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ABOUT THE COVER

We are proud to boast *Airbrush Action's* first commissioned cover, done by internationally known artist David Kimble. The cover piece is also the official symbol of the Annual Airbrush Excellence Competition. Many thanks are extended to Kimble for a fine work and support since *Airbrush Action's* inception.

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AIRBRUSH ACTION is published 5 times a year: January/February, March/April, Summer, September/October, November/December. Copyright © 1987 by *AIRBRUSH ACTION*. All rights reserved. Nothing may be reprinted in whole or in part without written permission from the publisher.

Subscription inquiries: Send all remittances, requests, and changes of address to *AIRBRUSH ACTION*, 317 Cross Street, Lakewood, NJ 08701. Subscription rates: One year \$19.75, two years \$37. Canadian orders: One year \$38, two years \$72. All other foreign orders: One year \$55, two years \$99.

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HOT AIR

MESSAGE FROM THE PUBLISHER

AIRBRUSH COMPETITION

Congratulations to the winners of the First Annual Airbrush Excellence Competition. The winning pieces are outstanding, and they exemplify the leading edge in each airbrush application.

In this issue we proudly announce the 1988 competition (entry form on page 75) and I look forward to seeing more trend-setting pieces. I strongly encourage professionals and students (a student category is included this year) to enter. Not only do you stand a chance of gaining recognition and prizes, but you may also give your career a major boost. Leading into the featured winners is a helpful article on how to enter a contest most effectively and some insights into how the judges viewed the '87 entries. I wish all the '88 entrants good luck. **DON'T SELL YOURSELF SHORT—ENTER TODAY.**

SUPER LEGAL EAGLE

A couple of years ago I had a conversation with Dave Malone about lawyers and my disillusionment with them. Malone started raving about this super-attorney he uses, but it sounded more like a description of a comic book hero.

Anyway, at the time, I was seeking a new lawyer to write our "Legal Air" column, and Dave suggested that I consider his. Cynic that I am, I suspected nepotism but figured I had nothing to lose in qualifying the lead with a phone call. Turns out Malone was right (for once). Not only is "Legal Air" one of our best columns, but I won't seek legal counsel from anyone but Michael Redden. He is a gifted super-attorney, one I've yet to stump on a legal issue. His answers are always instantaneous, concise, thorough, and, above all, right on target.

And while Redden specializes in tax law, his love for the arts drives him to devote much of his practice to the cause and protection of art and artists.

We thought you should get to know Michael Redden better, so in addition to "Legal Air: Copyright Fundamentals" we present "Michael Redden: Humanizing the 'Arts Attorney'-Artist Relationship" in this issue.

We address legal issues in *Airbrush Action* as a service to you, our valued reader. "Legal Air" is not to be taken lightly; it is never superficial or glossy, but rather solid guidance that may someday come in handy—if it hasn't already. In each issue Redden shares legal advice worth hundreds of dollars, so take advantage of it.

LEGEND IN HIS OWN TIME

Very few people in or out of the art industry are unfamiliar with the technical illustration and fine art work of David Kimble. In fact, not only is Kimble great, but he is unquestionably second to none in his specialization.

I am proud to be associated with Dave, and even prouder of his support since *Airbrush Action's* beginnings. So we at *Airbrush Action* are especially honored to have his work as our first commissioned cover: the official Annual Airbrush Excellence Competition symbol, developed and painted by David Kimble.

But wait, there's even more! On page 26 Kimble describes in detail, for the first time in print, his techniques in "Why Paint on Film? Both Sides of the Real Untold Story."

NIGHTMARES

One of my favorite columns is turning out to be "Nightmares," the whimsical recountings of horror stories of artists' worst moments. In retrospect they're funny and interesting, representing situations I'm sure we can all relate to. Your nightmares are welcome submissions. *Airbrush Action* will pay \$25 for each nightmare published.



"Because of the outstanding design, responsive performance and sheer ruggedness, Paasche Airbrushes have been the only workhorses in my studio since 1976. No other brush could survive the grueling hours of use with abrasive ceramic materials."

Jeffery Cole is recognized as a master of exceptionally crafted ceramics, which incorporate his equally fine airbrush skills, of realistic and illusionary impressions. His art can be described as, a vision for the eye and mind, where reality and fantasy come together. He paints exclusively with Paasche Airbrushes and Sprayers. He has taught ceramic arts privately, publicly, and has conducted numerous workshops since 1973. His work is displayed in many exhibits and private collections. Most recently having recieved "Best of Show" at the "Melbourn Arts Festival."



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Looming deep beneath the rosy existence that most airbrush artists enjoy are those bottom-drawer, not-too-pleasant real-life experiences gone awry. Anyone who has ever put the ink to the pen, the brush to the canvas, or the knife to the frisket will sense what we're getting at here.

In *Airbrush Action's* continuing quest to serve you, the reader, with the most factual depiction of the trade possible, we feel it is only fair to offer a glimpse, albeit a brief one, into the dark side of the airbrush experience. In this, our second installment of "Nightmairs," we take a look at the sometimes tragic, always humorous (in retrospect at least), seamy underside of the business. . . .

"NIGHTMAIRS," ACT I: "DAVE KIMBLE AND THE MIDNIGHT DISASTER"

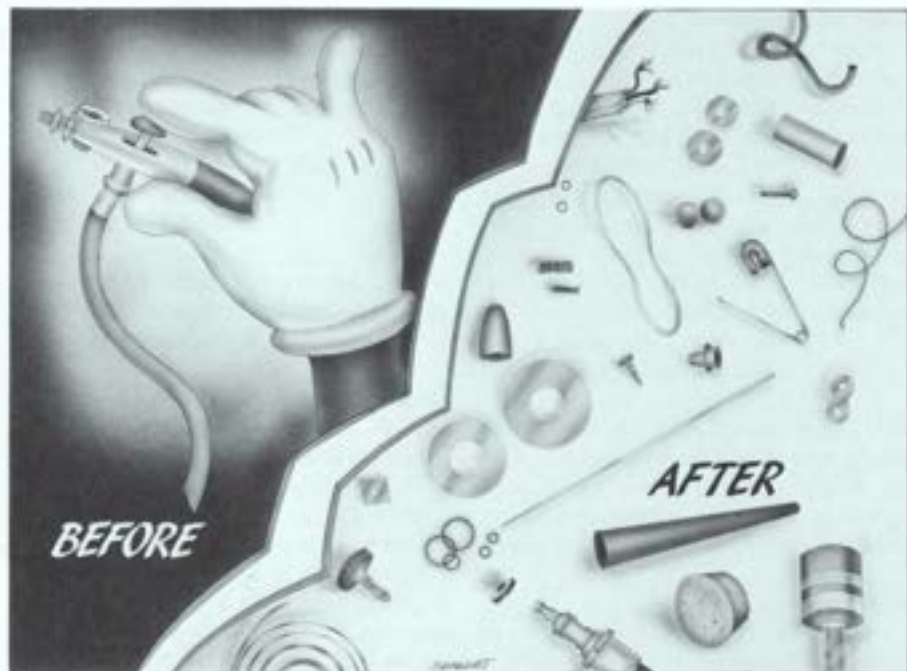
The Setting: Doesn't matter

The Character: Dave Kimble, artist, philosopher, and mediator

Kimble: "My personal tragedy involved a project I was working on for a major car company. I was using a very old Paasche AB airbrush when I came to the upholstery section of the illustration. Because of the dynamics of the old-model Paasche, in which ink was drawn through a needle with the help of a reciprocating arm, often as the bushings wore down, paint would run up the needle and get on the arm. The predictable swiveling action of the arm caused paint to go all over the place.

"Being the mechanical engineer that I am [he chuckles], I attempted to take the airbrush apart and expose the root of all evil. There I was, at 1 a.m., my Paasche AB completely disassembled, with all the little pieces strewn here and there. Amazingly, I was able to put it all back together again, and as fate would have it, the problem persisted.

"There was nothing to do at this point but thin the paint and go for it! I changed the car's upholstery from a smooth leather interior to a textured tweed fabric, and voila!, it was done. Of course, I had to do a minor sell job on the art director, but hey, it's all part and parcel of the 'midnight disaster.' "



"There I was, at 1 a.m., my Paasche AB completely disassembled, with all the little pieces strewn here and there."

"NIGHTMAIRS," Act II: "ROBERT ANDERSON—STICKY BUSINESS"

The Setting: The studio, North Jersey

The Character: Robert Anderson, fine artist

Anderson: "I used clear contact film in place of frisket film for a number of years. The contact film offered a stronger adhesive and was less expensive than frisket film, although it was more difficult to work with and left small amounts of adhesive on the canvas after the contact film was removed (this could be removed with a touch of mineral spirits).

"I had covered a finished area with contact film in order to cut out certain sections (it was a figure that took many

hours to render and came out quite well). I then removed the film. It came off but was much harder to pull and left *all* the adhesive behind. The contact film manufacturer must have changed the chemistry of the adhesive backing without letting anyone know; nobody would know the difference using it the way it was meant to be used. I thought, 'Well, this is a bugaboo that can hopefully be corrected with mineral spirits,' but soon found this would not work.

"I now had a beautiful figure on the canvas surface covered with sticky adhesive which couldn't be removed with mineral spirits. I was afraid to use anything stronger. It required many hours of hard work using erasers to rub the adhesive off bit by bit, area by area. I finished by washing it down with mineral spirits. I managed to remove all the adhesive and didn't harm the painting, but it was touch and go for a while. Now I'm back to frisket film, which is meant to be used on these surfaces, meant to be low-tack and not leave any adhesive behind. I have smoothed out my canvas surface, making it a better surface to adhere properly."

LETTERS

MORE ON T-SHIRTS

I enjoy reading your magazine very much. It gives me a lot of different ideas of how an airbrush can be used. One thing that would help a little more is to see more articles on airbrushing garments (T-shirts, shoes, pants, etc.) and license plates and let us know what types of paint are the most popular for these applications. Also where you get the plates and paints. Keep up the great work.

David R. Johns

North Little Rock, Arkansas

We're glad you asked. Cass Fuller, this year's Annual Airbrush Excellence winner in the T-shirt/textile category, has agreed to write an ongoing column on shirt airbrush techniques. Stay tuned.

MEMORIES

I was overwhelmed to see one of my idols, Ed Roth, in *Airbrush Action*. I

know I spent too many hours of my school time drawing weirdos. I still enjoy drawing a lot and recently bought an airbrush. Thanks for the memories with "Big Daddy." Now how about Stanley Mouse or Rick Griffin?

Michael Murphy Graham
Makawao, Hawaii

Stanley Mouse and Alton Kelley have already been contacted for a story. They are scheduled for the March-April issue.

ARCHITECTURAL INTEREST

I have most recently been exposed to your magazine, and I must say it has ignited an interest, no scratch that, it has ignited a strong interest in developing my avenues to include airbrush artistry.

I am a student at Tuskegee University, Alabama, and have a position in the art department doing signage and related layout and presentation material in a

work-study capacity. Major curriculum, you guessed it, is architecture.

I have a strong background in architectural rendering but was really fascinated by the article on Andy Hickey on architectural rendering in your November-December 1986 issue.

My main reason for writing is to get any or all information pertaining to books on architectural rendering with airbrush, or just the mailing address of Mr. Hickey's firm so I might correspond with him directly.

Your cooperation in this matter is greatly appreciated.

W. Dean Anderson
Tuskegee, Alabama

For more information on architectural rendering, you may write to Andy Hickey at Hickey Associates, 39 West 14th Street Room 403, New York, NY 10011.

Q&A

Q. Is there any chance of an airbrush expo coming soon to New York City? If not, can *Airbrush Action* assemble something like this? Also, what is the best opaque white you can get for highlighting when airbrushing T-shirts that will not dry at the tip so quickly?

A. First, we have considered an airbrush expo, but the strong coverage by the NAMTA and Tools of the Trade art shows makes the introduction of a new art show impractical for now.

Second, opaque white seems to be the bane of all shirt artists. Anyway, here are a couple of suggestions that may help in reducing drying at the tip.

- Buy smaller bottles of white of the brand of choice. The nature of the pigment is to separate, so the bigger the bottle, the more separation and the more difficult to use.
- Strain your paint.
- Use retarder. Retarder is available from some of the paint manufacturers and is an effective way to reduce drying. Start by adding about 5% to the airbrush's color bottle and add more as needed.
- Add distilled water. A couple of drops of distilled water in the airbrush's color bottle may "cut" the paint enough to make it flow more smoothly through the airbrush.
- Last, but not least, comes a great tip from Espy Geisler: Add one or two drops of Kodak Photo Flo to one quart of paint and shake.

Q. I wish to do my art on ceramic tile. Could you direct me to information, contacts, people perhaps in this particular field? Your magazine has been quite informative, but I need specialized material on ceramic tile.

A. Jurek Berowski (January-February 1987) does fabulous work on ceramic tile. We don't know of anyone else who does similar work. You may contact Berowski care of Dimitri's, 423 Duval Street, Key West, FL 33040.



The INT process can be done quickly & easily in the studio.



INT, or image in transfer, is quickly becoming the newest technological secret for professional artists. The INT system, created by Letraset about a year ago, uses ultraviolet light and chemical developer in a process that allows artists to create permanent transfers that can be used on almost any surface including wood, paper, plastic, glass, and metal. Perhaps most important, the entire process of creating and applying the transfer can be done quickly and easily in the studio. According to Stanislaw Fernandes, who has been using INTs for his professional work as well as in his teaching, "If you're trying to capture the lettering on a bottle label, for example, unless you're a photographer, you can't make it look really good. With the INT process you transfer your line print without the use of a halftone and from that you can produce an INT in any color you want. Then you stick that transfer right on the painting. The time-saving element with this process is incredible, you can accomplish in hours what used to take days."

Letraset offers several INT systems. The basic starter system allows an artist to make a negative from an original work (lettering, images, etc.), through the use of ultraviolet light. The negative is then combined with an INT sheet, exposed again to the ultraviolet light, and processed with chemicals. The result is a transfer that, once dried, can be burnished onto almost any surface.

Color Key Opaque Overlays are also available through Letraset. The process is very similar to the basic INT, but the end product is comparable to the more traditional acetate overlay. The transfer of the original art is to a polyester sheet, which can then be overlaid on the background art. Like its traditional acetate

This process provides artists with a great deal of flexibility and is a much-needed time saver.

predecessor, the Color Key overlay allows the presentation of several solutions or color treatments without destroying or permanently altering the background art. Unlike the traditional overlay, this process is done by artists in their studios, quickly and easily.

For Color Key, as for the basic INT, a negative is created from an original and is combined with a precoated material under ultraviolet light. The image is then processed with developer, creating a nontransferable image on a polyester

sheet. Letraset's literature for INT uses notes that they can create "custom images, tones, architectural elements, logos, and letterings for comps and mockups as well as camera-ready work."

Color Key Opaque Overlays, according to Letraset, can produce "strong colorful logos, headlines, symbols, or other graphic images as overlays on background art." Their application can create, "multi-color cells for television, filmstrips and movies, or background art for 35mm slides, animation, and title slides."

Stanislaw Fernandes says that the process is "very easy to learn. The advantages are many and you can photograph the whole thing in one piece. Even art directors are aware of the process now and are asking me to use INTs in my presentations. It makes life very easy."

A RANGE OF OPTIONS

The basic INT system available through Letraset offers transfers in eight colors: black, white, red, blue, green, yellow, gold and silver. The size of the images are confined to the paper sizes, which range from 8 1/2" x 11" to 20" x 24".

The starter kit for basic INTs includes five assorted INT Custom Transfer sheets, four assorted Color Key Opaque Overlay sheets, four sheets of Color Key Photo Mask Instant Reversal Contact Film, a developing tray with an 11" x 14" working surface, a squeegee, INT

continued on page 15

By Larry Janisse

So, you say you're a serious artist and you think your work is strong enough to be successful in the art marketplace. You've thought about fine art reproduction, but you're not really sure how to go about it, or why you even should. Well, sit back, relax, and we'll try to answer those questions for you.

WHY YOU SHOULD CONSIDER FINE ART REPRODUCTION

Reproducing your art in either a print or poster format accomplishes some very important things. It enables you to market your art to a larger audience. You will receive recognition within the art community as a marketable artist, which in turn will allow you to exhibit your work more frequently. Just as important, reproducing your art will increase the income that you earn from it. The more you can earn from your art, the more time you will have to devote to it.

HOW TO DETERMINE THE SIZE OF THE PRESS RUN

Determining the size of your press run depends on a couple of variables. The first is how much you can realistically afford to spend. The second is how much control you want to retain over your art once it leaves your hands. The most desirable format of fine art reproduction is the limited-edition collector's print. The limited edition is indeed limited: A specific number of copies of an original artwork are produced, signed by the artist, and given a serial number so that collectors know that they are buying something of which there are only a few in the world and that no more will be produced once the edition is gone. A limited-edition press run should be between 500 and 750 prints, never more than 1000. It is difficult to give an exact cost for reproducing a piece of art, but, for example, a 16" x 20" full-color print with a press run between 500 and 750 would fall in the \$2500 to \$3000 range.

HOW THE PROCESS OF FINE ART REPRODUCTION IS ACHIEVED

A limited-edition collector's print is produced by photo-offset lithography. In this process the printer takes an original



**The most desirable format
of fine art reproduction is
the limited-edition
collector's print.**

piece of art or a transparency and reproduces it photomechanically. It is always preferable to produce a print from the original artwork. If, for whatever reason, the original is unavailable, the printer will have to work from a transparency. The transparency must be of superior quality and ideally should

measure 8" x 10" or larger, never smaller than 4" x 5".

HOW TO MAKE A TRANSPARENCY

If you must use a transparency, take your original artwork to a photographer you know is experienced with producing artwork transparencies. It is important to make sure that he understands that the transparency is for reproduction, and tell him that you want a color bar and a gray scale on the transparency to aid the printer and color separator in giving you an exact reproduction. When you receive your transparency back from the photographer, be sure to examine it for cuts, scratches, lint, or dirt. Also examine it for color value; does the transparency reflect the colors of your original as precisely as possible? Look in the white areas to see if a color is more than 7 to 9 percent in value. If so, the transparency is contaminated, and you must have

another made. The better the transparency, the better the printer can reproduce your art.

HOW TO CHOOSE AN ARTWORK FOR REPRODUCTION

A good barometer for selecting a piece of art for reproduction is to choose eight or ten people who are familiar with your work and have them look at your work individually. Often, seven of them will like one work above the others, and that piece would be the one to select. The best reason to go about the selection process in this fashion is that artists always seem to have one piece they've had to struggle with for a long period and subconsciously feel that it is the most worthy candidate for reproduction. However, in many cases, that particular piece may not have universal appeal, and the point of reproducing a work is to sell it in volume.

A tip for those who work with fluorescent paints: Fluorescents are not reproducible because they are not light-fast and are impossible to separate for printing.

HOW TO CHOOSE A PRINTER

In choosing a printer, it is important to ask if he and his staff are accustomed to reproducing fine art. Obviously, you must deal with a printer who has the expertise to reproduce your work. If your art should fall into the hands of a novice, many things can happen—most of which aren't good. Problems can range from faulty quality to using improper ink to choosing the wrong paper. Worse still, some printers do not know what a limited-edition print is and may fail to take the precautions necessary to secure the artist's credibility. When you contract a printer to produce a limited-edition print, he should always destroy the plates and all loose copies.

HOW TO SELECT THE PROPER GRADE OF PAPER AND INK FOR REPRODUCTION

It is strongly advisable to use top-quality paper for your limited-edition print. Museum-quality paper, also known as 100 percent rag stock, is acid-free and will not yellow like lesser-grade stock over the years. If your budgetary sights are set a little lower, there are also good commercial sheets on the market that are of low acidity but have no rag content. Rising Gallery 100 would be a good

When you contract a printer to produce a limited-edition print, he should always destroy the plates and all loose copies.

substitute in either smooth or vellum finish. How do you choose the surface that is best for your art? A simple rule of thumb is that the surface of the paper you choose should lend itself to the artwork being reproduced. For example, vellum serves watercolor more readily than a smooth surface. Conversely, a smooth surface is better suited for acrylics and oils.

When choosing your ink, it is vital that it be colorfast ink. You must request it because not all printers use it. Under normal conditions, lightfast ink will ensure that your print will retain its colors for years on end. A commercial ink will permit the colors on your print to deter-

iorate much more quickly.

Now you are ready to go into print. But before you do, request that the printer show a chromelined proof so you can be sure the colors will be correct when the print comes off the press. Some printers will invite you to come in and observe the process. If yours doesn't offer the option, ask to do so.

HOW TO MARKET YOUR FINISHED FINE ART REPRODUCTION

When you finally have your finished print in hand, your next step is to find someone who'll give you some cash for it. The best and most inexpensive method to achieve this goal is to construct a mailing list of anyone who has ever seen or commented on your work.

When you have compiled your list, design a simple flyer that announces a new piece of art or anything else that is pertinent to your work. It can be elaborate, or it could be as simple as typing a page of announcements, along with a drawing, and running off a few hundred copies at a local print shop or copier store.

For the newcomer to this game, a wise move would be to go to another artist's exhibit and observe how he or she markets the work. Finally, it's important to mention that it's not necessary for an artist to exhibit in a hoity-toity gallery. Cafes, banks, malls—any place where people congregate will serve your purpose just as well. Remember, the more people who see your work, the better your chances of making a living at what you love best. ■

Larry Janisse has 15 years of experience with the process of fine art reproduction and is currently general manager of the Fine Art division of Overland Printers, Inc., in Hawthorne, California.

INTs continued from page 13

and color key developers, a newsprint pad, two test negatives, cotton wipes, an exposure guide and instructions for use. According to Letraset's product manager, Robin McArdle, the starter kit's suggested retail price is \$76.95. Transfer sheets can be ordered separately in various colors and sizes.

Color Key is available in white, black, red, blue, yellow, cyan, orange, brown, green, and magenta. Sizes for Color Key sheets range from 10" x 12" to 24" x 28"; 2' x 200' rolls are also available.

For artists who create signage and labels, Letraset also offers an INT called Dynamark Self-adhesive Signs and Labels. Again, the process is similar to the basic INT system. In this case, how-

ever, the image can be transferred to specially treated sign and label sheets. The adhesive backing is moisture- and temperature-resistant, which allows for outdoor as well as indoor application.

The Letraset Direct Imaging System can also be used instead of normal friskets. Letraset water-based inks can be used in an airbrush and, after exposure to the ultraviolet light source, create a permanent image. Basically, this process makes use of photographic negatives through ultraviolet light rather than friskets. The inks can be washed away with water before they are exposed for permanent setting.

The Letraset Direct Imaging System can be used to produce line screens to 200 lines per inch and type

as small as 6 point. All of these applications are camera-ready quality.

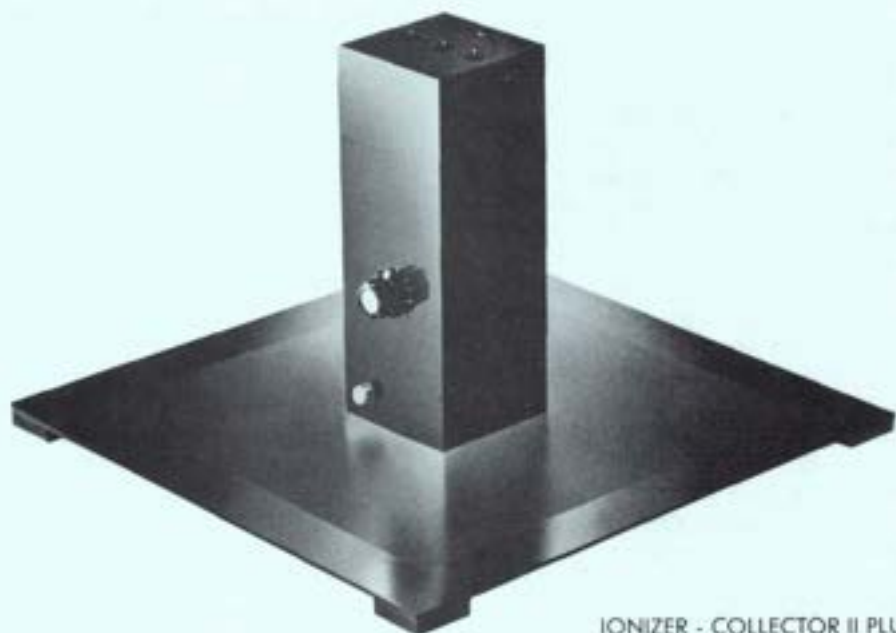
INT is rapidly becoming part of the professional jargon. With the various applications available, this process provides artists with a great deal of flexibility and is a much-needed time saver. An added advantage is that the systems can be installed in any studio without expensive alterations. The inks used in the Direct Imaging System are water-soluble, and the starter kits come complete with the needed elements.

Letraset starter kits and supplies are available in most art supply stores throughout the country. If you have trouble finding their products or would like more information, call Letraset at 1-800-256-9073. ■

Despite a growing awareness of issues of health and safety, many of today's airbrush artists are unwilling to focus their energies on the practice of preventive medicine, with respect to their own craft. Adopting dangerous shortsighted attitudes, large numbers of artists choose to remain unscathed by gloomy, governmental reports on toxicity in the workplace, pessimistic studies on the rising rate of indoor environmental pollution, and long-term studies depicting the dangers of chemicals and their by-products.

There is no argument that art materials may be hazardous to your health. However, where many artists adopt a seemingly noncaring attitude is in their assessment of the extent of the risks of working with these materials. According to Michael McCann, Ph.D., in his book *Artist Beware: The Hazards and Precautions in Working with Art and Craft Materials*, "Today our bodies are being flooded with chemicals—in the air we breathe, the water we drink, the food we eat, the chemical materials we are exposed to at work or in hobbies, and the medicines we take—many of which can harm us. Considering each aspect of our lives separately does not give a true picture of the risk to our bodies. Factors such as exposures to single chemicals in different environments, exposure to many different chemicals, and individual susceptibility all combine to affect the degree of risk to which we are exposed."

In response to this growing concern that artists (as consumers) should be protected against chemicals in art supplies that are believed to cause serious illness as a result of repeated exposure over months or years, a volunteer effort by students at Pratt Institute's schools of Art and Design and Liberal Arts and Sciences researched the chemicals used in art supplies. The project, *Toxics in Art Supplies*, pointed to the subject of labeling as crucial to educating unknowing artists. Says Christiane Drapkin, the New York Public Interest Research Group's project coordinator at Pratt, "We're making artists aware of the



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potential dangers of some of the materials. Basically all [Pratt's art] departments have materials that are toxic. You can't eliminate most of them, but you can learn to work with them more safely."

The group's goal was to raise awareness and offer alternatives and substitutions to working with highly toxic art supplies. Over 90 percent of the manufacturers of fine art supplies contacted by the research group pledged a more rigorous labeling campaign in an effort to warn consumers that their products contain chemicals linked to some chronic diseases.

"The labeling includes a range of products such as oil and acrylic paints, ceramic glazes, solvents, clays, and lithographic inks," says Drapkin. "Many of these chemicals are regulated in the industrial workplace by the federal government, but artists who work out of their studios or homes are not protected."

"Unfortunately, even when precautionary labels are present, they are inadequate," McCann contends. Accordingly, McCann would like to see complete ingredient labeling so that artists and other consumers can become

educated and on the basis of complete information make a determination whether they want to buy that product.

INVISIBLE DANGERS

The reason many airbrush artists seem somewhat oblivious to issues of health and safety, is that danger in airbrushing is often invisible.

As most airbrush artists are well aware, not all of the paint directed toward an object ends up on the working surface. Particles that seemingly "bounce off" the surface and drift into the air are called "overspray." The volume of overspray is directly correlated to the size of the airbrush, the working pressure, and the distance from the airbrush to the surface being sprayed.

In *The Complete Airbrush Book*, Peter Siegel writes, "Overspray can be potentially dangerous to your work as it may land where it is unwanted. It can also be potentially dangerous to your health if you inhale or ingest paint mists. To some degree, many of the pigments, dyes, binders, solvents and additives that are used in artists' paints are toxic."

If an organic solvent or other toxic substance is used, it will find its way into the bloodstream if precautions are

not taken. In *The Art of the Dot*, Robert Paschal and Robert Anderson write, "Using spray without taking proper precautions is dangerous. Even if the solvent is water, as with acrylic, gouache, and watercolor, one still risks inhaling poisonous pigments or dust particles. The buildup of dust in the lungs will manifest itself as a feeling of tightness in the chest and may give symptoms similar to that of a heart attack."

When assessing the total risk of exposure to art materials, an important concept applied is "total body burden." Defined as the cumulative effect on the body of all separate exposures to chemicals, whatever the source, "if the total body burden of a material exceeds the capacity of the body to eliminate or detoxify that material, its accumulation in the body can cause injury," McCann writes.

The most common way for toxic substances to enter the body in airbrush technique is by inhalation. Even though the body has a series of defense mechanisms designed to catch unwanted particles, the linings of the mucous membranes in the nose are inadequate when faced with repeated chemical vapors. Moreover, artists who rely on their sense of smell as a means of detecting irritating chemicals should realize that the sense of smell is easily worn down against the constant onslaught of pollutants, and not all dangerous chemicals smell bad.

Less common, but equally troublesome, is to have toxic substances enter the body through ingestion. Because of the inherent dangers of swallowing chemicals, make it a practice to avoid eating, drinking, or smoking in the studio. Food, beverages, and cigarettes may be contaminated with hazardous substances that will then be transferred to your mouth or lungs.

Additional hazards in the workplace include hearing damage created by noisy compressors; paint in the eyes (standard procedure recommends against wearing contact lenses when airbrushing; eyeglasses give additional protection); and injection of paint into skin pores causing poisoning or blood clots.

If you would like more in-depth information on this subject, we recommend reading Michael McCann's chapter "How Art Materials Can Hurt You", pp. 9-25, in *Artist Beware*, Watson-Guptill Publications, New York, 1979.

"PREVENTIVE MEDICINE": THE ARTIST'S FIRST LINE OF DEFENSE

We're witnessing the dawning of a new system of medicine combined with

responsible self-care in the health field. According to Tom Ferguson, M.D., editor in chief of *Medical Self-care*, "In the new health care system, the informed layperson is the primary provider of health care. Instead of passively waiting for illness to occur and then depending on our doctors to 'fix' what ails us, we are increasingly detecting potential problems early and taking steps to prevent them before they become serious enough to require a doctor's care."

"We now realize that the most important health decisions are made by individuals, families, and communities, not by doctors. The center of health power

Today's artist, perhaps as much as anyone, needs to begin the serious practice of preventive medicine theory.

is moving away from the physician to the informed, health-active layperson."

Today's artist, perhaps as much as anyone, needs to begin the serious practice of preventive medicine theory. Although calls for more stringent manufacturer's labeling regulations are a step in the right direction, the issue transcends warnings alone. The only sure way to empower oneself against the health and safety dangers of the airbrush industry is through education, safer working conditions, and preventive practice.

Raising our awareness about the issues of health hazards in the airbrush studio is a task made easier today by an abundance of books, organizations, and sources of information on the subject.

Books such as the previously mentioned *Artist Beware* by Michael McCann, Peter Siegel's *Complete Airbrush Book*, and the Anderson-Paschal collaboration, *The Art of the Dot*, all devote sections to toxicity in the workplace, ventilation, and hazardous substances, and offer sound, healthful alternatives.

The Center for Occupational Hazards (COH), 5 Beekman Street, New York, NY 10038, is but one of many organizations that publish health hazard materials and offer up-to-date information. COH is a national clearinghouse for

research and education on hazards in the arts and publishes the *Art Hazards Newsletter*, covering such topics as new hazards, precautions, government legislation and regulations, lawsuits, and a calendar of events. COH also answers over 50 art hazard questions a day through the Art Hazards Information Center.

Several governmental agencies are involved in the testing and rating of hazardous substances and protective equipment. The Occupational Safety and Health Administration (OSHA), 200 Constitution Avenue N.W., Washington, DC 20210, was formed in 1970 to assure safe working conditions in industry. The National Institute of Safety and Health (NIOSH), Robert A. Taft Laboratory, 476 Columbia Parkway, Cincinnati, OH 45226, does research on occupational hazards. The Consumer Product Safety Commission (CPSC), 111 18th Street N.W., Washington, DC 20210, regulates the safety of all consumer products, including art materials.

The subject of making our workplace a safer place to be is an important component in an overall preventive attitude we take toward health and safety.

The first important question to consider in setting up a studio is location. The problem facing many artists who work at home is twofold: you may be exposing yourself to dangerous materials on a round-the-clock basis, and you may be exposing other household members. Whenever possible, if the opportunity to work outside the home exists, take advantage of it.

Other important factors in studio location include access to running water, proper ventilation, adequate lighting, heating, and knowledge of the health codes and regulations that you will be working under.

Since every airbrush artist works differently, factors such as the location of airbrush, compressor, and related equipment will vary. However, some general suggestions may help to augment your equipment and in the process avoid potential health hazards. First, all studios should house a fire extinguisher, smoke detection unit, and sprinkler system. Fire blankets and first aid kits are necessary as well; remember, you never think you need these things until it's too late.

Another preventive control that can easily be worked into your individual studio design is an air purifier. Inexpensive air filters are basically no more than a fan and filter combination that serve as a backup to your ventilation system.

More complex systems are available as well, using ionizers and precipitators, both of which help too keep airbrush overspray out of the air and the lungs.

One of the first rules of safety is to use the least toxic materials available. "In doing this, you decrease the risk from constant exposure to the materials and also from possible accidents," writes McCann. (For extensive lists of materials used in the various art processes, we refer you to *Artist Beware*, Part 2.)

McCann goes on to point out that "in some cases, selecting an alternative art material may involve the substitution of one hazard for another. For example, acetone is less toxic but more flammable than most other solvents. Therefore, in replacing a more toxic solvent with acetone, you may be increasing the risk of fire. However, I believe you can protect yourself against fire hazards much more easily than you can against the toxic effects of many solvents."

The point is clear: If choices are to be made, become an educated consumer first, and make the least harmful, most "healthful" choice, based on your research.

Now that we've discussed some of the basics of studio design and material selection, let's turn our attention to a crucial issue in the health and safety of the airbrush artist, ventilation.

VENTILATION

Ventilation ranks among the foremost studio-related concerns of artists today. An inadequately ventilated studio is a sure way to expose yourself to needless health risks, courting long-term illness in the process.

According to guidelines set forth in Nancy Clark's *Ventilation: A Practical Guide for Artists, Craftspeople, and Others in the Arts*, assessing the length of time you work at one stretch and the frequency of your work may help you choose among several alternative ventilation systems. For example, if you work on a project only once a year for one day and if you do not use any highly toxic material, some kind of "dilution ventilation" may be your proper choice. But if your work involves continuous operation with high levels of exposure to a material of low toxicity, or a continuous operation with low-level exposure to a highly toxic material, you will need a "local exhaust system."

Of the two types of ventilation, local ventilation is the preferred system for airbrush artists. The reason is that it exhausts the spray at its source to the outside. The more enclosed the area in which you spray, the better the system

will be at removing overspray, dusts, or vapors. Paschal and Anderson write, "The ventilation design should ensure that the contaminated air moves away from the artist's face, not past it. It should also replace as much air as it removes. If the same amount of air is not replaced, the efficiency of the ventilation will be seriously diminished."

Practical designs for local exhaust systems are available in both *Artist Beware* and *Ventilation* (available through the COH). There are four major components in a local exhaust system: a hood, ducts, an air cleaner, and a fan. "Designed properly, contaminated air never will be seen, smelled, or breathed



AIRBRUSH MASK FROM BADGER

in the studio or shop it serves. Processes that use highly toxic materials or large amounts of toxic materials and processes that produce dusts or other solid particles should be controlled by local exhaust ventilation," Clark writes in *Ventilation*.

Another method of minimizing the effects of spraying paints is using a "spray booth." These booths range in size from the piece being worked on to larger, more sophisticated, walk-in industrial booths. Most artists find either a table model or a floor model suitable, depending on how they use it. Table models work well for small, easily transportable items. A floor booth may work well for very large items or items that must be wheeled around.

According to Clark, "Spray booths are equipped with some type of air-cleaning device to trap overspray and paint particles. The primary types are baffles, filters, and water washes. These air cleaners control the number of particles going through a system and help to protect your neighbors' property from discharges. Most artists and craftspeople find that filters work well for light and intermittent use. Filters must be cleaned and changed regularly to minimize resistance in an exhaust system."

Many airbrush artists use "respirators," which are air purifying devices worn over the nose and mouth to filter out hazardous dusts and vapors.

According to industry experts, respirators should be considered secondary to good studio ventilation, the primary concern being to get the overspray out of the studio. In fact, OSHA standards specifically state that respirators are to be used only when appropriate engineering controls are not feasible or while engineering controls are being installed.

If you do decide to use a respirator, the choice of an appropriate one for your needs is crucial. Air-purifying respirators come in various forms, the "most preventive" being full-face gas masks, half-face respirators, and quarter-face respirators. By skirting these higher-priced models, opting for a common dust particle mask available at most hardware stores, you may be courting danger. It is recommended to buy respirators approved by NIOSH.

"If possible," McCann recommends, "spray in a spray booth or fume hood. Otherwise wear an approved mist respirator for water based sprays and an approved paint spray respirator with an organic vapor cartridge and spray pre-filter for solvent-based sprays. There should also be an exhaust system in the studio to remove the excess spray so you can take off your respirator safely."

CONCLUSION

There is no doubt that further studies are badly needed to determine the exact danger levels and toxic effects of chemicals, alone and in combination in the workplace. In the meantime, the only safe path seems to be to avoid these chemicals whenever possible and, when it's absolutely necessary to work with them, do so with protective gloves and mask in a well-ventilated studio or, better yet, outdoors.

Determining the actual extent of harm from specific types and combinations of art material contaminants will require many years of further scientific study. But as many of our nation's leading scientists and consumer organizations warn, the levels of these pollutants recently measured already suggest significant risks to health. In 1981, for instance, a study conducted by the National Cancer Institute linked toxic art materials to heart disease, leukemia, and cancers of the bladder, colon, rectum, kidney, and brain.

Of course, individual susceptibility depends on several factors, including age, health history, environment, and the target organ of the materials in question. However, if ever there was a time to make our studios safer, it is now. The old adage merits repeating in this age of uncertainty: "An ounce of prevention is worth a pound of cure."

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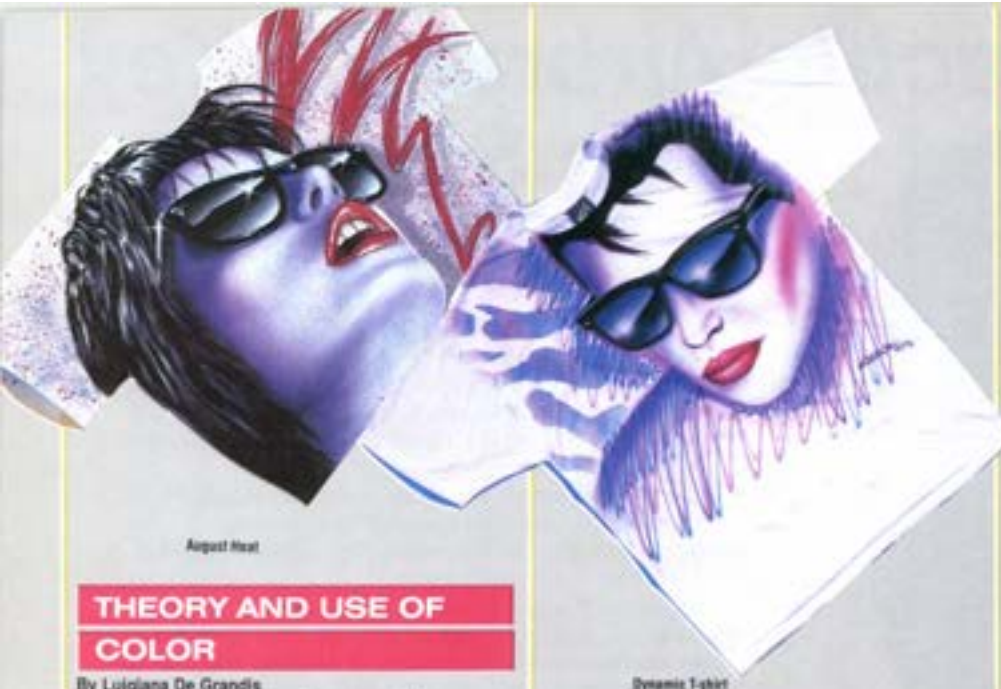
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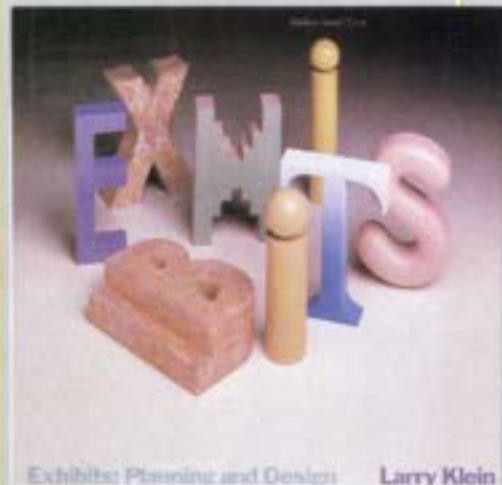
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Larry Klein

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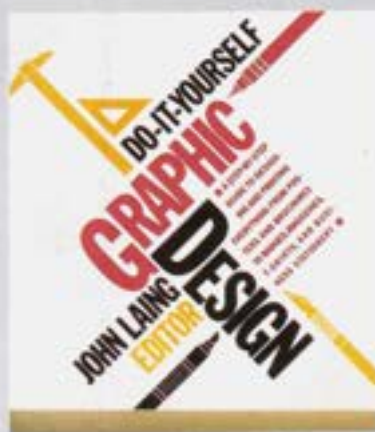
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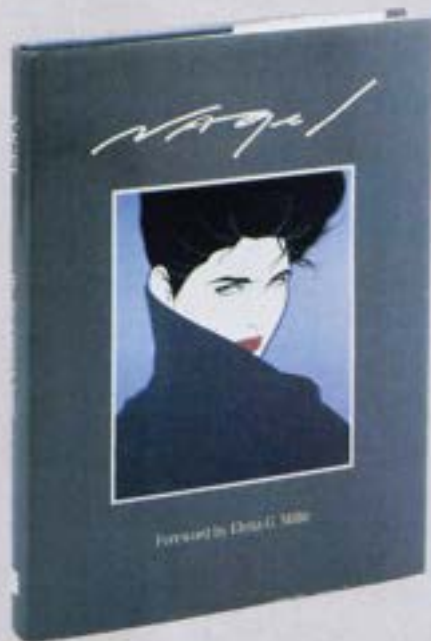
PATER SATO

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Foreword by Elena G. Milie

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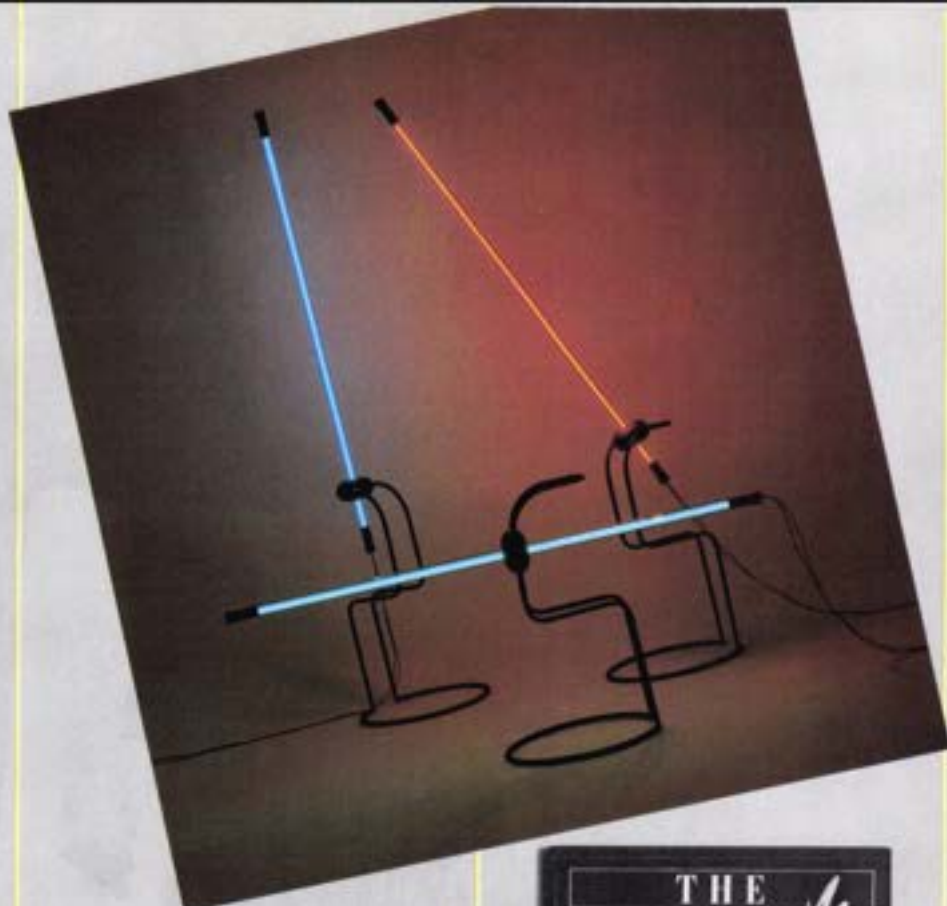
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Photographs by Chris Wroblewski

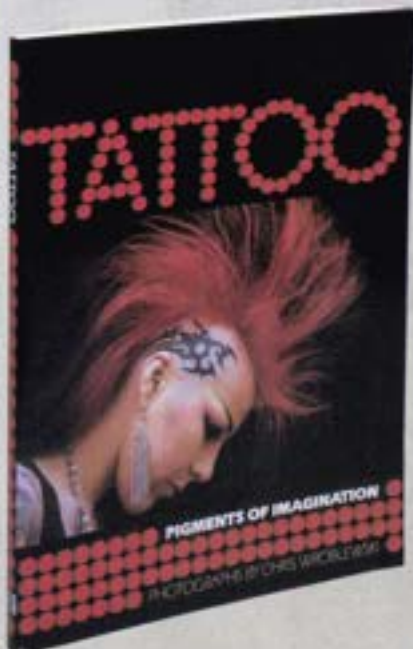
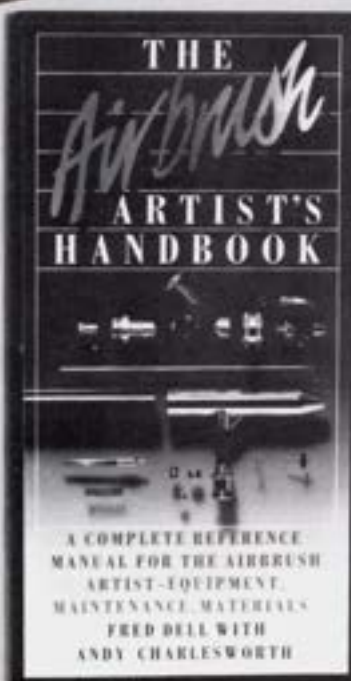
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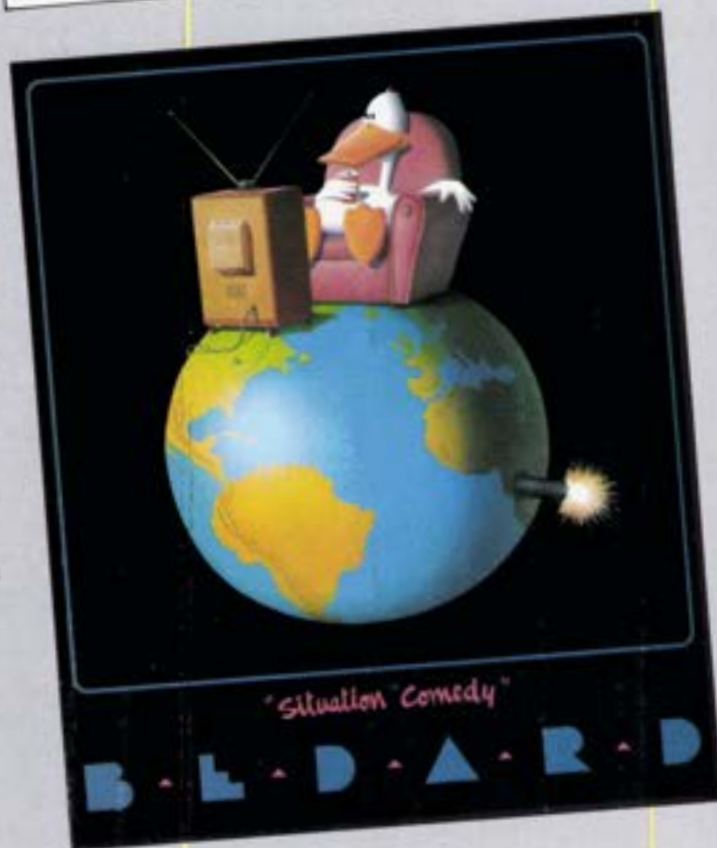
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WHY PAINT ON FILM?

Both Sides of the Real Untold Story

BY DAVE KIMBLE

Eleven years ago, when I made a career change from engineering to freelance commercial art, I was faced with more problems than how to keep the bills paid. In order to succeed in my mid-life career course correction, I had to find a way to transfer the complex technical line drawings I like to do from vellum or drafting film to a surface suitable for airbrushing. I found that transfer by carbon or photo emulsion to illustration board just didn't produce the results I was looking for. Painting on a photo print of my line work, which is the most accepted method, just didn't do it either, as the surface was too unforgiving for my beginning efforts.

This led me to try film positives, which are made from litho negatives, just like prints, but with the positive line image exposed on a second sheet of film instead of on photographic paper. That proved to be the answer for my limited abilities, and as I gained confidence and my skills began to grow, I kept finding more and more reasons to stay with the film instead of moving on to more conventional methods.

In the majority of my paintings I use a line base; that is to say, some of the lines in my original drawing remain visible in the finished illustration. Using

a film positive, it is possible, in effect, to paint underneath the line by working on the back side of the film. While this means working backwards, it also allows for a more rapid buildup of shapes and contours, with the darks going in first and lighter tones being added over them. When the film is turned over, the gain in both contrast and color brilliance is dramatic, but the advantages don't stop there. This contrast gain can also be used to add realism by painting surfaces that are soft or matte, such as cloth, on the viewing side of the film and surfaces that are shiny, such as polished metal, on the reverse side.

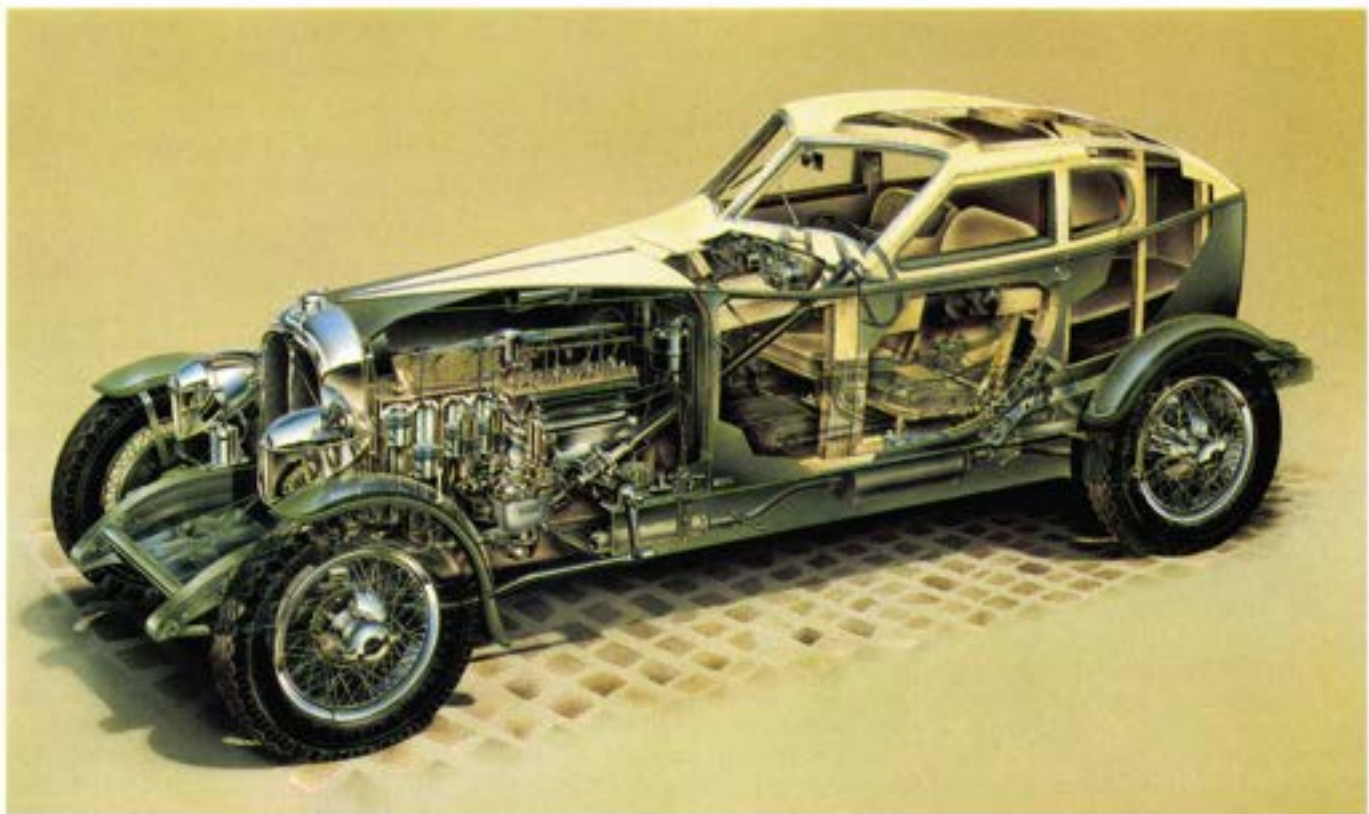
The most forgiving aspect of working on film is that an area that doesn't work out can be simply refrisketed, washed off, and sprayed again, avoiding the pasty look that sometimes results from having to opaque out an area and paint over it on board. The same thing applies to shadowing and highlighting. By applying these effects to the viewing side of the film over areas that have been completed on the back, anything that doesn't work can be washed off, leaving the hours of painting underneath undisturbed.

The thing that imparts these wonderful properties to litho film is the micro-porosity of its photographic emulsion, which gives the paint something to stick

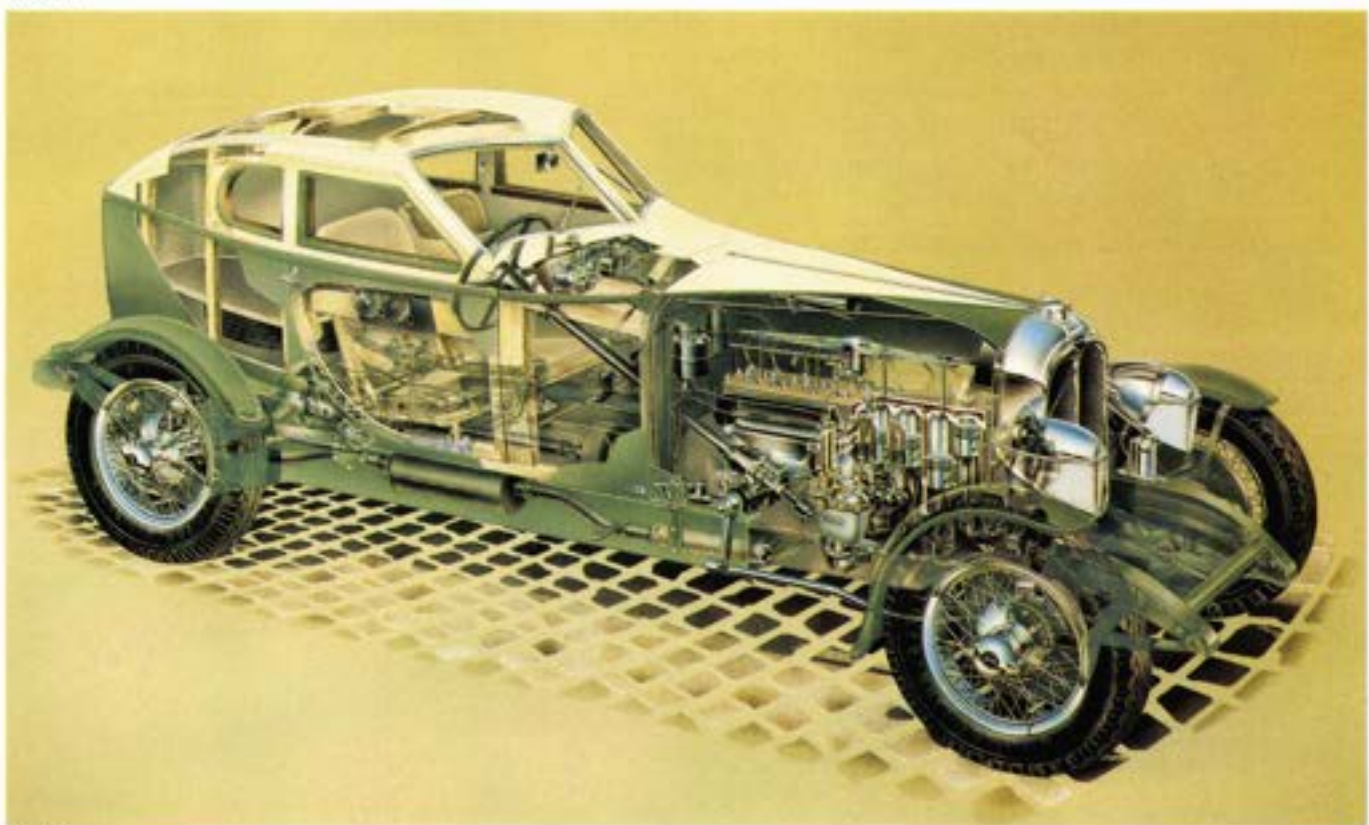
to without adding any perceptible grain. That's why paint sprayed on normal acetate simply wipes off after it dries, while the same paint sprayed on litho film bonds so well it can even be worked with an eraser.

Nothing, however, is completely trouble free, and the big problem with film positives is having them made clean enough and colorless enough to make a suitable canvas. The difficulty here is that this stuff was never intended to be an art material; and as it is used in reproduction work, processor marks, scratches, and slight differences in tone or discoloration don't mean a thing. When I first started developing my technique, I was lucky, although I didn't realize it at the time, and stumbled across a source that did everything about right. This was a small offset printer who soon proved unreliable, so I tried a large color separator and was shocked when I got back a beautiful film positive that was a lovely shade of pale green. This was perfectly acceptable to the separator's standards, so it had to be paid for, even though it was completely useless. As it turned out, most manufacturers' films have a slightly color-tinted base, and of all the ones I have tried, only Agfa is close to neutral.

The otherwise unusual requirements for a paintable film positive also extend



FRONT



BACK

This car cutaway clearly illustrates the difference in effect between the back and front sides of a painted film positive. The subject of this painting is an accurate re-creation of the 1929 Auburn Cabin Speedster show car. The only original example was destroyed in a disastrous fire that completely burned down the 1929 Los Angeles Auto Show. Dr. Peter Kessling of La Pointe, Indiana, commissioned the painting and had this re-creation built using original Auburn parts wherever possible.

Whereas the majority of my clients are major advertising agencies, manufacturers, and magazines, my classic cars are done primarily as technical line art for collectors. This is the first time that the reverse side of one of my paintings has been reproduced, and it is very revealing even to me—truly the real untold story of both sides of the film!



PHOTO BY NEIL B. NISSING

into the darkroom, and it is extremely important to explain to anyone making the film for this purpose how it is to be used. Usable film positives can be produced by most printers and color separators, but the best sources are generally blueprinters with camera departments.

It usually takes some time and more than a little patience to familiarize a source with what is required to make a good paintable piece of film. The film must be exposed properly so that no background tone remains and must be fully processed, but it can be underdeveloped, which will produce a gray rather

than black line. The chemicals must be very fresh, which didn't take long for me to realize after I started using this technique. I noticed that film positives made by my local blueprinter late in the week were yellowish, while those made on Monday were completely clear. A talk with the production manager revealed that new batches of chemicals were mixed every Monday morning and replenished to prolong their life until Friday night, when they were dumped. My cooperative source now always makes sure that my positives are processed in reasonably fresh chemicals, and the "Friday

When the film is turned over, the gain in both contrast and color brilliance is dramatic, but the advantages don't stop there.

yellows" are gone for good.

It is important to realize that even the cleanest film will have a slight tint, but this should be noticeable only on the edges, where it contrasts with the surface the film is mounted on. A good film positive appears about 2 to 3 percent gray

It is also important which side of the film positive the emulsion is on. To avoid scratching the lines when cutting frisket and to allow highlights and edges to be easily scraped, the emulsion and therefore the lines should always be on the side opposite from most of the painting. In fact, frisket cutting is a lot less perilous on film than on other surfaces; because it is typically only about .003 inch (3 mils) thick, it is much harder and more resistant to cutting through. The same areas can be frisketed and cut many times without any danger, ever
continued on page 82

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WINNERS

**WINNERS' PROFILES
BY HARVEY COHEN &
RUSS TITSCH**



This year's Annual Airbrush Excellence Competition was such a hit that we decided to dedicate this issue to the winners.

Robert Paschal, Louis Grubb, Robert Anderson, Cliff Stieglitz, and Stanislaw Fernandes, judges for the competition, told us how they viewed the entries and what they looked for in the winners.

Each entry was viewed by the judges at least three times—first, to get a sense of the whole population of entrants; second, to begin judging each entry against the competition in its category; and third, to come to a consensus on the winning entries.

When we asked the judges to tell us what problems they encountered in choosing the winners, they spoke of inappropriate category choices by the entrants and the presentation of some of the entries. According to Fernandes, "About eighty percent of the people who entered the fine arts category should have entered illustration."

Robert Anderson gave an indication of what the judges looked for in the fine arts category: "People in the fine arts area should look for a combination of techniques, not a hundred percent airbrush. An idea that is well conceived and well designed should

also include a combination of techniques such as painting, drawing, and texture. Airbrush by nature creates tight images that give a more commercial appearance. In the fine arts category, I look for a more expressionistic, looser feel." Stanislaw Fernandes agreed. "Most of what we saw in the fine arts category was, in subject matter and execution, really editorial illustration."

If there was one common theme that the judges shared, it was the quality of presentation for entries. In all cases the winners in each category took great care in how they presented their work and how they chose the category in which their work would be judged.

When we asked the judges what advice they would give to entrants for the next competition, there was complete consensus.

- Choose your best work and place it in the correct category. Don't try to be something you are not.
- Take care with your presentation. Presentation of a piece is probably the most important factor after concept and technical quality.
- Make sure that nothing in your slide or photograph detracts from your work, block out any extraneous background, and make sure that the lighting and color are the best you can get.
- It's one thing to copy someone else's style to learn, but never try to make someone else's style your own—you can't.

WINNERS



T-SHIRT/ TEXTILE: CASS FULLER, FIRST PLACE

At the ripe old age of 23, airbrush artist Cass Fuller has already carved out quite a niche for himself among the textile and T-shirt painters of the Florida coast. "My craft has really come into its own during my years here in Fort Walton Beach," says this year's first-place winner in the Airbrush Excellence Competition T-shirt and textile category. "I think I've established a real solid reputation for myself as an artist with a flair for style and color who also pays close attention to detail."

Fuller, who was born and raised in Huntsville, Alabama, was first introduced to the airbrush nine years ago. He recalls, "I was your typical teenager who liked to fiddle around with things like model airplanes. I took a trip down to Fort Walton Beach and became fascinated with this guy who was airbrushing T-shirts on the boardwalk. He seemed like he was in his own little world, yet everyone who passed by his easel was immediately drawn into what he was doing. The next Christmas I received an airbrush as a present. I basically learned by trial and error and by paying close attention to the community of artists I had

come to know and respect on the beach."

Initially, Fuller's attraction to the airbrush rested in its ability to create "electrifying" images. Balancing that dynamic with an appreciation for the "artistic form," brought on by his mother, a successful watercolor artist, allows Fuller to express his creative energies on multiple levels. "A lot of my inspirations come from the fine detail work of Japanese artists, who pay such close attention to form in their watercolors, sketches, and

drawings. By tying in a lot of color, I'm able to create a spatial effect that gives the appearance of being huge."

In Fuller's award-winning *August Heat*, he has created an oversized vision of a woman's face looking over the top of her sunglasses into the vast expanse of the sky. "The concept comes from looking through a lot of magazines," says Fuller. "I've always had a fondness for girls, especially their faces. *August Heat* uses some basic techniques with a little special effect thrown in for

"Untitled", textile paint on cotton T-shirt; 1987



impact's sake."

Drawing heavily on the art concepts set forth by Michelangelo, Fuller is interested in the psychological effects of light, space, and color. "I try to adhere to the one-third/two-thirds principles of light/dark space," says the artist. "Of course, most of the people that I've worked with say that my work is a lot brighter than anything else they've seen." Fuller tries to remain excited about his craft by evolving new ideas. He has designs on creating a line of



"August Heat"; textile paint on cotton T-shirt; 1987

signature airbrushed bathing suits, as well as workout wear. "There are a lot of untapped markets out there," he asserts. "The trick is combining the art with a good sense for marketing and design. I think the airbrush has transcended any fad labels that it may have once had. Because of the ability of today's artists to change with the times, I believe the airbrush is here to stay."

On a seasonal scale, Fuller, too, must change with the times. Currently he divides

his time between Florida, Texas, and other resort areas in a never-ending effort to stay on top of today's trends. He remembers, "When fluorescents hit, you had to be on top of things in order to make any money. Today, anything oversized works well for me. I recently completed some new designs that I think compare favorably with anything I've done in my career."

Fuller is certain that the limited edition work he is currently creating is finding its way into the hands (and

onto the bodies) of customers who cherish "one of a kinds." "A lot of people's primary concern is to be an individual. Along those lines, I am happy to spend four or five hours on one design. I get a lot of personal satisfaction out of completing an original," Fuller says.

The down side to success, of course, is the constant notoriety which Fuller receives when he is seen around town wearing one of his "originals." "It's gotten to the point where I can't go

out anymore without people stopping me and asking me where I got a specific shirt or could I make one just like it for them. It's kind of a nuisance, but at the same time it's pretty flattering."

On the subject of recognition, Fuller recounts an incident that occurred this past summer at an art show in Huntsville, Alabama. "I put off entering until the last minute and finally, after a lot of prodding from my mother, came up with a rather unique

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WINNERS



T-SHIRT/TEXTILE: RICHARD RUBY, SECOND PLACE

I suppose you could classify my style as "hyper realism," says this year's second-place winner in the T-shirt/textile category, Michigan native Richard Ruby. "I am a detail-oriented artist. In fact, one of my primary attractions to the airbrush has always been its ability to create depth of field on flat surfaces. I've always been fascinated with trying to achieve three-dimensional images. I try to create the illusion that you can touch the art."

Ruby's beginnings as an airbrush artist took place in the flea markets and trade centers of Detroit, where he worked primarily on T-shirts. "I really began to refine my craft there," he recalls. "By 1979 I had already made the decision to strike out on my own and enter the competitive freelance industry." Inspired by the airbrush artists of the 1960s, including Ed "Big Daddy" Roth, Ruby soon found himself working for The Mouse House, a successful T-shirt shop, as a freelance artist. It was there that he got to meet Stanley Mouse, the airbrush genius responsible for illustrating album covers for the noted bands Journey and the Grateful Dead.

Drawing on these and other experiences, Roth began to establish a reputation as a polished and versatile airbrush artist. Commercial jobs included pencil illustrations

for the California-based horticultural magazine *Teleflora* and pen-and-ink illustration for *Monthly Detroit*, *FTD Magazine*, and *Metropolitan Detroit*. In 1985 and 1986, Ruby's canvas work was featured at Royal Oak's prestigious Cade Gallery, and Detroit's well-known Michigan Gallery.

An extensive traveler, Ruby is constantly on the lookout for new style innovations and ways to expand his "creative vocabulary." Since 1979 he has chronicled much of his own work in a sketch diary. "The diary is a tremendous source of discovery for me," he explains. "It's also a wonderful marker in time, helping me see the evolution of my art."

Ruby believes that today's airbrush art has transcended the labels of fad or trend. "In certain circles the airbrush is still identified with the coastal tourist traps," he suggests, "but I hear more and more people referring to the airbrush as it appears on the covers of magazines such as *Time*, *Newsweek*, and *Omni*. This is where I'd like to go with the airbrush, into more fine art realms, maybe even getting in on the gallery level. The challenge facing today's airbrush artist is to remain competitive in a rapidly evolving marketplace. Just look at the advent of computer graphics, for example; instead of running away from technology, I believe that today's professional illustra-

tors need to embrace these challenges."

Ruby is currently in the process of experimenting with different ideas and concepts himself, including futuristic renderings and art nouveau. "I sometimes think I enjoy the process more than the finished product," he says. "I love the conceptualization and the thought that goes into the creative process. Once your illustration is hanging or published, it's almost a let-down." Ruby continues to get

satisfaction from his work and, in particular, any notoriety he may receive from garnering second place honors in this year's *Airbrush Action* competition. He hopes that *Donna/Porsche* will lead to future assignments, especially in the Detroit market, where he says "it's really hard to get artistic exposure."

"I believe in taking risks regardless of the odds," says Ruby. "As an artist, I am just beginning to fulfill my potential."

"Donna/Porsche", acrylic on cotton T-shirt; 1986



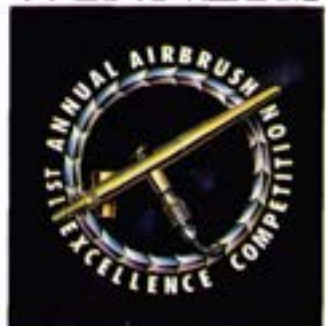
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WINNERS



COMMERCIAL ART: ANDY LACKOW, FIRST PLACE

"Whimsical realism best describes my style," says 34-year-old New York artist and first-place winner in this year's commercial art category Andy Lackow. Born in Riverdale, New York, and educated at the Rhode Island School of Design and New York's School of Visual Arts, Lackow is identified as one of the premier airbrush illustrators on today's commercial scene.

Motivation for the award-winning *Retro-Relaxation #2* came as a direct result of the artist's in-depth study of the 1950s. In this piece Lackow delves not only into the era's soul but also into the icons of its history, yielding an underlying respect for the "industrial strength of the epoch." In addition to looking at the era's imagery, Lackow researched the abstract expressionism of many of the greatest musicians, artists, and designers of the 1950s.

Currently, Lackow is casting his artistic eye in the direction of the 1930s, paying homage to the 1939 New York World's Fair, in a promotional piece slated for the 1988 *Blackbook*. "It's a real extravaganza piece," says the artist. "I think the basic term to sum it up is 'streamlined

modern'—an updated version of streamlined art deco."

Lackow believes that the piece serves as a tribute to the greatness that used to be associated with New York City's streets and skyscrapers. "During the '30s there were higher ideals and purer sensibilities. One look at the architecture of the time tells you that the visionaries of yesterday had only the highest regard for the aesthetic," asserts Lackow.

Even at the outset of his commercial art career, Lackow drew considerable inspiration from eras gone by. He recalls, "My first experience with the airbrush came in college, when my roommate unpacked an ancient airbrush. At first I resisted, but soon I found myself looking seriously at the art. What I saw was the expressionism of the true giants of the first generation of the airbrush—the Charlie Whites and the Dave Willardsons. These guys were whimsical realists as well, carrying through the pop art of the '60s to more commercial iconographies."

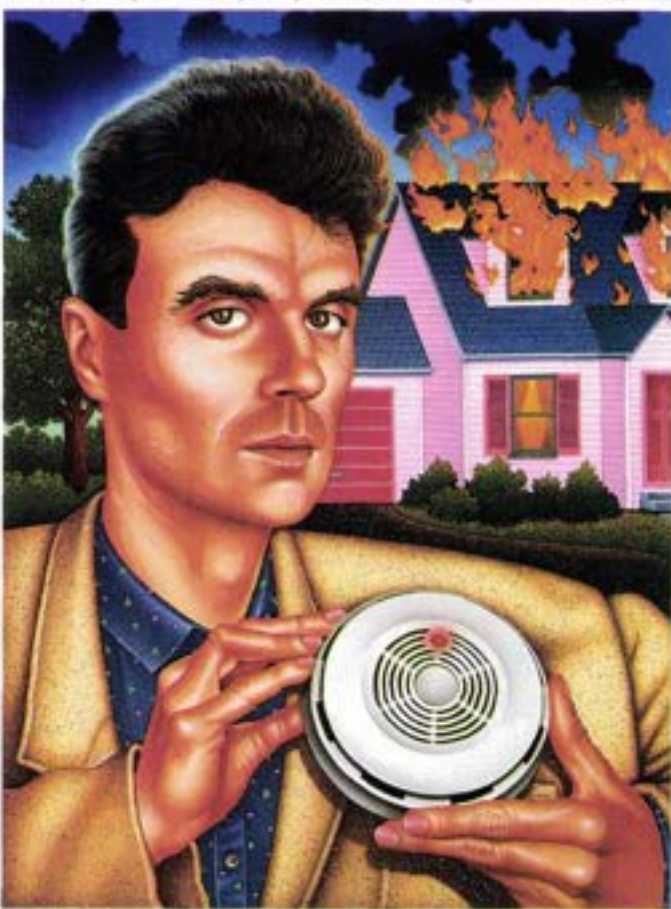
Lackow is of the belief that the "fine artists" of today are commercial artists. "In the United States, the premier patron of the arts is the corporation," he suggests. "I believe that if there were a

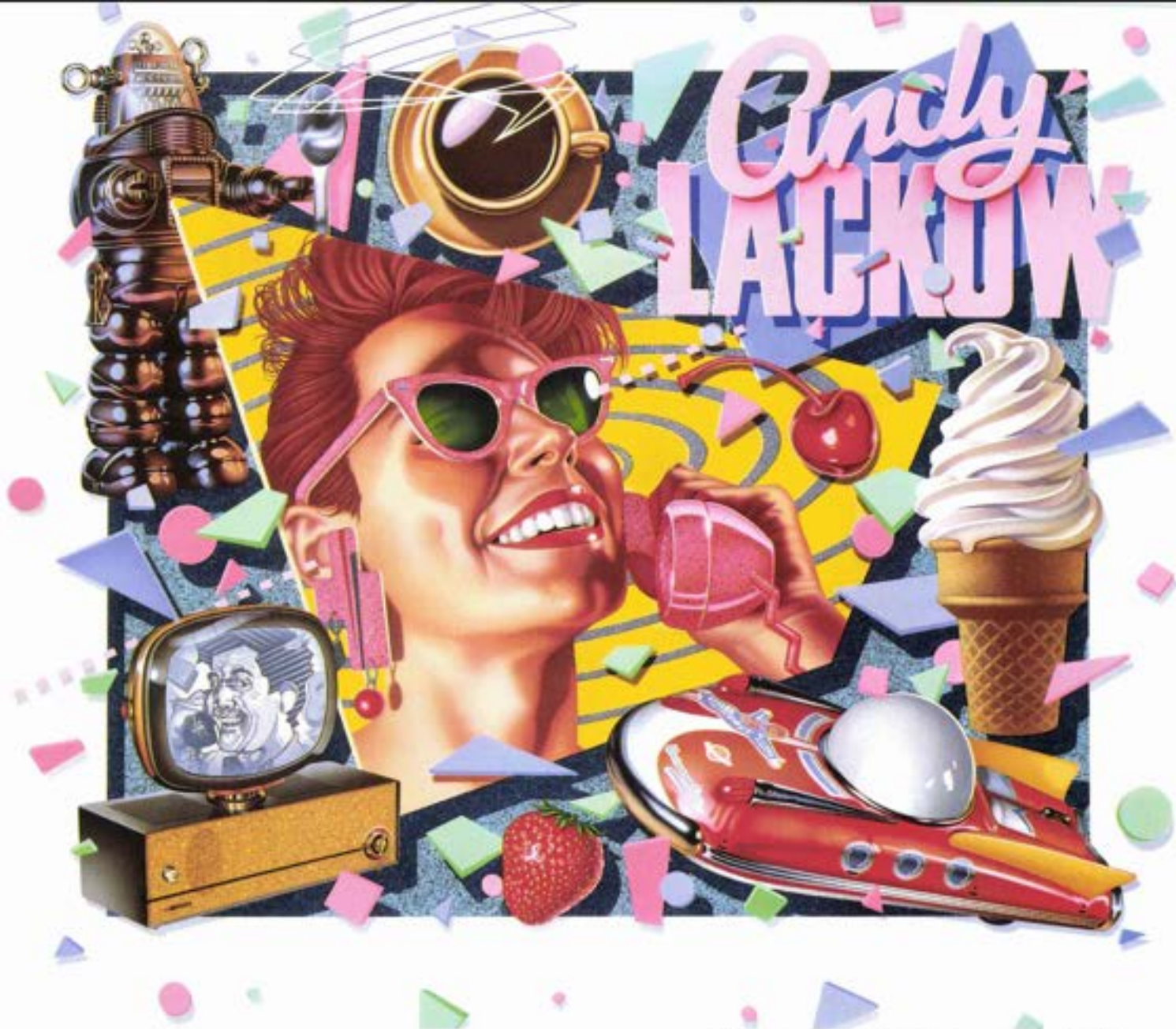
Michelangelo among us, he wouldn't be painting ceilings."

Lackow's impressive list of clients includes Atari, Subaru, IBM, Wendy's, Ralston-Purina, Anheuser-Busch, and Polaroid, as well as some of the country's leading

entertainment and pharmaceutical companies. Lackow's work has been featured on the cover of such notable publications as *Newsweek*, *Heavy Metal*, *New York Magazine*, *National Lampoon*, and *The Airbrush Book*. And while the commercial

"You may ask yourself is my family safe?" 8" x 11"; gouache on board; 1986





"Retro-Relaxation #2", 19" x 20", gouache on board, 1986

work continues to be his "bread and butter," Lackow finds himself challenged to go "back to the future." "I am finding a considerable degree of solace in the art forms of the '30s," he says. "I think I'll stay in this mode for a while. The '50s motif was satisfying until everyone starting doing geometric lettering and PeeWee Herman. The '30s seem pure in comparison. Unfortunately, I don't see a whole lot of stylistic innovation being created during the '80s. People don't seem to have that long-term optimism anymore. Instead,

as the century and the millennium come to a close, they're trying to scoop up the last vestiges of remaining beauty left behind by our parents and grandparents' generations."

Technical File

Airbrush: "I use a variety of double-action airbrushes for mid-size and large coverage."

Paint: I've had a lot of success with gouache.

Surfaces: Illustration board.

Stencils: "I use tons of acetate for cutting shields and masks."

Compressor: "I use a silent compressor."

Work schedule: "I try to start early, and if I get a couple of really good hours in before lunch, I'm really happy. Basically, I work all day, taking time out for meals and my girlfriend."

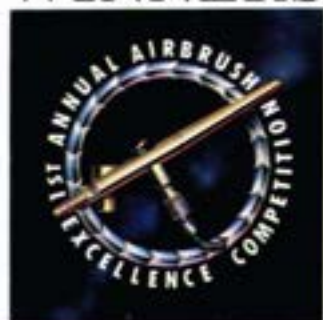
Business aspects: "My gallery is the promotional pieces that appear in the *Blackbook*. It is a very personal statement, and it is seen by everyone in the business. I've been real fortunate to be featured in the '88 Artists' Market, as well as the upcoming '89 edition."

Special effects: "My most special effect is my visually

unique logo. It's a very stylized lettering that has helped to establish my identity. My primary resource for the 'script and block' lettering came from the old neon signs you saw at coffee shops and the tilted rectangles that provided the backdrop for motel signage."

Advice to novices: "Even if you plan to delve into the world of commercial illustration, you should continue to do work for yourself. Not only will this enhance your professional style, but it will continually foster the magic from within." ■

WINNERS



COMMERCIAL ART: JERRY LOFARO, SECOND PLACE

Jerry Lofaro, a 28-year-old commercial artist from Long Island, New York, is the mastermind behind this year's second-place winning commercial illustration, *Life is Elsewhere*. The illustration was designed as a book cover for the Milan Kundera book of the same title. "I affectionately refer to this piece as the 'doggie in the window,'" says Lofaro. The novel's plot revolves around the life of a young poet. As a boy, he is preoccupied with drawing people with dogs' heads; as he gets older, the fascination turns toward the female form. "In the illustration I tried to convey a sense of longing or searching for love and the meaning of life," Lofaro explains.

Educated at the State University of New York/New Paltz in the fine arts, with years of follow-up training at the Arts Student League, Lofaro is a self-proclaimed "realist with a fantasy flavoring." He says, "Most people immediately equate my style with Salvador Dali." Though Lofaro denies any conscious influence, he admits that Dali's work must have affected him "on some level."

The constant thread that ties Lofaro's body of work together is his reverence for nature. Inspired by the Renaissance and Baroque stylings, Lofaro is intrigued by landscapes and the "solitary" image. In a piece that appeared in *American Showcase*, titled *The Element*

Symphony, the association is obvious: A solitary maestro is conducting an orchestra of thunderstorms in the distance.

Lofaro's success in the world of commercial illustration has come mainly in the publishing field, particularly with New York-based client Viking/Penguin Inc. "I consider myself fortunate in this regard. I used to go around on foot with my portfolio in hand, and all I had left to show for my troubles was a pocketful of nice 'will call' notes," Lofaro recalls. "When I finally got connected with an agent, a lot of those same doors that were closed for me as a self-represented individual artist opened, as if by magic."

Lofaro believes that a good agent has an intuitive sense of what the artist's interests and strengths are. "On a large scale, an agent acts as the artist's eyes and ears," he suggests. "The more contacts and connections the agent has, the more opportunities exist for the artist to [reach] new markets."

Aside from his commercial work, Lofaro has been evolving a style for his personal work that he believes "packs a bigger punch." The work, done almost exclusively with the airbrush, uses broader, larger surfaces and yields a simpler "feel." Along these lines, Lofaro considers himself "a fine artist who makes money commercially. In reality, the thinking that goes into the work is the same as a fine art-

ist, only with a slightly different slant."

Lofaro believes that a double-page advertisement he took out in the 1987 *American Showcase* will be a crucial "transitional tool" in his burgeoning career. "I still consider myself at a young place in my artistic career. An investment of this magnitude might be overwhelming for people who don't yet have both feet firmly planted in the

world of commercial illustration, but for me, I think it will pay off tremendously.

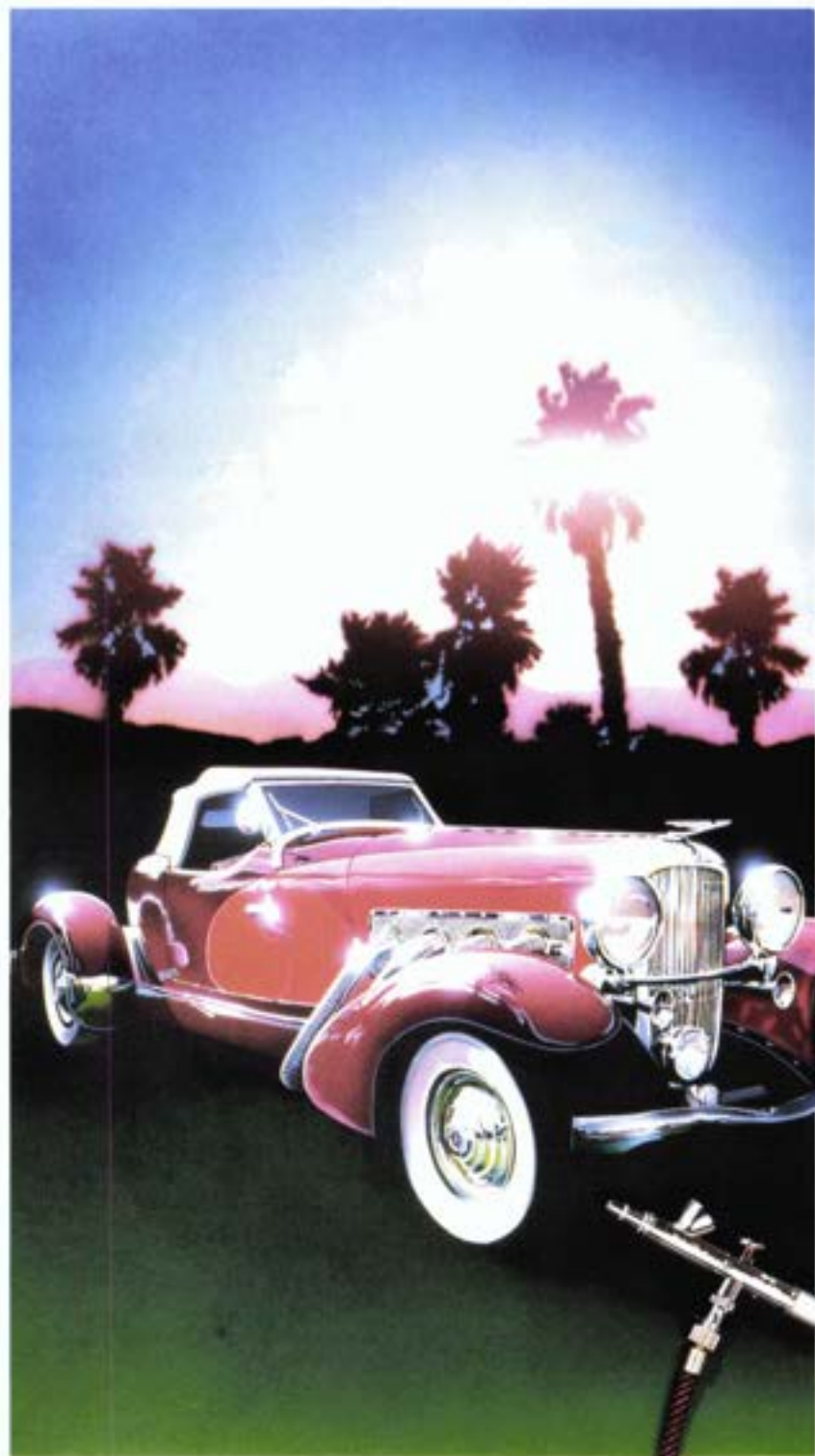
"I could see myself doing very well with illustration. However, I want to keep developing my own personal work as well, perhaps evolving into the gallery realm. For now, a healthy balance between the two keeps me on the edge, and I find this an incredibly stimulating and exciting place to be." ■

"Life is Elsewhere"; 16 1/2" x 23"; acrylic on illustration board; 1986



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WINNERS



AUTOMOBILE: ALLAN RODEWALD, FIRST PLACE

"My father was in the service. I drew army guys, I drew race cars. I drew a lot. Teachers in school used to give me their discarded test papers and I'd draw on the back of them."

Allan Rodewald spent his first 21 years in Ottawa Lake, Michigan (near Toledo, Ohio). Apparently, he couldn't have been blessed with better parents. "Both my parents have art skills, though neither one of them actually followed through with it. Beginning when I was about seven, they set me up with private lessons."

"My mother attended art classes with me and took them on her own as well. I went to private lessons all the way through high school."

Now 30 years old, Rodewald lives in Houston, Texas. For the past five years he's been running his own businesses. He does fine art as Allan Rodewald and commercial design (aided by two employees) as Commercial Expressive Designs.

Houston and Ottawa Lake aren't exactly in the same county, and Rodewald recalls the path from there to there: "I received an art scholarship from Sienna Heights College, near Detroit. I went there for five years. In my senior year, I won the art department's award for indi-

vidual achievement."

The airbrush however, was not something Rodewald picked up at Sienna Heights, however. "I never did a single project in school that involved airbrushing," he recalls. Self-taught, Rodewald learned the craft by painting vans for his friends during the summers between college years. "So I said to myself, 'I'm just going to keep on doing this when I graduate.'"

I received a Bachelor of Fine Arts degree and an art certification for teaching at the high school level," he relates. "I have a big interest in teaching art, but not at the high school level. The teaching experience was good for me, though. The two guys here that work with me—I taught them."

"After college, I had the opportunity to move to Arizona. I stayed for a year, but I didn't see any future there. I moved back to Michigan for a spell, and then down to Texas. I've been in Texas since 1982. My folks were always behind me. They helped me get started here."

In the course of getting started, Rodewald ran head on into the timeless, split between a need to make a living and a love for fine art: "I always thought of myself as having my own business. But with a fine arts degree, it's

really not one of those degrees where you go out and look in the classifieds and find 'Artist Wanted.' It's not like a commercial arts degree, or art advertising. It taught me to be a good painter and to learn about Vincent Van Gogh, but it doesn't really teach you that much about going out and making a living."

"Being more of an artist than a businessperson, I started out at a very slow roll. One job just kind of led to another. Then things snowballed. The van painting market pretty much died out. In the meantime though, I picked up a lot of pinstripping; I developed a lettering skill, and I do a lot of commercial vans now."

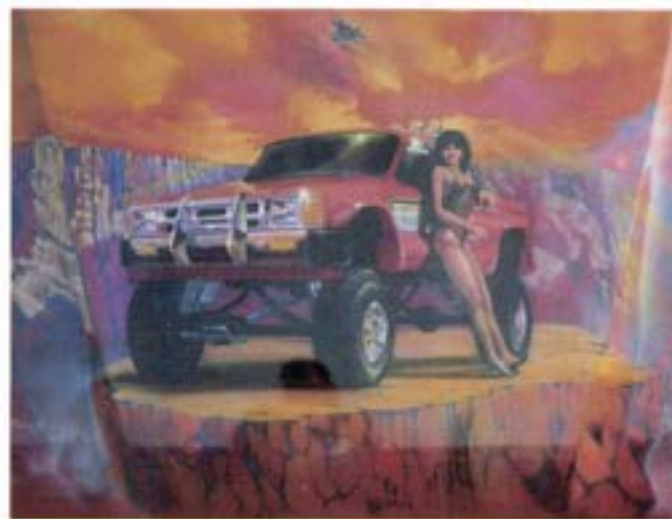
"And I still get calls to do the airbrushing work. Not a

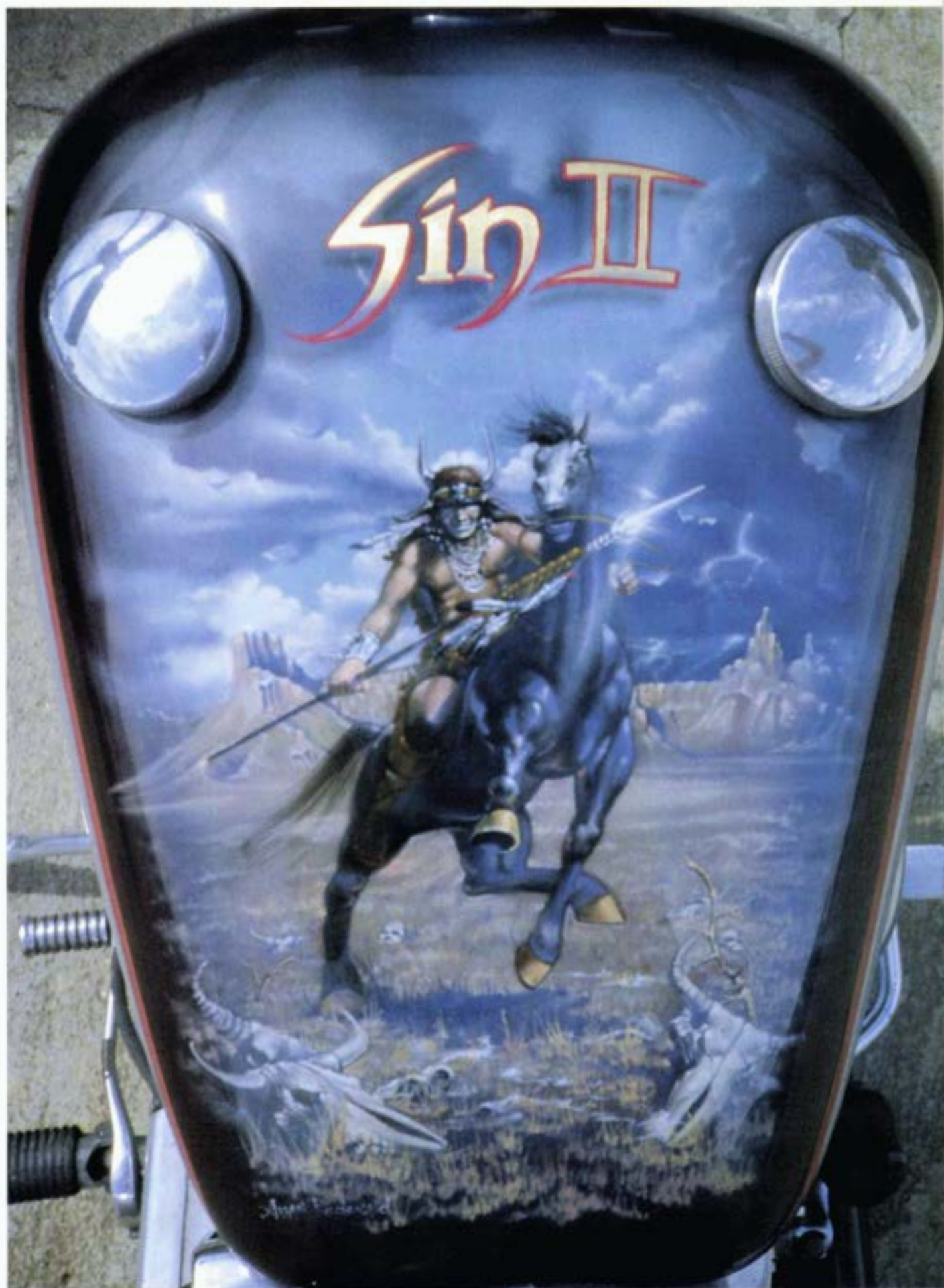
lot of guys do it. People from Dallas or San Antonio or Louisiana come in, and they want something special done."

"Something special" is exactly what Rodewald created to win the Airbrush Excellence Competition in the automobile category. The winning entry, *Sin II*, is a brilliantly worked design that he applied to his own 1981 Harley Davidson motorcycle.

Why his own motorcycle? Again, and right out front, Rodewald notices the difficult relationship that exists between commerce and art: "It's hard for me to put all my talent into the hood of a race car. [Commercial customers] usually don't have the money to pay what it's worth

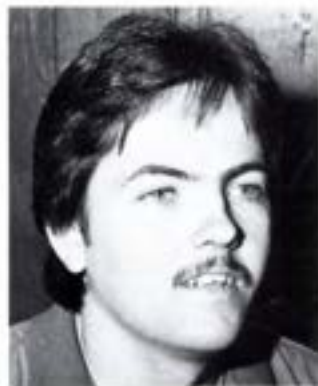
continued on page 60





"Sin II"; lacquer on steel, 1986

WINNERS



AUTOMOTIVE: JAMES DYER, SECOND PLACE

James Dyer of St. Simon's Island, Georgia, won second place in the automotive category with *The Mechanical Eagle*, which he created on the hood of his own Pontiac Trans Am. He got the idea from "one like it in a hot-rod magazine. I changed it about forty percent. I didn't like the colors in it, either. I did it with mother of pearl paint. It's the first one I've done." (Dyer first picked up an airbrush in 1983.)

"At the time I was doing it," Dyer explains, "I was doing a fair in Brunswick, Georgia. I was doing the work after the fair, and I was going

into the shop that I was borrowing. We took the hood off the car. The guy who owned the shop painted my car, and I painted the eagle on the hood.

"I would use the key and go into the shop after the fair. One night I went in there at 11 o'clock and stayed till three in the morning. Sometimes I'd go in about three o'clock in the morning and work on it till time to go to the fair. I worked on it for about a full week, about forty hours altogether."

Originally from Rockmart, Georgia, Dyer, now 28, lives on St. Simon's Island.

He started painting in oils

at 13. "I took a few oil painting lessons from a lady name of Miss Peg Whipple. She was an oil paint instructor; she had her own shop. I took lessons for a month or two from her. Besides that, I've had no instruction in art whatsoever."

Dyer continued to develop his expertise by lettering signs and cars. "A guy asked me if I could airbrush. I told him, 'I don't know. Let me go out and buy one and find out.' I've been doing it ever since."

A roving freelancer, Dyer does work to order for individual customers during the summers: "T-shirts, cars, whatever they want. During the winter I do arts and craft

fairs."

Though obviously born with talent, Dyer voices a need felt by many younger modern artists to develop his gifts through education. Apparently, most American public schools have yet to address the needs of students who want to work in modern styles with up-to-date equipment.

"I've always wanted to go to some school. [Early next year] the School of Airbrush Arts (in Chicago) is holding a workshop for photo retouching. I've been accepted into it. Later on, when I can afford it, I want to go to art school."

"Mechanical Eagle", 54 1/2" x 21 1/2"; custom pearl on steel; 1986



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WINNERS



FINE ART: DENNIS BAYUZICK, FIRST PLACE

"The whole aesthetic of surrealism fascinates me," says 40-year-old Iowa artist/professor Dennis Bayuzick. "My orientation as a painter is firmly rooted in the perennial artistic philosophies of symbolism and surrealism." With this thought in mind, it seems only fitting that Bayuzick's painting, *Nocturnal Garden*, prompted by dream imagery and the "underworld," garnered first place honors in this year's fine art category.

"*Nocturnal Garden* was inspired by vivid dreams about my ex-wife, who is an avid gardener," recalls Bayuzick. "The painting's imagery focuses on the subterranean, the underground. On a primitive level, the imagery is derived from dreams of fertility and earthliness."

The workings of the conscious and the subconscious are a central component in Bayuzick's artistic imagination. He says, "For over twenty years I have maintained an illustrated dream journal, and it has served as the prime source of my evolving enigmatic repertoire of visual symbolism."

Born in Pittsburgh, Pennsylvania, Bayuzick received a B.S. in art and a Masters of Art Education from Edinboro State College, Edinboro, Pennsylvania. In 1975 Bayuzick was awarded an M.F.A. in painting from the Ohio University School of

Art, Athens, Ohio. He continued his education at Ohio University until 1977, pursuing a doctoral degree in comparative arts studies.

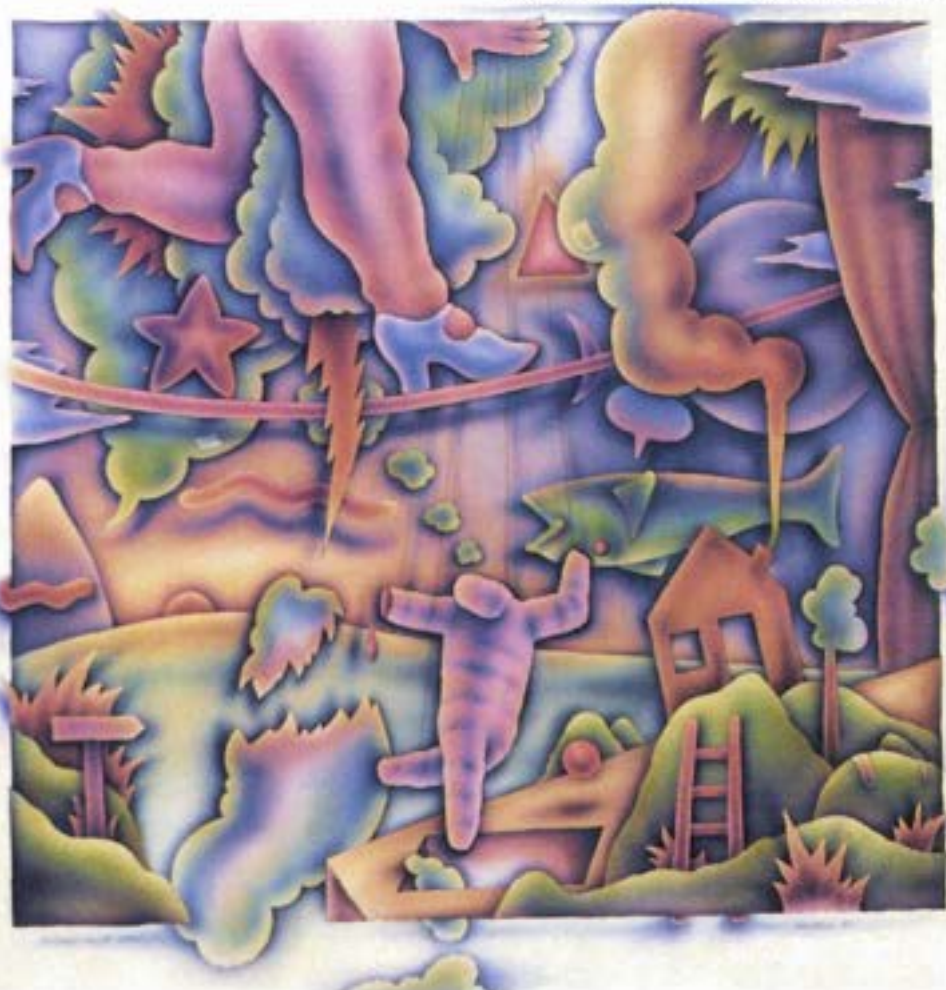
Bayuzick is currently an associate professor of art at the University of Wisconsin/Parkside in Kenosha, where he teaches courses in aesthetics, art philosophy, art criticism and painting and

drawing. "I like the mix of the practical and the conceptual in my teaching," he says. "In its most primordial sense, we study how the mind interacts with the tangible."

Both as a professor and as a fine artist, Bayuzick is constantly striving to depict the import of dreams as sources of imagery: "I have a predilection for the introspective,

contemplative view of reality, and I conceive of existence as a multileveled experience allowing for various states of awareness-conscious, unconscious; internal, external; and so on. From such a perspective, I have developed over the years a complex repertoire of enigmatic visual symbols in my work, stimulated by dreams,

"Resurrection of Jalo"; 24" x 24"; acrylic on board, 1983





"Nocturnal Garden", 24" x 24"; acrylic on illustration board, 1986

fantasies, and imagination, as well as actual perception. Altogether, they comprise a kind of personal mythology of recurrent symbolic motifs."

Central to Bayuzick's dream vision is a fascination with the volcano. In a publication entitled *Volcano News*, he writes, "For me, the volcano is a kind of emotionally charged archetypal symbol that can embody multiple associations, both positive and negative, in its

artistic representation. In our collective imaginations its capacity for tragic destruction is both dreadful and mysterious, and its potential for unpredictable physical transformation haunts us. By analogy, the volcano has become for me a symbol of unpredictable yet possibly profound psychological transformation."

Accordingly, Bayuzick has painted pieces with such titles as *Volcano Still Life* ("inspired by a vivid dream

of a volcano erupting in multicolored splendor on a seemingly familiar yet oddly improbable table top"), *Descent* ("symbolizing the inevitable negative tendencies of one's shadow self, which should not be repressed but must be consciously resolved, lest the seeming dormant forces explode with unpredictable intensity"), and *Self-Portrait with Volcano and Cat* ("I am depicted in a more harmonious relationship with its dominant pres-

ence, aware of and responsive to its highly charged seductive morphology").

Bayuzick's attraction to emotionally charged image motifs reappear throughout his body of work. Besides the volcano, viewers are treated to pneumatic humanoids, melting crosses, rubbery fish, and obscuring walls, all articulated quite artificially in a stagelike setting and implying an ongoing scenario by virtue of their improbable

continued on page 60

WINNERS



FINE ART: G. BYRON PECK, SECOND PLACE

It's no surprise that G. Byron Peck, who hails from several generations of Northern Virginia dairy farmers, finds comfort in the vast expanses of Washington, D.C.'s urban landscapes. After all, Peck, who plies his fine art trade on the walls of some of Washington's trendier establishments, has always been a "visionary." In fact, he asserts, "The nice thing about art is that it expands your horizons."

Recently, Peck has been expanding the horizons of Washington commuters-on-the-go, treating them to such mural eye-openers as *Stiletto*, gracing the side of M Street's City Cafe, as well as the murals at Washington Harbour, the Bank, Cafe Med, the 9:30 Club, and Lafayette Center, where he works in a basement utility-room-turned-studio.

Peck, who classifies his style as a grab-bag of treatments including neoclassical, pop, and abstract illusionism, is not only a highly visible mural painter but, as evidenced by his second-place finish in this year's Airbrush Excellence Competition, a polished and successful fine artist as well.

Currently, a limited collection of Peck's work is on display at the prestigious Govinda Gallery in Georgetown (which handles the likes of Andy Warhol and Annie Leibowitz) and at the inter-

nationally recognized Vorpall Gallery in New York City's SoHo, one of the handful of remaining street-level galleries in that high-rent district.

By his own admission, Peck's winning entry, titled *Anaconda*, is a combination of neoclassical elements with a rougher "punk" treatment. Corinthian columns and draped canvases provide the backdrop for a half-clad woman in black. "A multitude of visual influxes go into one piece," says the 32-year-old artist. The end result is a piece with a subtle force, a visual impact that comes at you from within.

Imagine the impact Peck achieves on 5' x 4' canvas; now multiply that forcefulness to get the effect of a 21' x 45' Washington mural. "A mural is an immense version of what your painting is about, and when you take it out of the gallery and put it outside, you force people to look at it. In galleries, people are in a state of inattentiveness," Peck believes.

Of late, Peck has parlayed his mural work into interior design activities. Upcoming plans include the design and airbrushing of the insides of an exotic Caribbean-inspired nightclub, as well as a commissioned airbrushed dance floor for a club with a "cities of the world" theme. "I can only hope they send me on location for inspiration's sake," says a wistful Peck. A graduate of Virginia Com-

monwealth University in Richmond with a Bachelor of Fine Arts in painting and printmaking, Peck's early fascination with the airbrush was scoffed at by the "second- and third-generation abstract expressionists," who dominated the art schools of the early 1970s.

Fortunately for Peck, his perseverance with the airbrush paid off. Drawing on the works of the great photo-realists, he was able to develop a successful style of his own and soon developed a commercial following. In addition to the galleries, Peck employs the services of two

agents, one who specializes in commercial jobs and one who concentrates on finding interior design work.

Murals. World-renowned galleries. What's next for this budding "renaissance man"? You're not going to believe this one: "Growing up a couple of hours from Cape Hatteras, my true love was surfing. I guess the more successful you become, the harder it is to get away. But my thirst for the surf and my yearning for the open spaces is incredible."

G. Byron Peck. With an eye toward the sky.

"Anaconda"; 5' x 4'; acrylic on canvas; 1987



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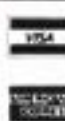


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WINNERS



SIGNCRAFT: HOWARD PELCMAN, FIRST PLACE

"People love to watch me work because they know I love what I do. I'm one of the few people who really look forward to Monday morning. I load my compressor and paints into the van on Sunday night, and the next morning I travel. The farthest I've ever had to go was 70 or 80 miles. It keeps me very busy, 60 or 70 hours a week, though I try not to work Saturdays or Sundays anymore."

So beams Howard Pelcman, winner of this year's Airbrush Excellence Award in the sign-painting category. In fact, his award-winning artwork doubles as the personal advertising he uses on the side of his "work truck."

Pelcman, 37, lives with his wife, son, and daughter in Jackson, New Jersey (Ocean County). For the past six years he has enthusiastically made a living through his airbrush craft, a career change born out of necessity.

Pelcman recalls, "Kindergarten, first grade—art has been with me for as far back as I can remember. No particular person influenced my interest; it was science fantasy fiction. As a kid I was constantly enamored with

outer-space science fantasy."

In the 1950's Pelcman remembers devouring dime-store space fantasy comic books by the dozens. Later in his teens, "I was wild over movies like *2001* and *Forbidden Planet*. I loved to see things that other people had conceived of as the 'future' rather than normal, everyday stuff. Even now, the walls in my house are covered with my own science-fantasy paintings."

In high school his fascination with science fantasy

transformed itself into a talent for futuristic design. Pelcman says he "wanted to turn that talent into automobile styling. I wanted to be a stylist for General Motors. My junior year in high school I won a national competition for automobile excellence. Maybe you recall these contests that GM used to run: I was one of the 16 national winners in the 1968 'Build Your Own Model Car' contest."

"But I didn't have the education necessary to back

up my artistic abilities." Accordingly, Pelcman spent most of the next ten years "bangin' nails and building homes."

As is the case with many artists, recognition for Pelcman came by being at the right place at the right time. For some it is a big break, a stroke of dumb luck, a key exhibit opportunity, a good review, an award. In Pelcman's case, conversion from carpenter to airbrush artist came by slightly less spectacular means.

Meadowbrook Carting is another example of lettering design.





"Lettering & Stuff"; Lettering enamel on van; 1987

He recalls, "I knew a bunch of guys with race cars, and one of them asked me, 'Hey, can you letter my race car?' I said, 'No, lettering is not what I normally do.' To that he replied, 'Aw, c'mon, you can do it. You used to do all that stuff in high school.'"

"So after a feverish four months of practice, I finally conjured up the courage to letter this guy's car. By the time I actually did it, I had become relatively proficient. I didn't look like a bumbler."

"As fate would have it, a

couple of the other guys were watching, and then they wanted their race cars lettered as well. From there things started to snowball.

"Now I'm still doing basically the same thing, but I have appointments that are backed up eight weeks in advance."

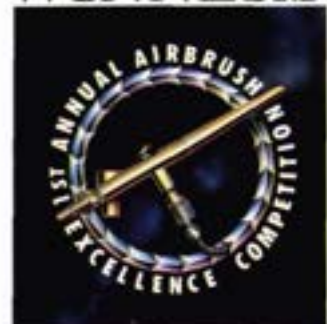
In a particular way, Pelcman's art is as new as the twentieth century and the American love affair with the car. In another way, he's following a tradition thousands of years old. People have

always taken pleasure in adorning their modes of conveyance, from circus wagons to trains to sailing ships to horses and elephants and camels.

"One time I was even flown out to Michigan to paint a boat. I customize quite a few of the large offshore, unlimited Grand Prix racing boats. And cars, always cars—race cars, quarter-mile cars, drag cars, circle-track cars, dirt-track cars. I've even done a few ambulances in my time."

The vividness, action, craft, and originality of Pelcman's work is evident even at first glance. But what is it that gives his designs that extra magic? What makes them art, as distinct from clever draftsmanship? Without even being asked the question, Pelcman explains: "The idea is to use lettering that's not just lettering but to transform it into graphic design. When people want something other than just 'sign-shop lettering,' they call me."

WINNERS



SIGNCRAFT: ED ARMSTRONG, SECOND PLACE

I work at Six Flags over Texas. We have little stands all over the park that sell various refreshments. I work in what's called an in-house sign shop. Just about every amusement park has at least one.

"We were approached [by a sales representative] with the image of a Dole fruit juice pop package. The question was, 'Could you make this label into a sign?'"

Ed Armstrong, second-place winner in *Airbrush Action's* Airbrush Excellence sign category, answered that question with a sure-handed "yes." He converted the label into a sign and improved on the original design.

People not familiar with technical artistry might guess that all Ed had to do was stick the original label into a computer or one of those newfangled cameras and the machine did all the work. That day may be coming—in some respects, it's already here—but that doesn't explain how the Dole frozen juice pop turned from a mouse into a giant.

Ed explains the process: "I decided I was just going to apply the pop over the top . . . rather than having the whole sign be two-dimensional. That way I was able to make the popsicle stick out beyond the limits of the sign."

"An outdoor sign can't be done on art board. We did it

on Plexiglas. The ink is actually a screen-printing ink, ABS. It's closest to lacquer. The difference with Plexiglas is that you don't have the benefit of using a clear frisket. You have to use a masking frisket. We call it 'bull hide.' It's like a big roll of masking tape, with a backing on it. Real thick and tough. You have to cut your image out of that. I projected the label and made a paper pattern and then just carbon-paper-transferred that onto the bull hide.

"Once you start spraying, your overspray will start to hide your line work. If you have an illustration board and your overspray starts to do that, you can peel the frisket off and just put in new frisket and your line work still exists.

"But with the bull hide, you have to do all your cutting first, realizing that you can hand hold the stencil for some pieces, and other pieces are going to have to be all cut. There's no going back and starting over, reapplying frisket or reapplying the pattern, because there'd be no way you'd ever be in registration again. You have to do it all at once and keep track of all the little pieces."

Ed Armstrong's expertise is not basically self-taught. "I originally majored at Texas A & M in landscape architecture and environmental design. I started wanting to get into graphic design, learn how to sketch or render a blueprint to look appealing. I decided to change majors to graphic design, which

A & M didn't have."

Both Ed and his wife (whom he met at A & M) migrated to Cal Poly at San Luis Obispo. He studied graphic design; she continued in computer science. He interrupted his education to return to Texas (because of an illness in his family) and has worked at Six Flags for the past six years. Now 29, Ed, his wife, and their two children live in Arlington.

"My brother's a graphic illustrator for (filmmaker) George Lucas. He's 'the artist in the family,'" says Ed. "I'm not a drawer. I can't really illustrate; I can't doodle. But something like airbrushing, with a logical or sequential buildup of colors and tones, really comes natural."

"Fruit & Juice Pineapple"; 24" x 39"; multi-vac on Plexiglas



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WINNERS



PHOTO RETOUCHING: RON FLEMING, FIRST PLACE

The art of photo retouching is no longer an exercise in removing the unseemly little blotch from a print of your great-grandmother's wedding picture. The advent of the airbrush, and more recent advances in computer graphics, have converted the marriage between the photographer and the airbrush artist into a wizard's maze of technical magicianship.

Ron Fleming, winner of the Airbrush Excellence Competition in the photo retouching category, is a long time, hardcore professional. He runs Graphic Associates, his own design and illustration studio in Tulsa, Oklahoma. Since all four of his children have grown up and left the nest, he's able to devote as much time as he wants to his varied arts (and varied they are—he also won second place in our technical category). Now 50, he's been wielding the airbrush for the past 35 years.

Fleming's award-winning *Bigorange 24*, is a composite photograph/painting of a ship. Fleming explains: "I had to make a composite from two photos." Since the client didn't have an acceptable photograph of the entire scene, "I had to add the

background—the water, trees, the works."

Like many other modern commercial and technical artists, Fleming is primarily self-taught. "I was always interested in art as a kid, and I always wanted to be a technical illustrator. I started using the airbrush in a tenth-grade art class. The teacher didn't know what it was, really, and told me to go ahead and use it if I wanted."

Fleming started airbrushing T-shirts when he was 16. Besides that one moment of art class serendipity, Fleming doesn't recall any teachers or

classroom experiences that brought him along as an artist. His college training was not in art but in engineering, a discipline he credits as instrumental to much of the technical work he does now.

Before starting Graphic Associates, Fleming credits a friend and experienced professional in the photo retouching and technical illustration for showing him the ropes in the 1950s. He's passed along much of his expertise over the years to others in his areas, many of whom, he quips, "are now in business competing against

me."

Fleming calls Graphic Associates both a design studio and an illustration studio. However, he's currently phasing out much of the design and going for more technical illustration work. "I'm moving the studio into my home, to concentrate strictly on illustration."

Fleming's making the change from his own need to grow: "I got to the point a few years ago where I thought I was getting into a rut. I needed to do something different. So about three years ago I went looking for an



Keep sky
simple-type
overprints.



Combine 2 photos
and add background
to fill out bleed

clean up
ship



"Bigorange 24", 26" x 12", gouache on type C print, 1987

agent. I got one right off the bat."

The Bernstein-Andruilli agency in New York has been giving him all he can handle ever since. Revitalizing projects. Fresh turf. "I'm getting some technical work, though New York isn't as big on technical as I thought it would be. And a lot of advertising—packaging with a high-tech look, a lot of things generated on the computer. I guess that someday the com-

puter will replace me, but it hasn't yet.

"Toothbrushes for Colgate, a lot of work for Kodak, Coors. I can probably think of fifty *Fortune* 500 companies I've done work for."

When asked about the things that really get him stoked up as an artist, Kennedy immediately quipped, "I can tell you about the things that get me stoked down." For example, even with a substantial track record,

Fleming still encounters one of the age-old problems that occur when artists in business deal with non-artist clients. "A client gives you a job and then tries to tell you how to paint it. That makes it difficult for everybody. You do it just exactly the way they want it, and then they decide they don't like that. So then they let you paint it the way you want it."

"It's hard to get people to give you that confidence,

especially when you're not a known name and you're in Tulsa, Oklahoma. But I've been in business long enough that I've always strived to get a good price. I'm not known to be cheap."

Most recently, Ron completed an illustration of an Isaac Asimov-conceived robot for a national publication. In a relaxed Oklahoma drawl, he only slightly understates his own case: "I'm pretty versatile." ■

WINNERS



PHOTO RETOUCH: KENN RICHARDS, SECOND PLACE

To win second place in the photo retouching category, Kenn Richards of East Northport, New York, did so much "retouching" of a Hertz-Penske truck that he all but re-created the entire thing. "In the photograph, it was sitting in a parking lot. I had to show it in motion, straightening it out, taking the cars out, the whole bit. It turned out to be a whole painting on top of the print. I believe Mr. Penske now has the original hanging in his office. He was quite thrilled."

A freelance illustrator, Richards created the work through a New York ad agency, Impressions. Now 31, he's been using an airbrush for ten years.

Richard's original interest in art, he says, came easy. "It came through my father. He just recently retired as art director for DFS-Dorland Advertising. He'd been there for twenty-five years. I've been drawing since I was five."

"I played drums for about fifteen years in various bands. But he told me, 'I think your artwork's a lot better than your drumming.' I have to agree with him: Commercial advertising's the way to go."

Richards began using an airbrush as a high school senior. When he went on to college, he asked his teachers about the tool, but "they had no idea about it." Richards "happened to be one of the lucky ones who was doing airbrush in college." He went

to Ringling School of Art in Sarasota, Florida. At the time, even prestigious Ringling had no classes in airbrush. Richards got his "college" experience as an airbrush medical illustrator. "One of my teachers got me the job. That's how it all began."

Richards's father isn't the only artist in the family: "My brother's a photographer in Manhattan; his wife is an art director; my wife is an art director."

In the future, Richards wants to get into more mixed media, "textures with airbrush. And I've been doing a lot of oils. I used to do a lot of watercolor."

Also handy with wood-working, Richards is currently building his fourth

studio, in the basement of the house he's recently bought for himself and his bride of one year. "This is going to be the last one," he vows. "I'm building into a room that's 25 by 14 feet. My drawing table will be four by eight feet. It's going to have exhaust fans, the whole bit. I find over the years the spraying's been getting to my lungs. I do wear a mask, but you can't wear a mask all the time and walk around with rings around your face."

"I've also got a lot of gadgets that I've built to make things quicker and quicker [he'd rather not give out details just yet.] You find in advertising that the quicker you are, the more money you can make."

"Roll With the Winning Team"; 15" x 20"; acrylic on C print, 1986





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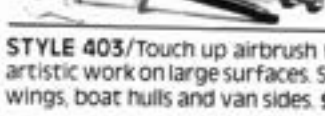
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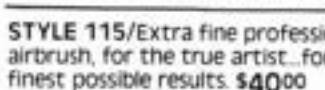
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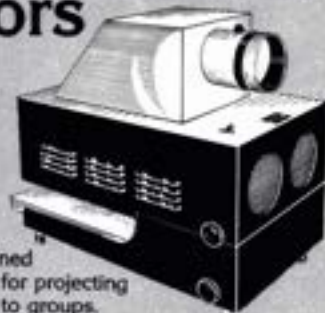
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WINNERS



TECHNICAL: THOMAS KENNEDY, FIRST PLACE

Thomas Kennedy confesses: "I'm a tinkerer. I've just always loved tinkering with things. As far back as seventh or eighth grade, even before, I was always doodling. In seventh grade I was thinking of becoming an architect—until I realized how much math you have to go through."

Kennedy comes across as an understated and mild-mannered artist. In fact, after speaking at length with this year's first-place technical award winner, one wonders how he manages to create from within so "laid back" a mortal coil. Not exactly your tortured Van Gogh or eccentric Jackson Pollack type. Mild mannered? Come to think of it, so was Clark Kent.

Kennedy came out on top in the Airbrush Excellence Competition with a work titled *Royal Prince*. Judging from its title, the piece sounds like it could be one of the great artistic themes: a race horse, a European monarch, a hybrid rose, a private schooner.

In fact, it's a cutaway illustration of a hand vacuum cleaner. But that only serves to speak all the more loudly for Kennedy's artistic gift—the ability to convert a subject not much more artistically appealing than a fresh two-by-four into a visual attention grabber.

"Practice, practice, practice"? You bet. Kennedy's been a photo retoucher and

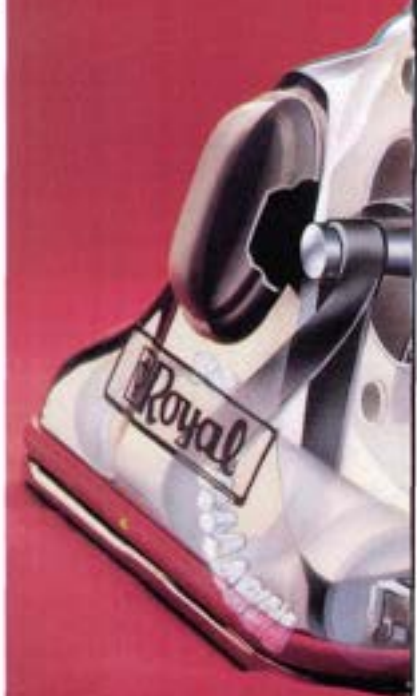
technical artist for over 25 years. One of his earliest hobbies was tinkering with photo equipment. He built his own Lazy Luci, an opaque projector used to reduce or enlarge drawings. But "they don't go by that name anymore," he reminds us.

Kennedy began his career out of high school as an apprentice in an art studio. "Within the first year I bought my first airbrush. We did a

lot of consumer stuff, but the majority of the work was nuts-and-bolts advertising," he says.

Kennedy doesn't recall having any great teachers, and his artistic gifts are mostly self-cultivated. His one brush with formal education came through the Famous Artists School. Not only did he enroll in the course, however; he won the award. "In 1959 they were holding a contest simi-

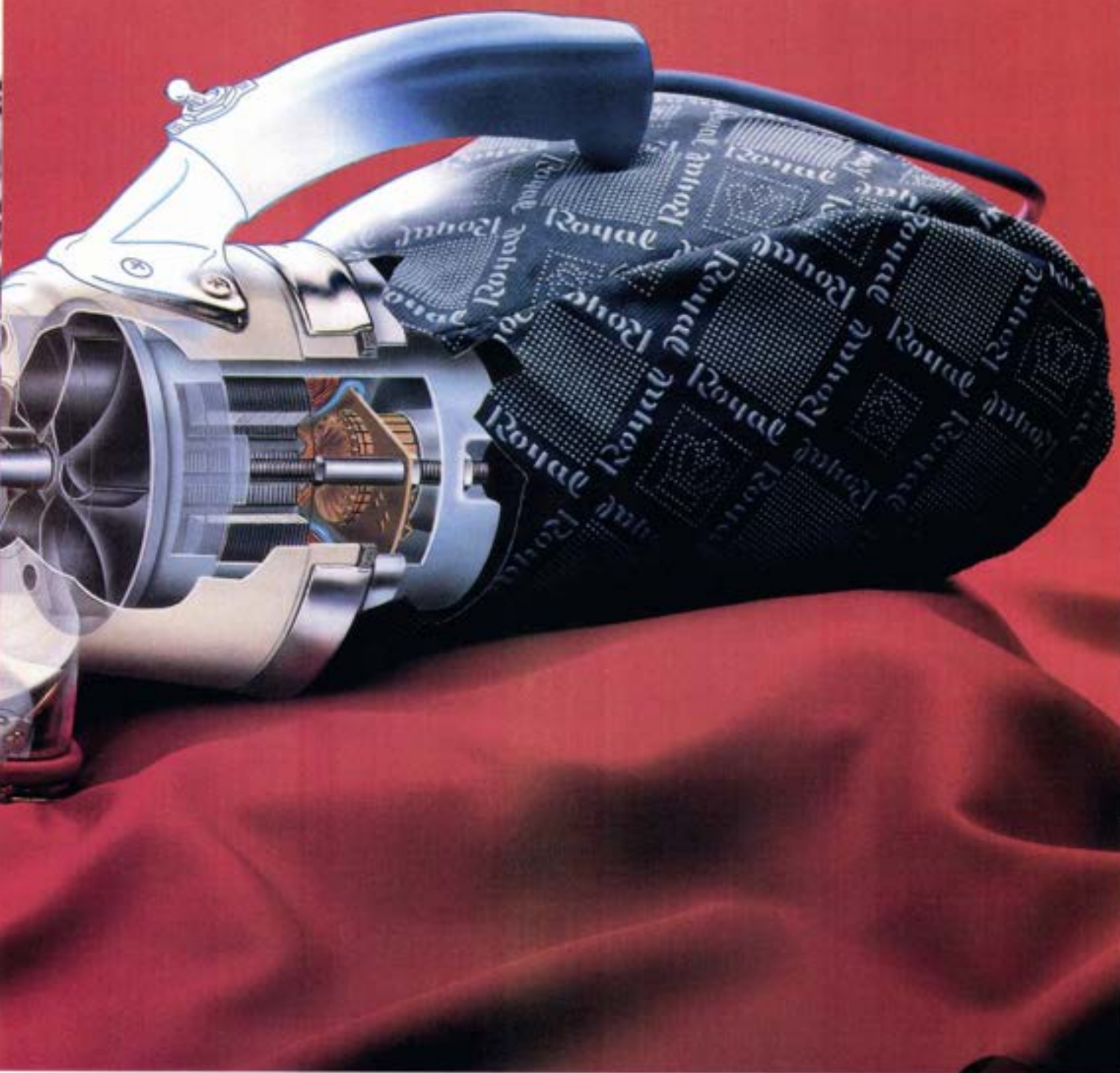
"Drain Valve", 9" x 12"; acrylic on illustration board



lar to the Airbrush Excellence contest. I was doing work for an advertising agency called Foote, Cone & Belding. I won with a technical illustration for a chemical company, depicting their research. I did an illustration of a microscope.

"Out of something like 3500 entries, I received an honorable mention. This was enough to set me flying."

Though Kennedy has



"Royal Prince"; 16" x 20"; gouache/acrylic on C print-glassy; 1986

changed employers over the years, he's remained true to the same basic disciplines. For the past five years he's worked for Falcon Advertising.

Now 47, Kennedy lives in Lakewood, Ohio ("the first suburb west of Cleveland"), with his wife, 20 year-old daughter, and 16 year-old son.

The creation of *Royal Prince* came with some unusual challenges. Kennedy explains that similar projects

(cutaway illustrations) usually begin with a blueprint stage, often even before the product is developed. "In this case, the product had already been manufactured. For the clients advertising, we wanted to show what it looked like from the inside. We started with a *photograph*."

It may be an artistic cliché to suggest that the most powerful image of many works of fine art is what's left out of

them. But it's not a cliché when you happen to be the guy who is assigned to create the artwork. Kennedy states the demand in so mild a manner, that one could almost believe that there is "nothin' to it": "On most cutaways, the challenge is what to leave out and what to put in. So you try to show just enough of the inside to let everybody know what's going on."

Kennedy recently com-

pleted a series of four technical designs for the American Ignition Wire Company—one more tour de force, no doubt, in transforming a "taken for granted" detail of daily life into hot sparks of imagination.

Not surprisingly, Kennedy's summation of his artistic talents and commitment is straight-forward and unassuming: "I'm glad I chose the field I did. I learn something new every day." ■

WINNERS



TECHNICAL ILLUSTRATION: RON FLEMING, SECOND PLACE

Ron Fleming won first prize in photo retouching; he's also our second place winner in the technical category.

He won this one with an illustration of a military tank training simulator—a technical tour de force in gouache. He came by the job through his Tulsa-based design and illustration enterprise, Graphic Associates.

"It was one of those projects," he explains, "where the client had very little to give me to work with. I had one picture of the tank going the wrong way. They had no blueprints on the simulator.

"You get the feeling when you're inside the training simulator that you're really running the tank. So I had to come up with something that would combine a simulation illustration with a realistic illustration. Before I did it, they did take me down there and take me through the whole thing."

As with his winner in the photo-retouching category, Fleming found himself having to create the completed background for the simulator as part of the finished work. Doing that involved steps that sound downright funny in retrospect (unless, of course, you'd had to do it yourself).

"First, they [Burtek, the client] wanted a war scene.

Then they decided they didn't want that. They wanted it going on a Sunday drive. Well, I'd just got off a vacation in Arizona and I'd shot a lot of mountains and deserts. So I just stuck that in the background."

Just stuck that in? Sounds easy, right? Little experience necessary. Between 1959 and 1963, Fleming worked as technical illustrator for McDonnell-Douglas. Without his "military experience" there, he might well not have been able to complete the illustration with the level of excellence or in the time required. "It was a very complicated drawing," he observes, "on a very short deadline."

Ron doesn't use many superlatives or exaggerations, so we asked what very meant. "I had a week to do the painting after I got the pencil approved. It was one of those drawings that was so complicated that I had to cover it up and work in spots. I'd turn away to get more paint and come back to it, and I couldn't remember where I was at. I don't generally have much memory loss, but there was just so much detail, all that hydraulic tubing and whatnot going on."

It's a time-proven wisdom that experience in what may seem to be an unrelated field often improves a professional's performance at what he

most loves to do—or put more simply, everything's connected to everything else. By connecting art and engineering, Ron Fleming and others like him are working in a tradition that runs back through Leonardo da Vinci and long before. "My engineering background, including five years of college, really

helped. It helps me to understand engineers a lot more.

"Most engineers don't have much concept of what a thing's going to be. They can mechanically and mathematically figure it out, but they don't know what it's going to look like. I've kind of been able to listen to what they say and make it into pictures."

"M-1 Trainer"; 20" x 24"; gouache on photo paper; 1986



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WINNERS



1

1
Fine Art
Fourth Place
G. Fiedor/Peter Urban
"Whirlwind"
40" x 40"; Acrylic on luminous
photo paper; 1986



2

2
Commercial Art
Third Place
Sergio Roffo
"Untitled"
16 1/2" x 23"; Acrylic on illustration
board; 1986



3

3
Fine Art
Third Place
Dennis Duke
"Out of the Blue"
28" x 36"; Acrylic on canvas; 1986



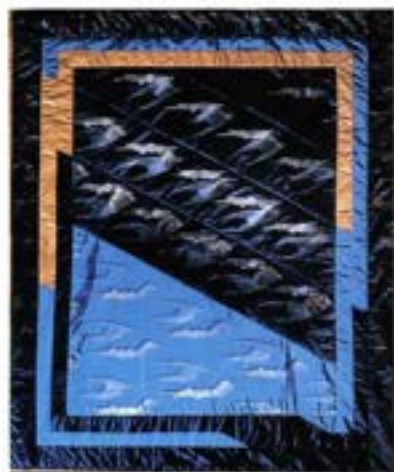
4

4
Textile/T-Shirt
Fourth Place
Troy Pierce
"Janet Jackson"
Acrylic on T-shirt; 1987



5

5
Technical
Third Place
William Westwood
"Hormone Mediation"
16" x 16"; watercolor/gouache on
illustration board; 1986



1
Photo Retouching
Third Place
Jennifer D. Deckelman
"Untitled"
11" x 14", B/W Photo; 1986

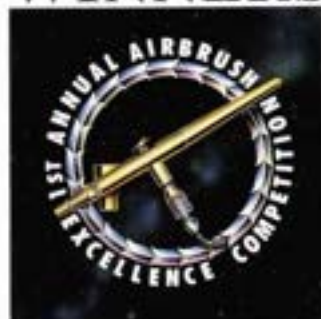
2
Textile/T-Shirt
Third Place
Judith Villavisions
"Of Air and Sea"
Fabric paint and acrylic on T-shirt;
1986

3
Technical
Fourth Place
Kurt Carloni
"Paslode Air Nail Gun"
20" x 24", Watercolor on
photography; 1987

4
Automotive
Third Place
Brock Kitchen
"Blue Devils"
22" x 28", Automotive Lacquer on
Steel; 1986

5
Commercial Art
Fourth Place
Jeff Beth
"Lady Liberty"
3" x 4", Acrylic on masonite; 1986

WINNERS



CASS FULLER

continued from page 31

entry concept. My idea consisted of combining an oversized T-shirt with a 3' x 4' canvas. In order to achieve the visual impact I was looking for, I gessoed the T-shirt to the canvas and airbrushed a bunch of fruit on the T-shirt, allowing for the excess fruit to pour out onto the sides of the canvas. There were oversized cherries the size of volleyballs! I titled the piece *Fruit of the Loom, Extra-Large*, and it won top honors as the "people's choice award" out of a field of over 480 entries. "And while awards and recognition are coming quickly to this talented young artist, his attitude toward fame is still in the startup stage: 'The Airbrush Excellence Award is a place for me to start from. I'm ready to accomplish anything now. I'm at a point in my career where I'm looking to get serious about the airbrush.'"

Technical File

Airbrush: Double-action. "At the shop I use up to sixteen airbrushes at a time. The multi gun system works well on T-shirts."

Paints: Textile paints.

Stencils: "Most of the work I do is freehand. I'll use stencils for background graphics or to block off an area that I don't want to catch any overspray."

Special Effects: "Since most of my work is freehand, I tend to experiment a lot with gradations and tones. Working oversized is a challenge because you have to honor white space but at the same time provide ample coverage. Special effects come pretty naturally to me. I guess you could say that by combining solid fundamentals with a lot of bright color, I get some pretty off-the-wall effects."

Pricing: "I'm getting more mature in the business end of my affairs. I used to give away my art. Now, for instance, I'm charging \$250 for a one-of-a-kind piece like *August Heat*. With my limited editions, where there might be 25 to a run, I'll charge less, maybe in the \$50 to \$100 range. The days of the \$12 original Cass Fuller signature T-shirt are definitely gone." ■

ALLAN RODENWALD

continued from page 39

for a fine arts piece."

To develop *Sin II*, Rodewald expanded on the old Harley wings-on-a-tire logo motif to arrive at a stunningly detailed original design. The base paint is lacquer. However, the sides of the bike were accomplished with a liquid mask that hardens to a rubbery finish similar to a rubber glove. Rodewald cut out the wings with the mask to contour them to the curve of the tank.

"The top of the tank is all done freehand," he says. The design is a Rodewald "original," employing traditional American Indian and southwestern landscape themes.

The divisions of his pursuits into two enterprises, one commercial and one for the fine arts, may indicate Rodewald's hopes for what will turn out to be a self-fulfilling prophecy over the next few years. Executing variations on what's already been done for fun and profit may not be enough to satisfy his creative thirst for the "abstract."

"I really don't incorporate much abstractness into the

work I do now. But if I could, I'd paint abstract. Almost everything I do now in airbrush work is more what I'd call 'realist' painting. The lady looks like a lady, for instance—everything in proportion."

To satisfy his aspirations, he has airbrushed the illusion of dashboards into "funny" cars. More recently (and substantially), he accepted the challenge to airbrush the interior of Magic Island, a large restaurant in Houston, following an Egyptian/magical vision that includes hieroglyphics.

"I've been contracted recently to do whole interiors of houses—four or five large paintings, actual canvas paintings, and sometimes wall graphics."

"I try to stay in with the fine arts part of it. That's my ultimate goal. I do portraits whenever I can to keep my canvas skills alive. I actually would like to be a canvas painter again, using an airbrush abstractly. I'm using my business now as a way of meeting people, and the income carries me through." ■

DENNIS BAYUZICK

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juxtapositions. "Altogether they comprise a kind of hybrid personal mythology of recurrent symbolism," says the artist. "While the symbols are essentially private in their psychological genesis, I hope the images can perhaps transcend the personal realm and reveal an equally important concern for more archetypal, universal import."

Bayuzick's relationship with the airbrush started in the early 1970s before entering graduate school. He recalls, "The airbrush was well suited to other-world imagery. I was able to achieve hallucinatory effects that I was unable to get with conventional tools."

As Bayuzick became more attuned to the nuances of the airbrush, his artistic body of work began to take shape

along symbolic lines. "I'm always looking to seduce the viewer with color and symbolism and then mentally provoke with imagery," he explains. "I'm not overly productive in terms of actually putting paint to canvas, but I am constantly evolving a conceptualization process. My work is predetermined, with a healthy spattering of intuition."

Praise for the artist has included a Fellowship Award, Honorable Mention in the Visual Arts, from the Wisconsin Arts Board for outstanding artistic achievement in 1985, and an exhibit titled *Visions from a Dream Journal*, featured earlier this year at the prestigious C. G. Jung Institute of Chicago.

Winning the First Annual Airbrush Excellence Com-

petition is but another feather in the cap of Dennis Bayuzick, who sums up his considerable talent thusly: "It is often said that a painter creates his own world. With my paintings I try to provide a vision of the inner reality I inhabit and create, a meticulously rendered mindscape at once phantasmagoric and marvelous in its puzzling symbolic manifestations. Like the surrealists, what I'm ultimately after is a convulsive and even disturbing beauty that is nonetheless appealing and revealing to both the eye and mind."

Technical File

Airbrush: Single-action. "It's primitive, yet highly suitable for the heavy-viscosity acrylic paints that I work with. I've found ways to work with the airbrush to create a heavy

stipple effect, contributing to the graininess that I like in my surrealistic paintings."

Paints: Jar acrylics.

Masks: Frisket film and clear Contact paper.

Compressor: Piston compressor and a silent compressor.

Pressures: 35 psi. "Sometimes I'll work slightly lower when I'm going for a stipple effect."

Health and Safety Concerns: "I use a spray disposal box off to the side for cleanup, and I work in a well-ventilated studio."

Advice to Novices: "The most important thing is to learn to sustain your self-discipline. Take the time to learn the tools of the trade. The airbrush is a meticulous craft, and you must respect the materials." ■

ROUNDTABLE DISCUSSION

BY MARGI TRAPANI

Airbrush Action invited three well-known New York-area artists to discuss the advertising industry today and any changes that have resulted from the recent mergers and acquisitions. The participants in this conversation were Lou Brooks, Roger Huyssen, and Stanislaw Fernandes.



LOU BROOKS

"A tremendous amount of business is going out to agencies in Chicago, St. Louis, and Detroit because it's cheaper out there. It's a sign of our times: Business is moving out of New York."





ROGER HUYSSSEN

"There's no way to survive being an 'artiste' in this business, doing your own thing. You've got to be able to do what the client wants, and do it well, and do it on call."

Although their styles are very different, these artists do share some common characteristics: They have tremendous energy and enthusiasm in their work, they enjoy the business, they are thoughtful and analytical about their businesses, and they are endowed, along with their considerable talents, with sense of humor.

Much of the conversation that is recorded here describes problems that artists encounter in the fast-paced, highly competitive field of advertising because we asked them to pinpoint the difficulties. It is clear, however, that these men enjoy their work and, more often than not, have successful relationships with the agencies who are their clients.

As Lou, Roger, and Stanislaw spoke, several themes began to appear in their discussion: the need for good communication between artist and agency and between agency and client, a respect for their clients, a zest for the business end of their work, and a sharp interest in the trends and technologies that affect their industry.

A MIX OF CREATIVITY AND BUSINESS

Lou Brooks: I work for big in-town and

out-of-town agencies. I must say that the stuff I'm doing now has become popular for the time being. The agencies want to put the quarter in the jukebox, push J6, and have that solution come out, which is fine with me. It's like this whole Woody Allen story when he did the Smirnoff vodka endorsement some 20 years ago. When the agency called, Allen said, "I don't drink vodka, and if I did, I wouldn't drink yours." And then they said, "We're going to give you \$100,000 for an hour of your time." And he said, "Wait, I'll get Mr. Allen to the phone."

Roger Huyssen: That's exactly the way it is, make no bones about it. I'm a commercial illustrator and it's business all the way down the line. What some of us want to do is to try to blend the fine artist in us with our commercial assignments. I think to a large degree people like Wilson McClean, for example, have been successful with their reps in getting work that allows that. With artists like Wilson you're buying the creative entity, you're not buying the hands. And Wilson's rep markets his people that way, which is really good. It is based on getting the client out there who wants you specifically and will pay your money.

Well, the business has changed a lot, and they don't have the kinds of budgets for that style anymore. Advertising is a real nervous deal—it's all sell. Generally you get something that's been comped up, figured out. They have six books in there and they've figured out the artists they want to use and how they want the art executed. The money's great and you do the job. There aren't many jobs that I get where they tell me, "you can do whatever you want; this is the price." Sometimes I get that for an album cover, sometimes in advertising, but rarely.

To go back to Lou's jukebox example, I've probably made more money in the business doing the "we want solution B" kind of jobs because that's the nature of the advertising business today.

LB: We've all done things that have been well received and are well known. The agencies have those things in mind when they call. They want that "Boston cover," whether you're crazy about it or not. They want it and that's a good thing.

What I tell every client when they ask how I work is that I like either extremely strong direction—I mean, beat me with



STANISLAW FERNANDES

"The changes that have taken place—all the mergers and acquisitions in the industry—may appear negative, but I think it's a good sign."

a club—or I'll drive. The stuff in between gets you into a situation where they say, "Oh yeah, do your thing," and then in the middle of the job they say, "Well, that's not what I had in mind." And you're in this frustrating middle.

SELF-PROMOTION

LB: The other point I wanted to make is that I feel the directories have really changed the business. Often I'll get a call after an art director has gone through *Showcase* and *Blackbook* or whatever else, and they've already got an idea of what they want. This happens more often than getting a call because of a cover of *Time* or after schlepping a piece over to them. Thanks to the directories (I call them jukeboxes) art buyers often say, "I'm looking at the *Showcase*, volume such-and-such." And on the phone, without actually going to see them, I can pin them down on exactly what they're looking for, and I make my decision. I know whether the job requires innovation and creativity on my part—whether I'm going to hang it out quite a bit, or I feel that they want x solution or y solution. I have no problem with that. Then I ask what the time is like and what kind of money. Then it is finished and off my

desk.

Stanislaw Fernandes: Yes, the directories have changed things a lot by exposing a lot of people in the business. When I came into this business I had, I would say, about 20 artists that I competed with directly. Now I can't even count them, there are so many.

LB: I get a lot of work from out-of-town clients now because of directories.

RH: None of us has an agent, so we're kind of tuned in to the business end of our work. Many artists don't want to have to deal with that. We've got a different perspective on this business. We hustle our own work, so we're a little more pragmatic. There's no way to survive being an "artiste" in this business, doing your own thing. You've got to be able to do what the client wants, and do it well, and do it on call—that's commercial art.

I learned early on that when they said, "Oh, God, this album cover is so creative! We want you to solve our creative problem," that was trouble. For some reason I show them four versions for their project, one an absolute award winner, and they wouldn't pick the award winner—they'd pick another version.

Then I'd have to go back and execute the one they wanted, knowing that it isn't the one that would win awards. I mean, that's terrible. I would rather get the direction, that is, find out what is needed, who the client is. Then it's a wonderful experience. They are happy with what you do and you have given them everything that you've got within the parameters of their needs. You can't give them a personal statement.

LB: Sometimes you can.

RH: Yes, but it depends on the problem.

LB: Yes, each client is different. That's one of the reasons I'm in business for myself. I love getting up every morning and it's never the same. You don't know who is going to call, who you are going to deal with, every day is so interesting. RH: That's promotion. You've got to talk to people. They remember you and they call.

LB: The directories make it easy. I swear by them—some more than others. They really do solve everyone's problem. I've found, at my ripe old age, the new generation of art directors is coming along and the wall we all faced 10 years ago is crumbling. With the directory ads I get calls from art directors who tell me

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was off the wall relative to what they were buying. And then what happens is that your work is exposed enough that it gets implemented into the system and finally sifts down. They are able to incorporate your work into an ad that might be for a *Fortune* 500 company because it's now acceptable graphically and visually. That's the fashion of the business—it changes like that.

KEEPING UP

SF: I hear from older artists who had established their place in the industry, and they're complaining that they are forgotten. The new generation of ADS come in and chooses their own group of artists.

RH: The only way to beat this game is to not get set in a style, but to change your business constantly.

SF: I know I will have to get out eventually because of my distinctive style. I want to be successful and then pull out at the right time. The ratio of us that will be able to work forever is small. I think humorists will because their style is always in. When you're dealing with fashions and trends, though, you go out of style unless you evolve constantly.

LB: I think that is up to you, really. Within the framework of what I do, what has become popular in the last couple of years is my Lichtenstein stuff. There are people now imitating Lichtenstein. I've tried to be careful. I get calls to do Lichtenstein a lot, and I'll do it for the money—I don't care if the money's good enough. But I've tried not to promote myself in a way that I know is going away in a few years. I don't want to be remembered as the guy who did the pop art rip-offs. So I've got all these other things in my book and my ads that are different categories.

SF: But there is a style of yours that is prominent in your art. You can change the subject, and some of the minor things, but not the essential part of your work. That is very you and that might not be part of the commercial need of the future.

LB: What I'm getting at, though, is the concept. If you are a person who has ideas and you don't keep doing very narrow work over and over, it's not the technique you use, it's coming up with these different ideas.

SF: Things I really like doing are conceptual, but whatever I do, my style is there. I do simple work with emphasis on color, but that might go out of style and people will want more intricate designs. I think I won't be able to be fashionable and do what I want [when that happens]. I think the older I get, I get less flexible.

LB: That's something we all have to fight all the time.

RH: Yes, you know the way I've compensated for that? For some people I do the "cigarette box" and for others I do a Looney Tunes album cover and for others I do figurative things. The variety of it is the best part, because it doesn't get boring. The funny thing about it is that the one guy who uses me for the cigarette box always uses me for that kind of thing. So the key is to get new people, find the thing that you do that they like and do it for them.

LB: That really is part of promotion. To be out there. Not to harp on it, but I feel advertising in the directories helps. An art director comes out of a meeting with a problem to solve. He may not remember that he saw your book four months ago, but your ad is in the directory on the shelf. He comes out of the meeting and goes through the directories.

RH: But there's another aspect to this business. A lot of successful people have agents and don't advertise in these books.

LB: But you are talking about the top reps in New York. There aren't many of them.

SF: Yes and those top reps, and that whole generation, are going out. The new generation of reps is totally different. They use the same promotion techniques that we do. A couple of years ago, I was looking for a rep and I called Harvey Cahn and Milton Newborn. Milton was very accessible and said that he knew my work. We talked for a long time. He said that he wasn't taking on new people and recommended that I call a younger rep who was very good and had a good reputation. [After talking with her] I realized she was using the same promotion approach as I. She used the directories heavily and, if she got a call from a client, she would send the artist to go see the client. I had wanted a rep who would handle all the negotiations, the whole idea of a rep for me was so that I could spend more time in my studio.

LB: I can't speak for other artists, but for me a rep would be in the way. I've had clients say to me, "You come up. I want to discuss things with you." And I think, well, why have a rep? The other thing about reps is that they are self-serving just as we are. Say a rep has eight artists. Who are they going to take care of first? They're going to say to the client, "What do you need?" If the clients says that a particular artist's price is too high, the rep will say, "I have someone else for you."

RB: That's right, and that's their

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business.

LB: I would rather spend money on directories. You get the benefit of the promotion for less money than a rep's fee, and you get more exposure.

RH: The bottom line is that you'll never find anybody who will be more interested in your career than you are.

LB: I must say, in all fairness to reps, that 99.99% of illustrators need a rep. They don't have the personality to represent themselves. They are terrible business people, they don't know the first thing about it, and they don't care. They like to sit in their studios and do what they do. They are scared to death to go out.

PERSONAL CONTACT

RH: Contact with art directors is valuable. A book is only a book. A face and a relationship are good for both people. The art director is confident that you're going to do what you say, and he'll remember you for the next time. When you contact that art director in the future, you're an entity to him, not just a mailer.

LB: When you get to be as well known as the three of us are, art directors want to meet the artist. They don't want to talk to a rep; they want to see the star. (I've had this said to me.) But it's the old runaround. When you're starting out you can't get a rep, and when you're successful, who needs a rep?

RH: When I first came to New York, Darwin Bahm's name was given to me by a teacher I had in California. When I saw Darwin, he gave me the best advice: He told me to call all the people directly. He said it is much better if you make the contact with them. And that advice has served me. If you can deal with it, deal directly with clients.

LB: I also enjoy the business end of it. I like negotiating with an art buyer. Most artists, from what I hear, don't enjoy it. But I like to sit down at J. Walter Thompson and go head-to-head on price. It's really interesting to me. I guess I used to be scared of it but I'm not now.

RH: You're much better in the long run.

LB: Yes, I think I am.

SF: I think what we're leading up to is that we all feel the trends in the industry because of client contact. I depend heavily on my client contact. I think one of the reasons that this year was one of my best years ever was because I diversified a couple of years ago. I sensed there was going to be a problem. I think through the client contact we pick up signals. A good rep does that also.

LB: Personal contact is important. I'll say to a client, "What do you need to help make your pitch?" "Well, we're

meeting the client tomorrow. Could you sky-courier your package to me?"

I'll do whatever I can to help if the job is worth it. The directories have really changed forever our interface with art directors and art buyers in agencies.

RH: Yes. The directories are a great way for new art directors to solve their problems. The agency dumps a problem in the art director's lap and how many people out there does she really know that will be right for the job and fall within the right budget? You put the *Blackbook* out there and all of a sudden she can come up with four portfolios and solve the problem very quickly.

Everything comes down to time, the directories speed things up. The other side of the coin with directories, though, is that over the years the impact you can have gets watered down. Now that there are more and more people in the directories, the impact is lessened. I'm also saying, for the younger people out there reading this, that there are many factors that go into promotion. If whatever goes into your ad doesn't pop off the page, you can be buried among all the others. If you've got a unique style and it's good, you will make the max in the directories. But if you go in with the wrong image or bad chromes, or it's just not that good relative to the rest, you're dead.

LB: When you spend that kind of money, you can feel you're entitled to indulge your ego with something very personal—but don't forget it's business!

When an art director comes out of a meeting with a problem to solve, he looks in some directory. He's going to call in your book if he thinks you can solve his problem. Your ad isn't your portfolio; it's a teaser to get your book in.

DEALING WITH AGENCY STRUCTURE

RH: With larger agencies you're dealing more and more with art buyers who deal for the artwork. They're usually the people who call your portfolio in. They're the business end, they've taken the business end away from the art directors.

SF: Yes, and they create a lot of problems for me because I don't always have the rapport with an art buyer that I can have with an art director.

LB: It's tough in the beginning. The first call is difficult. [Art buyers] can get in the way sometimes.

RH: For me, I say the complete opposite. For me the art buyer is the business; they've got the whole thing down.

LB: This is true.

RH: I don't have problems with art buy-

continued on page 77

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COMING NEXT ISSUE

Olivia!

Here's the moment we've all been waiting for. *Airbrush Action* visits with the heiress apparent to Varga's crown, Olivia DeBerardinis. Her provocative new work, controversial career, and eclectic philosophies are unveiled.

A Visit with Giger

Cliff Stieglitz, publisher of *Airbrush Action*, visited with H.R. Giger in Zurich and reports on bar hopping, binges on Lake Zurich, and unusual conversations with the creator of Hollywood's *Alien*.



Olivia DeBerardinis; *Night Stalker*; Gouache; white and gold plate; 25" x 40"; 1986.

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Last year I wrote an article on this page about ownership of copyright in work-for-hire situations. The article assumed a basic knowledge of what a copyright was. From the feedback I received regarding this article, it was clear that many readers recognized the potential problems of ownership of the copyright without completely understanding what those rights really were. I hope this article will answer their questions.

A copyright is actually a bundle of five distinct rights: the right to distribute, the right to reproduce, the right to display, the right to perform, and the right to create a derivative work. The designation of these rights is almost self-explanatory. The right to distribute governs the initial sale of first time copyrighted works. Subsequent resale of copyrighted works is not governed by the copyright law. The right to reproduce governs the right to make copies of a work by any means from hand copying to storage on a silicon chip. The right to display governs the right publicly to display copyrighted works. However, the owner of a piece of art has the right to display that work of art itself but may not display it by electronic means. The right to perform governs public performances both live and broadcast. The right to create a derivative work governs reusing copyrighted materials in another work.

This bundle of rights is intended to protect the economic value of the work from unfair competition. However, these rights are not absolute. These rights do not prohibit all reproduction, all displays, all performances, and so on. So when you copy a page out of a book or a song off the radio, you have not violated a copyright. I will discuss where the line is drawn between an infringing use and a non infringing use later in the article.

Copyrights are frequently confused with trademark rights and patent rights. From a legal perspective, there is no such confusion. A trademark is a right in a brand name that protects the name from



It is important to understand the specific and limited use of a copyright.

Copyrights are frequently confused with trademark rights and patent rights.

confusion with other similar brand names. A trademark may contain copyright subject matter, such as a pictorial logo. Such a mark would be protected under both copyright and trademark laws. The trademark rights do not of themselves regulate the reproduction or display by anybody of the mark except when there is a possibility of confusion.

A patent is a limited monopoly in the use of certain inventions. A patent can be had only for useful items or designs. A copyright is generally limited to non useful items or designs. By "useful" the laws distinguish between objects which have an "intrinsic utilitarian" function from objects that convey infor-

mation or are purely aesthetic. For example, a beautifully designed bicycle seat or lamp might be protectable under a design patent. To be protected under the patent law, such designs must achieve a very high degree of originality. Because these items are intrinsically utilitarian, their design will not be subject to copyright protection. However, a beautiful doll would be subject to copyright protection, even if one of its functions is arguably utilitarian. In contrast to design patent protection, copyright protection does not require any appreciable originality.

Another common misunderstanding about the scope of copyright is its application to ideas. Frequently, clients contact me, requesting utmost secrecy, to discuss with me the possibility of copyrighting a particular idea they have. Ideas can sometime be protected under the law, but not under the copyright law. When I am told this idea, it is protected under the law of governing the confidentiality of communications between attorney and client. A copyright does not protect ideas. Copyright protects the expression of ideas in a tangible medium.

The distinction between an idea and its expression is sometimes hard to grasp.

I will attempt to illustrate by a rather simple example. If you and I both wish to draw a dog, we each have some idea of what a dog looks like. When you draw your picture of a dog, that drawing is your expression of your idea of a dog. If I were to look at your drawing and then draw one very similar, I would be stealing your expression of the idea of a dog. This is prohibited under the copyright law. But there is nothing in the law that prevents me from drawing my own picture of a dog, even if my idea is virtually identical to yours.

Let me complicate the example to show how it can sometimes be difficult to distinguish between idea and expression. Again we both wish to draw a dog. However, you color your dog blue. I see this and draw my own picture of a dog entirely different from yours in all respects other than being blue. Is coloring the dog blue an expression of an idea protected under copyright or merely an idea open to the world to copy? I would answer that coloring a dog blue is still an idea but moves closer to expression.

As we will discuss, works are not protected by copyright indefinitely. When the copyright terminates, a work is said to be in the public domain. Once the work is in the public domain, anyone is free to make use of it. However, an individual may make use of a work in the public domain in such a way as to obtain a copyright in the work produced. For example, if an artist draws a humorous rendition of the Mona Lisa, that drawing will be protected by copyright even though the Mona Lisa itself is in the public domain. The copyright does not prevent another artist from creating his own rendition of the Mona Lisa but only from copying the first artist's version.

Here is an example of copyright protection which even the court and copyright experts find confusing to deal with. The courts have held many times that a phone book is subject to copyright protection. This means that a competing phone company cannot take a phone book and reproduce its pages and hand it out to its subscribers. However, that phone company can legally produce the identical phone book by collecting the names of telephone users and listing them alphabetically. This example illustrates that copyright law does not protect against even identical re-creation of a work, only against direct reproduction of the work.

As a result of the general revision of the copyright law in 1976, the formalities of obtaining a copyright have been substantially reduced. Under the Copy-

right Act, federal copyright protection is granted as soon as the work is in a tangible medium. To preserve the copyright, a copyright notice must be conspicuously placed on the work prior to any "publication" of the work. "Publication" is defined as the distribution of copies of the work to the public by sale or other transfer of ownership. Also defined as "publication" is the offering to distribute copies to a group of persons for purposes of further distribution. Therefore, submitting a copy of a work to a publisher to solicit publication by him is a "publication" under the stat-

A copyright does not protect ideas. Copyright protects the expression of ideas in a tangible medium.

ute. Since this constitutes a publication, the artist must place a copyright notice on the work prior to submission.

Under the new law, a publication without a copyright notice does not necessarily mean the copyright is lost forever. If the work is published without a copyright notice, the act provides for protection if the copyright owner has omitted the notice from no more than a relatively small number of copies or the copyright is registered within five years after the publication without notice and a reasonable effort is made to add the notice to all copies distributed to the public after the omission has been discovered. Even if neither of the two conditions are true, a copyright is protected if the work was published without a notice in violation of an expressed requirement in writing that as a condition of the authorization of the distribution of copies, the copies bear the appropriate copyright notice. Therefore, whenever an author sells or licenses any copyright in a work, it should be done with the express requirement that the work be reproduced with the appropriate copyright notice.

The copyright notice is composed of three elements. The first element is the word copyright, the abbreviation *copr.* or the symbol ©. One of these three designations must be in the notice for it to be valid. The second element is the author or copyright owner's name. The

final element is the year of first publication. For protection in South America, the words *All rights reserved* should be added. When in doubt as to the correct year to use, always use the earlier year rather than the later year. If the year in the notice is more than one year later than the year in which publication actually first occurred, the work is considered to have been published without any notice. An error in the name is not nearly as serious. The consequence of indicating an incorrect name is that one will have no remedy against someone who relied upon the incorrect name in the copyright when requesting permission to reproduce or perform the work.

The rules regarding positioning of the notice are quite liberal. The law requires only that the notice be placed so as to give reasonable notice of a claim of copyright. This does not mean that the copyright notice must be on the front of the work of art. I think it is perfectly reasonable for an individual to look on the back of a work of art for a copyright notice.

Under the new law, registration of a copyright is not required but is encouraged. The incentives for registering a copyright are statutory damages and the possibility of receiving an award of cost and attorney's fee.

I will discuss statutory damages shortly. The value of recovering court costs and attorney fees should be obvious. Unless the amount in controversy is quite substantial, it is uneconomical to bring a lawsuit unless your attorney is going to be paid by the other side when you win. In contrast to your potential legal fees to protect your copyright, the cost of registering your copyright is very economical. Registration costs only \$10 and the form is simple enough for anyone to fill out. The appropriate forms for registering your copyright can be obtained by writing to the Copyright Office, Washington, DC 20559. For works of visual art ask for form VA. I advise my clients to register their copyright if there is any possibility that in the future they would anticipate using the courts to protect their copyright. To secure these bonus rights, you must register your copyright within three months of first publication.

As a result of the Copyright Act of 1976 and several minor amendments to the copyright law, the precise duration of a copyright is difficult to describe. For works first created and published after January 1, 1978, the duration of the copyright is the author's life plus 50 years. However, if the work is anony-

mous, pseudonymous, or a work-for-hire, the duration is 75 years from first publication or 100 years from creation, whichever comes first. Works first published prior to January 1, 1978, generally have a duration of no more than 75 years from first publication. Unpublished works first created prior to January 1, 1978, have a copyright that terminates on the earlier of 50 years from the death of the author or December 31, 2002, unless published before December 31, 2002, in which case the copyright terminates December 31, 2027. This means that you need to publish all the works in your attic that were created prior to 1978 before the year 2002 or else they will slip into the public domain.

As with any legal right, a copyright is only as good as the protection that the law gives to it. On the whole, copyrights are given very good protection. Copyrights are protected under both civil and criminal law. You have probably read the warning given at the beginning of videotapes that you have rented. This warning states that the FBI investigates the piracy of such tapes and that serious criminal penalties can be imposed for unauthorized copying. The same copyright law that protects the videotape also protects your work. Consequently, at the risk of appearing utterly paranoid, you could put the same notice that you see on the videotapes on your work. The law provides for criminal penalties of up to \$10,000 and up to one year in jail for violation of the copyright law.

In most cases copyright violations are handled in civil court. Before any civil action can be brought, the copyright must be registered. To prove an infringement of a copyright, the copyright owner must prove that the infringer had access to the copyrighted work and exercised one of the five exclusive rights over a substantial part of the copyrighted work. The requirement of access recognizes that independent creation is not prohibited under the copyright law. The requirement of substantiality is required because the purpose of copyright is to protect economic value not to absolutely prohibit any amount of copying.

One defense to copyright infringement is "fair use." A fair use is any use of a copyrighted work by another person without license when such use is determined to be harmless to the copyright. The law dictates four factors to be considered in this determination. First, the court examines the purpose and character of the use of the copyrighted subject matter with attention to whether the use is of a commercial nature or for non-

profit educational purposes. If the work is being used for a commercial purpose, it is more likely that the user could afford to pay for the license to use it. The second factor the court examines is the nature of the copyrighted work itself. Copyrighted works used in a commercial setting to make a profit are given somewhat greater protection than works of art produced for art itself. The third factor considered is the amount and substantiality of the portion used in relation to the work as a whole. One paragraph out of a three-volume set is hardly substantial; four lines taken out of a poem

Under the Copyright act, federal copyright protection is granted as soon as the work is in a tangible medium.

may steal the whole poem. Finally, the court must consider the effect of the use upon the potential market or value of the copyrighted work. This is nothing more than a battle of experts.

With rare exceptions, I do not advise my clients to use a copyrighted work of another as a fair use except in scholarly research. Although I think the intent of these factors are clear in theory, there is too much room for disagreement when they are applied to particular cases.

If you are able to prove that your copyrighted work was used without your permission and the court does not find the use to be a fair use, you would be entitled to the remedies provided under the copyright law.

The first and most important remedy provided by the copyright law is an injunction against further infringing use. An injunction is a court order forbidding certain conduct in the future. A violation of an injunction is contempt of court, punishable by fine or imprisonment. In an appropriate situation, the court will also impound and destroy the infringing copies of the work. These two remedies focus on preventing any further damage to the copyright owner.

To compensate the copyright owner for past damages, the law provides for an award of money. The court may measure how much to award in two ways. First, the copyright owner may recover actual damages plus any profits of the

infringer that are attributable to the infringement. Although this sounds straightforward, in practice proving these damages usually becomes an expensive battle of experts.

The alternative to actual damages is statutory damages. However, these are provided only in cases where the copyright owner has registered the copyright within three months of first publication. Statutory damages are awarded by the court instead of actual damages and profits. The law provides for a range of not less than \$250 or more than \$10,000 "as the court considers just." At its discretion, the court may increase the award to no more than \$50,000 where the copyright owner proves the infringement was committed willfully. The advantage of statutory damages is that the copyright owner does not need to prove any damages to himself or establish how much the infringer's profits were. By eliminating the battle of experts, the copyright owner can substantially reduce the cost of litigation.

In all events, the copyright owner must sue the infringing party within three years of the infringement. All copyright suits must be brought in federal court.

Given the importance of the copyright law to the protection of an artist's work, the number of pure copyright cases that come into my office is remarkably small. I think this attests to the fact that the copyright law is relatively simple to comply with and fair in its application.

Arts attorney Michael Redden represents more than 100 arts clients, including arts organizations and many individual artists. He reviews contracts and prepares tax statements for about 50 professionals working in the field.

Redden has been involved with art law for more than seven years. "I've always had a strong interest in various arts, both musical and graphics," he says. "I even like advertising."

He graduated from the law school of Lewis and Clark College, where he was research assistant to noted art lawyer Leonard DuBois. Redden currently practices in Portland, Oregon.

This column is intended to present general legal information of interest to artists; for specific advice, contact an attorney who is familiar with the details of your case. We regret that Mr. Redden is unable to reply directly to individual questions. Questions may, however, be answered in future columns. Write to Michael Redden in care of AIRBRUSH ACTION Magazine, 317 Cross St., Lakewood, N.J. 08701.

NEW PRODUCTS

SPECTRA-TEX FROM SALIS INTERNATIONAL

Spectra-Tex, from Salis International, is a newly developed, time saving additive that will make any of the 62 Spectralite colors—including the metallics—permanent and colorfast (washable) on any fabric. Because it can be added directly to the color cup of the airbrush, it eliminates the need for messy premixing, and heat setting or fixatives are never necessary. One drop added to the color in the cup is all you need. Simply spray away with an assurance that when it dries, it will stay. Available in 1-ounce and 2-ounce bottles.

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NEW WORK CENTER BINS FROM ARTBIN

ArtBin now offers work center bins that are ideal for storing art and craft supplies. Bins are a great way to provide an open, organized work center in a studio or hobby area. Virtually any type of art or craft tool or supply can be stored in a bin.

These bins from ArtBin are

stackable and available in vibrant red, blue, and yellow. Storage capacity ranges from .5 liter to 4 liters. Also available is a 9-bin 3-rail starter set that includes 9 storage bins and 3 rails. The set can be mounted on a wall to form a complete, convenient work area.

Please circle Reader Service no. 141



"NO-MIST" AIRBRUSH CLEANING CHAMBER

Salis International introduces the No-Mist patented airbrush cleaning chamber. The No-Mist chamber comes to the rescue of airbrush artists during airbrush cleanings or between color changes. It provides a convenient, clean, and safe place to spray excess mist from color changes for the airbrush cleaner being used.

The No-Mist chamber reduces emissions of particulate matter (keeping the studio cleaner, eliminating excess mist from the air, and making it safer and easier for you and others to breathe) and is disposable and maintenance-free (just discard when full). It can be used for over 200 cleanings and lasts two to four weeks, depending upon use.

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AMI AIRBRUSH STARTER SET

AMI's Airbrush Starter Set, a complete ready-to-go kit for only \$149, now affords an opportunity to have a go at the exciting airbrush technique without having to invest a small fortune. Included in the kit are a dou-

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ble action airbrush, Air-Brush-Air propellant with regulating valve and hose, set of DIA DYE airbrush colors, one roll of Low Tak masking film (15 cm x 4 m), Airbrush Technique exercise book, and a plastic carrying case.

T-SHIRT AIRBRUSHING WITH DALE BOYD

This craft book was designed to enable beginners to express their talents without troublesome trial and error. The book includes beach, mountain, and lake scenes. *T-Shirt Airbrushing* is not only for beginners—advanced students will find valuable material included as well. For the talented airbrush artist, there is an excellent opportunity for income and profit as well as self-

gratification.

Dale Boyd's *T-Shirt Airbrushing* will find an eagerly enthusiastic market among the millions of Americans who make up the craft scene. Beginners and amateurs can now profit from this beautifully illustrated book as they follow the step-by-step procedures that lead to proud examples of their accomplishment.

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AMI SILENT COMPRESSORS

AMI offers a complete, balanced range of silent compressors that meet any possible demands as to performance, technique, and quality.

The four compressors, Super Silent 20A, 20AO, 30, and 50, are manufactured to tough German specifications, meet EEC standards, and are offered with a full one-year warranty.

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SUPER SILENT 20A
1/5 hp, 0.80 cfm,
115 v/60 Hz Max.
pressure 90 psi
Automatic on/off
switch 3-liter tank
Output pressure
regulator with gauge
Weight 29 lb. Two-
airbrush capacity
SUPER SILENT 20
AO 1/5 hp, 0.80
cfm, 115 v/60 Hz
Max. pressure 90 psi
Automatic on/off
switch 3.5-liter tank
Output pressure
regulator with gauge
Weight 38 lb. Two-
airbrush capacity
SUPER SILENT 30
1/3 hp, 1.26 cfm 115
v/60 Hz Max.
pressure 120 psi
Automatic on/off

switch 3.5-liter tank
Tank pressure gauge
Output pressure
regulator with gauge
Weight 40 lb. Three-
airbrush capacity
Approved by German
Technical Control
Board (U.L.
equivalent)
SUPER SILENT 50
1/2 hp, 2.1 cfm, 115
v/60 Hz Max.
pressure 120 psi
Automatic on/off
switch 3.5-liter tank
Tank pressure gauge
Output pressure
regulator with gauge
Weight 49 lb. Five-
airbrush capacity
Approved by the
German Technical
Control Board (U.L.
equivalent)



NEW CUTTING TOOLS FROM LETRASET

Letraset USA announces a new line of cutting instruments designed to provide users with a wide product selection and superior precision crafted blades for longer life.

This latest product line from Letraset includes six knife designs, each specially created for the individual needs of graphic artists and designers.

***Designer Knife:** A high-precision blade for superior cuts on paper, film, and thin card. A four-jaw chuck ensures firm blade holding. Blade designs are offered in three variations.

***Medium Duty Knife:** This utility knife also boasts a four-jaw chuck for superior blade holding and is designed to cut mid range weights of various materials. Three blade types are available.

***Swivel Knife:** This handy design is made specifically for cutting curves and complicated shapes on film and overlays. It is also ideal for cutting complex masks.

***Board and Craft Knife:** Heavyweight boards and thick materials are no problem for this sturdy, aluminum-handled cutter. Three blade types are available; a four-jaw chuck holds the blade securely.

***Pocket Knife:** The attractive safety cover and pocket clip make this the instrument for active professionals. Goes anywhere easily and safely offers superior blade holding with a four-jaw chuck. Three blade types are available.

***Snap-Blade Knife:** This low-cost convenience knife features replaceable 13-point snap-off blades. This knife is ideal for quick jobs like package opening and paper cutting.

This new cutting tool line provides artists and designers with a wide range of configurations with superb balance and long life. Blades are precision-crafted and are available in regular or stainless steel in packs of 5 or 100; swivel blades are available in packs of 2.

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NEW DESIGN BOOKS FROM LETRASET

Letraset USA announces the availability of four new design books to supplement its Library of Applied Design. Letraset's library currently numbers 20 volumes representing contemporary trends and designs in a wide range of fields, including packag-

ing, exhibit and store design.

The latest releases, available through Letraset dealers nationwide, are as follows:

***Corporate Design System 3:** Featuring nine corporate design strategies as implemented by such firms as

CitiBank N.A. and the P & O group of Great Britain.

***Graphic Excellence:** Highlighting the best in graphics, including photography and copywriting, as judged by the editors of *Studio Magazine*.

***The Best Of Lighting Design:**

Focusing on award-winning interior and exterior illumination.

***Packaging Design 3:** Featuring novel ideas in package design for various industries, from *Industrial Design* magazine.

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SIMAIR "AIRBRUSH-SPRAY-AWAY"

A new machine designed to eliminate the problems of airbrush overspray in the studio is now available from SIMAIR.

The "Airbrush-Spray-Away" is based on the successful aerosol adhesive Gloo-Booth system, having powerful suction fans drawing through replaceable intake and charcoal filters.

The low lines of the machine, coupled with clear Perspex spray deflectors, allows maximum light onto the work in progress while

taking up a minimal amount of work space.

No installation work is necessary, and the machine can be placed or clamped onto your work surface at any angle, plugged into the main supply, and used. Price around \$450.

Technical specifications:

Intake filter size	35" x 8"	Noise level	47 dba
Charcoal filter size	35" x 8"	Power input	22 x 2 w
Suction/airflow	140 cfm	Length	35 1/2"
Voltage	115 V 60 Hz	Height	14"
Current consumption	24 A	Depth	30"

Please circle Reader Service no. 148

WATERCOLOR INTERPRETATIONS

John Blockley brings Degas's words and beliefs to life in his new book *Watercolor Interpretations* (North Light Books, \$19.95, paperback), in which he shows artists how to make the process of painting more than merely a reproduction of appearances.

In *Watercolor Interpretations* Blockley shares a number of interpretations of a single subject, painted from different viewpoints and in different ways. These illustrate how varying light effects, changing the colors of a palette, using an unusual technique for portraying texture, or alternating the angle of vision can totally transform the look and mood of painting.

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WATERCOLOR WORKBOOK

Watercolor Workbook, (North Light Books, \$18.95) by Bud Biggs, who was a popular workshop instructor, is truly a workshop in book form. Biggs uses the teach-and-critique workshop format in his book to help students create better paintings.

Biggs gives 31 practical, inviting lessons.

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SPECTRALITE METALLICS

Salis International introduces new Spectralite Metallic airbrush paints. The 16 new magnificent colors are permanent, lightfast, and water-resistant. They are ideal for fine art, commercial art, calligraphy, pen, and brush work. The paint is smooth-flowing, produces no brush-marks or overlap lines when using a brush or calligraphy pen, and dries without stop and start marks when doing calligraphy.

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MARABU

The New Vocational Furniture System for drafting, constructing, designing and planning

This vocational furniture system has the highest possible quality features, following a detailed investigation of Marabu in order to find an ergonomic workplace. Especially the multiple fields of activity with a constant change of positions from sitting to standing and vice-versa require an ideal work-table with a high standard of functionality.

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BADGER PROFESSIONAL HOLIDAY SPECIAL

Badger has introduced a holiday special for the professional airbrusher: a complete airbrushing set. Badger's Professional Holiday Special includes the Model 150 airbrush with IL head, attachable 3/4-ounce jar, protective cap, XF head assembly and

needle, 1/4-ounce color cup, 2 ounce jar with cover, 8-foot braided airhose, 1/4" compressor fitting, wrench for head, instruction booklet and distinctive wooden case. Also included in the special is a packet of ten 8 1/2" x 11" gloss Foto-Frisket Film, a Badger Air-Opaque Primary set, the Badger Model 180-11 lightweight portable oil-less diaphragm-type compressor, a copy of the *Art of the Dot* advanced airbrush techniques book, and a Badger Model 125 airbrush holder. Suggested price for the complete set is \$348.50.

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DIA DYE AIRBRUSH COLOR

DIA DYE is the ultimate airbrush color for illustrators, retouchers, and graphic artists. DIA DYE is a new, highly concentrated and instant drying color that has been specially developed for airbrushing.

AMI's DIA DYE colors have proved a sensation among airbrushers due to their unique characteristic of not clogging airbrush tips, even if color is left in the airbrush to dry.

DIA DYE becomes highly lightfast with the help of a UV lacquer protection and is available in 46 brilliant, water-based, transparent colors.

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BADGER HOBBY HOLIDAY SPECIAL

Badger Air-Brush Company is offering the Badger Hobby Holiday Special to the airbrush hobbyist at a special price of \$197.95 during this holiday season. This special set contains a Model 200 airbrush, IL head with attachable 3/4-ounce jar, protective cap, 2-ounce jar with cover,

wrench for head, instruction booklet, and storage case. Also included in the set is a Badger Model 180-1 portable oil-less diaphragm-type compressor, a Badger heavy-duty 10-foot braided air hose, and a step by step modelers guide to airbrushing.

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PASTEL PAINTING TECHNIQUES

In his new book, *Pastel Painting Techniques* (North Light Books, \$23.95), Guy Roddon weaves together the work of 17 pastel artists to give a broad view of the great versatility of working in pastel. He shows in 17 step-by-step demonstrations and over 200 color illustrations that by using pastels, artist can recreate the fleeting, transitory effects of nature as well as record complex studies such as still lifes or portraits.

In *Pastel Painting Techniques* artists will find a complete workshop on pastel painting and will discover the different kinds of pastels (including soft and hard pastels, oil pastels, and pastel pencils). The book also explores the special properties and uses of each type of pastels. They'll learn how to choose colors, how to make a tint chart, what paper or support to use, and how to care for and store pastels. Guy Roddon describes in clear, easy-to-follow steps the special techniques of working with pastels: how to make an impressive range of strokes with a pastel stick, from fine, precise lines to broad, sweeping strokes; how to apply layers of rich texture and vibrant color; and how and when to blend colors for subtle effects.

Pastel Painting Techniques is designed for beginning pastel artists, giving them the basic know-how they need to understand how other artists achieve particular tones in their work and then go a step further to create a look and style of their own.



ILLUSTRATION & DRAWING: STYLES & TECHNIQUES

Artists looking to develop one or more styles to help make their illustration skills more salable, as well as for those who want to study and play with a wide range of styles and techniques, can find the answers in *Illustration and Drawing: Styles and Techniques* from North Light Books for \$22.95.

An illustrator for over 16 years for publishers such as Houghton & Mifflin, CBS, and Little, Brown, and whose work has appeared in *Time*, *TV Guide*, and *Glamour*, Terry Presnall shows artists how to use charcoal, pen, pencil, and ink to create strong illustrations in a variety of styles, from painterly to cartoon to hard edge graphic. The book is divided into three sections (mediums, techniques, and styles) and includes hundreds of illustrations that show artists how dramatically style can influence the look of a drawing, even when the same subject is rendered in the same medium. Artists will see how a slight change in perspective or rhythm of line can be used to create different moods. Presnall teaches artists how to play the variables—media, styles, techniques, and drawing surfaces—to create unique and strong illustrations time after time.



PAINTING SEASCAPES IN SHARP FOCUS

Lin Seslar, artist and author of *Painting Seascapes in Sharp Focus*, (North Light Books, \$24.95), has literally painted her way from the west to east coast. She and her artist-husband Patrick spent two years traveling thousands of miles painting nature and the sea, and now in this new book she shares with artists her techniques for painting in oil very detailed, sharply focused, almost photographically realistic images of the seashore. She covers, in 54 brief chapters, virtually every aspect of painting seascapes—from capturing the sparkle of bright sunlight on the water to creating the illusion of motion in waves. The chapters are organized into four key sections that make it easy for artists to absorb and practice the material presented.

Lin Seslar shares her love for the sea and her great gift for painting in her book with all who wish to capture its changing moods and sensations in oil.

PAINTING WITH PASTELS

In the introduction to his book *Painting with Pastels* (North Light Books, \$15.95) Peter Hohnson states, "Pastels encompasses a vast range of artistic expression and possesses characteristics no other medium can emulate." With this book, he proves that pastels are as easy to use as oils or watercolors and illustrates the versatility of the medium by calling on five professional artists who each demonstrate their own practiced style in painting a variety of subjects. Numerous color illustrations and line drawings are included to help artists perfect their skills in handling landscape compositions and rendering skies, water, still lifes, interiors, buildings, towns, portraits, and pets.

An unexpected side of pastel is introduced—a hard edge technique that makes possible dramatic portrayals of cars, skyscrapers, and other modern city scenes. Advice is also given on evaluating paper textures and stripping and framing the finished painting. Anyone who is captivated by the soft subtleties of pastel painting will find this an easy-to-follow guide to mastering the medium.

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ers; the only problem is negotiating the price—they are generally going to be harder in terms of prices. But once they say what it is, their word is law, and it will go. They've never reneged on anything; they'll get everything out, and you'll get paid. I'm still trying to track down one art director so that I can get paid.

SF: I find dealing with an art director great when you build rapport and you begin to understand their language. You can negotiate a good relationship with art directors and build confidence. Then they will go with you, even if you're more expensive, or they may stretch out and think of a way to use you. When you deal with an art buyer, the first thing they want to know is how much it will cost. I think, generally, dealing with an art director is much easier because they know what they want and how to handle it.

RH: Well, when you're dealing with an art buyer in conjunction with an art director, sometimes it's too much. The art buyer is in the middle and he's screwing it up. Sometimes you get involved and you're doing a job direct and after the rush is over the art buyer calls you and gives you the purchase order. It depends on the agency; sometimes the art director is stronger, sometimes it's the art buyer.

SF: Yes, I've had situations where I can deal with the art buyer who is great, but I can't deal with the art director.

RH: The art buyers have a tendency to be more organized. They know what stuff costs; they've got 15 books broken down into cheap, middle range, and more expensive. They're much more apt to serve the client and the agency at the expense of the artist. But that's their business. Ideally, I'd like to deal with the art director first and then get the art buyer in there to get the terms squared away.

LB: Haven't you had this happen? The art director will call you in, you talk to the guy about some amount, and you think, great; it's set. Then you talk to the art buyer who says, "Why did he tell you that?"

RH: They're trying to negotiate for the agency.

LB: I still enjoy talking to them. Don't you love it when someone calls you up and says, "I want to see your book." And you're waiting [for more information until] finally you say, "Could I ask a dumb question? Could I know a little about the job?" It's like he calls a plumber and says, "I've got a problem.

Can you come to the house?" And the plumber says, "What's wrong?" And he says, "I can't discuss it."

RH: Generally the art buyer won't even know what the project is when he calls your book in—and it won't be the art buyer who calls but the art buyer's secretary. I think, though, that it comes down to money. If they're going to spend money, they're going to know what they want. When you get through that first level you're OK. You try to find out as much as you can early on. You don't want to send a messenger down with your book and find out three days later that you weren't even close to [getting] the job.

RH: There's never a problem when you create a wonderful image for an art director. You create that image and the art director says, "This is great, this is what I wanted." Only you know that their client, that *Fortune* 500 company—there's no way they're going to run that off-the-wall image. The art director doesn't have the experience to know that and takes it forward. The image comes back with changes.

LB: Yeah, and you have an exciting portfolio piece when you get done.

SF: I try to get as much information on the phone as possible to find out if I'm even in the running. I don't want to send my portfolio out if I'm not right for the job. I might get into situations where I'll have two portfolios out for jobs I'll never get and the right client calls and I can't send anything.

RH: And, of course, the client doesn't care if your book is out.

LB: How about this: They design an ad based on, say, your *Showcase* ad, and they don't have a lot of money. Then they ask if you know someone who works like you.

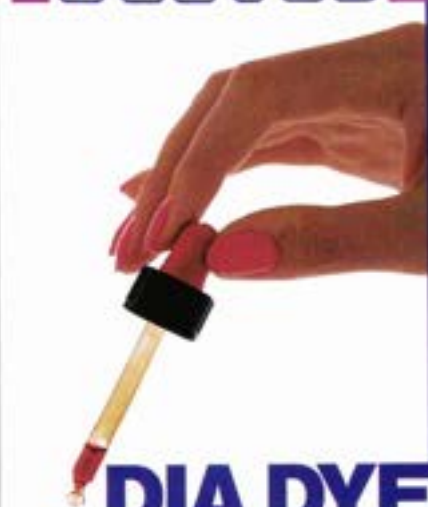
Usually things go smoothly, but when they go wrong, they go really wrong. And many times the art director is subservient to the account executive. Sometimes the art director isn't even in the meeting with the client. Sometimes the communication isn't good.

THE FUTURE OF ADVERTISING

RH: I think there will be more use of art buyers down the road. It's a way of controlling costs. The percentage of agency budgets spent on art is nothing compared to what they spend on type, dye transfers, photography, and so on. It's really a small part of their budget.

LB: A tremendous amount of business is going out to agencies in Chicago, St. Louis, and Detroit because it's cheaper out there. It's a sign of our times: Business is moving out of New York.

AMI



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World's most amazing airbrush and retouching color!

We claim DIA DYE won't clog the airbrush tip, even if you let color dry in the airbrush! What's more you can even change colors without cleaning your airbrush. Impossible you say—Put us to the test! DIA DYE, the transparent Airbrush Color from Germany features 46 color shades and can be used on paper, film or slides.

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MICHAEL CACY, Commercial Illustrator.

The original Air Nouveau Stencil Burner is making believers of airbrush artists everywhere. It makes airbrush stencil cutting easier and faster.

Air Nouveau's Stencil Burner "burns" smoothly through acetate, frisket, and other plastic-base stencil materials. Produces even the most complex stencils at a fraction of the time required for razor or knife cutting.

Cut down on your stencil-cutting time and aggravation — discover the tool a cut above conventional airbrush stencil-cutting methods. The Stencil Burner. One burn, and you'll be a believer too.

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RH: Then there's the creative side. If you look at the last five years, most of the exposure and the awards have been given to agencies outside of New York. LB: My two biggest clients are now in Boston and Detroit.

RH: Mine are still in New York.

SF: I always feel that the work in New York has been going downhill in the last few years, but I think it is going to hit bottom soon and will have an incredible future. The changes that have taken place—all the mergers and acquisitions in the industry—may appear negative, but I think it's a good sign. The agencies have been doing the same stuff over and over. I think we have been living under the laws of the 1960s and we've hit the bottom of that. I think Saatchi & Saatchi have acquired some of these agencies because they have had problems. This has been coming for a while now. The smaller agencies now have a lot of creativity coming out of them. And, if there is creativity out there, it's going to be used.

RH: I'm going to disagree. Generally that smaller agency based wherever it is is used to using local people and is not going to have the kind of budgets that New York agencies have. They're spending as much as the 'big guys' used to spend. In trade, which is my area, the art director has more power because he's in a smaller agency and his client is very close to him. And, I think the more agencies that come into the market, the more the competition.

SF: I'm not talking about the really small agencies. I'm talking about mid-sized. They're spending as much as the big guys used to spend. In trade, which is my area, the art director has more power because he's in a smaller agency and his client is very close to him. And I think the more agencies that come into the market, the greater the competition.

LB: I disagree with both of you. We shouldn't generalize. I've had calls from small agencies where it's been great and the budgets have been great. And I've had large agencies that have tied me to the radiator and done bad things to me. I understand what you're saying, but once again, it's what I love about what we do: You never know what's going to happen.

RH: The mergers and acquisitions have disrupted New York in the last few years. Clients that find themselves in an agency where their interests overlap with another client's jump ship and have to leave the agency. So there are a lot of creative people who are out of work and are trying to get reabsorbed into the system. Then

the newer agencies outside of New York have siphoned off business. And the client out in Seattle or wherever has the attitude "Why should we go to New York and deal with a big giant like Ted Bates? We don't need European exposure yet." That kind of thing has pulled work out of New York, and left people out of work. In the process, I think a lot of people are nervous and for us that's a bad environment to try to negotiate big money in. It's hard from our standpoint, I think prices are a little depressed because of that.

SF: I don't think that's my case. The clients I work for would rather go to the smaller agencies—I don't mean the smallest, good-sized agencies with maybe 100 people employed, but small compared to J. Walter Thompson. When these clients go to the smaller agencies they feel good about it, they almost own the agency and they're saving money. The agency is hungry and also experiments more. Those kinds of agencies, I think, are the future.

LB: I think that a lot of people went to Chiat Day because they had such creative ideas and did these incredible campaigns that got away from BBD&O and all the classic agencies. They had new and different approaches. I think what Stanislaw is saying is that the new agencies, the smaller ones, are playing that role.

RH: You are talking about clients like Perdue and Apple. Those are the clients that Chiat Day had and they took them from nothing and made big companies out of them. In turn the agency got big itself. With the economy right now, if we don't have a new healthy economy to bring those clients along, they're not going to bring the agencies along with them. And if you look at the economy right now, I don't think it looks too good, but it might get better.

SF: I think the fact that clients can save money and get good quality in return will definitely help the smaller agencies. And the more agencies, the better for artists, there's more of a chance of breaking in, of doing good things. You've got to find new ways to sell; you can't keep selling the same old thing. An agency that's creative can sell under any conditions, and that's the kind of thing that can create a new force in the industry.

RH: Yes, and that's what this business has always been like, it's always gone through cyclical changes. What's happening now isn't really new; it's just part of the normal cycle of things.

LB: And that's the fun of it, isn't it? It never stays the same.



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MICHAEL REDDEN:

A HUMAN PERSPECTIVE ON THE ARTS ATTORNEY—ARTIST RELATIONSHIP

BY HARVEY COHEN

Most of you who are reading this article are probably somewhat familiar with attorney Michael Redden's regular *Airbrush Action* column, "Legal Air." In that column, Redden attempts to delineate some of the finer points of the law; shedding light on those legal issues that affect the individual artist on a regular basis. Recent columns have covered such topics as contract analysis, work-for-hire agreements, tax law and consignment.

The intent of this article differs slightly; instead of offering a specific topic analysis, Redden attempts to introduce *Airbrush Action* readers more personally to the sorts of relationships that can exist between artist and attorney. We believe you will find the end result particularly enlightening and humanizing.

"The characteristics that define an arts attorney," says Redden, "are really not much different from those that define a business attorney." Most attorneys who specialize in the arts, have combined the study of copyright law with solid academic backgrounds in tax law, corporations, and business organization. "The academic pursuits are really just a small portion of what it takes to represent an artist," Redden contends. Beyond the basics, "the arts attorney also possesses intangible attributes and skills that are more closely aligned with the needs of the artist."

Redden sees three distinct roles that the arts attorney must be able to play, subject to the differing needs of his artist clients. These roles are "synthesist/analyst," "pessimist/optimist," and the "good guy"/"bad guy." Let's take an in-depth look at each.

Synthesist/Analyst. "The synthesist is able to make order out of disorganization or nonorganization and has the vision to see possible configurations," says Redden. "Often I'm approached by groups of artists who state that things are not 'clicking' or don't feel right among group members. In my capacity as synthesist, I can recommend organizational adjustments or fine-tunings that may solve their problems."

"On an individual basis, sometimes I have artists tell me, 'I know I have the talent, but I'm not sure how to market myself.' At this point I may choose to go beyond the parameters of legal advice and point to possible fiscally sound relationships that the individual artist may want to consider."

"As a synthesist, I help artists visualize individual talents, skills, and needs and suggest ways to augment and surround themselves with complementary players. For instance, a response to a talented illustrator who has had trouble cracking

the commercial advertising field might be, 'You're good at drawing, but you need to find a copywriter.'"

In Redden's scenario, the analyst acts as a translator and should be able to break down existing forms (contracts, letters, proposals) into individual components. "The greatest service that the analyst can provide the artist," suggests Redden, "is to make legal jargon understandable."

Among the more crucial skills that the attorney specializing in the arts must possess "is a background in copyright law and a hands-

on ability to work with contracts," says Redden. "The attorney should not only be able to tell his client what should or shouldn't be in a contract, but he must possess interpretive abilities as well. When discussing a contract, the analyst may offer possible outcomes such as, 'Accept the offer,' 'Counter offer,' 'Avoid these people at all costs,' and so on."

Pessimist/Optimist. "The pessimist surfaces when someone confronts me with an unresearched business plan or an incomplete proposal. In this role, I try to gingerly lay out the down side to the plan. Often I'll suggest doing a cost-benefit analysis."

The pessimist must walk the tightrope, careful not to be overly discouraging but simultaneously making a realistic assessment of the situation at hand. "Especially in the area of business ventures, shortsighted artists tend to look only to the bright side," Redden observes. "I try to show them that in the majority of instances, these contractual arrangements are doomed to failure."

Conversely, the optimist tries to find the silver linings. In situations where artists either feel there is no solution or sense imminent failure, Redden tries to play up positive options and begin piecing together possible alternative scenarios. "There is solace to be had in the knowledge that others have had it worse," says Redden. "I suggest a checklist of concrete steps to take, thereby activating optimism and encouragement."

Good Guy/Bad Guy. Most business relationships with outside parties require a contract to protect the interests of both. "Artists sometimes have a hard time asking for what they deserve," says Redden. In his "good guy" role, Redden attempts to champion the cause of the individual artist or advocate on behalf of the arts organization. "Many times it's simply a matter of getting individual egos pumped up enough to go ask for what they rightfully deserve. At other times I have to do it for them."

Similarly, "A lot of artists have trouble playing the role of the bad guy, especially in matters where they are owed money or someone has broken a contract," says Redden.

"It's hard to threaten someone who owes you money, especially if you've never been placed in that situation before. In instances where contracts have been breached and an artist is faced with the awful task of terminating a business relationship, sometimes I'll have to play the bad-guy for them. More often than not, all it takes to resolve the conflict is a stern letter or phone call."

ATTORNEY AS MENTOR

"In a one-hour consultation with an attorney, a lot of information passes from attorney to client and vice versa. What distinguishes the arts attorney from the business attorney rests not so much in the area of legal expertise but in the ability to play the appropriate role at the appropriate time. Ultimately, the arts attorney becomes a teacher and a friend."

"A lot of clients cannot afford to retain the services of an attorney from beginning to end," Redden continues. "What a valuable attorney can accomplish in a short period of time, however, is to help prepare the artist for the future."

"All negotiations, present and future, should work toward the accomplishment of the individual artist's goals," Redden notes. "Perhaps the greatest impact that the arts attorney can make on an individual artist or group is to help them recognize that there are different types of paths to take to achieve these goals."

MICHAEL REDDEN—PERSONAL PROFILE

"Generally I am considered a business attorney, with a strong respect for and desire to work with artists," says 34-year-old, Chicago native husband, father, and attorney Michael Redden. A graduate of Reed College, where he received his undergraduate degree in Greek and Latin, Redden attended Lewis & Clark Law School, Portland, Oregon, where he completed his academic legal education in 1980.

"I've always had an appreciation for the arts," he recalls. "I used to spend a lot of time studying sculpture and architecture in the Chicago Art Museum. My father and brother were amateur artists, and even though I am not an artist by any stretch of the imagination, I think I always knew I would be involved with artists in some capacity."

Currently, Redden represents approximately 150 clients in his professional practice, including a large number of commercial artists. "I am pleased to say that a great many of my clients are my friends as well. At first it seemed purely coin-



cidental that I attracted so many artist types. My first job out of law school was as a tax attorney. Through those initial clients I became connected with a lot of people in the advertising world. As it turned out, those people became my greatest assets—they were salespeople in the truest sense of the word. They supported me and got my name out."

Redden's client base includes freelance artists, groups of individual artists looking to become associated, and art organizations, such as the Watercolor Society of Oregon. Redden is

extremely active in the Portland arts community himself, working in various capacities with the Storefront Theatre Group.

MICHAEL REDDEN—QUESTIONS AND ANSWERS

Airbrush Action: What are the most common questions you receive from artists?

Michael Redden: I tend to receive questions about copyright fundamentals, protection of the individual idea, work-for-hire agreements, and contract interpretation. I've tried to address many of these specific legal issues in my "Legal Air" column.

ABA: How best can an artist be prepared prior to consulting with an attorney?

MR: I tend to like to see a recent tax return. This gives me an insight into the artist's organization and business structure and may highlight possible problem areas. Artists should come prepared with a list of questions prior to arriving at an attorney's office. Initial concerns and questions usually allow me quickly to ascertain the individual artist's level of legal expertise and the breadth of his or her problem.

I always try to give my clients some concrete advice to take with them. Sometimes we'll discuss the different elements that should be contained in "confirming letters" and how to phrase these correspondences to best represent their interests. I'll also try to alert artists to the possible danger signs that may be lurking in the not-too-distant future, suggesting that they contact me as soon as these problems arise.

ABA: Are there local organization or legal groups that advocate for the rights of the artist?

MR: Absolutely. In most major cities there are chapters of volunteer lawyers organizations for the arts. I would suggest contacting your local bar association to find out the details.

ABA: Can you suggest any sourcebooks for artists seeking additional information on legal issues?

MR: *The Legal Guide for the Visual Artist*, by Tad Crawford, is an excellent collection of legal advice and materials especially suited for the artist. There are others available through most Lawyers for the Arts associations. ■

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present on board, of little pieces of the surface lifting off. Working on film positives, at least for me, has removed a lot of difficulties, but there are other problems common to all paintable surfaces, some of which are worse on film.

The ever-present danger of unnoticed fingerprints is one of the biggies. Adhesive tracks from wrinkled frisket are another, and they emerge as if by magic, coming through as paint is put down with a clarity that would please a crime lab.

The materials I use in producing my work have stabilized in the last few years, and while they certainly aren't the only things that will get the job done, they have proved to work the best in meeting my requirements. All my film positives are made using Agfa DU 1 P Rapid Access film, and until recently all were exposed from full-size negatives. My line drawings are inked on Teledyne Post drafting film using 000 and 0000 Koh-I-Noor pens. Even with all of these ultra-fine lines packed very close together, I am now having all my drawings put on 8" x 10" negatives. This is being done by the Opticopy computerized process camera system, which is just coming into use, and it saves a lot of time and money.



PHOTO BY NEIL S. NISSING

My local source for this work is Glendale Blue Print in Glendale, California, and although they do a great job, I am sure that suitable local sources can be found in most parts of the country. Unwanted lines can be eliminated using K&E two-step green and white erasing fluid.

My paint is gouache diluted with regular tapwater and sprayed through a fine double-action airbrush; a larger gun is used for larger areas and backgrounds. I primarily use very thin high-

tack roll frisket masking, but I also use my finger, pieces of paper, and any conveniently shaped object that happens to be lying around. I place my film positives on 3/16-inch-thick white Fome-Cor board and hold them in place with white paper tape. After completion, I wash the edges or the entire background first with water and then with a little Bestine rubber cement solvent and mount the finished painting on a clean sheet of Fome-Cor and cover it with clear acetate.

The litho film approach to airbrush painting is limited only by the imagination. Major rework can be accomplished by cutting out areas and replacing them with new or corrected elements held in place by frisket on the back. Paintings without line are easy. Just place a processed black piece of film over a line drawing and start spraying. Film positives also make excellent overlays over another piece of film or an illustration board. All of these uses point to the versatility of this approach, which offers ever-expanding possibilities for both commercial and fine artists.

David Kimble is a world renowned commercial artist and consultant to the Medea/Iwata Company.

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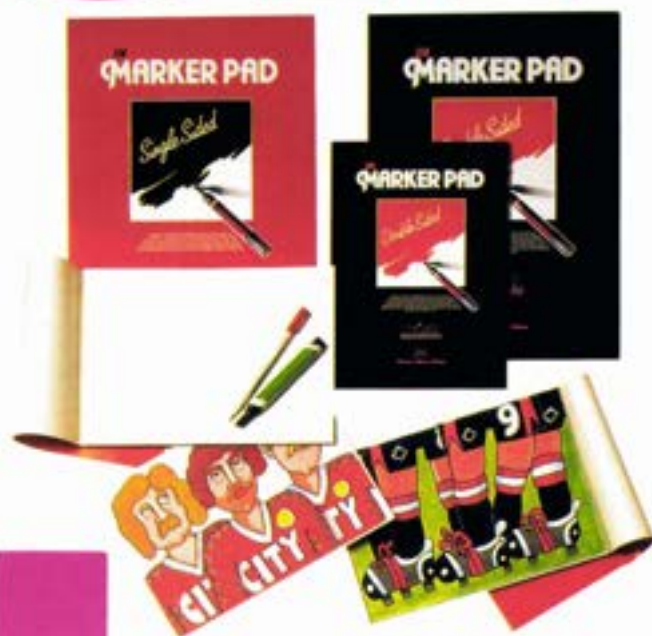
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