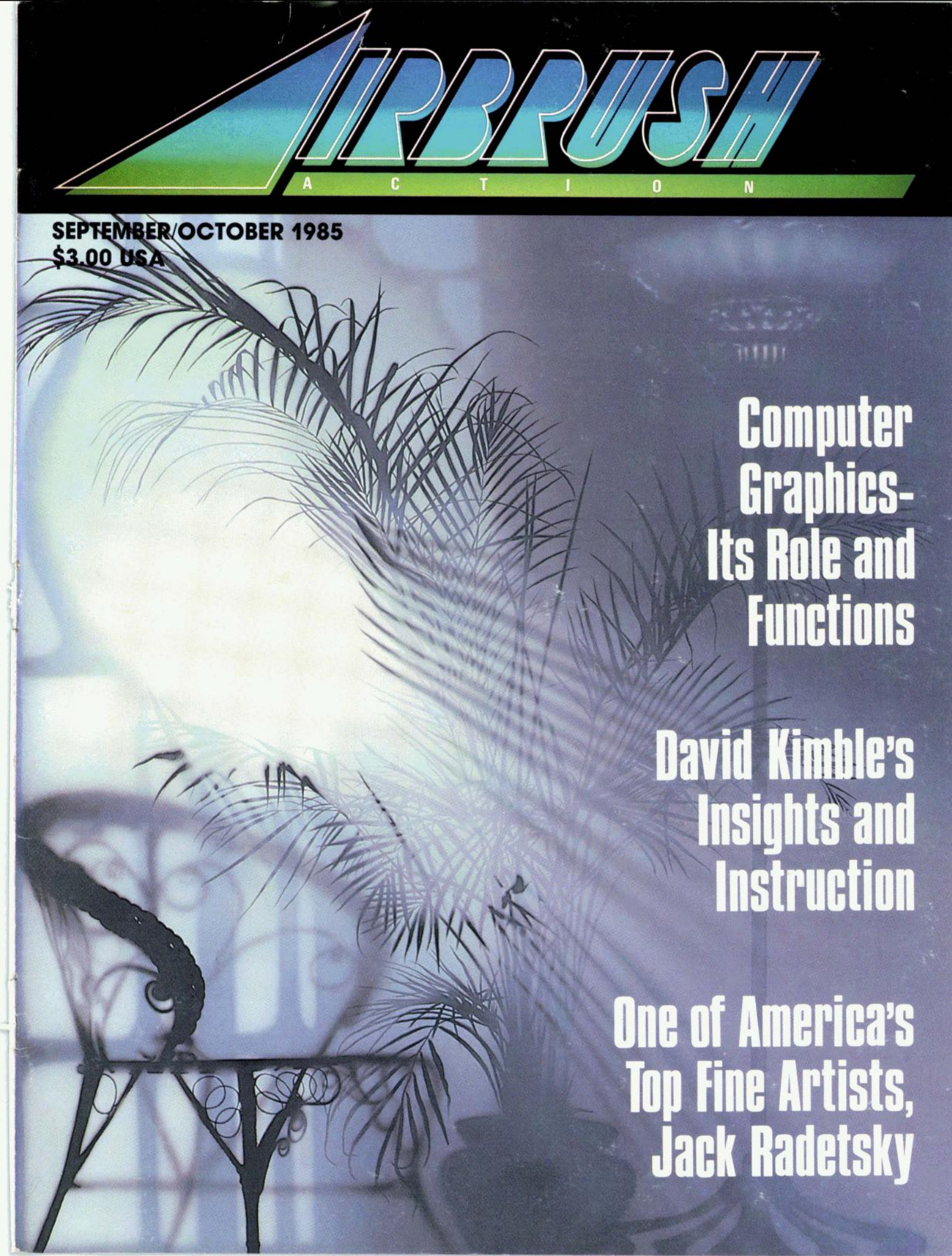




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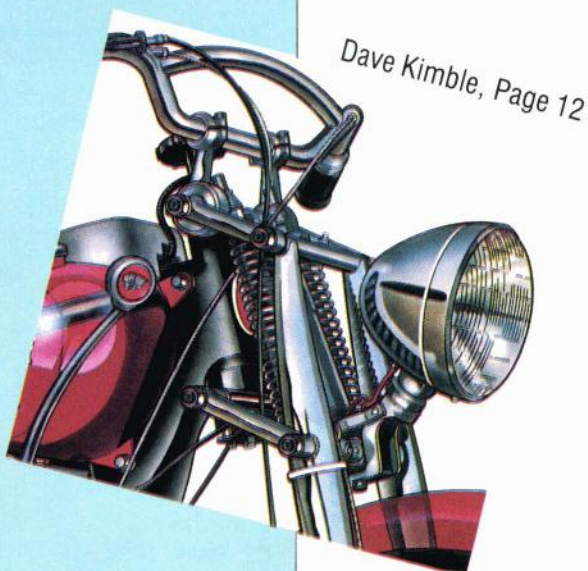
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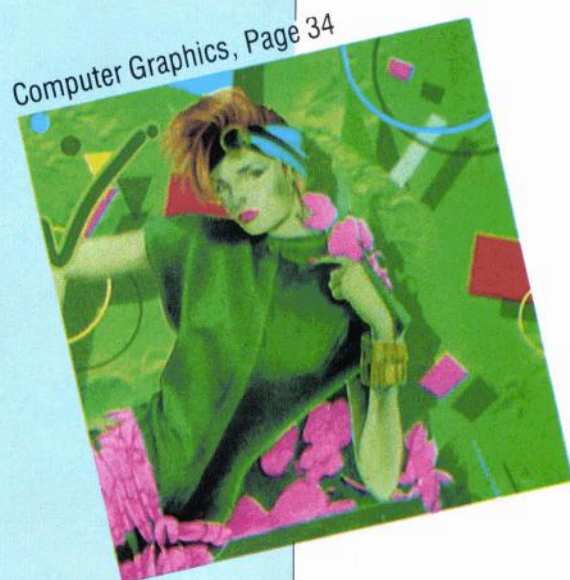
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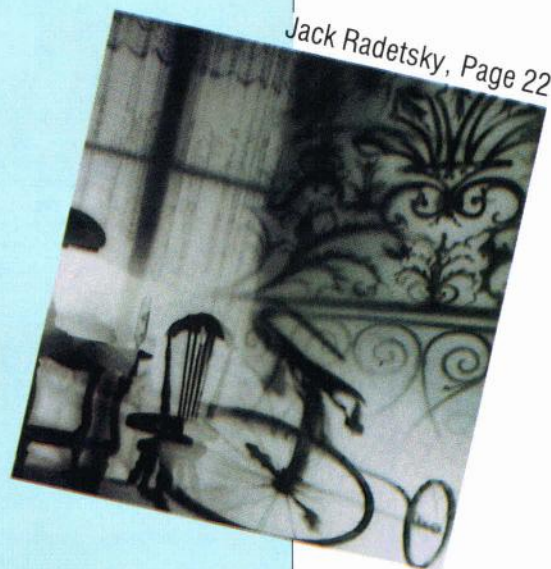
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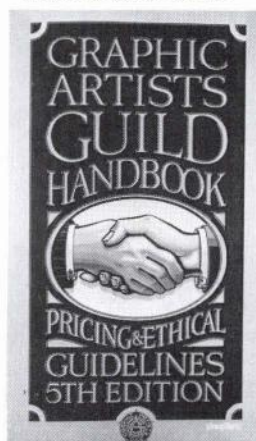
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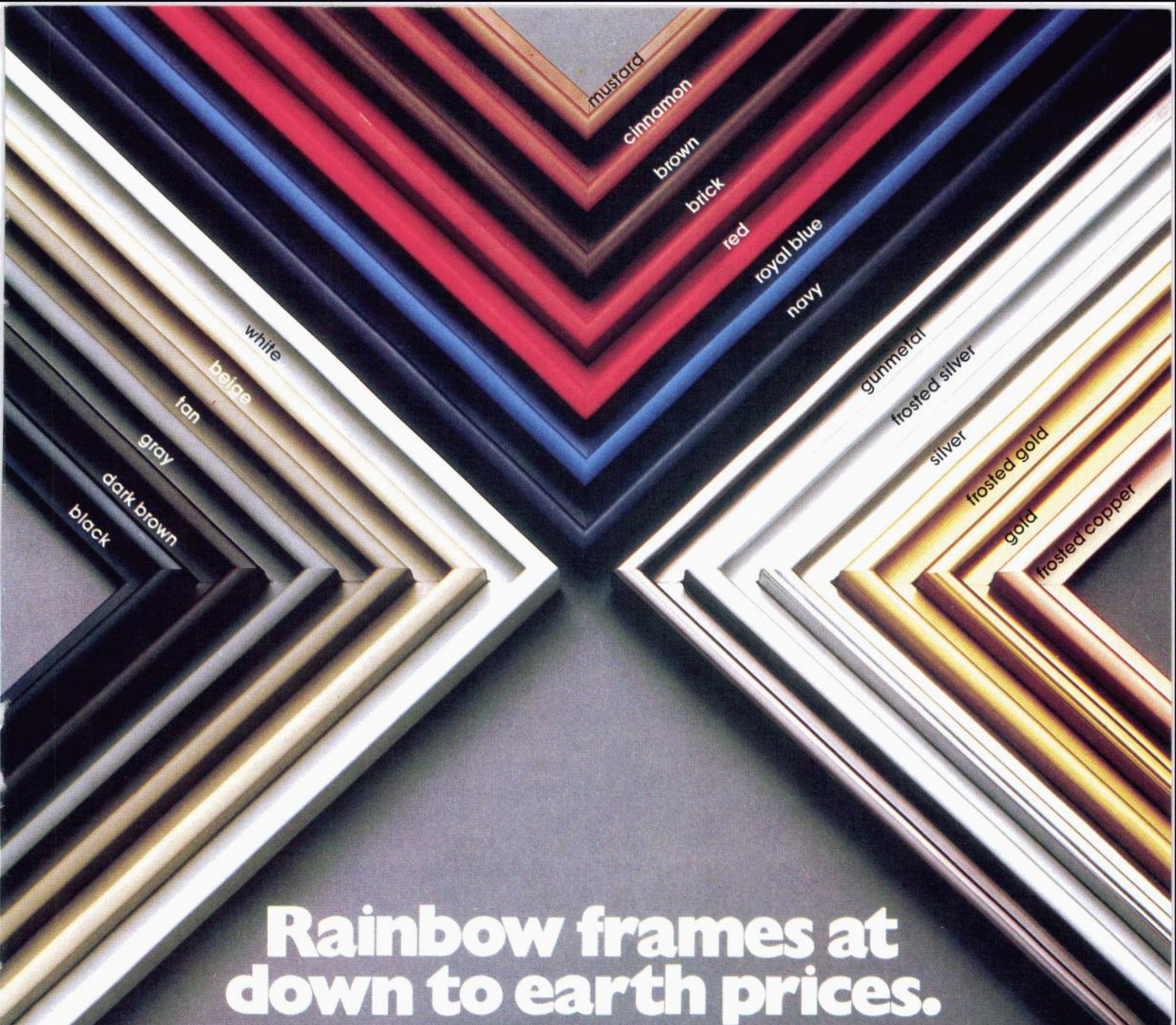
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About the Cover

"Interiors" (1989: 90" x 66") was painted by featured artist Jack Radetsky. Insights and other works begin on page 22.



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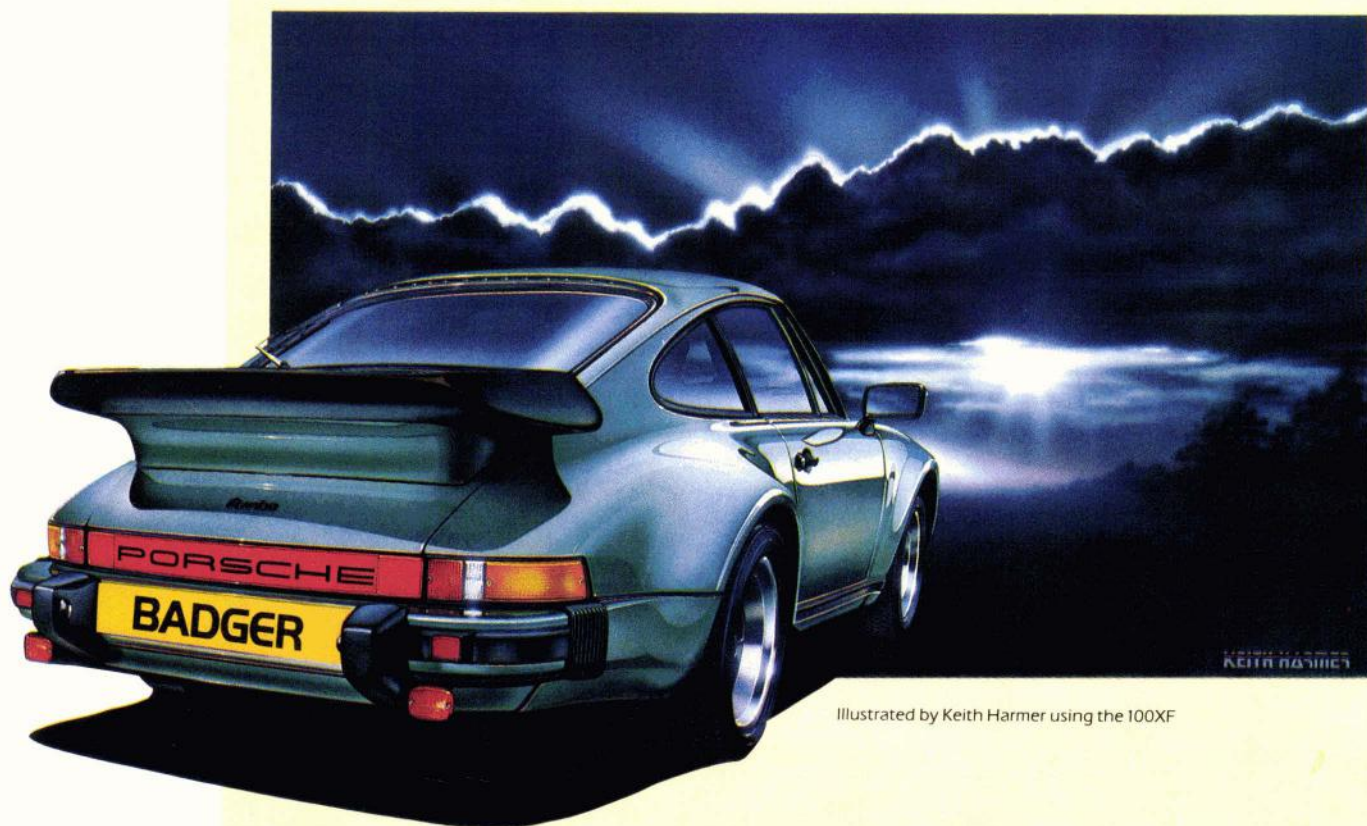
MESSAGE FROM THE PUBLISHER

Peter Drucker, a leading authority in management theory, once wrote about the advantages of redundancy planning (RP). RP replaces man with computer to promote optimal running efficiency in a business. However, the workers are not uprooted, but relocated to control this effective technology. Now, can this be considered analogous to what can happen with art and the computer? I don't think so. The computer *does* have its place in art, but it is extremely doubtful that computers will eclipse the hand. We are too selfish to let that happen. Airbrush and the Computer on page 34 was included to inform and educate, *not* intimidate, the reader. We should accept this science as a welcome and smart addition to the graphic arts community. It does have its place as a viable medium in certain commercial and private graphic applications.

Starting this issue, we introduce *Ways in Which the Airbrush Artist Can Make Money*, an ongoing series. In this column we lean heavily on industry pros for advice and guidance directed to the newcomer or veteran interested in fresh approaches to varied income avenues. If you have insights that can be useful, please don't hesitate to write or call. Your contribution will be helpful even if *one* reader benefits. The basis of this magazine is a forum of diverse ideas to enhance the quality of people's thinking and work.

Another featured series of special interest profiles art-related organizations. The Graphic Artists Guild (heading this series on page 11), Volunteer Lawyers for the Arts, The Society of Illustrators, Art Directors Club, and others will be introduced. These associations offer a battery of services and benefits you may not be aware of—legal services, seminars, newsletters, and more. It's smart to be opportunistic when and where a means for professional/personal development presents itself. Indulge!

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PAPER FOR AIRBRUSHING

BY ROBERT PASCHAL

Paper is one of the most worked-upon surfaces in the visual arts. In airbrush technique, it is probably used 97% of the time. As with all painting techniques, airbrushing puts some particular demands on paper that are unique unto itself. These demands limit the selection of papers that can be used. With a clear understanding of paper terms, paper characteristics, and how different paper work with airbrush technique, the artist can make appropriate paper selections for given airbrush applications.

Paper is made by two methods: by hand, where individual sheets of paper are formed in a mold; and by machine, where the paper is mass-produced in continuous rolls using automated equipment.

Basically, the making of paper by hand involves pouring a "stock" (a mix of pulp and water more or less the consistency of oatmeal) into a frame the size of the desired sheet of paper. The frame sits on a screen material which holds the pulp fibers but allows water to drain off. When the stock is partially dried, the frame is removed and another screen is placed on top. At this point the partially dried stock is pressed or dried into a sheet of paper of a desired surface.

Handmade paper can be a unique working surface and is used to a great extent in the fine arts; however, it is usually not the choice of illustrators, who tend to appreciate machine-made papers because of their durability, flexibility, and uniformity from sheet to sheet.

In the mechanized method of making paper, generally speaking, the stock is conveyed onto a horizontal belt assembly consisting of fine wire mesh on the bottom and a felt blanket on the top that covers the stock. Then, with much of the water drained away, the stock becomes

paper as it is pressed and dried on a series of rollers. A final series of rollers, called a calender stack, surfaces and finishes the paper.

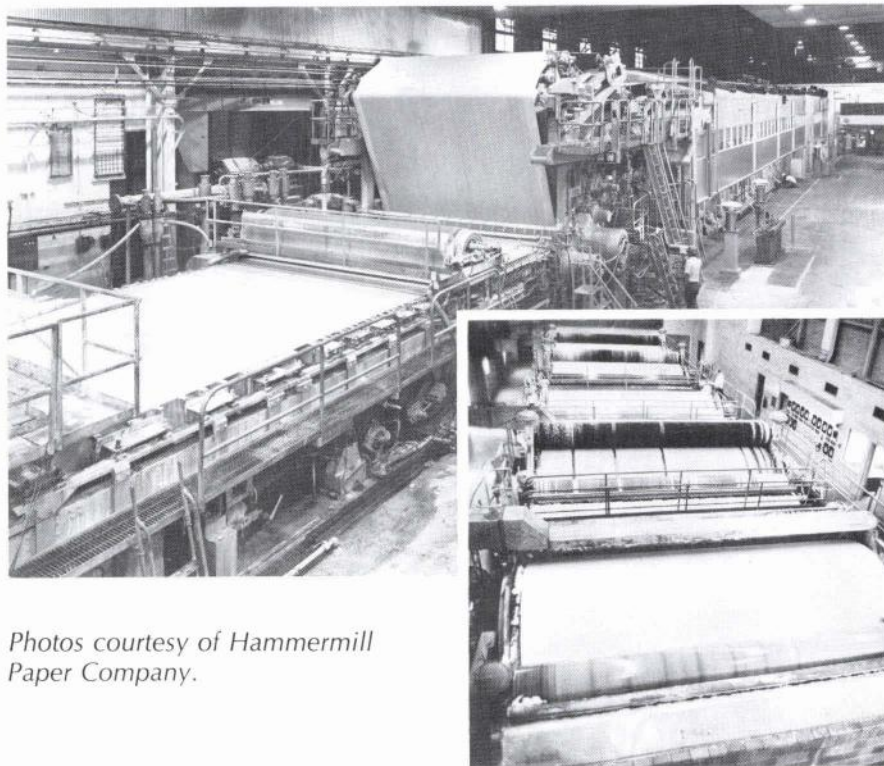
During both the hand and mechanized papermaking processes, most papers are "sized." Sizes are chemicals or materials used in and on paper to give it strength and resistance to bleeding. Without this resistance, wet media, such as artist's ink, will bleed away from where they are originally applied to the paper surface. For an exaggerated example of how unsized papers respond to wet media, apply artist's ink to a paper towel and notice how the ink bleeds away from where it was applied. Sizes in illustration papers keep bleeding from occurring in most cir-

cumstances.

Many terms are used when it comes to either paper or paper surfaces on which the artist may work. It may help to clarify some of these terms so that when artists read the specifications of a particular paper, they will know if it will apply to their airbrush technique.

Cold-press. Term used to describe a medium surface-textured paper, most often to denote the surface characteristic of watercolor paper. (Traditionally, the paper was passed between cold cylinders to achieve the desired finish; hence the term cold-pressed.)

Hot-pressed. Term used to describe very smooth surfaced papers.



Photos courtesy of Hammermill Paper Company.

Rough-surfaced. Usually used to describe surface characteristics of a coarse-textured watercolor paper.

Ply. Term that refers to the single thickness of a paper; normally used for drawing, bristol, illustration board, and airbrush papers.

Basic weight. Weight in pounds of a ream (500 sheets) of a given size of paper. Five hundred sheets of paper that weigh 80 pounds are considered 80-lb. paper. This term is primarily used to denote the thickness of watercolor paper and airbrush paper.

Bristol. This term refers to the bonding of plies of paper together to form a multi-ply paper. For instance, a two-ply bristol is two single sheets of paper bonded together.

Rag paper. Manufactured from the processing of cotton rag. The cotton is generally waste material from the textile industry.

Fluorescent papers. These are papers of an extremely high whiteness. Fluorescent dyes are added to the paper pulp to make the papers appear brighter by improving their light-reflecting characteristics.

Deckle edge. A ragged edge produced in the manufacture of paper. Used as decoration in some print

and watercolor papers.

Finish. The condition of the paper surface. High finish is smooth and hard; vellum is relatively toothy.

Tooth. Describes the presence or lack of texture on the surface of the paper.

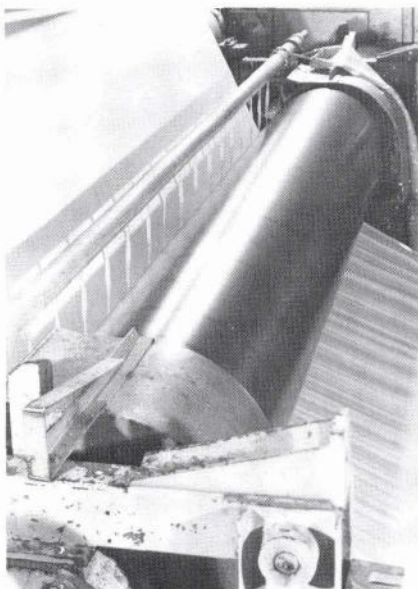
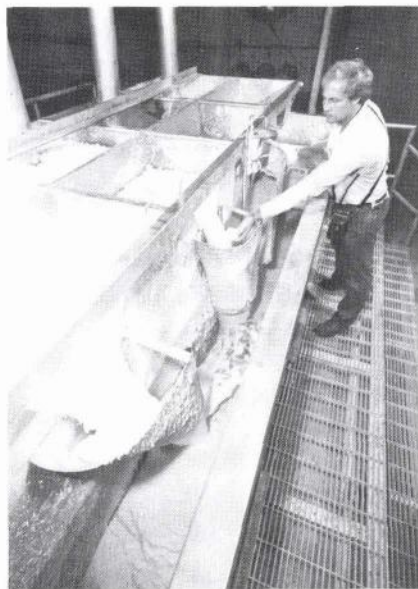
Two-sidedness. The property denoting the differences in appearance and properties between the top (felt) and the bottom (wire) sides.

Picking. The lifting of the paper surface, normally describing what occurs when the pulling force (track) of printing inks is stronger than the surface of the paper, thus lifting the surface of the paper. This picking or surface strength of the paper can easily be related to the durability of paper when self-adhering friskets or other stencil materials are removed from the surface being airbrushed.

The most common methods of working with airbrush are working with frisket film, working with non-self-adhering stencils, and working freehand. Some artists work with one of these methods exclusively, but most work with a combination of methods. If you were working with non-self-adhering stencils or totally freehand, any paper can be worked on as long as the medium being airbrushed is compatible with the pa-

per being sprayed upon. In most instances, very few media that are airbrushable are incompatible with all papers. In the case of working with self-adhering frisket on paper, the surface strength of the paper has to be such that there is no picking or lifting when the self-adhering frisket is removed. Therefore, the surface strength of the paper must be taken into consideration. Most airbrush artists work on either hot or cold-pressed drawing or bristol surfaces. These papers can have anywhere from 100% rag content to no rag content and still have a surface durability that is acceptable in airbrushing using a self-adhering frisket. A simple test for determining the suitability of a paper surface for airbrushing is the masking-tape test. Take a piece of masking tape (not drafting tape) and apply it to the paper surface. Then remove the tape as you would remove your frisket. If tufts of paper come off with the tape, the surface of the paper cannot be relied upon. Masking tape has a higher tack than most conventional frisket film or paper and will easily indicate the durability of the surface.

The tooth of the paper may also cause problems. A very smooth hot-pressed or high-surface paper will result in total adhesion of the frisket
(continued on page 39)



(Far left) Still 95% water, the stock is conveyed onto a fine mesh wire screen at the front end of the paper machine, shown in this photo as the broad, white area at left. The stock is then pressed, dried, and calendered.

(Inset) At a pulp mill, wood chips are cooked in chemicals and reduced to fibrous pulp, or stock, then thoroughly cleansed. After the stock is cleansed it is fed into a multiple stage chemical process, which bleaches it white.

(Center) About halfway through its trip, the paper is given a bath of sizing to seal the surface, and is then dried again.

(Right) This photo offers a clear view of the stock as it is blended with sizes, and in most cases fillers and dyes. The stock is approximately .5% fiber and 95% water at this point.

AIRBRUSH **Q and A**

What kind of spray equipment can I use to paint areas that are too large for an airbrush?

You can use either a detail touch up gun or a production spray gun. Detail touch up guns are larger than airbrushes but smaller than a spray gun. They have interchangeable tips and needles with various sizes to produce a spray from 1/4" to 5" wide. Both spray apparatus can be adjusted to produce either a round or flat spray (horizontal or vertical). Detail touch up guns hold approximately 7 ounces in their paint cup while the production spray gun can hold 13 ounces or more. Keep in mind that these guns have more demanding air requirements than do airbrushes. Your compressor must be able to deliver 1 to 3 cubic feet per minute at 30 pounds PSI or greater depending on the type of spray pattern and the viscosity of the material being sprayed.

...unless you're spraying inks, dyes, or liquified unpigmented water colors, always strain before you spray...

What is the advantage of using compressed air as an air source?

Compressed air tanks can be either rented or purchased so that the initial money actually is much less. They do, however, require the purchase of an expensive regulator specific for compressed air tanks. They are non-electric, portable, silent, and clean (no moisture or oil). Either CO₂ or nitrogen can be used. Nitrogen is preferred as it does not retain moisture and will not freeze up the regulator if the tank is over filled.

I am an illustrator and generally work in acrylic paint. Occasionally I notice an adhesive residue on the surface of my acrylic illustrations from frisket film I've taped. Do I need to remove this and if so how do I do it without harming the paint?

It is necessary to check your work after using tape or films by running your fingers over it searching for areas that may have a slight tack. These areas of residue must be removed as they will attract dirt and most likely be incompatible with any final varnish. To remove the adhesive, use a soft cloth and mineral spirits. Mineral spirits will not harm the acrylic surface.

I am using the new vinyl frisket film and seem to go through a lot of frisket knife blades. Is this normal?

The vinyl frisket is more dulling than the traditional frisket paper. Check to see if the blades you use are available in quantity or a bulk pack (100 blades or more). Buying in this quantity will save you money. Also try sharpening the blades. Use a honing stone, placing the flat side of the sharp edge of the blade (at the angle the blade would cut at), and drawing it toward you 3 or 4 times. Turn the blade over and repeat.

Is there anything I can do to help acrylic paint spray better?

Other than using a jar or liquid acrylic rather than tube color and thinning with water, you can try adding a few drops of a wetting agent. These are available from some art materials manufacturers and improve the flow of the paint.

Is it possible to use an airbrush in ceramics?

Yes. A single action external-mix airbrush is the best choice. First spray the grainware with a few light coats of water to aid in absorption. The underglazes should be strained through a 200 mesh screen first and sprayed on with a pressure of approximately 30 to 40 pounds per square inch.

I have been shopping for compressors and have been put off by the amount of noise they make. Do you have any suggestions?

If your needs are periodic, consider compressed gas which is completely silent. If on the other hand, you use airbrushes often, look into the new generation of silent compressors. They are powered by high efficiency, oil reciprocating, configuration motors and generate only a slight purr or hum.

What type of airbrush generally gives the least trouble with clogging?

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WORK FOR HIRE

"Work-for-hire is a convenient loophole in a law that was drafted to protect me and my work. Every time I do a job under work-for-hire, I feel like I'm working against myself. No matter how high the quality of my work, I won't receive adequate compensation. I cannot claim my own creations, and I cannot protect the integrity of my work. When I think of all my art that's lost to me now, I realize that in signing work-for-hire, I signed away part of my future."

Robin Brickman, illustrator

June 21, 1985

On October 1, 1982 representatives of the Graphic Arts Guild went to Washington to tell Senator Charles Mathias and the Congressional subcommittee that oversees copyright issues, now work for hire cripples their careers.

Member Robin Brickman, who gave personal testimony at the hearing, told Chairman Mathias and the committee that, "Work for hire is a convenient loophole in a law that was drafted to protect me and my work. Every time I do a job under work for hire, I feel like I'm working against myself. No matter how high the quality of my work, I won't receive adequate compensation. I cannot claim my own creations, and I cannot protect the integrity of my work. When I think of all my art that's lost to me now, I realize that in signing work for hire, I signed away part of my future."

Ms. Brickman was joined and supported by 50 observers from the Graphic Artists Guild and by a 20-page written document that provided Congress with background on the issue and testimony from other Guild members.

The work-for-hire provision of the copyright law allows buyers of freelance work to purchase a piece that would normally be sold on a one-time use basis, and without consulting the creator or paying standard re-use fees, claim authorship of the work and use it and alter it in any way.

According to the Graphic Artists Guild, whose 5,000 members participated in a nationwide mail campaign to urge these hearings, work for hire has also driven down industry prices for freelance illustration. Most members report that the price for a work-for-hire job is much lower than the standard fee for first-time use under a normal contract.

The hearings in 1982 and the campaign that preceded them, resulted in the formation of a creators

coalition that includes organizations representing professional photographers, writers and performing artists, as well as visual artists. As leader of the coalition, the Guild has drafted a bill to reform the work-for-hire provision. That bill, the *Copyright Justice Act*, is now pending in both houses of Congress.

Along with its continued activity on the *Copyright Justice Act*, the Guild has ongoing lobbying efforts in states across the country. Guild-supported legislation on Moral Rights (the protection of an artist's original from defacement and/or alteration) and Fair Practices (clarification of the ownership of original artwork) have been passed or are pending in New York, Massachusetts, California, Oregon and Maryland. And, this wave

(Continued on page 45)

COPYRIGHT JUSTICE IS A DEMOCRATIC RIGHT



TECHNICAL



GRAPHIC ARTISTS GUILD

Commercial artwork can be a solitary occupation, with little opportunity to trade information with other professionals in the field. The Graphic Artists Guild was formed to provide such interaction, and to act as a union for graphic artists in many disciplines.

The Guild has a diverse membership, covering illustrators, graphic designers, textile designers, needle art designers, cartoonists, and computer artists. The criteria for membership is that the applicant be a professional practicing graphic artist, deriving the majority of his or her income from the field. Associate memberships are available for people in related fields, including teachers and artists' representatives. Membership dues are based on income.

The Guild began in the 1960s in Detroit with a small group of illustrators, and was incorporated in New York in 1970. Over the years other groups of artists merged with the Guild, and today there are more than 5000 members.

Margi Trepani, communications director for the Guild, estimates that between 75 and 80 percent of the members are independent contractors, with the rest holding staff positions. According to Trepani, the group is prohibited by national labor relations laws from engaging in collective bargaining in the traditional sense, but negotiates "master contracts" with corporate clients, arbitrates disputes, and bargains to set agreements on ethics, rights, and practices.

The Guild has eight chapters, based in New York, Los Angeles, Boston, Atlanta, Indianapolis, Buffalo, Colorado (Denver/Boulder), and Burlington, Vermont. Most of the chapters have procedures to arbitrate grievances. "For example," Trepani explains, "in the New York chapter

there's a grievance committee that meets monthly, and a member can register a complaint (against a client). The committee will then review the complaint, and, if they take on the case, contact the client, recommending that the situation be resolved and citing the ethical standards that are accepted in the industry which govern the situation.

"We are also members of the Joint Ethics Committee, which is an arbitration/mediation association for the industry," Trepani adds. "They have a code of fair practice which is also cited by our grievance committee."

The Guilds' membership also includes many "member at large" who are not affiliated with any particular chapter. Trepani says the national organization, headquartered in New York City, serves as the conduit for grievances by those members.

Most chapters meet monthly, and are autonomous within the framework of the Guild's national constitution. "They develop and run their own programs within the needs of their own areas," Trepani says.

The national organization acts as overseeing body, lobbying for national legislation and directing the lobbying efforts of the chapters on a local level. And because the membership is very active in the operation of the Guild, many issues with national impact are first pinpointed by members at the local level.

The Guild has several programs to benefit its membership. It publishes a national monthly newsletter covering legislative concerns and providing information on practices and rights issues. The organization also maintains a national legal referral network for members, and offers group health, life, and disability insurance programs.

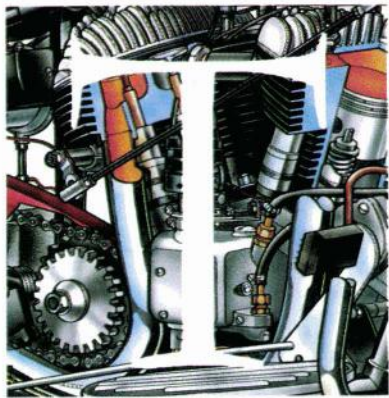
The Guild also offers traveling education programs and workshops on

marketing, self-promotion, financial planning and negotiation skills for artists who don't have access to such programs from a local chapter.

Many chapters maintain an artist-to-artist "hot line," according to Trepani. "A member of the Guild can call a professional artist who has been active in the Guild for a while and talk over questions of pricing, contracts, negotiations, or other professional issues. It's staffed by member volunteers; we have a very high ratio of members who are very active, and they're in the mid- to upper levels of their professions."

Another service of the Guild takes place at the monthly meetings, where members play what Trepani calls the "Pricing Game." An actual graphics project is displayed, and members of the audience guess the price that was charged for it. After the discussion the artist reveals the fee paid and talks about the contract, the negotiation process, and other important facts.

Guild membership dues include the price of a book published by the organization, "Pricing and Ethical Guidelines," a handbook for practicing professionals in the graphic arts. The book is the result of a national survey of prices for various types of jobs, plus information on contracts, job descriptions, business and legal practices for commissioned artwork, legislative issues, and ethical standards and trade customs. "People with the same training," Trepani says, "find that they face wildly fluctuating pricing and contract situations when they go out into the marketplace. One of the reasons that we publish the book and work in the public policy area is to establish trade practices so that there is a professional way of operating. They don't have to start from scratch every time they go out."



Technical Fine



Art: The Work of

DAVID KIMBLE

BY KATE SEAGO

David Kimble is promoting two kinds of images these days: the intricate airbrushed cutaways on which his international reputation is based and the image of his work as technical fine art.

Kimble rejects the label "techni-

cal illustration" as being too limiting and not completely descriptive of what he does. He says the fine art pieces he now produces are "what would traditionally be called technical illustration, but done with the same intent and motivation as fine

art, and under the same economic situation. The pieces I do that fall into this category are commissioned by a client who buys the painting to hang on his wall as art, as opposed to something that goes into a technical manual or into an ad to sell a

“... I honestly don't know how long they take, and I do not want to know. I probably would never do another one if I realized exactly how long it takes to do one...”

product.”

Kimble's vintage auto projects are produced, he says, within an unlimited time frame. “I honestly don't know [how long they take], and I do not want to know. I probably would never do another one if I realized exactly how long it takes to do one.” A conservative estimate would be that the actual artwork takes 400 to 500 hours to complete, preceded by many months of research.

Kimble immerses himself in the research phase of a fine art project. “I actually find myself feeling that I'm a part of that particular era,” he says. “I read books and literature from the period, and I watch films from that era on my video recorder. There's nothing more fun than working on a Model J Duesenberg and watching gangsters running around town in big touring cars machine-gunning each other.

“It's a total experience; it's escapism, but it's also a way of really experiencing something about those cars. And it's also a way for me to almost possess something I wouldn't be able to possess otherwise. In order for me to really enjoy these cars, it has to be something I'd like to own. I don't make the kind of money to buy half-million- or million-dollar cars, but I can really participate in the experience of owning them—sometimes more fully than the peo-

ple who really do own them.”

But why cutaways? “I've never really been satisfied with the exterior of a mechanical object that I like, because the exterior is only part of the story,” Kimble explains. “By getting into what is, in effect, anatomy and physiology, I can experience them in a lot of different ways.”

Many of Kimble's fine art projects eventually appear in *Automobile Quarterly*, a prestigious hardbound collectors' magazine. Kimble chooses the cars he will draw. “I pick the clients who have the means to commission me and the right car to motivate me.” He matches these factors to the needs of the *Quarterly* publisher, who showcases the artwork and the car. “It's understood that they won't schedule it until I'm close to completion. We establish a deadline based on the client's wishes and the magazine's needs, but that deadline is never absolute—and, quite frankly, has yet to be met. I have yet to blow a normal commercial job's deadline, and I have yet to make a fine art deadline.”

The reason for this, Kimble says, is that commercial jobs by definition have a specific time frame. “You have so many dollars and so many weeks to do the job. With the fine art jobs, I simply don't allow myself to be put in that position. They roll on for as long as it takes to satisfy myself.”

Kimble finds that he uses the same tightness of technique and level of detail in his commercial and fine art projects; he defines the difference as a matter of scope, showing more systems or sections of the car than commercial restraints would allow.

Another difference is that the fine art projects use experimental techniques. “On most commercial jobs I do a credible job, but I follow formulas; I take the safest approach. But when I do a piece of fine art, I specifically try to stay away from formulas. I try to break new ground.

“Since I have an unlimited time frame, I can afford to take the chances. With a commercial job, if I take some new approach and blow it, maybe I've blown a deadline or created a real problem for somebody. At the very least I've created a problem for myself.”

Kimble admits a strong emotional approach to the fine art projects. His total immersion in the project produces a idealized car that appears the way it did when it was new, with factory-fresh tires and original equipment even if it doesn't have them in its current state.

This idealized realism finds its beginning in classical roots. “When I was in high school, I was very much a follower of classical fine artists such as Rembrandt, Reubens, Caravaggio—a lot of the Florentine and Flemish Renaissance painters, and also British romantic painters. In a sense, what I'm doing is to accept technology the same way that these people painted life.”



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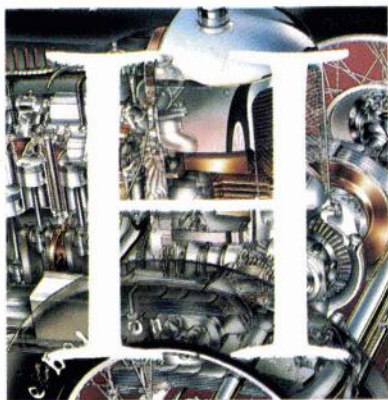
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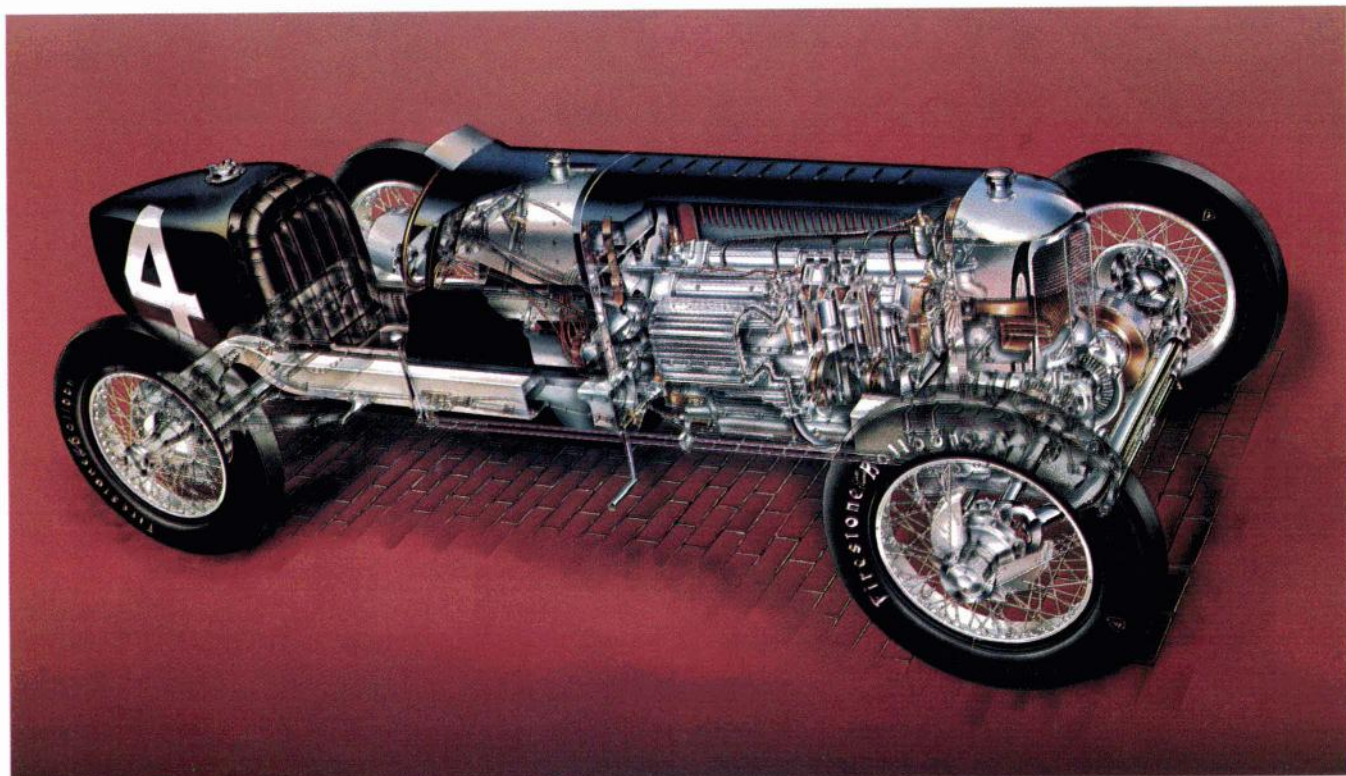
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Do That?

DAVID KIMBLE COMMENTS ON HIS TECHNIQUES

The colors of David Kimble's vintage autos glow as if they were cut from precious stones; the texture of the chrome is so realistic that you expect it to reflect the lights in the room where the painting hangs. You can almost smell the upholstery

leather.

How does Kimble get these textural effects? By carefully balancing the placement of the paint on the proper side of the film positive he paints on and by expert control of his airbrush.

Kimble begins with a line rendering of the subject and has the line art transferred to a film positive. He notes that the choice of the proper film is important. "In doing film positives, only certain types of litho film are suitable. The majority of litho

films have a slight tint or color value; for example, they might be slightly green or slightly yellow," he says. "I've found that only the Agfa films—and then only a small family of those—reproduce a relatively clear, neutral piece of film.

"I've also found that the best paint to use is gouache, which locks to the microporosity of the film emulsion and produces a bond that is better than the bond it produces on board. In fact, it's much tougher than acrylic or any other type of paint. I've tried. You can actually use an eraser on it."

Kimble uses the gouache straight from the tube, mixed with ordinary tap water. "I've found that there are a lot of unnecessary rituals that people go through: filtering paint or mixing in all sorts of bizarre things like glycerin or detergent to break the surface tension. Almost everyone I've talked to is firmly convinced that you have to mix all sorts

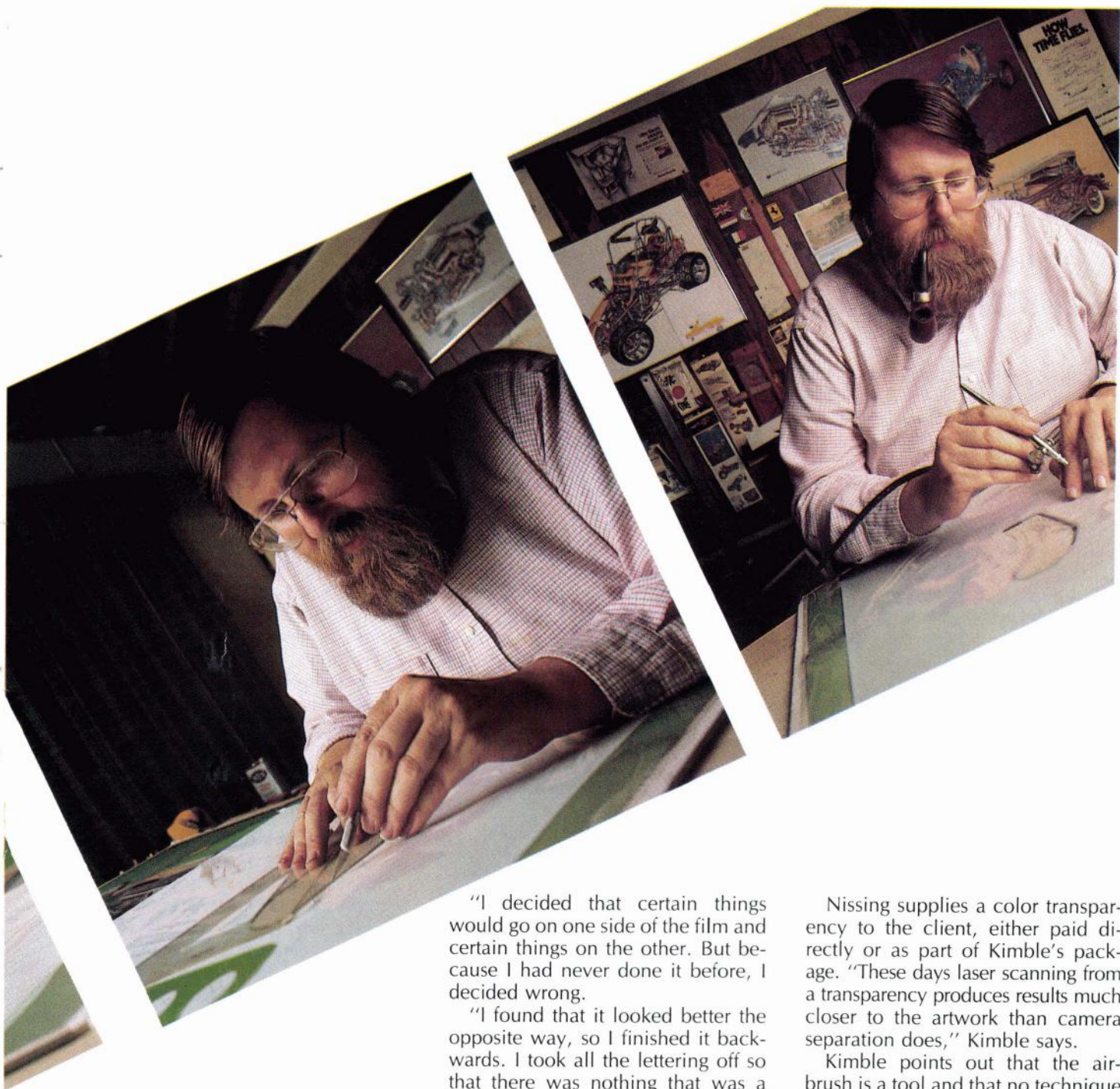
of mysterious additives, and maybe even use a few incantations, to get the paint to stick to the surface."

Kimble works on both sides of the film positive. He originally applied Pantone for color, using airbrush detailing. "I gradually started airbrushing more and more over the course of the year." His cutaway of a vintage Indian motorcycle was the first project to be done entirely without the Pantone.

"The Indian is interesting because it is backwards," Kimble says. While he was working on it he realized that he could get different textural effects by working on both sides of the film. "I realized that when you turned the film over, the colors looked different; they picked up contrast and were more brilliant than on the side on which they were painted. That very quickly led me to realize that painting on both sides could expand the variations and results I got from the paint.



Photos Courtesy of Neal Nissing



"I decided that certain things would go on one side of the film and certain things on the other. But because I had never done it before, I decided wrong.

"I found that it looked better the opposite way, so I finished it backwards. I took all the lettering off so that there was nothing that was a mirror image. When it was finished, we flopped it." In the original that hangs in Kimble's studio, the kick starter is shown on the left, definitely backwards from the actual machine.

The completed artwork is photographed for reproduction, a process Kimble has found to be difficult to do with accuracy. Neil Nissing, the photographer who shares his studio space, has, over the years, developed a method of reproducing the artwork using regular studio equipment. The results, Kimble says, "are better than the job done by the biggest color house, using the most expensive processing cameras."

Nissing supplies a color transparency to the client, either paid directly or as part of Kimble's package. "These days laser scanning from a transparency produces results much closer to the artwork than camera separation does," Kimble says.

Kimble points out that the airbrush is a tool and that no technique will offset a lack of skill. "An airbrush is a lot like a simple musical instrument. I think of it as being like a flute, because the effect that you gain with it is a combination of tempo—the way that it is moved over the surface—and the way that you manipulate the trigger, which is like running your fingers over the holes in the flute. It's the manipulation of the air pressure, the amount of paint, and the timing and tempo.

"You have to remember that the airbrush is just another tool; what it does for you is spray paint. All the rest of it has to come from within the artist."

AIRBRUSH REPORT

MAKING MONEY: MARKETING YOUR COMMERCIAL ILLUSTRATION

Selling commercial artwork isn't like selling apples from a roadside stand; it takes good information, confidence in your work, marketing savvy, and a certain measure of confidence.

Commercial illustration encompasses any artwork created for advertising, promotion, industry, manufacturing, or use in the media (consumer and trade press, television, book jackets, and so on). These areas often overlap, and one piece of art may be used for several applications; for example, a record album illustration may become a poster, a silk screen design for clothing, or even part of a magazine layout about the recording artists.

Each of these applications may involve the sale of separate rights and the payment of extra fees to the artist. Such payments are usually negotiated at the time the work is first commissioned, and because this can become a complicated transaction, it's essential that as many applications as possible be considered during the original negotiations.

The range of projects available to commercial illustrators is limited only by the imagination of the art directors and the talents of individual artists. Assignments can include magazine and book illustration, advertising art (from brochures and logos to billboards), fashion illustration, record album covers, cartooning, corporate reports, and promotional items such as posters, among other projects. Illustrators often become specialists, concentrating on complex technical or medical illustration or on a particular kind of project such as photorealistic product representations.

Whatever the assignment, commercial projects are usually negotiated with advertising agencies or other such outlets. One active artist

estimates that 95 percent of his assignments come from agencies; only five percent are negotiated with the actual advertiser or ultimate user of the artwork. In-house art directors usually assign work for editorial projects.

Many commercial illustrators obtain at least part of their work through an artists' representative or agent, who solicits assignments and negotiates the terms of the contract in exchange for a fee or percentage. (An article on what reps can—and can't—do for an artist will appear in an upcoming issue of *Airbrush Action*.)

**editorial
illustration
is an
excellent
way to
showcase
your
work...**

Other artists prefer to do their own marketing, but selling your own work can be demanding. Sam Viviano, a New York caricaturist and humor illustrator, says that acting as your own representative "takes certain kinds of personal skills, certain kinds of social skills, and certain kinds of business skills. There are some illustrators who really prefer to spend those hours working at the board."

Viviano says much of his business comes as repeat business from previous clients. New assignments come primarily through trade directories. "Every year I have some kind of advertising in at least one of the trade directories," he says. "I've been in *American Showcase* for the last three years and *The Black Book* this year. Next year I'll be in both. I've been in the Graphic Artists Guild directories and one or two others."

Viviano says he no longer makes "cold calls" on art directors, citing "disappointing response. If someone hasn't requested to see the portfolio, there's no guarantee that my book is going to be looked at, . . . but if somebody sees an ad and calls to see the portfolio, I know they're going to look at it."

Because your portfolio is your primary marketing tool, it should reflect the direction you want your career to take. Illustrator Roger Huyssen says that "You don't have to show only one [type of work], but you should focus your portfolio on the marketplace. If you're meeting an editorial art director about magazine work, you should show things that might apply. Homing in on the marketplace is the smart way to go."

Huyssen estimates that 75 percent of his assignments represent repeat business. He does not work with an agent, preferring to handle his own negotiations as art directors contact him. Huyssen does very little mar-

keting and no direct solicitation; he is an established illustrator, and many of the art directors are already familiar with his work. "They're choosing illustrators from work that they've seen or from directories, or because I've worked with them before, or through referrals," Huyssen says.

"Also, I try to do work that gets exposure. If you can get work out there with your signature on it, people can see it and hire you. You're building a reputation.

"In the beginning, the key to the whole thing is just to get that first job," Huyssen explains. "Once you have the job, do a great job on it, bring it in on time, go above and beyond the call of duty." Huyssen says, this is the best way to ensure repeat business. "It doesn't take very many art directors out there to keep a guy busy. Once you have work on the boards you don't have to knock on doors.

"Performing well in the beginning is half of the marketing battle. Your book says it all; what you say with your hands transcends all of the sale, hype, and promoting that you can possibly do. If the work is good, it snowballs, and work comes in based on your performance on that last job. . . . "Then, to keep it rolling, you have to take those new samples and keep them in front of the art directors by mailing them or by reproducing them in a trade journal."

Direct mail is another useful marketing tool. Mailing lists are available, either as labels or on computer disks. These lists should be updated regularly and augmented by library research to add new publications and agencies as they appear in the market. Be sure the mailing piece is directed to the person most likely to be making the assignments, usually the art director.

Before you create a direct-mail piece, study the items already in the market. Illustrator Elwood H. Smith suggests perusing the walls in art directors' offices to get an idea of the trends and to see the kinds of pieces art directors keep rather than discard. Smith tends to use small mailers that require less precious wall space in the art directors' offices. He stays away from oversize mailers and ones that are "cute" or gimmicky. He also cautions that ideas for mailers must be fresh; a mailer that reads "John Doe's Back," with an illustration of the back of Doe's shirt, may

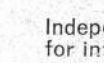


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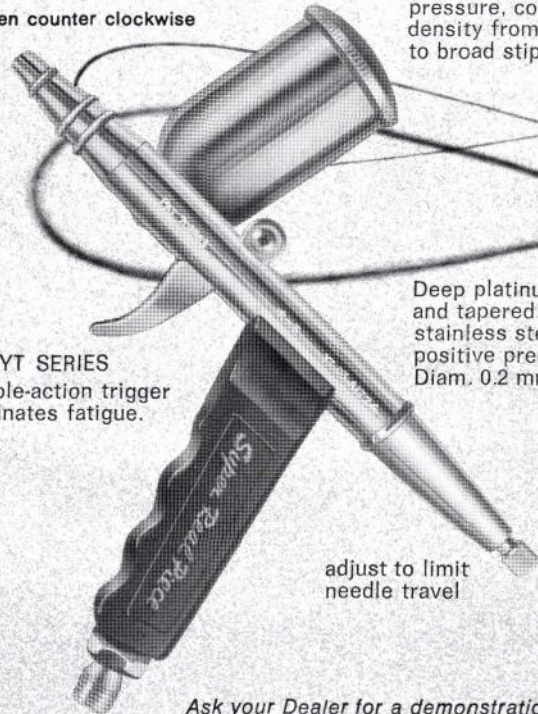
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seem new to an art student, but the art directors have seen it many times before. Smith also cautions against elaborate folding or die cutting that might detract from the impact of the artwork itself.

Commercial illustration can be very lucrative, but, as in any field of art, the prices depend on the nature of the project and the reputation of the individual artist. As a rule of thumb, advertising and other work for commercial clients pays better than editorial work; one commercial illustrator estimates that editorial assignments pay only 7 to 10 percent of the rates paid by advertising agencies. Yet editorial illustration is an excellent way to showcase your

work. As Roger Huyssen says, "It's a good way to start out; you get your work out there and people see it."

One guidepost for pricing of graphics work is the *Graphic Artists Guild Handbook: Pricing & Ethical Guidelines*. The handbook contains the results of a pricing study conducted by the Guild, and it details specific price ranges for everything from cartooning and storyboards to technical and fashion illustration. The handbook also is a valuable resource for illustrators who are shopping for new applications for their work, because each section contains detailed information on marketing, contracts, and negotiating techniques.

Jack Radetsky

JACK RADETSKY, 36, works in the basement studio of the Sunderland, Mass. home he shares with his wife, Susan.

The interplay of light and shadow are so important in Radetsky's work that he designed the studio to give him total control over the lighting, using a combination of incandescent and fluorescent fixtures. The studio has ten-foot high ceilings, supported with steel beams to create a 24-foot by 48-foot space with no support columns. But the studio has no windows; "Daylight is very beautiful, but very inconsistent," Radetsky says. Radetsky is represented by O.K. Harris Gallery, New York.

ROBERT ANDERSON, 39, interviewed Radetsky for AIRBRUSH ACTION. Anderson and Radetsky enjoyed a good rapport, but Anderson says "Our work isn't really parallel.

The similarity is that we are both painters, we both use acrylics, and we both use airbrush. Beyond that, the structures he paints on are mostly sculptural; what I do has always been two-dimensional painting for the wall, never meant to be a free-standing piece."

Another difference Anderson found involved imagery. "In his recent professional career, it is always expressed in shadows; mine has always been figurative," Anderson observes. "My work has always included people, and his never has."

But there are still common bonds between the two artists. "I think the rapport comes from the fact that we're both professional fine artists, and we're both working towards the same end: making a financial success as an artist, as well as searching out all the visual avenues that present themselves."

Anderson lives in Bloomfield, N.J. He is represented by Jack Gallery.



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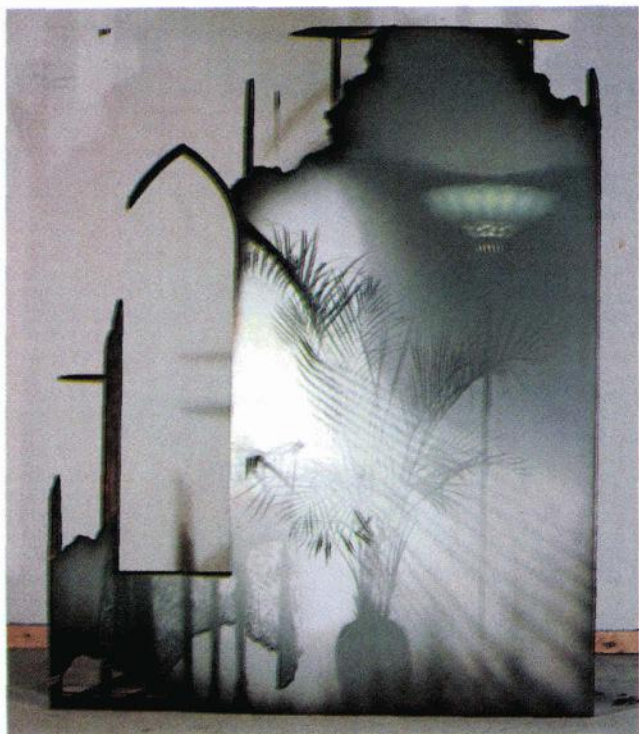
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◀ "Extinguished"

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"So often I look
at a wall and
watch a reflection
glance by, and I
know I'll never
see it again."

ABA: Do you consider yourself a photorealist?

Radetsky: No, but I believe that I am connected to a generation that has roots there. I do use photographs, however, so if one defines a photorealist as someone who uses photographs, then call me a photorealist.

ABA: How do you understand it to be defined?

Radetsky: I knew Malcom Morley when I was at Visual Arts, and I consider him to be the founder of photorealism though photorealism became something other than what he was doing. Photorealism was paintings about the photograph and imagery related to the photograph. Morley was painting flat space at that time. He was painting large images of postcards with borders.

ABA: If you're not a photorealist, how would you char-

acterize your art?

Radetsky: I use many of the tools that became popular during the photorealist generation: the camera and the airbrush. But I think I carved a little place for myself that just doesn't fit. I've exhibited times under many banners—often illusionism. Critics often have suggested that the work doesn't fit into these categories, and I feel good about that. The photorealist label just doesn't do it justice.

ABA: Have specific artists or people been particularly inspirational for your work?

Radetsky: Years ago I was moved by Robert Irwin's work and, on another level, by Mike Hopper and Vermeer, more recently J. Beuys. Recently I saw a show by Arman—I think there is a whole group of people—that address destruction, deterioration, and violation in society, and I'm very sympathetic to that right now.

ABA: Why are so many Victorian images in your paintings?

Radetsky: The Victorian and Art Nouveau eras marked a period when objects were cherished and each object had character. They have a voice. I think all periods have style, but for what I do, I prefer not to work with deco or other contemporary modes of style. I need the intimacy of the object. Also, Victorian has another side to it, an ominous and nightmarish side. Sometimes I toy with that.

ABA: We've just reviewed slides of your work, from oldest to newest. The windowshade series interests me a great deal. Can you give us some background on this series?

ABA: When I started the series on window shades, I was just getting interested in shadows. What was important to me was translucency, and I was attempting to engage light from both sides of the scrim or the shade. Light from the exterior and light from the interior.

ABA: Are they actually shades?

Radetsky: They are canvases, hemmed on the sides and doweled at the top and bottom—a little bit of *tromp l'oeil* illusionism.

ABA: Were you doing these at Yale?

Radetsky: Yes, and for some time after I left Yale. I was just totally absorbed by the idea that I could paint flat space. It was important to me at the time. I was reacting to traditional representationalism and was constantly trying to flatten space. The shadow was my solution. It made a lot of sense, to be able to paint space that did not talk about the illusion of a third dimension, but more about an object that could change your perception of the space you're in.

ABA: So that's what got you into the free-standing screens?

Radetsky: To get it off the wall, make it free-standing, break away from something that's framed on the wall. The frame became a barrier; it would isolate, alienate the piece from the rest of the environment. Making it independent, it becomes an object, it becomes a piece

"Double Image" ▶
84" × 84"
1979

of sculpture. The first piece I did was an eight-foot-high by sixteen-foot-long painting, the size of my studio wall. It became the wall in my studio.

ABA: How did you learn about airbrush?

Radetsky: I never had any formal instruction. It was taught, but wasn't taught in a fine arts application. But it's just my nature to pick something up when it's time. I don't remember anyone teaching me how to paint. Most of my instruction in the visual arts was about the painting, not about how to put it on. I think you learn most through necessity.

ABA: And the need to use an airbrush arose from your interest in illusionism and that was one of the tools that could give you that illusion?

Radetsky: Close, but not exactly right. Illusionism was never really my goal. I was interested in certain types of imagery, even when I was doing photography. It was always the subtle that attracted me—the color change, the soft edge. That's why the shadow also seduced me. And the airbrush was the most efficient way to interpret that. I don't use the airbrush exclusively; I do brush work as well. I use whatever tool is appropriate.

ABA: What got you interested in shadow and light?

Radetsky: I guess I was always seduced by light. I was interested in illusionism as a means to make people stop and see. Later the shadows became more evocative and more expressive of my feelings. At first I didn't know exactly where it would take me, but I knew that it could be extremely expressive, on the one hand totally literal and yet on the other abstract or distorted, leaving a lot of room for personal interpretation and expression.

ABA: What had you been doing before this?

Radetsky: Teomp l'oeil paintings on plywood. Jack Yongerman, my instructor as Visual Arts and the visiting lecturer later at Yale, knew I was ready for a change. He advised me to take a walk in the rain. So I didn't paint for a few weeks, or even think about what I was going to paint. One day I walked into the studio and stood up the canvas that was laying on the floor, shadows hit the surface, and I knew immediately that this was a direction that would yield years of development.

ABA: That was really where the shadows started?

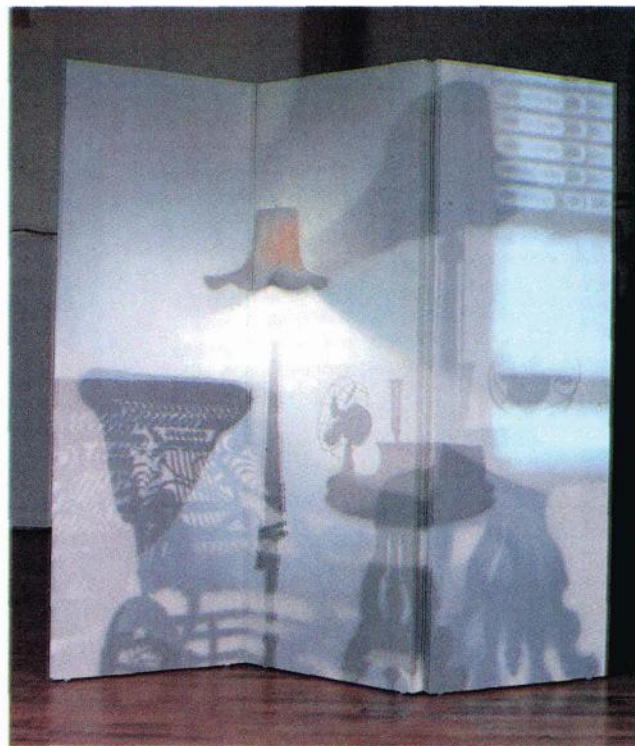
Radetsky: Yes. It was a revelation.

ABA: What cast the shadows onto your canvas?

Radetsky: The windows in my studio. It was a very special moment. The first time I addressed the environment the way I wanted to was a piece I spent about half a year on at Yale. It's an eight feet high half cylinder. It has two sides, concave and convex.

ABA: Both sides are painted.

Radetsky: Yes. And this solid form created a sense of translucency. You felt that something was happening on the other side, and coming through the surface. It suggested the presence of a place that wasn't there. That's when the magic started to happen. At this point I realized what was important to me was not space, as we



“I was just totally absorbed by the idea that I could paint flat space.”

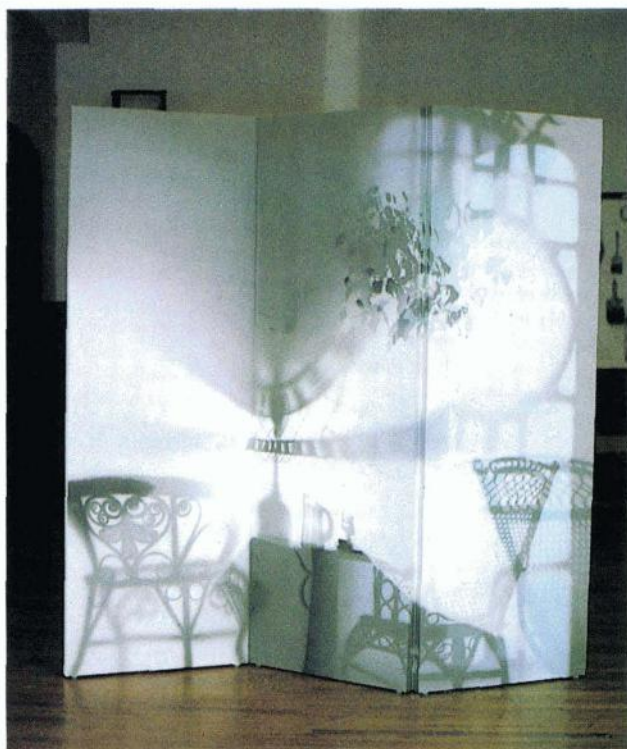
talk about painting space, but *place*. When you speak about black sky, you talk about space, or the unfamiliar painting dimension, you talk about space. When you talk about something more familiar, it becomes a place. We have a human connection to it. And that makes it personal and very important to me.

ABA: So you're establishing a location of sorts.

Radetsky: Yes, and it's very important that the viewer interacts, and becomes a part of the experience.

ABA: Your intent is to include, not exclude, the viewer.

Radetsky: Absolutely. I worship the process of communication. To me it is a miracle that I can make symbols—shapes on a surface—and use them to express my mind or my feelings and another person can connect. It's a miracle. It's just paint. It's just a shape. It's just color. But we are able to organize it in a way that leads



◀ "Untitled"
84" × 84"
1978

“The edges of things are as important to me as their interiors.”

to a common understanding, a common experience.

ABA: You talk about color. But what about shadow?

Radetsky: Shadow has color. The color of a shadow is determined by the color of the light at its source. I tend to exaggerate it. I push it to make a contrast sit apart a little more than it would normally, in order to compensate for the fact that paint has less contrast than does light. I believe the work becomes more evocative for that reason, a little bit magical, a little more poetic.

ABA: I also feel that you're getting into something I hadn't seen in the earlier works.

Radetsky: I think you're right. When you stare at a white wall, you don't see one bright color, you see nuances of many other colors interacting, almost as in a pointillist style, colors made up of warms and cools that seem to fight with each other. I rarely see a color made up of

one color. It's also about atmosphere. But how do you paint atmosphere? It is the gestalt of all the smaller things. And if I address the small parts with some consistency, that consistency yields atmosphere.

ABA: What else do you consider when you paint?

Radetsky: Now I'm merging the physical world and the imaginative world. It's another boundary. It comes very naturally to shadows. Shadows can be very physical and literal, yet very abstract and amorphous at the same time. Think of a dream—the experience is as real as the physical world and as intangible as a shadow.

ABA: When you set up still lifes for the screen, are they conceived as a total piece?

Radetsky: During my photo sessions before a series of paintings, I have a method of photographing phenomena and then whole compositions. I borrow and rent every kind of prop that I think I could use. I free-associate with these objects. When my studio is cluttered with fifty, sixty, seventy pieces, I begin to connect one with the other and develop my feelings as I'm doing it. Sometimes I have attempted a preconceived work, however it may be extremely hard to find the objects I need.

ABA: First you get the objects together, and then the ideas start?

Radetsky: A lot of creativity goes into the photo composition. I enjoy immensely creating these environmental studies.

ABA: More than the actual painting of them?

Radetsky: The composition is spontaneous. The painting is not so spontaneous.

ABA: No, it's hard work.

Radetsky: Right. But when working on the studies, I can flick one light switch, and change the study dramatically. By turning off one lamp, I achieve something new. It's so fast, it's like doing thirty paintings in one night. It's fantastic to have that kind of freedom, but as that painting gets closer to completion, the permanence of the work has other rewards. Light is so ephemeral, so fleeting, so impermanent. So often I look at a wall and watch a reflection glance by, and I know I'll never see it again.

ABA: Your paintings are so much about light, you use light as a symbol.

Radetsky: I usually use a glowing light. That glowing light is like the heart of the painting, the warmth. When I drive at night while it's dark and I see the lights coming through the windows of distant houses, there's something secure there, a warmth, and I know I belong there—I don't belong on the outside. Lamps and lights represent that.

ABA: So lights are a definite symbol for you of warmth and belonging?

Radetsky: Again, it is about the difference between *space* and *place*? You know where you belong. The outside darkness is space, but the house is a place, and something about the warmth connects you to it. The lamp is

kind of a focal point, much like a campfire or a fireplace.

ABA: A glass sitting on a table seems to be another symbol you use quite a bit.

Radetsky: I frequently get into the small object, the hand held object. I think a lot of Vermeer. His paintings, his characters are always doing something with their hands while the light touches their fingers. And I find myself using smaller objects, they make the paintings sophisticated and resolved. They give the eye yet another level of contrast, a space to get into a smaller place and spend some time. A painting of a place is almost like a portrait of a person. You feel their presence.

ABA: Yes, your places are in many ways portraits of people, although there aren't any people there. You seem to know a lot about them, by the objects that they keep. Do you know what these people look like, the ones that live in your paintings?

Radetsky: I'm not sure that I want to. Maybe that's the tension of it.

ABA: What about their objects?

Radetsky: The objects suggest an involvement, an experience, it's what begins to define the human dimension. I used to love introducing a small fan by a window.

ABA: Yes, the fans create beautiful designs, a line quality almost like a Calder bentwire sculpture.

Radetsky: They suggest form and dimension, yet they're so different from anything else that's in the composition. That's something I've recently learned about painting, defining a quality by relating it to a different quality. And I'm finding right now that the most important word in my painting vocabulary is *contrast*. Slowly my definition of contrast in painting is getting stronger. It's been

a gradual thing.

ABA: When did you notice the change?

Radetsky: About a year and a half ago, I lost my father. It was a very tragic death. I didn't paint for awhile, and when I did, I began to introduce violation and loss into the work. It was quite radical from anything I had ever felt or done. I need another kind of contrast now. Not just a visual contrast, contrast of light and dark or warm and cool. What I need is a contrast in the content and the subject.

ABA: As in your burnt pieces?

Radetsky: The burnt pieces violate that which is precious. That is contrast. One frequently takes for granted that which is precious and important, until it is either lost or violated. The shadows suggest the remembrance of a place (person, community, world) prior to its violation and loss. That is contrast. Feeling or being aware of something or someone via its absence rather than its presence, that too is contrast.

ABA: The burnt pieces seem to be quite a change from your earlier style, although the imagery on the surface is the same. The sculpture quality is different, and so is the contrast. And as you said you introduced a new concept, violation.

Radetsky: The contrasts are stronger as is the concept, yet the imagery is familiar because they are so compatible. The charcoal smudges and gradations visually integrate with images of shadow. It's the same language.

ABA: How do you preserve the burnt pieces, varnish?

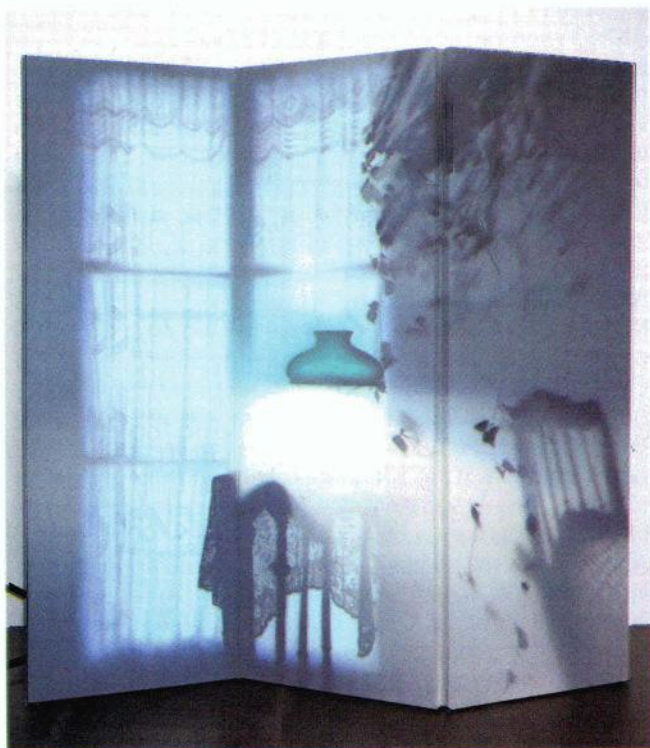
Radetsky: After the pieces are burned and I knock off the loose areas, I use urethane to make them permanent.

ABA: Is the absence of people so ingrained in your work now that you couldn't ever see yourself doing figures?

“I’ve exhibited times under many banners—often illusionism.”

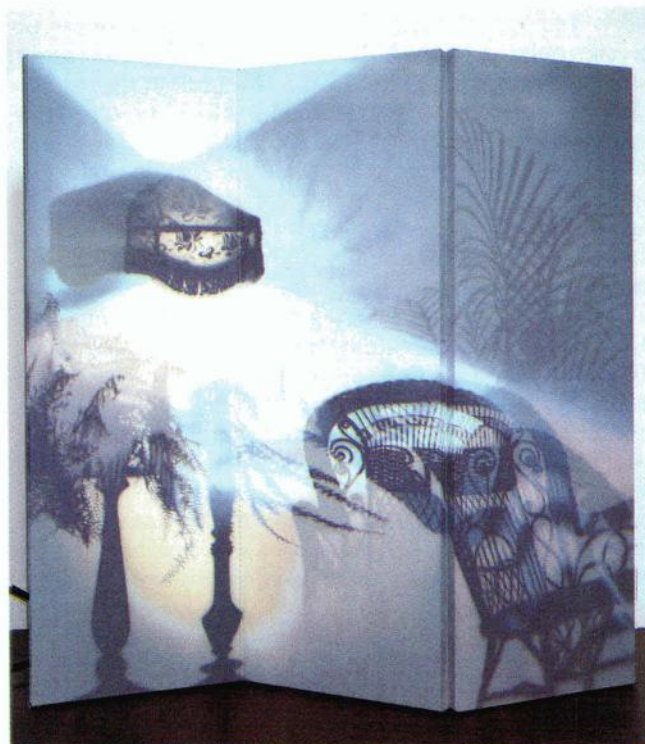
“Almost Home” ▶
92" × 100"
1985





“Lace Curtain”
82½" × 84"
1983

“Victorian Shade”
82½" × 84"
1982



“It was always the subtle that attracted me—the color change, the soft edge.”

Radetsky: I’m not sure. I think that to involve the viewer, you must leave a hole and let them fill it in. If we’re talking about a person, we all have our individual reservoirs of people that can reflect in our experience. Missing that person can make you more aware. For example, the image of a sleeping person may be a boring, static figure. Even the cast shadow of an individual, has confined that individual to one pose, one gesture. I want to talk about more than one physical gesture of that person. Presence via absence says it all. I always sensed that shadows were about absence, the next thing removed from the physical world. It’s a much better portraiture—or at least another way to it. But I think it engages viewers in a more exciting way.

ABA: Have you tried to interpret your work in other media?

Radetsky: Over the years, my photographs have become very significant and resolved and make more of a statement of their own. I expect to exhibit them in the future.

ABA: What attracted you to use an airbrush?

Radetsky: The edges of things are as important to me as their interiors. Not every edge is the same and the transition from one form to another is defined at that edge.

ABA: Does the way you use an airbrush involve a lot of frisketing or stencilling?

Radetsky: None. I’ve painted as traditionally as Rembrandt but with an airbrush.

ABA: For example, in areas where you want soft edges but not too soft, instead of frisketing would you go back with a brush and define the edge?

Radetsky: Or the other way around. I might just spray over the brush gesture.

ABA: Start with a brush gesture and soften it with an airbrush. I see. Have you ever gotten negative feedback on your work because you use an airbrush?

Radetsky: From myself. It sometimes bothers me. Not because it is an airbrush—I’ve no hesitation to use any tool that will do the job. I don’t want the work to look manufactured, and I think an airbrush can make it look manufactured.

ABA: You mean too finished? Too polished?

Radetsky: Yes. I want to see something of the hand in the work. Painting is one of the few things in the world that is still done by hand. To remove the vestiges of that would be an injustice.

ABA: I notice that you have exhaust fans. How else do you protect yourself?

Radetsky: With a respirator. When I use the spray gun, I wear a respirator. When I use the airbrush, I usually try to wear a paper mask. It's too uncomfortable to wear the respirator all the time.

ABA: What airbrushes do you use?

Radetsky: I use both Badger and Thayer and Chandler—I like the Badger head and the Teflon gasket.

ABA: And you mix your paints and store them in containers so that you have access to the colors if you need them. Are the lights in your studio color-corrected?

Radetsky: Fluorescents are too cold and incandescents are too warm. I use half and half.

ABA: How much time does it take to do a painting?

Radetsky: There are two parts to it, the photo sessions and the painting. The painting could take one or two months. The photo sessions normally take a few weeks, however they usually provide enough information for two paintings or as many as four.

ABA: What is it like to live outside a major metropolitan area and make a living at something that seems to be so dependent on being in a metropolitan area?

Radetsky: There's good and bad. It's great because this is where I want to live and I feel fortunate that I can live here and still maintain my connections. I often feel that I need more interaction with my peers.

ABA: Do you feel a bit isolated?

Radetsky: Yes, but I try to stay close to the people that I have a good dialogue with. I'm not sure that people who live closer do that any more frequently. I seem to remember a lot of isolation in the city environment. I think it's what you make of it.

ABA: How much time do you spend looking at galleries and museums?

Radetsky: I try to get to them every month or so. Catch a couple of shows.

ABA: What do you think about the trends in art, specifically the New York art scene now?

Radetsky: The pendulums have to keep swinging, and people need to see changes. We painters need to see changes to which we react, one reaction after another. I think Neo-Expressionism is a very poignant reaction at the moment, but I'm not sure if Neo-Expressionism represents a new expressionism or fourth generation German expressionism.

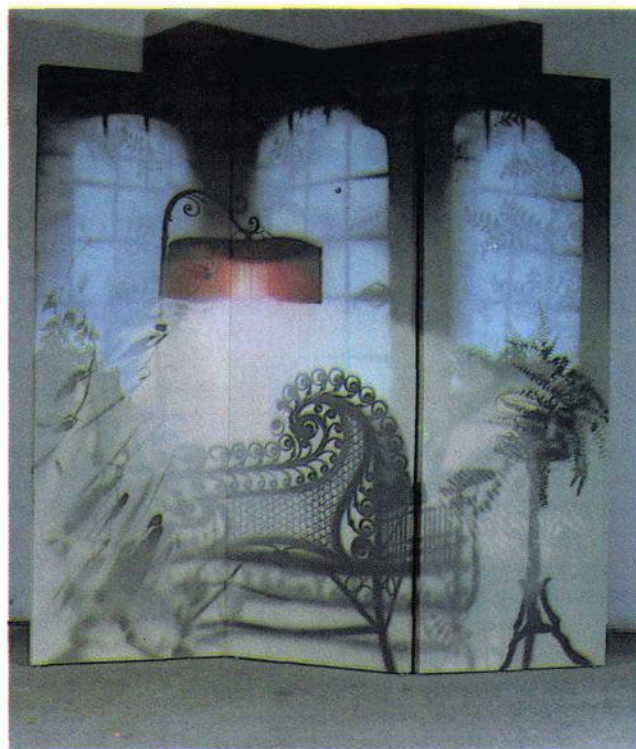
ABA: So it doesn't bother you that all of a sudden, the art magazines are full of a specific kind of visual investigation to the exclusion of other art.

Radetsky: It doesn't, although I think some of it is elevated out of the need for certain critics to maintain a

place for themselves. Art criticism reached a plateau with conceptionalism in the 1960s and 1970s. But since then critics have lost their significance. They didn't have their superstars, and the public didn't require interpreters. Sometimes I don't know whether the art or the critic is more significant. But no matter what happens out there, I don't look at it as right or wrong or who's going to change it. Whatever impact I'm going to make is going to come out of my studio.

ABA: In terms of art and business, how have you reconciled being an artist and a sole proprietor—that is, running the business side of your life, keeping records, paying taxes, and so on?

"I use many of the tools that became popular during the photoreal-ist generation."



"Parlor" ▶
82½" × 84"
1983



◀ "Untitled"
96" × 84"
1983

Radetsky: I used to think that once I was represented by a New York gallery, I could forget about business and just paint. The gallery does an awful lot, however you have to keep on top of it. Every once in a while, I feel like I have to come out and pound my drum. By the third pound, I wonder why I'm out here, I should be in my studio. When I'm back in my studio, I wonder who's listening!

ABA: You exhibit at O.K. Harris Gallery in New York City (Soho). How often do you have a show?

Radetsky: Every 18 to 24 months at O.K. Harris. My next exhibit will be January, 1986. I will also exhibit this November at the Museum of Fine Arts in Springfield, Massachusetts.

ABA: Let's go back to your beginnings.

Radetsky: I lived in Brooklyn until I was eighteen. Went to Abraham Lincoln High School in Brooklyn and the School of Visual Arts in Manhattan. I lived in a loft in Brooklyn for a while. At that time, Visual Arts had a three-year certificate program. I finished the third year in 1969 and was accepted for a special fourth year but didn't finish it. I went to a little town north of the Catskills, Fleischmans, New York, where I lived for three years. Worked as a guide on a dude ranch and lived out all kinds of fantasies. Didn't do too much painting, then came back to New York after a few years, saying "I've got to get serious". I went back to Visual Arts and completed a B.F.A. in 1974. Then to Yale for graduate school.

ABA: When did you first notice an interest in art? Was it something that you always remember?

Radetsky: Art was a real security blanket when I was younger. It was something for which I got positive feedback as a kid, and maybe that encouragement pushed me further. So I pursued it. But later, learning to do other things as well and feeling good about myself was a very

Shadow has color. The color of a shadow is determined by the color of the light as its source. I tend to exaggerate it. I push it to make a contrast sit apart a little more than it would normally in order to compensate for the fact that paint has less contrast than does light."

healthy experience. After, I felt I could get back to art and use it much more positively—not because I needed to but because I wanted to.

ABA: When did you first feel that you might be able to make a living at it?

Radetsky: Growing up in New York, going to school in New York, and being around the galleries, I was aware that there was a community of people exhibiting their art and making a living at it. The galleries could not

"Reflections"
82½" × 84"
1981

survive without the artists and I didn't see why I couldn't be one. Also, I was extremely stimulated when I was in school. Probably the best part about Yale was the intense periodic critiques. We had a common area called the Pit. We related to it like the pit in a Roman colosseum.

ABA: Where you got your flogging.

Radetsky: Exactly. Most people were terrified of it. I enjoyed it. You would put your work up twice a year, and anyone who wanted could ask questions or attack you. It would go on for half an hour or a whole day—no time limit. And it was open to people in all departments. I enjoyed talking about my work. It made me feel very secure, I feel that if I'm able to communicate about the work, it means I'm relating to it, and understanding it. In the professional world, you're going to get shot down a lot and you need some backbone, you need to believe in what you are doing, you need to understand it, you need to communicate it. It's a necessary tool. Too many art students are afraid to develop that, but I think school is the place to do it. You learn that you don't have to be afraid of someone not liking your work and saying something negative about it.

ABA: What happened after Yale?

Radetsky: I graduated in 1976, but I didn't start to earn enough money to support myself for a few years after that. I did a lot of odd jobs and I would go to New York and work for an industrial painting contractor making good money, come back to Massachusetts and paint for a month. I would work in places that people don't know exist. I painted the underground pipes of pollution treatment plants. There are miles and miles of pipes in crawl spaces 3½ feet high in dark underground dungeons. You don't even know that they are there, much less do you care if they are painted.

ABA: How important do you think your degree is in terms of your success as a painter?

Radetsky: As a painter, totally unimportant.

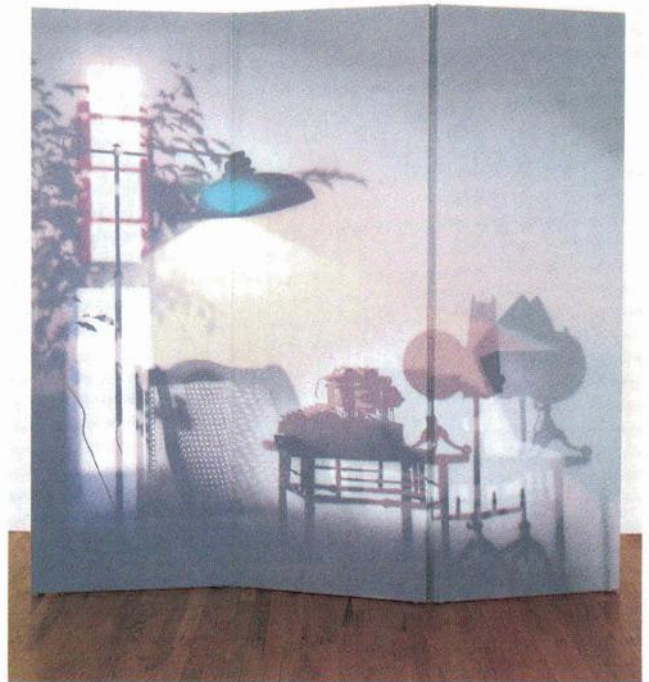
ABA: So graduate school was a valuable experience not in terms of the fact that you got a degree but in terms of intellectual stimulation.

Radetsky: Yes. It did help me to develop certain skills and to deal with and use criticism constructively. I remember the first time I showed slides to a gallery director. I was extremely nervous. But I was able to do it because I had learned something about criticism and how to handle it.

ABA: Artists also need to develop a business sense to survive, and I don't see any of the schools doing anything to help them.

Radetsky: I think that is a real loss. I would love to see the art schools wake up students and more importantly the teachers to the real world.

ABA: What are your feelings about talent per se? Is talent in the fine arts instinctive or acquired?



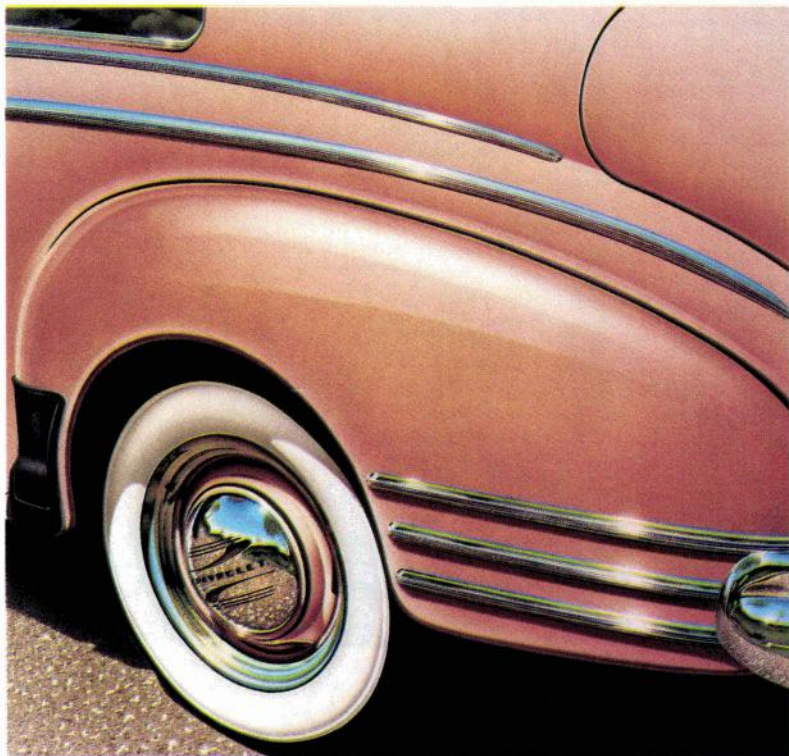
“I think that to involve the viewer, you must leave a hole and let them fill it in.”

Radetsky: You can't give one answer to that without excluding a whole group of people. I believe that you find your way whether it be because of talent or determination. I wouldn't want to say that one way is more "right" than any other.

ABA: What makes one artist successful and another not?

Radetsky: The essentials are to do your work, make it available, and not be destroyed by rejection. You need to find the people who relate to what you do and get involved with those people. Don't measure those people by the guy next door. Find the people who are right for you. You'll do the best for them, and they'll do the best by you. Also, don't think that this is the only way to measure your success. That comes as well from within. ■

G A L L E R Y



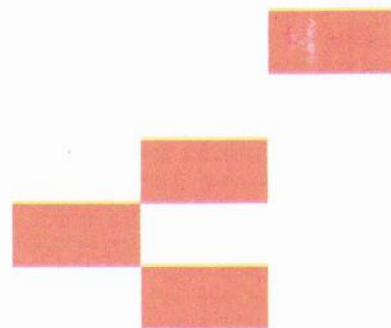
20 × 20

1982

Gouache

and

Dr. Martin's Dyes.



PUNZ WOLFF

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1984;

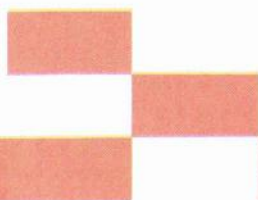
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and

Dr. Martin's Dyes.



Punz works primarily in advertising and also does album covers and editorial spreads. Her approach to design and subject matter in advertising is à la 50's in style.



BARCLAY SHAW

Spiderkiss

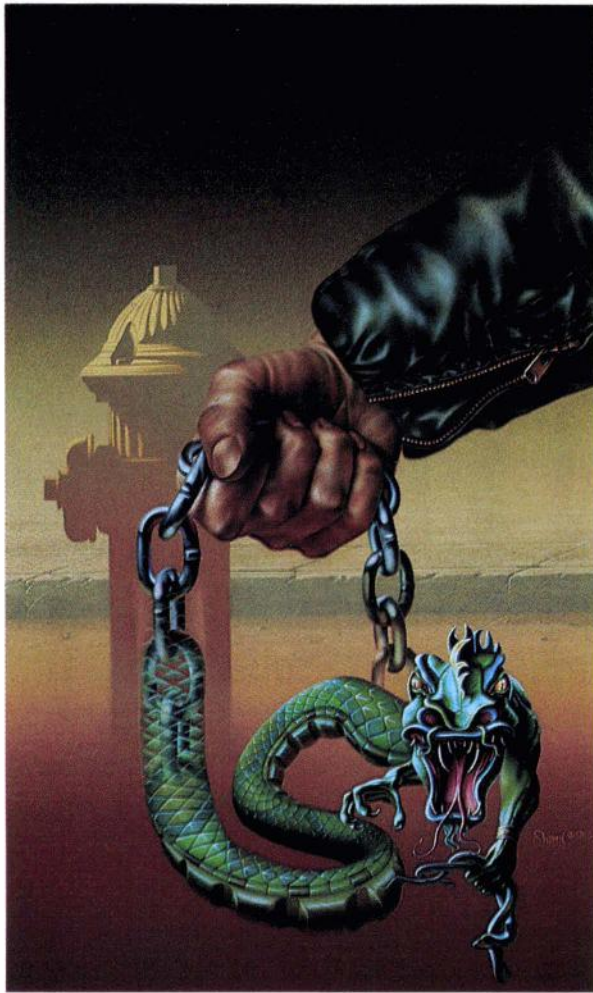
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Acrylic;

Courtesy:

Ace Books



Deadly Streets

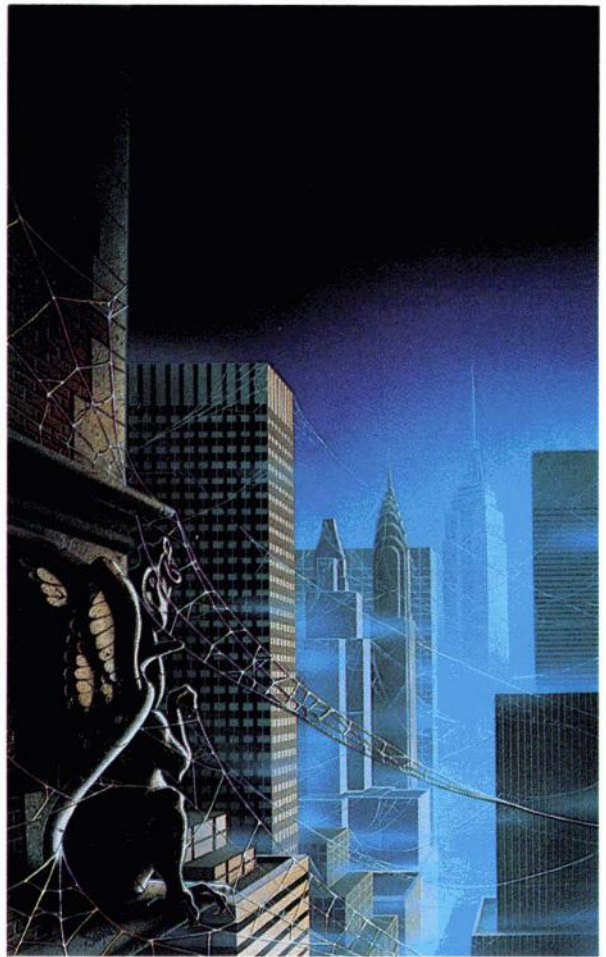
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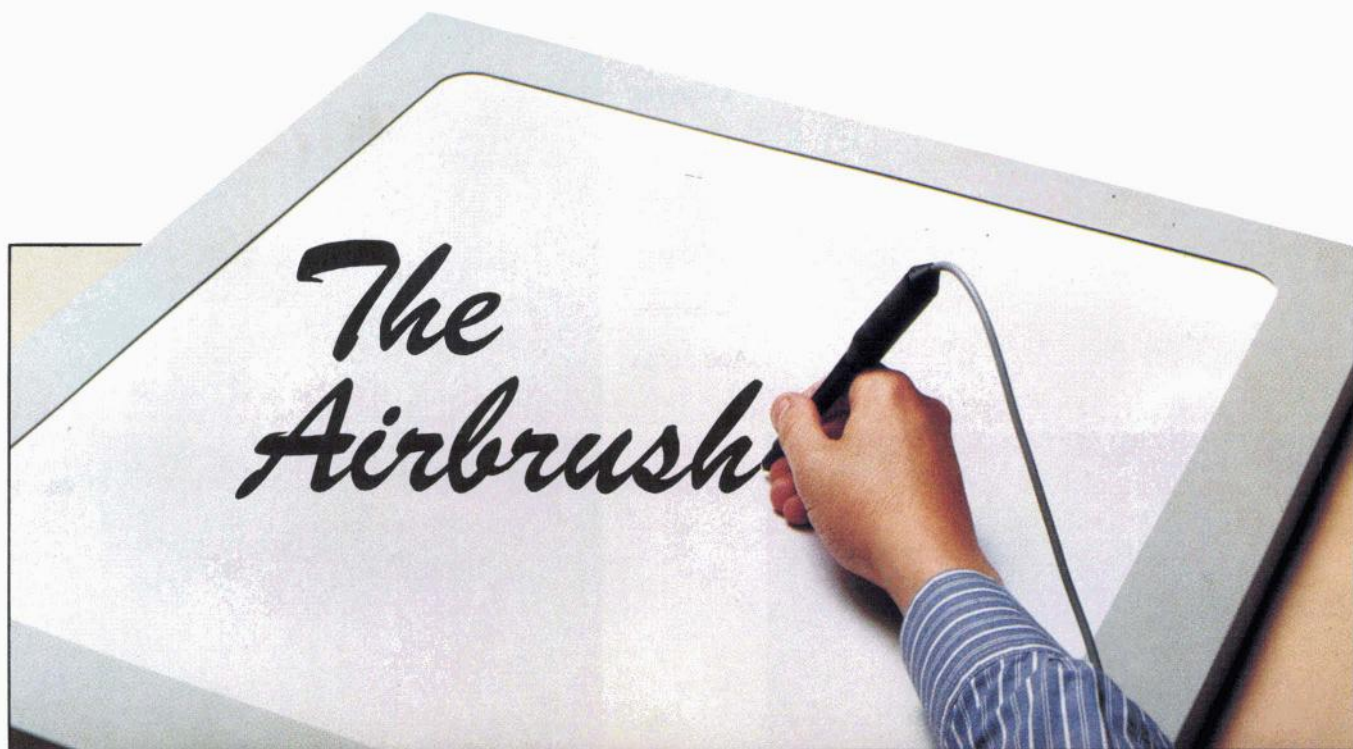
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Courtesy:

Ace Books



Barclay almost exclusively does editorial, science fiction and fantasy pieces. His work has appeared in Omni Magazine, Heavy Metal and other science fiction publications; he works for most of the major book publishers in New York—Balantine Books, Warner, Bantam, etc. Mr. Shaw has been nominated three times for the Hugo Award (one of the most coveted science-fiction awards).



A N D T H E COMPUTER

Electronics is changing art and graphics. Instead of working with real oil paints, marker pens, pencils, T squares, type repros, masks, photostats, rubber cement, airbrushes, and all the other paraphernalia found in a graphics studio, many artists are now working at an electronic device called PAINTBOX, a digital art and graphics system made by MCI/Quantel of Palo Alto, CA.

BY BRUCE LACENTRA

Paintbox was developed for the television industry, and there it has had a powerful impact on virtually every aspect of that medium—news graphics, sports graphics, station IDs and logotypes, program promotions, lead-ins, and, of course, the ubiquitous commercials.

Its success in TV has led to other applications, including video shopping, cosmetics, modeling, and a variety of military uses. The most interesting of the nonbroadcast applications, however, is in preparing material for printing.

To keep things simple I'm going to write mostly about the broadcast version of Paintbox and its applica-

tions in television. Just keep in mind that anything you do for television you'd do in pretty much the same way for a brochure or whatever.

As far as possible I'll try to avoid technical jargon and use everyday English words. When that's not possible, I'll explain the technical term.

Paintbox consists of an electronic stylus and an electronic canvas. It also includes a TV monitor, where you see what you've drawn; a small typewriter-like keyboard, which you can use to set electronic type; and a disk drive, an electronic storage bin for your drawings, palettes or scraps.

Finally there's the mysterious Quantel computer, a nondescript brown box whose only function is to reproduce your work faithfully and

make life easier for you in every possible way. Who's in charge around here, anyway?

To make the artist more at home, the stylus has "feel"—it's pressure-sensitive. The greater the pressure applied, the more paint is deposited, just as with a real brush. Where lines cross, the paints mix to form the appropriate color, just as with real paints. In fact, its behavior is so natural that one forgets that this is electronic and not real paint—except that here there's no mess and no risk.

Quantel's Paintbox provides all the tints, tones, and brightness levels observed in any real painting or camera scene. For text generation, there's a wide range of crisp, beautiful fonts.

Unmatched Versatility

As the artist works with his brush, so he controls the Paintbox with its stylus and touch tablet canvas, its position on the screen canvas being shown by a cursor. A stroke sideways off the tablet brings up the menu of artists' facilities, while a vertical stroke replaces this with the artist's palette, on the screen.

Facilities provided include painting, graphics, text, cut and paste, and stencil, as well as the picture library. You select a particular mode simply by touching with the stylus the appropriate title on the menu.

When in paint mode, Paintbox provides a range of brush sizes and paint types, from oils to chalk and even to airbrush, to match almost every painting style. When in graphics mode, it's quick and easy to draw everything from straight lines to ellipses—filled or outlined. And the results are always displayed first, before being fixed over the background to permit trial and error.

It's the same with the electronic cut-and-paste facility. Nothing need be permanent; any number of different positions, sizes, orientations and colors can be tried until the desired effect is achieved. Using the airbrush, these shapes can also be given soft edges so that the outline of a cloud or a person's hair can be brought cleanly out of a picture. Similarly, in stencil mode, any shape can be created and filled with paint, graphics, text, or existing library images.

With Quantel's Paintbox, any of these facilities can be combined with any other, allowing the artist to create exactly the picture combination or effect he wants. The artist is further aided by the integral library, which provides storage for pictures, parts of pictures, stencils, and cut-outs, thus enabling him to construct any composite from stored images.

Paint Mode

On selecting paint mode, the artist enters a world of creative art previously impossible to create directly on the TV screen. Not only is the painting quality of the system unrivaled, but its versatility of style also has no equal.

Choices include oil paints, watercolors, chalk, and airbrush, all provided to achieve limitless moods. All these styles are also available for use with graphics, cutouts, stencils, and

characters. Quantel's Paintbox also provides five brush sizes for each style of painting. The artist interacts with these tools and his range of media via the touch tablet and stylus.

A stroke of the stylus downward off the Paintbox touch tablet brings up the artist's palette in the lower portion of the canvas. This features 35 preselected color pots chosen by the artist from a large color bank, or it can be a palette complete with mixed colors from a library file. Any of the pots may be filled with any paint mixture. The palette also provides a mixing area, a brush size selection panel, and a bar indicator displaying the precise color selected.

Using the stylus, paints can be mixed simply by brushing together colors selected from the pots or from the mixing area. If the particular tone required is found between several color strokes, it can be picked up simply by dabbing the stylus into the mixed paint at that precise point.

Choosing a color does not stop at the palette. Colors can also be selected "directly" off the picture, via the tablet; as an artist progresses with a painting or graphic, the palette will be needed less frequently since paints can be mixed on the picture itself. A touch on the picture thus provides an exact match, instantly, for progressing with any part of a painting. Besides dramatically speeding up the creative process, this facility is also particularly useful for retouching work—from frozen video screens, paintings, graphics, or photographs.

Magnification allows the artist to treat the TV screen as an expandable canvas: He can pick any area and temporarily magnify it to twice full size for detailed, close work.

In paint mode, the Paintbox stylus lays paint exactly as does a brush with traditional oils. Strokes with the stylus on the touch tablet are every bit as fluid as its brush counterpart; paint appearing on the canvas is denser where applied heavily and trails off as the pressure is relaxed. Paints mix when applied thinly, but as the pressure is increased, the newly deposited paint becomes opaque—just as one would expect with normal painting.

Quantel's wash mode provides another style of painting that is similar to conventional watercolors. Paint laid down always remains translucent so that underlying detail is never quite lost. Using this mode, an artist

can also deposit a completely smooth wash of any tone over the full canvas to provide a perfect background for "watercolor" painting, graphics, and text.

The converse of this is shade mode, where the tonal range is controlled. This lends itself to tinting and shading details already drawn on the canvas, say, in the normal paint mode. A fourth painting mode, chalk, is designed to add texture to the brushed color. Results are similar to those achieved using chalks or crayons. Painting in this style gives the superb depth characteristic of the medium.

Electronic Airbrush

Paintbox also includes a fantastic electronic airbrush that exactly parallels a conventional airbrush. Like all the Paintbox brushes, the airbrush is available in five widths, so most conventional airbrush techniques may be applied.

However, there are some major differences between the Paintbox electronic airbrush and a conventional airbrush. With the Paintbox version:

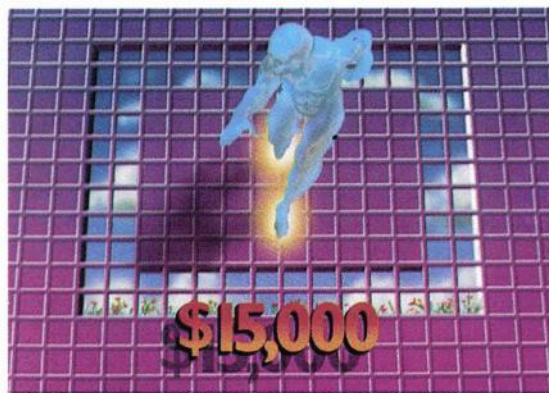
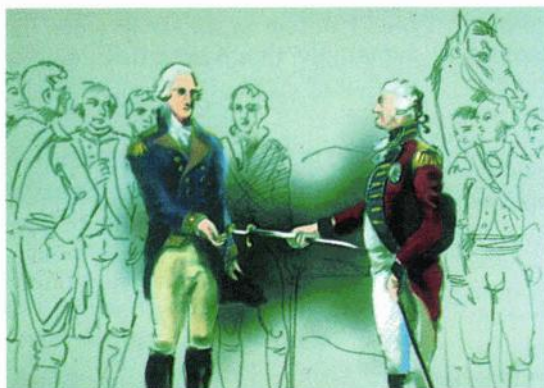
- You don't have to mix paints.
- You don't have to clean and rinse brushes.
- You don't have to worry about nozzle or needle maintenance.
- You don't have to worry about drips and splashes.
- And you can erase mistakes!

Since Paintbox can accept video feeds, the artist is free to capture and freeze any live TV image. From this point on, the picture behaves like any other created on Paintbox. Applying any of the range of brushes, the artist can then retouch the picture, using existing screen colors for a perfect match; modify it using the palette, if necessary; or augment it with graphics, text of any kind, or even portions of other pictures.

With Quantel's Paintbox, TV pictures can now be retouched or modified in any of these ways without resorting to photographic processes. And with the sheer quality of images constructed with Paintbox, artists can now undertake work that would have been virtually impossible by other means—and do it very rapidly.

Graphics Mode

Selecting graphics mode brings the power of Quantel's Paintbox to drawing separate or connected



straight lines, rectangles, circles, and ellipses simply by touching the appropriate title on the menu.

The artist can easily position and size these freehand anywhere on the screen, using the stylus, or can ask Paintbox to ensure that all lines drawn are horizontal or vertical only. He can also define a grid of any size. Paintbox then fits graphics accordingly, displaying the result, as always, before the artist must fix it in position.

Line width can be selected from the brushes on the painting palette. What's more, colors can be mixed and used with all the facilities provided in paint mode.

When drawing straight lines, the artist first presses his stylus down on the touch tablet to fix one end. Paintbox then provides an elastic line (of the color, texture, and width selected) seemingly attached to the stylus tip, which the artist can move around the picture at will. The other end is fixed simply by again pressing the stylus on the touch tablet.

Drawing rectangles, circles, and ellipses is just as easy. Here the stylus is used to define opposite corners of the box containing the shape. Paintbox shows the graphics box as an apparently elastic figure, moving wherever the stylus travels until fixed by the artist.

Shapes created can be filled automatically with any color and constrained to any grid chosen by the artist. And all graphics are produced to the high quality embodied in the fine art painting aspects of Paintbox, courtesy of Quantel.

Since all modes can be combined, the scope for creating original images is impressive. Topical and unusual graphics composites can be drawn quickly and easily to illustrate, for example, news, financial results, employment trends, and statistics. Thus here too, Quantel's Paintbox is the ideal creative tool for the rapid generation of imaginative graphics.

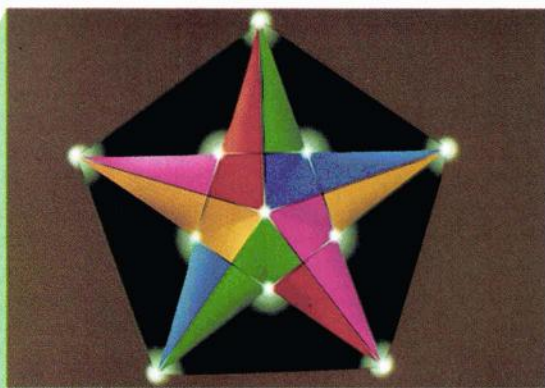
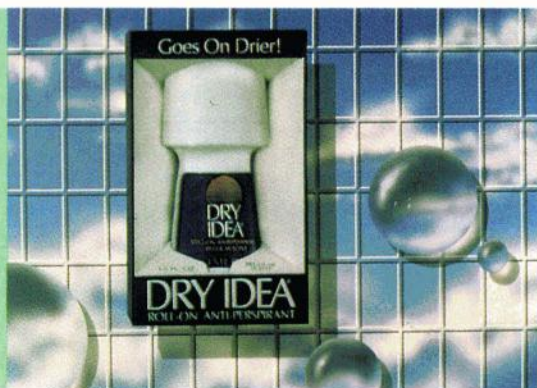
Typesetting Made Easy

For titling pictures and graphics of any kind, Quantel's Paintbox in-

cludes a comprehensive text mode. This comprises a wide range of professional fonts of the highest quality and in an infinite variety of sizes. Again, the full spectrum of paint-mode colors and facilities is available.

Fonts can be selected by name or "borrowed" from the library and may be typed out in several ways. A separate physical keyboard is provided, and the text menu also displays a model keyboard in the lower part of the screen, together with a message and text area.

The artist can create text using the conventional keyboard or the stylus with its screen keyboard. As he proceeds, the string of characters will appear in the message area on the menu and can then be taken as a whole and positioned, using the stylus. Proportional character spacing,



including even kerning, is automatic.

Alternatively, the artist can take each character from the menu keyboard and position it individually on the canvas, rather like rub-on lettering, the stylus tip holding the letter on the screen until it's stuck down. Here character spacing is entirely at the discretion of the artist.

Quantel's Paintbox also provides a comprehensive range of editing facilities for typesetting.

Having positioned the text, the

artist can create effects such as drop shadow and blind embossing automatically or manually, using any color. Many more special characters and artists' techniques can be developed, and at all times artwork is of the high professional standard.

Cut and Paste

In cut-and-paste mode, Quantel has taken all the picture creativity so far embodied in Paintbox and added electronic scissors and paste. Since

this feature is electronic, pictures of any kind can be cut, resized, moved around, and fused in any way, very rapidly and with excellent results.

The artist can take pictures stored in the Paintbox library, whether paintings, graphics, or combinations of both, as well as frozen video images, and cut away any part to form a cutout. The cutout is created simply by drawing around the area of interest. But unlike ordinary scissors, electronic scissors can cut any edge as hard or as soft as required. Selecting the airbrush, for example, results in a mixing of the cutout edge area with the background so that aircraft propellers create a semitransparent swirl and hair detail on a portrait can have a natural, soft edge.

The quality of the Paintbox cutout is, of course, identical to the original image, being an exact copy lifted from it, and its shape can be as simple or as complex as required. Once defined, the cutout image itself can be picked up and moved around the canvas at will, in real time, effectively staying on the end of the stylus. If desired, its mirror image can

also be created instantaneously. In this way, the artist is able to position the image and to see exactly the effect he is creating, before "tacking" it to the picture with a press of the stylus.

The cutout can be resized and rotated to any desired angle. Once the artist is happy with his cuts, he can confirm the pasting of his cutout to the background simply by touching the stylus to the "stick" command on the menu. The cutout is then blended permanently into the background with an accuracy better than can be achieved using flat artwork and without the associated problems.

Any picture can be used as a background over which the cutout can be moved to create new pictures or combinations of graphics, frozen video, paintings, and text.

Electronic Stencil

Paintbox can treat any cutout shape, whether hard- or soft-edged, as an electronic stencil. Once created, a stencil can be used as drawn or as its converse. And if the artist selects the airbrush option, Paintbox becomes the exact electronic equivalent of a mask and spray gun.

Of course, the scope of this mode widens considerably if the artist chooses to use it in conjunction with the full range of paint, graphics, and text modes. It widens again if he calls up an existing picture from the built-in library, using this as the new background for stencil work.

Further, since the picture beneath the electronic stencil itself remains unchanged, it's a simple matter to create magnificent three-dimensional effects with both foreground and background.

In fact, Quantel's Paintbox opens the door to a whole world of animation effects. Its perfect color matching promotes superb cell animation. But its sheer power also provides marvelous computer-assisted animation, allowing, for example, oil barrels on a graphic to grow, ships to sail, and a squirrel to stroll through the woods munching nuts! Naturally, the artist is also always free to produce frame-by-frame animation directly with Paintbox.

Electronic Picture Library

Since the graphic artist normally needs to access a number of different pictures during his work, Quantel has included a picture library to provide a fund of pictures. The disk

drive is able to store a combination of some 200 pictures, parts of pictures, stencils, cutouts, and artists' palettes. Pictures can also be off-loaded to small floppy disks—one picture per disk—for longer-term storage. Being digital pictures, these are recalled to the screen in perfect condition.

Selecting the library mode brings up the appropriate menu with its "browse" key, keyboard, and message area. Using the stylus, the artist can touch the browse key to view the contents of the library in groups of 12 pictures. At any time he can touch a picture of his choice to call it up to full screen size, or he can search by title and let Paintbox provide a list of pictures whose titles include the keyword entered. The artist simply touches the relevant full title to obtain that picture.

As soon as the picture appears on the canvas, it is ready to be worked on. After the artist has worked on the picture or made alterations or another composite, the new picture can itself be saved in another library file. Pictures can be saved at any time, giving the artist confidence to try several effects without the worry of destroying valuable original work.

Graphic Paintbox

A new version of Paintbox, called Graphic Paintbox, will be on the market soon. Graphic Paintbox has been designed to operate at the high resolution required for print. Otherwise it operates in almost exactly the same fashion as the standard Paintbox.

Essentially, Graphic Paintbox gives you a graphics studio, a color-processing lab, and a display typesetting house, all combined in a single workstation.

Designers work in their normal fashion, only things happen a lot faster. They can scan in photographs and illustrations, do original art if required, retouch, plan type, set heads, and produce full-color visuals. The difference is that these visuals are the finished art, ready for transfer to any scanner from the major manufacturers.

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(continued from page 7)

film, increasing the possibility of surface lift when removed. Add to this the fact that you are more likely to score the surface of a hot-pressed paper or board as a result of heavy-handed cutting of the frisket film. There is a higher chance of the paper lifting or tearing at those areas where the surface has been scored with the stencil knife. Care should be taken when removing frisket film from any paper, but be particularly cautious when removing it from high-surface paper. On a medium-surface or cold-pressed paper there are fewer lifting problems. This is because of the slight tooth of a cold-pressed paper surface. The frisket film generally adheres to the high points, thus cutting down on total adhesion. Self-adhering stencils can be left on cold-pressed surfaces longer than on hot-pressed surfaces, but no matter what surface they are being used on, it is recommended that you not leave frisket film attached for more than 8 to 10 hours. Several variables must be taken into consideration regarding the length of time frisket film may be left on papers, temperature, humidity, and age of the frisket film among them.

In addition to frisket adhesion, tooth of the paper should also be taken into consideration for airbrush effect. The tooth of a medium-surface paper, drawing or bristol, will give a slightly more granular effect than that achieved on a high or smooth-surfaced paper. Since the airbrush sprays very small atomized dots of color and since that color drifts in overspray away from the direction being painted, these particles of color are caught by the texture of the paper. For example, when working on a heavily textured watercolor paper, the artist should be aware that the texture of the paper will be denoted by the soft spray of the airbrush. This could be either positive or negative, depending on the result desired.

Another factor that must be taken into consideration in selecting paper is thickness or weight. Paper should be of such a thickness that when it is painted upon, no buckling occurs. Normally, a paper of two-ply thickness or of at least 125-lb. weight should be used. Inadvertently having the paper buckle when working upon it can cause blockage of the spray or inconsistencies in line work that may appear only after the paper has dried and straightened out.

A most important factor—and one that is not taken into consideration very often—is the “whiteness” of the surface being worked upon. As in watercolor technique, the airbrush artist may rely upon the white of the paper surface for highlights and the development of value changes. When comparing two or more sheets of paper, one can easily see the variety of whiteness available. The more intense the white, the more advantageous. Obviously, you would want the white of the paper to endure over a period of years.

One of the great advantages of paper surfaces is that the surface is immediately and conveniently ready for use without a great deal of preparation. To achieve the same type of surface that is available on a hot press, high-surface illustration board on a gessoed canvas requires a very laborious procedure of sanding and recoating. Paper has a tendency, therefore, to allow for spontaneity of work. Also, in sheet form it can be rolled, shipped, and archived without taking up much space. Unlike using paper in other techniques, working with airbrush on paper requires some investigation and experimentation by the artist. ■

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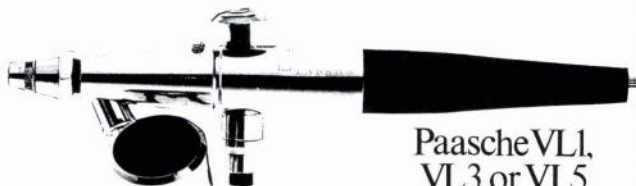
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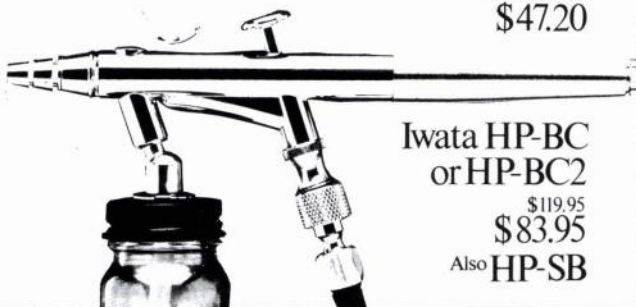
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NEW PRODUCTS

DRAFTING SCALE WITH CUTTING EDGE

A new drafting machine/layout scale named ADVANTedge™, that has a stainless edge for cutting, is now available from Vemco Corporation.

The new scale, manufactured in 12" and 18" lengths, is an ideal tool for those in graphic arts who do stripping, cutting, layout, paste-up, and the complete production of camera-ready mechanical boards.

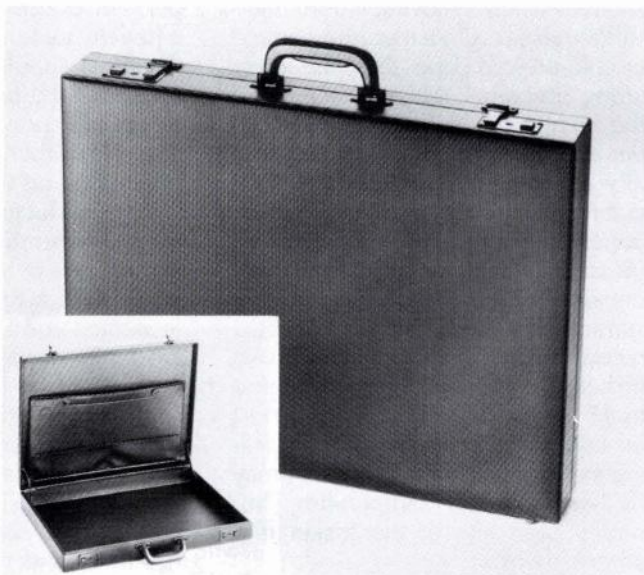
ADVANTedge utilizes Vemco's popular Antiflex scale design, which is clear plastic on an aluminum frame. Side one of the scale is pica designations in 6 and 12 points. Side two is an inch scale graduated into 1/32 of an inch. The rounded 302 full-hard stainless cutting edge is securely embedded into the scale's edge. For more in-

formation contact Vemco Corp., 766 S. Fair Oaks Ave., Pasadena, CA 91105.

CUSTOM CARRYING CASES

Fine Brothers Corporation, manufacturers of custom carrying cases since 1943, introduces the High Tech attache artist carrying case. Covered with black ribbed vinyl with red stitching, High Tech makes for an effective presentation case for photographers and architects as well. Available in three sizes: 18 x 14, 22 x 17, and 26 x 20.

Fine Brothers also manufactures the Madison carrying case. This case is economically priced and is available in four sizes: 18 x 14, 22 x 17, 26 x 20, and 23 x 31. (For more information contact Fine Brothers Corporation, 1852 Flushing Avenue, Ridgewood, NY 11385, or call 1-718-386-2383.)





GRAVITY FEED AIRBRUSH

Badger Air-Brush Co. introduces the LG series of gravity feed air-brushes: 100-5-LGXF, 100-6-LGIL, and 100-7-LGHD. A complete line of double action, gravity feed, chrome plated air-brushes with counter-balanced handle and large, permanently mounted $\frac{3}{8}$ oz (10.5 cc.) color cup and cap. Gravity feed air-brushes produce a finer line than most siphon air-brushes. Choose from three interchangeable head assemblies. Convert any model to another by simply changing two parts: complete head assembly and needle. The 100-5-LGXF has the smallest opening for extra fine detailing and will spray low viscosity materials like water colors, dyes, and India inks from a pencil line thickness to 1" wide. The 100-6-LGIL has a medium opening, is perfect for fine detailing and will spray thinned down acrylics, lacquers and enamels. The 100-7-LGHD has the larg-

est opening, and is ideal for materials of a higher viscosity e.g. ceramic glazes. All of the LG series air-brush sets come with wrench for head, air-brush holder, extra needle, instruction booklet and plastic case. For more information contact: Badger Air-Brush Co., Department ABA-85, 9128 W. Belmont, Franklin Park, IL 60131

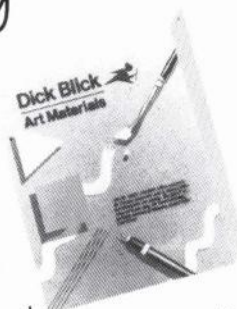
GRIDDED PAPER

Bienfang, a supplier of commercial art papers, is offering its Designer Grids gridded paper through Hunt Mfg. Co., Philadelphia, PA. They are available in cross-section and perspective grids.

Six different perspective grids are available on Bienfang's no. 100 parchment tracing paper, no. 360 graphics layout paper (100% rag) and the no. 150 satin design vellum. All of the grids are printed in non-reproducible blue ink, so they can be used for developing camera-ready artwork.

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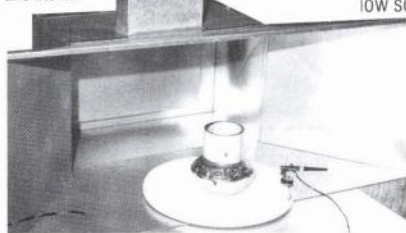


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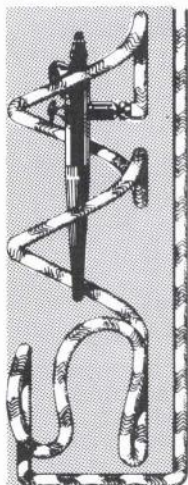
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CANADA

The cross-section grids are available in 4 × 4, 8 × 8 and 10 × 10. They are produced with the same blue ink on layout bond paper. They are intended for architectural and interior design, profile views and graphic illustrations.

CHAMELEONS AND LITTLE BEGGARS

Eberhard Faber Inc., manufacturer of writing and art material products, has entered the novelty and gift markets with the introduction of a new Funcil™ product line that includes color changing "Chameleons™" and "Little Beggars®" character wood-case pencils.

"The 'Chameleons' and 'Little Beggars' pencils are the first products in a continuing program of novelty item introductions," said Gordon E. Haight, vice president, marketing, for the Wilkes Barre, Pa., firm.

The patented finish of the "Chameleons" pencil is transformed into a rainbow of colors at the touch of a hand, while "Little Beggars" pencils feature four heartwarming characters—a bear, a panda, a

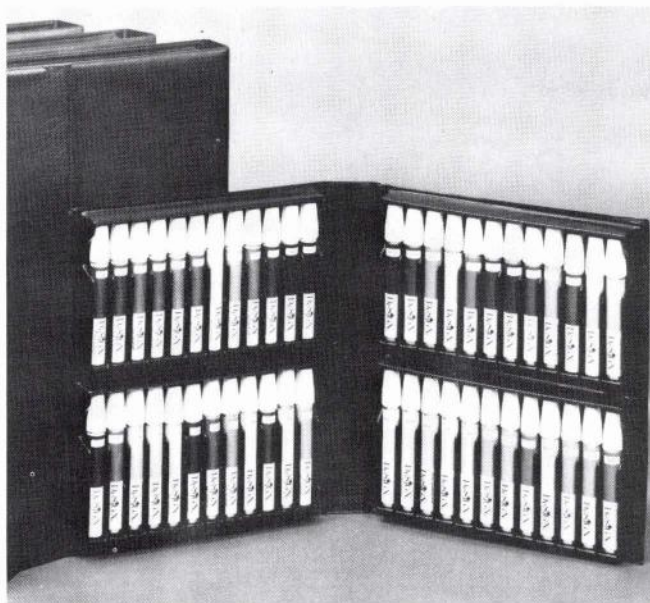
dog, and a cat—that appeal to young collectors.

"Chameleons" are available in red, maroon, black, or green and "Little Beggars" are available in peach, pink, violet, and yellow.

PORTABLE LIGHT BOX

Logan Electric Specialty Company introduces a new, lightweight, portable light box. Porta-View features a Standard 5,000 K fluorescent lamp, anodized aluminum reflector for better distribution and uniformity of light, and a break-resistant, translucent surface. Functional in four positions—flat, inclined, standing or wall-fitted—Porta-View's 17" × 12" acrylic panel holds 42 2" × 2" slides and two 8 × 10 transparencies. The light box is constructed of metal with a putty beige baked-enamel finish. Porta-View's dimensions are 18" × 14½" × 3½" high and weighs 11 pounds. For more information contact Logan Electric Specialty Company, 1431 W. Hubbard St., Chicago, IL 60622.





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The Econo-Ease is available at better art supply stores everywhere. For the name of a store near you write to Stacor Corporation, (a subsidiary of Visual Electronics Corporation), 285 Emmet Street, Newark, N.J. 07114.

'DESIGN' ART MARKERS CASE

FREE CASE PROMOTION

Eberhard Faber Inc., has announced a vinyl carrying case for their "Design" art markers. Designed for the professional artist, the cases feature plastic inserts that hold up to 48 markers. Each case, a \$24.95 retail value, is compact, easy-to-carry and sets up for fast color selection. Fashioned from vinyl with velcro closures and metal corner protectors, the marker carrier is imprinted with the "Design" art marker logo. The cases come in brown and burgundy color assortments.

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In 1940, Esquire presented the Varga Girl—a vibrantly sensual airbrushed painting by Peruvian artist Alberto Vargas. Shortly thereafter, the magazine began printing Varga Girl calendars in answer to unprecedented demand. The 1945 and 1946 calendars each sold nearly 3 million copies. For soldiers, especially, the Varga Girl represented the ultimate daydream, the perfect contrast to life at war.

Now Esquire, in conjunction with Harry N. Abrams, Inc.—internationally known for its fine art reproductions—is pleased to reintroduce the Varga Girl in a beautifully crafted replica of the 1946 calendar. The calendar, sure to become a collector's item, features 13 of Vargas' best paintings.

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The calendar will make a perfect gift, whether for someone with a new-found appreciation for popular art from the '40s or for a World War II veteran who fondly remembers hanging the original calendars by his bunk. And it will be a fascinating conversation piece and a visual delight throughout the year.

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(Continued from page 10)

of artists' rights legislation continues on many levels.

In 1984 Guild representatives testified concerning artists' rights issues before the Democratic National Platform Committee hearings. Rick Barry, president of the New York Chapter, spoke about the Copyright Justice Act, Moral Rights legislation, the National Heritage Resource Act, and the rights of creators in light of rapidly developing computer technology. Mr. Barry told the committee,

"In the past five years, creators have come together to act on issues that affect our professional and economic survival. These issues affect more than artists. Protections for artists help insure that the diversity of ideas and styles that brings society's messages to the public. This diversity is what has made our country's cultural and democratic heritage the richest in the world. . . . The Democratic Party must reflect in its platform, its commitment to copyright justice as a democratic right, to protect the integrity of creators' rights as the brilliant dreams of the new technologies are realized and protect our national cultural heritage by remedying tax inequities suffered by artists."

This past April, Milton Glaser and four members active in the Guild's computer arts discipline went to Washington again to testify before the Congressional Office of Technology Assessment (Congress' research arm) in a creators' workshop. Mr. Glaser joined creative professionals from other industries in telling the OTA about creators' concerns and interests in terms of computer technology and their work. During the full-day session, Mr. Glaser said,

"The new technology raises some fundamental questions of protections. In our practice, many independent freelancers help create our culture. The climate of creation includes the need to protect artists' authorship and ownership rights. . . . The new technologies are changing the institutional balance in favor of those with the financial resources to buy and use the equipment . . . that has implications for what we have considered our right to a diverse pool of ideas and images in our culture."

On the state level, Massachusetts became the most recent to confirm the importance of artists' rights. On January 8, 1985 Governor Michael

S. Dukakis joined his colleagues in New York, California, and Oregon by signing the *Art Preservation Act* into law. The act, which is modeled after moral rights law passed in New York and California, is the result of four years of lobbying by Graphic Artists Guild members in Massachusetts. This recent initiative adds to the growing signal to Washington that it is time for a federal moral rights standard.

The law which took effect in April, enables graphic and fine artists working in any media to protect their work from unauthorized alterations and/or defacement. It also provides judicial remedy for damaged work by allowing artists to sue for damages when their work has been harmed.

In the preamble to the law, Massachusetts recognizes "a public interest in preserving the integrity of cultural and artistic creations." Each of the states which has passed moral rights legislation has set a new and important precedent by formally acknowledging artists' ongoing relationship with the work they create.

Simms Taback, illustrator and vice-president of the Graphic Artists Guild said, "Now graphic artists in Massachusetts will have legal redress when the work is treated in an unconscionable way. It's a welcome change, and a step closer to the much needed federal standard in this area."

The Guild's legislative counsel, Tad Crawford added, "This Act is an important step to improve the status of all artists and their art. It offers protections to artists that culturally rich nations such as France and Italy have long since granted."

In reviewing the past five years of the Guild's public policy work, Executive Director Susan Dooha, commented, "The active involvement of our members has been and continues to be critical to our success in lobbying. Many lawmakers do not understand what artists do or how important they are to our country's economy and culture. Our members, through their personal testimony, have helped to close this 'credibility gap' for lawmakers and have kept our issues alive in the public policy arena. There is more work to be done on these issues and we welcome the participation of any creative professionals who would like to join us."

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Correction

The Safety, Health and Airbrushing article featured in the May/June issue of *Airbrush Action* by Peter Seigel was excerpted from his forthcoming book *AIRBRUSH PRIMER*, published by Amiel Press.

Calendar of EVENTS

Sept. 14

SECOND ANNUAL FOLK ART FESTIVAL—Strasburg, PA
An outdoor show, under tents, limited to 100 participating craftspersons
Contact: Terri Brown, Historic Strasburg Inn
Route 896/Historic Drive, Strasburg, PA 17579
717/687-7691

Sept. 19-21

INDEPENDENT SIGNCRAFTERS OF AMERICA ANNUAL CONVENTION AND EXPO
Clarion Hotel
Cincinnati, OH;
614/374-3276

Sept. 28-29

RIVERFEST '85—Canton, GA
Arts and crafts festival
Contact: Judy Bishop, Service League of Cherokee County
P.O. Box 1132, Canton, GA 30114
404/479-8045

Tools of the Trade Show—Oct. 4, 5 and 6

More than 90 suppliers and other exhibitors will show their wares at the ninth annual Tools of the Trade Show, scheduled for October 4, 5, and 6 at the Pasadena (California) Convention Center. Show organizers Jonathan and Naomi Blacher say they have scheduled 170 booths, and many free and paid seminars will also be available.

Of particular interest will be three seminars on airbrushing: an introduction to photo retouching taught by Al Grove, basic airbrush technique by Peter West (tuition includes a Model 150-4PK Badger airbrush kit and materials for in-class exercises), and intermediate airbrush technique by Robert Anderson, which includes class materials and a copy of *Advanced Airbrush Technique: The Art of the Dot*, by Anderson and Robert W. Paschal. Another session by Al Grove will

cover basic technical illustration.

The number of intensive education seminars had been doubled since last year's show. Free sessions offered this year will include product information and new techniques; others will present material on copyright law, the care of artwork, and what new California toxic substance labeling laws mean to artists.

A new feature of the show will be a juried competition with three categories: fine art painting, commercial illustration, and technical illustration. The competition is sponsored by the International Society for Airbrush Arts. Jurors will be Robert Anderson, Dave Willardson, Dave Kimble, Barbara Rogers, and Paula Kretschmer. Awarded entries will appear in the November-December issue of *Airbrush Action*, and cash

prizes will be awarded for first, second, and third place.

The Tools of the Trade Show has grown from a small tabletop show in Newport Beach, California, to a prestigious exhibition for graphic arts specialists from California, Arizona, Nevada, Washington, Oregon, and Mexico. This year will also mark the addition of the show's "activity center," a separate exhibit area with open working booths and islands of activities.

Last year more than 12,000 persons attended the Tools of the Trade Show. This year preregistration is \$2; admission at the door will be \$3. Several hotels in the area are within walking distance of the convention center. The Tools of the Trade Show will be open on Friday, October 4, from 10 a.m. to 7 p.m.; Saturday, October 5, from 10 a.m. to 6 p.m.; and Sunday, October 6, from 11 a.m. to 5 p.m.

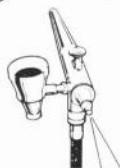
QUESTIONNAIRE

Airbrush Action wants to get a good pulse on our creative audience. Whatever area of graphic or fine arts you may fall into, we're anxious to find out your answers to the questions in this survey. Airbrushing, which is now going through an unprecedented period of growth, represents a new and diverse community of artists. It would be extremely hard for us to accurately define this family without a specific survey that goes for hard facts such as this. It would be a great help to us if you would answer this survey and send it to Airbrush Action, 317 Cross Street, Lakewood, NJ 08701.

1. Are you a commercial or a fine artist? (Circle one)
Other _____
2. If fine artist, what area (painter, printmaker, etc.)? _____
3. Do you use an airbrush? Yes No (circle one)
4. If so, what type (single-action, double-action, etc.)? _____
5. What brand airbrushes do you use? _____
6. Do you use large spray equipment—spray guns, air erasers, sand blasting equipment, flocking guns, metal flake guns, etc.? _____
7. Do you use traditional artists brushes? Yes No (circle one) If so, what type(s)? _____
8. Do you use acrylic, oil, gouache, watercolor (liquified or tube), retouch colors, ink, pigmented ink, dyes? (circle) _____
9. Do you use a compressor? Yes No (circle) If so, what type? _____
Do you use bottled gas? Yes No (circle) If so, what type? _____
10. If you use tanks, approximately how many refills per year? _____
11. Do you have more than one compressor? Yes No (circle) If so, how many? _____
12. Do you plan to purchase an airbrush related item in the near future? Yes No (circle) If so, what? _____
13. Do you use a moisture trap? Yes No (circle)
Air regulator? Yes No
14. Do you use frisket film? Yes No (circle) If so, is it self-adhering, paper, makeown, acetate, mylar? (circle one or more). Other _____
15. Do you use a frisket knife (swivel and/or fixed), razor knife, mat cutter, scissors? _____
16. Do you use etching supplies (plates, acid, rosin, brayers)? (circle one or more)
Silkscreen supplies (screen, inks, solvents, drying racks)?
Lithography supplies (stones, plates, rollers, inks)?
17. Do you sharpen your own razor blades? Yes No (circle)
18. Do you use rulers, templates, compasses, pantograph, triangles or french curves, paper cutter, staple gun, erasers, pencil sharpener (type _____)
technical pens, calligraphy pens, lettering guides, tortillions? (circle one or more) Other _____
19. Do you use transfer lettering, chart tape or other transfer graphic aids? _____
20. Do you use art or layout markers? _____
21. What types of tape do you use: masking, drafting, art, packing, filament? (circle one or more)
Other _____
22. Do you use final varnishes or fixatives? (circle one or both)
23. Do you use solvents—turpentine, mineral spirits, other _____?
24. Do you use illustration board, mat board, poster board, drawing paper, newsprint, vellum, tracing, chipboard, 100% rag paper, watercolor, pastel, printing, archival, canvas, canvas board, prepared canvas, other _____?
25. Do you use pastel, oil pastel, conte crayon, colored pencils, drafting pencils, other _____?
26. What does your studio furniture consist of: drafting tables and boards, stools and chairs, work tables, easels, taborets, print cabinets, other _____?
27. Is your studio lighting color balance, drawing table, track, other _____?
28. Do you use air filters, electronic cleaners, exhaust fan, rotary fan, dust masks, carbon filter respirators, rubber gloves, barrier creams, other _____?
29. Do you use an opaque projector, Lucy, other _____?
30. Do you use a light table? Yes No (circle)
Vacuum table? Yes No
31. Do you use camera equipment: 35mm, large format, tripods, photo-floods or studio strobes, backdrops, other _____?
32. What mail service(s) do you use (Federal Express, UPS, Purolator, etc.) _____?
33. How often do you buy or re-buy airbrush related products? _____
34. Approximately how much money per year do you spend on supplies—under \$500, \$500-\$1,000, \$1,000-\$2,000, other _____?
35. Do you subscribe to any art magazines or professional art journals? Yes No (circle) If so, which ones? _____
36. What type(s) of frame(s) do you use? _____

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Coming Next Issue

CERAMICS—How-to Instruction
by Maureen Ellis.

LIGHT SOURCES—Donna
Bedrick discusses the essentials
and importance of optimal lighting
conditions for the studio.

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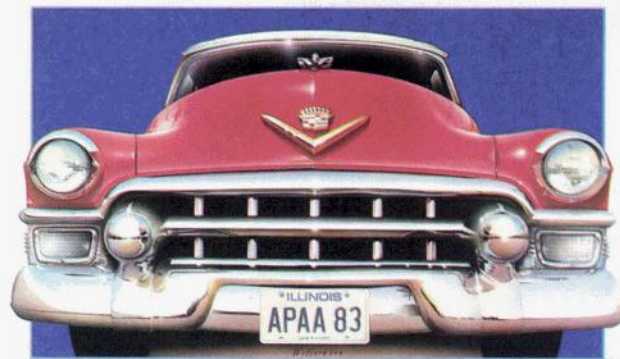
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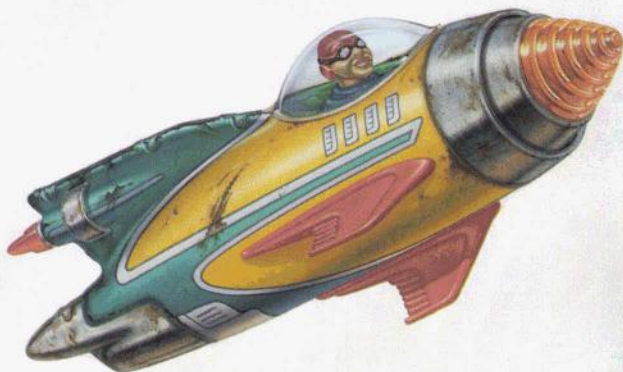
■ Dave Willardson



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