



PSINSIDE

www.pittsburghillustrators.org

January, 2009

My Spot by Anni Matsick



We are off to an exciting start for 2009 with the announcement of national recognition for two PSI

members. And that's just page one!

As promised, we have added a "personals" column that is already evolving due to the eclectic responses. And our new president, Mark Brewer, daringly kicks off "In Touch with," the monthly member interview segment.

Long awaited coverage of the latest on the Orphans Works Bill appears within. Ilene Winn-Lederer has outlined progress by the opposition and provided links for further research. Balancing it with some levity is a journal excerpt from my friend Michael Palan who has an exceptional ability to summarize the illustrator's experience (or, at least, his own) in his entertaining reports.

Happy New Year!

Editor: Anni Matsick
Design/Production: Ron Magnes

All images within this publication are copyrighted by the artists and may not be used without their written permission.

News Flashes From Our Members

Holiday Honor



Susan Castriota's intricately detailed ornament featuring the four seasons of Pittsburgh was one of 150 chosen to hang on the 2008 White House Tree, created by artists from across the nation. She was nominated by 18th



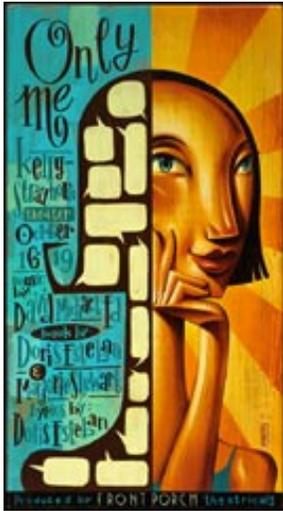
District Congressman Tim Murphy, who also suggested the theme. The scenes depicted are The Diamond in Ligonier, a covered bridge in Washington County, the Duquesne incline and a log house in Upper St. Clair. Susan and her husband Mark Hamilton attended a reception on December 2, given by Laura Bush. "Definitely a highlight of my career," she says. To view the photos and listen to a full report from Susan go to: www.castriotadesigns.com.

Pittsburgh Pick



A Post Gazette editorial cartoon by **Rob Rogers** was chosen as one of the Top 10 Editorial Cartoons for 2008 by Online Time/CNN's The Top 10 Everything of 2008. Rob's work, "Super Tuesday Shuffle," is listed as #9. All results can be viewed at: http://www.time.com/time/specials/2008/top10/article/0,30583,1855948_1855957_1855950,00.html

Only Me Poster Chosen for NYSI Show



Mark Bender created this poster for a musical at the Kelley-Strayhorn Theater in East Liberty. "Of course the date changed (now in April), which is always fun with type included within an illustration,"

Mark quips. "The Art Director, Fran Esteban, gave me complete freedom to interpret the production and told me he's a pleasure to work with." The play was written by Fran's wife Doris. The story follows a 30-something selfless social worker finally finding herself and love. Mark's piece was selected for the New York Society of Illustrators 51st Annual book/show exhibition in March.

Lighting Up Faces



In mid-December, **Anne Trimble** participated in the Candelighter's Holiday party for children with cancer and their families. For over 20 years members of the Pittsburgh Pastel Artists League

have volunteered to draw portraits of the children and their families, and fourteen artists did so this year. Anne reports, "I had recently joined PPAL, and found this such a rewarding experience! I completed six portraits, including three babies (one with his mom), and a couple of preschoolers. I will definitely participate in this event next year—it was so life-giving! (Though I was really exhausted afterward...)"



Hinderliter Illuminates Heinz Exhibit



"Free at Last? Slavery in Pittsburgh in the 18th and 19th Centuries", an exhibition now through April 5 at the Senator John Heinz History Center, traces our region's longstanding involvement with slavery, with artwork provided by **John Hinderliter**.



The exhibit is centered on records from 1792-1857, newly discovered by the Allegheny County Recorder of Deeds, that document the sale, free-

dom rights, and imprisonment of more than 50 slaves and indentured servants in Western Pennsylvania. Included are biographies of leading abolitionists, successful freedom stories, and a George Beck painting that is the earliest-known visual representation of Pittsburgh.

John has this to say about his involvement: "The exhibit was a great project and fascinating to work on. I originally drew six color sketches of historical figures in specific poses so that life-size wax figures could be made. Then I did five ginormous illustrations that would be blown up as 8'x8' backgrounds for the wax figure dioramas. The background illustrations were done digitally in Photoshop (one-third scale at 300dpi) and each illustration included pieces that would be done as a separate layer on the background panel, mounted dimensionally. Each background illustration wound up being about 150 layers, some had more. It was a real challenge to keep track of where everything was in

the illustration while I worked on them. I cannot stress enough how important it is to clearly label every layer. There was much back and forth with the client, the University of Pittsburgh, with changes and corrections. The client was very concerned with historical accuracy while I was very concerned with making the deadline. Everyone was happy with the exhibit when it was mounted which made me very happy."

Shown are a rendering showing the sketch for the Frederick Douglas figure and a photo of the actual exhibit.

Business Meeting

Come Out, Get Involved, Be Inspired!

Business Meetings will remain the third Tuesday of each month, held 7:30 pm at John Blumen's studio.

Here's what's new...

The business portion will be abbreviated without neglecting any issues that need to be discussed. This will allow time for sharing light finger foods, non-alcoholic beverages and social conversation about illustration. We're looking to have some fun!

You are encouraged to bring an appetizer or dessert to share, and BYOB if desired.

January's meeting will conclude with a discussion on how various members market their work. Come, share, be inspired!

Fun Link



The Museum of Forgotten Art Supplies

http://drawger.com/show.php?show_id=32

In Touch with...

MARK BREWER

We obviously think Mark's a cool guy since we just elected him President. You can read all about his very successful career and see a sampling of his work on his website at www.markbrewer.com (if it isn't already sitting there on your coffee table on a magazine cover). Here, we got him to dig a little deeper and share more about what motivates him and how he feels about some things we find interesting.



Q: Was there a significant turning point or detour in your career?

A: I was twenty-nine years old and working my way through a divorce when I moved from Connecticut to Pennsylvania so my son and wife would have more family around them for support. It was a hard time for all of us. I was optimistic about the transition and thought it would be an exciting new adventure for me but quickly realized that I bit off way more than I could chew. Leaving friends and a closely tied art community at that particular time of my life was probably not the healthiest thing I could have done (although it was the healthiest thing for my family and I would make the same decision if I had an opportunity for a "redo"). I was so far

out of my comfort zone and wrapped up in a situation I never thought I would encounter. I floundered as a person and suffered spiritually when I came here. My art kept me going even though I was doing little to keep it lucrative. At a certain point I hadn't received any jobs in a long time (three months) and ran out of money. I considered getting a job far from anything art related just to pay some bills. Two days before the job interview I received a remarkable assignment from Sports Illustrated for Kids. Not only did it arrive at a time when I desperately needed to pay the bills, but it was a BIG assignment. I had never worked with Sports Illustrated for Kids before. At that time, most ADs would try my stuff out on a spot or two before assigning a larger feature involving double-page spreads, spots, etc. The art director asked me to submit an invoice immediately so they could push the payment through

in a timely matter. Receiving this assignment and everything it had to offer at such a desperate time seemed like fate. I'll never forget that particular assignment and all its variables that seemed to line up perfectly with my needs. It was a fortunate turning point for my career and my spirituality as well. I prayed many thank yous (and still do) and

made a promise to myself that I will never again flounder or be careless with the talent that has been blessed upon me. I acknowledge there are so many others who are so much better and I am eternally grateful for being offered that second chance. To this day I don't miss an opportunity to market my work to keep the jobs flowing and I always practice giving back the knowledge that has been passed on to me by my peers and friends in the business. I never showed up for that interview because I had sketches to finish.

Q: From what illustration assignment did you learn the most about yourself?

A: Years ago I was trying to make a living as an editorial cartoonist. I was drawing editorial

cartoons for every paper that would print them when I received a very different assignment for the cover of The Hartford Business Journal. They weren't looking for anything that resembled a political cartoon style but something more like an illustration. Fortunately for me, the AD must not have known any illustrators who were available to do this assignment. I'm not even sure I knew what an illustration was at the time. I am certain I didn't know what I was doing. All I knew was inking comic strips and editorial cartoons but I jumped at the chance to try something new. I finished the illustration and really enjoyed the process. Not only did I have the freedom to use color as opposed to working in a single box using black ink on white paper, but I felt more like the artist I wanted to become. Soon I began to network with artists who had already made a career out of illustrating. I learned a lot from that first illustration. When I look back, I can't help but wonder what direction my career would have taken had it not been for that first cover assignment.

Q: What's the one aspect of illustration that most inspires or motivates you?

A: Seeing new illustrators start their careers inspires me. It's a reminder of how I began and a reminder for me to do all I can to help someone succeed as my mentors did for me. It's also a humble reminder that there are so many artists who are just starting out that can "draw me under the table." Drinking me under the table is a different matter entirely.

Q: What was the most constructive criticism that you ever received?

A: I have received a lot of constructive criticism. All of the critiques in one way or another have fueled my creative education and made me better because of it. I don't know that I have one particular critique that made more of an impact than another. I'm very sensitive about my art and after feeling crushed I will typically find a way to make a positive of it. I used to meet a group of professional cartoonists who would critique my cartoons over weekly luncheons. These regular meetings helped my work improve a great deal. I learned early on that a drawing is nothing without the strong foundation of a good idea. I was reminded many times that there is a proper method to drawing

a joke so it reads clearly just as there are pitfalls to taking a well written joke and screwing it up visually. Those are some of the most constructive criticisms I continue to reference when I'm working today.

Q: What advice would you offer to those who admire your work and want to learn from you?

A: If you're an illustrator and are practicing humor in your art, I would say to learn as much as you can from editorial cartoonists. In my opinion editorial cartoons are the epitome of how an idea can be drawn in such a way that it is visually understood by the reader almost immediately. No matter how detailed an editorial cartoonist's drawings may or may not be, it is visual simplicity at its best! Much like the work of Charles Schulz, editorial cartoons are as clear to the point and as easy to read as a billboard sign along the highway. These drawings use only black ink in a single box to put forth one opinion, one idea. Editorial page writers use hundreds of words to express what an editorial cartoonist can do with a single picture.

Q: Does the artwork that you do for yourself differ from the artwork that you do for your clients? If so, how?

A: For the most part the illustrations that I do for myself have the same look and feel as the ones I present to my clients. The exception is that the art directors are choosing the subject and putting a deadline on the art. When dealing with a tight deadline, sometimes the art has to be hurried. There's no point in rushing personal projects, although I do give myself light deadlines to budget my time or nothing would ever get done.

Q: What do art directors like about your work?

A: Obviously an AD contacts me for an assignment because they are looking for something with humor. I don't know and I'm not sure if I want to know exactly what they like about my work. Sometimes I draw a little more seriously and other times I try to make a drawing look really goofy. There are times I don't feel like using watercolor so I use acrylic which reproduces much bolder in print. I'm not so sure I would pencil my drawings right on the same board I color on if I knew the art director

didn't like those raw pencil lines I neglect to erase (thanks to Jim Borgman). I have to comply with the variables of the assignment but a lot of what I put into the drawing reflects what's going on in my own head and what I'm dealing with at that moment. Often I will use people and things as random background props in my work that have nothing to do with the main focus of the illustration itself. They blend in quite well, most of the time. Instead of talking out my problems, I quite literally draw them out and then laugh when I see it in print. It's also interesting for me to go back and look at some of the drawings years later and recall exactly what was going on at that time in my life. If I was ever hauled off to court I would come armed with hundreds of published cartoon drawings revealing my visual diary only to be vindicated and then humiliated. My concern would be that if I knew exactly what art directors liked and what made them happy, I might be more focused on trying to please them rather than generating my natural energy toward what got me the assignment in the first place.

Q: Who or what has been the biggest influence on your work?

A: Growing up in Connecticut and being tied into a powerful art community was, and probably will always be, my biggest influence. Living there not only contributed to my style of humor and drawing but also taught an impressionable me how to live and keep working as an artist. It was there I learned the methods I use to create my ideas, how to survive during slow times, how to market my work, and most importantly how to give back and look out for your peers (because they'll look out for you when you need them). I wish there was more of that feeling here in Pittsburgh. It could very well just be the changing times, but since having moved here I distinctly recall it being more like an "every man for himself" situation rather than a tight network of artists helping artists achieve their goals. I met more cartoonists, painters, writers, etc. in a ten mile area than I ever could have imagined. I never had the burden of wondering whether or not one could make a living as a cartoonist because everyone around me who was an artist/cartoonist was doing well. The first influence that really started to shape my drawing style was Jim Henson's Muppets. I was work-

ing six and seven days a week with the Gilchrist brothers who drew the Muppet comic strip. When I say "working" what I really mean is that I was pouring lots of coffee, lighting cigarettes, ordering pizza and cutting Bristol board. But when you're young and have a chance to fill in blacks on a popular syndicated comic strip you'll do anything to wait around for another opportunity like that. The Muppets were around for years and I couldn't help but integrate parts of them into my own art.

Because many people in Connecticut know how the Muppets first shaped my work, there will always be someone to tell me that they can still see Dr. Teeth, Beaker, The Swedish Chef and other Muppet like qualities in my illustrations. Ronald Searle was a huge influence for a while too and I still love the way he thinks. Next to Jim Henson, my biggest influences have been Guy and Brad Gilchrist, Jim Borgman, George Booth, Pat Oliphant, Rose Rigden and Gill Fox. Music has always been a reliable source of inspiration for me. Lately, ancient Japanese paintings have been doing the trick, too. One thing that's certain is what inspires and motivates me today or tomorrow will certainly not be the same next week or next year.

Q: What do you enjoy reading?

A: I enjoy reading biographies on people who have shaped our culture although I don't read enough of them. Maybe that's a good resolution for 2009. I get a lot of inspiration in reading about how others I admire (especially song writers) make stuff happen. The majority of my daily reading consists of the articles I receive from various magazines and newspaper assignments I'm currently drawing. I enjoy reading from the BBC as well. They provide alternative perspectives, not always related to the news we receive in the US. I think many of the European views expressed about the United States would surprise a lot people living in this country.

Q: What one thing would you like to learn to do?

A: I would like to be able to speak and understand Spanish fluently so my wife's family can't get away with talking about me when I'm in the same room.

The Well-Groomed Freelancer

by R. Michael Palan

As you may already know, good grooming and personal hygiene are not paramount to the freelance illustrator. I, personally, try to make up for what lacks in my day-to-day grooming when I actually do go outside.

I remember one particularly bad snow-storm in 1993. All day long the radio announced that if you didn't absolutely need to be outside, you should stay in. I jokingly told people I waited five years until 1998 for someone to tell me it was safe to go outside again. I had nowhere to be. I was as happy as a hermit crab, always in my home and never leaving it. I was always busy with work and, because that was all that mattered to me, I was in heaven. As anyone might have guessed, sooner or later all that self indulgent, introverted, homebody hermit, antisocial behavior would catch up to me.

Spring arrived and I received a phone call from the art director at Binney and Smith, better known as Crayola. I had already done some work for them but the fellow that called wanted to meet me and asked me to bring samples of my work. I remember at the time I was doing a lot of packaging work, so a portfolio wasn't enough to carry my samples. I believe I had some type of duffel bag as well. I had an arsenal of work to show. When I arrived the receptionist took me to a conference room and I set up my display

and opened my portfolio to the first page. I then asked to use the rest room.

Once in the rest room I straightened myself up and then washed my hands. What came next still haunts me now. When I looked, I was aghast at what was staring back at me from the mirror. I turned my head to the left and then to the right. What I saw could not be explained as a new trend or fad or style. The grooming skills I had once taken for granted had failed me. If I had shaved my face the day before, or the day before that, the situation may not have been so dire, but I had not shaved in weeks . . . not 'til this day. The right side of my face was smooth and clean-shaven, while the left side was not. I had only shaved one side of my face. "Aaahh! You stupid fool," I cried out to the inside of my head. "Hermit crab! Introvert!" my head echoed back to me. The heaven I had known at home did not follow me to this place. There was no more time for preening, it was time to go. I had work to do!

I'm a professional and I did what any professional would do, I moved forward. When I entered the conference room I introduced myself to the art director and, to my surprise, the other seven art directors. The art directors then introduced me to the art department. I think a total of 15 people were in the room. I was sure that with some carefully staged choreography I would be able to keep each of the 15 Crayola employees completely unaware of my grooming predicament. I would only use the right side of my face for this presentation. When I spoke, I held my

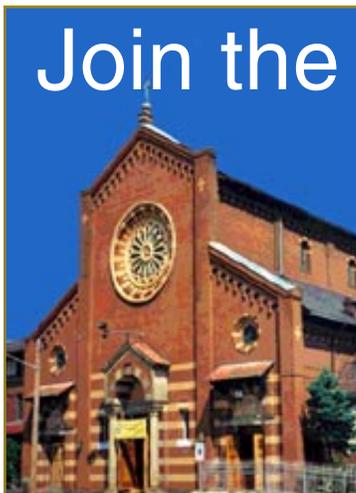
chin with my right hand and my elbow with my left, like a man whose thoughts ran deep. I posed like a movie star cursed with only one good side. Left, left, left I reminded myself. I showed them all of my work, I was proud of myself. When I was done, I gathered my things together. I left that day with work from Crayola and a keener eye for detail. Not long after that day I grew a goatee and I have had one ever since.

Copyright © 2009 R. Michael Palan

R. Michael Palan is a freelance illustrator who spends the hottest days of summer designing Christmas ornaments with his wife, artist Karen Loccisano. He is a performer with New York Revels, and resides in Hartsdale, NY. Write to him at: rmichaelpalan@aol.com



Now when I travel I take along a makeup artist.



Join the Congregation!

Not-your-mother's social meetings ...

Last-Friday-of-the-month gatherings, beginning 8 pm with appetizers served 9 pm.

Let's meet and talk shop in a warm, inviting atmosphere, where the beer is brewed on the premises!

The Church Brew Works
3525 Liberty Ave, Strip District

Pittsburgh's Finest Brew Pub—Since 1996

Free parking behind the building

New and Improved Creative Art Buyers List

ONLY TO PSI MEMBERS!

PSI is proud to provide a new and improved mailing list for only ten cents per label. Art buyers may be searched by specific demographics to suit your precise marketing needs. Pay only for what you request. For more information, call Treasurer, Gina Antognoli Scanlon at (412) 364-4672.

RIGHT NOW!

All PSI Members please review this prospectus for the upcoming (opening March 25, 2009) group show— all members invited to participate!

Up-to-the-minute images needed for PSI's group exhibition at West Liberty State University

All PSI members are invited to review this prospectus and contact Fred Carlson (412-856-0982, fred@carlsonstudio.com) asap about your participation. There are 25 artists signed up...great to select from another 15 members. There is room for around 50 pieces on the walls, plus a display computer for members doing interactive/animation/web and a section for displaying mounted print pieces.

The 25 members signed up include PSI leaders John Ritter, Fred Carlson, Anni Matsick, Kurt Pfaff, Gina Antognoli Scanlon, Kathy Rooney, John Blumen, Rick Antolic, Mark Brewer, Rhonda Libbey, Michele Bamburak, Bill Vrscak, George Schill, and Vince Dorse, as well as newer talents Yelena Lamm, Alexis Covato, Jack Puglisi, Jim Elston, Taylor Callery, SC Hamilton, Anne Trimble, Leda Miller, Judy Lauso, Rose Gauss, and Judy Emerick. There's plenty of room for more from experienced and newer members alike...but I need to hear from you RIGHT NOW!

PSI was invited in August 2007 by curator Robert Villamagna to show a PSI group exhibition at the Nutting Gallery at West Liberty State University, Wheeling, West Virginia. The theme was up to us. John Ritter came up with the stirring title RIGHT NOW! that alludes to a mixture of what our member illustrators are finding as their most stirring current images.

Originals should be framed to our typical gallery standards (clean and simple is fine), and I envision a section for printed pieces mounted on gator board or foam core in one area to display works seen in print context. Please fill out complete information for original items, and printed pieces should be mounted by the individual artists before giving to me. This printed piece section will have descriptive text not relating to the individual print

pieces, more of a general description of where and how our work appears in print as an educational overview.

I would like to highly encourage those dealing in humor, cartooning, and computer to be a part of this show--you are all welcome! Bob V and I will cut down any overage of work but everyone should be represented with at least one piece in this show.

Venue: The Nutting Gallery is a handsome, intimate (50' x 25') gallery on the West Liberty State University campus (2600 students) in Wheeling, WV. The show would be promoted via the WLSU PR dept to the public in eastern Ohio, the northern West Virginia area, and Greene and Washington and Beaver counties in PA. Nutting Gallery shows are also promoted to the area colleges (WVU, Franciscan Steubenville, Waynesburg College, Bethany College, WVU/ Wheeling, West VA Tech, Fairmont State U, Glenville State U, etc.).

Commission Policy: NO COMMISSION on sales. Curator Villamagna has requested that sellers consider contributing a minor percentage to the Nutting Gallery designated fund but that is NOT required, as a state institution WLSU cannot charge commissions.

Presentation: PSI will create gallery signage presentation and artists' labels (worked from text that each artist will supply, see form below) in addition to the framed works and printed pieces neatly mounted on gator board or foam core. With the opening set for March 25, 2009, Robert has asked me to deliver the work and the signage to him between March 20-23, 2009. He and his staff and myself and any interested PSI volunteers to hang per design plans to be set up by Fred/committee.

Timetable: Winter 2008: delivery of specific postcard image and text to Robert. WLSU pays for printing and mailing. We could use overruns for PSI-specific mailing -WLSU will send us 500-600 cards to send out to our promo list. Fred will select an artist to send Bob an image for the card-a single image to draw attention. February 2008: other text and images for web promotions. March 20-23, 2009: Fred to deliver show art in his van with all signage.

Dates for Drop Off of Work to Fred Carlson: Bring artwork (framed originals, mounted printed pieces, computer CDs for loading onto Mac display computers if you are doing interactive, web, animation) to any of these meetings: Tuesday, January 20 business meeting Friday, January 30 social night Tuesday, February 17 business meeting Friday, February 27 social night

Final drop off date: Tuesday, March 17 PSI business meeting. I must make and produce all the labels and signage over the next three days. Please remember to tape the form to your work and keep a copy for yourself.

April 20, 2009: Fred to pick up art from WLSU. Logistics among PSI members in Pittsburgh to be established and communicated by Fred and exhibition volunteers to collect work and return work after show.

Catalog: No catalog plans at present.

Show Fees: No plans to collect show fees at this time. WLSU pays for opening.

Benefits: Our mission statement asks us to hold up the best work in the field in our region for public promotion and education. This show is a low-impact show presence in a new market we have not exhibited in before. The show fills an exhibition gap between the end of Recast (September 2008) and the collaborative sculpture-poets-illustration show Fission of Forms in September 2009. The show will be cross-promoted to an entirely new set of educational institutions fulfilling an important part of our mission educating all markets about illustration.

PSI Lecture / Workshops: Robert says he can see about funding honoraria for a few PSI speakers to come and talk about PSI and their working methods to a public lecture and gallery tour. Their studio arts department also can fund some individual workshops and will request a couple members to come and be a part of such an instructional series in the studio arts classrooms as available and make sense.

Any work produced the past couple years that has not been exhibited with PSI before is eligible. Thank you for your participation!! And please contact me asap with your interest in this show so I can keep good records on who is involved for emailing show updates!

Sincerely, Fred Carlson
Pittsburgh Society of Illustrators

RIGHT NOW! form to attach to art

Illustrator's Name: _____

Address: _____

Phone: _____ email: _____

Title of Piece _____

Media: _____ Framed dimensions: H _____" x W _____"

Client's Name and AD's Name (if commissioned): _____

or Personal/Promotional Work (if uncommissioned): _____

Description of Piece: _____

Sale Price/Insurance Value: _____

(NFS is OK, but still need insurance value)

If work is on CD give data for copying to Mac hard drive here: _____

ART SUPPLIES

Show your PSI membership card to receive a discount at the following establishments:



Artist & Craftsman Supply

Savings on Supplies!

Artist & Craftsman is pleased to announce the extension of their **10%** Membership Discount to **PSI!** A&C Supply is a full service art store serving students and professionals. We carry an extensive inventory, and gladly special order hard to find supplies to best serve your needs. Bring in your PSI Membership Card to receive a **10%** discount off non-sale items. We also have bulk discounts and Educators' Discounts.

5603 Hobart Street, Squirrel Hill
(412) 421-3002
www.artistcraftsman.com

Top Notch Art Center

"Supporting Pittsburgh Artists Since 1971"

PSI members receive a **20%** discount on all non-sale in-store supplies plus custom framing

411 S Craig Street, Oakland • 412.683.4444 • **Steve Hnat-Owner**
www.tnartsupply.com

Utrecht Art Supply

Up to **65%** off list prices! Register for our free ArtSmart Card to get **10%** off all non-sale items in the store! You'll also receive mailed sales flyers and catalogs, and may opt for emailed coupons and special offers.

1930 E Carson Street,
Southside (412) 432-1945
www.utrechtart.com

\$10 off **Total Purchase of \$50 or more**



Southside • 412-432-1945
With this coupon. Cannot combine with other offers or discounts towards the purchase of sale items, special orders, drop ships, gift cards, or kits.
Offer expires 3-01-09. Keycode 89818

Orphan Works Summary

By Ilene Winn-Lederer

Throughout the past two years, many of us have received emails from well known illustrator Brad Holland and attorney Cynthia Turner of The Illustrator's Partnership regarding HR5439, The Shawn-Bentley Orphan Works Act introduced in Congress in 2006. Through the extensive and persistent lobbying efforts of Mr. Holland and Ms. Turner, backed by the IPA and numerous allies in our industry, here, in essence, is what is at stake for us:

Under this Act, **commercial or non-commercial infringement of any visual art, past, present, and future, regardless of age, country of origin, published or unpublished, is permissible whenever the rights holder cannot be identified or located.**

Huh? In my innocence, I thought that registering my work with the Copyright Office which bought me protection for my lifetime plus 70 years was all I ever needed to do, right? Wrong. Because the U.S. Copyright Office does not have a searchable database for visual designs (and no such searchable database exists) the rights holders of many creative designs will go unidentified.

Opponents to this long-standing protection include commercial and academic interests that interpret it as inhibiting "free speech" and undermining the original intent of the authors of the Constitution. Legal scholars such as Lawrence Lessig have also thrown their weight into this battle as they attempt to rewrite the entire

copyright system to favor the profits of private and corporate media in the name of an egalitarian "Jeffersonian ideal."

To this end, they seek to create databases (outside of the Copyright Office) where copyright owners would have to register their work. They also wish to create a privately owned infringers' archive, **sanctioned by the Copyright Office**, where infringers can file a Notice of Intent to infringe works, leaving us with the expensive and time-eating burden of litigation. Um, is this like a thief tapping you on your shoulder and waving an "official" warrant to steal your wallet? Sure, you can fight him off, but at what cost?

Whether or not these players are successful, they have access to generous funding enabling them to continue their quest as deviously and for however long as they wish.

Anyway, a database where infringers can register their paperwork is nothing more than a for-profit enterprise whose goal is to promote infringements! It gives middlemen a grand opportunity to create this private archive and also become beneficiaries of the legislation. So we are back to the core of the bill; gifting the public with the right to use your work whenever you are presumed unavailable to grant permission for its use. This renders our work as "public domain" by default!

Ironically, some publishers who are among our clients, are hoping to enlist our support of this amendment, claiming a "mutual interest" in protecting our creative property. Right. Until they have unfettered access to that property after which iron-clad "all-rights" contracts will become "offers we can't refuse" instead of the current "negotiable" agreements.

And while many of us sell our images as "stock" to "content aggregators" such as Getty and Corbis, the proliferation of this market has had a profound affect on the careers of thousands in our industry because its service is cheap and efficient as opposed to the cost and time required for us to create original art.

Ultimately, as freelance illustrators with no collective benefits other than payment for the work we produce and royalties from its continued usage, we stand to have the proverbial rug pulled out from beneath us.

The IPA has not let this challenge go unanswered. Their strategy involves creating a licensing agency modeled on ASCAP for composers and musicians that will enable us to protect and manage our work collectively. In the highly competitive global marketplace, such an agency will strengthen our industry by providing our clients with an efficient means of finding and honoring our creative rights.

Because the amendment has engendered exhaustive details, analysis and vast potential consequences in blogs and organizational position papers on the Internet, I have gathered some relevant links to copyright history and the progress of this bill to help us understand where all this is coming from and where to register our opinions and/or support.

<http://www.boycott-riaa.com/facts/timeline>

<http://www.copyright.gov/docs/regstat031308.html>

<http://www.illustratorspartnership.org/>

http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00185

<http://www.aphotoeditor.com/2008/05/07/urgent-orphan-works-bill/>

<http://library.umsmmed.edu/copyright.htm>

Personals

For Sale: Artograph DB300 opaque projector with attachments for transparency projection.

Asking \$150 or best offer. Buyer must arrange transportation. Cash or check accepted. Questions: Ilene Lederer 412.421.8668 or 412.657.3607

Welcome, baby Olivia! Born to Mark and Cathy Klingler January 6.

Worthy of Note: Gloria Stoll Karn of Pittsburgh will be the featured cover artist for issue 25 of Illustration magazine, shown at <http://illustration-magazine.com/>. She did many pulp fiction illustrations and covers while working in New York and rubbing elbows with such legends as Dean Cornwell and Harvey Dunne. Gloria, who now lives in the North Hills, is a good friend of Ron Thurston and still paints award winning abstract watercolors.

ANNOUNCEMENT

Greater Pittsburgh Arts Council January event!

Intellectual Property: Legal Considerations for the Savvy Artist

- Tuesday, January 13, 5:30 pm
- Benedum Center, 7th Floor Conference Room
- 719 Liberty Avenue, Downtown

Presenter: **Peter M. Watt-Morse, Esq.**, Morgan Lewis Counselors at Law

Whether you're a visual, performing or literary artist, your "intellectual property" is your greatest asset. This presentation will outline the basics of U.S. intellectual property law, including copyright, trade-

marks and patents and highlight the ways to practically use each form of IP to protect your work and to avoid claims of infringement or misappropriation. You'll also learn about Creative Commons, a way to share your work while retaining your rights, and you'll hear some basic principles of contract law. As a partner of Morgan Lewis, Counselors at Law, and an adjunct professor at the University of Pittsburgh Law School, Peter M. Watt-Morse brings more than 20 years experience to this engaging, content-rich presentation.

Individuals \$20

Registration Through ProArtsTickets: (412)394-3353

What is the most demanding or absurd deadline you've met for an assignment?

Phil Wilson: "My clients are all quite familiar with the speed with which I work but these two cases really 'pushed the envelope'!!

I got a call several years ago from the Ketchum Advertising Agency to do a comp that they felt would probably be impossible but thought they would ask me anyway just in case I was willing to take it on. It involved a 13 x 13 inch illustration of 30 doctors arranged in concentric circles looking down at you as if you the viewer were on an operation table. These doctors were to be male and female, young and old, various nationalities and dressed in everything from white coats to operating gowns. Quite a tall order considering they called me about it at 10 o'clock in the morning and they needed it for their meeting at 1 o'clock that same afternoon!!

They said if I wasn't willing to do it they would certainly understand, but thought they would ask anyway. I said I would give it a shot since they were going to simply forget about it if I couldn't do it. Well, I did finish it and ran it into town myself to deliver it to them with about 15 minutes to spare before their meeting!

The other case that stands out in my mind was the job I did for VH1 to promote their celeb-reality lineup of TV shows. They called me on the Tuesday before Thanksgiving to do a full page illustration with about ten characters in a Hollywood environment plus four additional pieces that was to appear in People, Entertainment Weekly and US magazines, as well as be used for on-air promotion. The trouble was they needed it all by the following Tuesday!! This gave me only about six days allowing enough time to send it out by FedEx so that they would receive it by that Tuesday morning! To make matters worse, all of the art directors involved were of course leaving for the Thanksgiving weekend, so I had to phone them at various family locations to get questions answered as needed, not to mention working straight through my own Thanksgiving holiday!

I DID meet the deadline and it ran in all of the above mentioned magazines nationally and needless to say, they paid *quite* handsomely for it (just as Ketchum did for the comp) and I've never regretted giving up a turkey dinner to do it!"

John Hinderliter: "Many years ago (pre-computers) a client called on a Monday and asked for ten full-color line and wash illustrations for end of day Wednesday. I took the job despite the fact that the images were pretty complex and I'd have to have sketches approved before going to finish. Later on Monday he called back and asked if they could get them Wednesday morning. I said yes but that the price would go up by 50 percent since I'd have to pull an all-nighter. Yet later on Monday he called back and asked if they could have them end of day Tuesday if they doubled my asking price. I regretted to inform him that no matter how much money they threw at me I could work only so fast and that it was physically impossible to make that deadline. Advertising, go figure."

Kurt Pfaff: "I just finished up an illustration that I did in 3D (see Behind the Brush). The project was a tight deadline and any changes by the customer in regard to viewing angle would mean redoing a conventional illustration from scratch. This would make it impossible to have the art finished in time. Created as 3D, various render views allowed the client to establish the perfect viewing perspective."

Rhonda Libbey: "You kidding? Ha! I eat absurd deadlines for breakfast!"

Fred Carlson: "People who do assignments for newspaper will appreciate this one. The Wall Street Journal called about noon in early October 2001. After the 9/11 terrorist attacks and before the U.S. attacked the Taliban in Afghanistan in mid-October 2001, a female BBC/CNN reporter had covertly gotten into Afghanistan to do written field reports accompanied by Pashtun bodyguards carrying AK47s. She was clothed head to toe in the burkas that the regime had insisted women wear, with only a small space in the head covering for me to illustrate her likeness. The WSJ had reference for the reporter's face (a very small and poor jpeg) but no reference for a burka, for the costumes of the bodyguards, for their weapons or for the landscape surrounding them so I had to make up the scene of the woman

in burka with her bodyguards and guns and Afghan mountains in the distance with other file material I found around my studio. And the job was due to them (scanned and emailed) by 7 pm that same night.

But this one was probably worse since it involved 16 pieces...

In early 1992, I had 16 medium sized color finishes to do for GTE Corp, and the approvals did not get finalized until a Friday morning, with all the finishes due at the production house for scanning on Monday morning.

That was a triple all-nighter (Fri-Sat-Sun) but the paycheck was worth it!

I met the deadline..."

John Ritter: "Last year I received a call from Arthur Hockstein (Time magazine cover director) requesting a set of sketches for a cover they were doing on Pope Benedict and his visit to the US. He had two pieces of art in the hopper from other artists but the editors were not biting. His next sentence was, "The fun part is... you have four hours! We're on press at 8:30 pm. TONIGHT!!!" It was 4:40 pm. I've worked with Arthur for several years but this was by far the most insane cover deadline to date. I dove in, ran around, shot some photos, pieced some existing images together, had a dozen chocolate chip cookies and produced one hi-res "sketch". The sketch was approved at 7:30 pm; I tightened up the art and sent off the file. The next morning it was on the website and by Thursday it hit newsstands.

On the other end of the deadline spectrum, I once competed 32 versions of ONE CONCEPT for an extremely picky (and controlling) client over a period of four months. Once the image was finally accepted, I considered seeing a therapist. Three months later, we were back at it, REFINING a few little details for another MONTH!!

I live in fear as I write this now..."

Thanks to Nora Thompson for this month's question. Got a good question for an upcoming issue? Please submit to:
animatsick@mac.com

A Look at What PSI-ers are Working on This Month

Shown is one of the last in the 2008 collectable card game series **Rhonda Libbey** did for a game called "Legend of the Five Rings" (L5R), set in feudal Japan. It's done in oils for an item card titled "Katana". "I wanted to show something more dynamic than just a sword on display," Rhonda says.



John Hinderliter says, "Here's one of a series of illustrations I did recently for a magazine story titled 'The Rain Woke Me.' It was done in Photoshop (no dead trees)."

Ilene Winn-Lederer sends this New Year's wish from her holiday card.



Kurt Pfaff just finished up this illustration in 3D for a client.

This image was created by **George Schill** for an ad for Sensus Metering Systems.



This image is from a story **Rose Gauss** is working on, "Super Bailey and the Dragon." Bailey's super power is his bad breath.



Vince Dorse's piece, "The Music Critic", is an Illustration Friday submission "that I just kept working on after the fact until I liked it."



John Ritter provided this art for a New Yorker piece on Tim Palen, "mastermind marketing guy" at Lionsgate Films.



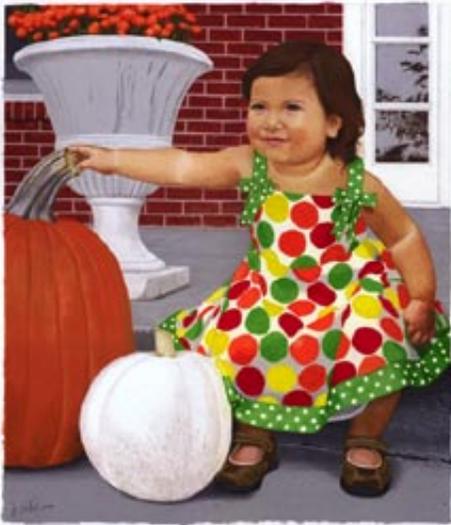
"This is a CD cover I just did for a band out of North Florida called Dixie Mojo," reports **Ron Mahoney**. The name of the CD is "Southern Skies".



Here is the preliminary drawing by **Michael Malle** for a painting for the Kansas City Royals Baseball Club. The finished art will hang in a new restaurant for season ticket holders called the Triple Crown Room.



Jen Scanlon's last portrait for the holiday season is this second alternative pose of "Evie". She is taking a break now to do some personal work.



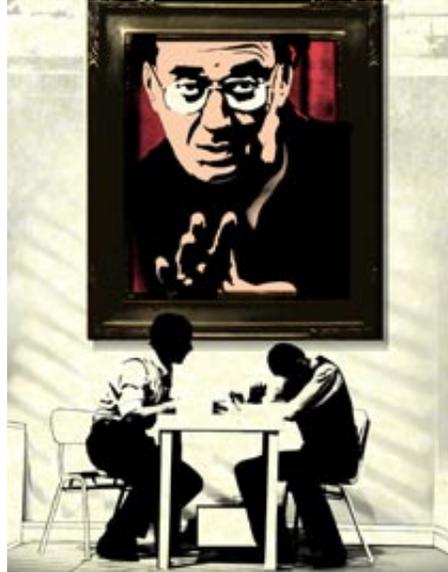
Here are two recent pastel paintings by **Christine Swann**. "Joy" is a lively portrait of her son.



Kathy Rooney sent this detail of a house portrait and adds, "The client found it hard to believe I did this 'on computer'."



Taylor Callery created this image in memory of Harold Pinter, the Nobel Prize winner in Literature, playwright, director, actor, poet, and political activist.



In *Go Green*, Taylor depicts the idea of large businesses that now have to rely on changing their approach to keeping the business alive, thus complicating the practice or process. Trying to find the shoe that fits can be challenging especially when the business is unwilling to step out of their own shoes for change.



This image is a sample from **Steve Nagy's** new portfolio, "The Artistically Hip," that can be viewed at: stephennagy.blogspot.com



Anni Matsick completed this watercolor for an artists' online portrait-from-photo exchange, all participants non-digital. All results can be seen at: <http://www.differentsrokesfromdifferentfolks.blogspot.com/>



This design was intended to be used for a German Skateboard company as a tee shirt design. "I liked it too much to turn it in," says **Rich Rogowski**. "Now I

have to 'spin the wheels' to conjure up a new design."

Nora Thompson did this illustration for a greeting card. She says, "The brick wall was a photo I took while on vacation at Harpers Ferry--lots and lots of usable textured surfaces down there."

