

A GUIDE TO  
SELLING &  
PRICING

# CONARTIST.



BOOK 3

# Selling & Pricing

A basic guide for students who are  
interested in selling their artwork or  
learning to price a job

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This publication has been formatted using  
extra-large print for easier reading.

The author recommends that further study on the subject matter discussed in  
this booklet is required in order to gain a more thorough understanding of the  
topic. Furthermore, the copying of any information (authorised or otherwise)  
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despite that pesky copyright symbol above.  
It's only really there for dramatic effect.

Aarrrrgghhh

## PRICING

Aarrrrgghhh! One of the most frustrating and perhaps confusing aspects of being a freelance illustrator deals with the 'subtle art of pricing a job'.

- > Where do you start?
- > What do you do?
- > Do you price by the hour or do you give a flat fee?

There are many factors involved in pricing such as:

- > Who is the job for? Are they a big business or small?
- > What will be the intended use of the illustration? Small ad in a newspaper or billboard sign?
- > How detailed is the brief or the final illustration?

## TAKE AWAY MENU



PLAIN BURGER	3.50
CHEESE BURGER	4.00
BURGER w TOMATO / CHEESE	4.50
BURGER WITH THE LOT	6.00
DOUBLE BEEF BURGER	8.50
CHICKEN BURGER	5.00
BURGER w CHIPS / SALAD	9.00

## My Hamburger Formula

Just like ordering a hamburger - the price goes up depending on how many ingredients or extras you add to the order. A plain burger is cheaper than a hamburger with the lot. Some illustrators use a similar formula to quote a job. For example, a plain illustration with only line art is a lot less than a full colour illustration that contains two or more characters and includes a detailed scene with various elements in the background and foreground.

The chart on the following page may help you quote a job by using a hamburger-type pricing guide.

A



\$100

B



\$200

C



\$400

D



\$640

The four sample illustrations on the previous page demonstrate how the hamburger pricing model works.

The more ingredients (elements) used - the higher the price.

Another method is to simply calculate how many hours it would take you to complete the job and then offer the total as a flat fee to the client. Here's an example.

Let's say that Sample D on the previous page took you 8 hours to complete. If you charge \$40 an hour then the flat fee presented to the client would be \$320.

Now if you want to make a decent profit simply double that number.

i.e. 8 hours x \$40hr = \$320 x 2 = \$640

## Having a budget

Sometimes if you're lucky a client may actually announce their budget for a given job. Let's say they are willing to spend \$1,000 for a full colour illustration. You can do the maths this way:

Production costs: \$400

This includes the cost of materials used, paper, electricity, consumables, travel, other expenses

Labour: \$600

This is the time you actually spend creating the artwork. If you divide this amount by your hourly rate of \$40 an hour you will end up with about 15 hours to spend on this job.

## Did You Know?

In 1908 the annual salary of a male worker was around \$400. At the same time, many top notch illustrators were pocketing around \$10,000 a year.

As mentioned in book 2 you should link your Etsy store to your website and blog for maximum effect. This provides more ways for people to find you.

To handle the sales of your work online - you should use a Palpal account that is linked to your debit card account.

## Selling your art.

Before you even begin to sell your work - decide how you will create the reproduction of your artwork. In other words, how will you organise your digital printing. As far as I'm concerned you have three options.

Firstly, you can use a professional Fine Art printer (such as Imagescience, Frism, or The Edge) to create Giclee prints of your work.

Advantage: Expert technical advice and quality printing

Disadvantage: Pricey. An A4 print on archival cotton-rag can cost around \$25. This will reduce your profit margin considerably. Bottom line - your sale price will go up.

Secondly, you can use an online print

service (such as RipeDigital)

Advantage: Cheaper yet quality printing.

Disadvantage: Time delays due to locality and postage.

Thirdly, you can do it yourself using a proper inkjet printer (such as the Epson Stylus Photo R2000).

Advantage: Immediate and cheap to print.

Disadvantage: Consumable costs (replacing inks) can be costly. Mostly limited to A4 or A3 sizes unless you have a thousand dollars to spend.

In addition to selling printed reproductions of your work to online customers you should also take the time to explore packaging and mailers. Statistics prove that repeat

business occurs when customers are happy with three things.

1. The print and paper quality is beautiful and the artwork match the thumbnail they saw on screen.
2. The print is stored securely and packaged /presented in a professional manner. Think about using your monogram as a sticker to seal your envelope and include a thank you note or 'with compliments' slip. You may want to check out a mob called Pinpak to buy your packaging supplies.
3. The print arrives on time and there are no transaction problems. The sale is processed without delay or error.

## POSTAGE IS BLOODY EXPENSIVE

Sending art overseas can cost you anywhere between \$6 and \$60 depending largely on the weight, size and format..

You should calculate your postage with Australia Post's online calculator before you commit to overseas freight.

## A Word to the Wise

Don't get all military and start stipulating strict rules and restrictions to your clients about how they can use your artwork. Be fair and realistic about pricing. Don't send any high-res files of your final artwork until they have paid in full. I recommend using dropbox.com or yousendit.com to store and transfer large artwork files to clients or customers around the world.

Whether you are an artist, photographer, illustrator or designer you can either use a flat-fee pricing model or the price-by-the-hour model. Most clients I find prefer the former.

## Drawing for money?

Remember - your job is to produce something that your client is excited about spending money on.

You are merely providing a service.

Don't forget to take a deposit and  
get everything in writing. Overseas  
commissions can be problematic  
simply because it's hard to prosecute  
a dodgy client who reneges on the  
deal or simply doesn't pay up.

# CONARTIST GUIDES

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