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**Design & art direction** Steven Scicluna

**Cover illustration** Francisca Alvarez

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Sponsored by Kunsill Nazzjonali tal-Ktieb

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**Instagram** @maltaillustrators

**Facebook** Malta Community of Illustrators



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Editorial

# Welcome to the MCOI Annual 2022

Written by Moira Scicluna Zahra  
Illustrated by Eleanor Scerri



I would firstly like to start by thanking every person who made this Annual possible. I would like to thank the MCAST Research team for believing in this project and for supporting me, with special thanks to Dr.Christine Zerafa and Dr.Martina Caruana. The National Book Council of Malta, who has funded us for the second year in a row, and special thanks goes to Simona Cassano who is always so helpful. Professor Gorg Mallia, who has agreed to write an insightful foreword for us for the second year in a row. I am also grateful to have on my team: Steven Scicluna, who helped kickstart the Malta Community of Illustrators and whose brilliant eye for design gave us our amazing branding and our beautifully-designed annuals. Zack Ritchie's continuous support, his

ambition and zest is infectious. Ed Dingli and his activist projects, Marietta's multi-talent in illustration, UX and digital, Craig MacDonald's help with distribution, and of course the rest of the MCOI team, who, though not always involved, are always there for guidance when needed.

I will have to address the elephant in the room in this short write-up to discuss the exponential growth of AI art. The subject is unavoidable, it's on everyone's lips at the moment and I know many illustrators and commercial digital artists are terrified that it's going to make their career obsolete. I have been reading quite a bit on this subject, and I think I've seen the best of what AI art has to offer at the moment. It is really, really good - technically, it is incredible, and just fascinating to look at.

Whether AI generated images can be considered as creative or whether they can be called art is quite a big question. Paolo Limoncelli maker of DAUB® Brushes, remarked on Twitter that "Creativity needs time... Speeding up things this way leads to flatness." And this is what I think is missing in AI generated images. There is no process, or at least, the process is an algorithm. I do think AI generated images are commercially useful and powerful tools that we should all be looking into. But, to me at least, as much as they are beautiful, they are soulless.

Art has value, art has a story, and art has a process. The algorithm can borrow from our images and mash them up as much as it wants (and often making them all look very similar - some are

calling them knock-off Beksiński) but it remains simply a machine that is answering a prompt. To me, this is vastly different than having work created by a complex living human being who has shaped their work organically around their life experience, who has considered many ideas but chosen one, expertly, for a multitude of reasons. Illustration lately has become ubiquitous, and perhaps this was just what was needed to take us back to the drawing board. Brace yourselves, a lot of us might be replaced, but those of us who are in it for the love of the medium, are in it for good.

With that said, I hope you enjoy this year's selection of Illustrations, I hope you can read more than what's on the surface; the value of the works, their story, and their process.



## Foreword

# A feast for the eyes

by Ġorġ Mallia




Illustration straddles visual art and communications. What the illustrator does is problem-solve a message that is then translated into an aesthetic visual statement. The local role of illustration might have changed many times over the years, but in its essential task of conveying visual information ... be it the graphic representation of fictional text, or the sequential narrative of consecutively stepped information, and everything in between ... the genre has remained steadfast.

Which is why it is such a thrill that this annual publication is back to highlight some of Malta's best talent in the field. I still remember how incredibly, but very pleasantly, surprised I was last year when I saw the enormity of talent carried by that very first Illustration Annual. Though I knew of quite a lot of the artists that were brought together in that book, there were a lot of names that were new to me, mostly young illustrators at the very beginning of their careers, but ones

that were already extremely capable and skilful in their art.

We live in a visual world. The move away from the symbolic to the visually representative has been very fast, and, in my opinion, is tied extensively to the technological advancement of media platforms, not least social media, but encompassing all that is online. The fast expansion of bandwidth, for example, helped extensively by the proliferation of fibre-optic technology, has meant that, to begin with, the static visual, but very soon afterwards the moving image, took over from the textual. Bandwidth speed permitted it. Images were slow uploading back in the bad old days of the dial-up modem, and so were avoided, but the faster the upload, the easier and larger the images allowed. Instagram is predominantly visual with very little text appended. YouTube gave us the user-created video, quickly



taken over by Tik-Tok, and whatever next platform will peak between my writing this and it being published.

Indeed, Jo Davies had already noted this in her 2019 paper. She wrote: "Current illustration practice exists in an era characterised by accelerated expansion of the visual in society, a dramatic shift in the proportion of imagery to textual content."

And, of course, the wonders of the metaverse beckon to the illustrator, pushing limits to well beyond what has been achieved so far.

This "sky-is-the-limit" mentality is very evident in the works published in this year's annual. Technology has also given illustrators new tools, very often replacing the traditional pen, brush, pencil and paper. Tablets of so many varieties, with touch sensitive styluses, can not only replicate physical drawing and painting, but often go well beyond, with manipulation and easy erasing of layers and steps reducing the frustration of work gone wrong and abandoned.

It is little wonder, therefore, that a lot of the work here has been digitally generated. Though it is quite pleasant to also note that the physical has not been abandoned by a lot of the artists, with some of the more seasoned illustrators still producing sublime work by traditional methods. And of course, there are those who mix both.

All the works represented here have gone through a thorough and very rigorous vetting process and they have earned their place in this prestigious book that is proving to be an invaluable tool for the promotion of such an incredible pool of talent, but I am still tempted to just zoom

through them and give my impression of each artist's output. Given the variety of styles used and the intended aims of each illustration, it is almost impossible to find ways of linking them together, so my intersecting lines are likely to be dodgy.

Because there are photorealistic oil paintings here, for example, Alfie Gatt's superimposed girl's face integrated within the traditional facades of a Maltese town, dark and moody, making full use of the medium. And Spanish sparrows are drawn very realistically in pencil by Iella, juxtaposed with the surreal (but just as natural) Rooted – an iconic, anthropomorphic rendition of nature. That same nature is abstracted in Ruth Acilleri's haunting ochre superimposition of plants from the Comoros Islands, in Farhati and the beige-yellow Fatima. Nature is also writ large in Bob Cardona's acrylic, the eponymous white dog almost lost in its surroundings. Paul Caruana, on the other hand, uses watercolour as his medium, and has characters from Maltese history and folklore that stand out in blues and reds and oranges. Violet Tonev's The Briny Deep, on the other hand, shows what an accomplished digital painter can do.



Cartoons are popular, of course. Beginning with that great stalwart of Maltese illustration, Marisa Attard, a wonderfully understated illustration for a children's book, executed in pen and ink, with watercolour overlays. Kathleen Flask's cloud dragon is digitally drawn in lovely, primary colours, as is Steffi Venturi's award winning rendition of the natural world. Matt Stroud's minimal boy and knight on a speeding horse makes for a frantic dynamism, which is

not common in the illustrations chosen for this book that mostly opt for static representation, though there's quite a bit of movement in Andrew Worley's gentleman skeleton in blue, offset by an orange, cartooned cemetery-containing circle.

There is a beautiful tonality to the digital renderings of both Kyle Xuereb Cunningham's illustrations, as there is, in his case using a dot and dash technique, in Mark Attard's spooky tentacles – the Maltese facade providing the jog to familiarity that is then juxtaposed with the horror-fantasy element. Very nice texturing. Also extremely minimal and well textured is Francesca Grech's blue Gocco Screen Print of a haunting character that conveys a sense of distress, a good example of art as vehicle of emotion. There is a lot of emotion evident too in the almost abstract quality in the total lack of detail in Dorianne Attard's illustrations, that are intentionally rough and two-dimensional.

Happiness shines through Vincianne Scerri's Ana and Zak book cover, which is a manga influenced cartoon in colouring that is perfect for young children. And the same can definitely be said for the Nena Naħla art by Naomi Gatt. Manga and Cosplay are all over the three elaborately costumed cartoon characters by Anthea Zammit. Emma Galea Naudi's book festival poster contains beautiful, inventive machinery worked by a cartooned young girl.

There is serenity conveyed in Gattaldo's minimal (but ironically detailed) soft illustration of Daphne Caruana Galizia from his Fearless book, and a deceptive simplicity in Marietta Mifsud's portrait of a dog. Zack Ritchie's now familiar cactus cartoon character has a zillion colourful manifestations in his two illustrations. Nasim Dardouri's cartoons are rendered in lush lines with extremely clean backdrops, creating a sense of depth against which the characters pop.

Vector illustrations of local scenery (but not just), made very popular by Te fit-Tazza, are represented by their own Craig Macdonald ... clean, crisp, beautifully

coloured, iconic. And the girl going up the stairs, in bright reds, pinks and blues, shows just how much can be done with skilfully crafted vectors. Maximillian Saliba's use of this technique is also notable. Architecture, in fact, figures in

a number of ways in this year's book. There are, of course, Daphne Bugeja's incredibly detailed line renderings of buildings, so intricate and masterful and mind-bogglingly time-consuming. Nicole Sciberras Debono, on the other hand, does her depiction of the Palazzina Vincenti in a distinctly art deco style. Lionel Attard, very differently, uses an economy of line style for facades, to then be used as backdrops for advertising visuals.

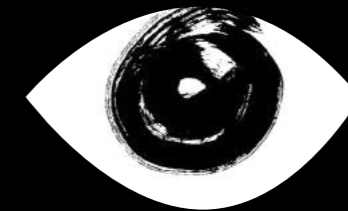
The comics influence in Dean Fenech's art is very clear, with lots of sharp blacks, bold figures and rich colours. The same applies to Inez Cristina's work for her

comic Mibdul. Comics and digital games are a clear influence in Shawn Cauchi's very accomplished digital painting, which is very anatomically and technically accurate. The same can definitely be said for Fleur Sciortino's characters and digital landscape. I must admit I love her work.

Ivan Sciberras provides stylised, angular, vector, flat colour caricatures of City Gatt and Amy Winehouse. A very different type of portrait from the (also vector) obituary image of Donald Friggieri by Adrian Gauci.

And then there are the uncategorisable ones. Julian Cini's vectored broken bottle, Francisca Alvarez's almost collage-like digital painting of a nude eating slices of fruit, and actual digital collages very expertly put together by Fabio D'Amato ... his trademark style. The mythological, illumination style, beautifully textured representations by Eleanor Scerri are very innovative. There is a similarity to this in Gabriel Chetcuti's graphite drawing that crowds a large number of stories in one image. And there's the linocut crab (so, so simple and icon-like) by Michelle Gruppetta, and, quite similar in approach, though in mixed media, is Steven Scicluna's Il-Merill. Emma Venables is ingenious in the way she conveys a sense of toothache pain – indeed a visual concretisation of it. Clint Calleja manages a tangible atmosphere in his Penumbra, a beautifully textured solar etching. And there's quite a bit of art nouveau in Mandy Galea's line work for her mad tea party. Ed Dingli creates an icon-filled digital tapestry with graphic design overtones, and Elise Vella shows her own graphic design excellence in brand imagining. Which leaves Mike

Ross's atmospheric, pen and charcoal, highly significant, dark renderings of the negative side of Maltese society. Hauntingly memorable.



That's it. All of it. A feast for the eyes. An experiment in the wealth of talent. A showcase we should all be proud of. And undoubtably are.



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.



# About the Malta Community of Illustrators



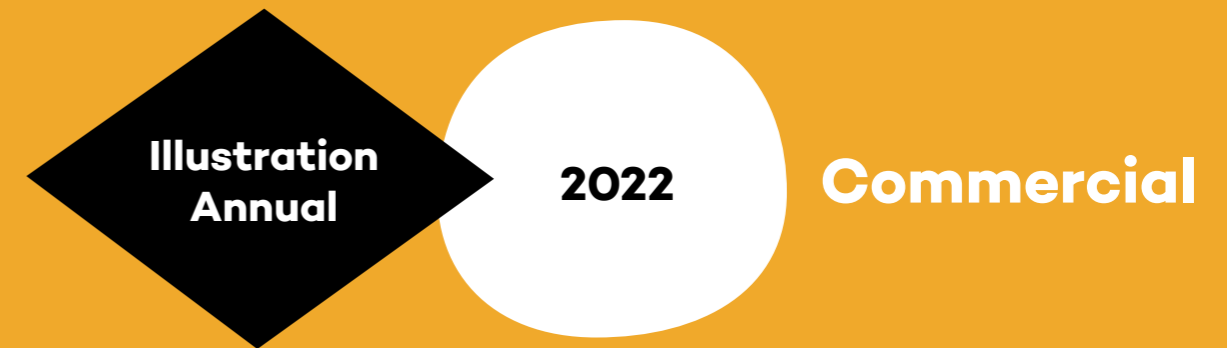
The Malta Community of Illustrators (MCOI) was set up in 2020 with the aim of bringing together professional illustrators, promoting the use and education of illustration as an effective communicational tool in Malta and safeguarding the rights of illustrators on the island and overseas.

Starting out as a Facebook group of several hundred members, the MCOI has since organised a number of exhibitions and initiatives both in Malta and abroad. This annual is the second edition following the 2020 edition that focuses on Maltese or Malta-based illustration. All works shown in this annual were created between the second half of 2020 and the first half of 2022, with a total of 127 works submitted.

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



Poster for 'Una Manera de Vivir', an exhibition curated by the MCOI for the Maltese embassy that took place in Madrid, Spain in September 2022.





Illustrator: Julian Cini  
Artwork: The Maltese Kinnie  
Medium: Digital  
Instagram: @julianciniart  
Website: www.julianciniart.weebly.com

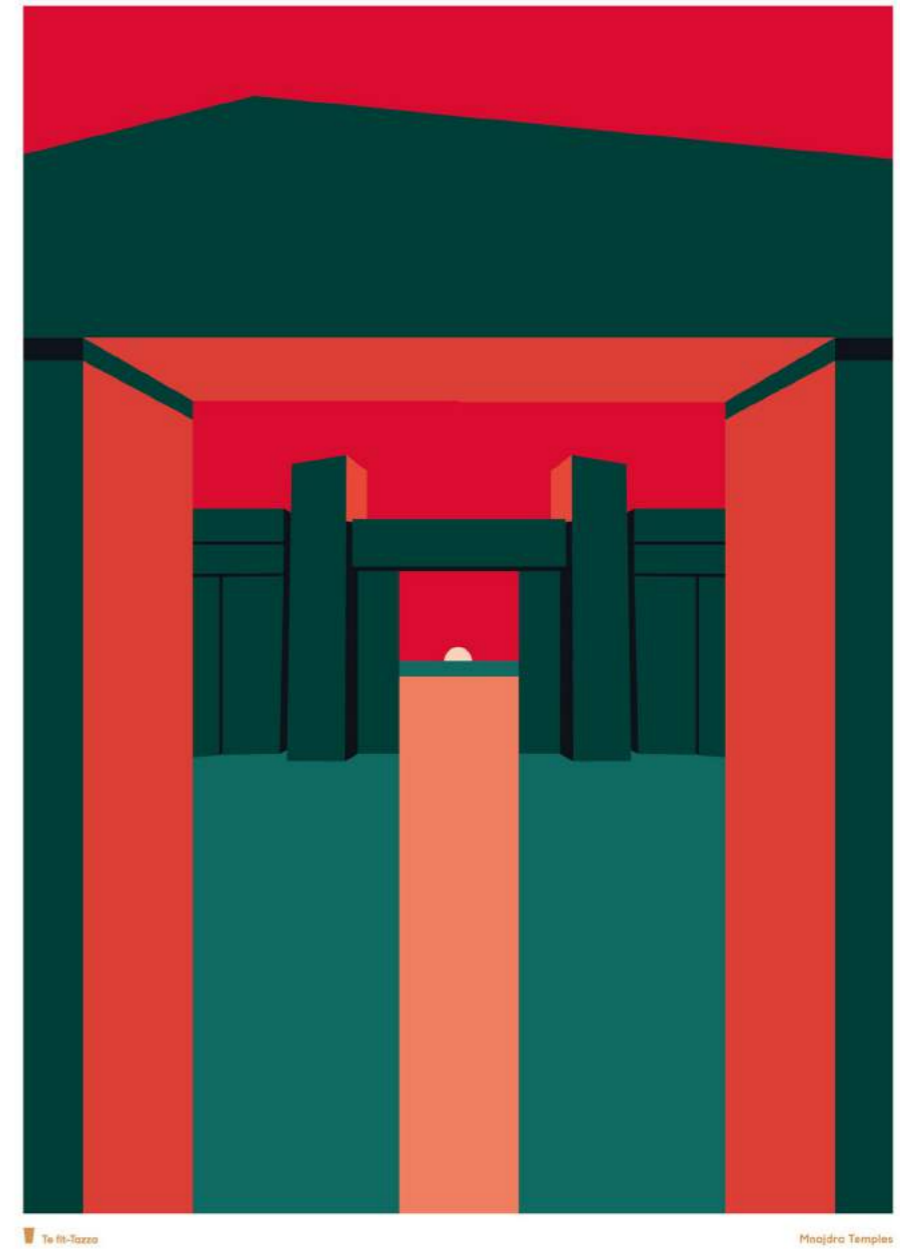


Illustrator: Emma Galea Naudi  
Artwork: Malta Book Festival 2021  
Medium: Digital  
Instagram: @the strandedillustrator  
Website: www.the strandedillustrator.com





Illustrator: Gattaldo  
Artwork: Book Festival character  
Medium: Digital  
Instagram: @gattaldo  
Website: www.gattaldo.com



Tefittazza

Mnejdra Temples

Illustrator: Craig Macdonald  
Artwork: Mnejdra  
Medium: Digital  
Instagram: @tefittazza  
Website: www.tefittazza.com



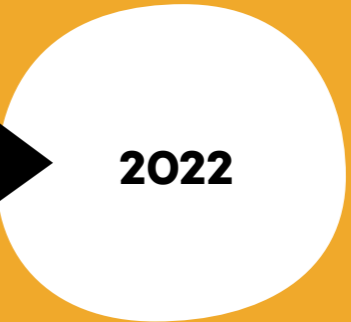
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Illustrator: Ivan Sciberras  
Artwork: Malta Jazz Festival poster  
Medium: Digital  
Website: [www.scribd.com/document/464991293/  
Portfolio-of-Work](http://www.scribd.com/document/464991293/Portfolio-of-Work)



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Illustrator: Steffi Venturi  
Artwork: Un Monde Naturel  
Medium: Mixed media  
Instagram: @venturisteffi  
Website: [www.venturisteffi.com](http://www.venturisteffi.com)

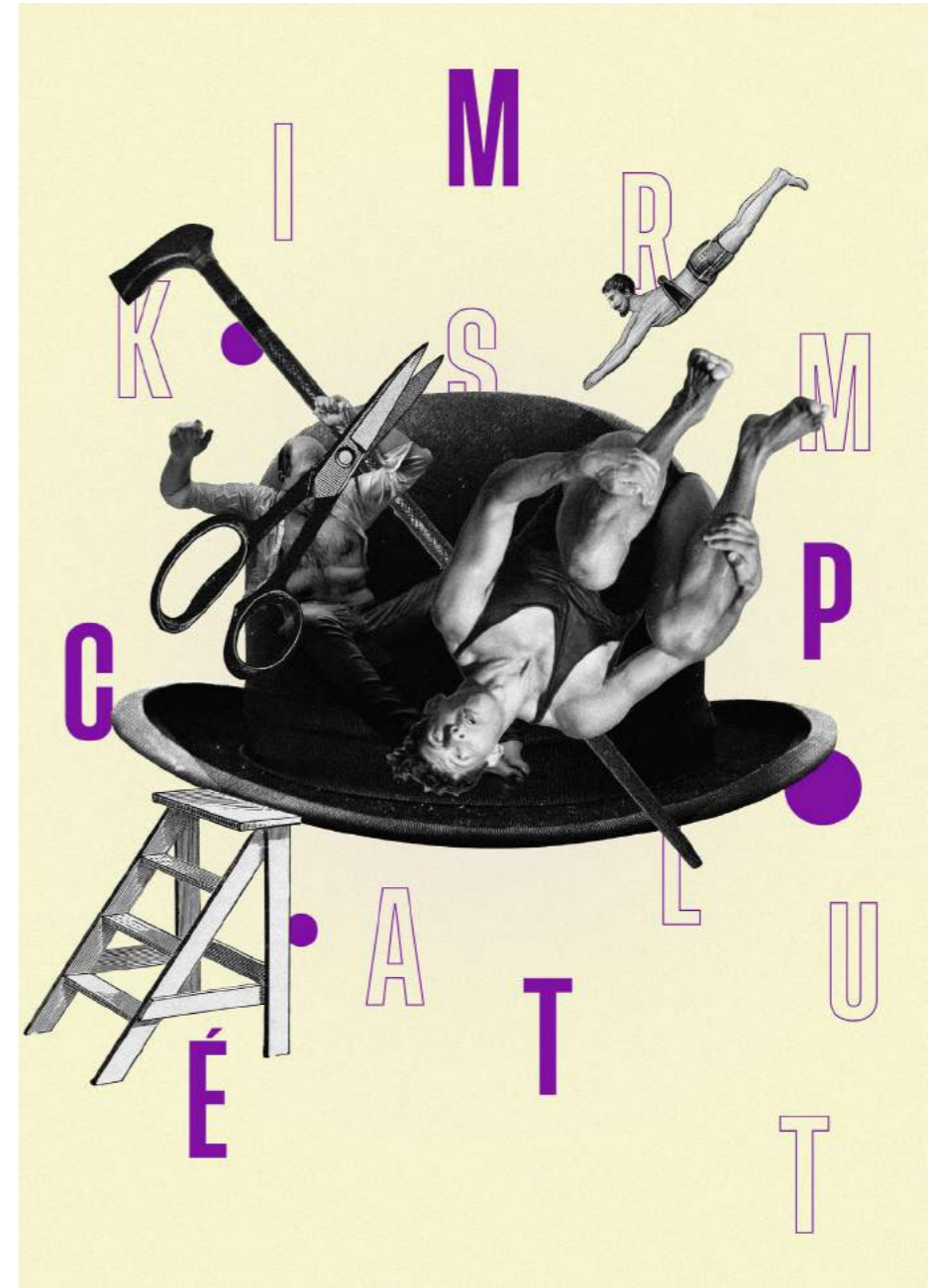


**Publishing**



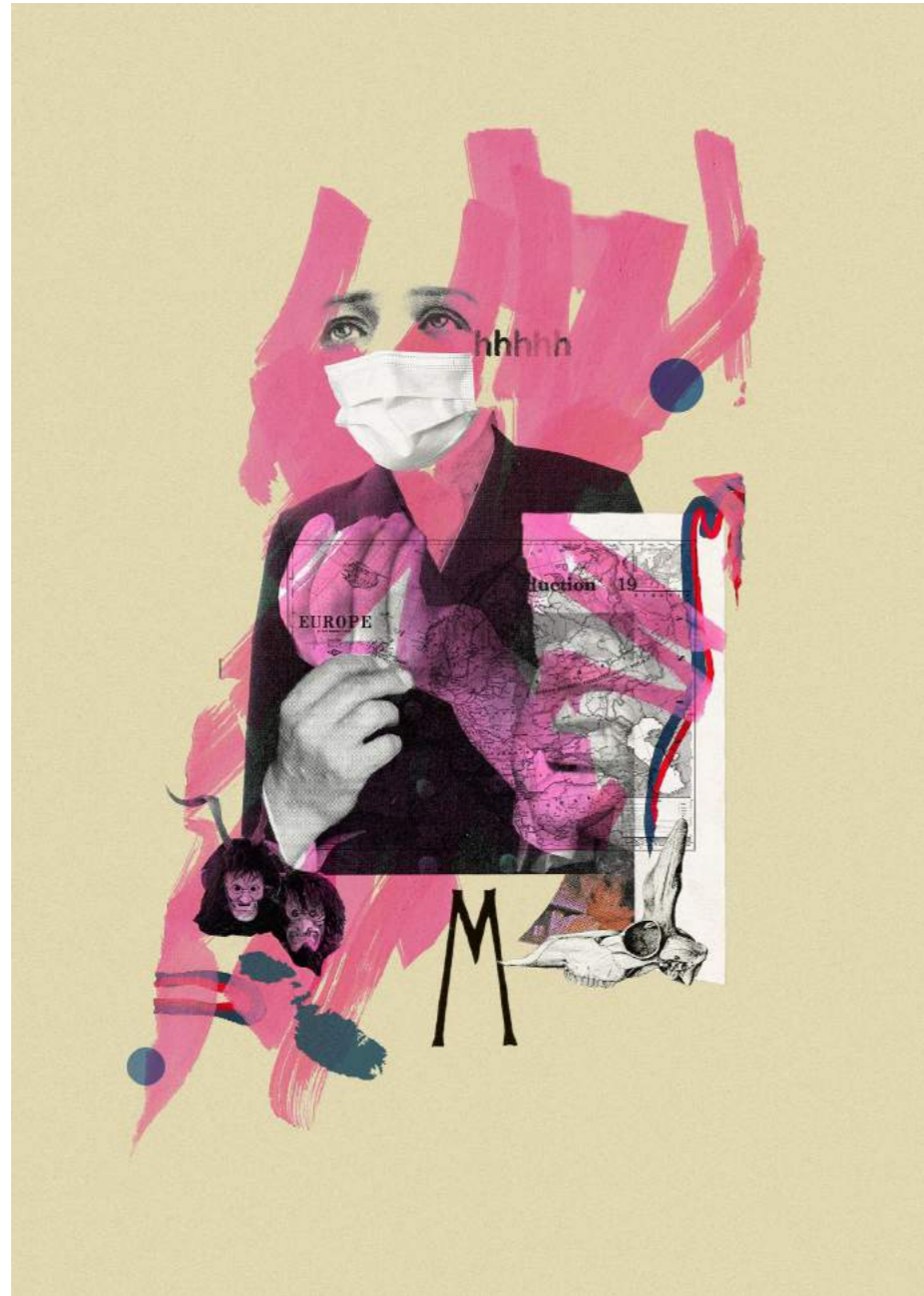
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Illustrator: Marisa Attard  
Artwork: Ruby  
Medium: Pen, ink and watercolour  
Instagram: @marisaatt  
Website: [www.marisaattard.com](http://www.marisaattard.com)



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Illustrator: Fabio D'Amato  
Artwork: Il-klassi tas-surmast  
Medium: Digital collage  
Instagram: @fabio\_damato\_collage



Illustrator: Fabio D'Amato  
 Artwork: ETC International Theatre Conference  
 Medium: Digital collage  
 Instagram: @fabio\_damato\_collage



Illustrator: Naomi Gatt  
 Artwork: Nena Nahla  
 Medium: Digital  
 Instagram: @naomisartworkmalta



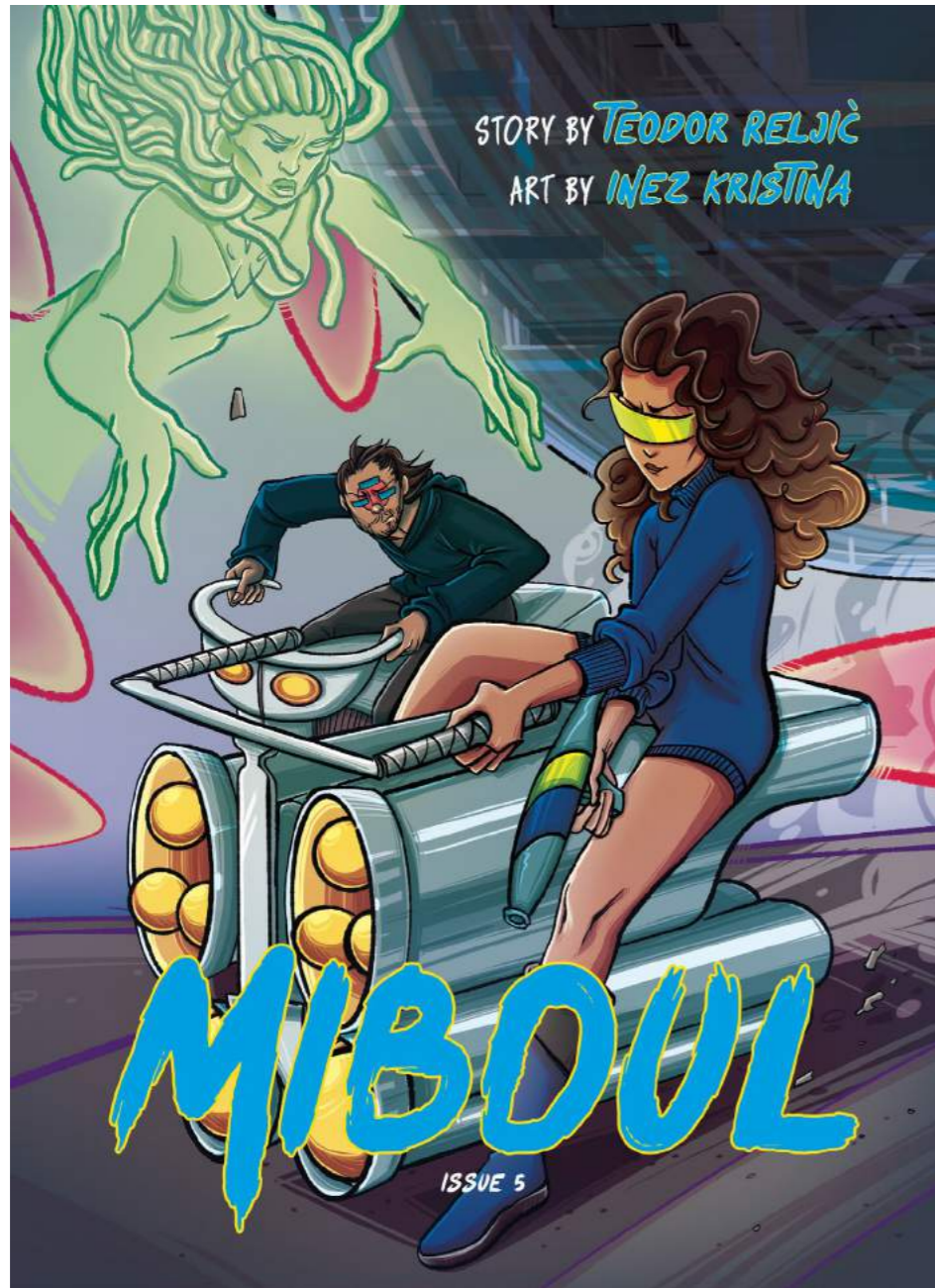
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**Illustrator: Gattaldo**  
**Artwork: Fearless spread**  
**Medium: Mixed media**  
**Instagram: @gattaldo**  
**Website: [www.gattaldo.com](http://www.gattaldo.com)**



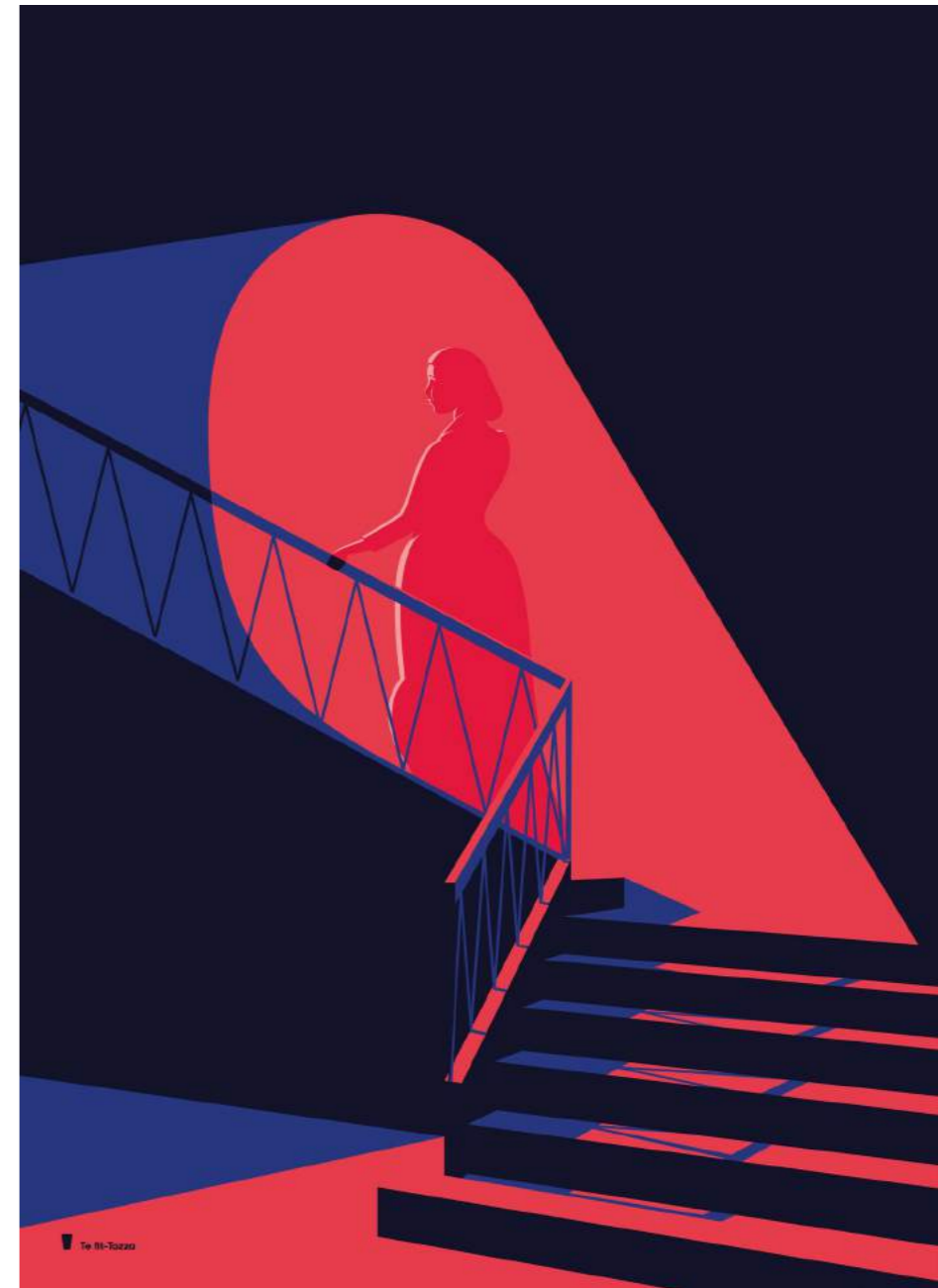
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**Illustrator: Adrian Gauci**  
**Artwork: Donald Friggieri memorial**  
**Medium: Digital**  
**Website: [www.adriangauci.com](http://www.adriangauci.com)**



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Illustrator: Inez Kristina  
Artwork: Mibdul Issue 5 (cover)  
Medium: Digital  
Instagram: @inezkristina  
Website: www.inezkristina.com



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Illustrator: Craig Macdonald  
Artwork: The Unexplained  
Medium: Digital  
Instagram: @tefittazza  
Website: www.tefittazza.com



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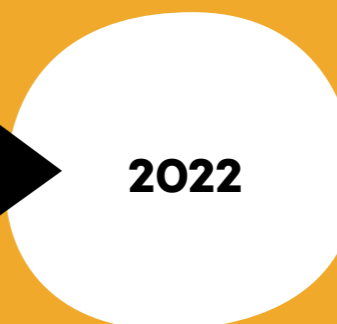
Illustrator: Vincianne Scerri  
Artwork: Ana u Zak (book cover)  
Medium: Digital  
Instagram: @scatterbrain\_v  
Website: [www.vinciannescerri.com](http://www.vinciannescerri.com)



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Illustrator: Matt Stroud  
Artwork: Bebbuxu Trumbetta Rikba  
Medium: Digital  
Instagram: @mattstroudart  
Website: [www.mattstroudart.com](http://www.mattstroudart.com)





**Personal /  
student  
work**



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Illustrator: Francisca Alvarez  
Artwork: Cena de verano  
Medium: Digital  
Instagram: @paca.alvarez



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Illustrator: Ruth Ancilleri  
Artwork: Farhati  
Medium: Mixed Media  
Instagram: @ancilleriruth



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Illustrator: Ruth Ancilleri  
Artwork: Fatima  
Medium: Mixed Media  
Instagram: @ancilleriruth

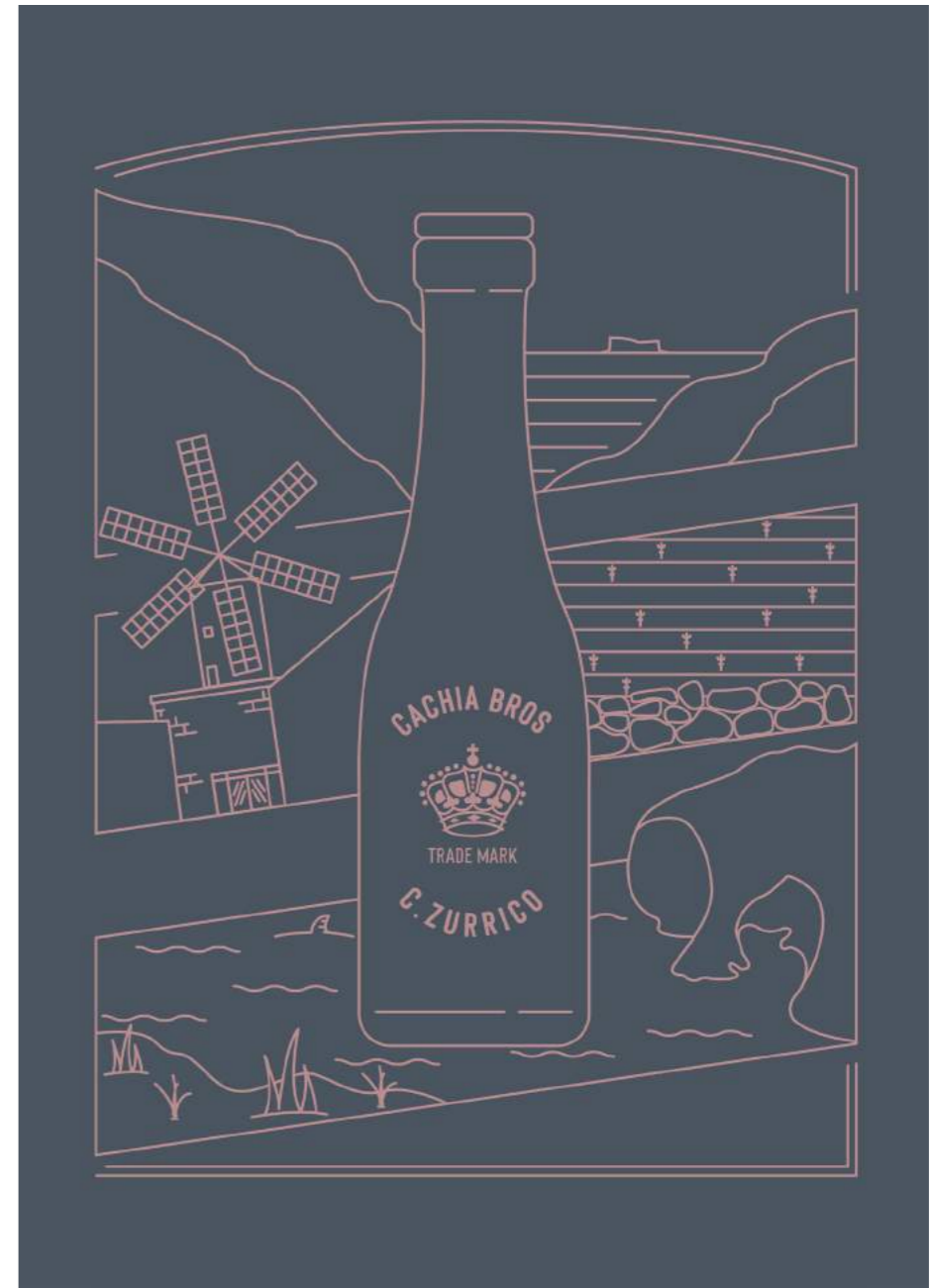


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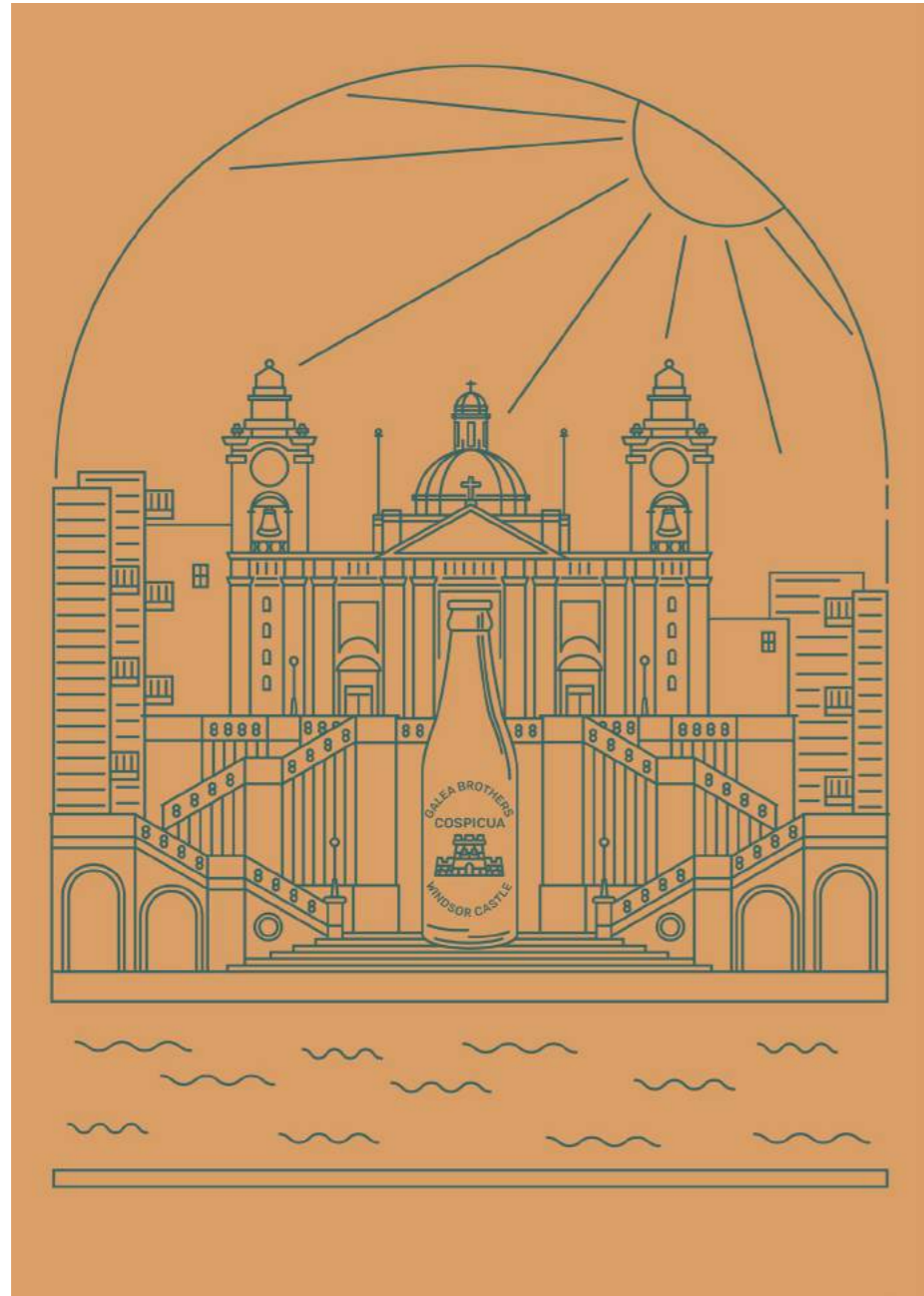
Illustrator: Daniela Attard  
Artwork: Rooted  
Medium: Pencil on board  
Instagram: @ielladoodle  
Website: [www.danielaattard.com](http://www.danielaattard.com)



Illustrator: Daniela Attard  
Artwork: Spanish Sparrows  
Medium: Pencil on board  
Instagram: @ielladoodle  
Website: [www.danielaattard.com](http://www.danielaattard.com)



Illustrator: Lionel Attard  
Artwork: Night Hike  
Medium: Digital  
Instagram: @flixkunmalta  
Website: [www.facebook.com/flixkunmalta/](http://www.facebook.com/flixkunmalta/)



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Illustrator: Lionel Attard  
Artwork: Dock One  
Medium: Digital  
Instagram: @flixkunmalta  
Website: [www.facebook.com/flixkunmalta/](http://www.facebook.com/flixkunmalta/)



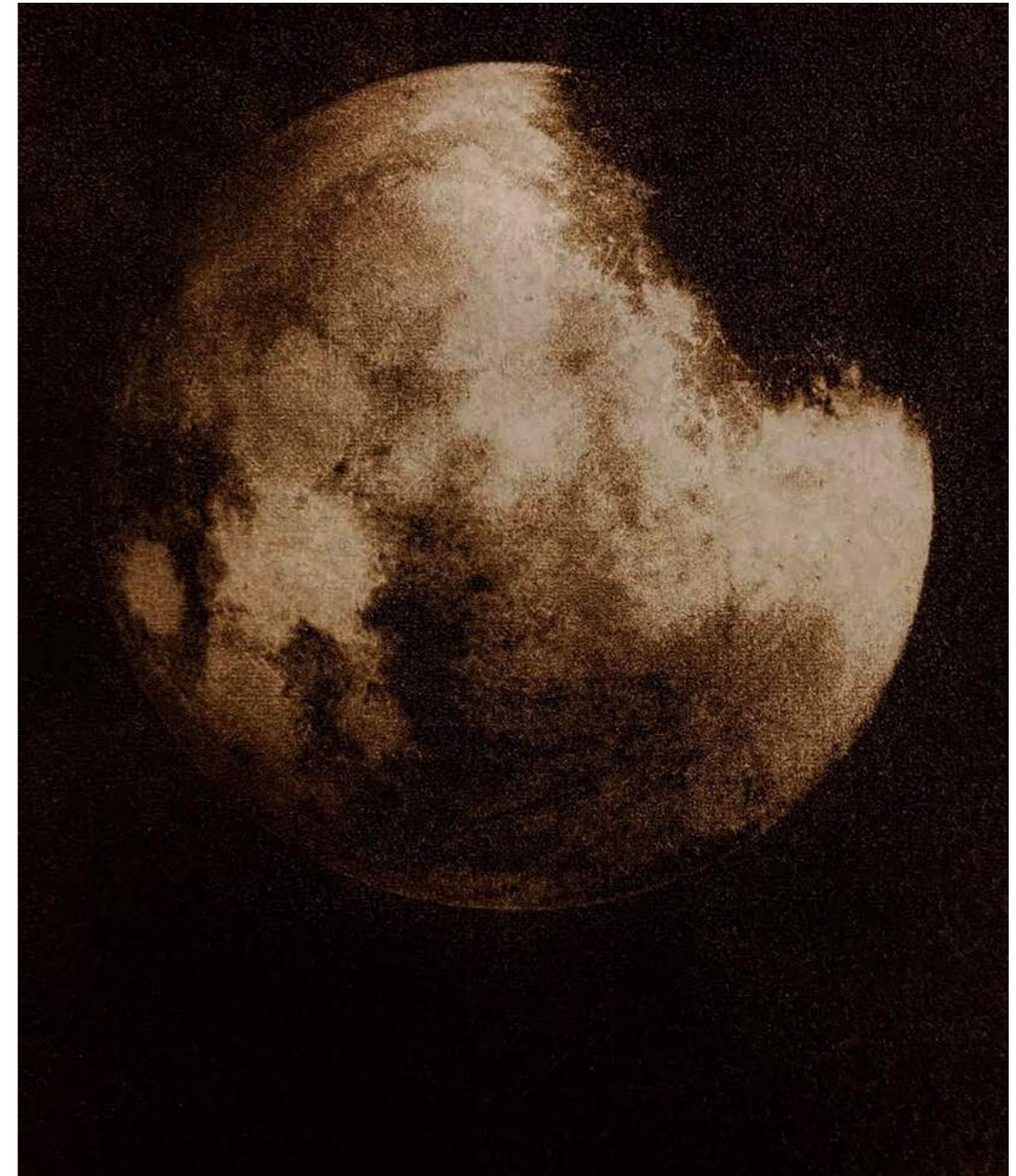
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Illustrator: Mark Attard  
Artwork: Tentacles  
Medium: Digital  
Instagram: @Stache.studios



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Illustrator: Daphne Bugeja  
Artwork: The missing Orpheum  
Medium: Ink  
Instagram: @inka.workshop  
Website: [www.facebook.com/inkaworkshop/](http://www.facebook.com/inkaworkshop/)



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Illustrator: Clint Calleja  
Artwork: Penumbra  
Medium: Solar etching  
Instagram: @calleja\_clint  
Website: [www.clintcalleja.com](http://www.clintcalleja.com)



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Illustrator: Bob Cardona  
Artwork: White Dog Crescent  
Medium: Acrylic  
Instagram: @bobcardona



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Illustrator: Paul Caruana  
Artwork: Chasing the French out of Mdina  
Medium: Watercolour  
Website: [www.paulcaruana.net](http://www.paulcaruana.net)



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Illustrator: Paul Caruana  
Artwork: Sharing Shoes  
Medium: Watercolour  
Website: [www.paulcaruana.net](http://www.paulcaruana.net)



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Illustrator: Shawn Cauchi  
Artwork: Cyber Duo  
Medium: Digital  
Instagram: @shawn.jpeg  
Website: [www.shinsart.artstation.com](http://www.shinsart.artstation.com)





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Illustrator: Gabriel Chetcuti  
Artwork: Heritor of Mead  
Medium: Graphite on paper  
Instagram: @itsklonn  
Website: [www.behance.net/gaklonn](http://www.behance.net/gaklonn)



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Illustrator: Kyle Xuereb Cunningham  
Artwork: Red Riding Cap  
Medium: Digital  
Instagram: @kyl.art  
Website: [www.kylexc.com](http://www.kylexc.com)



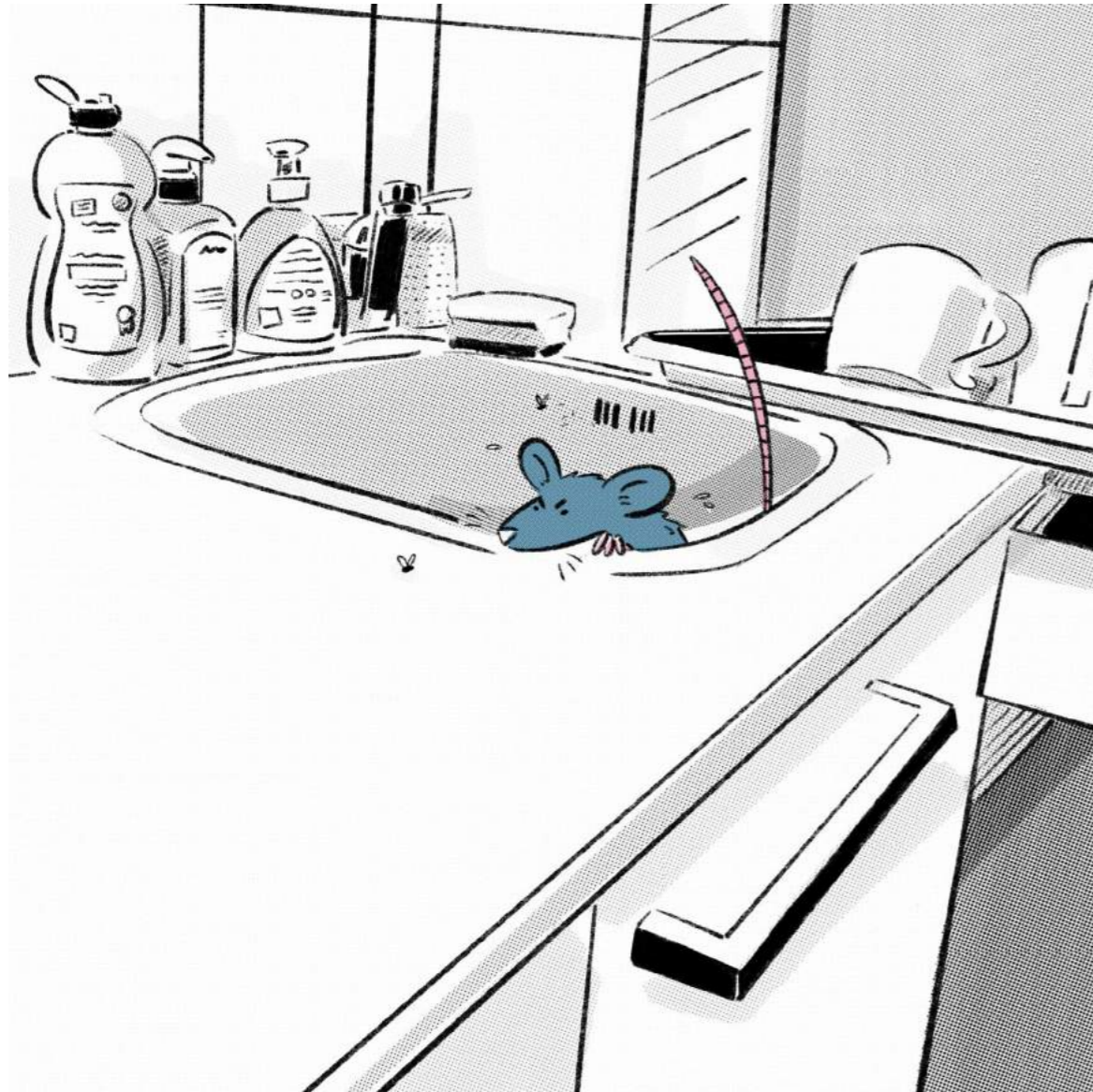
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Illustrator: Kyle Xuereb Cunningham  
Artwork: Robot in the Forest  
Medium: Digital  
Instagram: @kyl.art  
Website: www.kylexc.com



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Illustrator: Nasim Dardouri  
Artwork: Alice in Wonderland (The Caterpillar)  
Medium: Digital  
Instagram: @just.a.nasim  
Website: www.artstation.com/nasim6



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Illustrator: Nasim Dardouri  
Artwork: Pet Name  
Medium: Digital  
Instagram: @just.a.nasim  
Website: [www.artstation.com/nasim6](http://www.artstation.com/nasim6)



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Illustrator: Nicole Sciberras Debono  
Artwork: Palazzina Vincenti  
Medium: Digital  
Instagram: @nicsdebono  
Website: [www.nicsdebono.com](http://www.nicsdebono.com)



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Illustrator: Nicole Sciberras Debono  
Artwork: Lost in the Ether  
Medium: Digital  
Instagram: @nicsdebono  
Website: www.nicsdebono.com



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Illustrator: Ed Dingli  
Artwork: Simple Solutions  
Medium: Digital  
Instagram: @eddingles  
Website: www.eddingli.com



Illustrator: Dean Fenech  
Artwork: Nisia Cyberpunk  
Medium: Mixed Media / Digital  
Instagram: @dean\_fenech



Illustrator: Kathleen Flask  
Artwork: Cloud Watching  
Medium: Digital  
Website: [www.foxfrommalta.wixsite.com/malta-fox-official](http://www.foxfrommalta.wixsite.com/malta-fox-official)



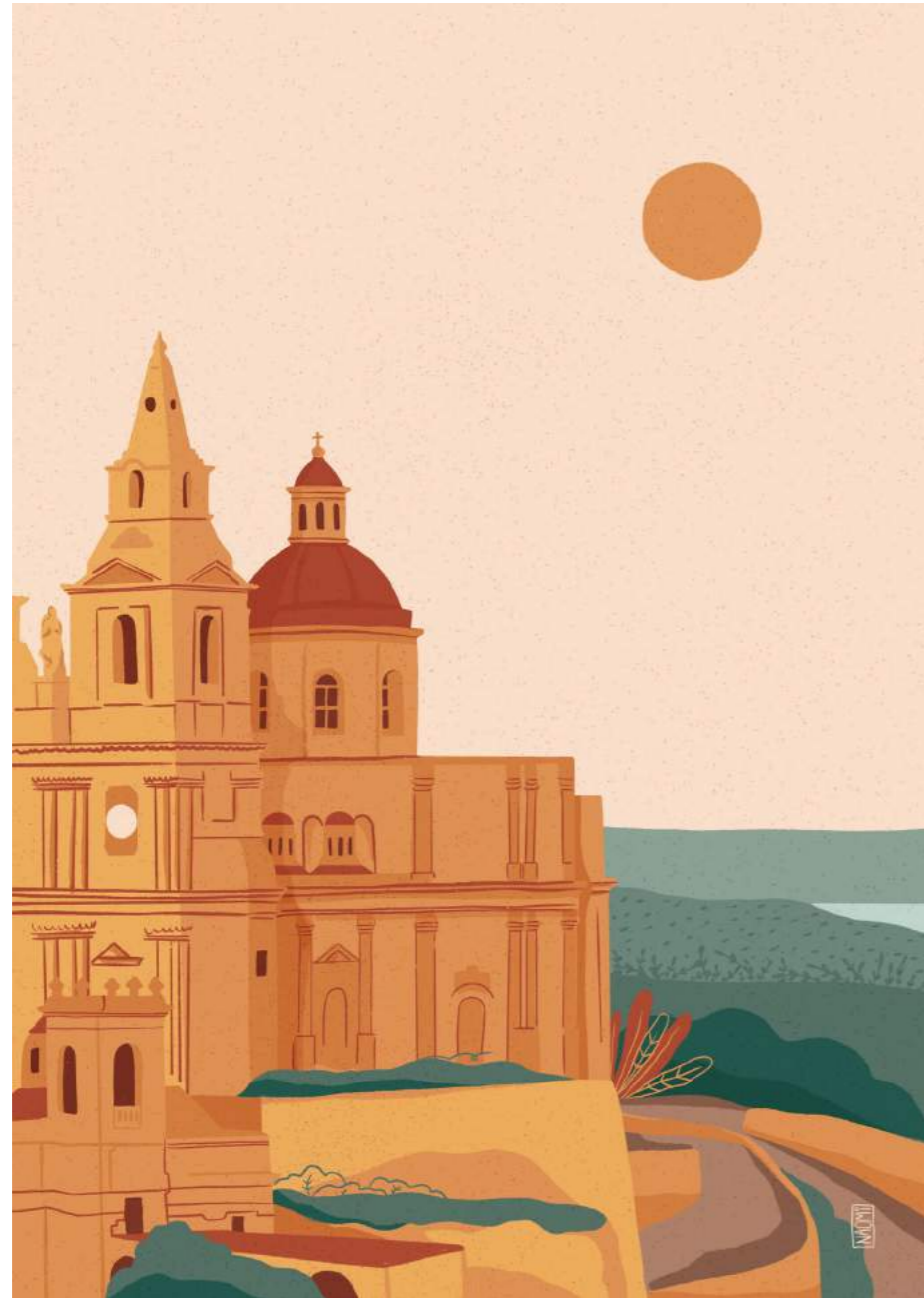
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Illustrator: Mandy Galea  
Artwork: The Mad Hatter Tea Party  
Medium: Digital  
Instagram: @mandygalea.arts



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Illustrator: Alfie Gatt  
Artwork: Sal pjazza  
Medium: Oil on panel  
Instagram: @alfiealpha\_art  
Website: www.alfiealpha.com



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Illustrator: Naomi Gatt  
Artwork: Mellieha Church  
Medium: Digital  
Instagram: @naomisartworkmalta



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Illustrator: Francesca Grech  
Artwork: The Inkling  
Medium: Gocco print  
Instagram: @frannie.gee  
Website: www.frannie-gee.com



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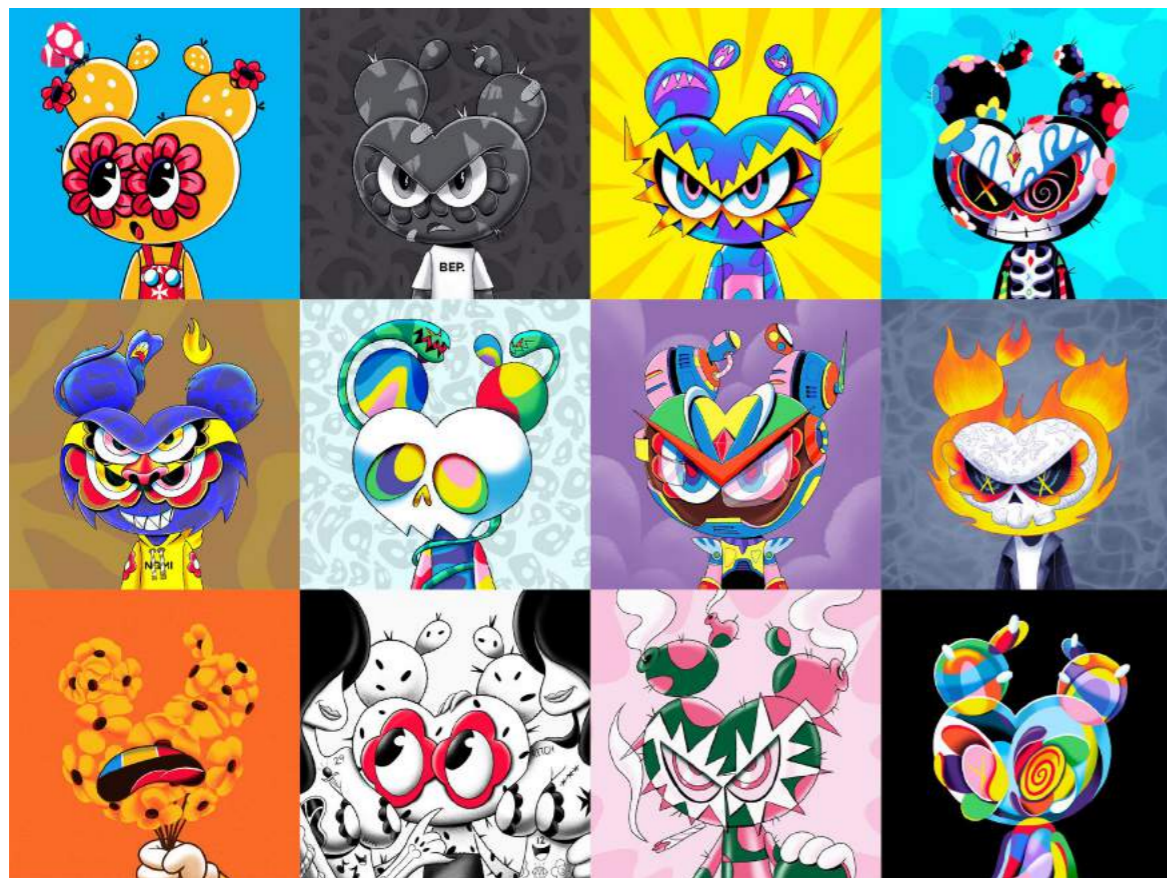
Illustrator: Michelle Gruppetta  
Artwork: Il-Granċ  
Medium: Linocut print  
Instagram: @funeral\_biscuit  
Website: [www.michellegruppetta.mystrikingly.com](http://www.michellegruppetta.mystrikingly.com)



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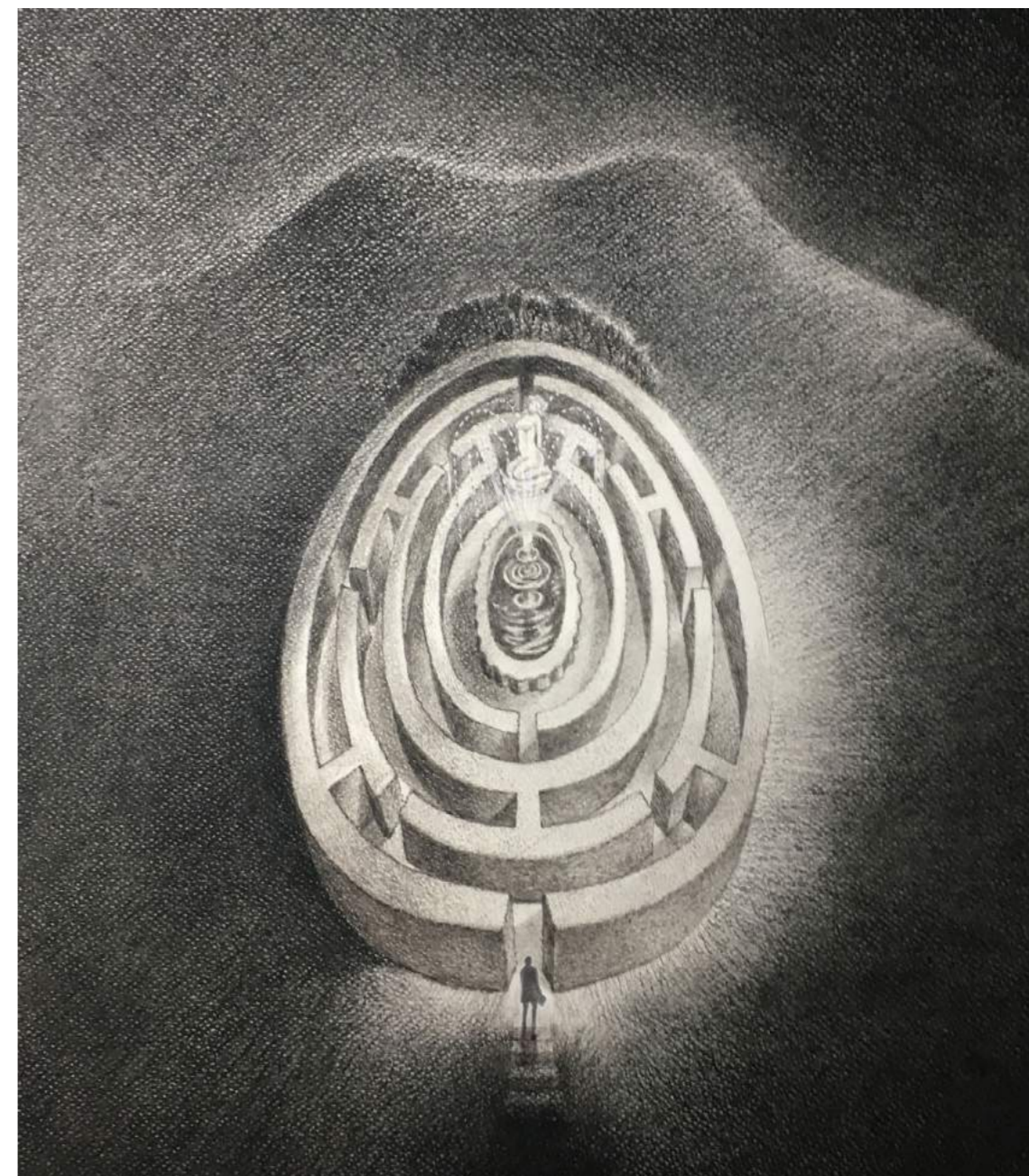
Illustrator: Marietta Mifsud  
Artwork: Portrait of a Dog  
Medium: Digital drawing  
Instagram: @mariettamifsud  
Website: [www.mariettamifsud.com](http://www.mariettamifsud.com)





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Illustrator: Zack Ritchie  
Artwork: Cacticrew NFTs  
Medium: Digital / NFT  
Instagram: @zackritchie\_design  
Website: www.zackritchie.com



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Illustrator: Mike Ross  
Artwork: In Too Deep  
Medium: Charcoal, Pencil  
Instagram: @rossmikeross  
Website: www.mikerossphotographic.com



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Illustrator: Mike Ross  
Artwork: Last Tree  
Medium: Pen, Ink, Charcoal  
Instagram: @rossmikeross  
Website: [www.mikerossphotographic.com](http://www.mikerossphotographic.com)



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Illustrator: Maximilian Saliba  
Artwork: It-Torri ta' Isopu  
Medium: Digital  
Instagram: @islandofprint  
Website: [www.islandofprint.com](http://www.islandofprint.com)



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Illustrator: Eleanor Scerri  
Artwork: The Tempting of Ilana  
Medium: Digital  
Instagram: @ellie\_scerri.pdf



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Illustrator: Eleanor Scerri  
Artwork: The Esoteric Wedding of Levana and Shifra  
Medium: Digital  
Instagram: @ellie\_scerri.pdf



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



Illustrator: Fleur Sciortino  
Artwork: 1920s Fashion Guide  
Medium: Digital  
Instagram: @fleursciortino  
Website: [www.fleursciortino.com](http://www.fleursciortino.com)



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Illustrator: Fleur Sciortino  
Artwork: Manor  
Medium: Digital  
Instagram: @fleursciortino  
Website: [www.fleursciortino.com](http://www.fleursciortino.com)



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Illustrator: Steven Scicluna  
Artwork: Il-Merill  
Medium: Mixed Media  
Instagram: @steven.scicluna  
Website: [www.stevenscicluna.com](http://www.stevenscicluna.com)



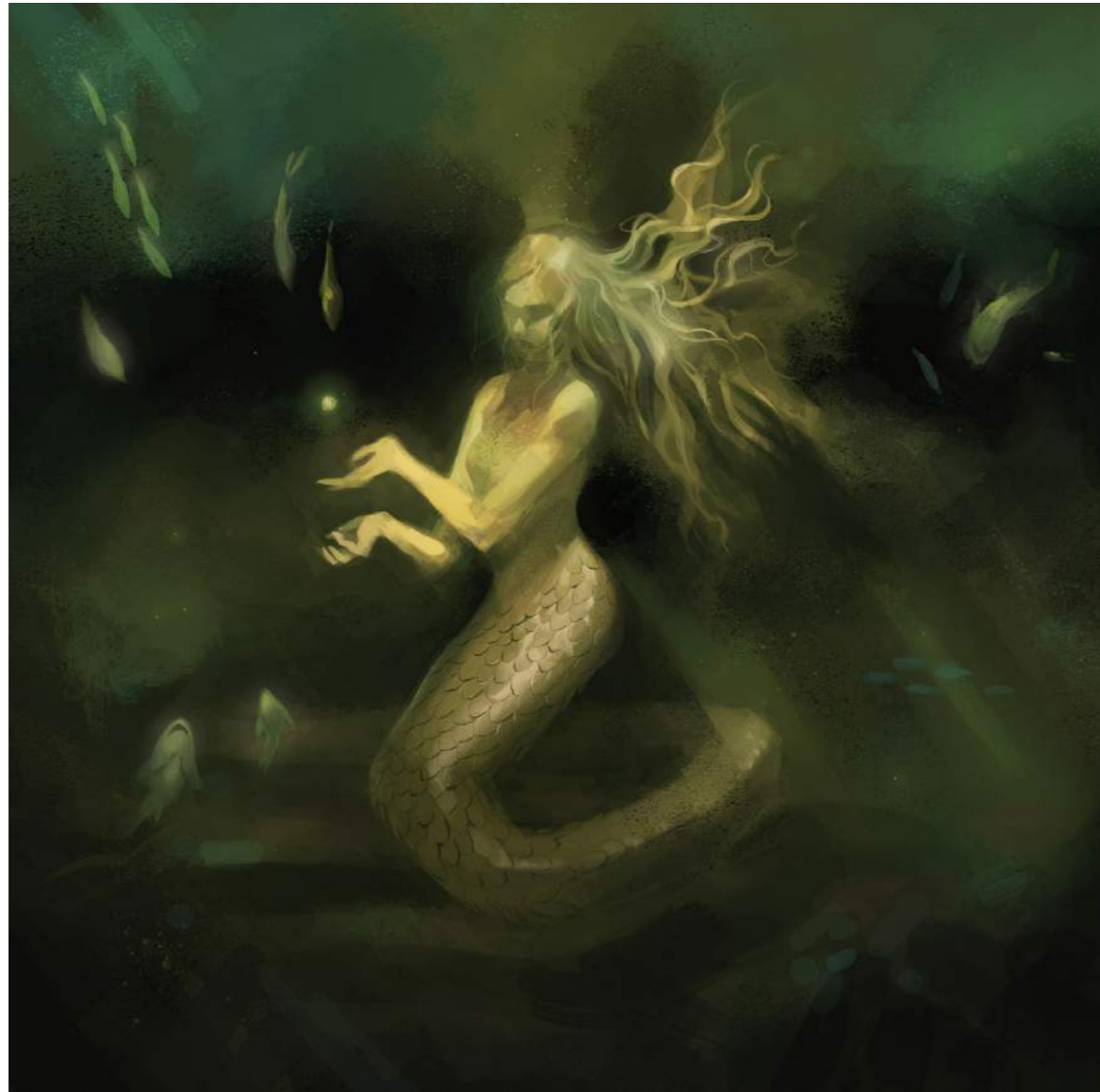
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Illustrator: Elise Vella  
Artwork: Chivas Packaging  
Medium: Digital  
Website: [www.elisevella.com](http://www.elisevella.com)



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Illustrator: Emma Venables  
Artwork: Ouch! Tootache!!  
Medium: Digital  
Instagram: @te.bftit.halib  
Website: [www.behance.net/Venables](http://www.behance.net/Venables)



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Illustrator: Violet Tonev  
Artwork: The Briny Deep  
Medium: Digital  
Website: [www.artstation.com/billyviolets](http://www.artstation.com/billyviolets)



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Illustrator: Andrew Worley  
Artwork: The Grateful Dead  
Medium: Digital  
Instagram: @drew\_wrld\_art  
Website: [www.behance.net/andreworley](http://www.behance.net/andreworley)



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Illustrator: Anthea Zammit  
Artwork: Neko Classes  
Medium: Digital  
Website: [www.artstation.com/antheazammit](http://www.artstation.com/antheazammit)

Illustration  
Annual

2022

Motion /  
Animation





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Illustrator: Dorianne Attard  
Artwork: Cherry the Cactus  
Medium: Digital

Instagram: @dorattard  
Website: [www.dorattard.wixsite.com/portfolio](http://www.dorattard.wixsite.com/portfolio)

## The Judges

# Meet the Judges

Submissions have been selected by a distinguished panel of seasoned illustrators based both in Malta and abroad.

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



### Katie Chappell

Illustrator Katie Chappell is a virtual scribe and live event illustrator best known for her fresh wobbly illustration and giant live window paintings. She has created live illustrations for global clients including Apple, Facebook, Google, Chromebook, BT, Dove and Nespresso and more.

### Julian Mallia

Julian 'Julinu' Mallia is a Maltese visual artist specialising in concept-driven work. Originally a psychology graduate, Julian juggles his creative practice between fine art painting, digital illustration and drumming — indicating his unconventional approach to creative exploration. He has been awarded at the coveted AOI World Illustration Awards, and recognised as “Artist of the Year” by the Malta Arts Awards (Il-Premju għall-Arti). Julian’s work is included in “The Power and Influence of Illustration”, a book by reputed author and illustrator Prof Alan Male.



### Mark Scicluna

Mark’s work is inspired by pop culture, comics and obscure memorabilia typically with an added dose of grotesque humour. His work has been featured on Gameranx, PC Gamer, EuroGamer and Gameinformer amongst others. Mark has previously worked as a Senior Illustrator at Rockstar Games for five years, working on projects such as Red Dead Redemption 2, GTA V, Bully Anniversary Edition and LA Noir Remastered amongst others.

# 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!

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### For more information please visit:

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





maltaillustrators.com

**The Malta Community of Illustrator's second illustration annual is a selection of the best illustration work produced by Maltese or Malta-based illustrators during 2021/2022.**

