

A Guide For Publishers

Learning How to Commission Illustration



There has been a significant increase in small press or self-publishing, as ways of getting your work out there increase outside of traditional publishing streams. I'm not going to cover the hazards of self-publishing as a business model. There are plenty of resources that cover that, and by the time you commission illustration you should be well into your project and familiar with the issues.

Rather, this booklet is intended to educate those who have never commissioned illustrations, and find they now need to. You've spent years refining your children's book, graphic novel, indie video game; your band has rocked the garage for years, or you've just written a novel or want to reissue one for the E-Book market... whatever it is, you now need a cover, interior illustrations, or other art to make the product whole. Having worked on some of these types of independent projects, I hope to give you information that has been helpful to my clients in the past, as I have worked to make the process flow smoothly and successfully. Save yourself time and headaches, and maybe save yourself some money in the process!

What You Want May Not Be What You Need

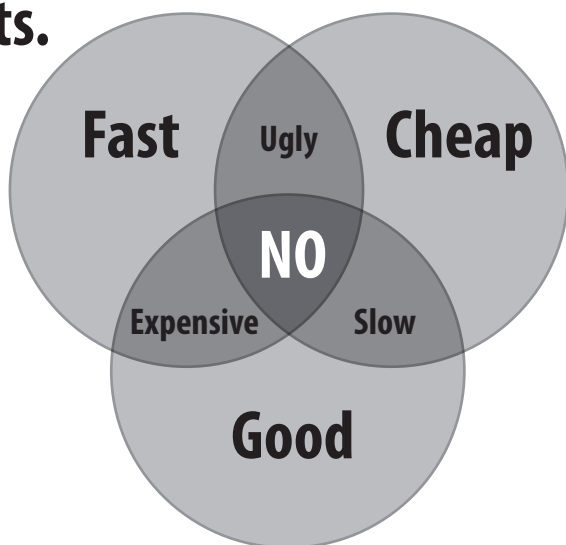
Know your audience. This is a rule-of-thumb you've kept to as you developed your project, but it is no less true now that it's time to add art. Here, it means that just because you like an artist, it doesn't necessarily mean they are appropriate for your project. Look carefully at their work--do they do the sorts of things you'd like them to do? If you're aiming at pre-schoolers, is their hyper-realism appropriate? If you're aiming at high school aged boys, is a cutesy style going to cut it?

That said, illustrators are more than their portfolios suggest. Above all, look for skill. An artist who can draw well can probably draw well in more than one style. I've seen many artists go from one style to another and wow folks with their ability to transition. Illustrators may focus on one style for marketability, but that doesn't mean we aren't capable of other things. An artist who is unskilled, however,

will probably be unskilled in whatever style they try. An artist with the skill (and maybe even style) you desire may not have done the type of imagery you seek. The artist is great at dynamic action, but you want something softer and prettier. Or vice-versa. This may not be the artist's choice either--they may have done a great piece of one kind and so got themselves pigeon-holed as the illustrator who does that look. You may be surprised at how enthusiastic that artist is to take on your project when you offer them something else! Again, skill is king, but you may save time by simply picking an artist whose work is at least within the general realm of what you're seeking, assuming they can transition the rest of the way.

Maybe you have an illustrator in mind because you've seen a couple of their works, which you loved. Visit their websites, learn more. Maybe you suspect Award Winning Artist X will not take your commission. Email them anyway. If they decline for whatever reason, ask them if they know other illustrators in the same vein who might not be booked up a year in advance, or who might not command such hefty fees. Most illustrators know many others, and may be able to suggest one who is geared more appropriately to what you want, stylistically, or who is newer to the industry. Illustrators regularly pass assignments to one another. Do not, however, ask that next illustrator to make their illustration look like the first artist's work, who couldn't take your project.

From illustrators to all clients.



The Project Triangle

Before you approach your chosen illustrator, it is important that this concept be made clear to you. This is a useful rule-of-thumb for any industry. The way this is usually expressed is, “Good, cheap, fast. Pick no more than two.” So:

You can perhaps have your illustration be good and be done fast, but you will pay a premium for making an artist work day and night to get it done with top-notch quality, thus it won’t be cheap.

You can maybe even have it be very nice and inexpensive, but perhaps only if the artist can pick at it in his free time between better-paying jobs or while waiting on other clients, which means it may take months to get done. This is your least likely combination.

You can have it done quickly for very little money, but don’t expect it to be very good. You want it done in three days, but are only willing to pay a day’s wage or less—well, don’t expect it to be the same quality as that great portfolio piece you saw, for the project the artist spent two weeks on, and which paid a commensurate

amount. A professional illustrator will do his or her best work, but if you're only allowing them three days and really only paying them for one, for a project which ordinarily would take a week, something has to give and that something is going to be quality. They may cut some corners, use compositional tricks to minimize details, or whatever, all to make a hopefully still-good piece, but it will be compromised by the fact that you needed it yesterday and didn't pay well, either.

It's not much different than having your bathroom tiled. If you want it done in one business day, at cut-rate pricing, don't expect any intricate patterning. If you demand intricate patterning and it be done in a day, be prepared for the contractor to hire more help to get it done--and that won't be cheap. You see how this works.

You'd be surprised how often someone asks for all three. You shouldn't be surprised at how many illustrators turn such clients down. Plan your schedule, pad your budget and have clear expectations--ideally you'll come to an illustrator with:

1. A studied view of their portfolio
2. A reasonable schedule
3. A respectful budget
4. Knowledge of the copyrights you need.

I'll cover all of these topics. If you are in a crunch, ask for no more than two points of the triangle, please. Most portfolio pieces that you fell in love with were probably not the result of asking for all three. Most probably just asked for one: that it be good. Take a tip from that.

Realistic Expectations

Some folks like to fish for illustrators on portfolio site forums. If you do, please, do not post anything like this:

"Hi, I'm looking for an artist who can do art like (insert name)"

for my (project). I'm looking to start soon, so please contact me at (email address) and include some samples of your work, and how much you'll charge. I'd also like to see you do a sample, fitting (description) when you submit."

The first thing illustrators see when they see a post like this is, "This person wants it cheap." Of the three triangle points, no point turns an illustrator off more than Cheap. This stands to reason--illustrators are businessmen attempting to earn a living. Cheap does not earn one a living. Now, not only has it been implied that it should be cheap (because it's been made clear that fees will be weighed against each other), but the illustrator has been asked to work for free before they can even qualify for a, say, 2 week job. Some actual salaried art positions require sample work done--when such jobs may last for years and pay 5-6 digit salaries, it's worth the effort. For a two weeks-long project, which will pay cheaply, not so much.

The above sample post has already limited the field--many artists will not reply because Cheap has been implied to be a main priority, while still retaining high quality (hence the custom sample requested). Two points of the triangle have been established, and they are the least-preferred combination: Cheap and Good. Add free work by way of custom samples, and that will turn a whole lot more off. Experienced professionals will generally avoid these two things like the plague. It's also been asked that the work look like another artist's. If a tight deadline is included, The Three have been requested--good luck.

If you want quality, the best thing you can do is be up-front. Say what your budget range is (and with some later tips, you can buttress this with more information). You're not obligated to hire anyone, after all, and your money is valuable—you will be the one to judge whose talent is worth that amount, not the illustrator. By stating your budget, you'll get many more responses. I would never respond to an ad like the first, but if a budget was included, and it was in my range, I might reply to that (apart from the free samples part). Best of all, do your research, know your budget, and contact artists directly. When you contact an illustrator personally, it shows

that you already value their work, and this is a great start to the process, versus the above scenario which usually starts off on an awkward if not unpleasant foot. Many of the better illustrators may already be at a point where they don't spend time on such forums, so they'll never see your offer even if you are up-front.

Until now, you've had complete control over your project and, if you could, perhaps you'd do your own art. You've saved up hard-earned money, so naturally you're going to be hyper-sensitive to the art being just what you want. Hopefully the art exceeds your expectations, but it's very possible that it's very good but just different than you had in mind. My best advice here is not to spend too much time imagining in your mind what a cool image would be for your project. The odds that the artist will mind-read and provide it are slim to none. Try to leave room in your mind, and let the artist fill it. The reason you've enjoyed the illustrator's work in the past is that you had no preconceptions. When you saw that great book cover of theirs on the shelves, you probably hadn't read the book. Even if you had in the past, you didn't write the book. You're happy to accept the image before you as a spectator. Once you wed your mind to an image beforehand, you're more likely to be disappointed.

Dollars and Sense

So what should this budget be? Maybe you think your 70,000 word novel that you labored over for 2 years is only worth adorning with \$300 worth of cover art. Personally, I think your efforts and dreams are worth more than that. Perhaps this part of the process should begin by you asking yourself, "What do I think an illustrator of such-and-such caliber should earn in a year?" Illustrators have families, rents or mortgages, car payments and all the other expenses you have, and our school loans rival any other field. Consider also that an illustrator gets no benefits, no two-weeks' paid vacation, paid sick days, pension, 401k contributions, parenting leave, stock options, union benefits, health, dental, or other insurance, unemployment benefits, and on and on. All the things others may take for granted in full-time employment, we

don't get, including a guaranteed yearly salary. So factor that in and adjust accordingly. It will keep you from arriving at a number that is dismissed immediately.

Next, consider the scope of your project. What are you asking for? A cover for your novel? A 32-page graphic novel penciled? 16 full-screen storytelling illustrations for your video game, plus title screen art? How much time do you think that takes to do? With a little research, you may find out how much time such projects take to do. When evaluating the timeframes your research turns up, do not take the fastest timeframe you receive and consider it the default—weigh it against the quality you want. If you want something as good as you're seeing in their portfolio, it might be good to ask them how long those pieces generally took. An illustrator may be able to work faster than that, but if you're after a portfolio-quality image, be prepared for the illustrator to spend portfolio-quality time on it.

You'll still get a range--some illustrators are faster than others. Take *Magic: the Gathering*® and other similar card games. A few days to a week is a fairly typical range--some artists work even faster, some even slower. Book covers can go from a week to a month. Do you want or expect the artist to read your 500-page story? Factor that in. Artists who work slowly probably know they do, and may have already adjusted their rates to stay competitive with faster illustrators.

Suppose you arrive at a two week block of time needed to accomplish your project. Ok, so what did you decide up above regarding what a talented illustrator might expect to earn in a year? \$30k? \$45k? \$70k? More? Well let's say you think your illustrator should ideally earn about \$45k a year (even knowing he has to buy his own insurance and all that jazz above). So, you have prepared a budget in the \$1750 range for your two week project ($\$45k / 52 \text{ weeks} \times 2 \text{ weeks}$, rounded). To your surprise, you'll actually find that having done this kind of thinking will get a number that if it is not acceptable outright, will put you in negotiating range, and there are ways to make this number more appealing, which I'll discuss soon. If you had originally thought \$400 (the equivalent

of \$10,400/yr given your two week project, which is below poverty level), then you can see how this thinking has moved your initial offer from the realm of unacceptable to something an illustrator will at least pay attention to.

“But I’m on a budget / we’re self-producing / an unsigned band, so we were hoping to get a good deal.”

Sorry, but unless you can manage to get an illustrator to buy into your project in such a way that they’ll sacrifice their own income and livelihood (unlikely), just skip the part where you try to plead your case for a reduced fee. If you’ve been working on your project for possibly years, laboring over it, using precious vacation time to complete it, putting money into it, etc., then you’ll have to accept that getting quality art to adorn it is part of the sacrifice you’re making to make your dream come to life. Part of what this booklet is meant to do is to educate you and actually save you headaches and money by giving you options. Consider it my contribution to your cause! If you’re really on a tight budget, contact an art student or someone fresh out of school, who may be willing to work for less. Your risks here are lower-quality work and/or unreliability. But even students have expenses.

Know Your Rights

An illustrator makes his primary income on the fees paid for an illustration. Once the job has ended, that image may also be valuable to the illustrator again in the future, as they can license the art for other uses--an image commissioned as a book cover can be used later as a magazine illustration, calendar image, etc.. The next place an illustrator can earn income is via selling the image directly to the public either by selling the original art (for those working in real media), or by issuing prints of popular images, or compiling the images into art books, and so on. These additional streams of revenue are not guaranteed, but are possible. Preserving those streams of revenue is valuable to an artist.

When you commission artwork, you are paying an artist for two,

maybe three things:

1. To spend time creating the art you require
2. For the rights to use the image in your product(s), and/or
3. Ownership of an original piece of physical artwork (a painting, for instance)

Why are these separated? Because, for instance, a collector of original art may commission me to create a painting she will own (these are generally called Private Commissions). She is paying me for the time simply to create the art, and will own the painting that results. But, the collector is not acquiring the rights to also make posters of the image and sell them on her own. If the collector wanted that, she'd now want to own an original painting, and would want to license the image for a reproductive purpose.

You, typically, are looking to commission art for the purpose of including it as part of your product, but you aren't usually also wanting to own the final physical painting or drawings. So both types of commission pay the illustrator for the time to create the art. Once created, you want to reproduce the art, but you probably don't care to own the physical art.

Some Big Companies at this stage will tell the artist they want to buy or own all copyrights to the image created. For instance, if Disney commissioned me to do an illustration featuring Mickey Mouse, well, they own Mickey Mouse. They would not want me later on licensing the illustration to a company that makes Disney toys for sale with a product, because Disney wants to own and control the Mickey Mouse brand. So, they will without a doubt tell me that working for them means they will purchase the entire copyright from me. This leaves me with no secondary streams of revenue. This usually costs money, and Big Companies typically pay accordingly.

What I have seen more often than not, is a small publisher who approaches an illustrator and wants to commission art and asks for all and exclusive copyrights. Then they say they want to pay,

say, \$1750 for their project which may take about two weeks to do. While the initial fee may be good for some artists (as we saw above), they now see that they'll have no further opportunities for secondary use (they may still be able to sell the original painting if there is any, but that's it). Suddenly what may have been a fair price is no longer as appealing.

So before you approach an illustrator, think about copyright for a bit. You want to use the illustration for your book, let's say. Does it really matter much if the same image is used as a magazine cover, five years from now, in some magazine in Germany? How about if 15 years from now, if the same illustration was used as another book cover in your own country? Do you think, realistically, that your own book project will still be in print 15 years from now? Maybe you're designing your own card game. If an illustration got reused 10 years from now in a calendar, would you really care? Do you realistically think your game will still be in-print, and that such a usage would hurt your game's sales or brand? More than likely, the answer to many of these types of scenarios is no. Therefore, why would you want to preclude an artist earning income in the future by these means? On a more personal level, if you don't intend to reuse the art as (insert any conceivable product here), why would you want to pay more for the ability to do so, when you can pay less for just what you need?

Rights can therefore be understood in a few categories, for which I'll form the acronym T.R.U.E.: Time, Region, Use, and Exclusivity. By understanding these, you'll be surprised how much more successful you'll be at landing that great artist you want, for the fee you've worked hard to save for. So let's give examples of each:

1. **Time:** You're commissioning some still artwork for a video game for your Smart Phone App. What if 10 years down the road the artist could license the art again in some other paper-based game? The majority of video games don't have a shelf life anywhere near 10 years. Most have a window of months, if not weeks, in which to make their mark. If there was a cool image used in a Playstation One game in the year 2000 (and not a great-selling one, at that), do you think it could be re-used today in

another game and no one even know (or care) that it was used 11 years ago? How many developers from 11 years ago even exist today?

2. **Region:** You want a magazine illustration. Your magazine is French-language and is available in French-speaking regions of the world, and not even all of them, maybe just Belgium, France and Canada. Do you really want to prevent the artist from licensing the image in the future as a magazine illustration for a Portuguese company, in Portuguese regions? If such happened in the future, would it affect your business, now that your magazine issue has passed?

3. **Use:** What sort of thing would you like the rights to print? A Role-Playing book interior illustration, let's say. Do you intend to ever make bookmarks out of it? Posters? Do you really think your company will expand to where you'll also want to use it in the design of a movie? If the answer is no to any of these, when you ask for all copyrights, you're saying you'd like the option. If you think your Role-Playing book is really all you need, then specify when you inquire about your commission, that you'd only like rights to publish in that form, leaving the artist free to license to other markets.

4. **Exclusivity:** You're going to commission art for a children's book, fully-illustrated. Let's say down the road another company would like to license just one of the illustrations used in your book as an illustration in another anthology of children's stories. Do you require that for the rest of the artist's life that no other children's book can ever be seen with those same illustrations? List some children's books from 10 years ago. How many can you list off the top of your head? How many hundreds do you think were actually printed that same year, which you've never heard of or wouldn't remember? How many are still in print? So again ask yourself, would you really mind if some years down the line another children's book used one or more of the images again?

What I'd mainly like to show in the above is that for most projects,

you don't need *anything* like full ownership of copyrights. And understanding this makes your project much more likely to attract the artist you'd like. Consider, for instance, the following scenarios:

- “I'd like to commission a book cover for the novel I'm writing which I'm self-publishing. I'd like to have it out in about six months, I have a budget of about \$1500, and I want to own full copyrights to the image.”
- “I'd like to commission a book cover...have a budget of about \$1500, and I'd like to have the exclusive rights to this art as a book cover, and exclusive rights for all uses for two years. After two years you can license the art for other stuff, but I'd continue to be able to use the art on my book exclusively, forever.”
- “I'd like to commission a book cover....have a budget of about \$1500, and I'd like to have the exclusive rights to this art as a book cover for five years (you can reuse it for other purposes during that time). I could still use it after five years for my book, but you'd be able to license it again, freely, including for other book uses after that period.”

Suddenly, you should see the value of understanding copyrights. Your fee was the same, the project would take no more time to complete in either scenario, but simply by varying the copyrights you're asking for, your proposal can become more appealing, many times over. For most folk doing a self-published book, something like the third scenario is probably about all you'll ever need.

By leaving the artist with the most streams of future licensing opportunities, your fee is much, much more workable. The more options you take off an illustrator's plate, the more your initial fee should be to compensate accordingly, or the more you should be prepared to have your project declined.

Further, consider the fact that only a small percentage of an artist's work will be reprinted in the future anyway. Why this is, is partly covered in the next section, but just because you've allowed an artist the rights to reprint stuff later doesn't guarantee that they will. Unless they are heavy on licensing, the odds are the art won't be reused, and if so, probably not more than once or twice in the

artist's life.

Here's a tip: if you really feel confident that, someday, your company is going to hit the Big Time, despite being on a shoestring budget now, include a Buy Out option in your contract for later. Basically, commission for the rights you need, and then include an optional fee you can pay within (X) years, which buys out a greater block or even all of the rights. Saves you money now and you can pay it later when you are sleeping on mattresses made of money.

Vintage, Not Second-hand

Re-use of artwork is a forgotten option these days. With tons and tons of media produced and attention-spans shorter than ever, it's surprising that there hasn't been a renaissance in re-use. Most illustrators have a treasure trove of art that has rights available for re-use. These should not be seen as hand-me-down clothing. Good art doesn't get frayed with age. Some art can become dated (especially Science-Fiction art, or anything with contemporary fashion), but many illustrations retain their visual worth for years and years. The more generic the description of what you want, the more likely an artist will have existing art that can fit the bill. Let's say you're producing greeting cards and want paintings of animals. If you found an illustrator who does great wildlife art, they may have all kinds of art to choose from. If you were more specific-- pictures of horses--they may have fewer, but you'd be surprised. So you want a specific image of three horses crossing a river with water splashing, at dusk...well, at this point you're better off just commissioning a new work unless you happen to find something just like it elsewhere.

"But this work has been used already, and people may know it. I want something fresh!"

Well, yes, if the art was used on a very popular product, it may be known already. However, if that very popular product was only popular 20 years ago, the odds are most folk may have never seen it these days, especially if your target demographic is, say, 25 and under! If it has remained very popular for 20 years straight, the

odds are the company that publishes it is big, and they've maybe bought all the rights out anyway.

Consider: re-use art is much less expensive to license than new art. Possibly down to even half as expensive. So, maybe you couldn't afford \$1000 for a particular new commission...could you afford, say, \$500 for a good piece of pre-existing art by the same illustrator? What if the illustrator is a Really Big Name, and they tell you they won't get out of bed for less than \$3000. You really had your heart set on them doing art for you, but you'd only saved \$1500. Well, ask if you can see pieces in their back-catalog that you might be able to license, and give them the general theme: something with pirates, pictures of babies, or whatever. Suddenly you may walk away with a gorgeous image by Really Big Name artist!

Keep in mind when discussing re-use art, that the prior discussion about rights is just as important. If you dig into an artist's re-use vault and propose buying out all copyrights for something, exclusively and forever, you're asking them to remove it from the very list you're looking at. There goes much of the cost-savings (although even a full buy-out of existing art may be less than a full buy-out of new art). Target your desired copyrights intelligently, and walk away with something great!

Actually Commissioning Art

Each illustrator will have their own system, but you can save everyone some effort by being prepared in these ways:

1. Be educated on the rights you want. You should now be.
2. Have a reasonable deadline. In lieu of big bucks, the more open-ended your time frame, the better. I'm not saying that a couple of extra weeks will help much—some of our projects have 5-6 week deadlines already. Rather, if you want to impress at all with generous deadlines, think months. But don't think that this is a big bargaining chip.
3. If you are not used to issuing contracts, ask the artist if they

can provide one. We've seen lots of contracts, and can usually put together a one-page affair that outlines whatever our agreement is.

4. Be prepared to pay. Here's a request that should disappear from the earth, "We'll pay you X days after the product ships." Will they really? There are two problems with this proposal, which I've seen too often. First, it tells me they don't have money and are counting on good sales so I can be paid. Their good sales are not guaranteed, therefore my getting paid is not guaranteed. Second, what if the project never comes to fruition? The company folds before then, the project never gets finished or they can never save up enough for the printing of the product because obviously no printing company would accept these same terms for an individual or tiny team, nor would they think to ask them. I was foolish enough to work under these terms in the past, and I paid for it--in my first 10 years of illustrating, I may have done an entire year's worth of projects, altogether, that went unpaid for various reasons. So just don't do it.

If this is your first publishing venture or you've got a couple of products under your belt, you basically have an unproven track record still. The illustrator you're contacting, if they have worked for awhile, has a long track record of handing in good work, on time. So when an illustrator tells you they require a certain % upfront, perhaps another payment after sketches have been approved, and then the balance of the fee when the final art is approved, but before you receive your high-resolution files (or any variant on these), take them seriously. It may be too much for an artist to ask for full payment upfront, but a 2 or 3-step breakdown is typical. It has the advantage of you being able to walk away from a project in mid-stream if things aren't going well, and neither party gets greatly penalized. Large companies typically pay X days after receipt of the art. This is usually fine because big companies have money and have never stiffed me on a project. Even they don't ask if they can pay after release.

Great, so now you've agreed to terms. Provide the artist visual

references if required, maybe toss some ideas you may have, but really, you should give the artist some freedom. If, in trying to explain to an artist what you'd like, you forward them an image by another illustrator (or you're referencing one secretly), you're doing no one any favors. We're professional image-makers, idea people. Even Iron Chefs, while having ingredients specified, have the freedom to make the dishes they want from them. Maybe you'd like characters A and B portrayed, and an action scene would be nice. Great, that's a nice general start. The more you add detail to flesh out this awesome image you have in your mind, the more likely your illustrator is going to find their own great ideas foreclosed upon. If a story scene, the narrative probably has more than enough information without also requesting camera-angles and such.

Some artists hand in extremely loose sketches. Others hand in very tight and detailed sketches. Perhaps this is something you should research on the artist's website ahead of time. Seeing how an artist transitions from sketch to final will be helpful for you to be able to decipher what you're given, and extrapolate to how it might relate to a final. Work with the illustrator to get the sketches right, but try not to micromanage your sketches. If none of the images suffice at all, ask for more. Depending on the work done to this point, starting again may or may not require an additional fee. But don't move forward until you're happy.

The final art is a last chance to make some changes and, ideally, should require none. If you agreed to a sketch and the final is substantially similar, do not attempt to ask for a change to a part that could have been requested at the sketch stage. Well you can ask, but things may not go well. Here are some unreasonable changes: "Can we see this scene from the backside instead?" "Can you move the figure left two inches?" Digital editing tools provide for much more power to tweak images, but moving a figure left two inches means the entire background beneath it needs to be added in--it's a possible tweak these days, but depending on the complexity of the background is much more involved than you think. For reference, fewer than 10% of my final images done for big brands require changes at the final art stage. So, when you get

a similar-quality final and suddenly a list of proposed changes emerges, ask yourself if you're being reasonable or if there was a failure of communication along the way. Then, focus on the main tweaks and ask the artist for input on the changes--they'll probably be happy to oblige, they may also have advice on why your proposed change may not improve, and may actually harm an image.

A Finished Project

You've approved the final art, and the artist has sent you high-resolution files of the art. You've marveled at how great your product is going to look. Probably that same day, the illustrator will be off to the races, onto the next project. It's nothing personal, it's just how we work. An illustrator will give you full attention during your project, but then needs to turn that attention to their next client. You still have work to do--you need to have the art placed and set within other elements: type and design. You need a Graphic Designer next, and some of what you've learned in this tutorial will help you when you deal with them, too. A very few number of illustrators can also aid you with this part, but you're probably going to need a dedicated Graphic Designer to finish your job. You may be thinking, "Oh no, I have to do this all over again just to get some type on it? I can do that!" Well, yes you can. And you can end up severely compromising your project so near the finish line. I've seen great illustrations wrapped in horrid graphic design. It's so sad. That doesn't even touch things like proofing, making sure elements line up with trim and fold, making sure the files are appropriate resolution (I've seen errors like these happen) and so on. It's up to you, but I would strongly recommend getting some professional help here, too. But I will leave it to Graphic Designers to write similar tutorials on dealing with them. I am hardly qualified to represent their field.

You're almost done. Get that product designed and looking professional, get it printed and get it out there! You still have a lot of work to do, and with promotion and distribution, you'll be working on your project long after you and the illustrator part ways. With

the rise in self and small press publishing, I admit I have a certain admiration for you folks who really want to bring your idea to market. It's not easy, I know--I've done a little self-publishing and real-world publishing, as well. I've dealt with small printing houses and large print-and-kit companies overseeing complete printing, binding, packaging and assembly. You really do want your ducks in a row.

Congratulations! You officially know more now than every small-press client I've worked with, coming into their project. It's because I've had to educate most of them on one or more of these points that I decided to throw it open and make it available to all. Use this information. Pass it on. Be successful!



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