

We are dressed for a party to celebrate our **25**th anniversary...



Images 25 published by Rotovision SA Rue du Bugnon 7 CH-1299 Crans-Près-Céligny Switzerland

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Acknowledgements

We are grateful for the support of many organisations and individuals who contributed to the Images Exhibition and Annual as follows:

All our judges for applying their expertise to the difficult task of selecting this year's work

The Royal College of Art for hosting the Images 25 Exhibition

Pentagram Design Ltd and Waterstone's Booksellers for their kind support of Images 25

Atelier Works for the design of this annual

Katherina Manolessou for her illustrations in this annual

Nicole Harman, Gary French, Jane Ralls and Becky Moss at RotoVision for the production of Images 25

Robin Heighway-Bury for the use of his illustration on the Call for Entries form

AOI Managing Council

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Finers Stephens Innocent for their legal advice

Events and Exhibitions Manager Emily Glass (up to August 2000)

AOI Manager

Samantha Taylor (up to July 2000)

All our volunteers for their dedicated and invaluable assistance with the competition and exhibition.

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about the AOI



The AOI was established in 1973 to advance and protect illustrators' rights and encourage professional standards. The AOI is a non-profit making trade association dedicated to its members' professional interests and the promotion of illustration.

Members consist primarily of freelance illustrators as well as agents, clients, students and lecturers. The AOI is run by an administrative staff responsible to a Council of Management.

As the only body to represent illustrators and campaign for their rights in the UK, the AOI has successfully increased the standing of illustration as a profession and improved the commercial and ethical conditions of employment for illustrators.

Campaigning

The AOI is a member of the British Copyright Council and the Creators Copyright Coalition. It helped set up the secondary rights arm of DACS, the UK visual arts collecting society.

The AOI was responsible for establishing the right of illustrators to retain ownership of their artwork and continues to campaign against loss of copyright control, bad contracts and exploitative practices. We will expose companies who consistently abuse illustrators' rights.

Information and support services

Portfolio Advice

Members are entitled to a discounted annual consultation with the AOI's portfolio consultant. Objective advice is given on portfolio presentation and content, suitable illustration markets and agents.

Journal

The AOI Journal (Illustrator) is distributed bi-monthly to members, keeping them informed about exhibitions, competitions, campaigns and activities in the profession.

Hotline Advice

Members have access to a special Hotline number if they need advice about pricing commissions, copyright and ethics problems.

Publications

The AOI publishes Rights: The Illustrator's Guide to Professional Practice, a comprehensive guide to the law for illustrators. It provides detailed advice on how to protect against exploitative practices and contains a model contract for illustrators to use. We also produce Survive: The Illustrator's Guide to a Professional Career which is a comprehensive practical guide to beginning and continuing a career as a professional illustrator. Survive includes information about marketing, ethics, agents and a guide to fees. These publications are available to members at reduced rates.

Client Directories

The AOI currently has three illustration client directories which are only available for purchase by members. The Editorial Directory has details of over 100 contacts in the newspaper and magazine industries. The Publishing Directory is a comprehensive list of important contacts in book publishing. The Advertising Directory has details of over 200 contacts from the world of advertising.

Business Advice

Members are entitled to a free consultation with the AOI Chartered Accountant, who can advise on accounting, National Insurance, tax, VAT and book-keeping.

Regional Groups

The contact details of regional representatives are available to members who organise social activities for regional members and provide an important support network.

Discounts

Members receive discounts on a range of services, including a number of art material suppliers nationwide.

Legal Advice

Full members receive advice on ethics and contractual problems, copyright and moral right disputes.

Return of Artwork Stickers

Available to AOI members only. These stickers help safeguard the return of artwork.

Students and New Illustrators

Our seminars and events, combined with the many services we offer, can provide practical support to illustrators in the early stages of their career.

Events

The AOI runs an annual programme of events which include one day seminars, evening lectures and thematic exhibitions. These include talks by leading illustrators as well as representatives from all areas of the illustration field, and cover such subjects as children's book illustration, aspects of professional practice, new technologies and illustrators' agents. AOI members are entitled to discounted tickets. To request further information or a membership application form please telephone +44 (0)20 7613 4328

Website

Visit our website at www.aoi.co.uk for details of the Association's activities, including samples from current and past journals, details of forthcoming events, the AOI's history and on-line gallery.

Patrons

Glen Baxter Peter Blake Quentin Blake Raymond Briggs Chloe Cheese Carolyn Gowdy Brian Grimwood John Hegarty David Hughes Shirely Hughes Sue Huntley Donna Muir lan Pollock Gary Powell Tony Ross Ronald Searle Paul Slater Ralph Steadman Simon Stern Peter Till Janet Woolley

The last 25 years has been tumultuous for the profession of illustration and the AOI continues to strive to be both an anchor and guiding light in a choppy sea of change. The publication Images has become a beacon of sorts fulfilling a unique and pivotal role in celebrating and promoting British Illustration. Certainly a ubiquitous presence in the offices of some of the most respected advertising agencies, design groups and publishing houses nationally is testimony to Images' value to the industry. It stands out from the rest, from some ersatz and anodyne publications as a 'source' book with a difference. Images alone can proudly substantiate the claim of being the BEST of British illustration.

This year witnessed a collaborative endeavour between the AOI and SAA to attract a maximum number of illustrators to submit work for consideration, a process culminating in the highest number of aspiring entries in 6 years. From this increased entry our selected panel of respected judges, drawn broadly from the profession, have applied knowledge and insight to ensure Images 25 emerges as a most meritorious collection representing exemplary standards within the diversity of contemporary practice.

Images will be referred to by leading clients and commissioners, with 4,000 copies distributed nationally, and virtual publication on the World Wide Web ensuring an international audience. It will be valued by students and academics as a catalogue of quality which documents some of the best images of a new century and viewed by illustrators as a benchmark for excellence. The book will facilitate the launching of new careers, help to nurture some tentative beginnings and endorse established practice.

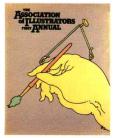
Source books generally have been criticised adversely by some sections of the design press. To consider Images, however, with such deference belies the integrity which has engineered its creation and conceals the genuine worth it holds. One cannot deny that this is a source, yes, this is the source of entertainment, stimulation, information, creativity and delight which illustration can constitute. You may want to add your own superlatives to this list.

When technological, cultural, social and financial imperatives continue to redefine and reshape the landscape of the profession, placing multifarious obstacles in the path of its practitioners, this collection affirms the strength of individuals to embrace both change and uncertainty with ingenuity and flair. It is clear from Images 25 that British illustration continues to be extant, gaining fresh momentum as it evolves.

Our publication respects practitioners as both pioneers of innovation and invention and guardians of the traditions of creative, intellectual and aesthetic excellence. Applaud the illustrators herein, together with the thoughtful commissioning which has allowed them to demonstrate their power and the intelligence invested in what is here presented as the best.

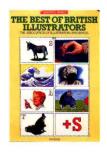
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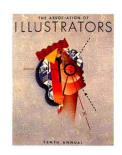


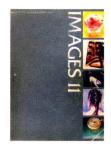




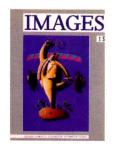


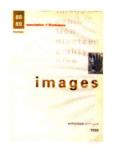


































25 years of Images

Simon Stern

AOI Patron

At the beginning of the 70s, though colour offset lithography had already ushered in the wealth of adventurous children's illustration that we now take for granted, the rest of the illustration market was confined to realistic work on paperbacks and in women's magazines, (usually featuring semi-clad females) and a tiny quantity of more stylised work, most of it in black and white in the Radio Times. That was about it.

So when, in 1973, a small group of illustrators and agents got together to inaugurate the Association of Illustrators, chief among their aims was to expand the market for illustration. By 1975 the AOI's bi-monthly Journal had started to include a substantial amount of imagery, and in 1976 the first jury selected Association of Illustrators Annual of Illustration was published. It was a heroic achievement; then, as now, the product of huge amounts of work and angst for those who created it: a good deal of angst, too, for those who failed to get in. Every year the AOI tried to make sure its juries were well balanced; every year came passionate complaints from a few of the unsuccessful. Since only one entry got in for every ten submitted, the offended always outnumbered the delighted by a good margin.

The annual fell on fertile soil. The design industry was ready for new ideas and art directors seized on the new imagery, both the mainstream and the more adventurous. Except for Booth Clibborn's 'European Illustration' there was no other illustration annual around. In those happy days clients actually bought their copy, and entry costs for the illustrator were nominal.

There have been two name changes over the years. Annuals 4 & 5 were re-christened 'The Best of British Illustration', but Edward Booth Clibborn threatened to sue, so the name was changed to 'Images', a name that has stuck ever since.

In other fields, too, the AOI was making progress. Clients no longer assumed they owned the artwork they commissioned. The legal niceties of licencing and copyright were sorted out, at least in theory. A huge battle with the print unions was fought and won under the long reign of Joyce Kirkland, the AOI's first full-time administrator. The 'radical committee' arrived on the scene in 1981, and caused a huge rumpus. Under its influence the work of Ian Pollock, George Snow, Andrej Klimowski and others was seen as the new wave in illustration. The AOI acquired a gallery near Goodge Street, the magazine went into colour, business was booming (remember 'big bang'?) and illustration had arrived.

Then the AOI became the victim of its own success. Illustration's new high profile spawned illustration courses in the colleges and a flood of new people on the market. Two major sponsors, Benson & Hedges and the Readers Digest, withdrew their support. New illustration agencies sprang up, quite a few started by ex AOI administrators, so that many more artists had agents to represent them and felt less need to belong to the AOI. The 1992 recession hit. When it was over computers had come on the scene, and the days when illustration was the new fashionable happening thing were over.

The AOI's existence had also made possible the advent of Contact, the first of the paid space annuals. Contact: Illustrators '85 had a mere 26 pages of illustration in it, but it grew. Though the artists had to pay to get in, it had two great advantages: it was sent to clients free, and from the illustrator's point of view you could, once you'd paid your money, be sure of getting in.

So Images had to follow suit. It, too, was sent out free, and charged the illustrator for entry, albeit less than half as much as Contact. Today, though no longer the only all British annual around, Images continues its important role as the only jury selected annual, providing a showcase in which illustrators can be sure of rubbing shoulders with the best, and commissioners can see the best. For the artists who submit their work to the judgment of their peers, Images is the benchmark.

As for the AOI, though it has had to pull in its horns since the 80s, it is still going strong. The big battle now is over intellectual property, a battle being fought side by side with photographers and journalists not just in the UK, but worldwide. By plugging into this network of creator organisations of every kind, we are able to add our voice in government and in Europe to those resisting the corporate takeover of the ownership of copyright in imagery.

The magazine re-launch and the AOI's evolving web-site, on which a fuller history of the AOI can be found, (www.aoi.co.uk) show that it is still on the move. Looking back at how things were when the AOI started it seems to me that it has achieved an enormous amount, and my bet is both the AOI and Images will be going strong another twenty five years from now.



the future of illustration

Harry Lyon Smith

Illustrators' Agent

To consider the styles and fashions into the future is the most difficult thing of all. We will see the usual retro styles coming round in fashion, but whatever the style the market will use highly skilled and creative illustrators who are both professional, good to deal with and progressive in their work.

I very confidently base any thoughts that I may have in this piece on the one over riding belief that illustrators will be playing as an important, if not greater, role in the worlds' media in 25 years time as today.

The real question is what will constitute an illustration? We are already seeing hybrid images that float between illustration, animation, computer graphics, model making and photography. These images are being created principally on computer systems that have now become affordable and software that is of a standard that can be used commercially by the majority. This is only going to evolve and embrace more illustrators. There will be just as many individual styles and techniques. Illustrators will be as confident working on screen as they were with brush in hand, as many are already. The market is and will demand animation and 3D imagery in nearly all styles along with quicker delivery.

We need to consider, as the basis of all thoughts on the future, where illustration will appear. For about the last 250 years, illustration has enjoyed print as its main platform, in fact it was this technology that really gave rise to our genre.

Will this remain our platform when screen use is accelerating so fast? We have come to a fork in the road as I see it. Over the last year or so our agency has seen a significant rise in commissions for use in New Media and it is set to grow.

Things will really change when two technologies arise: firstly, the merging of the web and television. This is just around the corner and within 5 years the majority of the population will have a Web/TV in their homes and offices. This will mean that web sites become more like channels as we know on TV, and every one of those will need visual content. Some of the content will be film and studio. However there are going to be millions of channels requiring illustrated images in all forms.

Secondly, the development and distribution of wireless broadband technology. This is already advanced and we will be seeing this easily within 10 years. The important thing about this is that we will all have our own highly portable real-time 'tablet' (for want of a better word). This tablet will be our complete communication tool. It will be our PC, Web/TV, phone, e-mailer, we will be able to type on it, write on it, dictate to it, read our books, newspapers and magazines on it. And we will probably have several of them, one for the office/work, one for home, one for school, one for holidays and reading in the bath etc. They will all hold the same info and have the same functions, but will be differently designed depending on the use, i.e. waterproof, or flexible, leather-bound etc.

How often, if this is the future, will our work be reproduced on paper? Less and less I would suggest. When everythings so portable, when memory is not ever an issue and processing power is real-time, will we need many of the reference books, the educational books, the picture books to be printed, let alone the newspapers and magazines?

There will be, for the current living generations, a printed requirement. Print output may well rise up until the time that the 'tablet' is both affordable and taken up by most of the population.

How do we exploit all the changes ahead rather than feel threatened and swamped by them? Well it is an attitude of mind as much as anything, new technology and a changing way of life is happening and will continue at an ever increasing pace. To turn our back on it is to jeopardise our futures so we must embrace it and use it. Leading illustrators in the future, much as they have always been, will never rest on their laurels. Perhaps this has traditionally been as much to do with continually evolving one's style and perfecting techniques. Now with technology giving us what it does they will seek out the latest developments and harness them to their own creativity, building on what they do and taking them on to new levels. The boundaries for the majority of illustrators are being taken down giving them access to a whole new market on the screen.

The marketing of our work is changing rapidly. The web allows a truly international audience and what with e-mail and cheap international calls it is now not an issue to think beyond our shores. This applies to us going to the rest of the world, but it also means the rest of the world is available to our traditional markets. Clients are losing their fear of international commissioning to the extent that where you live will be a complete irrelevance from now on. One of our busiest artists moved to Australia 2 years ago and has more work now from the UK than ever before. This is a liberty that technology has given us and it may as well be taken advantage of.

Our agency currently enjoys over 50% of inquiries involving our website. This has changed from zero in just 3 years. Each month we see this gradually building and with it a lesser use of portfolios. I can only assume that in not many years from now traditional portfolios will become somewhat redundant. We place as much importance updating online portfolios as on the traditional. This has meant a very heavy investment in technology, personnel and training to achieve and maintain it. This is not a process that we will see diminish, increasing our investment year on year, learning new ways to market ourselves on the net and create the best possible platform for our artists. This has not meant a reduction in printed promotion yet, it may be increasing. However this is bound to change in the longer term, as people's first point of call becomes the web, rather than the bookshelf. The marketing challenge will be to get commissioners to find your website.

Stock image sales are perfect for the web and I am sure that we will see an increasing availability of stock illustration. However it must not take over from bespoke commissions. If we allow too greater proliferation of stock and cheap prices we will be saying to our clients that we would rather they bought stock than commissioned us. This could lead to our industry starving itself and drying up in many quarters. It is beginning to happen in some instances and we have all heard how some photographers have been put out of business as stock proliferates in their industry. It is our duty to take a long-term view on this and manage our stock resources responsibly.

One of the greatest evolutions that I see coming to our practice is the involvement of the art director/designer in the commissioning and creating process. Illustration has been thought by a sizeable part of the market as a bit risky, because clients had to wait until the final delivery to see if the illustrator had recreated their mind's eye. These days are going as clients are already able to see, and get involved in the process via e-mails. In the future real time invited access to the artist's screen along with a webcam chat will complete this involvement. This will put us on a par with the photographer's Polaroid, and should see new clients come our way.

Again our agency has seen a marked move from the days when changes had to be sent back to the artist, this never happens now as the client will have seen the work before it left on an e-mail. Rejected work, which painfully happened from time to time, seems to be a thing of the past. And it is all because clients are so much better informed on who and what they are commissioning and being that much more involved in the process.

In summary, if an e-year equates to 7 normal business years then being asked to reveal the next 25 is to consider the next 6 generations of illustration and how it will be used in the technology that will be available to us. Challenging and highly speculative but there are some happenings and that can give one a steer.

I believe the future is very rosy. It is changing fast and there sadly will be casualties along the way. But it is a future where the illustrator will become a key supplier of visual content in New Media to a much greater extent than we have ever seen in the role to date. The work will be much more widely seen and appreciated, giving a greater acknowledgement and public awareness to the genre. Illustrators will be consulted and play a fundamental role in the direction and production of content, be it TV, websites, presentations, publishing, ads and graphics.







Advertising 1 Colin Barker

- Art Buyer, **GGT Direct**
- 2 Clare Mackie Illustrator
- 3 James Marsh Illustrator
- 4 Henry Obasi Illustrator
- 5 Pat Scovell Head of Art Buying Mc Cann Erickson

Design

- 6 Mike Dempsey Designer, CDT Design
- 7 Claire Fletcher Illustrator
- **Quentin Newark** Director, Atelier
- 9 Mark Oliver Illustrator
- 10 Reggie Pedro Illustrator

Editorial

- 11 Frazer Hudson Illustrator
- 12 Andrew Kingham Illustrator
- 13 Debbie Lush Illustrator
- 14 Courtney **Murphy Price**
 - Art Director, The Independant Sunday Review
- 15 Patrick Myles Art Director, ETP Ltd

Children's and **General books**

- 16 Paul Wearing Illustrator
- 17 Joe Whitlock Blundell 23 Nelly Dimitranova Production Director, Folio Society
- 18 Katherine Baxter Illustrator
- 19 Lizzie Harper Illustrator
- 20 Alison Jay Illustrator
- 21 Mike Jolley Art Director, Templar Publishing

Student

- 22 Jill Calder Illustrator
- Illustrator
- 24 Andrew Foster Illustrator
- 25 Barry Robinson
 - Design & Security Print Director, Royal Mail
- 26 Brian Webb Creative Director, Trickett & Webb

Unpublished

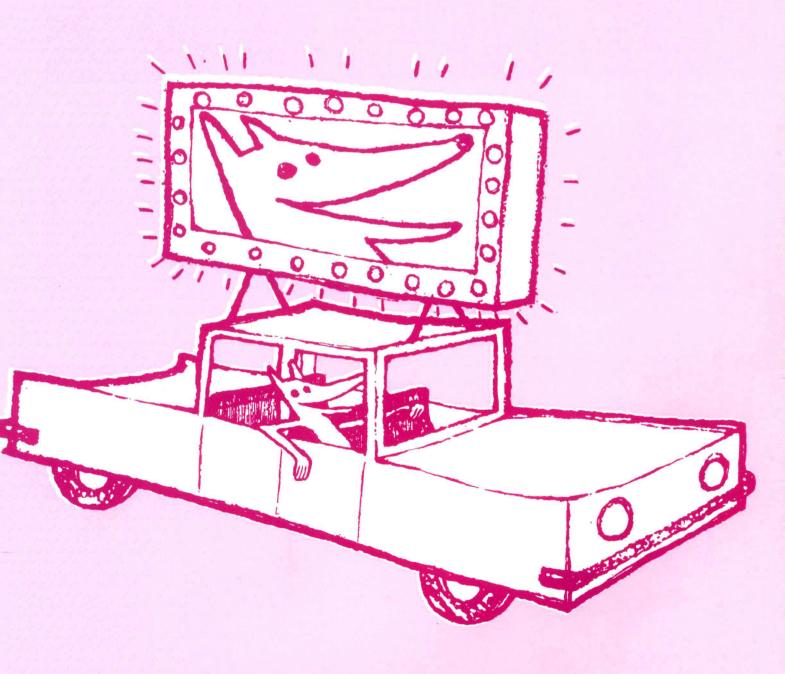
- 27 Vanessa Dell Illustrator and illustrators' agent
- 28 Anne Magill Illustrator
- 29 Ashley Potter Illustrator
- 30 Gary Powell Senior Lecturer, University of Brighton
- 31 Samantha Wilson Illustrator

About the illustrations

- M Medium
- **B** Brief
- c Commissioned by
- F Firm







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