

# AMERICAN ILLUSTRATORS' PARTNERSHIP

## *Reprographics Coalition*

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Illustrators' Partnership of America  
Association of Medical Illustrators  
Society of Illustrators NY  
American Society of Architectural Illustrators  
National Cartoonists Society  
Guild of Natural Science Illustrators  
San Francisco Society of Illustrators  
Pittsburgh Society of Illustrators  
American Society of Aviation Artists  
Society of Illustrators of San Diego  
Society of Illustrators Los Angeles  
Illustrators Club



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The American Illustrators' Partnership is a non-profit organization dedicated to creating a mechanism to professionally administer collective management of individual illustrators' rights.

In keeping with the core values of the International Federation of Reproduction Rights Organizations, the AIP Reprographics Coalition members respect the rights of individual creators to determine how the rights of their works are collectively managed, and support upholding the highest ethical standards for the collection and distribution of remunerations.



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### STATEMENT TO IFRRO, AGM 2006

*Auckland, New Zealand*

The AMERICAN ILLUSTRATORS' PARTNERSHIP (AIP) is a **national illustrators' rights organization representing some of the most prolific and widely published illustrators in the United States.** The majority of these artists are independent contractors who have retained reproduction rights to the bulk of their published works, and have made clear their desire to maintain and manage their copyrights.

The Illustrators' Partnership is supported by 12 independent graphic arts organizations whose combined membership numbers over 4,000 artists and cartoonists. They have come together in hopes of protecting the rights of their members collectively, and their boards have endorsed AIP's efforts to bring accountability to the reprographic and digital rights of American popular artists.

Our organizations have not transferred our members' mandate to collect print or digital reprographic rights to any other U.S. organization, nor have the majority of our individual members knowingly or willingly given any U.S. organization such a mandate.

The great body of American illustrators wish to participate in the sharing of reciprocal rights agreements in the international reproduction rights community. Until now most American artists were even unaware that reprographic royalties are being collected and distributed throughout the world.

The Board of Governors of each organization supporting the Illustrators' Partnership affirms their intent to unite to constitute the relevant rightsholder class of the American illustration repertoire of published works. In this regard we have expressed our willingness to work with the Copyright Clearance Center.



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# ILLUSTRATORS' PARTNERSHIP OF AMERICA

Founded 2000



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© Bart Forbes

BUDGET: \$65,000

Income: member dues, and donations. Expenses: administration, legal fees, maintenance of website and mass e-mail line, donations to advertising campaign, and publications.

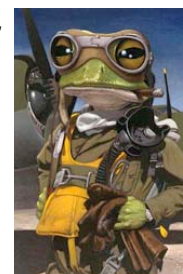
THE ILLUSTRATORS' PARTNERSHIP OF AMERICA (IPA) began as a grassroots movement among artists concerned about the chaotic state of visual arts secondary rights licensing. It was incorporated as a non-profit organization in 2000 by artists Brad Holland, CF Payne, David Lesh and Dugald Stermer, under the legal guidance of founding board member Bruce Lehman, former U.S. Commissioner of Patents & Trademarks, principal author of the 1976 U.S. Copyright Act and author of the Digital Millennium Copyright Act. Dr. Michael Shapiro, former General Counsel to the National Endowment for the Humanities was first Executive Director.

MEMBERSHIP: 320

IPA was not intended to be a permanent organization but a catalyst for change. Three hundred artists contributed \$300 - \$1,000 to found it. Artists sustain it with annual dues of \$200 and personal contributions.

*Because of the challenges illustrators face in protecting their rights in the digital environment, IPA's four-fold agenda has been Unity, Self-Education, Advocacy and Outreach.*

UNITY: The first goal of IPA has been to bring artists together. In 1999, IPA's founders created the first National Illustrators' Conference, proposed the creation of a visual arts collecting society, founded the IPA, and initiated a reprographics coalition (AIP) to unite disparate illustration genres. In 2005, 42 arts organizations signed IPA's submission to the U.S. Copyright Office, urging retention of existing copyright protections. And, in 2002 and 2005, IPA initiated the IPA Drawing Retreat.



© CF Payne



© Gregory Manchess



© John Rush

## AMERICAN ILLUSTRATORS' PARTNERSHIP

Illustrators' Partnership began with a keynote speech by intellectual property expert Bruce Lehman at the 1999 grassroots Illustrators' Conference. Asked to discuss the feasibility of an "Artists' ASCAP," Lehman introduced American illustrators to the subject of collecting societies and reprographic rights. The Illustrators' Partnership of America (IPA) was formed three months later. In 2001, IPA began an alliance with the Association of Medical Illustrators. When this coalition was accepted as an Associate Member of IFRRO in 2004, the group expanded to five, then seven, now ten organizations. Within IFRRO the IPA is known as **AMERICAN ILLUSTRATORS' PARTNERSHIP** to distinguish it from the International Publishers Association.

**American Illustrators have never received reprographic royalties for their published works.**



© Brian Cronin



© Tim O'Brien

© Dave Lesh



**SELF-EDUCATION:** IPA acts as a clearinghouse for information and a forum for ideas. IPA uses *The Illustrators' News*, the IPA website and a mass email network. IPA maintains a Stockhouse Watch to monitor developments in the field of stock agency licensing. IPA was the first to warn that Corbis was dumping rights-managed copyrights into the royalty-free market. And because illustrators had never heard of reprographic rights, IPA initiated a campaign to explain this subject. In 2005, Brad Holland of the IPA was invited by the Columbia School of Law to write a definitive article about the state of artists rights. "First Things About Secondary Rights," was published in the

*Columbia Journal of Law & The Arts* in 2006 and was selected for posting on the website of the worldwide designers' organization, Alliance Graphique Internationale. Since 2000, IPA's seminar, "The Future of Illustration," videotaped at The New School for Social Research in New York and paid for entirely by personal contributions from IPA members, has been distributed free of charge to over 200 U.S. art schools.



© Cathleen Toelke

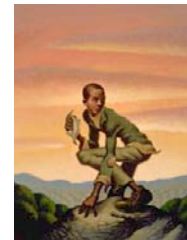
**ADVOCACY:** IPA assumed an advocacy role in 2002, when invited to represent creators at the American Assembly. Their subsequent report first alerted illustrators to the goals of the Free Culture movement. In 2005, IPA warned that the U.S. Copyright Office Orphan Works Study might portend a radical change in U.S. copyright

© Dugald Stermer



law. Forty-two organizations and 1,600 individual artists signed the IPA submission to the Copyright Office, urging the government to maintain existing copyright protections. IPA also proposed a visual art collecting society as a hedge against orphaned work. IPA participated in the Orphan Works Roundtables, the webcast Washington College of Law Orphan Works Debate, and testified against the Orphan Works Act before both the U.S. House of Representatives and Senate Intellectual Property subcommittees. IPA gave interviews with National Public Radio, *Chicago Tribune*, *National Law Journal*, *Chronicle of Higher Education*

and *Bureau of National Affairs*. Articles by IPA leaders appeared in various publications, and IPA's weekly mass e-mail "Orphan Works Updates," were widely posted on the websites of creators' organizations. IPA's Press Release, "Amendment May Orphan Creative Artists," was distributed by the Associated Press and published by Forbes.com, PR Newswire, United Business Media, the Internet Herald and television station websites. The Progress & Freedom Foundation Center for Study of Digital Property selected the IPA Orphan Works Resource Page to link to its Copyright Resource Index. IPA joined as an amici in the Amicus Curiae Briefs filed by American Society of Media photographers (ASMP) in *Gentieu v. Getty Images*, 2003; *Ward et al v. National Geographic Society*, 2004; and *Perfect 10 v. Google*, 2006.



© Loren Long

**OUTREACH:** In the belief that rights must be promoted as well as defended, in 2004 IPA created a spin-off group, The Illustration Growers of America, to promote the use of work by independent visual artists. Working with the international Leo Burnett Agency, using art created pro bono by IPA members and distributed through ads and direct mailings paid for by money contributed by IPA artists, this campaign won the Gold Lion Award at Cannes in 2006, plus two Gold and one Silver Medal at the Society of Illustrators annual awards exhibition.

#### SELECTED ARTICLES & PUBLICATIONS:

"First Things About Secondary Rights" by Brad Holland,  
*The Columbia Journal of Law & The Arts*,  
Columbia University School of Law, 2006  
<http://www.a-g-i.org/downloads/news/190/Holland%5B1%5D.pdf>

"License to Infringe," by Brad Holland,  
*Communication Arts Magazine*, 2006

"The Copy Left is Not Right," by Brad Holland,  
*Alternative Pick Magazine*, 2004  
[http://www.illustratorspartnership.org/01\\_topics/article.php?searchterm=00152](http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00152)

Response to "Tyranny of Copyright?," by Brad Holland,  
*The New York Times Magazine*, co-signed by Eugene Mopsik,  
Executive Director, ASMP, 2003.  
[http://www.illustratorspartnership.org/01\\_topics/article.php?searchterm=00194](http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00194)

"Use of Illustration," directed and co-authored by IPA for the American  
Institute of Graphic Arts (AIGA), 2002.  
<http://www.illustratorspartnership.org/downloads/AIGAillus.pdf>

"Antitrust Issues in a Cottage Industry," by Brad Holland,  
The American Assembly, 2001  
[http://www.illustratorspartnership.org/01\\_topics/article.php?searchterm=00097](http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00097)

"Six Licensing Scenarios," by Bruce Lehman, 2000,  
[http://www.illustratorspartnership.org/01\\_topics/article.php?searchterm=00028](http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00028)

"Protecting Your Rights Collectively," by Bruce Lehman, 2000,  
[http://www.illustratorspartnership.org/01\\_topics/article.php?searchterm=00027](http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00027)

Statement of Brad Holland for IPA, House Oversight Hearing on  
Remedies for Small Copyright Claims, Orphan Works, House  
Judiciary Subcommittee, March 29, 2006  
[http://www.illustratorspartnership.org/01\\_topics/article.php?searchterm=00202](http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00202)

Written Testimony, Senate Hearing on "Orphan Works: Proposals for a  
Legislative Solution" by Brad Holland and Cynthia Turner, April 24, 2006  
[http://www.illustratorspartnership.org/01\\_topics/article.php?searchterm=00245](http://www.illustratorspartnership.org/01_topics/article.php?searchterm=00245)

IPA Submission to U.S. Copyright Office Orphan Works Study, by  
Brad Holland and Cynthia Turner, 2005 (co-signed by 42 arts  
organizations + 1,600 individual artists)  
<http://www.copyright.gov/orphan/comments/OW0660-Holland-Turner.pdf>

"Stock," by Brad Holland, *The Education of an Illustrator*, edited by  
Heller and Arisman, 2000, Allworth Press.

"The Future of Illustration," Symposium at The New School for Social  
Research (video), The Illustrators' Partnership, 2000



# THE ASSOCIATION OF MEDICAL ILLUSTRATORS

Founded 1945



CONTACT: Vanessa Reilly, Executive Director  
810 East 10th Street  
Lawrence, KS 66044  
866-393-4264  
Email: vreilly@allenpress.com



BUDGET: \$145,000 (Operating) plus \$137,000 (Annual Meeting)  
Income includes member dues, publications, conference and workshop registrations. Expenses include administration, annual conference, publications, technology.

PRESIDENT: Pat Thomas (8/2006 through 7/2007)

The President is nominated by the Nominating Committee and elected by the membership. The President serves on the Board of Governors for three years as President-Elect, President and Immediate Past-president. Governance is shared with the Executive Committee which consists of the Executive Director and the elected Chair and Vice-chair of the Board, the past, present and out-going presidents, the Treasurer and Secretary.

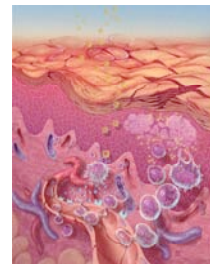
MEMBERSHIP: 713

The membership is international, predominantly in the U.S. and Canada. 482 Members are active in the field; 110 are students; 33 are Emeritus; and 88 are Associate.



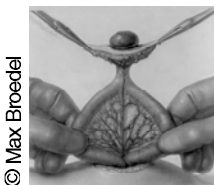
© Michael King

*Medical illustrators draw what cannot be seen  
watch what has never been done  
and tell thousands about it without saying a word*  
— Gramley, Pointer, Winn



© Steve Oh

THE ASSOCIATION OF MEDICAL ILLUSTRATORS (AMI) is an international organization founded in 1945. Medical illustrators can be found in all centers of biomedical research and translate the complexities of scientific thought in innovative visual ways. There are approximately 1,200 practicing medical illustrators in the U.S.



© Max Broedel

## MISSION

- Enhancing the competency and professionalism of medical illustrators,
- Advancing the profession of medical illustration,
- Serving society by supporting education, research and commerce in the biomedical sciences and health-related fields, through the work of its members, and
- Supporting the right of all creators of intellectual property to own, control and preserve their rights to those creations as guaranteed by national and international copyright laws and conventions.



© Bob Demarest

## NATURE OF THE WORK

Medical illustrations appear in medical textbooks, medical advertisements, professional journals, instructional videotapes and films, computer-assisted learning programs, exhibits, lecture presentations, court rooms, general magazines and programs for television. The majority of medical illustrators have a Master's degree from an accredited graduate program in medical illustration. There are currently four accredited programs in the United States and one in Canada, each accepting 15 or fewer students per year. Accreditation is from the Commission on Accreditation of Allied Health Education Programs (CAAHEP). <http://www.caahep.org>



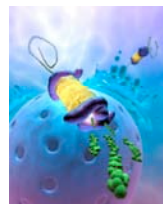
## AMI GOVERNMENT

The AMI is governed by a Board of Directors elected from and by the membership. Since the founding of the AMI, a series of documents have been drafted to outline the manner in which the organization shall conduct business, including a Code of Ethics, Guidelines for Fair Practice and a Long Range Plan, and these continue to be refined as the professional environment evolves.



### CERTIFICATION

The Board of Certification of Medical Illustrators administers a certification program for illustrators who seek a recognizable means to signify a practitioner's current competency in the profession. A Certified Medical Illustrator (CMI) has passed examinations dealing with business practices, ethics, biomedical science, drawing skills, and has undergone a rigorous portfolio review. Competencies are maintained through continuing education. The certification program is based on standards established by the National Commission for Certifying Agencies (NCCA).



© Kirk Moldoff

## AMI ANNUAL MEETINGS – A 61-YEAR TRADITION

The 61st AMI Conference was held this past July in Boston and Cambridge. Attendees experienced innovative teaching techniques and medical visualization from the molecular world of the human genome to virtual surgery through the collaboration of medical illustrators and scientists.



### VESALIUS TRUST

In 1988, under the direction of the Board of Governors of the Association of Medical Illustrators, the Vesalius Trust was established as a tax-exempt corporation with the mission to develop funding for research and educational programs in Health Sciences visual communications. The Board of Trustees is composed of volunteer members, most of whom are current or past members of the AMI Board of Governors. The Trust awards a single *Inez Demonet Scholarship* for merit, multiple student research scholarships, provides educational grant funding, support to the AMI for the annual meeting, and support to the AMI Archives. The Vesalius Trust is currently expanding affiliations with health-related visual art organizations.



© Ian Suk

## ARCHIVES

The Archives of the AMI is housed in the *Dorothy Carpenter Medical Archives* of the Bowman Gray School of Medicine of Wake Forest University. The collection represents the history of the Association gathered since 1945 and includes original medical art, photographs of members and meetings, and historical records of AMI governance.

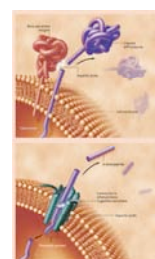


© John Daughtery

### AMI / IPA ALLIANCE

In 2001, AMI formed an alliance of support with Illustrators' Partnership of America, in recognition of the right of all creators of intellectual property to own, control and preserve the rights to their creations as guaranteed by national and international copyright laws and conventions. This began the **American Illustrators' Partnership Reprographics Coalition**, with the goals of bringing accountability to the distribution of American illustrators' reprographic royalties earned overseas, and establishing a claim on royalties earned domestically.

**Medical illustrators have never received reprographic royalties for their published works.**



© Tami Tolpa

## PUBLICATIONS: TO THE PUBLIC AND AMI MEMBERS

### *The Journal of Biocommunication*

The JBC is a quarterly journal, published in cooperation with the Association of Biomedical Communications Directors (ABCD), the BioCommunications Association (BCA) and the Health Sciences Communications Association (HeSCA). <http://www.jbiocommunication.org/>

### *The Medical Illustration Sourcebook*

Published for 20 years, the Sourcebook is a compendium of the work of freelance artists in the fields of medical illustration, natural science, and photography. <http://www.medillsb.com>.

### *AMI Salon Catalog*

The inaugural AMI Salon Catalog was published through a generous grant from the Massachusetts Medical Society.

### *Searchable Online Membership Directory*

Member listing searchable by name, location, and specialty.

## PUBLICATIONS: TO AMI MEMBERS

### *Quarterly Online AMI Newsletter & Weekly AMI E-News*

Featuring important and timely news for medical illustrators.

### *AMI Web Site Member Services Access*

A dynamically updated compendium of pertinent information.

# SOCIETY of ILLUSTRATORS

FOUNDED 1901



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**BUDGET:** \$850,000

The Society's budget represents income from dues, exhibition fees, grants, book sales, travel show rentals and building rentals. Expenses include staff, building, technology, printing and scholarships.

**PRESIDENT:** Richard Berenson (7/1/04 - 6/30/07)

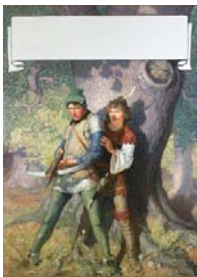
The president is nominated by the Board of Directors and elected by the membership for a one year term. The current president is in his third term and there is a stream of succession in place for the near future.

## MEMBERSHIP:

The membership of the Society of Illustrators numbers over 1,000 worldwide (15 countries are represented) Of that number 850 are Artists or Associates, professionals in the field. 100 are "Friends" or those not in the field and 50 are students (college-level). Dues range from \$580-\$250 annually depending on category and location. Corporate members dues are \$1,500.

**HISTORY:** On February 1, 1901 the Society was founded with this credo: "The object of the Society shall be to promote generally the art of illustration and to hold exhibitions from time to time." The first monthly dinners were attended by such prominent illustrators as Howard Pyle, Maxfield Parrish, N.C. Wyeth, Charles Dana Gibson, Frederic Remington, James Montgomery Flagg, Howard Chandler Christy and special guests like Mark Twain and Gloria Swanson.

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During the WWI years, Society members worked through the Division of Pictorial Publicity creating many original poster designs. Eight members, commissioned Captains in the Engineers, were sent to France to sketch the war. After the war, the Society operated the School for Disabled Soldiers. Member shows continued at prominent galleries.

In 1920 the Society was incorporated and women became full members. The 20's and 30's were heyday of the illustrators shows. These theatrical skits featured the artist and their models as actors, songwriters, set designers and painters.

In August 1939, the Society moved into an 1875 carriage house, at 128 East 63rd Street. Norman Rockwell's "Dover Coach" became the backdrop for the bar on the fourth floor. Today, this painting hangs in the Members Dining Room.

During WWII the Society again contributed to the effort with a massive campaign of posters, illustrations and visits to veteran's hospitals to sketch the wounded. These pictures were sent to families to help boost morale.

In 1954, the U.S. Air Force began sending members around the world to document its activities. This program continues today. A similar program is now in place for the U.S. Coast Guard and National Park Service. thousands of paintings have been contributed over the years.

The First Scholarship Fund was established in the early 50's and, in 1959. Norman Rockwell became the first member elected to the Hall of Fame. That same year, the First Annual Exhibition, among others, opened with 350 original works of art and the first Illustrators Annual book.

Other notable events include the filming of "Loving" (1969) with George Segal. The Bicentennial Show at the New-York Historical Society (1976-77); outreach programs to the Police Athletic League (1966-present); NYC Parks Dept. and YNC Board of Education (1990-present); the donation to shelters and charities over 6,000 children's books (1992-present. 1981 saw the establishment of the Museum of American Illustration. Today the Permanent Collection includes over 2,500 works by such legendary artists as Rockwell, Pyle, Wyeth, Kent, Peak, Fuchs and Holland.

2001 was the Centennial Year...a twelve month celebration begun with the U.S. Postal issue: Great American Illustrators. That year was punctuated with the 9/11 Memorial Exhibition "Prevailing Human Spirit."



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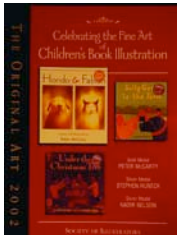
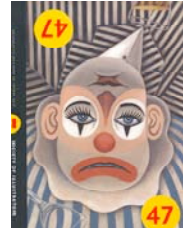
## CURRENT ACTIVITIES:

[www.societyillustrators.org](http://www.societyillustrators.org)

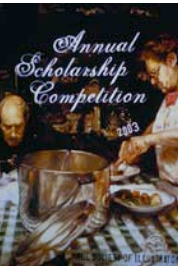
The Society of Illustrators current activities include many juried exhibitions that bring it in contact with thousands of illustrators worldwide beyond its membership.



**The Annual Exhibition**, now in its 49th year presents 500 original works chosen by a jury of 45 over five days from near 5,000 entries. The exhibit draws students, professionals and the general public. A 602-page book is published of the Annual exhibition and sold worldwide. This is the **original** annual of illustration in the US.



**The Original Art** presents annually the best of children's books by US publishers in the only such competition in that field chosen by the artists themselves. **The Biennial Dimensional Salon** is showing this year its third selection of works created in dimension. The catalog is distributed widely in the industry. Other juried exhibits in recent years have included: "The Art of the Storyboard"... "The Art of Medicine" and "SciFi."



The Society's exhibits are held free to the public in its two level **Museum of American Illustration**. They draw over 30,000 visitors annually including many school groups. The Society is a member of the American Association of Museums and the Museum Council of the city of New York.

Since the early 1950s, the Society has offered a scholarship program funded by bequests, grants, corporations and an art sale of member donated works. Since 1981, over \$1 million has been awarded to students and their college-level institutions. In 2006, over 5,000 entries were received from 78 US colleges and \$60,000 was awarded. The catalog is also widely distributed in the industry (4,000 copies).



Since its inception in 1901, the Society has organized sketching sessions. These have taken many guises. Currently every Tuesday 40-60 attend a life drawing event with two or three models, live music (jazz) and the bar is open. The bohemian nature of these sessions was reported in *The New York Times*.

An additional Jazz/sketch is held monthly on a Thursday. In all, approximately 3,500 people draw at the Society. The Society also runs drawing classes in conjunction with New York City High Schools and the New York City Parks Department.

The Society's building is a well maintained, multi-use facility which is the heart, soul and living room of the industry in the US. It is welcoming to all organizations worldwide who share its interests. The market value of the building is near \$8 million. The Society's unrestricted endowment is over \$5 million. Its Permanent Collection is valued at over \$10 million.





# THE AMERICAN SOCIETY OF ARCHITECTURAL ILLUSTRATORS

Founded 1986



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© Dennis Allain

**BUDGET:** \$108,172

**Income:** Membership dues, publications, conference and seminar registrations, exhibitions, an annual international competition, and professional workshops.

**Expenses:** Competition, conference, exhibitions, administration, newsletter, publications, web site, legal & accounting and supplies.



© Douglas Jamieson

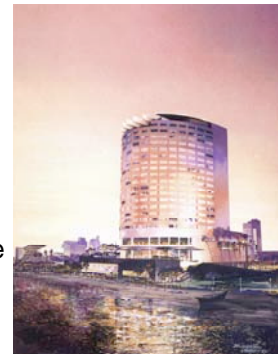
**PRESIDENT:** Eric Brightfield (1/2006 through 1/2007)

The President is nominated by the Board of Directors and elected as a Vice President/President candidate by the membership for a one year term, with a previous year as Vice-President, and a post-term year on the Board as President-Emeritus.

## GOVERNANCE:

ASAI is governed by a six member Board of Directors elected from and by the membership; together with an Advisory Council, comprised mainly of past Presidents and a Co-Founder, professional issues are addressed and developed for the Society. Through its extensive web site and publications, ASAI establishes

guidelines for practice and current information about relevant topics such as copyright legislation.



© Serge Zaleski

## MEMBERSHIP:

The membership of the American Society of Architectural Illustrators numbers over 450 worldwide. Majority of members are in the United States and Canada, with sizeable memberships in Japan and Australia, among a total of eighteen countries.

## HISTORY:

The American Society of Architectural Illustrators (ASAI) was founded in 1986 as a professional organization to represent the business and artistic interests of architectural illustrators throughout North America, and now includes practitioners worldwide. The Society's principal mandate was and remains the fostering of communication among its members, raising the standards of architectural drawing, and acquainting the broader public with the importance of such drawings as a conceptual and representational tool in architecture. Membership in the Society is not limited to professional illustrators, but is open to architects, designers, teachers, students, corporations, aficionados, and anyone engaged in the serious pursuit of architectural drawing.



© Michael McCann

© Gil Gorski



The principle means of achieving the Society's goals is *Architecture in Perspective*, an annual international competition, exhibition, and catalogue, which has included work by the most accomplished contemporary architectural illustrators from around the globe.

Approximately sixty pieces are chosen for exhibition by a jury of respected professionals in the fields of architecture, illustration, photography, fine art, or design education. The artwork deemed to be the year's most outstanding work is accorded the highest award of the Society – and the most prestigious in the profession – *The*

*Hugh Ferriss Memorial Prize*. The American Society of Architectural Illustrators (ASAI) has celebrated excellence in the art of architectural drawing, and promoted an awareness of its importance in the practice of architecture. For the past twenty-one years ASAI has sponsored its juried competition, *Architecture in Perspective*, to select the finest examples of architectural art from around the world. The exceptional work represented in these exhibitions is the result of our distinguished jurors choosing from hundreds of entries, from North America, Europe, Asia and Australia. During these two decades, AIP exhibitions have been displayed in over 100 venues throughout

North America, Europe and Australia, and ASAI members' works have been seen by thousands.



© Lee Dunnette

© ASAI/Van Nostrand Reinhold



From among these jury-selected illustrations each year, six are given special awards, with the Hugh Ferriss Memorial Prize, ASAI's premier award, bestowed annually for the work that upholds the highest standard of excellence in the graphic representation of architecture. Accompanying the exhibition each year is a catalogue featuring the selected entries. These catalogues have become significant resources for the profession, academia and patrons, and are distributed and sold worldwide.

By providing not only award recognition, but also a forum for the practitioners of these venerable art forms, the Society has focused attention on an increasingly diverse, yet refined level of work. With both international members and international entries in the competition, ASAI is truly the touchstone for many of the world's most eloquent voices in the field.

The Society also assists in the advancement of the art and profession in a number of significant ways: as a referral agency for those seeking the services of a perspectivist, as a network among the world's practitioners and affiliated organizations, as a clearing-house for ideas and discussions about architectural illustration, and sponsorship of regional and local member activities as well. ASAI members have authored many books on the profession, and contributed to numerous sourcebooks and reference publications during its history. The central purpose of ASAI remains the improvement of architectural drawing worldwide. By recognizing and celebrating the highest achievements in the illustration of our built environment, the Society – together with the dedicated, committed and passionate efforts of its international members – continues to further the quality of the work, and the working, to the benefit of all who have an interest in architectural illustration and its end, architecture.



© Steve Oles



In 1995, ASAI was recognized for its excellence with an A.I.A. Institute Honor Award by the American Institute of Architects, which commended the Society's work in strengthening collaborative associations with the communities of architects, designers and other professionals, as well as its programs for educating the general public about architectural drawing.

ASAI sustains official affiliations with five other architectural illustration societies around the world, as well as many related visual artists organizations in the United States.

# GUILD OF NATURAL SCIENCE ILLUSTRATORS

Post Office Box 652 • Ben Franklin Station • Washington DC 20044

Contact: Dolores R. Santoliquido  
15 Skyline Drive  
Brookfield, CT 06804-1421  
Phone: 203.740.7728 Fax: 203.740.7749  
Email: SkylineStudio@sbcglobal.net



The Guild of Natural Science Illustrators, Inc. is an international non-profit organization comprised of individuals employed, or genuinely interested in the field of natural science illustration. The Guild encourages increased communication between individuals in the field of natural science illustration, assistance to those with the desire and ability to enter the profession and promoting better understanding of the profession to the general public and those requiring natural science illustration services.

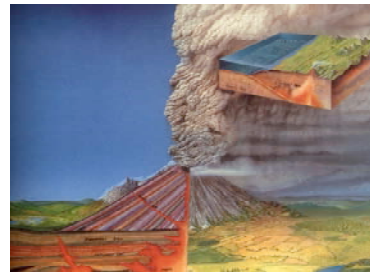
The Guild started with informal luncheon meetings at the Smithsonian Institution in Washington, DC in 1966. It was officially created on December 2, 1968 with twenty-one charter members. Some members were medical illustrators but most of these members were scientific illustrators from the Smithsonian Institution National Museum of Natural History. From its inception, the Guild has had the support of the National Museum of Natural History, Smithsonian Institution. Since 1968 membership has burgeoned to nine hundred fifty-three members in 2005 representing individuals living in all fifty states, the District of Columbia, Puerto Rico and twenty-three foreign countries. The bulk of the GNSI membership consists of working illustrators but approximately 15% of our membership consists of students and other individuals interested in the field but not working in it.

© Lois Sloan



Natural science illustrators work in the service of science. Various membership discipline specialties include but are not restricted to: Anatomy, Anthropology, Archaeology, Astronomy, Biology, Botany, Cartography, Education, Entomology, Ichthyology, Invertebrates, Mammals, Medical, Ornithology, Paleontology, Vertebrates, Veterinary and Wildlife. Much of the work created by natural science illustrators is published in books, journals, and magazines but it also utilized in other venues such as museum dioramas and exhibitions, the internet, CD-ROMS and shown as fine art.

The GNSI Board consists of seven active positions including the President, Past President or President-elect, Vice-president, Recording Secretary, Membership Secretary, Treasurer, and Education Director. All Board of Director positions are elected by the general membership and are held for a period of two years with exception to the President. The President holds one year as President-elect, two years as active President and one year as past-president, acting as a voting member and an advisor.



© Jaime Quintero

© Karen L. Alban-Conifer



The Guild consists of twelve official chapters and four unofficial chapters\*: GNSI California, GNSI Canada\*, GNSI Carolinas, GNSI Finger Lakes, GNSI Greater New York, GNSI Great Lakes, GNSI Great Plains, GNSI Illinois Prairie, GNSI New England, GNSI Northwest, GNSI Oregon\*, GNSI Portugal, GNSI Southern California, GNSI Southern States\*, GNSI Upstate NY Regional\*, and GNSI Washington, DC. All chapters hold a minimum of three meetings per year in the service of promoting the mission of the Guild, which is to improve the quality of scientific illustration through sharing ideas and information.





© Dolores Santoliquido

Annual conferences are held in conjunction with the annual meeting combining Guild business with a week of learning, sharing and fun. Each conference is unique but generally includes a portfolio sharing, keynote address, program presentations, members art exhibition, business meeting, banquet, auction, workshops, field trips and price guessing-exhibit. Recent conferences have been held at the College of the Atlantic, Bar Harbor, ME (2005), and University of Wisconsin at Madison, WI (2006). The up coming 2007 conference will be held at Montana State University, Bozeman, MO.



© Bernard Durin

Annually the Guild sponsors a summer workshop, an intensive one or two-week course focusing on specific methods and materials used in natural science illustration. The workshops are open to artists of all skill levels. Professional illustrators specializing in various fields teach, demonstrate and critique a variety of techniques and subjects. The workshop is moved to different regions of the United States on an irregular basis. The workshop was held at the Humboldt Research

Station, Steuben, MA for the past two years. During the 2005 GNSI Summer Workshop Trudy Nicholson taught scientific illustration using scratchboard techniques and Scott Rawlins presented silverpoint techniques. During the 2006 summer workshop Carol Woodin instructed painting botanicals in watercolor on vellum and Dolores R. Santoliquido taught how to paint butterflies and moths in acrylic and color pencil. The new venue for the 2007 summer workshop will be Pierce Cedar Creek Institute in Hastings, MI.



© Jeanne Holgate

Publications of the Guild of Natural Science Illustrators, Inc. include but are not restricted to the "GNSI Newsletter", "Directory of Members", "GNSI Journal of Scientific Illustration", "Careers in Scientific Illustration", and *The Guild Handbook of Scientific Illustration*, 2nd Edition. The Guild Newsletter, published ten times a year, includes articles on techniques, business/legal concerns, exhibition listings, workshop/field trip listings, publication reviews and features member artwork. *The Guild Handbook of Scientific Illustration, 2nd Edition*, written by fifty-five top illustrators, scientists and industry experts, and edited by Elaine R. S. Hodges (an original founding member of the GNSI) is an indispensable reference tool for anyone in the field of scientific illustration.



© Dolores Santoliquido

The GNSI Education Fund provides funding to GNSI-affiliated Chapters qualified under the GNSI Education Fund Guidelines to support various educational programs, activities and events. Approval of revised guidelines including affiliated groups and affiliated individuals is pending lawyer review. All fund requests are made through the Education Director and presented to and are approved by the Guild Board of Directors. Scholarships are provided to qualified applicants from the Susan Frank Scholarship Fund and Alexandra Makar Scholarship.

The Guild sponsors SciArt-L Listserv hosted by the University of Nebraska computer center. This listserv was started in 1996 and currently has approximately 200 subscribers worldwide. It is a user-friendly location where subscribing artists can get support, share ideas and discuss a wide variety of topics.

It is the Guild's long-term goal to continue to provide a vehicle for sharing knowledge between like-minded individuals in the pursuit of art and science.



© Trudy Nicholson

Credits Upper right, left page, clockwise: Trudy Nicholson, Carolyn Bartlett Gast, David M. Dennis  
Images from *The Guild Handbook of Scientific Illustration*/Van Nostrand Reinhold, 1989





# National Cartoonists Society

Founded 1946

**CONTACT:** Rick Stromoski, President  
1133 West Morse Blvd.  
Suite 201  
Winter Park, FL 32789  
860-668-8738  
<http://www.reuben.org>

## Frank and Ernest



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The National Cartoonists Society is the world's largest and most prestigious organization of professional cartoonists. The NCS was born in 1946 when groups of cartoonists got together to entertain the troops. They found that they enjoyed each other's company and decided to get together on a regular basis.

## MEMBERSHIP: 500

Today, the NCS membership roster includes over 500 of the world's major cartoonists, working in many branches of the profession, including newspaper comic strips and panels, comic books, editorial cartoons, animation, gag cartoons, greeting cards, advertising, magazine and book illustration and more. The Society's offices are in Winter Park, Florida. In addition, the NCS has chartered 16 regional chapters throughout the United States and one in Canada. Chapter Chairpersons sit on the NCS Regional Council and are represented by a National Representative, who is a voting member of the Board of Directors.



© Jim Davis



ZITS by Jim Borgman and Jerry Scott © Zits Partnership Dist. by King Features Syndicate

Membership is limited to established professional cartoonists, with a few exceptions of outstanding persons in affiliated fields. The NCS is not a guild or union, although we have joined forces from time to time to fight for member's rights, and we regularly use our talents to help worthwhile causes.

Each year, during the NCS Annual Reuben Awards Weekend, the Society honors the year's outstanding achievements in all walks of the profession.

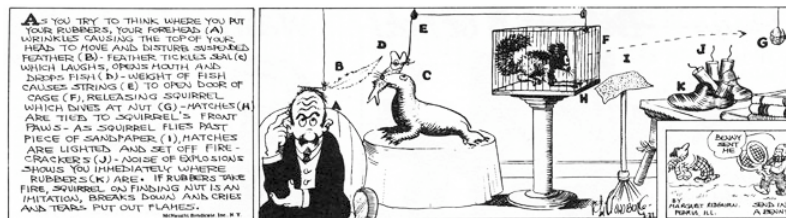
The recipient of our profession's highest honor, the REUBEN AWARD FOR OUTSTANDING CARTOONIST OF THE YEAR is chosen by a secret ballot of the members.

Excellence in the fields of newspaper strips, newspaper panels, TV animation, feature animation, newspaper illustration, gag cartoons, book illustration, greeting cards, comic books, magazine feature/magazine illustration, and editorial cartoons, is honored in the NCS Division Awards, which are chosen by specially-convened juries at the chapter level.

The Milton Caniff Lifetime Achievement Award is awarded by unanimous vote of the NCS Board of Directors, as is the Silver T-Square, an award that recognizes outstanding service to the Society and the profession.



© Tom Richmond



RUBEN GOLDBERG



SHOE



**The Primary Purposes of  
The NATIONAL CARTOONISTS SOCIETY are:**

- To advance the ideals and standards of professional cartooning in its many forms.
- To promote and foster a social, cultural and intellectual interchange among professional cartoonists of all types.
- To stimulate and encourage interest in and acceptance of the art of cartooning by aspiring cartoonists, students and the general public.

A small child once said to me: "You don't draw Bugs Bunny, you draw pictures of Bugs Bunny." That's a very profound observation because it means that he thinks the characters are alive, which, as far as I am concerned, is true.



HÄGAR THE HORRIBLE



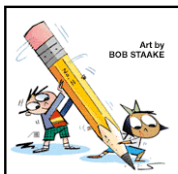
© Dik Browne



© Garry Trudeau



© Jack Davis



The Education Committee of the National Cartoonists Society has compiled information to promote a better understanding of the world of cartooning. The purpose of the NCS Education Committee is to help, inform, and be a resource to aspiring cartoonists, struggling cartoonists, art teachers, educators, and generally anyone interested in the art and business of cartooning.



THE WIZARD OF ID



BRANT PARKER





# AMERICAN SOCIETY OF AVIATION ARTISTS

Dedicated To The Improvement and Public Appreciation of Aerospace Art

Founded 1986  
[www.asaa-avart.org](http://www.asaa-avart.org)



**CONTACT:** Don Malko, Executive Secretary  
13914 Siena Loop  
Lakewood Ranch, FL 34202  
Ph.941-388-9680  
Fax.same as above (please call first)  
Email: [donmalko@tampabay.rr.com](mailto:donmalko@tampabay.rr.com)



© Robert McCall

**BUDGET:** Total income \$41,000.

The Society's budget represents income from dues, exhibition fees, sponsorship donations and sales. Expenses include cash prizes for awards; exhibition expenses (plaques, catalogs, mailing); Forum expenses (hotel, hospitality stock, reception/banquet, and shirts); Aero Brush expenses (printing, mailing, editor's compensation.)

**HISTORY:** Since its incorporation in 1986, the American Society of Aviation Artists has pursued its mission of bringing together aviation and aerospace artists in an effort to encourage excellence in this unique genre of art. Aviation and aerospace art are creative responses to premiere technologies of our time. The need for accurate and artistically creative representation of the machines, events, and people involved in the history of flight has provided the impetus for an association promoting high standards of excellence. ASAA has fulfilled that need through its annual exhibitions and forums, regional meetings, scholarship programs, a quarterly journal, an informative and colorful website, and of course, the member networking that a professional art society provides.



© Keith Ferris

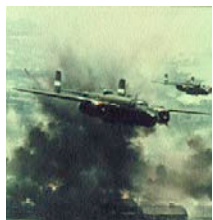
**GOVERNMENT:** The property, affairs, activities, and concerns of ASAA are vested in a Board of Trustees, consisting of the five Founders, the four elected officers, (President, Vice-President, Secretary and Treasurer), and four Trustees-at-Large. The officers and Trustees-at-Large are elected for two-year terms.

## THE OBJECTIVES OF THE ASAA

- To bring together artists who share a deep interest in documenting aviation and aerospace history for the enjoyment and education of the public and other artists, and to exchange ideas for the betterment of the profession.
- To strive for artistic quality and authenticity in aviation and aerospace art.
- To give mutual support to the understanding and protection of artists' rights.
- To teach and promote ethical business practices.
- To help enlighten the public on the importance of documenting aviation and aerospace history and current events through art.
- To hold exhibitions of artistic work of the members of ASAA and others.
- To help sponsor exhibitions of appropriate earlier aviation art.
- To conduct and encourage educational forums to stimulate and inspire the artistic talents of both professional and amateur artists.
- To increase their knowledge of aviation and aerospace technology and history. To afford the opportunity for artists to congregate and become acquainted.
- To assist talented individuals who wish to pursue aviation and aerospace art as a profession.
- To establish a scholarship fund to financially assist promising art students who desire careers in aviation and aerospace art.



© Nixon Galloway



© R.G. Smith



© Jo Kotula



© Ren Wicks

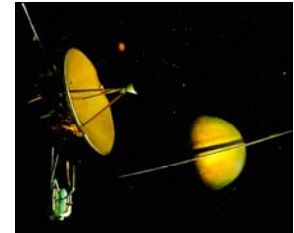
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## MISSION

The American Society of Aviation Artists is a non-profit organization dedicated to the bringing together of artist and public for the purpose of sharing special aviation knowledge and traditional artistic processes necessary to the creation, improvement and public appreciation of aviation art. ASAA founders Keith Ferris, Robert T. McCall, the late Jo Kotula, R.G. Smith and Ren Wicks, together averaged over 50 years' professional aviation experience in the creation of nationally recognized and award winning aviation art across all sectors of aviation and art dating back to the 1930s. They understood that personal success in aviation art is virtually impossible without a thorough understanding, currency and competency in the two equally unforgiving disciplines that are Aviation and Art. A lack of expertise in either of these disciplines cannot be concealed. ASAA was founded to fill the unique educational needs of aviation artists by offering aviation and art expertise, programs, publications and activities of interest to artists and public alike. ASAA provides the opportunity for all to come together, learn, appreciate, apply and enjoy the technical aspects of both aviation and art.

ASAA will continue to combine technical knowledge of aviation with the traditional artistic skills practiced by generations of artists through 500 years of Western Art.

ASAA prides itself in bringing together persons who share a love of both art and aviation in an organization that concentrates on camaraderie and the creation of works unique to aviation and aerospace.

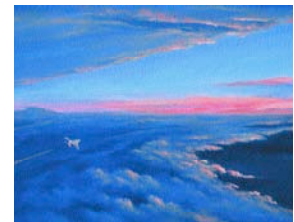


© John Clark

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## PRESIDENT: Kristin Hill (4/1/06 - 5/30/07)

The President is elected from a slate of candidates. Artist Fellow members and Artist members may be considered for the office of President. This slate is submitted by the immediate past President (acting as chairperson of the nomination committee) no later than March 31 to the President and to the membership immediately thereafter. All nominations are placed on a ballot by March 31 and sent out by the chairperson to all artist members in good standing to vote. These ballots are returned to the chairperson no later than April 30. The committee counts the votes and announces the results to the President and the membership. A majority of votes from those cast for the office are needed for election.



© Kristin Hill

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## MEMBERSHIP:

The membership of the American Society of Aviation Artists numbers over 300 worldwide (13 countries are represented). Of that number 150 are Artists and 150 are Associates Members. Dues are \$85 annually for Artist Members and \$35 annually for Associate Members.

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## CURRENT ACTIVITIES:

To date, ASAA has had 20-juried exhibitions at the venues of its annual Forums. A number of cash and other awards have been established over the years as incentives at the exhibitions. Unjuried exhibitions, where attendees at the Forums and regional meetings may bring their works for critique and judging for prizes, are also held. ASAA organizes the juried body of works which is the source of art selected for the notable **Aviation Week and Space Technology** annual art and photography issue. ASAA members have also taken top awards in the annual aviation art contests of the **Experimental Aircraft Association**, the **National Museum of Naval Aviation**, the **National Air and Space Museum**, and the annual CAE SimuFlite Aviation Art Exhibitions. ASAA has held joint meetings and exhibitions with the **British Guild of Aviation Artists** both in the U.S. and in England, and with the **Canadian Association of Aviation Artists** in Ottawa, Canada. At the annual Aviation Art Forums of ASAA, programs have included speakers on various aspects of fine art history, figure drawing and painting, color theory, perspective management, sketching, framing, and other technique subjects, as well as sessions on business practices and professional ethics. "Brush Tips," a series of articles on various technical artistic matters, has been a feature of issues of *Aero Brush*, the Society's quarterly journal. The book, **How to Draw Aircraft Like a Pro**, by Andrew Whyte, ASAA, with text by Ann and Charles Cooper (2001, MBI Publishers, St. Paul Minn.) features works by ASAA members and has become a valuable source for both aspiring and practiced artists in the genre. ASAA continues to grow in spirit and accomplishment.



© Norm Siegel



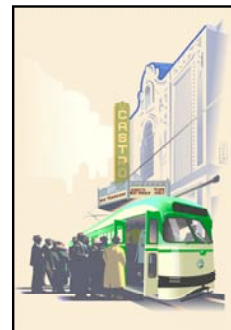
© Andrew Whyte



## San Francisco Society of Illustrators

Founded 1961

**CONTACT:** Don Kilpatrick  
3288 21st Street #103  
San Francisco, CA 94110  
don@donkilpatrick.com  
<http://www.sanfranciscosocietyofillustrators.com>



© Jon Mattos

**CURRENT CO-PRESIDENTS:** Don Kilpatrick III, Betsy Lyon

Past Presidents- Bruce Bomberger, Dick Cole, Don Davey, Ed Diffenderfer, Marc Ericksen, Armando Gonzalez, David Grove, Robert Hunt, Bill Hyde, Jack Keeler, Chris Kenyon, John Lichtenwalner, John Lytle, Michele Manning, Ron McKee, Norm Nicholson, Laura Phillips, Chuck Pyle, John Rutherford, James Sanford, James Schwering, Robert Steele, Gene Shehorn, Keith Criss, Michel Bohbot, Alan Okamoto, Chris Peterson.

**MEMBERSHIP:**

The current membership of the San Francisco Society of Illustrators numbers is 200. Dues are \$25.00 for student membership and \$60.00 for professional membership.

Founding Members- George Albertus, Bruce Bomberger, Bruce Butte, Don Davey, Ed Diffenderfer, Ken Duffin, Stan Galli, Armando Gonzalez, Edwin Ingalls, John Larrecq, John Lichtenwalner, James Sanford, Bob Tamura.



© Barbara Bradley

**A Brief History:**

In 1961, thirteen San Francisco Illustrators decided there was a need to form a local organization for the promotion of illustration. Due to the inherent limitations of a guild or a union, it was decided that the organization should be a chartered society for illustrators. The San Francisco Society of Illustrators would encourage independence, fair practices and personal artistic excellence as its goals.



© Don Kilpatrick III

As early as 1961 SFSI members were invited to participate in the US Air Force Documentary Art Program. SFSI members also participated in the National Parks Art Program from 1974 to 1979. This resulted in 50 paintings and 18 drawings now permanently on display at the Department of the Interior in Washington DC, and at the Forest Service Design Center at Harpers Ferry, West Virginia. SFSI members have also been involved with the National Aeronautics and Space Administration in documenting various NASA activities. Today many of the members are known nationally for their illustrations, which appear throughout the country in books, periodicals, postage stamps, advertisements,

publications, television and film. A large group, both past and present, have been involved in the education of aspiring illustrators at Bay Area professional schools and colleges. SFSI hosts an *Annual Show* and several events a year. A recent events include *The Art and Business of Children's Books*, *Lou Brooks: 100 years of National Geographic Art*, a techniques class, a panel of artists representatives and art directors, and an upcoming event with Pixar Studios.



© David Grove



© Jon Mattos





© Jon Mattos



© Michel Bohbot



© Robert G. Steele

The screenshot shows the SFSI website with a navigation bar containing links for Membership, Portfolios, Member Directory, Resources, Events Calendar, and About SFSI. The 'Portfolios' section is active, displaying a featured 'ILLUSTRATOR OF THE MONTH' for Christopher Peterson, with a 'VIEW WORK' button. A list of other members is provided on the right, with a note to click on their names to view their portfolios.

**SFSI** San Francisco Society of Illustrators

[Membership](#) [Portfolios](#) [Member Directory](#) [Resources](#) [Events Calendar](#) [About SFSI](#)

## Portfolios

**ILLUSTRATOR OF THE MONTH**

**CHRISTOPHER PETERSON**

**VIEW WORK →**

Click on the name of any illustrator below to see their online portfolio.

- Bohbot, Michel
- Day, Jim
- Doong, Arnold
- Douglass, Ali
- Ecklund, Rae
- Ericksen, Marc
- Ganaden, Cindy
- Hannah, Craig
- Jacobsen, Nels
- Johnson, Pilar Erika
- Kerrigan, Ryan
- Kilpatrick, Don
- Leech, Kent

# PITTSBURGH SOCIETY OF ILLUSTRATORS

Founded 1996



**CONTACT:** Rick Antolic, President  
5237 Duncan Street, Apt 2 Pittsburgh, PA 15201  
ph. 412-781-9412  
Email: rickantolic@gmail.com fred@carlsonstudio.com (from site)  
www.pittsburghillustrators.org

## BUDGET: \$10,000

The Pittsburgh Society of Illustrators (PSI) budget represents income from voluntary member dues, show fees, grants, honoraria, merchandise sales and gifts. Expenses include website, educational programs, scholarships and show expenses.

**PRESIDENT AND OFFICERS:** Rick Antolic (President Dec 2004-Dec 2006), David Biber (Vice-President Dec 1999-Dec 2006), James Mellett (Membership Secretary Dec 1997-Dec 2006), and Gina Antognoli Scanlon (Treasurer Oct 2004-Dec 2006). Our Board of Directors committee structure includes Chairs responsible for the following missions: Mark Brewer (PR Dec 2004-Dec 2006), Fred Carlson (New member Contact and Historian Dec 2004-Dec 2006), Craig Mrusek (Programs Dec 2004-Dec 2006), David Biber (PCA Rep Sept 2006-present), John Blumen (Projects Director Jan 2003-Dec 2006), Lynne Cannoy (Current Exhibition Chair Jan 2006-Dec 2006), and Alicia Diaz (Exhibition Committee rep to PCA). Our scholarship chair seat was recently vacated by Deborah McLaren and a new volunteer has not been appointed yet. All officers are elected for one-year terms after receiving names from a nominating committee. The president and treasurer cannot serve more than two consecutive terms.

**MEMBERSHIP:** The members of the Pittsburgh Society of Illustrators numbers 125, the fourth largest Illustrators Society in the United States. This includes less than a dozen members who would be classified as "associates," "comps (extended to the Presidents of NOIS and other non-illustrator benefactors)", and less than a handful of student members. Our member dues are \$55 annually and, as an affiliated Guild of the Pittsburgh Center for the Arts, we pay a \$15 per capita annually to the PCA out of those dues monies. Lifetime "Benefactor" memberships cost \$500. Students can be members with host faculty sponsorship for \$25 annually, and we have certain student rules concerning their membership.

**HISTORY:** The Society began meeting in late 1996 to serve as a social and business networking outlet for free-lance illustrators. By early 1998, we had elected a Board, began a treasury and dues structure, and had our first member show. We began our scholarship programs in 1999 with local colleges around Pittsburgh. Our by-laws were crafted to the following mission focus:

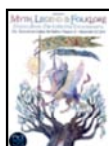
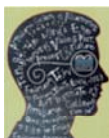


*The society shall exist to fill the need for an organization with which all Pittsburgh area illustrators and other persons interested in the aims of the society can affiliate to achieve the following principal purposes:*

- A. *To achieve a closer social and professional contact among illustrators in the Pittsburgh area.*
- B. *To cultivate and strengthen the profile of the illustration art form in the Pittsburgh region by exhibiting and promoting work of the highest aesthetic caliber of our membership.*
- C. *To acquaint Pittsburgh art and illustration patrons with the work of our membership and high standards of work throughout the world.*
- D. *To play host to visiting illustrators, lecturers, and teachers.*
- E. *To fundraise and dispense charitable money (including but not limited to scholarships) to worthy and needful college age art and design students pursuing the illustration craft. In order to achieve the foregoing general aims, the society shall undertake activities such as: 1. Social gatherings: reception and entertainment of visitors; lectures and discussions; fund-raisers; exhibitions; meeting of professional related groups, and similar activities. 2. Organize workshops, field trips, instruction materials, etc. to professional, student, and patron awareness of the illustration art form which are consistent with the general purposes of the society.*

Since 1999, PSI has expanded its activities to include educational programs both to members and the public at large. Studio tours, seminars on many topics related to the craft and business of illustration, public lectures, and cross-over event participation with other arts groups and student audiences keep our schedule very active. Since we do not rent or own a space facility, our strategic partners in finding spaces for these events include our member illustrators, the Pittsburgh Center for the Arts, the Art Institute of Pittsburgh, the Pittsburgh Technical Institute, New Media Group and other host restaurants with roomy facilities.

Our annual theme exhibitions have traveled extensively and some shows have been developed specifically for educational outreach: *Illustration: The Process* (16 illustrators describe a project in exhibition format from start to finish), *Once Upon A Page* (children's books art), *Myth, Folklore & Legend*, *The Beatles Generation*, *Through the Minds' Eye: Personal Visions*, *Every Story Tells A Picture* (illustrators tackle the art of the novel), PSI Carnival of Illustration, and a tribute to the American pastime of baseball entitled *Play Ball!*







**MOST CURRENT ACTIVITIES:** PSI is currently creating a 10th Anniversary show entitled *Pittsburgh Recast*, with over 50 illustrators participating, timed in conjunction with the 250th Anniversary of the naming of Pittsburgh (2008-with events beginning in the fall of 2007). This show will be one of the first in world-wide art history where observers can see all the member works coming together online through the *Pittsburgh Recast* website([www.pittsburghrecast.com](http://www.pittsburghrecast.com)), from proposals to finished pieces and all stages in between.

PSI is also raising the bar regarding supporting donors and corporate and charitable foundations through a very active fundraising campaign to create a state-of-the-art catalogue for this show. The host venue will be the Heinz Regional History Center (A Division of the Smithsonian Institute) Community Gallery and the show is scheduled for October 2007.

PSI has recently been active with other American creators' groups in working to create a better copyright environment by fighting Orphan Works legislation. We also offer educational programs for our members helping them become more successful illustrators and lengthening their productive careers by strengthening their command of marketing, self-promotion, business management, tax strategies, portfolio preparation, managing creative growth and finding new markets, and finding information about the field through our hotlines and monthly social networking. We have published two handsome member directories and intend a third in 2007. Our members also receive the handsome e-magazine *PSInside* monthly edited by our PR Director Mark Brewer and designed by our logo and publications chair Ron Magnes.



In early 2003, PSI became an affiliated Guild with the Pittsburgh Center for the Arts, a community arts center organized in 1946. PSI became the first new Guild since the early 1980s joining 9 other Pittsburgh arts groups. With the recent merger of the Center with Pittsburgh Film Makers, our members see many unique creative opportunities to educate all the creative professional community and be influenced by many new techniques and ways to express our individual members' works. In 2005, PSI began a figure-drawing series entitled *It Figures!* and this has been a successful program for our members.



PSI hopes that our visibility in the Pittsburgh and the SW Pennsylvania region serves as a stimulus to the next generation of successful illustrators through our continued exposure to professionals, other artists, college level students, and even talented high schoolers who need to understand the illustration role in society and how they may fit and proceed into this challenging illustration environment. Pittsburgh, with its modest cost-of-living and transformational post-industrial mind set, has proven to be a fertile ground for our society and our members are among the busiest and most well-known in the United States. In 2001 and 2002 PSI and NOIS (Northern Ohio Illustrators' Society) had an exchange of President's talks benefitting both organizations. At the ICON3 national illustration conference in Philadelphia in 2003, PSI was invited to present a pre-conference event describing how we have been able to grow, serve our membership, communicate internally, and function so efficiently in just 10 years.

Our scholarship program has continued with awards handed to students at the Art Institute of Pittsburgh, LaRoche College, Pittsburgh Technical Institute, and the Community College of Allegheny County. In February 2004, our ability to reach out more efficiently to our members and the community at large was enhanced by our being awarded our 501(c)(3) designation as an educational association in compliance with the federal tax code and Pennsylvania association laws.

Regarding our participation in the IFFRO coalition, our Board at the 17 October 2006 business meeting voted YEA for this stage of investigation and recorded the vote as follows: Antolic/President (YEA), Biber/VP-PCA Rep (YEA), Scanlon/Treasurer (YEA), Mellett/Secretary (YEA), Brewer/PR (YEA), Carlson/New Members (YEA), Cannoy/Exhibits (YEA), Mrusek/Programs (YEA), Blumen/Projects (YEA). Diaz/Exhibit Rep to PCA (not present).



Credits: PSI logo: Ron Magnes

Mid page 1: George Schill, David Bowers / Bottom page 1 left to right: Fred Carlson, Ron Magnes, Ilene Winn-Lederer, Amanda Zimmerman, John Blumen / Top page 2 left to right: Craig Mrusek, Rick Antolic, Dave Klug, John Manders / Mid page 2: Christine Swann, Lynne Cannoy / Bottom page 2 left to right: Jacob Thomas, George S. Gaadt, Mark Brewer, Jim Mellett



## Society of Illustrators San Diego

POST OFFICE BOX 6383 / OCEANSIDE, CA 92052-6383

A Chapter of Society of Illustrators Los Angeles

Contact: Kim Fraley, President  
9107 Mt. Israel Road, Escondido, CA. 92029  
760-735-8818  
Email: [www.rocketmanillustration.com](http://www.rocketmanillustration.com)

Budget: \$2,500

Income includes members dues, guest speaker events, and donations. Expenses include: maintenance of website, life drawing workshop and models, Julian Summer Social/Paintout, administration, dues to Society of Illustrators LA.

President: Kim Fraley (1999-2006)

The President is nominated by the Board of Directors and elected by the membership. The current president is in her eighth term and there is a stream of succession in place for the near future.



© Ed Abrams

### Membership: 25

The membership of the Society of Illustrators San Diego (a chapter of SILA) are Artists or associates, professionals in the field.

History: The Society of Illustrators San Diego was formed in 1989 as a chapter of The Society of Illustrators Los Angeles. The purpose behind the formation of this group of professionals was to promote awareness and abilities, to network among each other and with professionals in related fields, to create programs and activities for educational growth, and to provide social interaction for people who share similar experiences and interests.

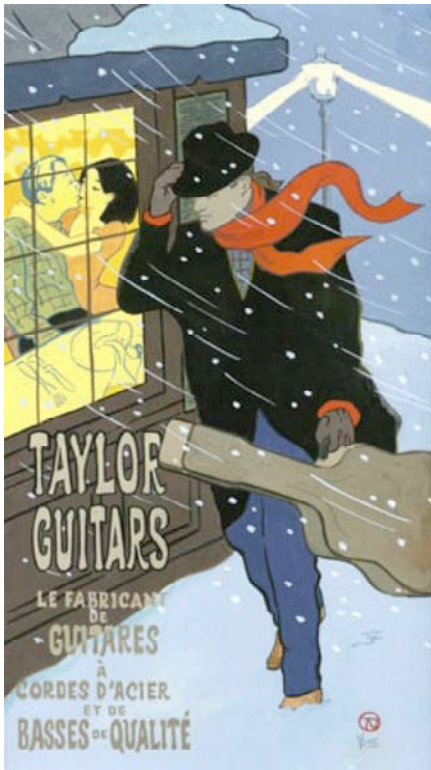


© Kim Fraley

Programs: The primary activity of SISD is to provide a forum for guest speakers to show their work, to talk about their experiences as a professional illustrator, and to give a demo of their style and techniques. In the past SISD has hosted some noted and award winning artists including Gary Kelly, C. F. Payne, Robert Steele, Gregory Manchess, Mark Summers, Thomas Blackshear, as well as local artists and members such as Bob Watts, Joyce Kitchell, Ken Joudrey, and Tracy Sabin.



© Ken Joudrey



© Tom Voss

Additionally, we have invited non-illustrators to address topics on the business side of illustration, such as; pricing sessions, panel discussions on illustration buying and marketing; and future illustration trends.

The Society has developed several programs through the years for the education and edification of our members and students. Life drawing/painting classes are offered by SISD in the Spring and Fall semesters at Palomar College and are attended by college students, illustrators, and fine artists. This affords an excellent opportunity to provide students with information on freelance illustration. A studio visitation program has allowed members to get inside other illustrators' work environments and take time for some one-on-one discussions, and the Julian Summer Social/Paint Out is a highlight allowing studio artists a chance to attempt plain air painting fun. The Society of Illustrators San Diego Web Site: This beautiful and informative site was created by member Tracy Sabin and is often the first introduction to SISD that art buyers and fellow illustrators see. The site shows a sampling of professional members work and news of upcoming events.



## Society of Illustrators of Los Angeles

Contact: Alyce Heath  
P.O. BOX 940310  
SIMI VALLEY, CA 93094  
TEL: 800-799-6368  
FAX: 805-522-1917  
www.SI-LA.org  
info@si-la.org



© Bill Thomson

The Society of Illustrators of Los Angeles was founded in 1953 by a handful of Southern California advertising artists and designers primarily to promote the professional status of illustration art as well as foster both philanthropic and educational goals. From this small beginning it has grown to a very productive membership whose work is seen locally and nationally by millions each year in all printed media, television, films, the Internet and gallery exhibitions. Today SILA has close to 200 members and is firmly established as the major professional art entity on the West coast providing significant contribution to the vitality of not only the community itself but the nation as well.

In 2005 our budget represented income of \$42,400 from dues, exhibition fees, programs, annuals and posters and expenses of \$34,600 include 1 part-time paid staff, annual competition costs, administration costs, program costs and scholarships.



© Fernanda Cohen



© Eugene (Gene) Hoffman



© Nick Gaetano



© David Bowers

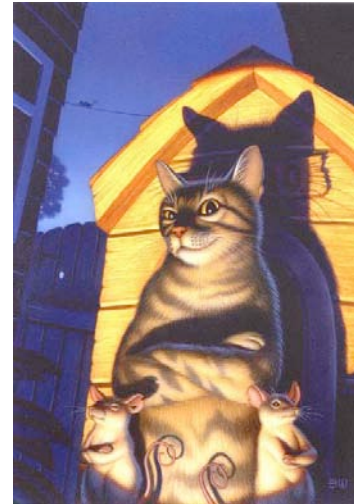
We have an annual competition, the *Illustration West*, currently in it's 45th year, our professional members participate in the Air Force Program and we maintain a website, [www.si-la.org](http://www.si-la.org). Our *Illustration West* was one of the first juried competitions to be exhibited on the World Wide Web with our Illustration West 36 (March, 1997) and can still be seen at [www.si-la.org/36](http://www.si-la.org/36). Our ILW 45 will go on-line in March, 2007.



© Christiane Beauregard



© Alex Nabaum



© Brad Weinman



© William Stout



© Bob Dob



© Yoko Shimizu

Our Scholarship Program works through our competition and we are proud to offer the Phillip Hays "I Love It, I Think It's Terrific" \$1000.00 Scholarship to the Gold Award winner in the Student Category, the Elin Waite/Dick Oden \$750.00 Scholarship to the Silver Award winner and the Bill Tara \$500.00 Scholarship to the Bronze Award Winner.



© Young Suk James Kim

# The Motions

I L L U S T R A T O R S '  
P A R T N E R S H I P

845 MORaine STREET MARSHFIELD, MASSACHUSETTS USA 02050

T (781)837-9152 [www.illustratorspartnership.org](http://www.illustratorspartnership.org) F(781)837-9152

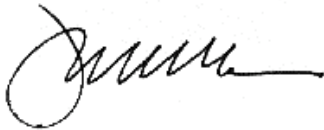
October 10, 2006

The Illustrators' Partnership Board of Directors passed the following motion, as made by Brad Holland and seconded by Cynthia Turner, on October 9, 2006 by a unanimous vote 7-0.

Motion:

The Board of Directors of the Illustrators' Partnership of America affirms that the American Illustrators' Partnership Reprographics Coalition constitutes the relevant rights holder class of the collective rights of the American illustration repertoire of published works.

Respectfully submitted,



David Lesh  
President, Illustrators' Partnership  
of America  
P.O. Box 4151  
1761 Resort Road  
Burt Lake, MI 49717  
<http://www.davidlesh.com>

BRAD HOLLAND, ILLUSTRATOR

ELENA PAUL, ATTORNEY AT LAW

DAVID LESH, ILLUSTRATOR

C.F. PAYNE, ILLUSTRATOR

BRUCE LEHMAN, ATTORNEY AT LAW

DUGALD STERMER, ILLUSTRATOR

CYNTHIA TURNER, ILLUSTRATOR





October 11, 2006

The Association of Medical Illustrators Board of Governors passed the following motion on October 9, 2006 with a vote of 15 yes and 0 opposed.

The Board of Governors of the Association of Medical Illustrators affirms that the American Illustrators' Partnership Reprographics Coalition constitutes the relevant rights holder class of the collective rights of the American illustration repertoire of published works.

Respectfully submitted,

A handwritten signature in black ink that reads "Pat Thomas". The signature is fluid and cursive, with a long, sweeping underline.

Pat Thomas, CMI  
President, Association of Medical Illustrators  
711 Carpenter Ave.  
Oak Park, IL 60304  
708-383-8505



FOUNDED 1901

128 EAST 63RD STREET

NEW YORK, NEW YORK 10021-7303

SEPTEMBER 21, 2006

THE FOLLOWING MOTION WAS MADE, SECONDED AND PASSED:

THE BOARD OF DIRECTORS OF THE SOCIETY OF ILLUSTRATORS  
AFFIRMS THAT THE AMERICAN ILLUSTRATORS' PARTNERSHIP  
REPROGRAPHICS COALITION CONSTITUTES THE RELEVANT  
RIGHTS HOLDERS CLASS OF THE COLLECTIVE RIGHTS OF THE  
AMERICAN ILLUSTRATION REPERTOIRE OF PUBLISHED WORKS.

AMERICAN SOCIETY OF ARCHITECTURAL ILLUSTRATORS

11756 W. HOPI STREET, AVONDALE, AZ 85323

TEL 623 433 8782 FAX 623 444 7420 EMAIL HQ@ASAI.ORG INTERNET WWW.ASAI.ORG



October 25, 2006

The American Society of Architectural Illustrators, at its annual Conference Meeting, passed the following motion, presented by Vice-President David Csont and seconded by Secretary Tina Anne Stiles, on October 11, 2006 by a unanimous vote of 6-0.

Motion:

The Board of Directors of the American Society of Architectural Illustrators affirms that the American Illustrators' Partnership Reprographics Coalition constitutes the relevant rights holder class of the collective rights of the American Illustration repertoire of published works.

Respectfully submitted,

Eric Brightfield, President  
The American Society of Architectural Illustrators  
221 North LaSalle, Suite 1510  
Chicago, IL 60601  
<http://www.imagefiction.com>

Eric Brightfield, President

David Csont, Vice President

Eric Schleef, Treasurer

Wesley Page, Member-At-Large

Tina Anne Stiles, Secretary

Richard Chenoweth, President Emeritus

GUILD OF NATURAL SCIENCE ILLUSTRATORS  
Post Office Box 652 • Ben Franklin Station • Washington, DC 20044



To: Terry Brown  
From: Gretchen Halpert  
Re: White Paper document  
26 October 2006

Dear Terry Brown,

The board of the Guild of Natural Science Illustrators, Inc. approves the document written by Dolores R. Santoliquido known as the "GNSI White Paper". We approve inclusion of this document for the materials for the IFRRO conference in Auckland, New Zealand.

Sincerely yours,  
Gretchen Halpert, president  
Guild of Natural Science Illustrators, Inc.



*National Cartoonists Society*  
1133 West Morse Blvd. Suite 201 Winter Park Fl. 32789

10/20/06

A motion was made to the Board of Directors of the National Cartoonists Society to join the American Illustrators Partnership Reprographics Coalition.

It was seconded and unanimously approved by the board.

Rick Stromoski  
President  
NCS

October 24, 2006



The American Society of Aviation Artists Board of Trustees passed the following motion, as made by Kristin Hill and seconded by John W. Clark, on October 24, 2006 by a majority vote.

Motion:

The Board of Trustees of the American Society of Aviation Artists affirms that The American Illustrators' Partnership Reprographics Coalition constitutes the relevant rights holder class of the collective rights of the American illustration repertoire of published works.

Respectfully submitted,



Kristin Hill  
President, American Society of Aviation Artists  
1782 Colonial Manor Drive  
Lancaster, PA 17603  
<http://www.KristinHillArtist.com>



October 18, 2006

At a board meeting of the San Francisco Society of Illustrators on September 26th, 2006, the following motion was made, seconded and passed.

## STATEMENT

### IFRRO AGM 2006

Auckland, New Zealand

The American Illustrators' Partnership (AIP) Reprographics Coalition represents [10] graphic arts organizations, numbering over [5,000] of the most prolific and widely published illustrators and cartoonists in the United States working in a wide spectrum of general and special interest publications. The majority of these artists are independent contractors who have retained reproduction rights to the bulk of their published works, and have made clear their desire to maintain and manage their copyrights.

These illustrators' organizations have come together in hopes of furthering the collective rights of its members. Most visual creators in the U.S. are still unaware that reprographic royalties are being collected and distributed throughout the world.

We have not transferred our members' mandate to collect reprographic rights to any organization, nor has the overwhelming majority of our individual members knowingly or willingly given any other organization such a mandate.

The great body of American illustrators wish to participate in the sharing of reciprocal rights agreements in the international reproduction rights community. In this regard we have also expressed our willingness to work with the Graphic Artists Guild and the Authors Coalition.

The Board of Governors for each AIP Coalition organization listed below affirms that the American illustrators' Partnership Reprographics Coalition constitutes the relevant rightsholder class of the collective rights of the American illustration repertoire of published works.

We are pleased to report that the San Francisco Society of illustrators is part of the American Illustrators' Partnership Reprographics Coalition, and are proud to participate in what will be a positive contribution to the future of American illustration.

Sincerely,  
The Board of Directors  
San Francisco Society of Illustrators





October 18, 2006

Terry Brown  
Society of Illustrators  
New York

Terry,

The Pittsburgh Society of Illustrators gathered for our monthly business meeting last night, October 17, 2006. The following motion was made: To vote on whether or not PSI should support the cause to initiate an Illustrators collection society in the United States, as represented by Terry Brown in the IFRRO conference to take place in New Zealand this month. The motion was seconded. A vote of the PSI board (8 out of 9 board members present) was conducted.

The PSI board of directors all voted in favor of supporting this initiative.

Best regards,

Rick Antolic  
President, Pittsburgh Society of Illustrators  
5237 Duncan St.  
Pittsburgh, PA 15201  
(412) 781-9412

[rickantolic@gmail.com](mailto:rickantolic@gmail.com)



# Society of Illustrators San Diego

POST OFFICE BOX 6383 / OCEANSIDE, CA 92052-6383

A Chapter of Society of Illustrators Los Angeles

October 19, 2006

**Motion:**

The Society of Illustrators San Diego (SISD) supports the American Illustrators' Partnership (AIP) Reprographics Coalition with the independent contractor members who have retained reproduction rights to the bulk of their published works, and have made clear their desire to maintain and manage their copyrights.

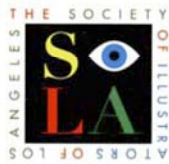
SISD joins other illustrators' organizations in hopes of furthering the collective rights of its members. Most visual creators in the U.S. are still unaware that reprographic royalties are being collected and distributed throughout the world.

We have not transferred our members' mandate to collect reprographic rights to any organization, nor have the overwhelming majority of our individual members knowingly or willingly give any other organization such a mandate. In this regard we have also expressed our willingness to work with the Graphic Artists Guild and Author's Coalition.

The great body of American illustrators wish to participate in the sharing of reciprocal rights agreements in the international reproduction rights community.

The SISD affirms that the American Illustrators' Partnership Reprographics Coalition constitutes the relevant rights holder class of the collective rights of the American illustration repertoire of published works.

Seconded and passed by the Board of Directors of the Society of Illustrators San Diego



P.O. BOX 940310 SIMI VALLEY, CA 93094 TEL: 800-799-6368 FAX: 805-522-1917 [www.SI-LA.org](http://www.SI-LA.org) [info@si-la.org](mailto:info@si-la.org)

The Society of Illustrators of Los Angeles, being fully aware of the issue of reprographic royalties due American illustrators, fully supports the efforts of the American Illustrators' Partnership (AIP) Reprographics Coalition, as put forth in the IFRRO Statement (attached). Official membership in the coalition is on the agenda and will be voted on at our next scheduled board meeting.

#### **THE STATEMENT TO IFRRO**

The AMERICAN ILLUSTRATORS' PARTNERSHIP (AIP) Reprographics Coalition represents 11 graphic arts organizations, numbering over 7,000 of the most prolific and widely published illustrators and cartoonists in the United States, working in a wide spectrum of general and special interest publications. The majority of these artists are independent contractors who have retained reproduction rights to the bulk of their published works, and have made clear their desire to maintain and manage their copyrights.

These illustrators' organizations have come together in hopes of furthering the collective rights of its members. Most visual creators in the U.S. are still unaware that reprographic royalties are being collected and distributed throughout the world.

We have not transferred our members' mandate to collect reprographic rights to any organization, nor has the overwhelming majority of our individual members knowingly or willingly given any other organization such a mandate.

The great body of American illustrators wish to participate in the sharing of reciprocal rights agreements in the international reproduction rights community. In this regard we have also expressed our willingness to work with the Graphic Artists Guild and the Authors' Coalition.

The Board of Governors for each AIP Coalition organization listed affirms that the American Illustrators' Partnership Reprographics Coalition constitutes the relevant rightsholder class of the collective rights of the American illustration repertoire of published works.



October 2006

THE ILLUSTRATORS CLUB is aware of the issue of reprographic royalties due American illustrators and wishes to explore options for a system of tracking and distribution of pooled funds in a manner equitable to all copyright holders.

To that end, we fully support the efforts of the American Illustrators' Partnership (AIP) Reprographics Coalition, and will consider official membership in the coalition at our next scheduled board meeting on November 1, 2006.

Founded in 1986, the Illustrators Club of Washington, DC, Maryland and Virginia is a nonprofit, all-volunteer association of illustrators and allied professionals in the mid-Atlantic region. Our current membership stands at 155.

A handwritten signature in black ink, reading "Joe Azar". The signature is fluid and cursive, with a long horizontal stroke extending from the end.

Joe Azar  
President

**Illustrators Club**

PO Box 17627 • Arlington, Virginia • 22216  
703 527-7612 • [illustratorsclub.org](http://illustratorsclub.org)



American Illustrators' Partnership • 845 Moraine Street • Marshfield, MA 02050 USA  
t 781.837.9152 • [www.illustratorspartnership.org](http://www.illustratorspartnership.org) • f 781.837.9152