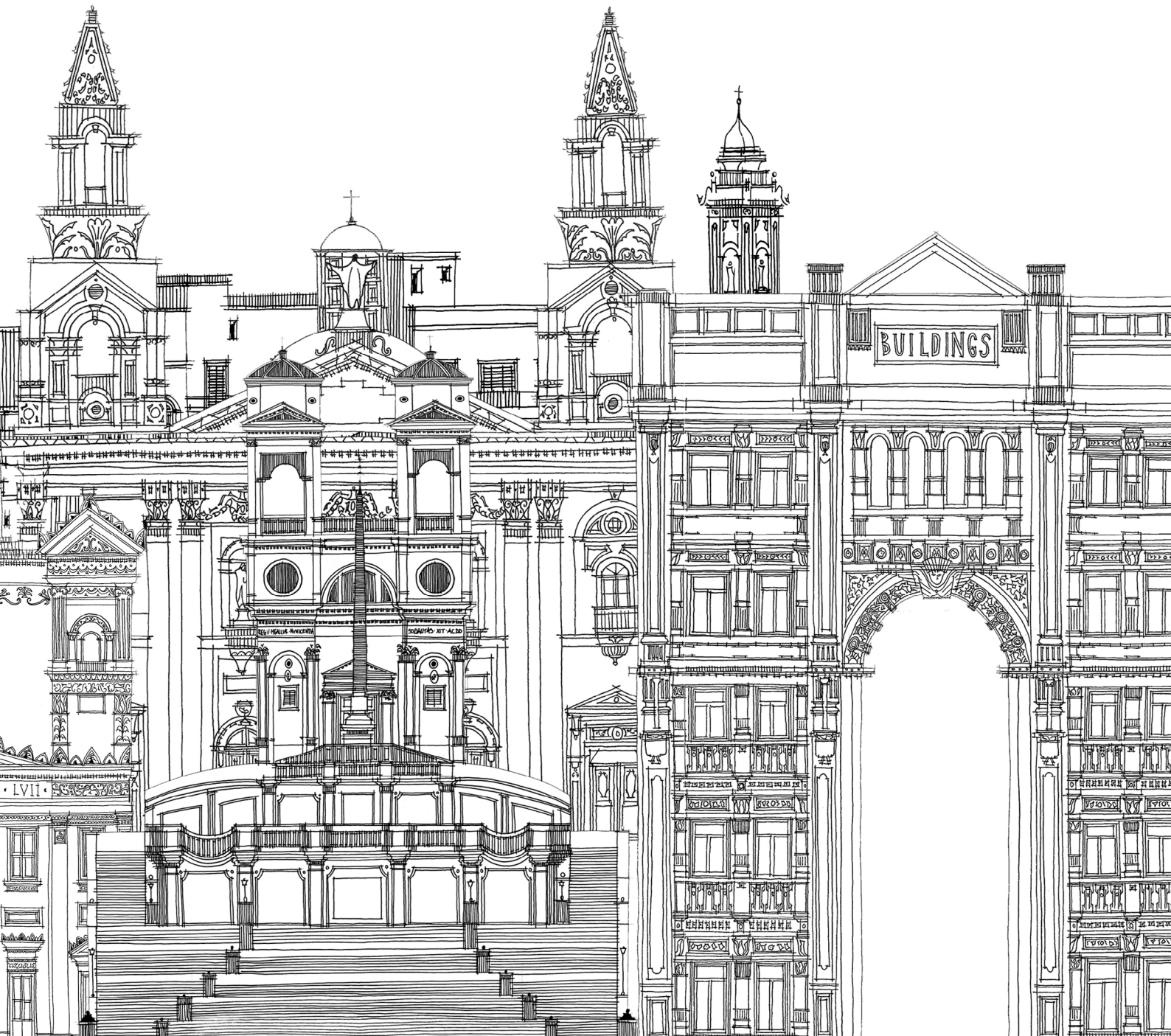




**Illustration
Annual**

2020





Credits

Judges Ruth Ancilleri, Ricardo Bessa, Matthew Demarco, Petra Eriksson, Chris Gruppetta, Francesca Infantino, Francesco Poroli

Editing Moira Scicluna Zahra, Steven Scicluna

Design & art direction Steven Scicluna

Web design Marietta Mifsud

MCOI Founder Moira Scicluna Zahra

MCOI board members Moira Scicluna Zahra, Steven Scicluna, Marietta Mifsud, Ed Dingli, Zack Ritchie, Craig MacDonald, Derek Fenech, Mark Scicluna, Magda Azab, Fleur Sciortino

Cover illustration Daphne Bugeja (Inka Workshop)

Printed at Poulton's Printers

Distributed by Te fit-Tazza

Sponsored by Kunsill Nazzjonali tal-Ktieb

Thanks to Gorg Mallia, Mark Camilleri, Simona Cassano,

Te fit-Tazza, the judges and MCOI Facebook group members.

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Facebook Malta Community of Illustrators



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Illustrious Illustration

A foreword*
by
Ġorġ Mallia

“The Illustrator’s job,” said Andrew Hall¹, “is to create a something from a nothing, to encapsulate an idea that communicates to an audience in an innovative way that is also articulate.” This quote is loaded in a number of ways. Even the word ‘job’ is significant, because an illustrator is often for hire.

There are four points made in Hall’s quote. The creation of something from nothing, which is what any artist does, filling the canvas with fantasy, imagination and skill. But an illustration also needs to communicate a message of some sort, and to an audience. This is an art form that is also a potential mass medium. The innovation part of the quote sums up the argument in favour of this actually being art. The good illustrator cannot be an imitative regurgitator of clichés, but an artistic innovator who creates art. Then again, not for that illustrator the hermetic poetry of abstraction, because there needs to be understandable articulation.

Illustration is a particular type of art that narrates stories and sells ideas; that makes you think and inspires you; that instructs, informs, satirises, fills in details, creates a visual dimension for what would otherwise be purely symbolic text. Zeegen² puts it in a nutshell when he writes that “It is illustrated images that capture the imagination, that remain with the viewer and that inextricably tie moments in one’s personal history with the present.” The illustrator wields the power of the innovative, creative artist and that of the able visual communicator, creating a hybrid that is both functional and pleasingly artistic.

Professor Ġorġ Mallia heads the Department of Media and Communications at the University of Malta. He is best known in Malta as a children’s writer, illustrator and cartoonist.



I have followed the illustration scene in my native Malta for most of my adult life. We’ve had some excellent illustrators going as far back as the beginning of the last century. Some were quite rudimentary, like Willie Apap’s almost child-like line drawings in the thirties, and the much more elaborate satirical drawings by Robert Caruana Dingli (about whose cartoons I wrote an analysis³) who also illustrated the main textbook in schools at that time, E.B. Vella’s *Ġabra ta’ Ward* (1936). The one who stands head and shoulders above the rest, is, of course, the great Alfred Gerada, whose cartoons, portraits and illustrations filled the papers in the first half of the twentieth century.

It was, by necessity, children’s books that made illustrations flourish, and my first memories of them go back to the seventies, with Trevor Żahra’s first books, illustrated in cartoonish, black and white line drawings. Colour was just too expensive to consider. That was still the age of letterpress, with deeply etched blocks providing for illustrative content.

Joe Mallia was the pre-eminent illustrator at that time. He was probably the only full-time illustrator employed to draw text books like *Id-Denfil*, *Ġrajjet Malta* and others, all in the mid-seventies. His was a researched, very detailed, if somewhat repetitive style, but which was technically very good. Illustrators like Salvu Mallia (working within the

Tandem brand) and Frank Schembri added diversity. I illustrated the Maltese version of Grimm’s fairy tales at the end of the seventies, adding myself to the small list that eventually grew exponentially. Anybody interested in the history of children’s book illustrations in Malta from inception to the end of the twentieth century, and can read Maltese, can look at my short treatise on it, published in 2002.⁴

The children’s magazine *Saġhtar* was a constant source of illustration as from its first issue in 1971, containing Mario Azzopardi’s outlined drawings and caricatured figures. In the first editions we saw Luciano Micallef’s first steps as an artistic innovator. The magazine stopped publication in 2015. The list of illustrators who began their career in it is much too long to even hint at here.

In the late nineties colour predominated, and a second wave of illustrators brought diversity, innovation and a very fresh feel to the genre. People like Marisa Attard, with her almost grotesque anatomical deviations, but whose figures were, nonetheless, incredibly aesthetically pleasing; Victor Pulis with his historical illustrations and cartoons; Mikiel Galea with his UK juvenile comics inspired dynamic; Ġorġ Apap and his atmospheric, cross-hatched drawings; Victor Falzon’s anthropomorphic animal images; and Andrew Micallef’s

incredibly detailed constructions. Among many others.

The third wave of illustrators were sons and daughters of on-screen technologies. Not just armed with pen and paper, but also with stylus and tablet, iPad and Pencil, with Adobe Photoshop and Illustrator often replacing the splashing of watercolour, acrylic and ink. But technology was only the tool to bring some incredible talent to the fore. Artists like Mark Scicluna and his dynamic presentation of caricatured figures in action; Lisa Falzon's tremendously beautiful evocation of atmosphere; Moira Scicluna Zahra's constant experimentation with styles and materials, together with digital comic artists like Audrienne Degiorgio, Daniela Attard and Fleur Sciortino, led the wave with gusto. A group of young fans organised an annual Comic Con, which led to a lot of new talent in that genre. And book publication increased, in spite of the tiny market, particularly in the area of children's literature, creating a demand for which there was a constant, talented supply.

Moira Scicluna Zahra's idea to start a Facebook page for (originally) Malta-based illustrators was brilliant. It got so many people together I had not heard of before and who were massively original in their approaches and enormously inventive. The page turned into a Community of Illustrators, which led to a website, an Instagram page, and others. It spawned a poster

campaign casting a critical eye on the Maltese landscape which was very well received and got a lot of media attention.

And then came the brilliant idea of this book. The first of its type. An annual event, one hopes, that showcases the best work of some

Illustration is a particular type of art that narrates stories and sells ideas; that makes you think and inspires you..

of the best of those illustrators, spanning most of the waves I mention above. The approach to the selection of illustrations to be featured in the book was professional ... going through the impressively large number of submissions in order to choose the final set. And, boy, what a *tour de force* that set is!

The themes and functionality of the different illustrations vary. Some are standalone satirical cartoons, some are advertising illustrations, some clearly illustrate text and are probably part of books, but some seem to have been done for the love of the art.

Most are electronically created, with that clean feel of the digital hard to hide. Others have gone the way of traditional drawing and painting on paper. So you get the faces with birds for eyelashes, cleanly painted on watercolour paper, and then it's a brightly delineated cockerel, cut out from the background, with sharp edged patterns overlaid to create it digitally. There is vector art, of course, sharply crafting posters and at the same time, Photoshop painted images invoke oil painting in all but the oil paints. There are poignant comments about society and its ills. There are beautifully crafted, infinitesimally detailed architectural drawings that boggle the mind at the skill and patience of the craftsperson involved, and on the opposite end of the scale, there are what seem to be naïf, vector images in flat colours that simplify views of the Maltese lifestyle. Such incredibly wonderful diversity.

And there is more. 3D programs are used to generate fantasy scenarios that demand both skills and a platform-game steeped imagination to create. I love the abstract surrealism of some of the work here... the huge glass ball slowly crawling down disembodied stairs, for example! But I also love the collages, and the found object collations that demand an incipient understanding of balance to convey an aesthetically pleasing result.

There is light-and-shadow play, and then there is the *ligne claire* style,

eschewing all depth for the sake of instant clarity. There is bright colour in the main, but there is also grayscale and black line, and, where needed, monochrome.

Congratulations to all of those represented here. Thank you for your originality, skill and ability to communicate so brilliantly with your art. Thank you for grasping so well the concepts that provoke illustration and for being successful, forward-thinking illustrators who, as Alan Male⁵ has said, are "educated, socially and culturally aware communicators utilising a breadth of intellectual and practical skills."

There can be no doubt that all of those in this collection are just that. And they've also produced an enormous amount of beautiful pictures. And who does not love to look at beautiful pictures?

Enjoy!

*The full, unedited version of this foreword, can be found on the MCOI website at www.maltailustrators.com

References

- ¹ Andrew Hall (2011). *Illustration*. London, UK: Laurence King Publishing Ltd.
 Lawrence Zeegen (2012). *The Fundamentals of Illustration* (2nd ed.). Lausanne, SW: AVA Publishing SA
² Gorġ Mallia (2016). Robert Caruana Dingli's Cartoons from the Early 1920s. Giovanni Bonello (Ed.), *Robert Caruana Dingli: Letters, Caricatures and Other Works*, p.p. 139-158. Malta, MT: Fondazzjoni Patrimonju Malti.
³ Gorġ Mallia (2002). *Illustraturi tal-Kotba Maltin għat-Tfal*. In T. Żahra, C. Briffa & G. Mallia, *Il-Kotba għat-Tfal*. Pietà, MT: PIN.
⁴ Alan Male (2007). *Illustration: A Theoretical & Contextual Perspective*. Lausanne, SW: AVA Publishing SA

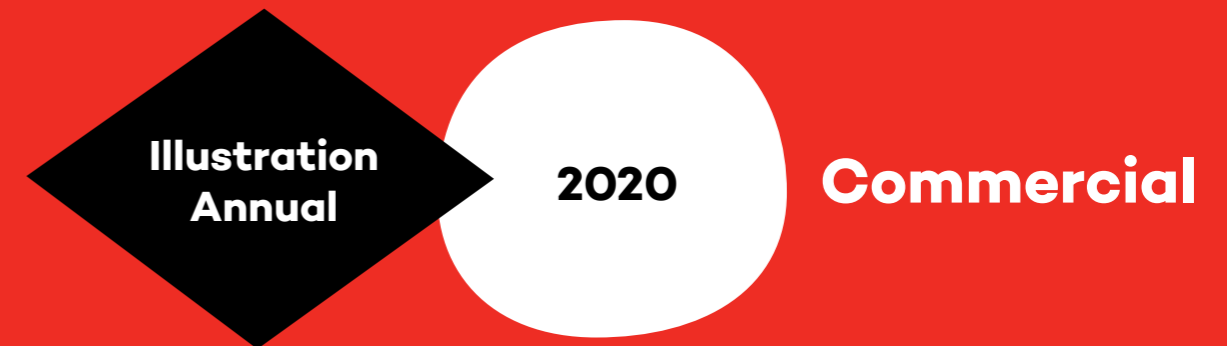
About the Malta Community of Illustrators



The Malta Community of Illustrators (MCOI) was set up in 2020 with the aim of bringing together professional illustrators, promoting the use and education of illustration as an effective communicational tool in Malta and safeguarding the rights of illustrators on the island and overseas.

Starting out as a Facebook group, the community quickly grew into several hundred members. This was the basis for *Artna*, the MCOI's first activity and an online group exhibition that rallied against environmental destruction in the country. After the success of *Artna*, the MCOI set about preparing this illustration annual, which is the first illustration annual ever produced that focuses on Maltese or Malta-based illustration. All works shown in this annual were created between the second half of 2019 and the first half of 2020, with a total of 179 works submitted.

The MCOI would like to thank the National Book Council, without which this publication would not have been possible.





Illustrator: Magda Azab
Artwork: Architects of Our Destiny
Medium: Digital
Instagram: @magdaazab
Website: www.magdaazab.it



Illustrator: Andrew Cachia
Artwork: Costa Club
Medium: Digital
Instagram: @DruCachia
Website: www.andrewcachia.com



Illustrator: Andrew Cachia
 Artwork: Malta Craft Beer Festival
 Medium: Digital
 Instagram: @DruCachia
 Website: www.andrewcachia.com



Illustrator: Rosanna Farrugia
 Artwork: Perrier Interpretation
 Medium: -
 Instagram: @thewombaat

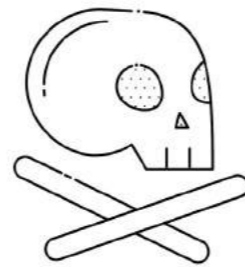
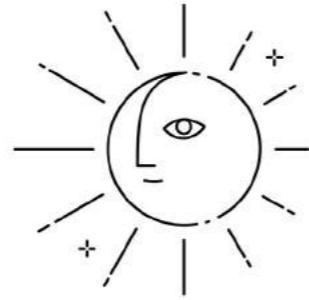
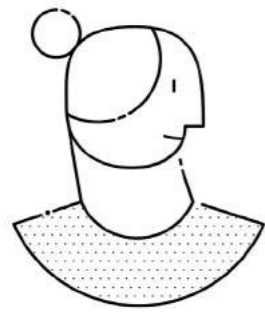


Illustrator: Vilmante Juozaityte
Artwork: Hearing Aid Sounds
Medium: Digital
Instagram: @Bulma.illustrates
Website: www.behance.net/vilmantjuozait



VAN NORTE
THIS FOLDED SKY

Illustrator: Vilmante Juozaityte
Artwork: This Folded Sky (album cover)
Medium: Digital
Instagram: @Bulma.illustrates
Website: www.behance.net/vilmantjuozait



Illustrator: Marietta Mifsud
Artwork: Archetype Icons
Medium: Digital
Instagram: @mariettamifsud
Website: www.mariettamifsud.com



Illustrator: Zack Ritchie
Artwork: Popeye 90th Anniversary
Medium: Digital
Instagram: @zackritchie_design
Website: www.zackritchie.com



Illustrator: Zack Ritchie
Artwork: Salini Classic
Medium: Digital
Instagram: @zackritchie_design
Website: www.zackritchie.com



Illustrator: Philip Sultana
Artwork: Jungle
Medium: Digital
Instagram: @philipsultana
Website: www.behance.net/philipsultana



Illustrator: Moira Zahra
Artwork: Valletta Hoarding Mural
Medium: Digital
Instagram: @moirazahra
Website: www.moirazahra.com

Illustration
Annual

2020

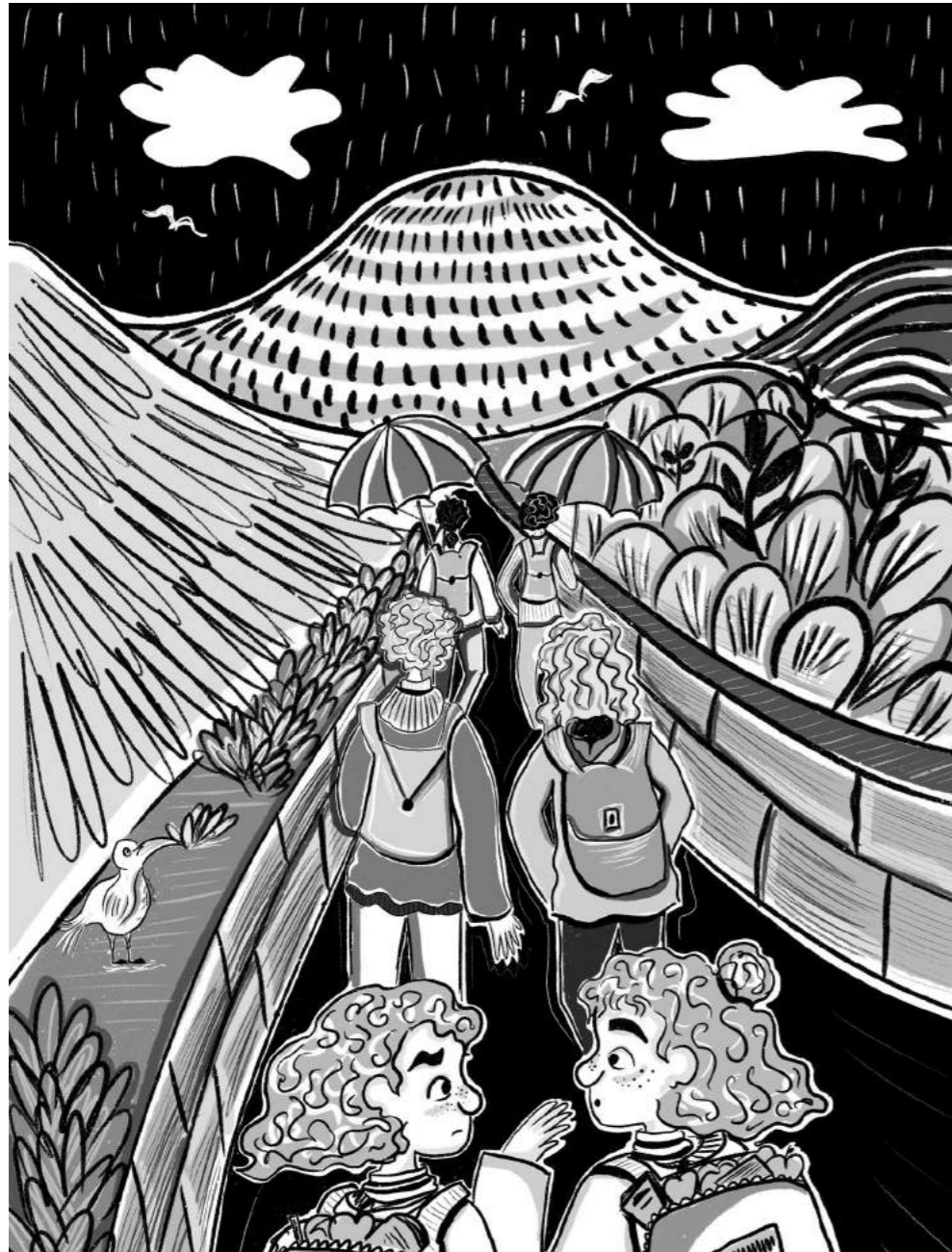
Publishing

Illustrator: Marisa Attard
 Artwork: Mabel Strickland
 Medium: Pen, ink and watercolour
 Instagram: @marisaatt
 Website: www.marisaattard.com

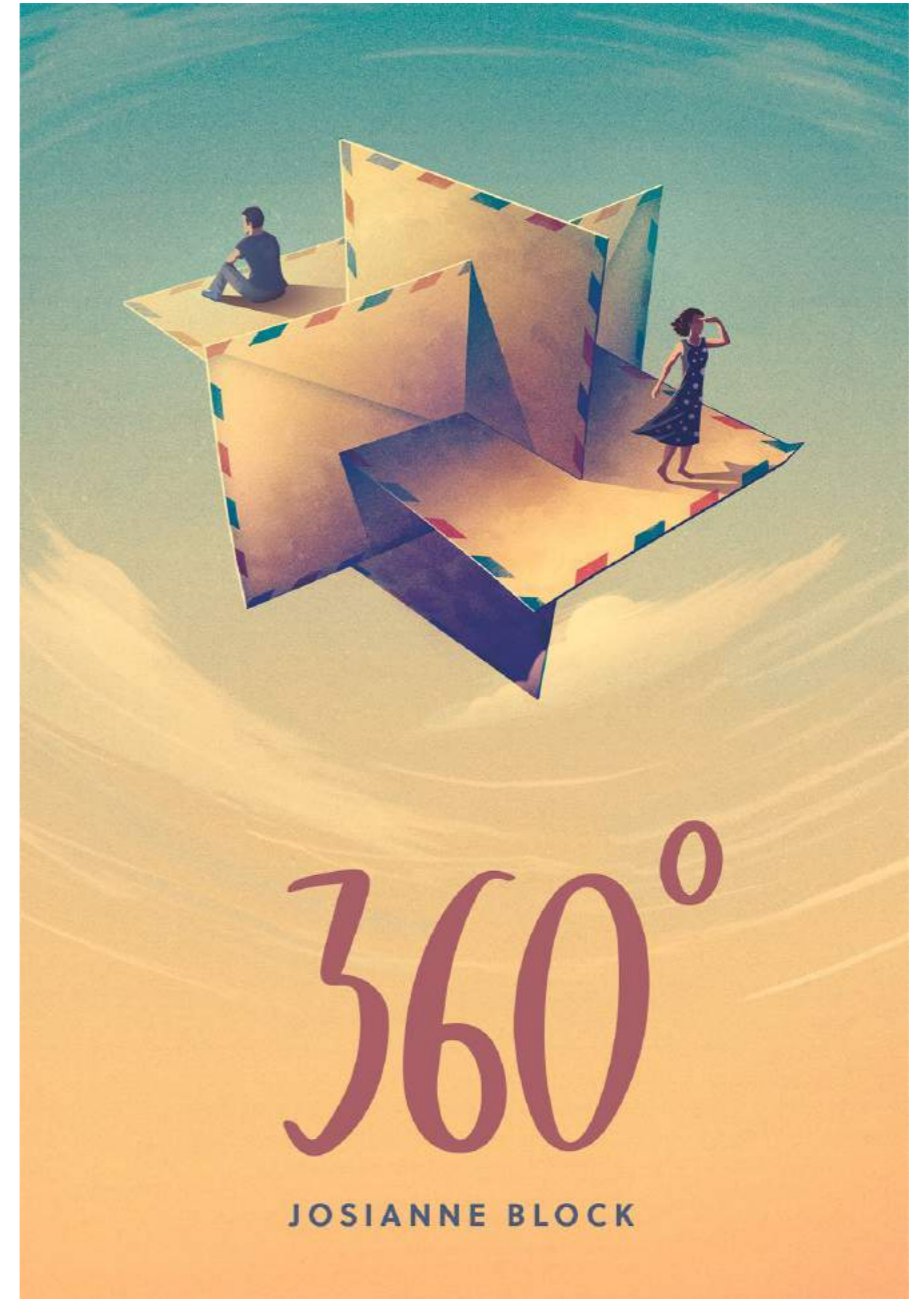


Illustrator: Magda Azab
 Artwork: For the Love of Art
 Medium: Digital
 Instagram: @magdaazab
 Website: www.magdaazab.com





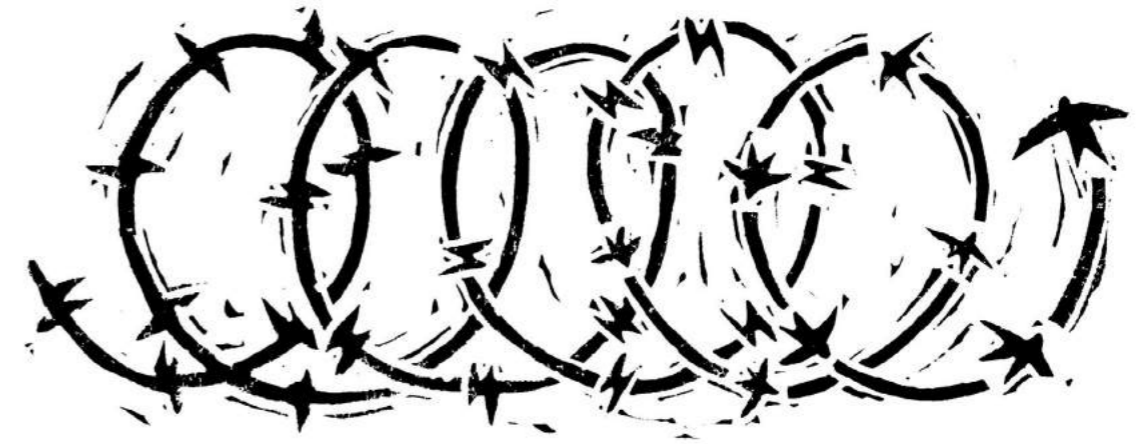
Illustrator: Francesca Grech
Artwork: Il-Familja Frattarija
Medium: Digital
Instagram: @frannie.gee
Website: www.frannie-gee.com



Illustrator: Julinu Mallia
Artwork: 360 Grad (book cover)
Medium: Mixed media
Instagram: @julinu_studio
Website: www.julinu.com



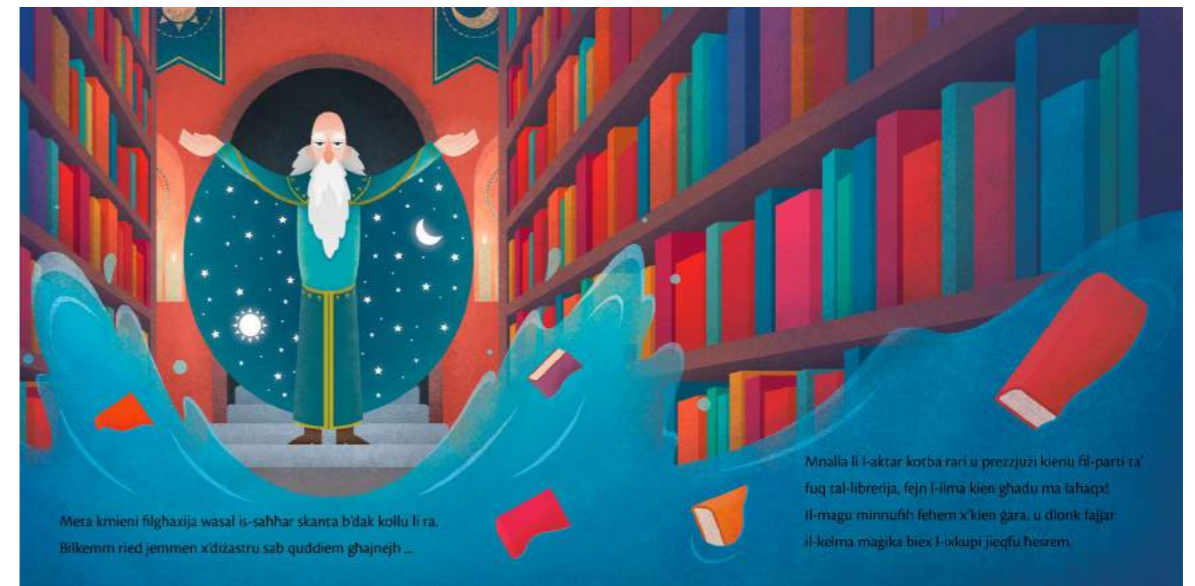
Illustrator: Julinu Mallia
Artwork: Helsien (book cover)
Medium: Mixed media
Instagram: @julinu_studio
Website: www.julinu.com



Illustrator: Steven Scicluna
Artwork: Passaport
Medium: Linocut print
Instagram: @stevenscicluna
Website: www.stevenscicluna.com



Illustrator: Fleur Sciortino
 Artwork: Portraits for Hangar Studio
 Medium: Digital
 Instagram: @fleursciortino
 Website: www.fleursciortino.com



Meta kmieni filghaxija wasal is-sahhar skanta b'dak kollu li ra.
 Bilkemm nief jemma x'dizastu sab quddiem ghajnejh ...

Mnalla li l-aktar korba rari u prezjuzi kienu fil-parti ta'
 fuq tal-librenja, fejn l-ilma kien ghadu ma lahaql!
 Il-magu minnufih lehem x'kien gara, u dlonk fajar
 il-kelma magika biex l-ikupi jiegfu hesrem.

Illustrator: Matt Stroud
 Artwork: Apprentice (spread)
 Medium: Digital
 Instagram: @mattstroudart
 Website: www.mattstroudart.com



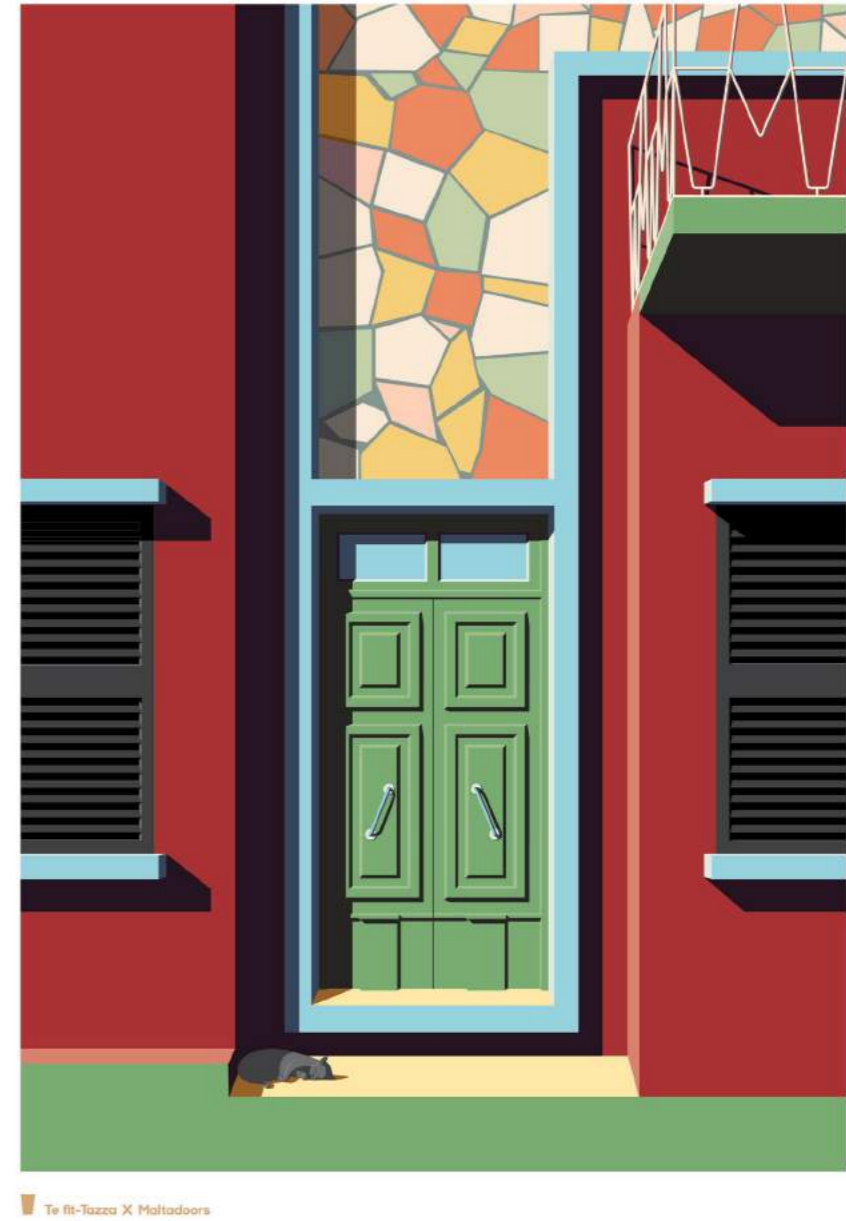
Illustrator: Matt Stroud
Artwork: The Wild Swans (book cover)
Medium: Digital
Instagram: @mattstroudart
Website: www.mattstroudart.com



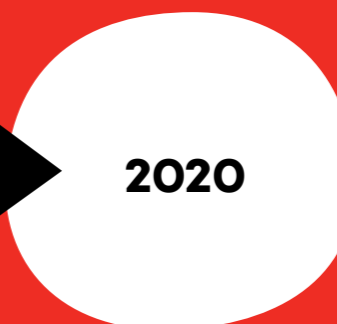
Illustrator: Philip Sultana
Artwork: Mechanical Crane
Medium: Digital
Instagram: @philipsultana
Website: www.behance.net/philipsultana



Illustrator: Te fit-Tazza
Artwork: Many Faces of 'The Mill'
Medium: Digital
Instagram: @tefittazza
Website: www.tefittazza.com



Illustrator: Te fit-Tazza
Artwork: Mon Nid
Medium: Digital
Instagram: @tefittazza
Website: www.tefittazza.com



**Personal /
student
work**



Illustrator: Pascale Abdilla
Artwork: Survival Tips
Medium: Digital
Instagram: @punchincolour
Website: www.



Illustrator: Francesca Alvarez
Artwork: La Rosa que Amasa
Medium: Digital
Instagram: @paca.alvarez



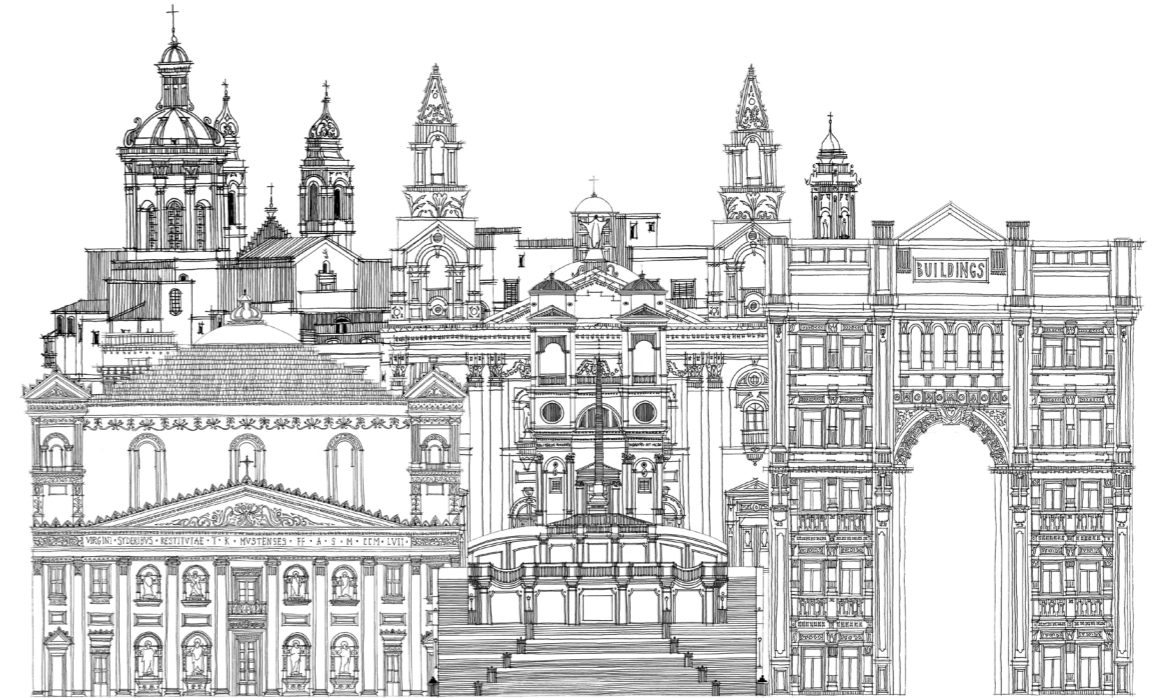
Illustrator: Daniela Attard
Artwork: Maltese Black Rooster
Medium: Pencil, digital
Instagram: @ielladoodle
Website: www.danielaattard.com/



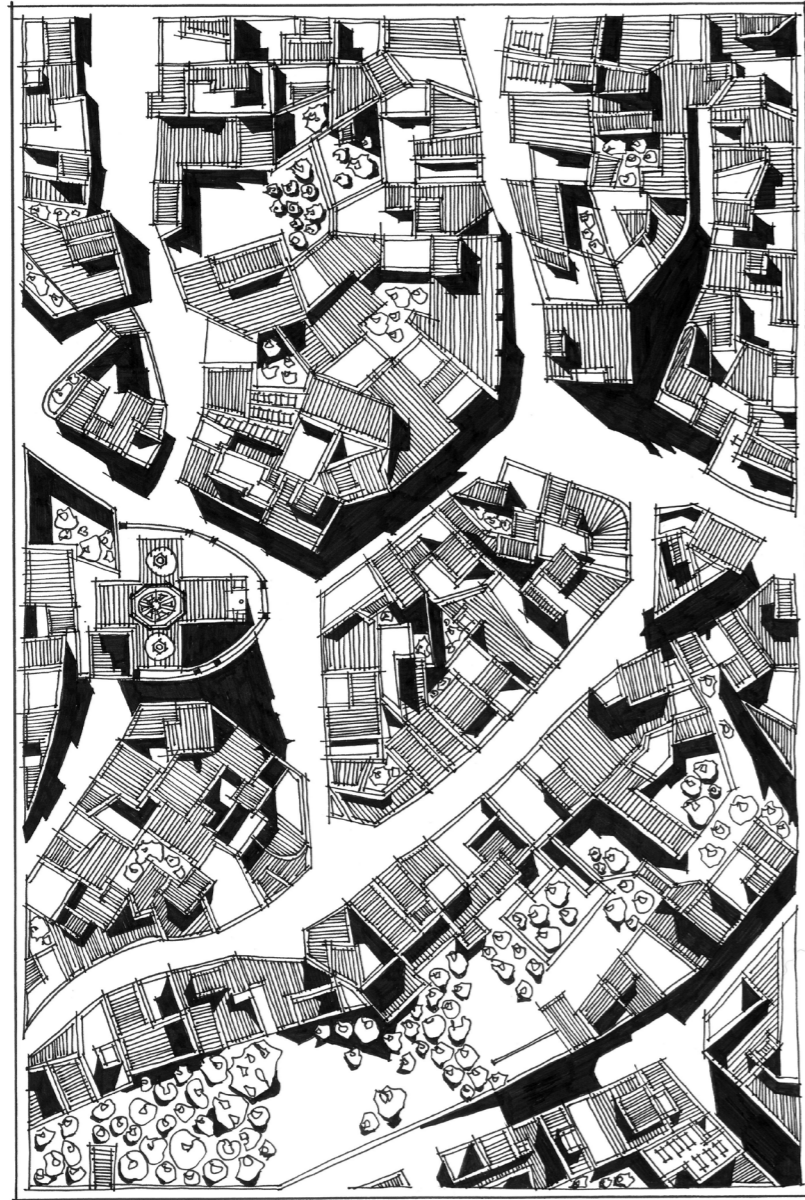
Illustrator: Katya Azzopardi
Artwork: The Plague Doctor
Medium: Digital
Instagram: @katyarts_97
Website: www.behance.net/azzopardike792



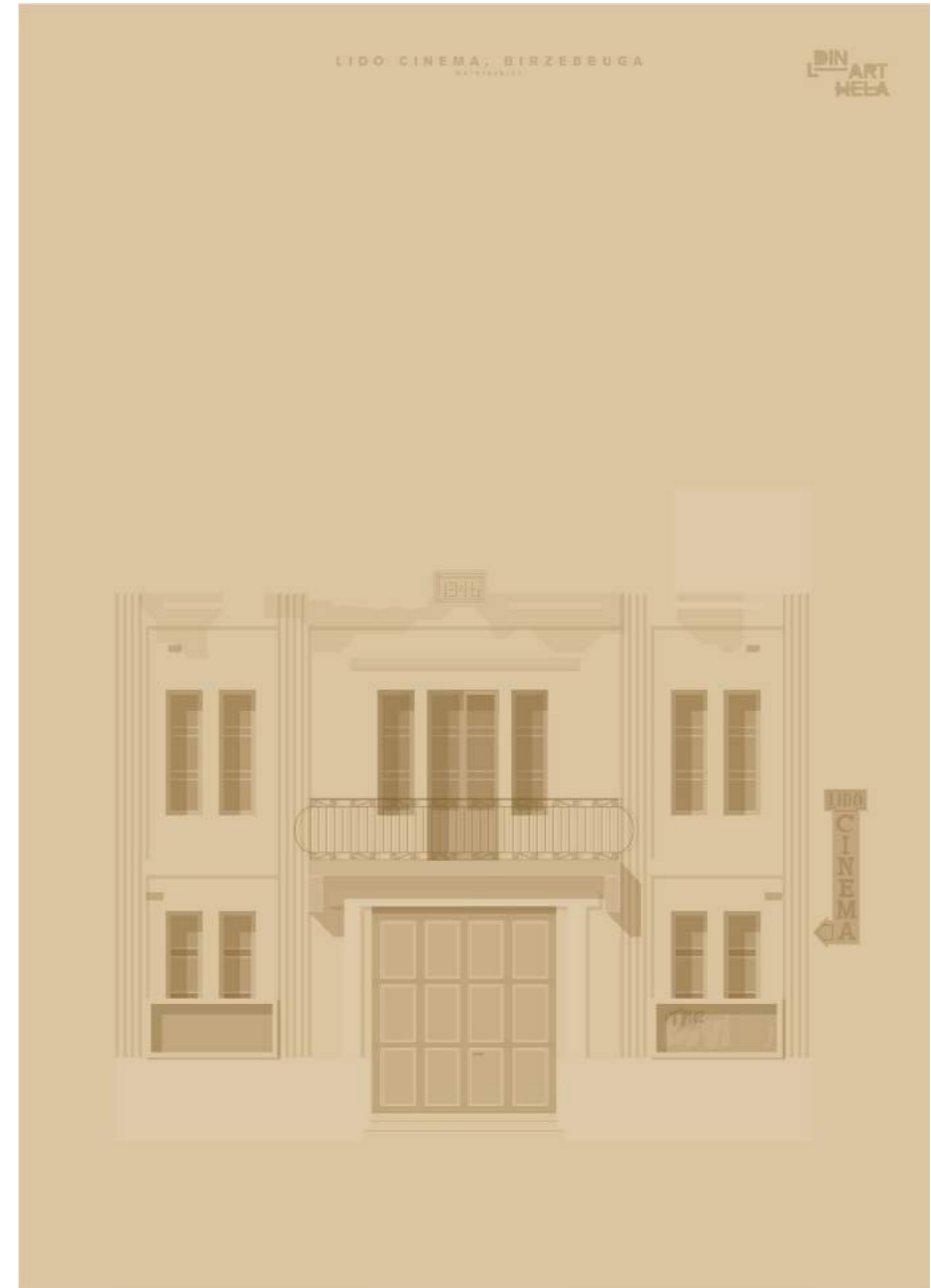
Illustrator: Jens C. Büdinger
 Artwork: Sort It Out
 Medium: Digital
 Instagram: @thefloodmalta
 Website: www.jensbud.myportfolio.com/the-flood/



Illustrator: Daphne Bugeja
 Artwork: Bring Together
 Medium: Ink
 Instagram: @inka.workshop
 Website: www.facebook.com/inkaworkshop/



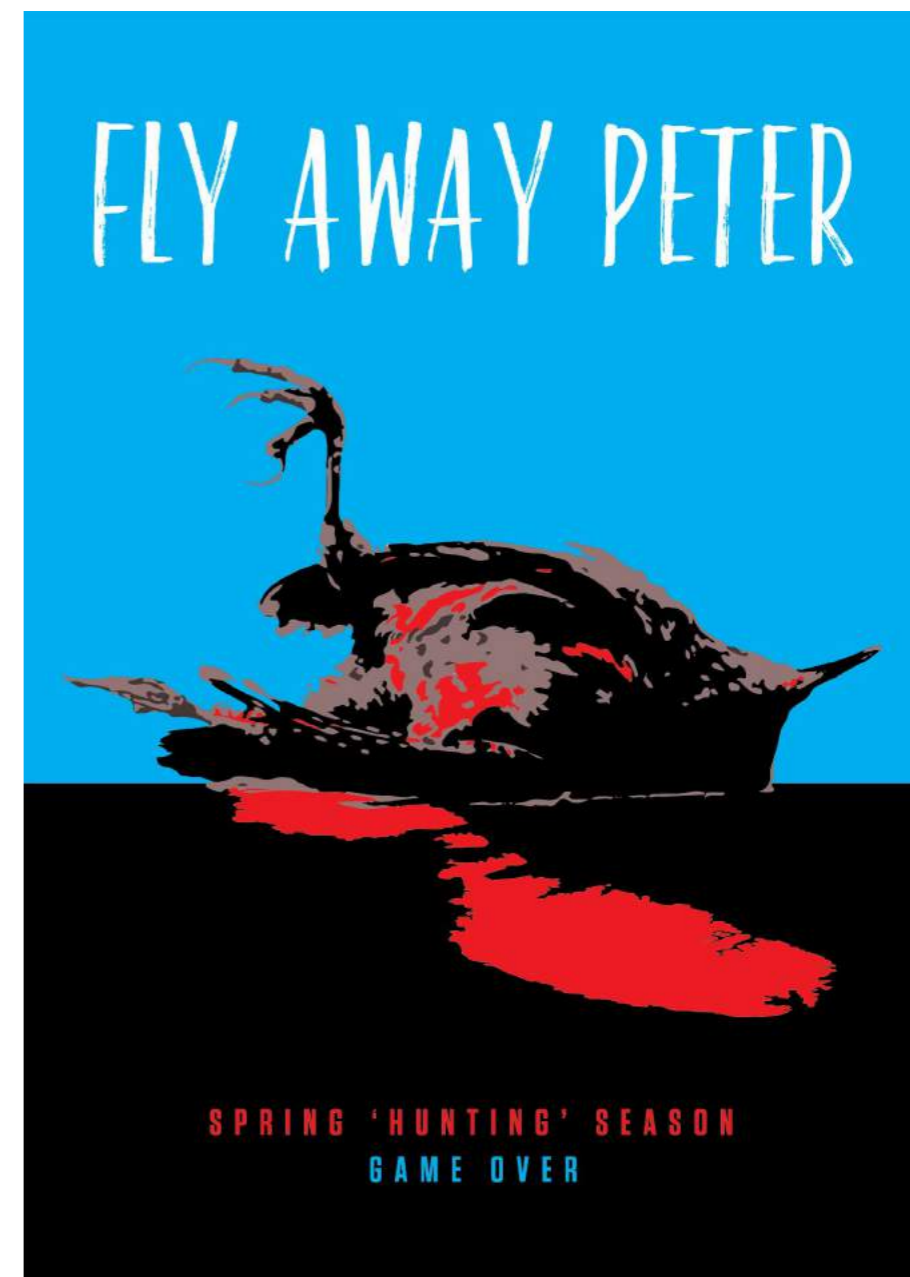
Illustrator: Daphne Bugeja
Artwork: Lego Cities
Medium: Ink
Instagram: @inka.workshop
Website: www.facebook.com/inkaworkshop/



Illustrator: Theo Cachia
Artwork: Din L-Art Hela (Lido Cinema)
Medium: Digital
Instagram: @dinlarthela
Website: www.facebook.com/dinlarthela



Illustrator: Theo Cachia
Artwork: Din L-Art Hela (Wembley Ice-Cream Factory)
Medium: Digital
Instagram: @dinlarthela
Website: www.facebook.com/dinlarthela



Illustrator: Bob Cardona
Artwork: Fly Away Peter
Medium: Digital
Instagram: @bobcardona



Illustrator: Natalie Couto
Artwork: Crane Waves
Medium: Manual, digital
Instagram: @pattern.talk
Website: www.pattern-talk.com/



Illustrator: William Curmi
Artwork: Maltese Chilli Sauce
Medium: Digital
Instagram: @williamcurmidigitalart
Website: www.behance.net/williamcur4683



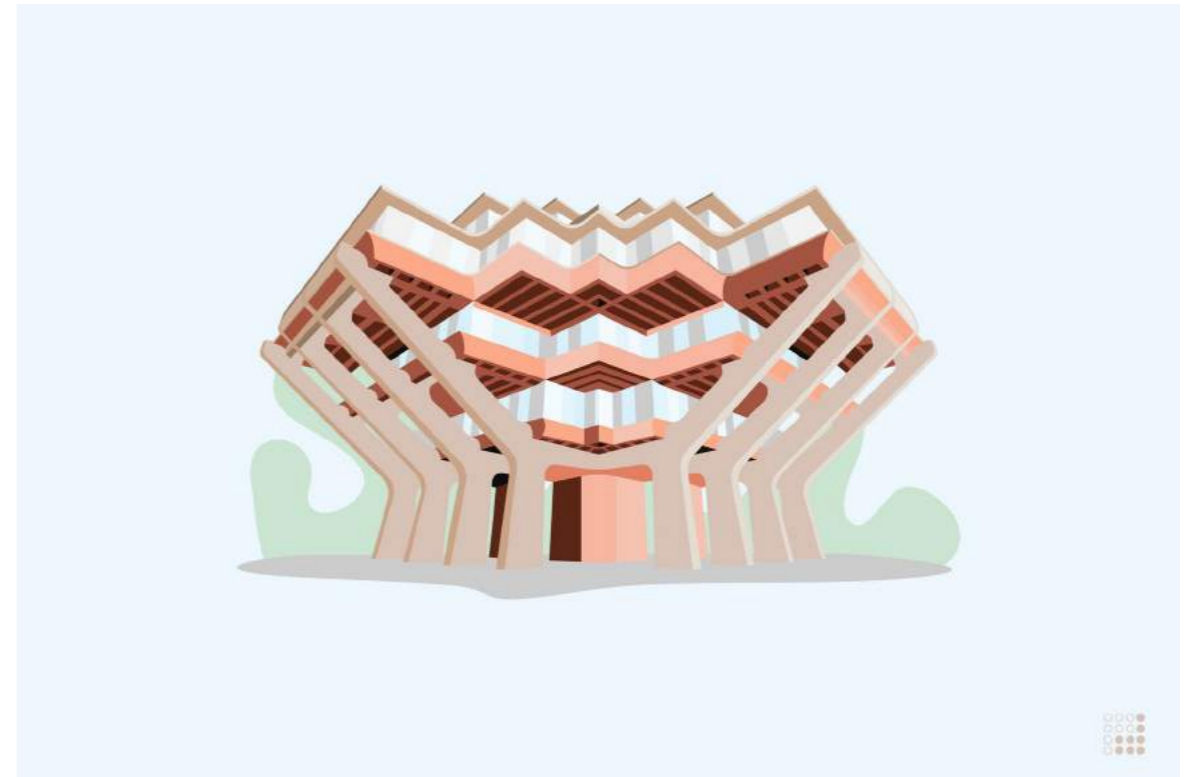
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Artwork: Back at the Convent
Medium: 3D, Digital
Instagram: @adegarts
Website: www.adegart.com



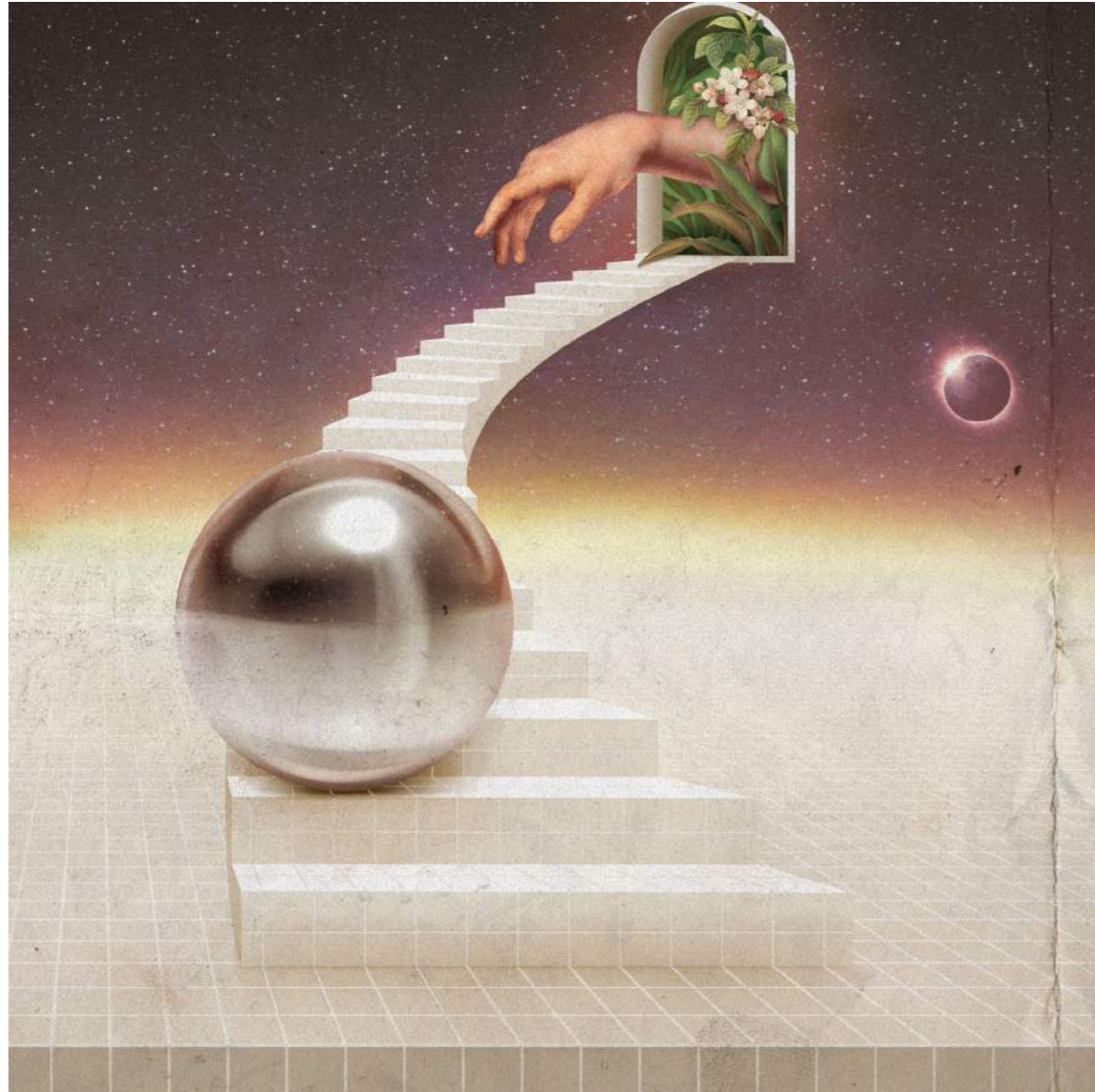
Illustrator: Ed Dingli
Artwork: Meet the Locals
Medium: Digital
Instagram: @eddingles
Website: www.eddingli.com



Illustrator: Rosanna Farrugia
Artwork: Lady Bug
Medium: Digital
Instagram: @thewombaaat



Illustrator: Dorian Fenech
Artwork: Brutalist's Dream (The Geisel Library)
Medium: Digital
Instagram: @dorianfenech.design
Website: www.dorianfenech.com



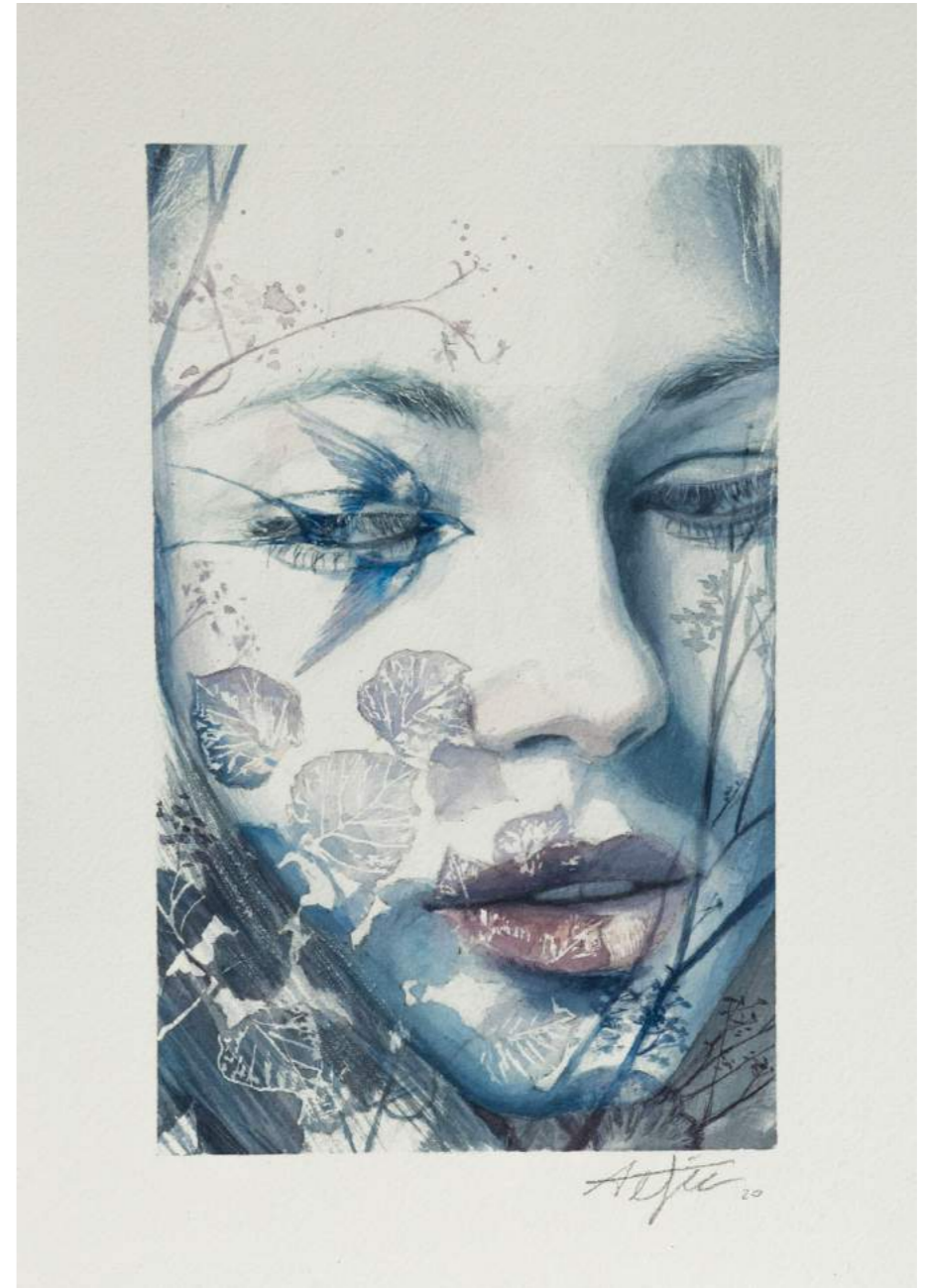
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Artwork: Pending Object
Medium: Digital
Instagram: @janafrost.art
Website: www.janafrost.com



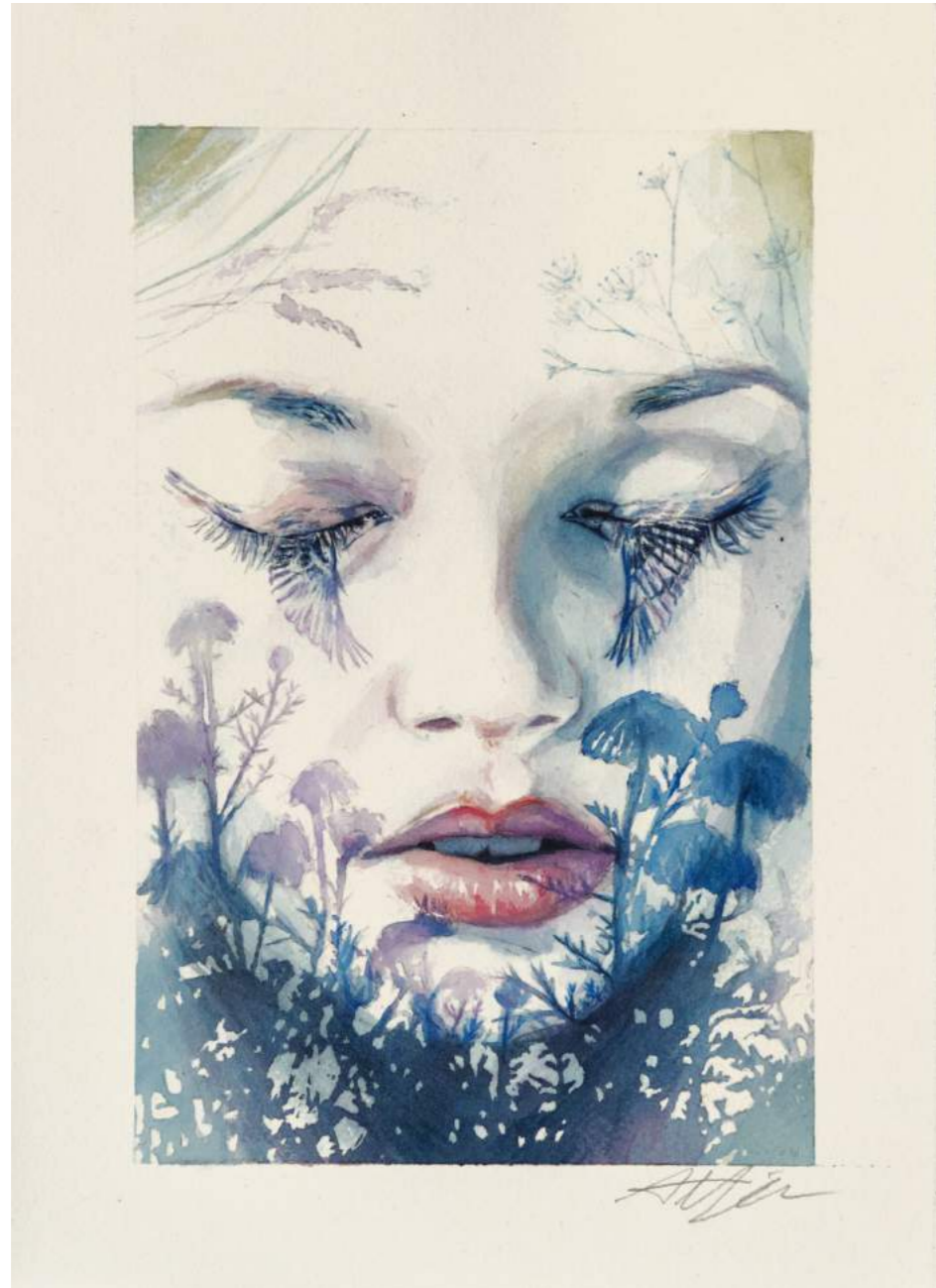
Illustrator: Emma Galea Naudi
Artwork: Puff Puff
Medium: Digital
Instagram: @emma_galea_naudi



Illustrator: Emma Galea Naudi
Artwork: Staying Afloat
Medium: Digital
Instagram: @emma_galea_naudi



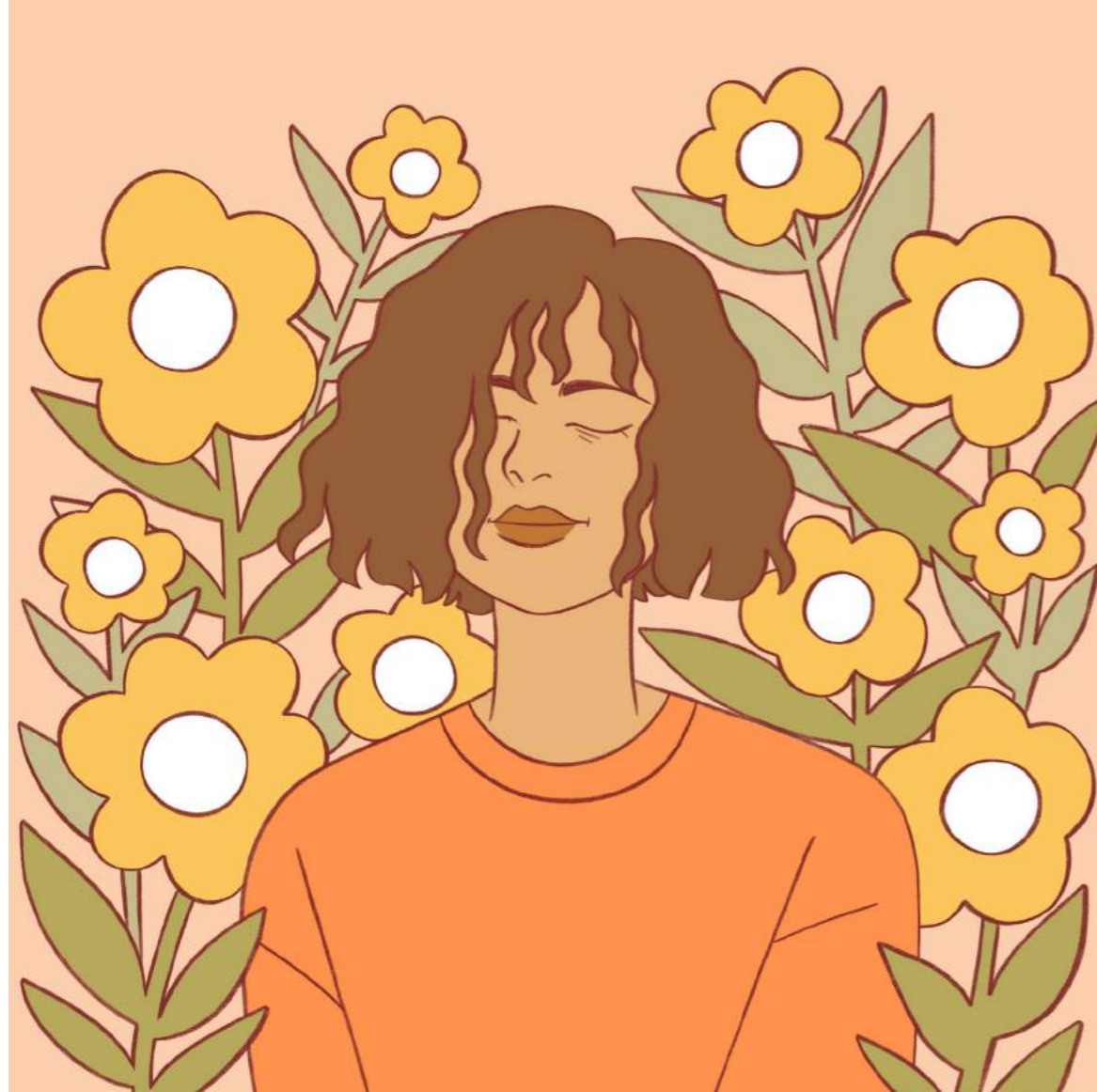
Illustrator: Alfie Gatt
Artwork: I'm Blue III
Medium: Watercolour
Instagram: @alfiealpha_art
Website: www.alfiealpha.com



Illustrator: Alfie Gatt
Artwork: I'm Blue IV
Medium: Watercolour
Instagram: @alfiealpha_art
Website: www.alfiealpha.com



Illustrator: İrem Karakuş
Artwork: Go Girl
Medium: Digital
Instagram: @lilafelya
Website: www.behance.net/iremkarakus



Illustrator: İrem Karakuş
Artwork: Resilience
Medium: Digital
Instagram: @lilafelya
Website: www.behance.net/iremkarakus



Illustrator: Necipcan Karakuş
Artwork: Ruins
Medium: Digital
Instagram: @necip_k
Website: www.artstation.com/necipk



Illustrator: Amber Le Roux
Artwork: Funky Cock
Medium: Mixed media
Instagram: @amber.j.leroux



Illustrator: Jake Mifsud
Artwork: Fjord Settlement I
Medium: 3D, Digital
Instagram: @jakemifsudart
Website: www.artstation.com/jakemifsud



Illustrator: Jake Mifsud
Artwork: Fjord Settlement II
Medium: 3D, Digital
Instagram: @jakemifsudart
Website: www.artstation.com/jakemifsud



Illustrator: Marietta Mifsud
Artwork: Still Life
Medium: Digital
Instagram: @mariettamifsud
Website: www.mariettamifsud.com



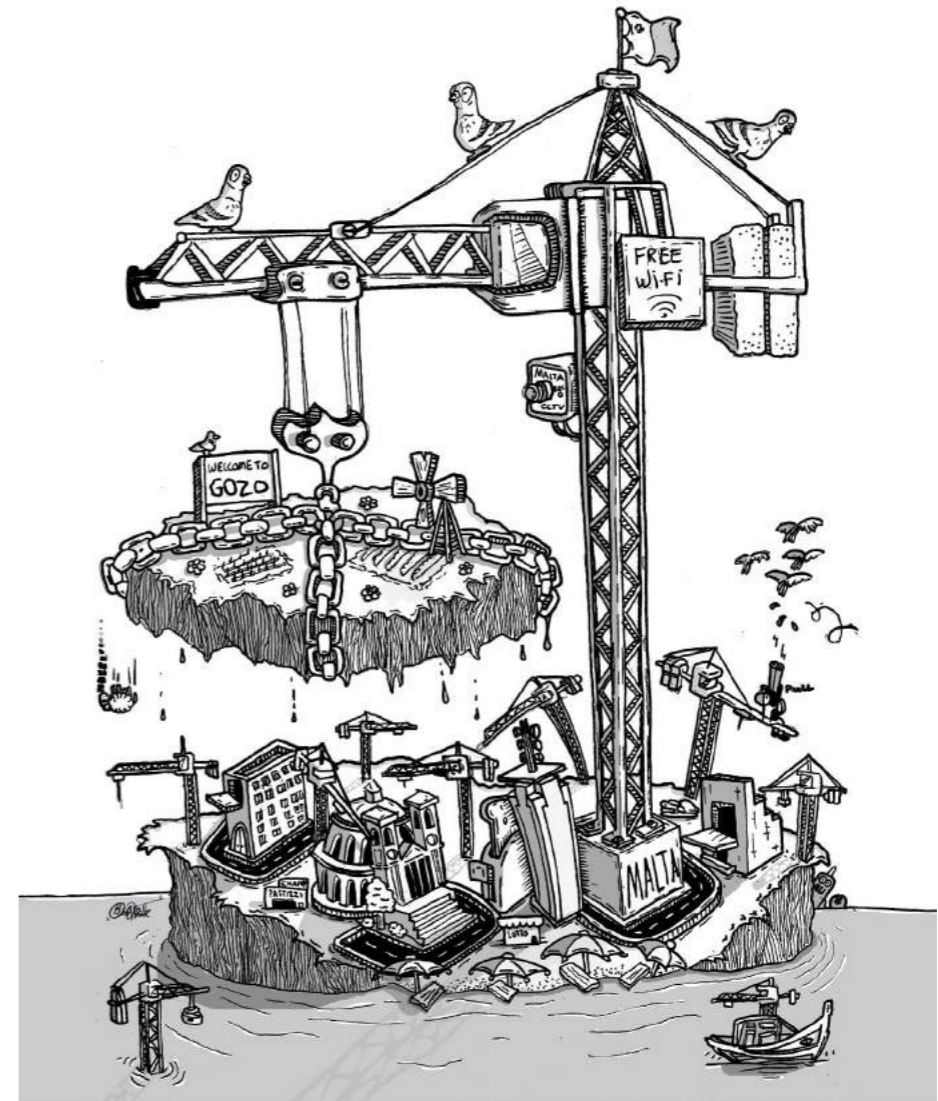
Illustrator: Naomi Montanaro Delia
Artwork: Melancholy
Medium: Digital
Instagram: @lemonslice
Website: www.artstation.com/lemonlordass



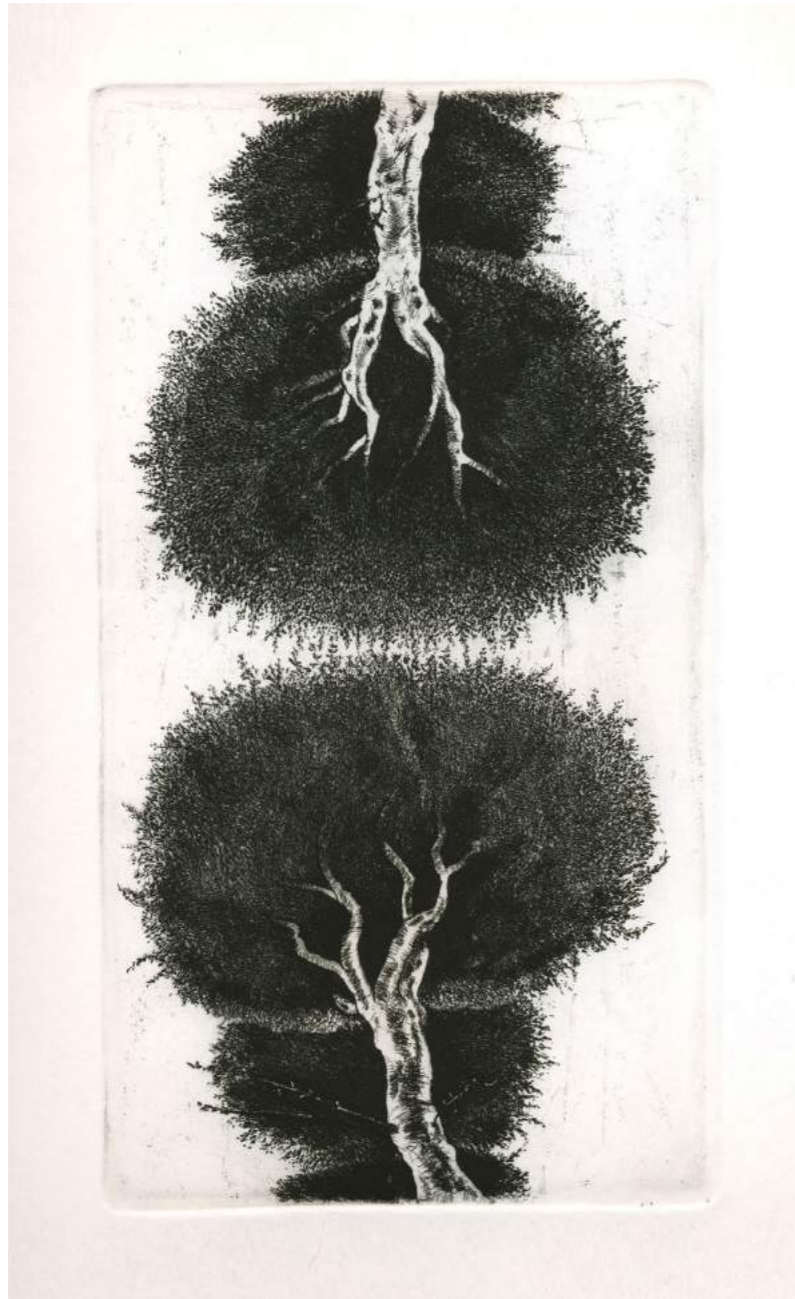
Illustrator: Luigi Muscat Filletti
Artwork: Catching Some Sun
Medium: Digital
Website: www.luiluidesign.tumblr.com



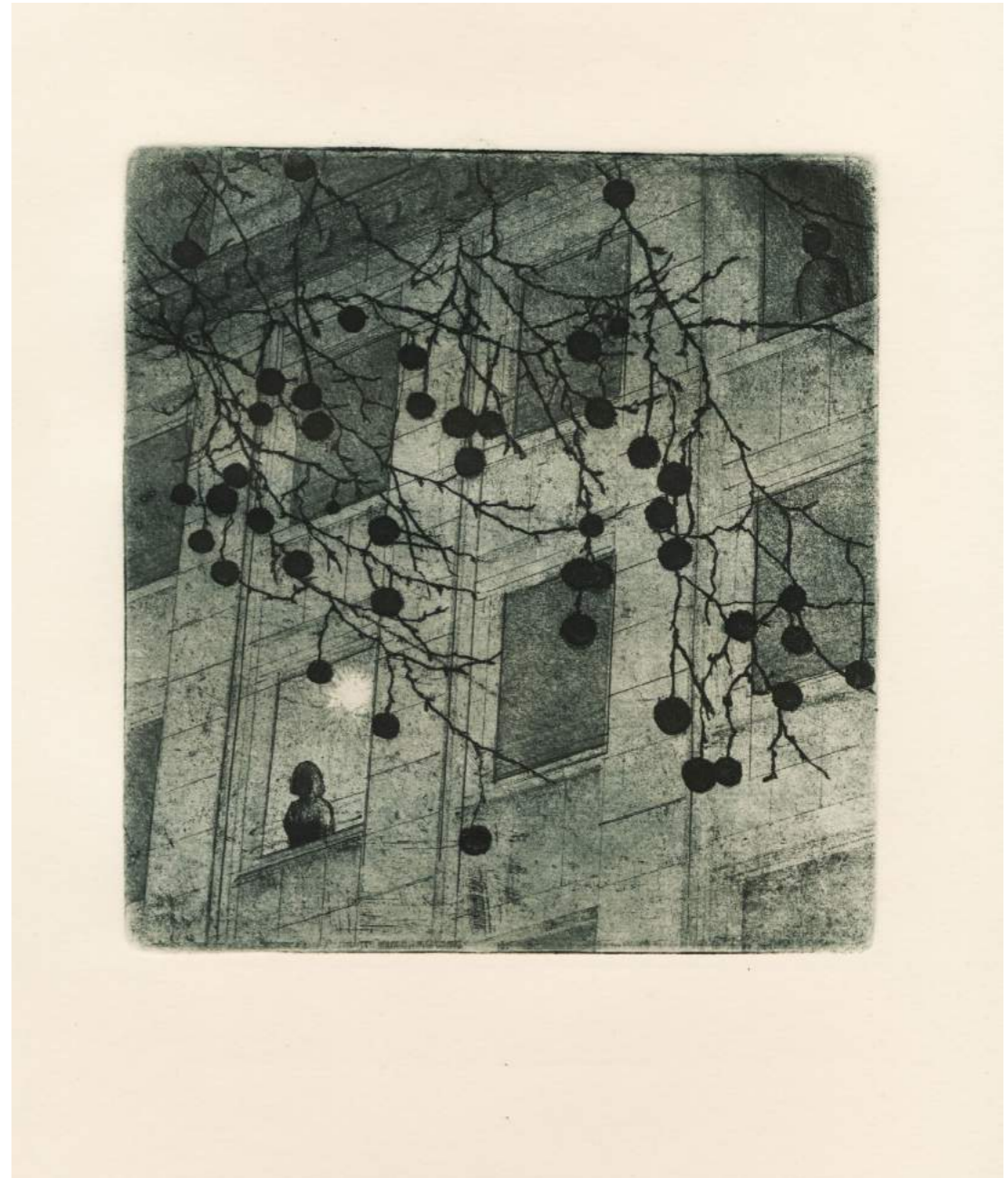
Illustrator: Sophia Park
Artwork: An Ordinary Day
Medium: Coloured pencil
Instagram: @sophia.t_art
Website: www.andreasophia.art



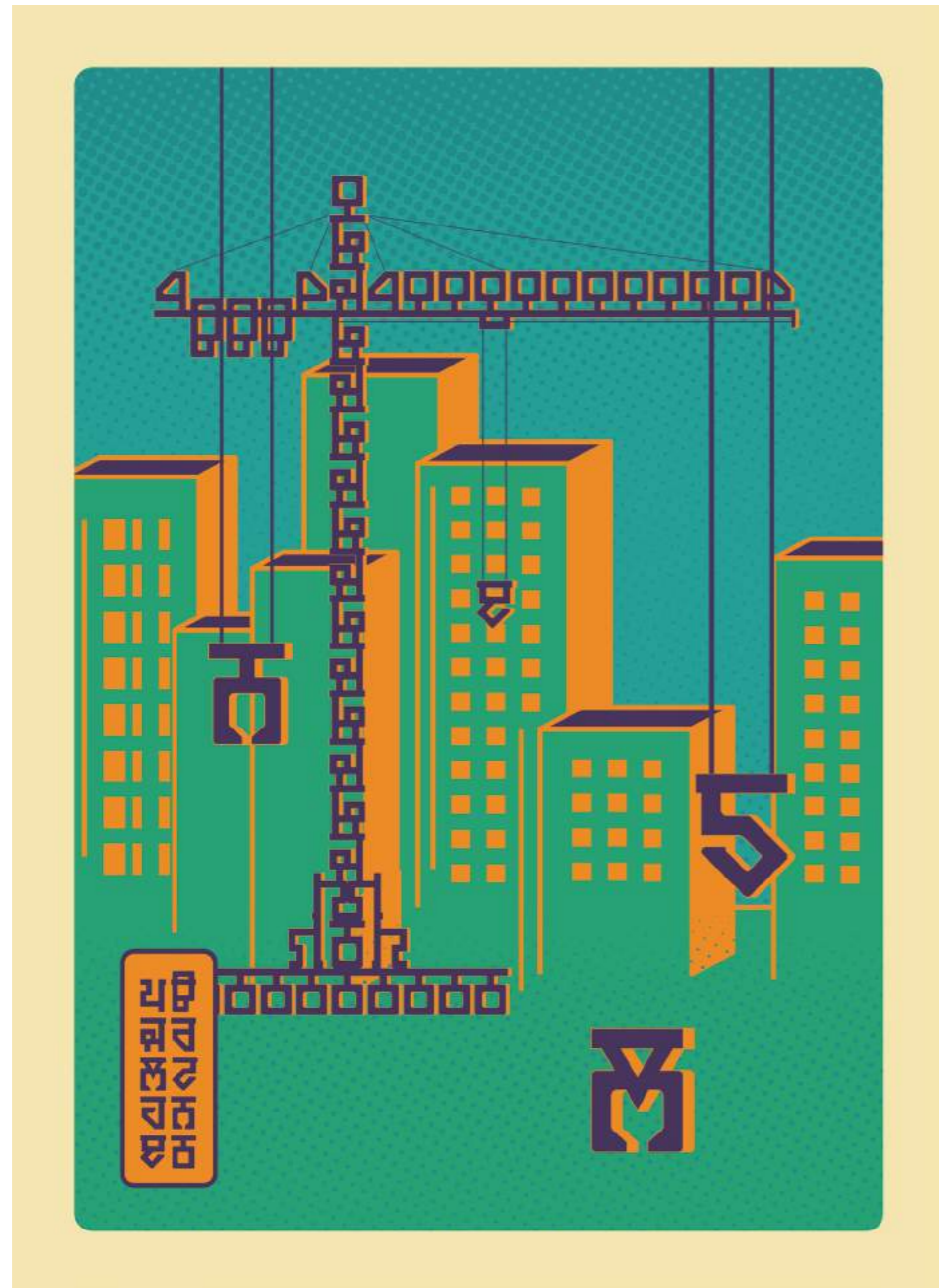
Illustrator: Bryan Wolfgang Reiter
Artwork: We Love Cranes
Medium: Mixed media
Instagram: @mutant_jellyfish



Illustrator: Michael Ross
Artwork: Jubilation
Medium: Etching
Instagram: @rossmikeross
Website: www.mikerossphotographic.com



Illustrator: Michael Ross
Artwork: Longing
Medium: Etching
Instagram: @rossmikeross
Website: www.mikerossphotographic.com



Illustrator: Maximilian Saliba
Artwork: Our Beloved Malta
Medium: Digital
Instagram: @islandofprint
Website: www.islandofprint.com



Illustrator: Eleanor Scerri
Artwork: Bargain Hunter
Medium: Digital
Instagram: @ellie_scerri.pdf



Illustrator: Ivan Sciberras
Artwork: Jimi Hendrix
Medium: Digital
Website: [www.scribd.com/document/464991293/
Portfolio-of-Work](http://www.scribd.com/document/464991293/Portfolio-of-Work)



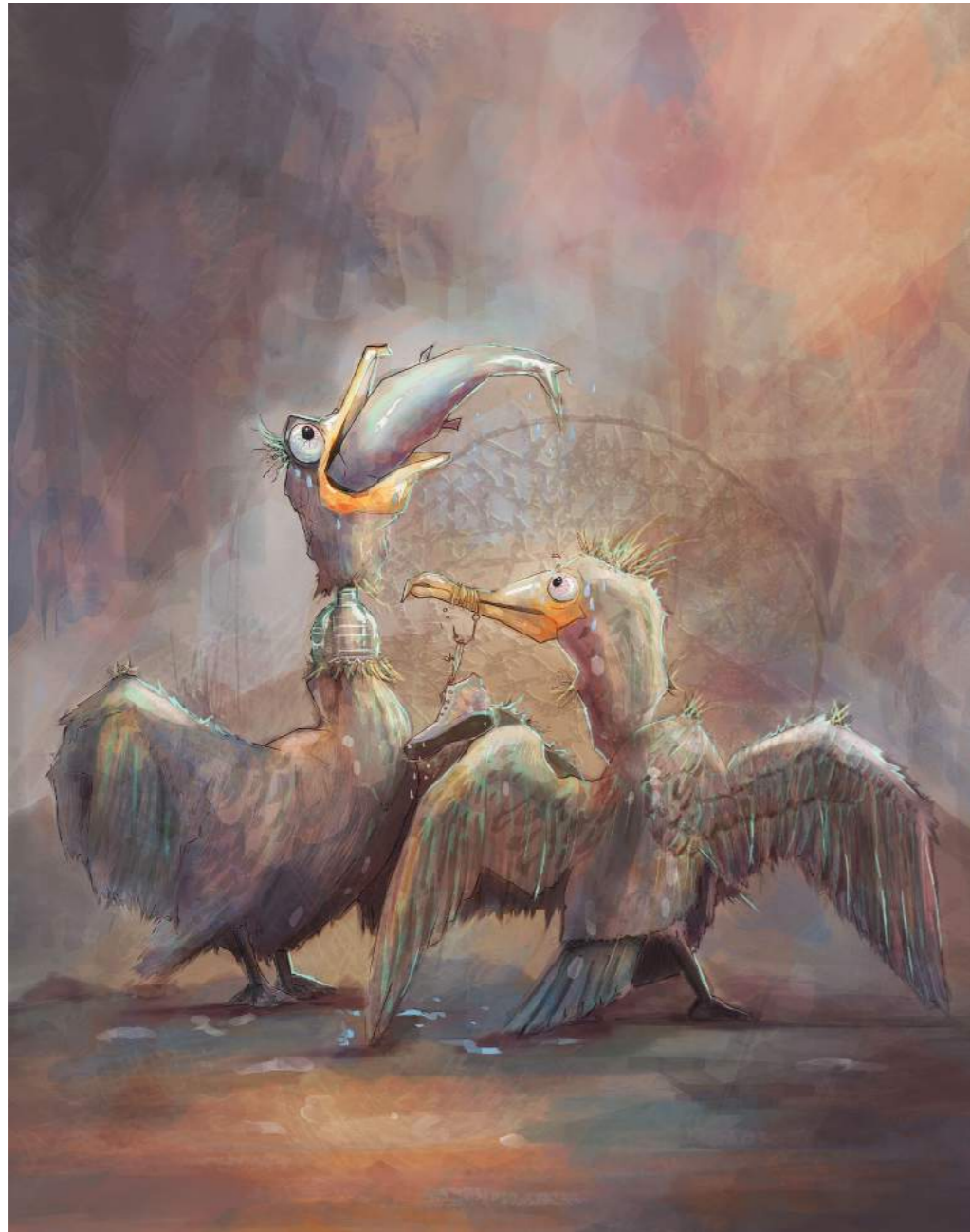
Illustrator: Ivan Sciberras
Artwork: Ray Charles
Medium: Digital
Website: [www.scribd.com/document/464991293/
Portfolio-of-Work](http://www.scribd.com/document/464991293/Portfolio-of-Work)



Illustrator: Mark Scicluna
 Artwork: Cigarette Cards
 Medium: Digital
 Instagram: @mark.scicluna
 Website: www.markscicluna.com



Illustrator: Mark Scicluna
 Artwork: 自然
 Medium: Digital
 Instagram: @mark.scicluna
 Website: www.markscicluna.com

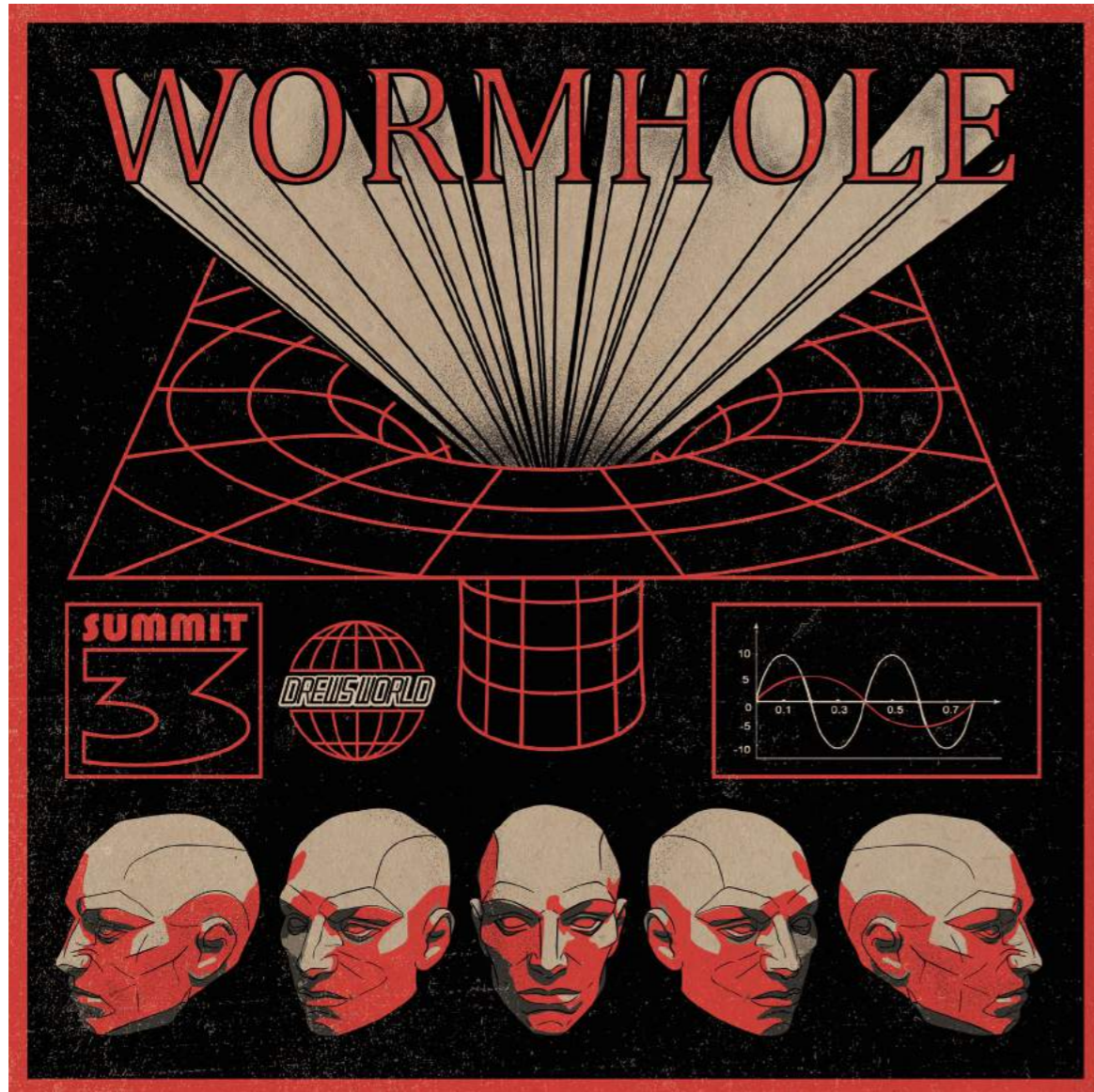


Illustrator: Daniel Spagnol
Artwork: Unfortunate Cormorants
Medium: Digital
Instagram: @danicspag
Website: www.artstation.com/danielspagnol

MOVE BACK PLEASE!



Illustrator: Steffi Venturi
Artwork: Move Back Please!
Medium: Digital
Instagram: @venturisteffi
Website: www.venturisteffi.com



Illustrator: Andrew Worley
 Artwork: Wormhole
 Medium: Digital
 Instagram: @drew_wrld_art
 Website: www.behance.net/andreworley



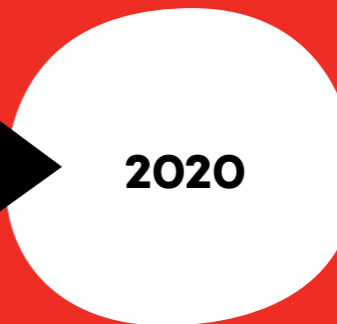
Illustrator: Moira Zahra
 Artwork: The Future is Bleak and Beautiful
 Medium: Digital
 Instagram: @moirazahra
 Website: www.moirazahra.com



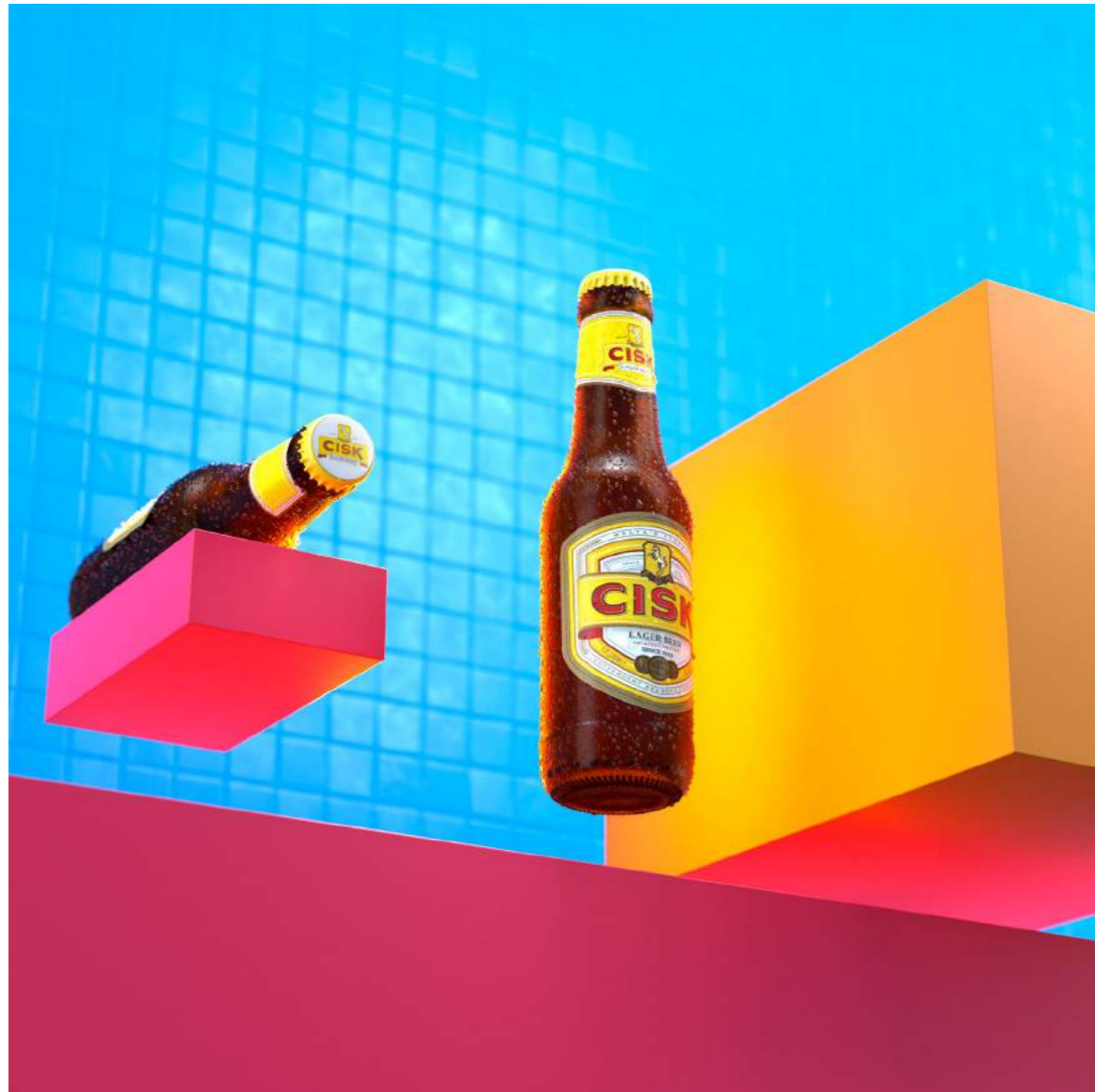
Illustrator: Aryton Zammit
Artwork: Survival Tips
Medium: Digital
Instagram: @punchincolour
Website: www.



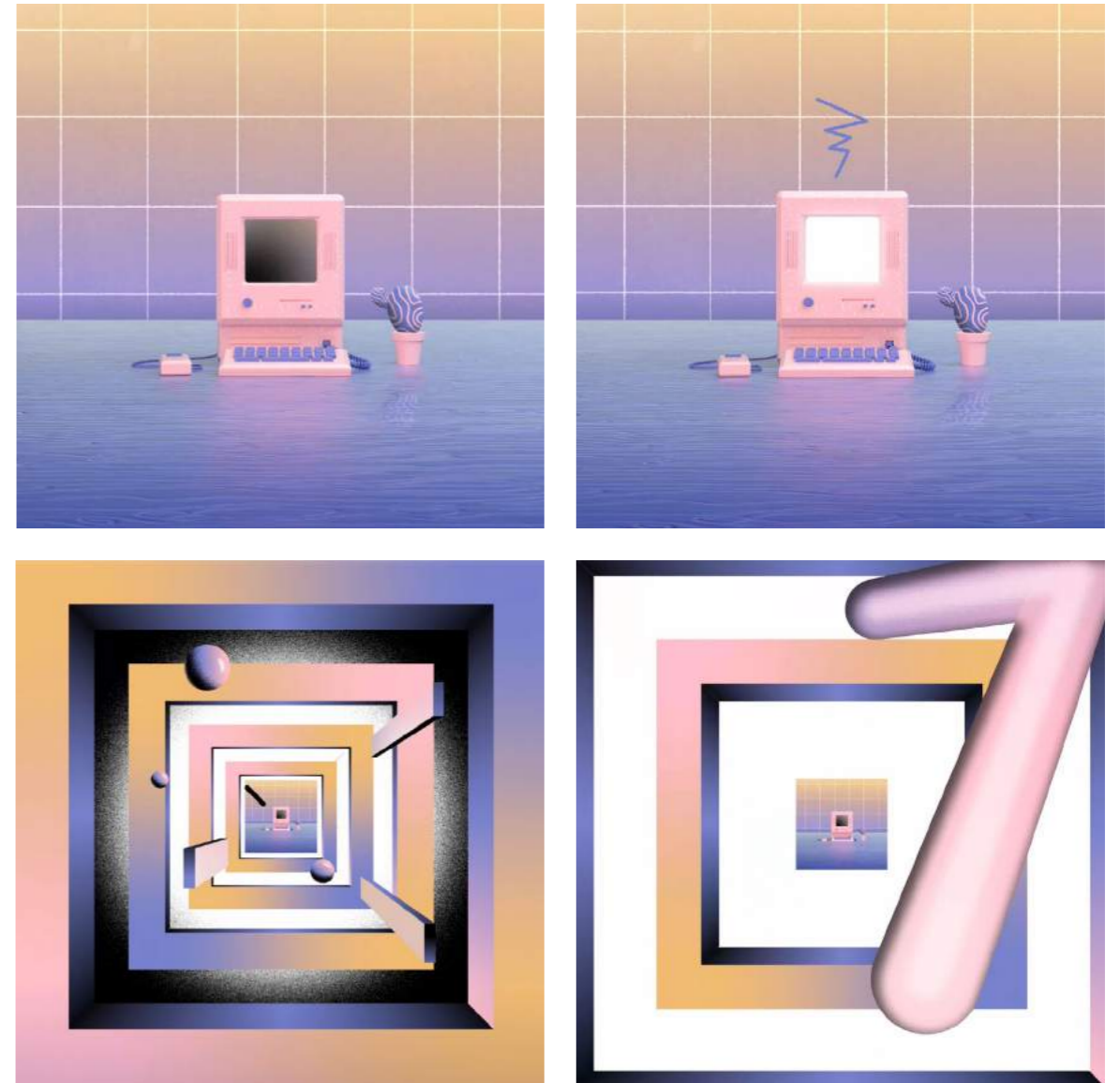
Illustrator: Gabriel Rosario Zammit
Artwork: The Chef
Medium: Digital
Website: www.gabiros.myportfolio.com



**Motion /
Animation**



Illustrator: Benjamin Sacco
Artwork: Cisk Summer
Medium: CGI
Instagram: @benjamin.sacco
Website: www.bensac.co



Illustrator: Benjamin Sacco
Artwork: Zoom
Medium: CGI
Instagram: @benjamin.sacco
Website: www.bensac.co

The Judges

Meet the Judges

Submissions have been selected by a distinguished panel of illustrators, art directors and publishers who work hand in hand with illustration both in Malta and abroad.

The judges voted on overall quality taking in consideration both the technical and creative aspect. All submissions have been judged on an anonymous basis to ensure a fair evaluation.



Ruth Ancilleri

Ruth Ancilleri is a visual artist and illustrator based in Malta. She holds a Masters in Visual Arts from the Libera Accademia di Belle Arti in Florence and a Masters in Illustration (Visual Communication) from the University of Hertfordshire. She is currently a senior lecturer in Fine Arts at the MCAST Institute for the Creative Arts in Malta.

Ricardo Bessa

Ricardo Bessa is a London-based, Portuguese-born freelance illustrator and storyboard artist who is partial to unique characters and eye-catching colour combos. He has worked for properties such as Game of Thrones, Power Rangers, The End of the F***ing World and Lumberjanes.



Matthew Demarco

Matthew Demarco is the co-founder of branding studio BloomCreative and popular Maltese typography documentation project Maltatype, amongst many other creative and design projects



Petra Eriksson

Petra is a Swedish illustrator and artist based in Barcelona. She likes to play around with bold colours and patterns in her images. Having lived in Malta previously, she is represented by illustration agency Handsome Frank and is also a founding member of HER Barcelona, a part of HER Global Network.



Chris Gruppetta

Chris Gruppetta is a publisher and editor at Merlin Publishers in Malta, where he's worked for the past 20 years. One of the more enjoyable parts of his job is to scour for new illustrators, and match style to project.



The Judges



Francesca Infantino

Francesca Infantino is a Turin-based graphic designer & art director specialising in brand strategies. She is also the creative director and co-founder of the Pangramma Association.

Francesco Poroli

Francesco Poroli was born and lives in Milan where he works as a freelance illustrator and art director. His clients' list include The New York Times Magazine, Wired, GQ, Facebook, Campari, adidas, NBA and Red Bull. His works have been awarded by the Society of Illustrators New York and The Society of Publication Designers. He is the artistic director of Illustri Festival and teaches in NABA, IED Milano and Domus Academy.



Working with Illustrators

Working with an illustrator might be a new experience for some. In truth, hiring an illustrator is similar to hiring any other type of freelance worker, but the creative and visual aspect of the illustration work does mean that there is a certain working tradition and ethic that is specific to the illustration industry. The following is a quick guide to working with an illustrator, including some things to be aware of when preparing your brief or drafting up your contract.

Communications

When getting in touch with an illustrator, the better prepared you are, the easier it will be to work with said illustrator and to foster a good working relationship with them. Here are some tips to keep in mind:

- Have a context ready - what is the design brief? Where does the illustrator come in?
- Have a budget and a timescale ready;
- Don't ask an illustrator to copy another illustrator's work, but you can show some images for reference to give the illustrator an idea of what you have in mind;
- Have specs ready - sizes / formats / amount of illustrations etc;
- Email etiquette - please understand illustrators may be busy with other work and might not be able to fit you in their schedule there and then. Negotiating a budget that is reflective of the urgent nature of a particular request could be a solution in this case;
- Ghosting (withdrawing communication without an explanation) is never a good look. Any delays in the job or with the payment of invoices should always be communicated to the illustrator, preferably in advance.

Licensing and Rights

Illustration is paid on the basis of a licence. As illustration is charged according to its usage - the illustrator will need details of how and where the finished piece is to be used, and over what period of time that work is to be used and what territory it is to be used in to arrive at a price. These uses can vary considerably depending on which area of the market the work is commissioned for.

Avoid asking illustrators to sign a contract which assigns copyright or 'all rights' to the client without first agreeing a price for such uses.

Crediting Illustrators

By properly crediting illustrators for their work, you are supporting illustration as an industry and everyone wins!

Including the illustrator's name when tweeting their artwork or tagging them when posting to Instagram costs you nothing but a second's thought, and will help build their career.

Crediting Illustrators is particularly important in publishing work. Putting your illustrators' names on front covers helps them build a fan base. People will often buy books because they love the illustrators!

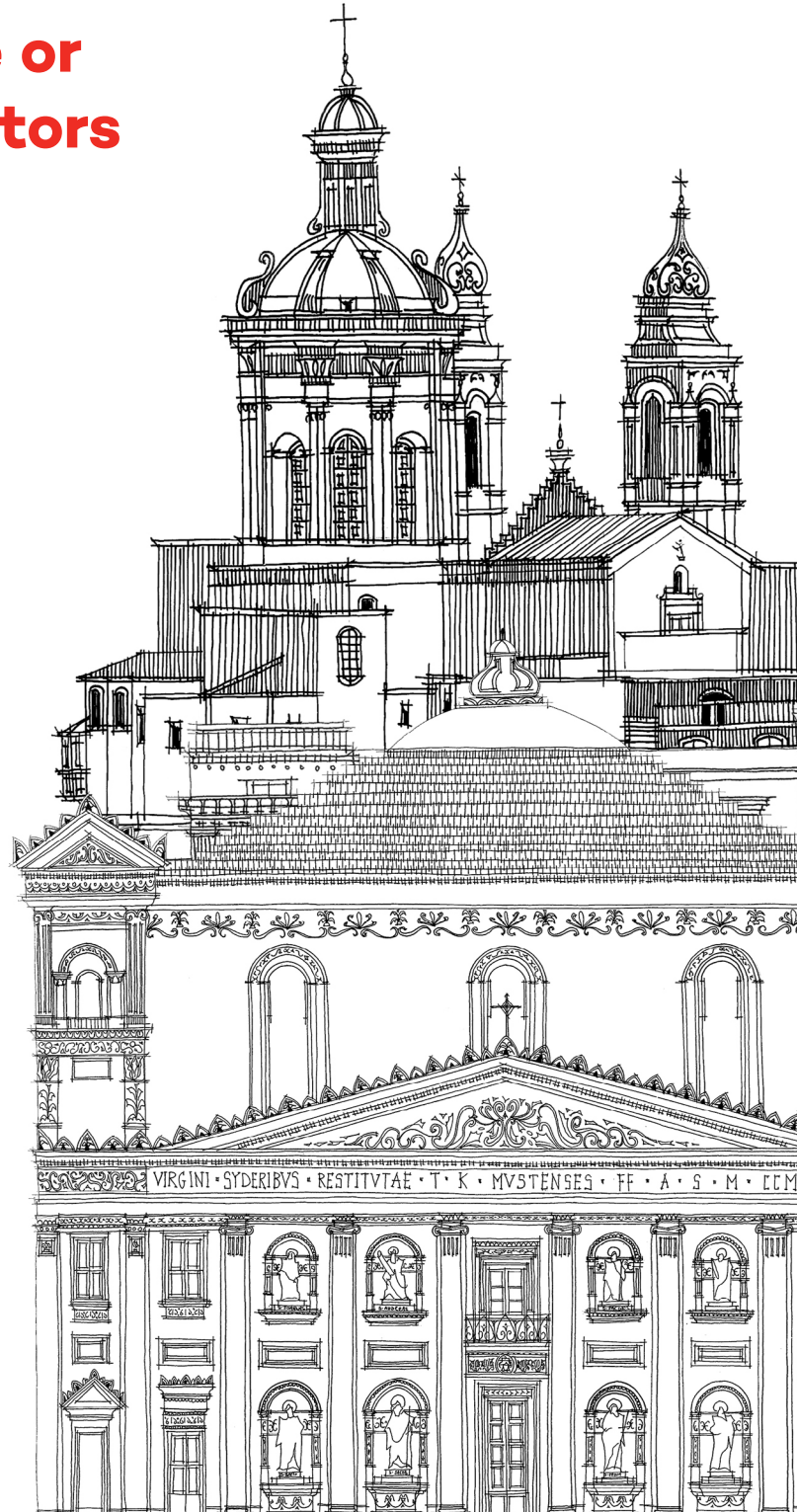
For more information please visit:

<http://theaoi.com/resources/professional-practice/guide-to-commissioning/>
<http://www.picturesmeanbusiness.com/>
<http://businessofillustration.com/resources/>





**The Malta Community
of Illustrators's first
illustration annual
is a selection of the
best illustration work
produced by Maltese or
Malta-based illustrators
during 2019/2020.**



maltaiillustrators.com

