



# guild NEWS

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WINTER '04

a national voice for graphic artists

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DO YOU FEEL ISOLATED?  
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THERE IS AN EFFECTIVE WAY TO MARKET YOURSELF ETHICALLY  
AND PROFESSIONALLY IN OUR MODERN WORLD.

Can You Read Me? page 3 • Cover illustration by Mark Monlux



guild NEWS

Graphic Artists Guild  
90 John Street, Suite 403  
New York, NY 10038

# Spotlight

LA member, **Gary Baseman**, had his first, animated, feature

film, "Teacher's Pet," based on his Emmy award winning animated TV series, open nationwide on January 16th. This is one of the first times that a major entertainment corporation, Walt Disney Pictures, has produced an animated feature based on a well-known contemporary artist's style and creation. All the backgrounds were painted on canvas to emulate Gary's paintings.

• **Jeffrey Lanners**, Portland Chapter President, is recovering from quintuple bypass heart surgery. Doctors discovered Jeffrey's heart trouble when he went to the hospital complaining of a small stinging in his chest. He is recovering nicely and get well wishes can be sent to [mordarte@spiritone.com](mailto:mordarte@spiritone.com).

## 2003 Election Results

**Molly K. Knappen** is the new Guild President and will serve from 2004-2006. Her first column appears on page 6. ExComm member, **Scott Bakal** was named as Vice President, the spot vacated by Molly when she was elected to President. **Sara Love** continues as Communications Chair, **Lisa Shaftel** is the new Advocacy Chair, and **Susan Mathews** is the new At Large ExComm member. All will serve until 2006.

## Copyright Awareness Month 2004

Two years ago, The Copyright Society of the USA launched Copyright Awareness Week; in April 2004, it is launching Copyright Awareness Month. The mission of Copyright Awareness Month is to create a greater awareness among the youth of America about the protection and use of creative works. During Copyright Awareness Month, copyright experts and educators throughout the country will seek to teach people about the basic purpose of copyright as articulated in our Constitution—to promote the advancement of the arts by providing creators with the exclusive rights to their works for limited terms. A public that has a basic understanding of copyright law and its relationship to the arts—including its fair use exceptions—

is far more likely to respect and comply with the law, than one that functions on misinformation.

The Copyright Society of the USA is a non-profit educational organization with 900 members located in Chapters throughout the United States. Their primary function is the gathering, dissemination and interchange of information concerning the protection and use of creative works, such as music, movies, television, books, illustrations, sculptures, paintings and photographs. The Society seeks to promote a better understanding of copyright through its lectures, publications, panel discussions and meetings, and to enhance dialogue among educators, industry groups, creators, and users of works protected by copyright.

Now more than ever, familiarity with copyright will play a crucial role in maintaining the vitality of the arts in the United States. Music, literature, theatre, television, film, illustration, and the fine arts enhance our lives. These crafts tell us who we have been and help us to define who we are. It is impossible to imagine life without the arts. What kind of world would it be if no one could make a living writing songs or books, drawing pictures and in which producers dared not invest in new playwrights, or publishers in novelists?

Copyright law ensures that the creators of our cultural heritage will be fairly compensated for their works. It enables the cre-

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ators, producers, publishers, and distributors of artistic works to control whether, how and when their works of art are used.

Copyright provides incentives to creators by reassuring them and those who invest in their works that others will not use the fruits of their imaginations without fair compensation and/or rightful credit.

Copyright law takes on a particularly important role in the digital age, now that the consumer can copy music, books, films, illustrations and other creative works at home more easily than buying them in the store. If copyrights are to be protected in the digital age, copyright law needs to be understood and respected. This is particularly true with the younger generations. It is the society's belief that, by fostering an understanding of copyright law, including those activities which are prohibited, and those that are permitted as fair use, a greater respect for copyright and the creators it protects will naturally follow.

Copyright Awareness Month will target students and educators. Copyright Society members will be called upon to speak in local schools, colleges, universities, libraries, arts, and educational associations and other organizations about the importance of copyright. Throughout the nation, copyright experts and educators will distribute materials and speak in schools and other educational institutions about the importance of copyright law in our society.

### Winter 2004 Guild News



THE GRAPHIC ARTISTS GUILD

NEWSLETTER

PHILOSOPHY: GRAPHIC ARTISTS GUILD

The Graphic Artists Guild promotes and protects the economic interests of its members. It is committed to improving conditions for all creators of graphic art and raising standards for the entire industry. The Guild is an international union that embraces creators at all levels of skill and expertise who produce graphic art intended for presentation as originals or reproduction.

The Graphic Artists Guild is a not-for-profit organization with headquarters in the state of New York. Opinions expressed in this newsletter are not necessarily those of the members, officers, or board of directors of the Guild. Unsolicited contributions are welcome; they will not be returned unless accompanied by a self-addressed envelope with sufficient postage attached. Authors and illustrators are not paid.

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# Can You Read Me?

Constant contact is the key to building relationships with clients (and prospective clients).  
Email newsletters provide a free and easy way to stay in touch.

by Ilise Benun

How often have you lost touch with someone who said they wanted to work with you but weren't quite ready? And wasn't it because you didn't have a system in place, an ongoing marketing vehicle, to keep you top of mind without too much effort?

Well, those days are gone—because email marketing is here. Don't worry. This isn't about spam. It's simply the process of using email to keep in touch with—and keep your name in front of—those with whom you have (or would like to have) a relationship. This includes past, current and possibly future customers, as well as vendors and colleagues, even friends and family because you never know where the work is going to come from. These people want to hear from you. In fact, designers who use this marketing tool are often surprised by the positive feedback they get from their networks in response to their email newsletters.

An email marketing campaign accomplishes many things at once. It's the ideal medium to show your creativity, share your knowledge and build credibility, while also spreading the word about your services and distinguishing you from other designers. Email newsletters also drive traffic to your Web site in a much more reliable and controllable way than search engines. And best of all, email serves as a prompt for your recipients. When they get a message from you, it encourages them to reach out.

## Creating Content

The major challenge to creating an email newsletter is deciding what to send and then gathering (or creating) that content. But if you start with a simple strategy, it will be easier to fit into your life. Here are four different approaches used by designers around the country:

**1 Show off your work.** This is the most obvious strategy, but instead of just showing a pretty picture, use an email campaign to tell a story that describes a problem you solved for a client. Here's an example:

### Be Design

For three years, the team at Be Design, based in San Rafael, CA, used a direct-mail postcard cam-

paign to keep in touch with their network. But in 2002, they replaced that effort with an email campaign and for almost a year they've been sending their "E-Note" to 800 clients, prospects and press contacts every four to six weeks. The strategy, according to Linda Nero, marketing director of Be Design, is to be in constant dialogue with the firm's network, remain top-of-mind and build awareness of its work.

The "E-Note" is simple, informative and memorable, and most often includes recent projects presented in case-study format. It's generated in HTML, and the subject line of each issue—recent examples include Fantastic Presence, Creative Presence and Essential Presence—is tied to the firm's tagline, "We create brands with presence."

The body of the message contains a two-to-three-word headline, a bold image of the work and a short 30-50-word message describing the project's challenge and the firm's solution. In an effort to drive recipients to the Web site and engage them in the work, the image is linked directly to the Be Design homepage ([www.bedesign.net](http://www.bedesign.net)). "We handle the distribution of the 'E-Note' in-house with a customized version of Filemaker Pro and our contact list, which is linked to our email client (Eudora)," Nero says. "We're able to distribute this campaign quickly and efficiently."

**2** Educate your recipients. When you use your email marketing campaign to educate your network on a specific topic, you simultaneously position

yourself as an expert. Once readers see how knowledgeable you are, you'll be their first choice for the next project that requires that expertise. For an even greater impact, consider combining the power of email and the Web with print to establish your firm as an authority in a new or expanded niche. A case in point:

### Savage Design Group

Houston-based Savage Design Group has specialized in annual-report design for more than 30 years, but way back in 1998, the firm recognized the potential for using both print and the Web to meet the needs of its annual-report clients. Although studies showed that more and more investors were using the Internet to make investment decisions, Savage Design was having trouble convincing clients to integrate the new technology into their projects. So it developed a marketing strategy, dubbed "Annual Reports for the 21st Century" (AR21), that would both educate and sell clients on the use of digital technology for annual reports and investor relations.

That strategy called for the creation of a print newsletter and companion Web site, which together would show (rather than tell) investor-relations professionals how digital technologies could serve them and their customers.

Each issue of the quarterly, tabloid-size, print newsletter—22in.x17in. folded to 11in.x17in. and shrink-wrapped for mailing—stands out because of its colorful graphics and large, bold headlines. It offers in-depth articles about multimedia-design solutions and resources for online annual reports, design trends and Securities and Exchange Commission rulings.

The same information is posted on the companion Web site ([www.ar21.com](http://www.ar21.com)), taking advantage of the medium to demonstrate interactive video, infographics, panoramic photos, push technology and real-time charts and graphs.

The AR21 newsletter is sent via email to 900 corporate-communications and investor-relations professionals, names culled from the firm's existing database of prospects and clients, then supplemented with a list (that was compiled in-house) of communicators at Fortune 500 companies. Although the Web site is an integral part of the campaign, Savage won't abandon the print

*Continued on page 7*



## Building Your Email Marketing List

By Ilise Benun

More is not necessarily better when it comes to your email list, which should be composed only of those who know you or those who have agreed to receive your messages. And the most valuable names are those of qualified prospects who may one day hire you, so make sure anyone who's expressed interest in your work is on your list.

"My list includes almost everyone I've ever met," says Lauri Baram, principal of Clifton Park, NY-based Panarama Design. When she started sending out her monthly email newsletters in 2002, she sorted her email inbox in alphabetical order and

chose clients, colleagues, and friends she thought might be interested. Then she went through her (off-line) Rolodex, as well as a directory of the local chapter of the American Marketing Assn., adding only people who would recognize her name.

Now, as she makes new contacts, she adds them to her list, which is always growing. "As a follow-up to meeting someone at a networking event, I send a recent message and ask if they want to be on the list. They usually agree because they know that I'm sending personal content, not a spam campaign." The best way to expand your list is to always be in list-growing mode. When talking to an one about your work, whether in person, on the phone or via email, offer to keep in touch by adding them to your list. Steve Hill, of hair on fire creative mar-

keting in Santa Clarita, CA, often says to a new contact, "You sound like someone who could benefit from some fresh marketing ideas. I have an email newsletter that I send out every month that has articles and case studies about marketing geared for small-business owners. If you'd like, I can add your name to my list."

### 5 List-Building Tips

1. Send a one-time email message to everyone you know inviting them to be on your list. You don't need permission to do that, provided they really know you.
2. Mention your newsletter everywhere, including in your signature file and when anyone asks about your business.
3. Make it easy to sign up on your Web site. Encourage visitors to subscribe on your homepage and anywhere else that makes sense.
4. Encourage viral marketing. At the bottom of every message in your campaign, include an easy way for people to forward the message to others who may benefit. Also include an easy way to unsubscribe.
5. Don't assume you have permission just because you have someone's email address. If you want to add someone to your list but aren't sure if they'll welcome your emails, send them an introductory message, tell them how they'll benefit and then wait for their response.

# Things to Consider If You're Thinking of Putting on a Portfolio Show

by George Chiang

An illustration marketplace provides a place for artists to display their artwork and promote themselves and for sponsors to display and market their product or services. Art directors and buyers get to view the work in an environment that's both relaxing and stimulating. Soft music, light snacks, and drinks allow art directors and buyers to socialize while viewing portfolios and chatting with the artists. The event provides a service for all these folks: It stimulates business.

Another important factor when producing a successful portfolio event is the ability to sell table space to interested folks. The location of the Chapter and the number of illustrators in the Chapter who are interested in participating are vital. The New York Chapter has been fortunate to have sellout shows for all its marketplaces that have featured only illustration. ArtJam in Seattle includes not only illustration portfolios but photography as well.

Selecting a theme for the event sets the tone, creates a buzz, and stimulates excitement. This was the first year the New York Chapter incorporated a theme, "Picture Show," into its portfolio event. Seattle's ArtJam has a different theme every year. Northern California's portfolio show in 2000 had a great theme, "Peepshow." Folks attended the event to participate in a happening as well as to view portfolios.

I've helped produce seven illustration marketplaces in New York City in the past eight years. My experiences, both positive and negative, may help those of you who are considering putting on your own shows.

## Be Prepared: Get Plenty of Volunteer Help throughout the Year!

The first show I worked on was in 1995, held at the old Art Directors Club. I spent 40 hours on that show, helping with prepress, arranging for mailing permits, and taking the show down. The 1996 Marketplace was held at the Puck Building. Setting up additional lights was a major complication at that event. That year and the next three years, I spent over 300 hours working on the show. We moved it to the Metropolitan Pavilion in 2000, a grand space that did not require additional lighting. But that was a tough show to put on, mainly because we couldn't find enough volunteers, so it fell on the shoulders of staff and me.

There was no illustration marketplace in 2001 because there were too few volunteers. In the fall of 2001 Guild illustrator Peter Gunther stepped up to volunteer as the Marketplace Chair. At that point there seemed to be enough Guild members to put together a new, improved event. After a few brainstorming sessions, illustrator Jean Tuttle came up with the name "Picture Show," and the 2002 illustration marketplace was on its way.



To produce the event, we had a Marketplace Chair and Co-Chair, Sponsorship Chair, Marketing Chair and Co-Chair, Events Coordinator, Events Treasurer, Web Master/Designer, Art Director/Designer, and a Communications Coordinator.

These key folks spent between 50 and 300 hours each to help put together a successful show.

The result of these efforts was a very classy illustration marketplace held at the Art Directors Club of New York on October 22, 2002. The space was great for the event: plenty of gallery lighting, a good working kitchen, and ample floor space. Many of the participants claimed it was the best place yet for the event.

## Marketing

To market Picture Show we mailed out four printed promo pieces with images that evoked movies and displayed logos of sponsors. A Show Booklet handed out at the event included an article on illustration, ads, and a list of the participating illustrators. Linda Modica, our Art Director/Designer, worked on most of the pieces. Finding a printer who was willing to donate services by becoming a sponsor or providing a big discount was a huge plus; we used a local printer who gave us a 15 percent discount. We e-mailed a mailing list to a mailing house, which sent out the promo pieces as well as an e-mail broadcast the day before the event.

## The Web Site

Alain Khadem, our Web Master, designed and built a beautiful, functional "Picture Show" Web site. Its main feature was a Flash preview reel that showed off work of some of the 90 illustrators who participated in the show.

## Refreshments & Entertainment

Peter used his catering connections to secure a great kitchen crew who created many visually appealing and tasty appetizers. We enlisted volunteers to serve appetizers, as well as red and white wine and sparkling mineral water, to the art directors/buyers and illustrators. We even served popcorn and candy in keeping with the Picture Show theme. A live jazz combo played in the background, along with a video tape on illustration.

## The Bottom Line

As in previous years, the 2002 Picture Show netted a profit for the New York Chapter. We were able to raise more than \$15,000 that year—our best year yet!—but only because we were fortunate enough to have a very efficient team. The first years I worked on the marketplace were financial duds due to some poor decisions, and they only netted about \$2,000. In the more recent past we made between \$6,000 and \$12,000.

Don't let the numbers scare you off from doing a marketplace. Let's face it: New York is like no other Chapter. Netting \$1,000, which is what Seattle's ArtJam 5 raised in 2001, for example, was a huge success when you consider that Seattle has a much smaller membership and art buying community than New York. All it takes is careful planning (see sidebar).

It should be noted that the years we had a large enough team we were able to secure a good amount of sponsorship money—between \$6,000 and \$9,000. The concept was that the table cost would pay for the entire production of the event and that the sponsorship money would be the net. I think we could take a page from the Boston meeting, "Baseman Sucks!," where they were able to get sponsors to cover most of the costs of printing, space, and refreshments.

Making a profit is good, but cutting corners to achieve a greater profit isn't. For example, don't use paper tablecloths or have cheap refreshments. Spend \$12 on cloth tablecloths and provide a good spread—not just the usual cheese and crackers. The presentation of the event should reflect quality and professionalism in keeping with the Guild's image in the industry. One of the essentials of holding an annual art show is to build a following so that art directors/buyers want to return year after year.

Doing a marketplace has other advantages, like providing excellent public relations for the Guild. Like no other New York activity, the marketplace is a viable program on a wide screen in living color that benefits Guild illustrators, thereby promoting membership and membership retention. More money needs to be invested back into the event so it will continue to develop and improve.

## Wrapping Things Up

A few things were still needed before we put the 2002 Picture Show in the can. Follow-up included sending a list of attendees and surveys to participating illustrators, as well as thank you letters to the sponsors. We needed to update the Picture Show Web site by adding pictures and text about the event. And there are probably a few other things we didn't think of.

Hosting an illustration marketplace can be an excellent event for Chapters. If held annually, it is a constant that people rely on. It attracts Guild members and generates great interest from the arts community. People anticipate it each year. To help attract illustrators and art directors/buyers to New York's 2002 event, we gave out great door prizes amounting to more than \$3,000. But still the most important factor is having a dedicated team of volunteers. To have these volunteers return and to enlist new volunteers on an annual basis, you need to praise and reward them.

Illustrator and designer George Chiang was co-chair of Picture Show, New York's 2002 illustration marketplace.



## When Planning a Show

If your Chapter is thinking of putting together a portfolio show, the first thing you must have is enough volunteers who are willing to commit a certain number of hours toward the event and follow-through. That means even when a job comes in, marketplace duties are not put on the back burner. Priorities may shift and the committee has to be flexible and adaptable.

### Picking a Location

After various subcommittees and their tasks are established, the next important item to secure is the location. Then you need to become familiar with the event space. The Art Directors Club worked well for us for many reasons: many art directors were already familiar with the place, it's close to Penn Station and subways, and there's parking across the street. Other marketplaces that I've been to were held in hotels or special exhibit centers. Northern California's was held in the Yerba Buena Art Center.

### Get the Word Out Early

Marketing and promoting the event need to be strategically planned. More than one printed piece that's art-directed and well-designed is advised, and a great looking Web site is also helpful. Our Web site helped us secure quite a few sponsors. Clearly communicate to the sponsors what they will receive in exchange for their money and/or services. A good set of negotiating skills is always helpful.

### Startup Money

Having startup money is critical. You need to place a deposit on the space and print and mail that first promo piece to potential participants. Or take a page from Boston and enroll sponsors to cover such costs as printing, space, and refreshments. Money should also be invested back into the event, so it's easier to produce on an annual basis—providing there are enough volunteers.

# Guild International/National Board of Directors Votes Unanimously to End UAW Affiliation

Below is a copy of a recently mailed package from Guild President, Molly K. Knappen, to Guild members outlining the disaffiliation motion that was put before the Guild's International/National Board of Directors on February 9, 2004. On April 10, 2004, ballots will be mailed to all voting Guild members in good standing asking them to ratify this resolution. The ballots will have to be returned to the International/National office no later than May 10, 2004.

## MOTION FOR A RESOLUTION IN ACCORDANCE WITH THE GRAPHIC ARTISTS GUILD, INC.'S BY-LAWS TO DISAFFILIATE FROM THE UAW

Submitted:  
Lloyd Dangle 1/21/04  
Second: Simms Taback

### Motion:

It is resolved that the Graphic Artists Guild disaffiliate from the International Union, United Automobile, Aerospace and Agricultural Implement Workers of America, UAW as soon as possible.

### Background:

In 1999 the Graphic Artists Guild affiliated with the International Union, United Automobile, Aerospace and Agricultural Implement Workers of America, UAW.

The intention of the affiliation was to improve and strengthen the Guild through growth in the members base, financial assistance, legal and legislative assistance, help in obtaining health care for our members, preferential hiring, access to the UAW research department and many other benefits.

The anticipated growth in the membership base was that the membership would grow no less than 10% annually from a full membership base of approximately 2083. The financial aspect of the affiliation provided the Guild with two forms of subsidies, roughly \$124K per year in cash for five years to pay for staff and expenses related to organizing and growing the organization. The other subsidy came in the form of a graduated schedule of per-capita dues payments (the portion of your dues that goes directly to the International Union's administrative office). In 1999 the portion was approximately 12% and over the five years it was to step up to what the Guild believed would be a maximum of



February 10th, 2004

Dear Graphic Artist Guild Member,

On February 9th, 2004 our National/International Board of Directors voted unanimously to disaffiliate the Guild from the UAW. To that end, ballots shall be mailed to all voting members on April 10th, 2004. The ballots will have to be received in the Guild office no later than May 10th 2004. If more than 60% of the ballots received affirm disaffiliation, the Guild will once again be an independent union of artists.

The motion to disaffiliate was set forth by Lloyd Dangle and seconded by Simms Taback, both former Guild Presidents. The full motion, as presented to the National/International Board of Directors is attached hereto.

Disaffiliation is a serious question affecting the future of our organization. You may be contacted by people wishing to influence your vote either for or against disaffiliation. While this contact may be inconvenient, there is passion surrounding this issue and some campaigning is to be expected. I encourage you to attend chapter meetings, discuss the matter with other members, ask questions, research the consequences of this choice and mail your ballot promptly.

No choice is without drawbacks, but I trust you will vote in the best interests of the Graphic Artists Guild.

With Sincerity and Best Wishes,

Molly K. Knappen  
President, Graphic Artists Guild



32% in year six.

For the affiliation to work financially, it was predicated on the idea that the Guild would grow significantly over the subsidized period and would absorb the higher per capita dues through a much larger pool of dues revenues. Growth was the anticipated result from subsidies and increased benefits offered to the Guild and its members.

The reality is that growth did not happen the way we had hoped. As of the 28th of January 2004 the Guild only had 1832 full members. As a result, the obligation to pay for

organizers, their associated fees and expenses, the escalating costs of the per capita dues, and the additional accounting and financial book keeping costs have contributed to an overall reduction of activity in the Guild and reduced services that we could offer our members. The Guild has been unable to provide the financial support to the local chapters in as though there is not enough funding to go around. Despite deep cuts in the cost of our administration, the Guild is and will continue to be unable to support our chapters and members at the local

level with the escalating costs and expenses of affiliation.

To date the Guild has received \$ 506,000 in cash subsidies from the International Union and has paid back \$205,637 in per capita dues and CAP council fees. We were obligated to hire staff organizers for which we paid out a total of approximately \$260,550 in wages and organizing related expenses. It should also be noted that to date the International Union has paid for only four (4) of the five (5) years of subsidies provided for in our affiliation agreement.

(See attached spreadsheets for further detail).

The affiliation agreement was effective as of the 1st of January 1999. The agreement provides for a process for disaffiliation. I propose to disaffiliate from the International UAW in accordance with such process.

While ending the affiliation is certain to be a setback for the Guild in the loss of some benefits, particularly in the advocacy/legislative arena, and it can be debated whether the benefits we received measured up to our expectations, we simply cannot afford it.

# President's Report

## Dear Graphic Artist Guild Members,

With great enthusiasm, I accept your election to the position of International President of the Graphic Artist Guild. It is an honor, opportunity, and great responsibility to serve as President. I appreciate the trust of those who voted for me, and endeavor to earn the trust of those who did not.

The Guild is the strongest voice for working artists in North America. It is my purpose as President, advanced in both my candidate statement and discussions with individual members, to achieve first a fiscally strong organization, and then a legacy of improved industry conditions, thereby ensuring the average commercial artist an opportunity to earn a reasonable living.

The rising rates of copyright theft, stock art sales and outsourced art departments as well as increasingly miserly re-numeration all result directly from the consolidation and growth of corporate power. Like many vital and beneficial organizations, the Guild is incorporated. While the corporate structure is not inherently bad, any significant power devoid of direct public accountability remains clearly and historically dangerous. Our industry's problems are but symptoms of a massive and systemic movement of power into private hands.

These are tough times. Individual creators cannot possibly negotiate fairly with corporate entities wielding economic power in excess of nations. Those buyers and employers offering the greatest opportunity for honest negotiation, small agencies, and businesses, now turn to stock art and design templates. Recent court decisions indicate that publishers may reuse our work without fee. These are thorny and difficult problems, impossible to solve as individuals.

As a union of artists, we have the opportunity to set into motion real solutions to the challenges that we face professionally, as an organization and a society, challenges that other organizations are too unwieldy or conventional to approach. By helping ourselves, we are helping our culture address larger issues of power distribution. Organizing artists has been likened to herding cats. Yet again and again we have come together and improved our situation. It is vitally important that we come together now.

As an organization:

- A. We must cut any expense that does not provide substantive benefit and return that money to the chapter level.
- B. We must engage other working artists. Engagement

happens on an individual level with art jams, pub nights, newsletters, seminars, and speaker's bureaus. Every member; no matter how far flung, must personally benefit from Guild membership. Industry unity and Guild growth do not happen accidentally.

- C. We must defend and strengthen copyright laws, both domestically and abroad, through legislative, regulatory and judicial channels. To this end, we must also foster stronger relationships with related organizations interested in defending copyright.
- D. We must be leaders in our industry, working to forge a set of industry standards and basic contractual requirements. Standard practices and expectations should be understood and applied regardless of the skill or experience level of the individual creator.
- E. We must work to integrate basic business, copyright, and pricing curriculum into university art programs. Young artists often undervalue their work to the detriment of our entire industry.
- F. We must support the financial and physical health of our members by continuing in our efforts to provide access to affordable health care and assisting members with grievances and contract disputes.
- G. Finally, we must build stronger internal ties between the chapters and international committees. There is exceptional work happening at every level of this organization. We all need to know about it.

As President, I am grateful for the opportunity to engage in this important work. However, your decisions will impact the future of the Graphic Artists Guild far more than my service. Ask questions! Attend a local event! Get involved! Little things add up - writing thank you notes, working at an event, talking to students, and explaining issues to legislators are equally vital volunteer activities. Email your Chapter President or an International Committee Chair and ask to help. Specify your time commitment and your interests. You have the power to make change happen.

Best Wishes,  
**Molly K. Knappen**  
President, Graphic Artists Guild

## "Yellow Dog...."

By the time of the Civil War, union activism was beginning to take root in the United States. This movement strengthened with the advancement of "nation-wide" commerce in America, fueled by the completion of the transcontinental railroad in 1869. Thus, in 1869, the first truly "national" organization of American workers was born.

That union, the Knights of Labor, was in actuality more of a secret society. Secrecy was necessitated by the management practice of blackballing employees, refusing to hire anyone affiliated with organized labor; a practice instituted by employers after the US Supreme Court ruled in *Massachusetts v. Hunt* that the judiciary could not be used to quell unionism among those already employed.

As a result of the inability of the Knights of Labor to collectively bargain with management in an effective manner—due in part to fears of exposure among its secret membership—the Federation of Organized Trades and Labor Unions (later known as "American Federation of Labor") was born in 1881. Throughout its formative years, the growth of the new organization was stunted by the continuing practice of blackballing.

Not content, however, to rely on blackballing as the sole means to eradicate unionism, employers began making it a condition of employment for workers to sign an agreement in which the employee indicated that he or she was not a member of a labor union, and that joining a labor union in the future would be sufficient grounds for dismissal. This insidious instrument became known as the "YELLOW DOG CONTRACT," so named because—as union organizers trumpeted—only covering mongrels would debase themselves by signing one. The infamous contracts were also known as "Iron Clad" agreements.

In increasing numbers, employees could not find jobs unless they signed a Yellow Dog Agreement. Moreover, the courts began approving their use as a "legitimate" way to strip rights from workers, who were ruled to have "voluntarily" waived by contract the protections afforded in *Massachusetts v. Hunt*. In fact, court-ordered injunctions were commonly issued against unions that tried to organize workers in locations where the employees had signed Yellow Dog Agreements. An injunction is a court order compelling a person to refrain from engaging in a particular activity, and is commonly issued by a court on an ex parte basis (without notice or an opportunity for a hearing by the party being enjoined). Essentially, unions were bound to the court issued order without the opportunity to articulate their stance on the facts involved.

In *Gompers v. Bucks Stove and Range Company* (1911), a federal court issued an injunction ordering the AFL to eliminate the Bucks Stove and Range Co. from its unfair employer list and to cease from promoting an unlawful boycott against the employer. Additionally, in *Bedford Cut Stone and Company v. Journeymen Stonecutters* (1927), the court-ordered injunction barred unions from "attempting to organize workers" who had signed Yellow-Dog contracts. Public outrage over these cases and others led to the conservative Hoover Administration's endorsement of The Norris-LaGuardia Act of 1932. This Act was one of the first laws enacted to protect the rights of workers to engage in union activities. It gave labor unions the right to organize, strike, and use other forms of leverage against management without the interference of federal courts. Specifically, the act forbade federal courts from issuing injunctions against specifically described union activity, and most significantly, outlawed the judicial enforcement of Yellow Dog contracts. The Act also gave unions the right to support other unions

in strikes.

The passage of the Norris-LaGuardia Act of 1932 was the first real American victory for unionism. As a result, the labor movement began to gain momentum during the Great Depression, at a time when workers needed the protection of unions more than ever before. The Act did not create any new rights for workers or unions, but focused on limiting the authority that the federal judiciary could play in labor disputes. Owing to the progressive political climate of the time ushered in by Roosevelt's New Deal, most states enacted analogous laws to limit state courts from picking up where the federal courts dropped off.

So, the question is, do employers still include "Yellow Dog" language in their employment agreements? Unbelievably, more than seventy years after their enforcement was outlawed...some still do! Are they LEGAL? Hard to say. But far more importantly, ARE THEY ENFORCEABLE? The answer, under current law, is an emphatic "NO!"

CITE: 29USC 103 TITLE 29—LABOR

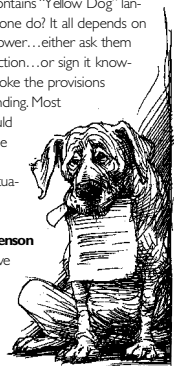
CHAPTER 6—JURISDICTION OF COURTS IN MATTERS AFFECTING EMPLOYER AND EMPLOYEE: Section 103. Non-enforceability of undertakings in conflict with public policy; "yellow dog" contracts.

"Any undertaking or promise, such as is described in this section, or any other undertaking or promise in conflict with the public policy declared in section 102 of this title, is declared to be contrary to the public policy of the United States, shall not be enforceable in any court of the United States and shall not afford any basis for the granting of legal or equitable relief by any such court, including specifically the following:

- Every undertaking or promise hereafter made, whether written or oral, express or implied, constituting or contained in any contract or agreement of hiring or employment between any individual, firm, company, association, or corporation, and any employee or prospective employee of the same, whereby
  - (a) Either party to such contract or agreement undertakes or promises not to join, become, or remain a member of any labor organization or of any employer organization; or
  - (b) Either party to such contract or agreement undertakes or promises that he will withdraw from an employment relation in the event that he joins, becomes, or remains a member of any labor organization or of any employer organization;...."

So, if you are faced with an employment agreement that contains "Yellow Dog" language what does one do? It all depends on your bargaining power...either ask them to remove the section...or sign it knowing that if they invoke the provisions that you have standing. Most certainly, you should call the Guild office so that we are apprised of the situation. Best of luck!

**Staciellen Steverson**  
**Heale y,** Executive Director and General Counsel  
Graphic Artists Guild



# Helpful Financial Tips For 2004

by Susan F. Lee, EA, CFP

## Financial check list

Here are some basic questions to ask yourself about your financial life:

- Do you have an adequate emergency fund?
- Are you satisfied with how you spend your money?
- Have you thought about your top three financial goals and planned how you're going to achieve them?
- Are you funding a retirement plan?
- Are you saving what you feel you should be, and is this amount enough to achieve your goals?
- Have you recently worked the money that you have invested recently to see that it's invested and allocated in the ways you want and need?
- Do you have sufficient protection against the risks of living and doing business (medical, life, disability, homeowners/renters and business owners insurance)?
- Is your career satisfying you financially and in other ways that are important to you?
- Do you have an up-to-date will?
- Are you current with your tax filings and payments?
- If you're in debt, are you paying it off or incurring more?
- Do you have a plan that will allow you to live as you wish to live?

## 100 Percent Health Insurance Deduction for Self-Employed

The most significant change for the 2003 tax year in deductions for a self-employed person, with a net profit reported on Schedule C, is that you may deduct 100 percent of the amount paid for medical and dental insurance and qualified long-term care insurance paid for you, your spouse and your dependents on line 29 of Form 1040. The insurance plan must be established under your business.

The deduction is limited to your net profit on the Schedule C. If all or part of the health insurance amount is not allowed in this section, the balance may be deducted on Schedule A under medical expenses subject to the 7.5 percent minimum.

No deduction is allowed for any month that you were eligible to participate in any subsidized health plan maintained by your or your spouse's employer.

Qualified long-term care insurance premiums may be included in this health insurance deduction up to the following amounts:

- age 40 or younger: \$250;
- age 41 to 50: \$470;
- age 51 to 60: \$940;
- age 61 to 70: \$2,510;
- age 71 or older: \$3,310.

## Useful Tax and Financial Websites

Ever have a question about tax or financial issues that you wanted an answer to?

Here are some sites that you might find helpful to find those answers.

[www.irs.gov](http://www.irs.gov): If you have a question for the IRS or need a form for this year or a former year, you can go the IRS site for answers to frequently asked questions, publications that are comparatively easy to read and forms that may be looked at on-line or downloaded. You can also figure your withholding allowances using its W-4 calculator. States also have websites. New York's is [www.tax.state.ny.us](http://www.tax.state.ny.us).

[www.bighcharts.com](http://www.bighcharts.com). If you need to know the quote for a stock or mutual fund in the past as well as currently, you can find it here.

There are many useful financial sites on the web, often part of a magazine, television channel, or financial business like mutual fund. [www.smart-money.com](http://www.smart-money.com), [www.kiplinger.com](http://www.kiplinger.com), and [www.msn.com](http://www.msn.com), all have financial information and arrays of financial tools that you can take advantage of. Mutual fund companies not only have information on their mutual funds (e.g. [www.vanguard.com](http://www.vanguard.com)) but often also have financial tools that you can use.

You can do basic retirement planning and college planning on many of the general sites. When you want more specialized information on college planning, for instance, you can go to [www.savingforcollege.com](http://www.savingforcollege.com).

[www.morningstar.com](http://www.morningstar.com) has up-to-date information on mutual funds and stocks. You can get an in depth analysis of each fund and stock you own as well as asset allocation tools.

The trick is not to become overloaded. Also, don't be sidetracked by the proprietary offerings on whatever site you're on. If, for instance, you want debt reduction information, you can go to [www.quicken.com](http://www.quicken.com), which has a lot of general information on it and which also has a debt reduction tool on it that may you find informative.

For mortgage information, go to [www.lsh.com](http://www.lsh.com) to figure out how much mortgage you qualify for as well, how much you can afford, is it worth it to refinance as well as how much will a particular loan cost per month.

Be aware that each financial tool is based on assumptions. The tool is only as good as the assumptions you put into it. For instance, if you say that you will get an 8% return on your money until you retire and you only get 4%, your calculations will be off.

*Susan Lee, EA, CFP, is a tax and financial planner who specializes in freelancers and who has often written for this newsletter. She is available for your questions at 212 633 1516*

## Can You Read Me?

*continued from page 3*

element. "We feel that people, especially at the executive level, are more likely to read print and then use the Web to gather additional information," says Savage's marketing director Bethany Andell. That's one of the reasons why they use a direct-mail postcard, instead of an email message, to drive people to the Web site. Plus, they don't want their message to be lost in a sea of spam, especially to people who might not recognize the name Savage Design Group in their inbox.

**3** Offer tips on a topic of interest to your clients. An alternative to elaborate, content-heavy publications like the one created by Savage Design, is to send out simple tips—which are easy to write and easy to read—on topics of interest to your network, which will also position you as a specialist in that area. For example:

### hair on fire communications

Steve Hill, creative guru and owner of the one-person firm hair on fire communications in Santa Clarita, CA, considers himself a marketing communications specialist, not a Web or graphic designer. His target market is made up of small-business owners who need help with promotion. So, via his email newsletter sent monthly to 2,300 people, he shares tips and articles they can use. "The idea is that by giving away information, clients will see me as an expert and come to me to resolve their marketing problems, not just when they need a brochure or Web site," he says.

The focus of the "hofcommunique" is short, how-to articles, some written by Hill, some by other professionals and linked from their Web sites. For example, a recent issue featured Hill's own "5 Dumb Marketing Mistakes" and "7 Tips to Generate Leads" from Grokdot.com.

The newsletter is sent in HTML format, and each article in the newsletter is actually a paragraph or two of teaser copy with a link to the full text posted on the hof Web site ([www.hofcommunications.com](http://www.hofcommunications.com)). This technique of forcing recipients to click for content allows Hill to track who clicks where, which gives him useful information about what his readers are interested in. He also caters to users by inserting a plain text link at the top of the message directing those who can't view the images to a Web page where they can.

**4** Help them get to know you. For email marketing to be effective, it must be personal. That's the strategy used by Panarama Design's principal Lauri Baram. "I'm doing it to build a relationship, to give people more information and insight into who I am," she says. "So I want my email message to be on topics I find interesting and want to share."

Baram initiated her email-marketing campaign upon her return from the 2002 HOW Design Conference in Orlando, FL, because she wanted to

share what she'd learned with her network of prospects, colleagues and clients. The response was so positive that this single effort quickly became a monthly email newsletter.

Finding her content style took a little while. Baram didn't want to send marketing advice because half of her network is made up of marketing professionals. And she didn't want to send design advice because the rest of the list is made up of designers and artists. She did, however, want it to be useful, though not specifically tip-oriented.

What has evolved is a personal perspective that's also an effective way to reach out to multiple audiences with content of interest to everyone. Each issue is different; taken together they cover a wide range of topics. In a recent issue, Baram wrote about how the film "Frida" inspired her creativity.

Another carried the subject line, "Are you working too hard for your own good?" and provided an excerpt from a recent book that Baram found useful. Another covered the cost of improperly prepared graphic files and offered a checklist of how to avoid pre-press problems to save money.

## Distributing your Newsletter

There are many ways to distribute your email newsletters. You can do it yourself from your own software—but only if your list is small, as many Internet service providers (ISPs) won't allow you to send to a large number of recipients at once. As your list grows, you can use either a free online list-distribution service (like those offered by Yahoo and Topica) or a fee-based service (such as MailerMailer or Constant Contact). To convey a professional appearance, it's better to use the fee-based services; the free services add their own advertising messages to yours and can be mistaken for spam.

Choose a service that allows you to track clicks because you can learn a lot about your market and then use that information to give recipients more of what they want. Hill, for example, who sees traffic to his Web site jump 500% on the two days following delivery of the newsletter, has learned that most people prefer to link from the email itself, and not jump from the Web-page version.

Baram has learned that when she offers something to her recipients—a checklist or more information on the topic—they often initiate a conversation. These casual exchanges have netted her an invitation to lead a brainstorming session for a client and another to give a presentation on creativity at a local college.

*Reprinted with permission from HOW, October 2003; [www.howdesign.com](http://www.howdesign.com).*

*Hoboken-NJ based consultant Ilise Benun is the author of Self-Promotion Online and Designing Websites for Every Audience (HOW Design Books, 800/289-0963). She teaches creatives how to fit marketing into their daily lives. [www.artofselfpromotion.com](http://www.artofselfpromotion.com)*

# chapter events and calendar

For specific information regarding location, time, and fees, call the appropriate Chapter contact (listed in masthead). If information is not available in time for publication, the notation TBA stands for "to be announced."

## ALBANY

For complete event information or directions, visit the Chapter Website at [albany.gag.org](http://albany.gag.org) or call hotline at 800.406.1689. All Chapter meetings first Monday of month at 6 PM at Sage/JCA, Campus Center, Room 101, 347 New Scotland Ave. Albany, unless otherwise noted. All welcome.

**March 3, Monday.** Chapter Meeting, 6:00 pm. Sage College of Albany, Room 101. Contact [smathews@nycap.rtr.com](mailto:smathews@nycap.rtr.com).

**March 31, Wednesday.** Three-Artes Panel and Mohawk Paper Show (Paper Show, 5:30 pm; Artist Panel, 6:30 pm). Picoette Hall, 324 State St., Albany. Hotline: 800.406.1689.

**April 5, Monday.** Chapter Meeting, 6:00 pm. Sage College of Albany, Room 101. Contact [smathews@nycap.rtr.com](mailto:smathews@nycap.rtr.com).

**April 17, Saturday.** Chapter Board Retreat. Watch e-mail for details. Contact [smathews@nycap.rtr.com](mailto:smathews@nycap.rtr.com).

**April 19, Monday.** Deadline for Officer Nominations. Contact [smathews@nycap.rtr.com](mailto:smathews@nycap.rtr.com).

**April 27, Tuesday.** AdFacs Business Expo, 10:00 am to 5:00 pm. Albany Marriott Hotel, 189 Wolf Road. Contact [lmw@alum.rpi.edu](mailto:lmw@alum.rpi.edu).

**April 27, Tuesday.** The Marketing Campaign: A Don't Do It Yourself Project, a seminar presented by the Albany Chapter of the Guild. AdFacs Business Expo (see AdFacs Program Guide for time and room #). Contact [lmw@alum.rpi.edu](mailto:lmw@alum.rpi.edu).

**May 3, Monday.** Chapter Meeting, 6:00 pm. Sage College of Albany, Room 101. Contact [smathews@nycap.rtr.com](mailto:smathews@nycap.rtr.com).

## AT LARGE CHAPTER

The At Large Board meets by teleconference because its members are so spread out. Any At Large member is welcome to attend. For dialing instructions or more info, contact Sherrell Medbery at 202.554.3070 or [smuldel@erols.com](mailto:smuldel@erols.com).

## BOSTON

Monthly Chapter Board meetings last Wed. of every month are posted on the Web at <http://boston.gag.org>. If you are interested in attending board meetings, please contact [eross@illuarts.com](mailto:eross@illuarts.com). Website also has latest calendar update or email [andrew@lawrecedesign.com](mailto:andrew@lawrecedesign.com).

**Shop Talk Meetings:** Second

**Wed. of every month.** Join our group of professionals meeting on such topics as promotion, Web strategies, networking skills, and other important business subjects.

## CHICAGO

For info visit our Web site at [chicago.gag.org](http://chicago.gag.org). Members: Bring a prospective member to Chapter meetings and receive credit at their sponsor; sponsors receive rebates valued at \$25 on Chicago events for each prospective member who joins.

## DC/BALTIMORE

For info contact Mona Kiely Tel: 410-772-6190 or [mona@mmdqi.com](mailto:mona@mmdqi.com).

## INDIANA

For info on monthly lunch and/or dinner meetings, contact Sara Lewis at 317.915.1275. See Web page at [indiana.gag.org](http://indiana.gag.org).

## LOS ANGELES

For info about Chapter activities, call hotline at 323.682.4026. If you are not receiving e-mail or postal mail updates, contact chapter secretary Terese Harris at [la.guild.info@earthlink.net](mailto:la.guild.info@earthlink.net).

## NEW YORK

Meetings are held, unless another location is given, either at the Guild office at 90 John St., Suite 403, between Cliff & Gold Sts.,

near Fulton St. and the South Street Seaport, or at Optimum Design, 19 W. 44th St. (between 5th & 6th Aves.) Suite 1500, Subways to Guild: 1, 2, 3, 4, 5, 6 to Grand Central or any train to 42nd St.

For class registration either visit Chapter Web site ([gag.org/newyork](http://gag.org/newyork)) or mail check payable to Graphic Artists Guild of New York to address (zip 10038-3202).

Attach note with your full name, name of class, and e-mail address; confirmation will be e-mailed.

Learn more about your membership and meet fellow artists at our new member orientation; renewing members and prospects are also welcome. We invite nonmembers to a committee meeting of their choice before joining.

For further info, refer to Committees section on our Web page ([gag.org/newyork/calendar](http://gag.org/newyork/calendar)). Our programs are works in progress; something new is always being added. Stay current by reading our newsletter, The Update. For other info, contact Chapter Coordinator, Mari-Ann Spinelli, at [ny@gag.org](mailto:ny@gag.org) or 212.791.0330, ext. 103.

## Northern California

The Chapter serves members from Monterey to the Oregon border and has monthly committee meetings and a bimonthly luncheon.

Steering Committee meets on the 1st Wed. of each month in San Francisco, and members are welcome to attend. Working committees (Advocacy, Communications, Image & Outreach, Luncheon, and Membership) meet regularly, and all members are invited to serve.

To volunteer and for info, contact Suzi Lee Musgrove at [suzi@slmcreative.com](mailto:suzi@slmcreative.com). More info at [nocal.gag.org](http://nocal.gag.org).

Chapter luncheons meet the 3rd Tues. of every other month from 12 noon to 2 PM at Gordon Biersch Restaurant in San Francisco (2 Harrison St. at Embarcadero). Members \$30 (includes meal with choice of entrée); cash or check payable at the door. Seating is limited so RSVP by the Friday before the luncheon or to [sharman@value.net](mailto:sharman@value.net) or to hotline at 415.995.9055. Include membership status, name, phone, and status of entrée. No-shows will be billed in full.

For other chapter events and news, visit our Web site at [nocal.gag.org](http://nocal.gag.org). If you have questions, e-mail [suzi@slmcreative.com](mailto:suzi@slmcreative.com).

Members interested in events in the Sacramento area contact Gordon Dean at 916.443.2018.

## Philadelphia

Chapter Executive Committee meetings, open to all, are generally held at 7 PM on the 3rd Wed. of every month;

location varies and is announced via the Chapter's email list a few days before. Monthly social soirees and general members meetings and bimonthly educational workshops (locations vary) are also announced via email.

For timely announcements of all upcoming events and other matters of interest to regional graphic artists, send e-mail subscription request to [phillygagsubscribe@yahoo.com](mailto:phillygagsubscribe@yahoo.com). All chapter events are open to all members, who are encouraged to bring nonmembers. For more info contact Barbara Torode at Tel: 215-242-8442 or [torode@earthlink.net](mailto:torode@earthlink.net). Committee descriptions and volunteer opportunities can be found at Chapter Web site <http://philadelphia.gag.org/>.

## Portland

Regular monthly meetings on 3rd Thurs., 5:45-9 PM. Check Chapter URL for location and specifics—portland.gag.org—or call Chapter president Jeffrey Lanners for current events at 503.236.5942.

## SPCA/Seattle

Luncheon meetings are held monthly at Rock Salt Steakhouse (formerly Latitude 47), 1232 Westlake Ave. N., Seattle (west side of Lake Union), 12-2 PM, on the last Wed. of each month, except Aug. and Nov./Dec. (evening events occasionally substitute for luncheons). Make reservations or cancellations (on or before the Fri. prior to the next meeting) by calling the Guild hotline at 1.888.632.8883. Groups of 3 or more must give a credit card number for advance reservation. Meal choices may be recorded on hotline.

Admission: members and students \$20, nonmembers \$25 (\$5 extra without reservations). Walk-ins are welcome. Join the Guild at the event, and your meal is only \$15! There is a large, 2-hour free parking lot, in front of the restaurant, and all along the waterfront of Lake Union.

Chapter Board Meetings are on the first Wed. of every month at 9:30 AM at the Starbucks Cafe inside Barnes & Noble Bookstore, at University Village in Seattle (unless listed otherwise). All Guild members are welcome.

For more info and schedule of upcoming events, call hotline, send e-mail to [webmaster@seattleguild.org](mailto:webmaster@seattleguild.org), or visit our Web site at <http://seattleguild.org>.

Feb. 25, 12-2 PM: Graphic Art Tax & Bookkeeping Issues, by Foster and Company. RSVP by Feb. 20.

Mar. 3, 9:30 AM: Board Meeting.

Mar. 6, 10:00 AM: Arjam 7 Committee Meeting (same location as Board Meeting).

Mar. 31, 12-2 PM: Topic and Speaker TBA. RSVP by Mar. 26.

Apr. 3, 10:00 AM: Arjam 7 Committee Meeting (same location as Board Meeting).

Apr. 7, 9:30 AM: Board Meeting.

Apr. 28, 12-2 PM: Motion Graphics and Video by Steve Crandall of Promotion Arts. RSVP by Apr. 23.

# Welcome New Members

The following people joined the Guild between October 2003 and December 2003.

## ALBANY

Doug Bartow Graphic Design  
Barry Jirikoff Dimensional Illustration  
Heather Barclay Davis Computer Arts  
Renata Dmytrowski Graphic Design  
Christina Erendits Graphic Design  
Neil Fryzer Cartooning  
Tony Spinelli Graphic Design

## AT LARGE

Mike Allen Graphic Design  
Kevin M. Beard Animation  
Clayton Bunce Graphic Design  
Julie P. Calder-Spinelli Scenic Designer  
Chabbe Carmona Graphic Design  
David Chestnut Illustration  
Daniel A. Child Dimensional Illustration  
Ron Clowney Illustration  
Jennifer Farrell Graphic Design  
Sasha Fernandez Graphic Design  
Mark Gale Animation  
Danny Garwick Art Direction  
Alexis Godschalk Graphic Design  
Mary Ann Hanson-Germond Illustration  
Sharon L'Harrington Animation  
Elin Harley Illustration  
Gary Imhoff Graphic Design  
Kristi Jonikas Graphic Design  
Greg Kalajan Illustration  
Herb Leonard Graphic Design  
Bret Money Art Direction  
Richard Nicholas Illustration  
Thomas Nielsen Teaching Professional

Robert Owens Art Direction  
John A. Pesonen Graphic Design  
Maurice Plaza Art Direction  
Kristen Reed Computer Arts  
Mitch Samuels Computer Arts  
Randy Sandford Illustration  
Pat Shapiro Computer Arts  
Sarah Stewart Art Direction  
Shawn Sturm Graphic Design  
Elaine Tate Art Buyer  
Leo D. Rios Uribe Art Direction  
Jeffrey S. Vasquez Illustration  
Randall Vaughn Illustration  
Amy Wilkin Graphic Design  
Jeff Wood Graphic Design  
Christian W. Zagarskas Multimedia

## BOSTON

Arlan Acevedo Graphic Design  
Susan Avishai Illustration  
Laune A. Carlson Illustration  
David Cecchi Graphic Design  
Adam K. Gesuero Graphic Design  
Ashley Lazonick Graphic Design  
Lauren Rechca Graphic Design  
Linda Wilkes Graphic Design  
Ama Zucker Animation

## CHICAGO

Sheila Coleman Computer Arts  
Jeanne Gomoli Graphic Design  
Tommy Jerrigan Graphic Design

## DC/BALTIMORE

Corior Casby Cartooning  
Barbara Newsome Graphic Design  
Rok Reinhard Photography

## INDIANAPOLIS

Steve Helming Graphic Design  
Scott Nitza Illustration

## LOS ANGELES

Brenda Buffalini Graphic Design  
Jeff Lloyd Clark Graphic Design  
David Fukunoto Graphic Design  
Ric Galligo Graphic Design  
Patricia James Galleghy Cartooning  
Fontaine Jacobs Art Direction  
C. David Joyce Computer Support  
Lisa Peerson Graphic Design  
Ellen Perry Animation  
Jennifer Shea Graphic Design  
Steven Lee Stinnett Illustration

## N. CALIFORNIA

Sandy Anderson Web Design  
Ana Bosina Web Design  
Lori A. Cheung Photography  
Dan Fowler Graphic Design  
Cindy Ann Ganardon Illustration  
Marina Hill Surface Design  
Anastasia Hockinson Graphic Design  
Diana Jacobson Graphic Design  
Allen Kent Web Design  
Innosanto Nagara Graphic Design  
Sandra Ragan Graphic Design  
Holly Savas Graphic Design  
Alex Seifert Web Design  
Catherine Watts Graphic Design  
Starr Wilson Graphic Design

## NEW YORK

Gregory F. Argese Illustration  
Alan Barnes Graphic Design

David Benlich Graphic Design  
Ini Bernam Graphic Design  
Heather Cairns Graphic Design  
Leslie Coath Art Direction  
Bruce Cohen Graphic Design  
Marylou A. Conley Graphic Design  
Jesse Conover Graphic Design  
Edward Del Rosario Illustration  
Christopher Ford Animation  
Thomas Genese Graphic Design  
Dominique Gillam-Regney Graphic Design  
Jade Hanson Photography  
Stephanie Hopson Art Direction  
Christopher E. Johnson Illustration  
Kathryn Ann Kepadzi Graphic Design  
Kevin Lepow Animation  
San Lish Graphic Design  
Daniell Lish Illustration  
Jack Edward Loft Graphic Design  
Denis Luzarigh Illustration  
Michael Perry Graphic Design  
Lawrence Petracaro Graphic Design  
Loretta A. Relyart Art Direction  
Rebecca Rose Graphic Design  
Michelle Segre Fine Arts  
Carol Sikora Graphic Design  
Karolyn Silver Graphic Design  
Robert Slater N/A  
Steve Sorack Art Direction  
Jessica Sparwell Illustration  
Antoinette Stam Art Direction  
Zachary N. Stass Illustration  
Steven Sterman Graphic Design  
Danny Vale Graphic Design  
Shannon Walsh Illustration  
Barry Webb Graphic Design  
Mark Ziemann Fine Arts

## PHILADELPHIA

Larry White Graphic Design  
Andrew S. Wolfe Graphic Design

## SEATTLE

Ezzie Anderson Graphic Design  
Justeen Brown Illustration  
Christine Castiglano Web Design  
Hideo Fujita Cartooning  
Sharon Garder Graphic Design  
Kathleen Kinney Graphic Design  
Rim Longson Art Direction  
Morten K. Nielsen Pre-Production  
Laura Sisti Illustration  
Amy Wheeler Graphic Design  
Alan Yu Animation  
James Zyon Graphic Design

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