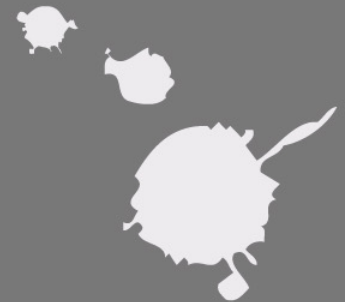




Illustration

Freelancing: Getting Clients



For much of the past century, the 9-to-5 job has defined what most Americans think of as “work.”



FREELANCING

But that is changing—fast.

Prior to the pandemic more than 55 million Americans were earning an income from work that was not a traditional 9-to-5.

That's 1 in 3 workers.

We are now at the leading edge of a once-in-a-century upheaval in our workforce.

The **freelance surge** is the Industrial Revolution of our time.

The surge in freelancing is more than two decades old at this point. Whether by choice or by circumstance, millions of workers in the intervening years have started working **gig to gig, project to project.**



In the past couple of years, we've seen an acceleration of this. Online work platforms, such as Uber, Airbnb, Etsy, Elance, Patreon, and GoFundMe connect workers directly to consumers and clients - completely reimagining the work relationship.



As of 2020, more than 40% of the entire US workforce were so-called contingent workers, according to a study conducted by software company Intuit in 2010. That's more than 60 million people.

We are quickly becoming a nation of permanent freelancers and temps.



The past 3 years have also been a reckoning for everyone.

The pandemic has forced families to re-order their health, family, and work obligations.

Today, as the engine of the American economy revs back to life, it's not as simple as plugging workers right back into the jobs they left.

Here's the evidence.

The quit rate: “The Great Resignation”

More people are quitting their jobs than any time in the past 20 years, according to the Bureau of Labor Statistics.

Four million people quit their jobs in April 2022.

It's a sign of confidence in finding a new job as millions look for better opportunities in new industries.

It's also a sign that millions of Americans are not rushing to go "back to normal," when "normal" was a patchwork of low-wage retail, restaurant or hospitality jobs.

Record new business creation

Instead of applying to work for someone else, a record number are starting their own businesses.

As of May, 2.5 million new business applications have been filed in 2021, according to the Census Bureau.

That's already more than half of the businesses formed in 2020.

All these statistics may be a bit confusing and perhaps even a bit frightening.

But before you begin to panic, let me point out that as creative's:

We Have Always Been Gig Workers.

Many artists work freelance.

More than 40% of **creative workers** are self-employed.

Temporary work contracts can make for an interesting and varied career, though periods of unemployment between jobs are a reality for some artists.

Being self-employed means you are without pension, holiday pay or maternity benefits.

Contingencies such as falling ill or having children require pre-emptive financial planning.

So it is vital that you approach Illustration & Graphic Design as a BUSINESS.

A Plan

Illustration & Graphic Design is a BUSINESS.

**As a freelance illustrator, you're actually a small
business owner.**

**Thus, it would be insane to not have some kind of business
plan to help ensure your success.**

Freelancing: Finding Clients

A career in Freelance Illustration is much more than drawing pretty pictures.

As much as you'd like to spend the entire day sitting in front of the drawing board or computer, you'll also need to learn about selling yourself, keeping your portfolio fresh and, all the administrative work we hate.

But it's this work we hate that will define your success as an illustrator.

Freelancing - Finding your Niche Market

There are many different things you may wish to consider when thinking about entering into professional illustration, the first will need to be your **TARGET CLIENT**.

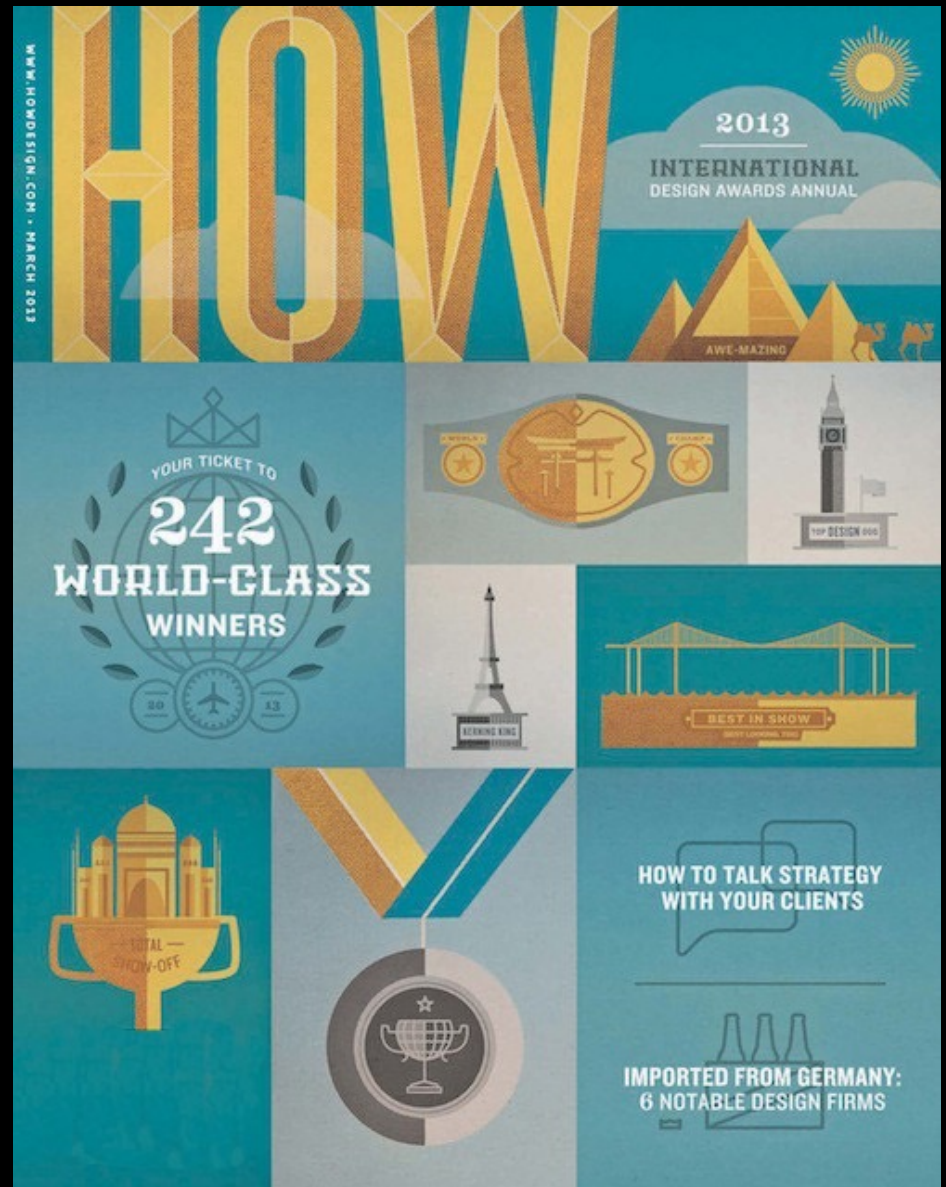
What kind of work do You want to do?

Who is publishing/buying that type of work?

How do I get to them?

Compile a client list of Dream Clients:
Peruse directories, Industry Magazines, Publishers, etc.

Contact only those that are doing the type of work you want to do.



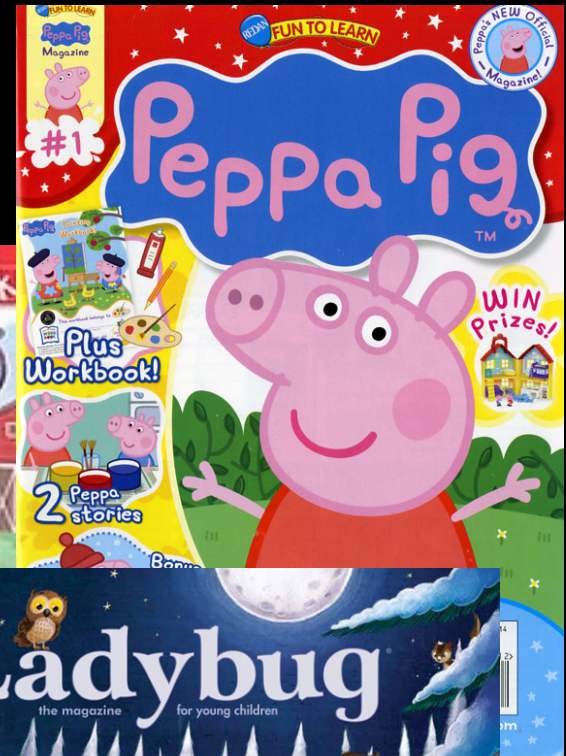
FINDING YOUR MARKET(S)

A web search of any market will uncover additional obscure, satellite markets.

For example, if you are interested in illustrating for the children's book market, you may want to target **Children's magazines** as well as contacting the larger publishing houses.

Artists should not choose a market simply for monetary reasons, or because one's peers are influencing a decision.

An **illustrator's interests** must come from the heart.



Building a Contact List

In order to promote yourself as an illustrator, you need to get your work into the right people's hands.

The traditional way is to send out a promotional mailer.

Before you can do that, though, you need to build a solid contact list of art directors to send it to.



Building a Contact List

There are three vital pieces of information necessary for a complete contact:

1. The name of a company that commissions illustration
2. The art director's name at that company
3. The address to send your promo to

The first one is fairly straightforward: just look at wherever you see illustration and jot it down.

The second one can be a lot more difficult, though, since finding the art director's name may take a bit of work.

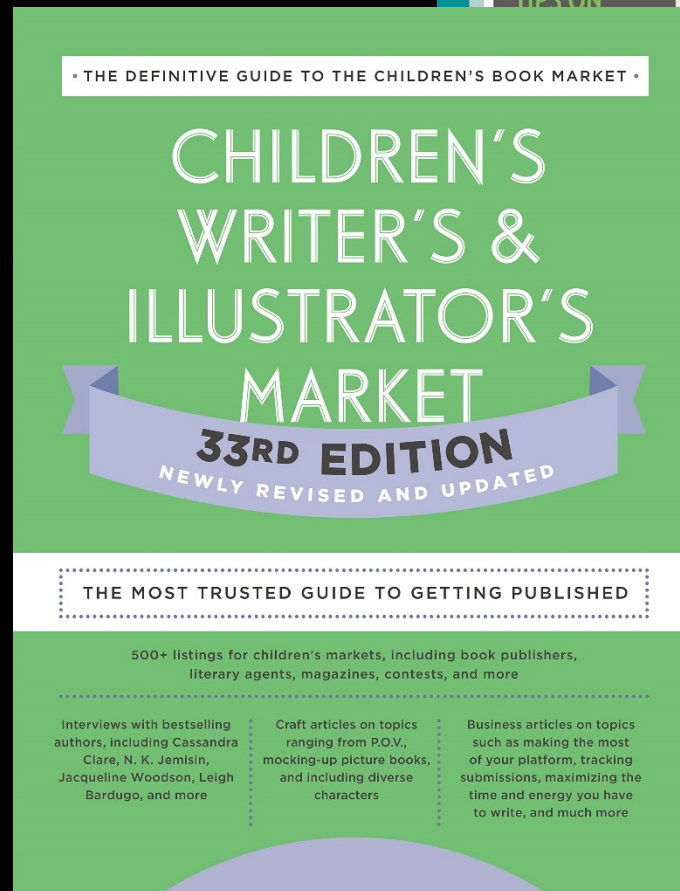
The third one is usually a simple Google search away once you know #1 and #2.

The following represent some of the options that are available towards building a list that contains all of the above.

Artist's & Graphic Designer's Market Books

These are reference guides for artist's and designers who want to establish or expand a career in fine art, illustration or graphic design.

Inside you'll find more than 1000 listings for the illustration and design markets (publishers, agents, magazines, and more)--including a point of contact, how to properly submit your work, and what categories each market accepts.



Artist's & Graphic Designer's Market

Publication Name

Mailing Address

E-mail / Fax

Website

Illustration Needs

How to contact

ew if inter-
y project.
ultural, cre-
ou submit."

ps, P.O. Box
2430. Fax:
ckyliving.
ving.com.
tor. Estab.
magazine
d general
ng outside

cartoonists/

ustrations.
w line art.

ators: Send
samples not
d. Buys one-
cartoonists
b&w inside.
l. Original
requested.

view Trace,
55. E-mail:
es@kiwanis.
rc. 275,000.
only annual
for mature
r SASE with

ishes Circle
separate list

ustrations/is-

e SASE. Re-
missions OK.
ublication by
cept of in-
color inside.

KIPLINGER'S PERSONAL FINANCE

1100 13th St. NW, Washington DC 20005. (202)887-6400; (646) 695-7046. E-mail: jbdonar@kiplinger.com; alex@rosengrouppr.com. Website: www.kiplinger.com. Contact: Janet Bodnar, editor; Stacie Harrison, art director; Alex Kutler, account executive. Estab. 1947. Circ. 800,000. Monthly 4-color magazine covering personal finance issues such as investing, saving, housing, cars, health, retirement, taxes, and insurance.

ILLUSTRATION Approached by 350 illustrators/year. Buys 4-6 illustrations/issue. Works on assignment only. Has featured illustrations by Alison Sieffer, Harry Campbell, Dan Page, Mark Smith, A. Richard Allen, and James O'Brien. Features computer, conceptual editorial, and spot illustration. Assigns 5% of illustrations to new and emerging illustrators. Interested in editorial illustration in new styles, including computer illustration.

FIRST CONTACT & TERMS Illustration: Send postcard or e-mail samples. Accepts Mac-compatible CD submissions. Samples are filed or returned by SASE if requested by artist. Will contact artist for portfolio review if interested. Buys one-time rights. Pays on publication; \$400-1,200 for color inside; \$250-500 for spots. Finds illustrators through reps, online, magazines, *Workbook*, and award books. Originals are returned at job's completion.

LATINA

Latina Media Ventures, LLC, 625 Madison Ave, 3rd Floor, New York NY 10022. (212)642-0200.

Fax: (212)575-3088. E-mail: editor@latina.com; info@latina.com. Website: www.latina.com. Estab. 1996. Circ. 397,447. Monthly consumer magazine for Hispanic women living in the United States who have strong ties to their Latin roots. Features articles on successful Latina women, health, careers, family life, fitness, parenting, fashion, beauty, and entertainment.

ILLUSTRATION Approached by 100 illustrators/year. Buys 10-15 illustrations/year. Features caricatures of Hispanic celebrities, humorous illustration, and spot illustrations of families and women. Assigns 25% to new and emerging illustrators.

FIRST CONTACT & TERMS Send postcard sample with URL. After introductory mailing, send follow-up postcard sample every 4-6 months. Responds only if interested. Pays \$100-400 for color inside. Buys one-time rights. Find freelancers through submissions.

LAW PRACTICE MANAGEMENT

American Bar Association Headquarters, 321 N. Clark St., Chicago IL 60654-7598. Fax: (312)988-5820. E-mail: pamelamcdevitt@americanbar.org. Contact: Pamela McDevitt, section director. Estab. 1975. Circ. 20,833. 4-color trade journal for the practicing lawyer about "the business of practicing law." Published 8 times/year.

ILLUSTRATION Uses cover and inside feature illustrations. Uses all media, including computer graphics. Mostly 4-color artwork.

FIRST CONTACT & TERMS Illustrators: Send postcard sample or query letter with samples. Pays on publication. Very interested in high-quality, previously published works. Pay rates \$200-350/illustration. Original works negotiable. Cartoons very rarely used.

TIPS "Topics focus on management, marketing, communications and technology."

LOG HOME LIVING

Home Buyer Publications, Inc., 5720 Flatiron Parkway, Boulder CO 80301. (703)222-9411; (800)826-3893. Fax: (703)222-3209. E-mail: editor@timberhomeliving.com. Website: www.loghome.com. Estab. 1989. Circ. 132,000. Monthly 4-color magazine "dealing with the aspects of buying, building, and living in a log home. We emphasize upscale living (decorating, furniture, etc)." Accepts previously published artwork. Sample copies not available. Art guidelines with SASE with first-class postage. 20% of freelance work demands knowledge of QuarkXPress, Illustrator, and Photoshop.

ILLUSTRATION Buys 2-4 illustrations/issue. Works on assignment only. Prefers editorial illustration with "a strong style—ability to show creative flair with not-so-creative a subject." Considers watercolor, airbrush, colored pencil, pastel, and digital illustration.

Annuals

There are a variety of illustration annuals that come out every year, the most well-known being *The Society of Illustrators Annual*, *American Illustration Annual*, and *Communication Arts Annual*.

If you look at the information for each entry, it will list the art director and the company for whom it was commissioned.

Write it down, Google the address, and you're good to go! (Side note: businesses fail regularly and people job hop quite a bit, so only use the most recent annuals.)

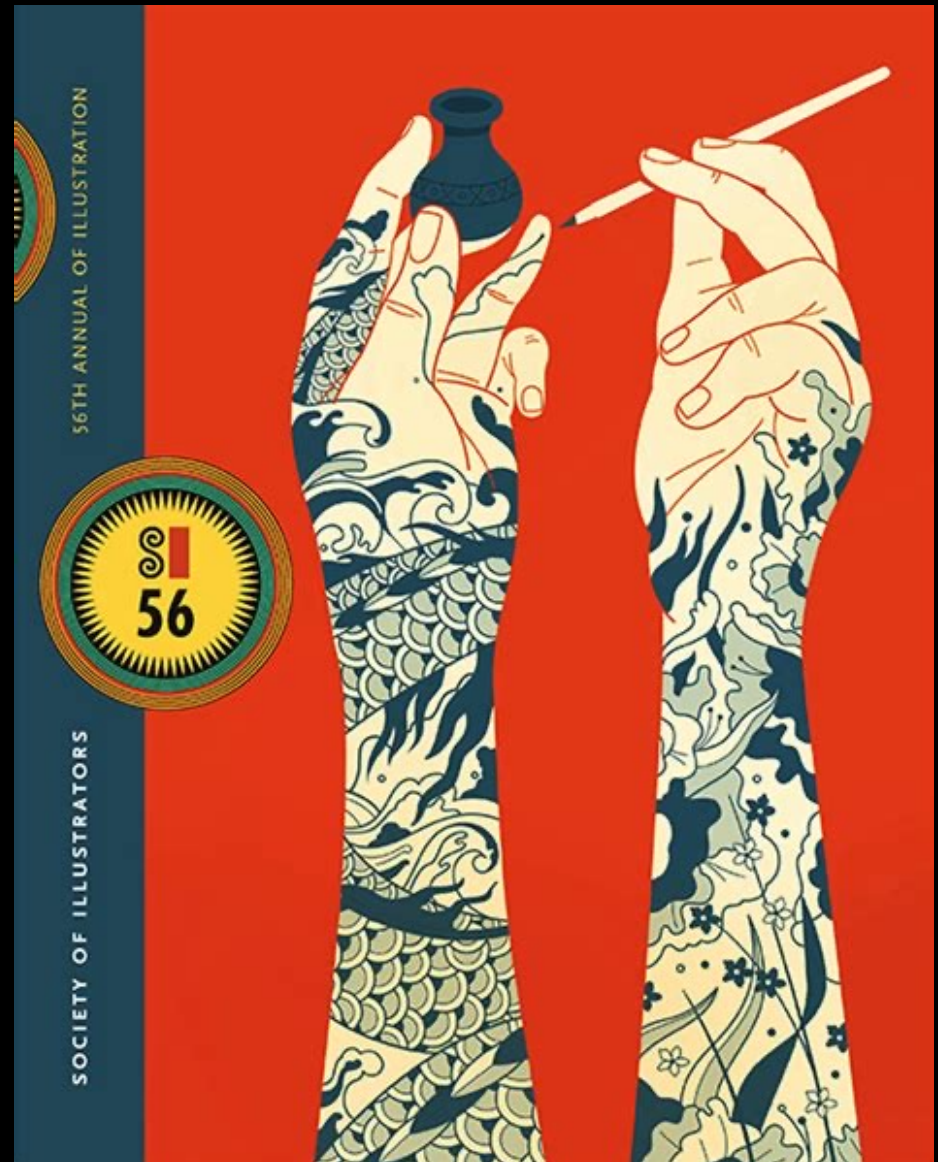
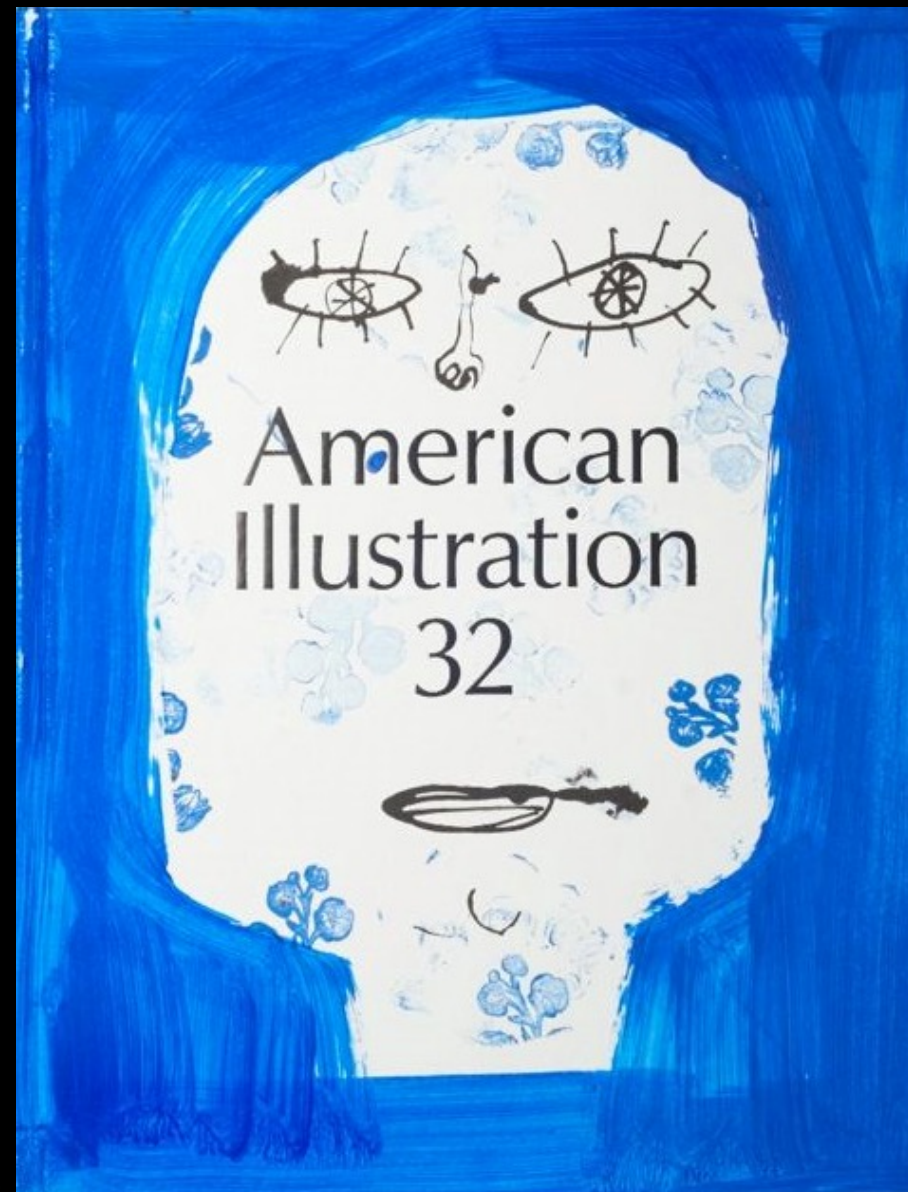


Illustration Annual 49

Communication Arts

July 2008
Sixteen Dollars
www.commaarts.com



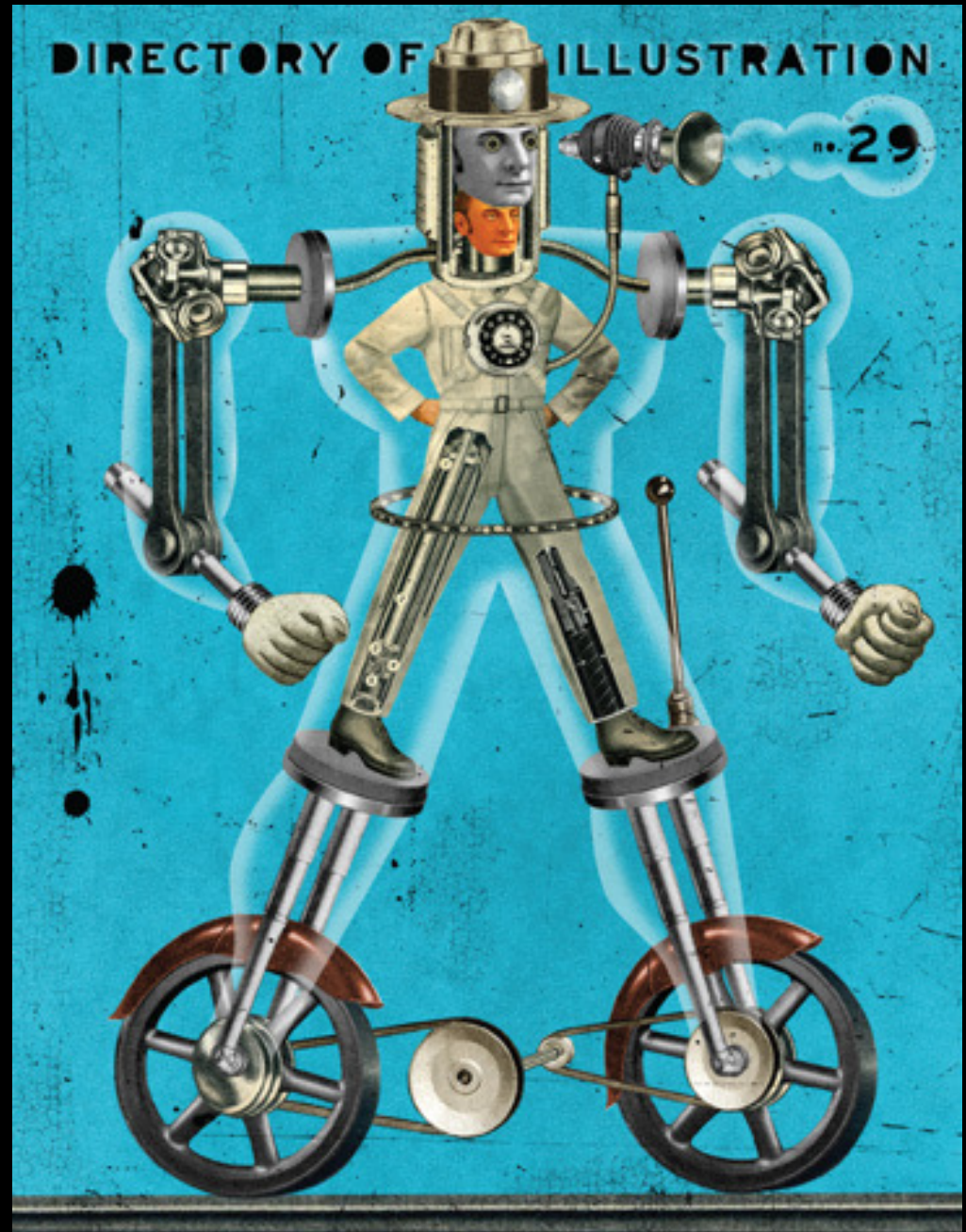
American
Illustration
32

DIRECTORIES

The printed **Directory of Illustration** is a primary resource for locating illustration talent and works hand-in-hand with the directoryofillustration.com website.

An ad in the **Directory of Illustration** lands on the Desks of 18,000 Art Buyers and Creative Directors.

It stays on their Shelves All Year Long.



CLIFF NIELSEN



shannonassociates.com



212.333.2551

SAM KENNEDY



www.scottdubar.com

434.981.6605
scott@scottdubar.com



Specialty Directories like **PLAY** covers the creative communities in the following markets:

U.S. Toy Industry

Asian Toy Industry

Interactive Game Publishers

Interactive Game Developers

Recruiting Companies for the Game Industry

Comic Industry

Design and Packaging Firms specializing in Toys and/or Interactive Games

Major Animation Studios

Advertising Agencies with Toy and/or Interactive Game accounts



Bookstores

If you see yourself as a book cover artist, go to the appropriate book section and check out the jacket flaps of some recent books.

Usually on the back flap towards the bottom you'll see the phrase, "Jacket design by ____." In most instances, that's the same person who commissioned the art.

If it's an illustrated book, look on the copyright page. If they list the interior designer (it will usually say something like "Interior design by ____" or "Typography by ____") then that may very well be the person who commissioned the interior art.



Magazines

Go to your local bookstore and browse through the magazine and newspaper section.

Look at the periodicals that commission illustration on a frequent basis (skip magazines and papers that use illustration sporadically as the odds will be stacked against you).

In the front, they'll list a masthead.

That will give you all the information you need.

Editor
CHRISTOPHER BEHA
Deputy Editor
RACHEL POSER
Managing Editor
STEPHANIE McFEETERS
Senior Editors
CHRISTOPHER CARROLL,
TIMOTHY FARRINGTON, JOE KLOC,
KATHERINE RYDER, MATTHEW SHERRILL
Art Director
KATHRYN HUMPHRIES
Editor Emeritus
LEWIS H. LAPHAM
Washington Editor
ANDREW COCKBURN
Poetry Editor
BEN LERNER
Web Editor
VIOLET LUCCA
Associate Editors
ELIZABETH BRYANT, WILL STEPHENSON
Associate Art Director and Designer
LYDIA CHODOSH
Assistant Editors
WILL AUGEROT, BINDU BANSINATH,
JOSEPH FRISCHMUTH, ALEX KONG,
JOHN SHERMAN
Art Researcher
ALYSSA COPPELMAN
Editorial Interns
ELLIE EBERLEE, RACHEL LOUGHRAN,
MAX NORMAN, ROBERT O'CONNELL
Contributing Editors
ANDREW J. BACEVICH, KEVIN BAKER,
TOM BISSELL, JOSHUA COHEN, JOHN CROWLEY,
WES ENZINNA, TANYA GOLD, GARY GREENBERG,

Online Client Research

There's also a lot of useful information on the web to help you find art directors and companies who commission illustration, including:

Online Client Research

LinkedIn

LinkedIn can be a great resource.

Just type in “Art Director” into the search field and look at the wealth of information that pops up.


The screenshot shows the LinkedIn search interface. At the top, the search bar contains the text "art director". Below the search bar, there are navigation tabs for "Jobs", "Courses", "People", "Groups", "Schools", "Posts", "Events", "Companies", and "All filters". The "People" tab is selected, and the results are displayed in a list format. Each result includes a profile picture, the person's name and current position, their location, and a "Connect" button. The first result is Ben Grandgenett, Art Director at The New York Times Magazine, Brooklyn, NY. The second result is Cheung, Alice, Art Director at The Wall Street Journal, Hartsdale, NY. The third result is Ken DeLago, Art Director, New York City Metropolitan Area. Below the list, there is a link to "See all people results". At the bottom, there are two group results: "Graphic Designer & Art Director" with 202K members, and "Art Director Group".


in art director



Home My Network Jobs Messaging 2 Notifications 99

Jobs Courses People Groups Schools Posts Events Companies All filters

People


 **Ben Grandgenett** • 2nd
Art Director at The New York Times Magazine
Brooklyn, NY
Past: Deputy **Art Director** at The New York Times Magazine
Seymour Chwast is a shared connection


 **Cheung, Alice** • 2nd
Art Director at The Wall Street Journal
Hartsdale, NY
Past: **Art Director** at AliceCheungDesign
Seymour Chwast, Jean Tuttle, and 1 other shared connection

 **Ken DeLago** • 2nd 
Art Director
New York City Metropolitan Area
Current: **Art Director** at The New York Times
Brian Stauffer, David Owens, and 13 other shared connections

[See all people results](#)

Groups

 **Graphic Designer & Art Director**
202K members
Graphic design, branding, typography, hand-lettering, consulting, illustration, design, **art** direction, apple, iphone, keynote,

 **Art Director Group**

Online Client Research

AltWeeklies

Every major city has at least one alternative newsweekly.

Altweeklies are those free papers you see in bins on the street .

They're amazing places to get your first gigs. Since they don't pay very much, they're always looking for young talent willing to work relatively cheap.



Online Client Research

AAN Publications

Another great resource that compiles data on all the alt-weekly papers and websites is aan.com.

You can do a people search through their directory to find all the art directors and their associated publications currently listed.

The screenshot shows the website for the Association of Alternative Newsmedia (AAN). The header includes the logo "association of alternative newsmedia" and a navigation menu with links for ABOUT, CONTACT, PUBLICATIONS, CONFERENCES, MEMBERSHIP, NEWS, AWARDS, JOBS, and DONATE. The main heading is "AAN Publications". Below this is a search bar with the letters "ABCDEFGHIJKLMNOPQRSTUVWXYZ". The main content area displays a grid of publication covers. The top row shows "THE AMERICAN PROSPECT" (June 21, 2020) featuring a portrait of Joe Biden and the headline "Election 2020" by Robert Kuttner and Harold Meyerson, and "ARKANSAS TIMES" with a cover design of vertical black and white stripes and a window showing a blue sky. The bottom row shows "AUSTIN WEEKLY" with a cover illustration of a hand holding a microphone, and "BOISE WEEKLY" (June 8-12, 2017) with a cover illustration of a yellow glass and a "FREE TAKE ONE!" offer. Each cover has a plus sign icon in the bottom right corner.

Websites

Illustrator Websites

If you go to the portfolio sites of your favorite illustrators, there's a good chance that person may list the art director and client next to each piece that was commissioned.

If not, check out his or her blog and social media links where, oftentimes, he or she may give a shout-out to whomever commissioned the work when it's posted.

If you already follow a bunch of illustrators on Twitter or Facebook, you don't have to comb through their feeds; just remember to jot down any information when it comes up.

SCOTT BAKAL

WORK PROJECTS INFORMATION CONTACT STUDIO BLOG SHOP



Nautilus

Nautilus Magazine
Art Direction: Len Small

[Read about this project and see bonus image here.](#)



Nautilus

Nautilus Magazine

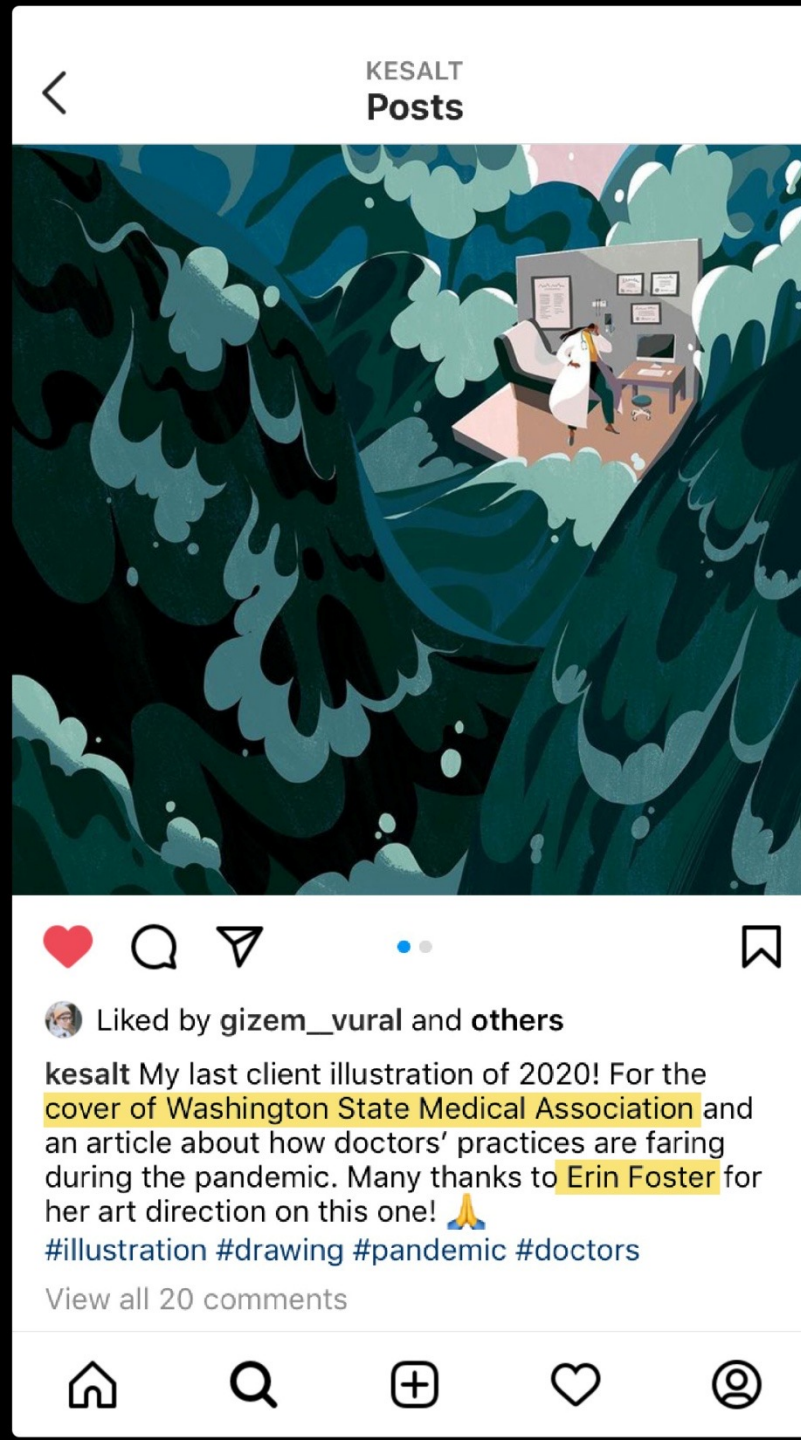
Art Direction: Len Small

Read about this project and see
bonus image [here](#).

Awards:

Society of Illustrators

Artist's Websites (Instagram)



KESALT
Posts



Liked by gizem_vural and others

My last client illustration of 2020! For the cover of Washington State Medical Association and an article about how doctors' practices are faring during the pandemic. Many thanks to Erin Foster for her art direction on this one! 🙏

#illustration #drawing #pandemic #doctors

View all 20 comments



Professional Societies

Many artists form or join collectives to publicize and exhibit their work.

Groups like the Society of Illustrators or the Art Directors Club allow us to utilize each other's skills, therefore having more resources to help one another.

It's kind of like a creative support system.

Society of Illustrators

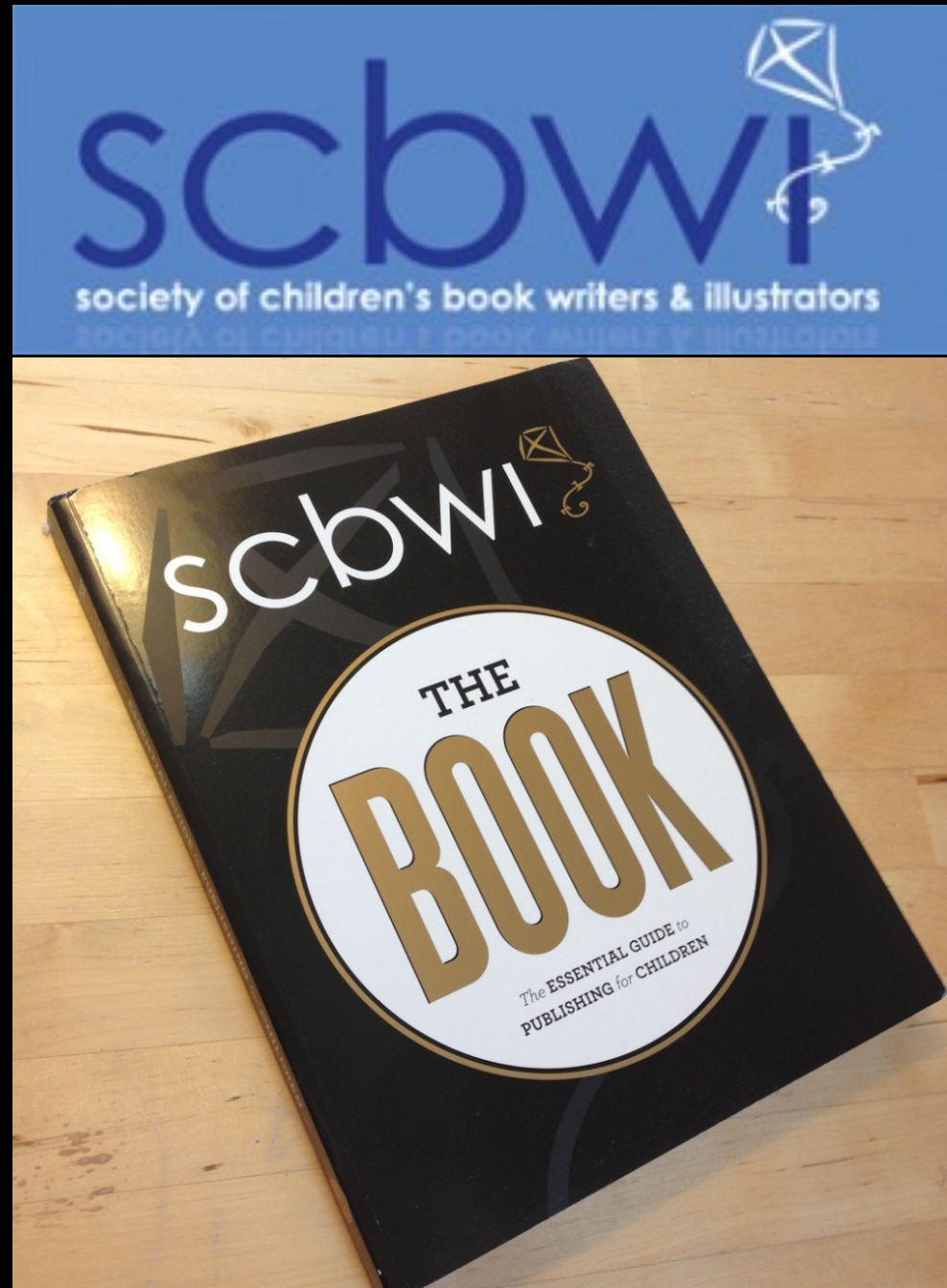
The Society's mission is to promote the art of illustration, to appreciate its history and evolving nature through exhibitions, lectures and education, and to contribute the service of its members to the welfare of the community at large.



Society of Children's Book Writers & Illustrators

Is a professional organization for writers and illustrators of children's books.

SCBWI members who live in New York City, Long Island and parts of the counties directly north of New York City are automatically members of the **Metro New York chapter**.



Networking - GO TO SOCIETY EVENTS

Artists must learn to socialize.

Networking events are the art world's equivalent to job hunting, but with less misery and more booze.

Whether you're searching for commissions or trying to advance your career, networking gives you the chance to meet industry professionals and expose yourself to new opportunities.



If you want to find out about art directors you must actually leave your house/studio and go to illustration-related events.

If you're particularly social, you'll have no problem making contacts to send your work to.

Check out events like the **American Illustration party**, receptions at The Society of Illustrators, and the occasional show at The New York Times offices among others.



Networking Events

ILLUSTRATION WEEK

Each year, the Society of Illustrators, along with other participating illustration organizations, hosts events for illustrators from all over the world visiting NYC during the first full week of November.

PICTOPLASMA CONFERENCE

10:00 AM - 10:00 PM

PARSONS SCHOOL OF DESIGN AT THE NEW SCHOOL

THE AUDITORIUM, 66 WEST 12TH STREET, NYC

PICTOPLASMA RETURNS TO NYC WITH INSPIRING ARTIST TALKS, STATE OF THE ART ANIMATION SCREENINGS AND LIVELY PANEL DISCUSSIONS TO CELEBRATE THE NEXT GENERATION OF CHARACTER DESIGN AND ART! CONFIRMED SPEAKERS: JAMES CURRAN, AMANDINE URRUTY, EDEL RODRIGUEZ, SEAN CHARMATZ, EMILY MEINHARDT, ALICE MOLONEY, SCOTT BENSON, MAURO GATTI, JORDAN BRUNER AND CÉCILE DORMEAU.

[GET INFO AND REGISTER](#)



ICON10 THE ILLUSTRATION CONFERENCE

THE ICON10 BOARD MEETS TO CONTINUE PLANNING THE NEXT CONFERENCE, SET FOR JULY 11-14, 2018 IN DETROIT. POSTER ART BY ARMANDO VEVE. REGISTRATION OPEN!

[GET INFO AND REGISTER](#)



BITTER LAUGHTER

FEMALE CARTOONISTS
FROM LATIN AMERICA
AND SPAIN

NOVEMBER 11TH | 3PM
THE COOPER UNION

Networking Events



VISIT

EXHIBITIONS

EVENTS

PROGRAMS

DINE

SHOP

INTERACT

ABOUT

JOIN & SUPPORT

MEMBER LOGIN

Opening Reception

2018 Student Scholarship Competition Awards Presentation & Opening Reception

May 11, 2018 | 6:00 pm

The Society of Illustrators
invites you to attend the

2018 Student Scholarship Competition Awards Presentation and Opening Reception

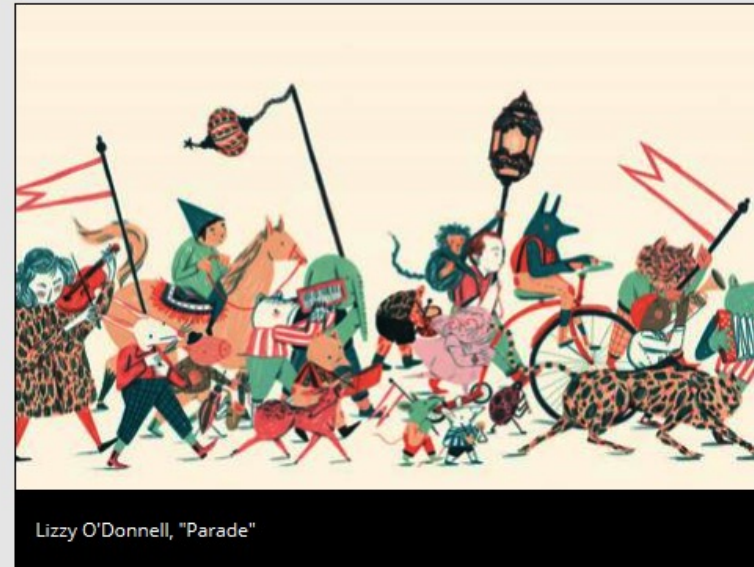
Friday, May 11th

128 East 63 Street
New York, NY 10065

6:00PM
Doors open

7:00PM
Awards Ceremony for **Scholarship Winners**

Admission is free.



Lizzy O'Donnell, "Parade"

0
Share



Networking Events - Conferences

Conferences are a good way to find out about art directors and prospective clients. There are many illustration-related conferences like **ICON**, and **MOCCA Fest** hosted by the Society of Illustrators, and various design talks all throughout NYC and other large cities.

You don't necessarily need to attend these conferences to get the contact names, though.

Simply go to the conference website and jot down who the speakers and special guests will be and that should be enough info to get you started.



Introduce
yourself to
industry
professionals at
conferences.

Conferences, or
conventions, are
events where
companies, studios,
and industry
professionals gather
to display and
promote their work.



NEW YORK
COMIC CON™

The logo for New York Comic Con features the words "NEW YORK" in blue, blocky, sans-serif capital letters above the words "COMIC CON" in large, red, stylized, outlined letters. A small "TM" trademark symbol is located to the right of "CON".

SAN DIEGO
COMIC CON
INTERNATIONAL

The logo for San Diego Comic Con International is enclosed in a white border. At the top, the words "SAN DIEGO" are written in black, spaced-out, sans-serif capital letters. Below this, the words "COMIC CON" are written in large, bold, yellow, sans-serif capital letters. The "COMIC" is stacked vertically on the left, and "CON" is to its right. To the right of "COMIC CON" is a stylized, grey-toned eye with a black pupil and white highlights. At the bottom, the word "INTERNATIONAL" is written in black, sans-serif capital letters.

They're an opportunity to network in person.

So if you attend a convention make sure to introduce yourself to company representatives at their booths and ask for their business cards so you can contact them later.



Stephen Anderson

3d.sanderson@gmail.com • (801) 669-7577

3D Modeler • Character Designer • ZBrush Sculptor



When you are talking to people, you should introduce who you are, tell them what kind of art you specialize or are interested in, and direct them to your portfolio.

Try to keep the introduction short, ideally no longer than 15 seconds.



Always carry your Business Cards with you.

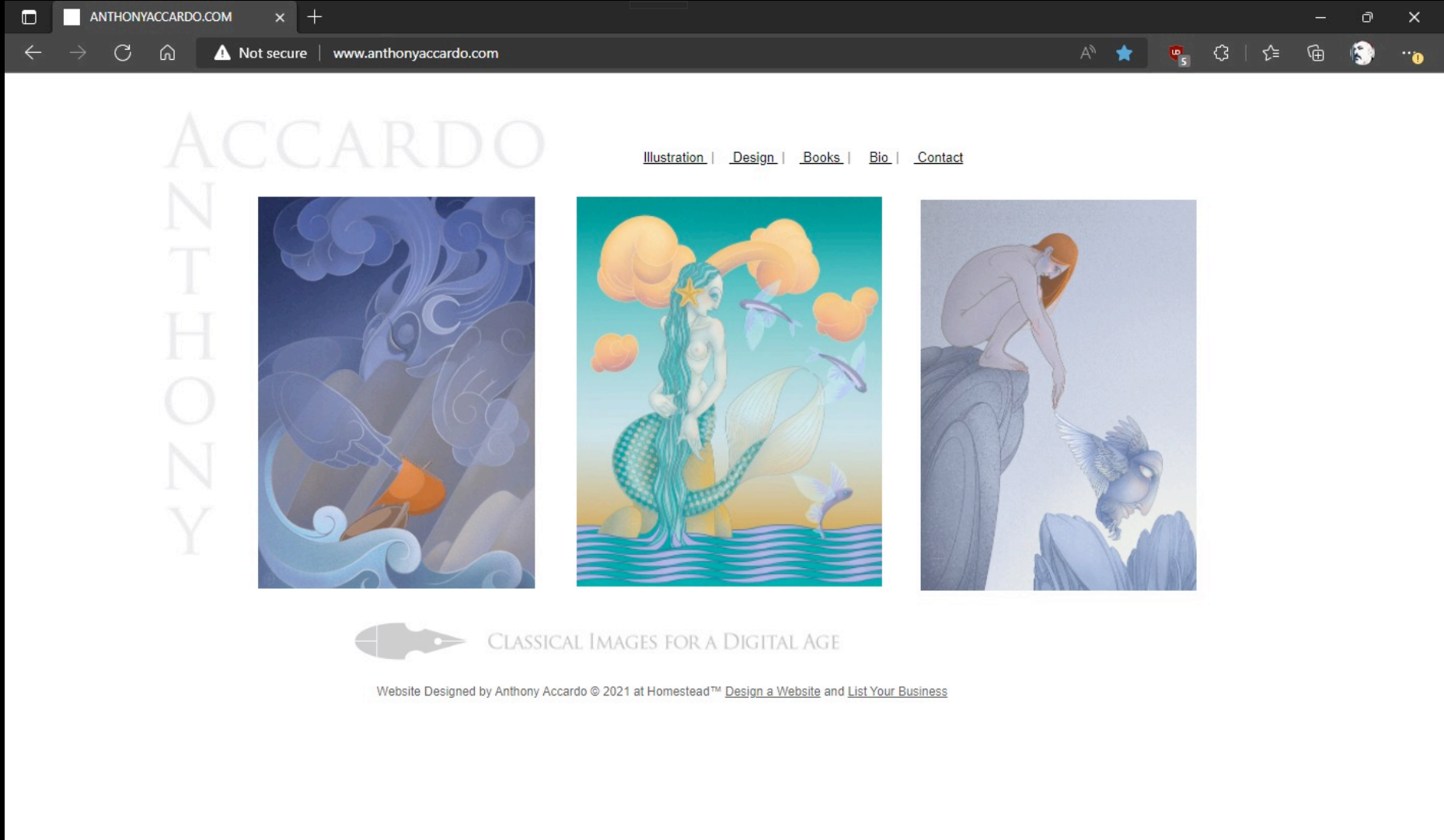
You may be asked for your contact information by someone interested in working with you. **You will look more professional if you have a business card.**

Your Business Card should reflect your aesthetic. It can be complex or it can be a simple spot in your style.

It should also have the address to your online portfolio.



Have a web site or online Portfolio (and Domain name).

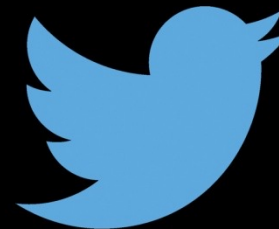


www.anthoniaccardo.com

Have a professional Social Media Presence (and post regularly).

Many illustrators showcase their talents on Facebook, Twitter, Tumblr and Linked in, as well as on their own websites.

Having a good online presence shows employers that you are self-motivated and digitally literate.



If you are using your personal social media account, make sure that it looks professional.

Spell check, use good grammar, and remove pictures which might make you look unprofessional, such as pictures of you partying.

You can also make separate social media accounts for your professional work.

facebook Home Profile Friends Inbox

Craig 'Lazie' Lynch

Wall Info Photos

Craig 'Lazie' Lynch Just Fans

Craig 'Lazie' Lynch i'm messaging you
uk at 19.30 uk time i just gave them an
supporters and HATERS out there tune
fugitive Lazie

Yesterday at 1:15pm Comment Like

567 people like this. 

View all 1,826 comments 

Update your portfolio with new work.

With practice you will get better at your craft, so make sure to always include newer artwork in your portfolio so prospective employers can see how you've improved.

If possible, include the most recent professional work you've done for an employer.

Promotional

Once you have created a client list of people you think you'd like to work for, you will need to research some more.

You will save a lot of time, angst, and money if you research the type of work these people are buying.

To do this, simply start to follow the names on the client list you have created, locate them on social media, on their personal websites (many AD's work freelance and have websites and blogs), and on their company websites.

Once you have confirmed that the type of work they buy or publish is similar to what you are doing or want to do, then you have a solid lead.

This is the person to target with a promotional campaign.

My Target Market Checklist & Questions

Demographic: Men/Women/Children/All/Age Groups

Who are my potential clients in order of priority:

- Advertising
- Animation
- Book Publishing
- CD and Records
- Children's Books
- Comics
- Corporate
- Editorial
- Informational
- Lettering
- Medical
- Packaging
- Science
- Technical (Product Illustration)

My Target Market Checklist & Questions

What are their reasons for buying art?
What professional organizations do they belong to?
What trade magazine do they read?
What trade newspapers do they read?
Is there a specific region of the country they cater to?

Describe exactly what I am selling:
Features of my artwork:

Who is my competition?
What can I learn from my competitors?

Benefits to buyer: Can I offer something more, something different, or something better than my competitors?

Why would someone trust me? Experience, authority, expertise.

Pay Lists

Of course, if all this researching seems like a drag, you could very easily just purchase a list.

While they do cost a bit of money, consider that they're targeted, frequently updated, and contain many names and publications you would never discover on your own (particularly for advertising and industry-specific publications).

The most well-known supplier is **Agency Access**, which, for roughly \$800, will give you access to their database plus 1,500 contacts for direct email blasts.

CREATIVE BUYERS DATABASE

90,000+ contacts at your fingertips.

Start a 3-day Free Trial

SMITH & PETERSON AD AGENCY

CONTACT INFORMATION	HIRING FREQUENCY
360 Motor Parkway Hauppauge, NY 11788 USA Show Map	P: (631) 951-9500 F: (631) 951-9501 W: spdigital.com 🟢 Photographer 🟢 Illustrator 🟢 Stock

Name	Title	Email
Art Director		
Amanda Cassella	Senior Art Director	✉️ acassella@spdigital.com
Mark Lavin	Art Director	✉️ UNSUBSCRIBED
James Dohnányi	Art Director	✉️ jdohnanyi@spdigital.com
Art Producer		
Lindsay Weishroad	Art Producer	✉️ lweishroad@spdigital.com

AWARDS	BRANDS
CHANGES	SPECIALTIES
Association/Government	
Automotive	
Beer/Wine/Liquor	
Beverages	
Corporate/Business/Services	



When it comes to opinions about Artist's Representatives, there are three truths that are acknowledged among illustrators.

- The first is that a good rep can greatly benefit an illustrator's reputation and income.
- The second is that sadly there aren't enough reps to service the number of illustrators that could benefit from them.
- And the third is that illustration reps aren't a necessity for all illustrators.

25 Things Illustration Reps Do For An Illustrator

1. Help establish a brand for an illustrator.
2. Help illustrators to achieve their goals.
3. Help young illustrators to become established.
4. Help experienced illustrators to expand their client base.
5. Save time spent on non-creative business tasks.
6. Provide credibility and trust for illustrators and their work.
7. Provide an already established clientele.
8. Make cold calls to enlist new clients.
9. Provide professional salesmanship skills.
10. Furnish client feedback on an illustrator's portfolio.
11. Provide advice on how to deal with clients.
12. Protect illustrators from unscrupulous clients or questionable business arrangements.

- 13.** Actively seek out commissions.
- 14.** Maintain a list of contacts for promotional mailing and announcements.
- 15.** Estimate and negotiate illustration fees.
- 16.** Help an illustrator schedule work and deal with deadlines.
- 17.** Prevent an illustrator from being taken advantage of.
- 18.** Review contracts and provide advice on them.
- 19.** Arbitrate job issues or disputes that may arise.
- 20.** Bill and collect payment for illustrations.
- 21.** Collect sales tax and remit it to the state.
- 22.** Disburse and track portfolios and samples of work.
- 23.** Lend an opinion on the contents of a portfolio.
- 24.** Contribute funding and resources to advertising and promotion.
- 25.** Negotiate reduced promotional fees with advertisers.

15 Things To Consider When Selecting An Illustration Rep

1. Whether a rep's style and personality would make a good fit.
2. The quality reputation of the other illustrators in a rep's stable.
3. How accessible a rep will be to an illustrator.
4. The type of markets a rep serves.
5. The number of artists and type of work represented by a rep.
6. The size of a rep's organization, i.e., the number of sales and support staff.
7. The amount of attention given to illustrator and their work will get.
8. Whether or not a rep meets with clients face to face.
9. Whether or not promotional expenses are shared between an illustrator and a rep.

10. Whether or not a rep will deal with assignment contracts and other legal arrangements.

11. Whether or not a rep collects and pays sales taxes

12. What commission percentage will be taken by a rep.

13. Whether or not a rep is paid a monthly upfront fee in lieu or with a commission.

14. Whether the rep wants a commission for everything an illustrator produces or is willing to have a limited agreement, i.e., one that excludes editorial work, existing accounts. etc.

15. Whether or not a rep's agreement has a release clause or can be amended.

10 Things Illustrators Do For An Illustration Rep

1. Add to a rep's income stream.
2. Provide a product a rep can sell.
3. Provide a service for a rep's customers.
4. Refer job inquiries to a rep.
5. Help a rep expand their customer base.
6. Add a unique style or increased versatility to a rep's offerings.
7. Enhance the reputation of a rep.
8. Assist financially with advertising materials.
9. Handle all the creative aspects of an assignment.
10. Pay a rep a 25 – 35% commission or a fee for work brought in.

Conclusion

The general feeling among illustrators with reps is that they have positive influence on their business and their careers.

But there are many illustrators who have succeeded without outside representation.

Whether or not to enter into an agreement with a rep is an important decision, and should be considered in the context of an illustrator's business plan and career goals.

There are also other factors such as personal ones that have to be considered.

A business arrangement should always be formalized with a contract with both the illustrator and the illustration rep fully agreeing to all the provisions and conditions.

The relationship between a rep and an illustrator is nothing less than a partnership, which means that both parties have an obligation to each other.

An illustration rep serves the illustrator as a salesperson, financial specialist, and account executive.

The illustrator serves as a product and service provider.

Final Thoughts

As you can see, there are a variety of ways to go about acquiring client contact information for your promotional mailers.

However, just because you do obtain a contact, doesn't mean that person is appropriate to send your work to. Consider the type of illustration that the particular art director and client use to see if your art fits into their **niche**.

For instance, it wouldn't make sense to send your erotic nudes to a children's book publisher, and *Playboy* may not be interested in your anthropomorphic cartoon turtles either.

So, as you're compiling all of this information, you'll want to weed out the places that just won't be a good fit.



Final Thoughts

Consider, as well, that there may be more than one art director at a particular company. If it's appropriate, feel free to send a promo to all the art directors there as each may have a different use for—or opinion about—your work.

Finally, start small. While it's nice to have a huge list, if this is your first promotional mailer, 1,000 postcards may be a bit excessive until you test the waters.

To start, I'd recommend compiling a highly targeted list of 100 – 200 people who would actually conceivably use your work. From there, you can continue to grow your list into larger mailings as you get more work and higher profile clients.

One of my biggest clients contacted me through a promotional booklet that was sent to a different book publisher.

DON'T FORGET to Network – Family, Friends, Classmates.



Don't Get Discouraged
(it takes 2-5 years to establish yourself).



KEEP LEARNING & UPGRADING YOUR SKILLS.



Founded in 1875, the Art Students League of New York is an independent art school providing contemporary atelier studio art classes in painting, drawing, sculpting, printmaking, and mixed media.

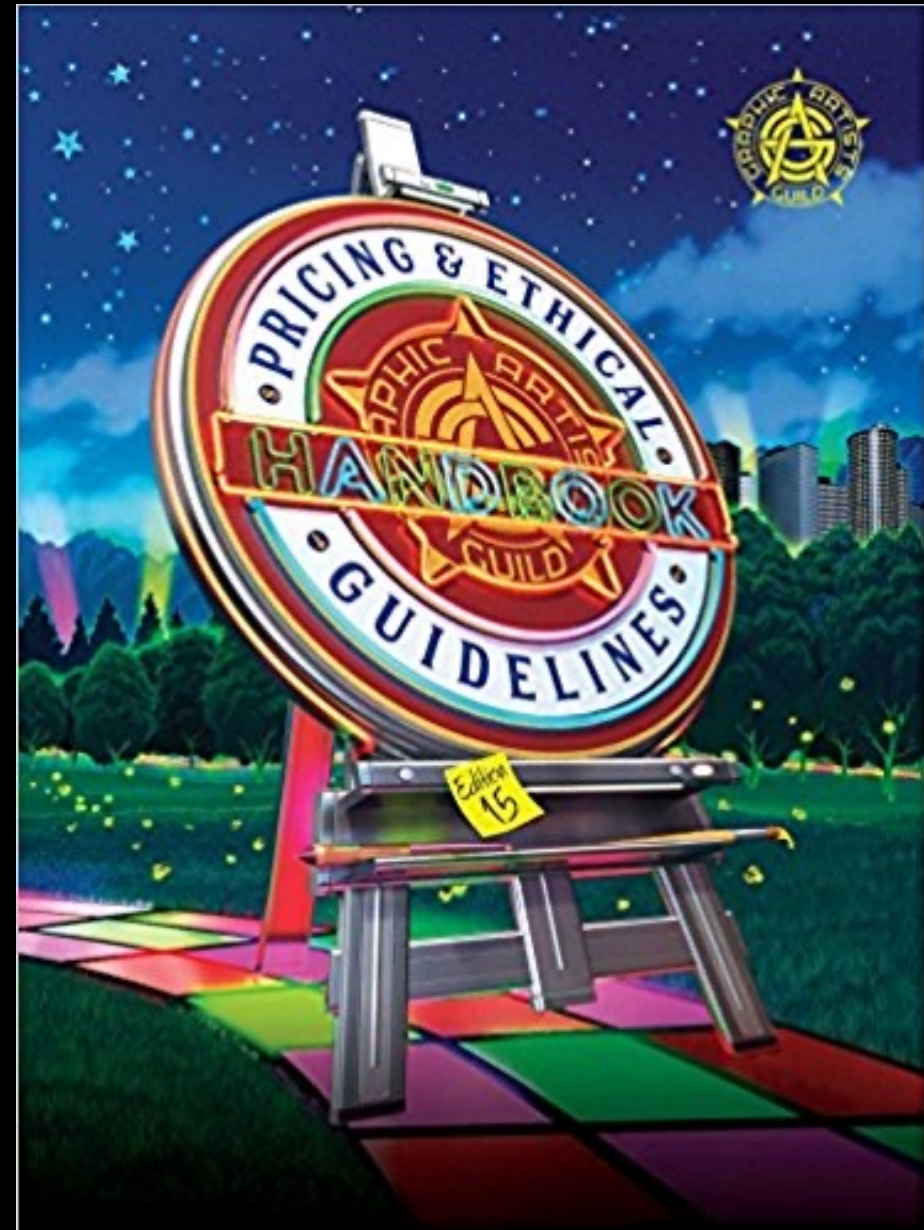
Students can start classes anytime at the league. There are no prerequisites for enrollment and tuition is affordable.



DON'T WORK FOR FREE

The Graphic Artist's Guild Handbook of Pricing & Ethical Guidelines.

- Current salary information with job descriptions.
- Formulas for determining hourly and per diem freelance rates.
- Hourly freelance rates by discipline.
- Copyright registration information.
- Model contracts and forms that can be adapted for specific needs.



**The GRAPHIC ARTIST'S
GUILD Handbook of Pricing
& Ethical Guidelines.**

Is an excellent resource
for people who create
graphic art and those
who buy it.

As the graphic art
marketplace continues to
evolve the need for up-to-
date information on
business, ethical, and legal
issues is greater than ever.



Some Key Points:

1. Have a web site or online Portfolio (and domain name)
2. Have a Hard Copy Portfolio
3. UPDATE OFTEN
4. Brand Yourself - (Niche Market)
5. Create a Client List and send postcards 3-4 a year (avoid holidays).
6. Always have a Business Card with contact Information.
7. Network
8. GO TO EVENTS
9. Have a professional Social Media Presence, and post regularly.
10. Submit to Competitions
11. Don't Get Discouraged (remember it takes 2-5 years to establish yourself).
12. KEEP LEARNING & UPGRADING YOUR SKILLS.
- 13. DON'T WORK FOR FREE!!!**
14. Always use a Contract or Letter of Agreement before you begin work.
15. Send an invoice immediately upon completion of the job:
follow up twice every 30 days, with penalty. Notify client your taking them to small claims court.

Email me if you get stuck.

WRITING ASSIGNMENT

(don't worry, you already started)

Writing Assignment:

Compile a Google Doc of Dream Clients:

Peruse online directories, Industry Magazines, Publishers, and other designers/illustrators websites.

Only target those that are doing the type of work you want to do.

What kind of work do You want to do?

Who is publishing/buying that type of work?

How do I get to them?

Choose a list of 3 possible clients that fit what you consider to be your niche. Include the following info:

1. The name of a company that uses **YOUR** type of illustration.
2. Their Market and Target Audience.
3. The art director's name at that company.
4. The address, both brick & mortar and email address.

(Congratulations, you have just completed the first step to Freelancing.)

Student Name: **Your Name Here!**

Major Concentration: **Advertising Design**

What kind of work do you want to do?

I want to illustrate picture books for the Science Fiction Fantasy Markets.

1. Company Name: **Walker Books**
2. Market & Demographic: **Publishing/Young Adults**
3. Art/Creative Director's Name: **Santana Smith**
4. Address: **66 6th Avenue, New York, NY 131313**
5. E-Mail: **satan666@veryhotmail.com**

1. Company Name.
2. Market & Demographic.
3. Art/Creative Director's Name.
4. Address
5. E-Mail

1. Company Name.
2. Market & Demographic.
3. Art/Creative Director's Name.
4. Address
5. E-Mail

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