



BOB MARSHALL
ILLUSTRATOR / 3D ARTIST

Bob Marshall - Artist Information



Thank you for taking an interest in my work. Over the years I have enjoyed working with many interesting clients on some fascinating projects. I am always on the lookout for new challenges - particularly those which present me with opportunities to study and learn new things about our nation's rich and colourful history.

I have a particular fascination with the Middle Ages from the Norman Conquest to the Renaissance, as well with Georgian and Victorian architecture. But my interests are by no means restricted to just these subjects. Look through my portfolio and you will find my work on Iron-age, Roman and Celtic fortifications, Jacobean palaces, maritime projects and even Cold War nuclear bunkers!

The information on these pages contain answers to some of the questions I get asked about my work, my techniques and methods, payment, copyright etc.

Hopefully you'll find all you need to know about working with me here but if you need more information then please contact me. You'll find my contact details on the last page of this document.

A handwritten signature in black ink that reads "Bob Marshall". The signature is written in a cursive style with a long, sweeping underline.

My background

I have always been inspired by the use of computer technology to generate art and it is through the long, gradual process of self-study that has led me to the work which I currently do. I did not attend Art school, although, I studied graphic design, media, communications and computing (ICT) as vocational courses while employed as a trainee with an independent television and video producer in the 1990s.

I was particularly fortunate to have been able to complete much of my training on the job. My employer provided me with the environment and the freedom to exercise my artistic and creative skills. However, full-time employment came to an end in 2002 following a company downsizing and I chose to continue in the same line of work as a freelancer.

Working freelance allowed me to invest more time on furthering my training and acquiring new skills. I have always been interested in computer 3D modelling, but the capabilities of the software and supporting hardware were not sufficiently advanced or accessible enough to convince me to move in this direction until around 2006 when I began to introduce it into my workflow.

Over the following years, I began to see the enormous potential that 3D computer modelling could bring to the interpretation and visual communication of historic buildings and monuments. I very quickly became immersed in the subject and it wasn't long before new clients began to take notice of my work. Illustrated historical reconstructions are now the main focus of my work, and the work that I enjoy doing most, but I still produce other complex visualisations and animations from time to time.

My interests

When I'm not creating artwork I'm usually researching or reading or off out exploring historic sites for inspiration or reference for my projects. I am very passionate about architectural history – particularly castles and churches from the medieval period. I am a member of the National Trust for Scotland, Historic Scotland and the Scottish Castles Association where I have made many new friends with a shared interest in these great buildings.

I try to balance the time I spend working in front of computers with my love of being out-doors. I am a keen cyclist, runner and I enjoy hill-walking, wild-camping and landscape photography.

Where I live (and work)

I live and work in East Lothian just a short distance from the Scottish capital city of Edinburgh. I work from home but I regularly travel to all corners of the UK in the pursuit of my personal and professional interests.

How to commission my artwork

You can contact me directly to discuss and commission a project. Unlike some other freelance artists, I am not represented by an agency, so my clients always deal directly with me at every stage of a project. It makes things less complicated too since there is no 'middle-man' taking a slice of the commission, or withholding copyright of the final artworks.

About my illustration techniques and methods

I am a digital artist. I use computers to produce most of my artwork. The main focus of my work is producing detailed historical reconstructions which are used for interpretive displays, guidebooks and educational resources. At other times I produce 3D visualisations and animations, product visualisations and prototypes, simulations and brand imagery.

3D models

Computer-generated 3D models are the cornerstone of my digital illustrations, they give me greater freedom and flexibility to visualise very complex scenes and are helpful for planning cutaways. They also permit me to make major changes to an artwork more easily if new information becomes available at a late stage in production and this is useful when working on high-level visual reconstructions. 3D models are indispensable for animating the phasing of some buildings and landscapes.

Illustration style

My illustration style could best be described as the middle ground between computer-generated imagery and traditional-looking

illustration. The computer-generated image is a little too refined for my liking, so I attempt to produce work that leans more towards the look and feel of traditional, hand-drawn artwork but with plenty of rich and interesting detail. I aim to end up with an individual piece of artwork that I can say is mine and not something that the computer has created for me.

Timescales

Many of the illustrated reconstruction drawings which you will see examples of in my portfolio typically average between 90 and 130 hours of effort. The cutaway drawings which expose many internal rooms and interior decorations, and very large landscape reconstructions can take anything from 100 to 250 hours of effort. This doesn't factor in time spent on research, site visits or time needed for review and approval by clients. Animations take significantly longer.

External consultation

The accuracy and quality of my historical reconstruction illustrations usually depend on the qualified guidance of experts. In most cases the client will appoint their own consultants but if none have been selected and I believe it to be beneficial to what I am doing, then I will discuss this with the client and make recommendations to appoint someone. Some consultants are happy to advise on a project free of charge, others may request a fee. I enjoy immersing myself in the history of a site and I like to do much of my own background research in the course of my work but it's important for me to state here that I am foremost an illustrator and not a historian, architect or an archaeologist by any account!

Site visits

It is not always essential but visiting a historical site in person prior to starting work on a new illustration project is something I like to try and do if possible. Gaining a wider appreciation of the site and its connection with the surrounding landscape is an important aspect of my work which I like to try and communicate in my illustrations. A half day visit is usually sufficient but for some complex sites I may need to spend a day or two to get the most out of it. Travel and accommodation costs, if deemed necessary for a project, will be discussed with the client and outlined in the quotation I provide at the start of the project.

I usually combine a site visit with the opportunity to meet with the client and/or talk to historical experts, archaeologists, cultural advisers or interpretation officers. My objective is to come away with a thorough understanding of the site, plenty of photographic references, and a clear plan as to how best to communicate the site as an illustration or a virtual model.

Availability

I get very busy! I work on my own and the work I do is extremely time-intensive and often protracted - some of my commissions can run for several months. I prefer to have no more than two projects on the go at any one time and see the project through to total completion before commencing work on another.

I consider all invitations for new commissions but I regret that sometimes I may have to decline an offer if I can't fit it around my other professional commitments or if the client's deadline restricts my ability to produce work to a high-standard.

Rates

Every project presents a different and unique set of challenges and vary considerably in scope and complexity so it is impractical to set a price list that covers the work I do on a holistic level. I carefully consider the following when estimating costs:

- The client's maximum budget
- The time available and the client's requested delivery date
- The type of artwork required – e.g. static illustration, cutaway diagram, full 3D model, animation
- How the artwork will be used
- The level of detail required
- The complexity of the subject
- Whether additional expert help is required – archaeological or historical information
- Whether travel is necessary to study a historic site in detail
- The number of anticipated draft and review sessions required.
- My availability and potential impact on other projects.

I work to a standard hourly rate of £25 which I reduce to £20 for projects that involve in excess of 80 hours of effort. I always submit a written quotation with a full breakdown of costs for every project.

There may be additional costs such as the appointment of external consultants and travel costs if I think it is beneficial to visit a site to study it before commencing work.

Smaller budgets

For clients who have smaller budgets, then I may consider offering a rights-managed image where I agree to produce the artwork and sell a license to use this depending on how the image is to be used. The cost of a license is roughly one-third of the full production value of the artwork. When considering whether to offer a rights-managed image, I need to be satisfied that there is enough potential commercial or promotional value in the artwork so that I have some means to recover my effort and time investment.

Payment

I invoice at the end of a project, once the client is happy with the finished artwork and has signed it off. If the value of a project exceeds £3,000 in value or if it is likely to take more than one month to complete, I may ask the client to make payment in two or more stages - usually at key milestones in the project's delivery such as at the point of draft submission and review.

VAT

I am NOT registered for VAT. For projects which require outsourced elements that DO incur VAT, I will usually invite the client to purchase these goods or services from the vendor directly in order that they may make a VAT claim.

Insurance

I have Professional Indemnity and Public Liability Cover of up to £2,000,000. A copy of my policy details are available upon request.

Contracts

I do not commence or schedule any work unless a formal contract has been signed at the point of commission. A contract is essential to define the deliverables, timings, costings and the artist's and client's obligations in respect of the project.

To avoid disappointment, I ask that my clients sign a contract as soon as possible when appointing me, so that I can plan for the work around my often busy schedule. Unless a contract has been signed, I am unable to guarantee my availability when the time comes around to commence the work.

Working drafts

I find that each individual project has a different and unique set of requirements so I prefer not to impose a firm limit on the maximum number of drafts for illustration and 3D projects. Budget and available timescale will usually dictate the number of drafts that I can produce. In practice, I find that around four draft stages are sufficient enough to deliver a quality end product, but it can sometimes take more than this – particularly with very high detail reconstructions where historical accuracy is important. If I believe that a project might require many drafts then I will advise the client and this will be reflected in my estimate of costs.

Reviewing and providing feedback

For draft and review stages, I ask that the client or their appointed consultants provide feedback on my submitted drafts within seven days of submission so as not to delay progress. If feedback is coming from

more than one person, then I ask that all comments are first consolidated and relayed to me by one individual if possible. It helps to avoid confusion and sometimes conflicting information!

If I do not receive feedback on a timely basis, the client must accept the potential for delays to the agreed delivery schedule.

'Signing-off' a project

When an illustration or visual is complete, has gone through all of the draft and review stages and there are no further alterations to make to it, I invite the client to formally 'sign-off' the artwork. Beyond this point, no further changes will be made without incurring extra charges.

Copyright and ownership of finished artworks

In most cases, I assign full rights for the artwork I create to the client upon receipt of payment so that they may then enjoy full use of it in whichever way they wish. The client then has the freedom to display, re-sell, distribute and transmit the completed work without further royalty or credit to me, the artist. I prefer to work this way for two reasons: First, I am commissioned to make quite bespoke artwork which is normally of little or no further commercial use to me once completed. Second, because I work digitally, the client can't ever own something physical at the end of the project - there isn't really a 'master' copy. So granting the client full ownership rights to the completed work is the next best thing.

As the artist, I retain the right to document and showcase any work I produce and to publicise the fact that I have produced it for my own

promotional use by way of online and offline media. I ask clients who do not wish me to publish an image they have privately commissioned, to enter a non-disclosure contractual agreement or NDA.

Confidentiality and Non-disclosure agreements (NDAs)

From time to time I am asked to work on a project which requires complete confidentiality. That is to say that the client specifically requests me not to disclose any information about the project that I am working on for them either during or after production. If you wish to contract me under these terms then you need to complete a Non-Disclosure Agreement (NDA) which we must both sign to be bound by its conditions. I am happy to complete and sign NDAs and I have done so for several clients in the past.

Copyright and Intellectual Property of Digital Models

Please note that my commissions DO NOT include the sale of rights to any digital models that I create for the production of artwork - these will remain my Intellectual Property at all times. My models contain many elements which are utilised in past projects and which I may wish to use in future projects and therefore I cannot assign IP of these to the client.

If the client wishes, I can provide access to some of the individual 3D models created in the course of a project for the client's private use however, I cannot provide any technical support or guidance on how to use and manipulate these as they will have been made using a range of different 3D software applications requiring specialist knowledge and skills.



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