

**Blum, Alan**

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**From:** Artpatch [info@artpatch.org]  
**Sent:** Thursday, September 01, 2005 3:47 PM  
**To:** 'Art Patch'  
**Subject:** First Thursday and Seattle Times Op Ed

**Art Patch Gallery**  
New paintings by Stephen Schildbach  
Tonight!  
5pm - 9pm  
Art Patch Gallery  
306 S. Washington Street  
Suite 102 (upstairs)

Check out the article below. We think it makes the case pretty well.

**September 1, 2005 – Seattle Times**

## **Art should be more than a cigarette ad**

[http://seattletimes.nwsourc.com/html/opinion/2002462846\\_artpatch01.html](http://seattletimes.nwsourc.com/html/opinion/2002462846_artpatch01.html)

MEGAN KENNEDY

Special to The Times

Today, hundreds of people throughout Seattle will attend First Thursday Art Walk events where they will see the newest work Seattle's artists have to offer. This has me thinking about who funds the arts in our community.

This also has me thinking about "Washington Crossing the Delaware."

Whatever one might think of the painting, George Washington or even American patriotism, it's an image we know.

The image is woven into our consciousness. It is something that belongs to us as a culture and people, an image we can use to relate to each other — an important function of art.

Now, imagine if that painting were surrounded by a frame with the words, "Brought to you by Lucky Strike Cigarettes!" That would be absurd. What does tobacco have to do with art? Good question.

9/1/2005

For the better part of the past 50 years, big tobacco companies have been sponsoring arts and cultural events in this country. The Philip Morris Web site states, "In the last decade alone, Altria (the new name for Philip Morris' parent company) has awarded nearly \$130 million to hundreds of organizations that are bringing the power of the arts, in all its different shapes and forms, to audiences across the United States."

Locally, in the last year, Altria has sponsored On the Boards, as well as the Pacific Northwest Ballet, for \$15,000 each.

Why does it do this?

There are two reasons. The first has to do with portfolios, voting and juries. The tobacco industry knows that the people who attend arts and cultural events vote, have money to invest, and are more likely to serve on a jury reviewing a case against a cigarette company. These are the same influential people who will decide whether we pass a smoking ban in bars and restaurants this fall.

The second reason is that the tobacco industry knows that art is what we remember. Whether it's the music that was playing in the background during our first kiss or the movie that changed our lives, art is what we remember about our lives and about history. It teaches us who we are and gives us an idea of who we want to be.

The tobacco industry also knows that the DJ featured at a local club and the musician playing in a dimly lit venue on Capitol Hill are artists. Camel was a major funding source for last month's Capitol Hill Block Party. Camel needs artists because art transforms and challenges culture — then becomes the thing we remember.

Imagine James Dean without his cigarette, and you will begin to understand what is happening.

We have a choice as a community to stand up to the tobacco industry's efforts to own our local arts and culture.

If we consign these important people and their work to funding and support from big tobacco, we are consigning ourselves to a future that makes our culture, and thus our common identity, nothing more than an ever-changing billboard for mass-marketed, unhealthy products.

The best thing we can do is to support our local arts and cultural organizations financially, both with public and private dollars. And not just the big ones like the Seattle Art Museum or the Seattle Repertory Theatre. It means the many artists who will show their work on First Thursday and who work to bring us fringe theater, visual arts, dance and music of all varieties.

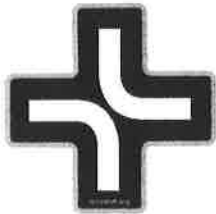
Art can and should challenge us and frequently it is on the fringe or the edge of our comfort level. But that fact does not mean we should see it as an expendable frill. We should care how it is funded.

*Megan Kennedy is the president of the board of directors of Art Patch, a collaborative and community-based organization focused on creating and advocating for sustainable funding for the arts. She also is the wellness program coordinator for Cornish College of the Arts.*

# Fire One Up

Art Patch reclaims Seattle arts scene from corporate tobacco

By **CYDNEY GILLIS**  
Staff Writer



## [Event]

Art Patch presents "Cartoonists Take Up Smoking," a traveling exhibit of more than 300 editorial cartoons lampooning smoking and tobacco industry issues, April 7-30 at Artworks Gallery, 1914 Fourth Ave., Seattle. Opening reception April 7 with a special reception April 22 for curator Alan Blum. Both free, 7-10 p.m. Info: [www.artpatch.org](http://www.artpatch.org).

The great Seattle smoke-out: Artist Jamey Baumgardt and Art Patch director Don Hudgins before Baumgardt's parodies of cigarette packs.

Photo by Mark Sull

The lounge was roaring with talk. The women were hot, if few and far between. And, on the floor of Neumo's Crystal Ball Reading Room, Mon Frere's 21-year-old guitarist Kyle Swisher was hammering away to the vocals of 19-year-old Noela Johnston.

The scene was typical for the Capitol Hill nightclub, except for two things. It was a special event — *The Stranger's* annual "Big Shot" showcase of bands. And, thanks to the event's sponsor — Art Patch, a new Seattle nonprofit that's taking on tobacco and its role in the arts community — the event was totally smokeless.

No ashtrays. No butts. No stink.

It was the first event of its kind for Art Patch, a feisty little organization that's turning the tables on cigarette makers such as Lucky Strike, which infiltrated the Seattle scene last year by funding Big Shot, the Genius Awards, the Center on Contemporary Arts, and Consolidated Works.

In return for the money, the venues passed out Lucky coasters, napkins, and matchbooks — a corporate form of guerilla marketing specifically targeting the young. In response, Art Patch's March 4 event at Neumo's sported buttons, napkins and posters with its anti-smoking "brand" — an image, more or less, of two cigarettes bent in the shape of an X.

Despite signs noting it was a "Smoke-Free Event," Neumo's packed in 1,200 people. Those who had to smoke simply stepped outside.

"That was a powerful demonstration that I'm no less cool or hip smoking outside," says Roger Valdez, founder of Art Patch and manager of the Tobacco Prevention Program of Public Health - Seattle King County. "By showing that to people, we probably made more in-roads than saying smoking is bad, it's going to kill you."

That, Valdez says, is what Art Patch is trying to do: demonstrate that people will respond better to anti-smoking efforts that come to them and support their lifestyle than to the stern messages typical today in public health educational campaigns.

The idea, Valdez says, is a paradigm shift for Public Health, which funds Valdez's 14-person tobacco prevention unit through tobacco settlement monies.

Last May, after news broke in the *Seattle Post-Intelligencer* on the extent of Lucky's local arts funding, Valdez decided to fight back. He hired a group of design students from Cornish College to develop a counter campaign that would expose tobacco's marketing to artists and youth — and point out how starved Seattle's younger arts groups

See ART PATCH, Page 9

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nothing but what we say. Ignore the man behind the curtain!

Congress to the judge: "Fifteen years of court fights repeatedly resulting in rulings in favor of Michael Schiavo? What, 15 years of what? Listen to your Congress: You are getting sleepy, very sleepy, and when we snap our fingers you will

liberty, or property in cases where Congress would intend to punish them. But the intent here is to deprive Terri Schiavo of her right to refuse life support in accordance with her own wishes (as determined by the courts), for her own good, not to punish her.

Hey, I got my outrage back! ■

## ART PATCH, Continued from Page 5

are for funding.

"If you don't fund [the arts] and everything is the Cheesecake Factory or McDonald's, is that what we want? No, we want to see a crazy band at a little venue we can walk to without being hit with a bunch of Lucky Strike promotions."

"I want people to make a connection between art and health," Valdez says. "I want people to grasp the idea that a healthy community supports its arts community."

So far, Public Health has funded about \$47,000 in projects, including \$20,000 for the Art Patch logo and materials (such as fake parking tickets that promote the group's website — *www.artpatch.org*). Earlier this month, Art Patch gave \$2,000 to Seattle's Theatre Babylon so it could move to a new location — rescuing its current production ("Influence") from a Fire Department shutdown at Union Garage.

In December, the group filed papers to become its own nonprofit organization led by Don Hudgins — who was, ironically, the director of CoCA during last spring's "Art Pack" show, a series of miniature artworks that Lucky Strike commissioned to give away in packs of cigarettes.

Hudgins is currently working on "Cartoonists Take Up Smoking," a set of 300 editorial cartoons — including works by the *P-I*'s David Horsey — that will open April 7 at Seattle's Artworks Gallery.

Such projects will not compete with other arts groups for funding, Hudgins says. Rather, Art Patch and its five-member board — led by Megan Kennedy, wellness program director at Cornish College — plan to find new funding sources, probably in the health industry.

A health maintenance organization,

for instance, might find it useful to market itself at Patch events, Hudgins says.

"For the price of one good-sized billboard, you could fund five small arts organizations in Seattle for a year," Hudgins says — along with getting a logo in front of a year's worth of eyeballs.

"The billboards are here today and gone tomorrow," Hudgins says, "but events in the arts community are legend." ■

## At the Bar

I know that the man with the strange look and the twisted hand  
Plays far-out rock on the jukebox  
I know I am surprised that this pompous ass next to me  
Even exists  
And I know that life is never  
What you expected or wanted  
But is very nice in some ways  
Just the same

—ELIZABETH ROMERO



815 1st Ave. · Box #380 · Seattle, WA · 98104

December 18, 2005

Dr. Alan Blum, Director  
Center for the Study of Tobacco and Society  
The University of Alabama  
College of Community Health Sciences  
Department of Family Medicine  
Box 870374  
Tuscaloosa, AL 35487-0374

Dear Dr. Blum,

I wanted to share a few inserts we placed this week in our local alternative weekly.

American Spirit Cigarettes has been putting their insert in the same weekly for the last year.

Let us know what you think and please check out the website and let us know if you have any ideas on more content.

Sincerely,

A handwritten signature in black ink that reads "Roger Valdez". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Roger Valdez  
(206)369-7478  
Roger.Valdez@metrokc.gov

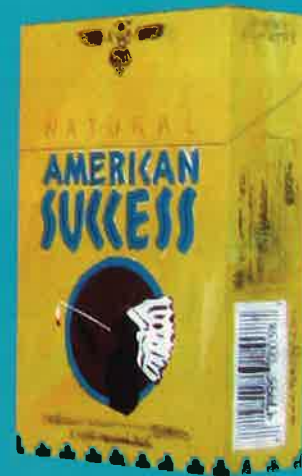
# Discover the additive-free alternative death

Our Company was established in the Southwest with the mission of getting rich by providing the world with addictive and deadly products. We thought it would be strategic to make cigarettes with no additives and then market them to an unsuspecting public as a better and healthier alternative to ordinary cigarettes. It worked! People of all ages buy our "very healthy" Native American cigarettes.

Our cigarettes are 100% additive-free and made from organic tobacco. Marketing our product this way is just another way to get you to buy and smoke lots of cigarettes. Your belief that our cigarettes are actually a *healthier* alternative has allowed us to make billions of dollars over the years. And, the big old picture of that Native American on the carton is to remind you that smoking cigarettes is... tradition!

We knew it would help us sell this deadly product if you believed that historically Native Americans used tobacco in an abusive way rather than for sacred use. Of course, it doesn't matter if the logo exploits the image of a group of people, or if it is offensive, since the whole purpose is to make money!

Thank you so much for smoking our cigarettes. The money we make through the exploitation of Native American imagery, that you spend on your healthy but deadly habit, is feeding the Big Tobacco Industry (we are not a small private tobacco company, of course, we too belong to the Big Guy). Remember, nothing says success like a harmful addiction, and success ... well, that's the spirit of the West!

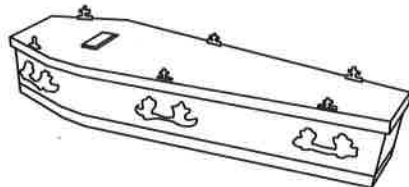


***the additive-free alternative killer***

**For an offer you shouldn't refuse  
visit [www.truthaboutspirits.com](http://www.truthaboutspirits.com)**

Warning! A PARODY like this one can be good for your health, and you might learn something that could save your life. This PARODY of Natural American Spirit is intended for EDUCATIONAL purposes; we are not associated with Natural American Spirit in any way. Use of graphics, design, and style are protected by the First Amendment and fair use as defined by the Copyright Law of the United States of America's section 107. The quotes that appear on the front and back of this flyer are not real nor are they intended to represent Natural American Spirit. For a full explanation of parody and fair use see [www.publaw.com/parody.html](http://www.publaw.com/parody.html) or [www.copyright.gov](http://www.copyright.gov).

# do's and don'ts



Don't believe the hype. Just because we do not put preservatives in our cigarettes does not mean they are any safer than regular cigarettes. They are just as harmful to your heart, lungs, and other organs. So, while you may need to store our smokes in the refrigerator to keep them fresh, you could very well need a special storage container of your own sooner than you think.

Do prepare yourself for a painful and deadly lifelong addiction. Did you know that cigarettes are more addictive than heroin? No amount of fancy advertising can disguise that fact. Our "additive-free" cigarettes are highly addictive, both physically and psychologically. So if you start using our smokes, be prepared for a long relationship.



**For an offer you shouldn't refuse  
visit [www.truthaboutspirits.com](http://www.truthaboutspirits.com)**

**Despite our advertising efforts to imply otherwise, our cigarettes will kill you just as quickly as other brands!**

**SURGEON GENERAL'S WARNING: Tobacco Is Harder To Quit Than Heroin Or Cocaine. You Know About The Dangers Of Heroin Addiction. Why Aren't You Aware That Cigarettes Are Equally Addictive?**

Natural American Success is not a registered trademark of any company, real or otherwise. The only thing we are offering is to help you quit smoking. This offer is open to smokers of all ages.

SMOKING "LIGHT" FILTERED CIGARETTES DOES NOT ELIMINATE THE HEALTH RISKS OF SMOKING. The actual levels of tar, nicotine and other life-shortening chemicals you inhale depend on how you smoke. The "harder" you inhale the more chemicals your body absorbs.

Void nowhere. Quitting resources are available. Unlimited opportunities for you to quit per year. Keep trying until you succeed. No charges apply. Not responsible for savings of up to \$2,190.00 per year for those who quit. Visit [truthaboutspirits.com](http://truthaboutspirits.com) for details.



## Art Patch Art Gallery CALL FOR ENTRIES



### Art Patch Gallery presents: **Residency and Exhibition Opportunity**

Tashiro Kaplan Building  
306 South Washington  
Seattle WA, 98104

### **One-Month Residency and Exhibition Opportunity**

Art Patch Gallery, located in the Tashiro Kaplan Building — 306 South Washington Seattle, WA - is seeking submissions from visual artists for a combined residency and exhibition opportunity. The one-month residency is open to all visual mediums and content. There will be a one-night-only opening reception on the first Thursday of each month. There are currently three (3) residency opportunities:

| <b>DATES OF RESIDENCY</b>   | <b>EXHIBITION OPENING</b> |
|-----------------------------|---------------------------|
| Mon 10/10/05 - Wed 11/02/05 | Thursday 11/03/05         |
| Mon 11/07/05 - Wed 11/30/05 | Thursday 12/02/05         |
| Mon 12/05/05 - Wed 01 04 06 | Thursday 01/05/06         |

### **Who is Art Patch?**

Art Patch is a collaborative and creative organization aimed at invigorating funding for the arts. Art Patch believes that art, in all its forms, is an essential community resource. For more information visit [www.artpatch.org](http://www.artpatch.org).

### **What is the Residency?**

Art Patch is offering a one-month residency and one-night exhibition and reception in an enclosed space (approximately 350 square feet) in the Tashiro Kaplan building, located at 306 South Washington Street in Seattle, WA. Each residency is approximately one month in length with the show opening on the first Thursday of the month for the Pioneer Square/Downtown First Thursday Art Walk. The reception will be catered by Art Patch. Art Patch will organize and manage all publicity of the exhibition, and will design and pay for printing and distribution of postcards. All publicity materials will include the Art Patch logo. The artist will be financially responsible for all materials. All work should be hung and ready for exhibition the day prior to the opening. Art Patch will additionally assist in the installation of the work, if necessary. Selected artists will be given a key and 24-hour access to the space. There shall be no work with kilns, fire, welding, or other flammable or combustible materials. Rules and regulations connected with the gallery space in particular and the Tashiro Kaplan building in general will be discussed in a meeting with the artists prior to the start of the residency.

### **Who is Eligible?**

Any practicing artist 18 years of age or older. We do not accept artists currently enrolled in any undergraduate or graduate program.





### **Selection Criteria and Process**

Submissions will be reviewed by the Art Patch Board of Directors, who will look at the following criteria in this same order of importance:

1. artistic excellence, as represented in the slide submissions;
2. innovative use of the space and materials as outlined in the proposal; and
3. special consideration will be made to artists investigating issues of health and sustainability in their work.

### **How to Apply**

All applications must be received by or postmarked by: Friday, September 2, 2005

### **Applications must be mailed to:**

**Art Patch Gallery**  
c/o 815 1st Ave, Box #380  
Seattle, WA 98104

### **Completed applications must include:**

- 1) Current resume  
Include address, email, and telephone contact information
- 2) One-paragraph / one-page proposal on how you will use the space  
Please list, in order of preference, which month you are applying for  
Address how your proposal matches the selection criteria
- 3) 5 slides or digital prints  
If submitting digital images, print out onto 8.5 x 11" paper  
All slides should be labeled with artist name, title of work, dimensions of work, and medium  
Include slide list with label information for all digital images
- 4) Self-addressed stamped envelope  
please ensure appropriate postage for return of slides
- 5) \$15 check made payable to 'Art Patch'

These funds will go toward supporting Art Patch's artist-in-residency program

### **Questions?**

You can reach a representative from Art Patch at [gallery@artpatch.org](mailto:gallery@artpatch.org) and/or 206-205-4014.

ART  
PATCH  
GALLERY

Friday, April 22  
11:30 am

Cornish - main campus  
Room 309



BlueGirl image © 2000 Michiko.com. All rights reserved.

## Stealing Found to be Bad for Health

Imagine your artwork being used without your permission to serve as an icon promoting something you're dead-set against. Imagine the company that's using it is claiming they didn't need to ask you to put their brand logo on your work, and that the product they're selling is deadly and addictive...

This happened to local artist **Michiko Stehrenberger**. Her BlueGirl character (above) was used without her permission by Camel cigarettes and R.J. Reynolds (owners of Lucky Strike) to market their brands in a nationwide ad campaign. She was able to successfully fight back against them, on a shoestring budget ...and has lived to tell about it!

**ArtPatch.org** presents her story and invites you to join us for two events where she'll accompany **Dr. Alan Blum**, noted tobacco prevention expert and curator of 'Cartoonists Take Up Smoking,' this Friday April 22nd.

### 1) Cornish College of the Arts - 11:30 am 4/22

Dr. Blum and Michiko will be speaking in **room 309** on the main campus. Dr. Blum will give us an overview of the eye-opening subversive tobacco sponsorship efforts over the last 50 years, and Michiko will share more about the behind-the-scenes elements of her copyright infringement case against Camel cigarettes.

Cornish Downtown - Main Campus Center - 1000 Lenora Street #309

**RSVP to (206) 666-2603**

(Free event with RSVP and additional guests are welcome)

### 2) Artworks Gallery - 7pm - 4/22

Later that evening, Dr. Blum will host a curator's reception for "Cartoonists Take Up Smoking" at the Artworks Gallery. Contained in the show are many familiar and famous names in editorial cartooning, and the show is an irreverent and thought-provoking look at 100 years of tobacco prevention and the controversies surrounding smoking and second-hand smoke.

**Artworks Gallery** 1914 4th Avenue  
[www.urbanartworks.org](http://www.urbanartworks.org) (206) 292-4142

### About **ArtPatch.org** and the **Patch Project**:

Tobacco companies have become a notoriously significant funding source for the arts in the Seattle area, and their marketing studies have taught them that they can enhance their brand value by aligning themselves with our underground arts culture. After being limited by the states' Attorneys General in more mainstream advertising venues (when they were proven to be targeting kids below the legal smoking age such as with the Joe Camel campaign), tobacco corporations have since been seeking aggressive new ways to affiliate their products with the most vital elements of the arts community. Patch Project is working to raise awareness about the shrinking pool of available non-tobacco sponsorship dollars for the arts, and to encourage entrepreneurial problem-solving to develop new income options among artists - currently being put together into an upcoming series of articles and workshops. We invite you to join us in these Q&A brainstorming sessions and local events to see how we can create better alternatives together.

**(206) 666-2603 to RSVP** - thank you!

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



(cont'd) This is why the Tobacco Prevention Program of Public Health Seattle King County is developing a new educational tool to challenge the tobacco industry on its own turf. Health messages are important – but images and 'coolness' are what sell.

We're developing a graphic novel that's character-driven, stylistically edgy, and appealing to audiences where health messages often fail. The story sets out to create iconic images and memorable characters, and to build a strong, empowering message about individual choices, self-preservation, and most of all – rebellion against corporate tobacco's authority.

We already know that youth audiences respond to stylized cartoon images – that's why the Master Settlement Agreement specifically prohibits their use by the tobacco companies. *We don't have this limitation – let's use it to our advantage.*

We've partnered with New York artist **Michiko Stehrenberger** and **The Patch Project** to bring this story of one character's struggle against big tobacco to a wider audience. The ideas and sketches on these pages are a preview of the published book to come, and we're actively looking for collaborators in this new approach to countering image marketing.

We invite you to join us - we'll have copies of the completed novel available for



*All text and images are copyright and trademark protected.*

*Story and designs are © Michiko Stehrenberger and are being distributed under exclusive license to the Patch Project.*

distribution later this year, and would love to build a creative distribution relationship with your organization to tackle our common challenges in a unique way.



#### THE ARTIST



#### **Michiko Stehrenberger**

creates artwork for teen oriented clients such as MTV, Coca Cola, Britney

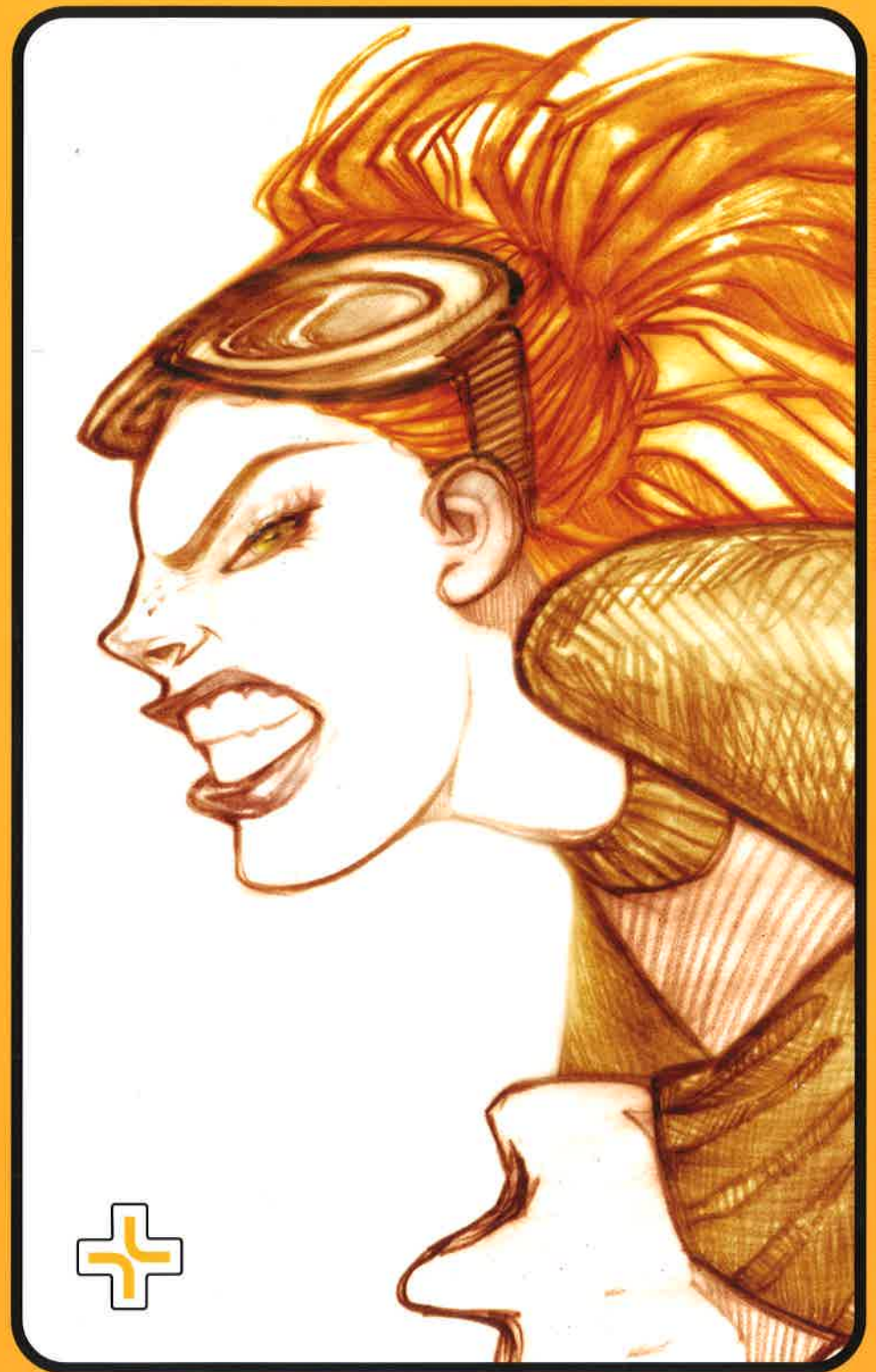
Spears, Playstation, and Tokyo's Yellow Boots clothing line. In August of 2000, just two months after the Master Settlement Agreement went into full effect prohibiting the use of cartoons in tobacco advertising, her *BlueGirl* character was used in a national advertising campaign for Camel cigarettes without her permission. In addition to copyright infringement, her work was used against her will to target her core audience, consisting of teenagers and kids below the legal smoking age, and she was able to successfully fight back on a shoestring budget. Michiko welcomes feedback and ideas for collaboration, and can be reached through [www.michiko.com](http://www.michiko.com)

*For more information on our creative development and how to order sample copies for advance review, please*

*feel free to contact*

**Roger Valdez at**  
**(206) 205-4014**

**[www.artpatch.org](http://www.artpatch.org)**





*Our story begins when...*

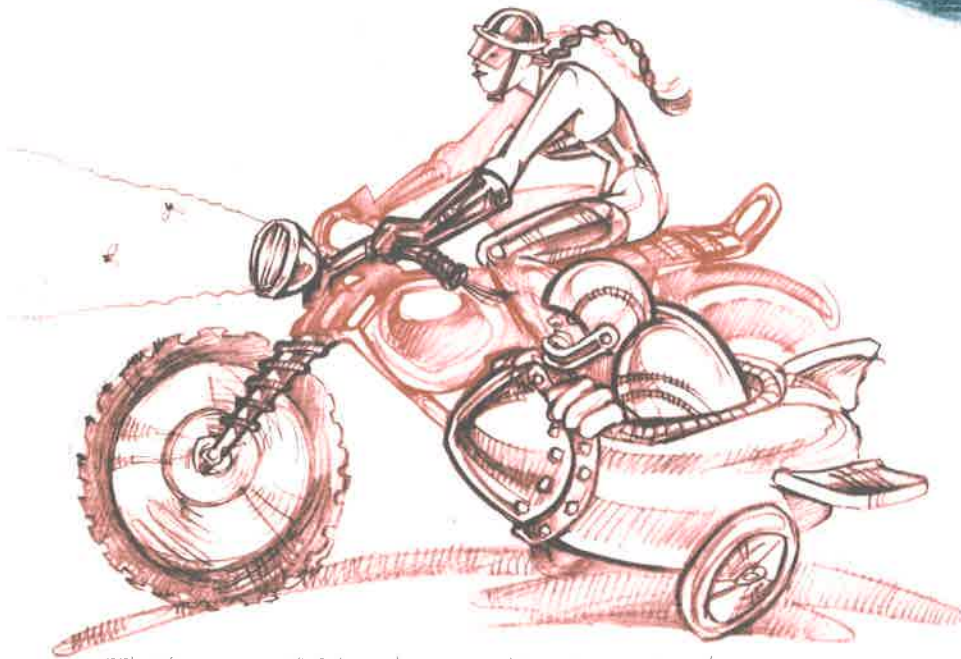
Well, our reluctant heroine didn't plan on this... Little did she know that the simple act of turning down their seductive little offer would instead put her on a long and windy adventure towards claiming back what is rightfully hers...



These are the clubmen – mysteriously shadowy grinning figures who have wonderful promises to make, delightful solutions to offer to soothe any social (and anti-social) need. They arrive bearing gifts. They smile a lot. Their breath is bad. They claim to be the low men on the totem pole. But...whose?



*R.J. - A corporate villain and his luxurious armchair...*



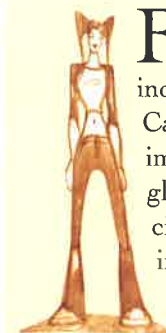
*What happens next? Join us for story updates at [www.artpatch.org](http://www.artpatch.org)*



*A peevishly ambivalent angel with pangs of guilt, uneasy about having to take so many this way...*

**So, what is this?**

? THE CONCEPT



For years, teenagers have been actively targeted by the tobacco industry. The most successful brands, Camel and Marlboro, have relied on image-driven advertising that creates glamorous fantasy worlds in which cigarettes are a necessary – if incidental – accessory. Tobacco marketing relies on pictures, not words, to capture its audience.

In stark contrast, anti-tobacco educational materials typically focus on the health effects of smoking, and directly address tobacco use and its dangers. But compare a stern health warning with the appeal of a handsome man or sexy woman living in a fantastic world, and you know what we're up against. ➤