Ralph Sweet Best of Show winner Barbara Harmon's mural, "Apalachicola National Estuarine Research Reserve Visitor Center Mural."
For more details and additional work visit: http://harmon-murals.blogspot.com/
From the Newsletter Team

Fall brings us again into a time of change and reflection, with colors shifting from cool to warm and temperatures from warm to cool. As our association’s quarterly newsletter, we once again offer you the seasonal updates and happenings of our organization. This edition is dedicated largely to reflections on our very successful meeting in Portland, OR and to the accolades achieved by our members. We once again salute our award-winners, may we learn by example and draw inspiration from them.

We are also very happy to announce that we will officially be able to deliver four quarterly B/W printed newsletters in response to feedback from our readership. As always, the color version will continue to be posted in the OMC Library for downloading.

Now Available: Contracts Chapter and Sample Forms

by Tonya Hines

The Professional Guidelines Committee is pleased to announce the release of Chapter 5: Contracts, Licenses & Business Forms of the Medical Illustration Business Practices, 2nd edition. Members can access online and downloadable versions in the new OMC Business Resources > Contracts (http://community.ami.org/page/contracts-1).

Educate yourself and elevate your business skills! This thorough chapter is packed with valuable information including discussions of contract basics, requirements of a contract, and the contracting process, as well as explanations of project-specific clauses and boilerplate terms and conditions. The chapter includes 20 editable sample contracts and forms ranging in complexity from formal clause-style contracts to simple letters of agreement, all for members to download and customize for their own business use:

- General Terms and Conditions
- Estimate and Terms
- Illustrator-Publisher Contract
- Animation Contract
- Medical Legal Exhibit Agreement
- Letter of Agreement
- Journal Copyright Permission
- License for Print Use
- License for Electronic Use
- and more…

The chapter text and sample contracts were peer-reviewed extensively by practicing medical illustrators and legal reviewed by Stephen Combs, Esq., intellectual property attorney and Vice President Legal of Sharecare, Inc.

Newsletter Submission Guidelines

If you are interested in submitting material or would like to speak with us and ask questions; please contact us with your ideas at: Zina.Lydia.Newsletter@gmail.com We’re looking for a half page to a full page or about 750 words per article on topics of your choice. Accompanying image files must be 350 dpi, no smaller than 2.5” x 2.5”.

Like to doodle or cartoon? We’d love to include these and other small sketches in our newsletter. Please send your images to the address above if you’re interested in having them published. Images must be 350 dpi for color or tone and 1200 dpi for B/W line, no smaller than 2.5” x 2.5”. We look forward to hearing from you! All materials must be submitted by Monday, December 13, 2010.
I’d like to begin by telling you a story about invisible lizards. It’s an adventure story. And it takes place faraway, on an island in the South Pacific.

The heroes of our story have come to this island to explore the slopes of a volcano. There, they discover an entirely new species—a type of iguana. Now, new species are discovered all the time all around the world. But there are three things that make this discovery remarkable.

For one thing, this new iguana is BIG! About 3-5 feet long—so you don’t need to be looking through a microscope to find it, the way you do for many new species. Secondly, this new iguana is PINK! Other iguanas on this island are not pink. They’re gray. So, it’s fair to say that this new iguana tends to stand out from the crowd pretty clearly. But what’s most remarkable of all, is that these giant pink iguanas remained undiscovered for so long.

Now, this adventure story is a true story. Our heroes happen to be scientists—biologists in fact. And our island happens to be one of the Galapagos Islands. Some of you may have even seen the news coverage about this event last year. As you know, the Galapagos Islands play a significant role in modern science as the point of departure for Darwin’s theories of natural selection and evolution. And that’s what makes this story of interest to us.

So, how could this be? How could it be that so many well-trained scientists—people who are professional observers—people who are detail oriented and meticulous—how could they, for over 100 years, manage to miss giant pink iguanas? What made these lizards invisible to them? And what can we learn from this story?

Lizards in our midst

What I think we can learn is that what we see often has to do with what we look for. And what we look for has a lot to do with how we define our expectations. If something is outside the scope of our expectations, we just might miss something of great importance that’s right in front of us. Or, we might not recognize its significance because it doesn’t look like what we think we’re looking for.

The Galapagos Islands are arguably the most scientifically studied piece of real estate on the planet. They’ve been virtually crawling with scientists for over 100 years. Somehow, all of these scientists who’ve scoured the Galapagos Islands for decades missed the giant pink iguanas.

Furthermore, these iguanas have great scientific significance. Genetic studies now show that they split off from other iguanas over 5 million years ago, even before the islands were fully formed. So, the discovery of this new species is actually rewriting scientific views about the evolution of the islands.

I think that we, in the AMI, have giant pink iguanas in our midst.

Right now, they may be invisible to us. But if we can learn to see them, these invisible lizards can reshape our future. If you haven’t already guessed, the giant pink iguanas in our midst represent opportunities. Opportunities all around us to fulfill our potential. To be everything we want to be.

Like the scientists in our story, we’re smart and focused and trained as professional observers. But in order for us to see the invisible lizards in our midst, I think we need to expand the scope of our vision. So, let’s talk about how we can do that.

Opportunities and Assets

Portland is a great place for talking about adventure because Portland is a frontier town. It was built by people who were, in their day, adventurers, striking out for the unknown of the western frontier. In the history of the New World, “going west” has always been synonymous with pushing boundaries. So, Portland is a great place for us in 2010 because this is a year for us to push boundaries.
When I first saw the logo for the Portland meeting, it immediately reminded me of one of my favorite images of all time. It’s not a painting by a famous artist. It’s actually a sketch by someone who wasn’t an artist at all. In fact, he was a scientist. Charles Darwin made this simple sketch in 1837 in one of the many personal journals that he kept throughout his life. It’s the earliest known expression of Darwin’s concept of natural selection and evolution. [Fig 2]

His concept, as you know, was very radical in Darwin’s day. At that time, most people, even most scientists, thought of the earth and everything on it as unchanging, basically the same as it had always been. But we now know that change is in fact the norm. Especially in contemporary times, change is happening constantly & quickly. And that’s certainly been true in our profession.

Change is often uncomfortable on many levels. However, what Darwin’s concept has taught us, is that change can be a very good thing. Because change creates new opportunities. Change in our environment forces us to change… in order to become better at surviving and competing in the new environment. This is true whether we are giant pink lizards… or medical illustrators.

So, if we look again at our logo and theme for this conference—Branching Out: Always Growing—We can imagine that each new branch and each new leaf represents a way that we’ve turned change into opportunity.

Let’s take another look at Darwin’s sketch. But this time let’s look at the full page from his notebook. When Darwin drew this in his journal, he intended it only for himself. His journals were his method of keeping personal records of his private thoughts and observations throughout his life. There are even a couple of pages in one of his journals where Darwin debated with himself about the pros and cons of getting married. In case you’re curious, he ultimately decided “yes”. It must have been the right decision—he and his wife went on to have 10 children.

But getting back to this page in his journal… to me, one of the most significant things about this image is Darwin’s notation here… “I think” right above his sketch. [Fig 3, left]

He made this sketch in order to clarify his thinking. When Darwin drew this, it was more than 20 years before he made his thoughts public in his famous book, On the Origin of Species. At this point, he was still working out his ideas in his mind. And you can see that in this working sketch.

What this image demonstrates to us—and to the whole world—is that visualization is an important part of the process of thinking. Visualization is an important part of understanding. And I could even go so far as to say that visualization is, in many cases, one and the same as understanding.

As illustrators we’ve all experienced this when we start on a new project and begin to draw that roughest of rough sketches. As we work on the sketch, we often come to a point where we have to go back and get more information, because there’s a gap in our sketch that we can’t fill in. That gap in our sketch represents a gap in our understanding. We can’t draw something until we understand it.

So we all know this. And we’ve been saying this to each other for many years. Drawing—visualization—is a not a function of the eyes or the hands. Visualization is a function of the mind. It’s a high level cognitive function.

Let me show you another example. I don’t know how many of you have ever seen this, but it’s the 20th century equivalent of Darwin’s drawing. This rough sketch is the first conceptualization of the now famous double helix—the three dimensional structure of DNA. It was drawn in 1953 by Francis Crick, a graduate student at the
time. And like Darwin’s sketch, what I love about this, is that you can see Crick’s thought process at work in the sketch—you can see where he was tentative, where he was finding his way through a complex three-dimensional thought process. [Fig 3, right]

These two sketches represent two of the most important concepts in the history of modern science. And both of these concepts emerged out of the process of visualization—because visualization is central to the way human beings understand the world around us.

This is especially true in the field of science. And it makes what we do unique and valuable. It’s true that we have a lot in common with our fellow visual artists. But, there’s something that sets us apart from virtually all other professional illustrators, animators, and image makers in the world. For other visual artists, the end product is the image. But in our world, as in the world of science, when we create an image, the end product is not the image. The end product is the understanding—the ideas that come from the image.

The common ground we share with scientists, then, is the value we place on images, not as ends in themselves, but as tools that lead to the understanding of ideas. This lies at the core of who we are and what we do. This is our unique skill and asset, and it sets us apart from virtually all other visual artists.

And, as we move forward into the future, vast opportunities can open up for us if we expand our scope to focus not only on the value of images we create, but also on the value of the ideas we communicate.

**Images and Ideas**

Many of you may be familiar with XPLANE, a company headquartered right here in Portland. Their clients include Amgen, Genentech, and Schering Plough, as well as about 40 other Fortune 500 companies. On their website, XPLANE describes themselves as a new kind of consultancy, one that employs “…a visual thinking methodology proven to deliver better and faster understanding”.

Dave Gray is the Founder of XPLANE and his brother happens to be a scientist. In one of his workshops, Dave Gray says that “…‘Picture-making is an act of discovery’ and that ‘Science needs visualization because, by its very nature, science explores things that don’t yet have words to describe them’”.

I would agree. In my own experience with biotech companies, one of the greatest thrills has always been to visualize molecules and processes that have never been drawn before, because they were still in the process of discovery.

So, when we look one more time at these sketches of Darwin and Crick, what we see are two of history’s most esteemed scientists using the tool of picture-making literally as an act of discovery. These two scientists chose not words, but images to better understand their own ideas. These two images aren’t beautiful by art standards. But they are beautiful in the way they make visible the essence of a thought.

The more we value our own abilities to use the power of visualization to understand and communicate all kinds of scientific ideas in all kinds of ways, the more we expand our common ground with science and increase our value as team players and partners in the process of science itself.

Let’s imagine a continuum that represents today’s marketplace. On one end, the left side, are the people who produce images. They’re generally thought of as service providers. On the other end, the right side, are the people who communicate ideas. Let’s call them knowledge providers. [Fig 4]

Our role in our traditional markets has generally been somewhere pretty far to the left, on the side of image producers and service providers. But, the farther we move ourselves toward the right, away from being service providers and toward being knowledge providers, the more we share a common ground with scientists and science communicators. And the more we move ourselves in this direction, the more our work is valued in the marketplace. [Fig 5]

We’re the ones who have the power to move our position along this continuum by the way we define ourselves and the way we present ourselves to the world. XPLANE has done this in the business world. They’ve become successful by presenting themselves as people who use visualization skills to transfer knowledge and information about business. We can do this in the science world.

But in order to do this, we need to expand our scope to focus not only on the value of the images we create, but also on the value of the ideas we communicate. We are very often the ones who are giving form to concepts that are being given form for the very first time. This is an exceptional skill. We need to place value on this skill. And we need to promote it.

**New Markets as Knowledge Providers**

We have always, of course, used our talents as visualizers to transmit ideas. But we’ve traditionally limited the way we
define our work and the scope of our markets. Our roots lie in the academic world. And in the print publishing world. These markets have been the foundation of our profession. And these markets have been focused primarily on our ability to produce what we think of as traditional medical illustrations.

It’s true that over the decades, we’ve expanded into many other markets—pharmaceutical advertising, medical-legal work, patient education, and so on. But right now something’s happening in the marketplace that’s never happened before. We have both an unprecedented explosion of information. And an unprecedented explosion of new imaging and media technologies. So, the visualization of complex information is more important than ever before.

Visualization is now central to the way all human beings are attempting to understand the complex and information-intense world around us.

Technology

When computers first came on the scene as a tool for making images—it was a shock. For those of us who remember it all too well, what made it more palatable was to think of it something like this. “Computers are just another tool. They’re no different from pens or airbrushes.”

And, of course, the software companies encouraged this way of thinking by giving their functions names that were familiar to us—like the pen tool or the airbrush tool. Well, the truth is that computers are NOT just another medium like pens or airbrushes.

Because computers—and all of the new computing-based technologies, now enable us to combine content and image in a way that’s never been possible before with any other medium.

New imaging technologies are expanding the common ground we share with scientists. And they’re opening doors to types of collaboration that have never been possible before.

OsiriX is a perfect example. This technology, as many of you know, was originally developed by Apple for radiologists. OsiriX is an imaging technology, so it provides images on its own. Without us. So we’re not needed to produce images. But what we can bring to the table is a value-added way to use the images for diagnostics, for teaching, and even for our own original research.

Andrew Swift and others in our profession are already playing a role in innovative uses of OsiriX technology.

Another example is the work that Bang Wong is doing at the Broad Institute. There’s nothing there that looks like a traditional medical illustration. His work combines real-time data visualization with filmmaking, exhibit design, and public education.

There are amazing technologies emerging every day that offer opportunities to us—from interactive 3D education to virtual medicine. The point I want to make is that we’re the ones who should be on the leading edge of these innovations. Scientists aren’t trained to be communicators. And neither are most visual artists. But we are.

Expanding our Scope

Having said this, I want to make it clear that technology is not the only way to expand our scope. To really take advantage of the opportunities available to us, we need to think differently about the entire skill set that each one of us possesses.

For instance, we have the ability to digest huge amounts of unfamiliar and complex scientific information. We can differentiate between the details of a subject and the big picture. And we know when to choose one over the other. We can turn confusion into comprehension. And chaos into clarity.

These skills are valuable and marketable skills in their own right. And they might not always result in the creation of a beautiful image. But they’re skills that are valued in a world where understanding complex information is more important than ever before.

A Personal Perspective

We’ve all taken different paths in our careers. And we each see things from our own perspective. I’d like to see the AMI move in a direction that’s more inclusive of experiences that fall outside a narrow definition of what a medical illustrator does. I say this because most of my life has been spent doing work that falls outside this narrow definition.

When I started my career, I expected to do conventional illustration work. But I happened to be in Silicon Valley when biotechnology was born. The biotech industry had an urgent need to communicate very complex scientific information to a variety of audiences who lacked expertise in science—investors in particular. So, I started a company that produced a wide variety of visual communications, specializing in the investor market.

Much of my work has looked more like what you might call graphic design or art
A New Strategic Plan

Tomorrow, at the Business Meeting, we’ll be presenting to you a draft of a new 5-year Strategic Plan for the AMI. This plan has evolved out of efforts over the last year to focus our resources on issues of greatest concern to our members. And to narrow the gap between where we are and where we want to be.

I’m very excited about the new Plan. And I’m hoping you’ll all be there tomorrow when we present it. The Plan is also available to members on our website—on the OMC Strategic Planning Group page.

I’m not going to go into any details about it right now. But I’d like to tell you a little bit about some of the thinking that led to this Plan.

When we began the planning process, one of the first questions to come up was a very valid one. Why change? Maybe we should just leave well enough alone. And we looked with great respect at our legacy, at the things we love about this organization. Our sense of community. Our rich history. Our generous sharing of knowledge and skills. The intelligence, the talent, and the dedication of our members. And the beautiful images that inspire us.

But when we look at the last 65 years of our profession, it’s undeniable that there have been extreme changes in our environment. And if we learn from the lessons that biology has taught us over the last 150 years, we know that change can be a very good thing. Because change creates new opportunities. Change in our environment forces us to change in order to become better at surviving and competing in the new environment.

So, instead of asking “Why change?” we asked, “How can we turn change into opportunity?”

When you write a Strategic Plan, you have to think about the future. And the future, of course, is unknown. We have only our own experiences and our own viewpoints to work with. In listening to many people’s views about our future, I’ve come to see that there are two very different versions among our members. One version is based primarily on our traditional role. And from that vantage point, the view is, frankly, somewhat discouraging. There was quite a bit of discussion about this on the listserv recently.

Many traditional sources of employment have disappeared. And many traditional sources of illustration work have shrunk, especially in publishing, both in the number of assignments and the amount of compensation. Like many other fields, our livelihoods are threatened by a cheap global marketplace that often operates both lawfully and unlawfully over the internet.

But there’s another view of our future that’s very very different. This view sees huge opportunity for us in the changes that are taking place in the world. In this view, the biggest threat to our success is under our own control. That threat is our own resistance to change, our own hesitation to embrace a much more expansive view of our role in the world of science communication.

Chris Anderson is the Curator of the TED (Technology, Entertainment, Design) Conferences. So he’s a guy who has his finger on the pulse of the future. His view of the future is that the emphasis will be on “thinking, on science, on understanding”. He says that there’s “always going to be a demand for people who can find a way of communicating information”.

Happily for us, that is the skill at the very core of who we are and what we do. Our new Strategic Plan embraces a more expansive vision for our profession. And a new and broader statement of our mission.

In a sense, the changes we envision for the AMI over the next 5 years, are ways of catching up with changes that have already taken place in our profession. The truth is that many people in our field are already working in ways that fall well outside the way we’ve traditionally defined medical illustration. And it’s a loss for us that many of those people aren’t here today, because we haven’t demonstrated to them that we value what they’re doing.

I believe that we need to move beyond the limits of how we’ve traditionally defined medical illustration to embrace all forms of visual media that contribute to scientific knowledge and understanding.

The word “port” means a gateway or an opening. And I think that right now, here in Portland this year, we have an opening to a new kind of future. A window of opportunity. As I see it, this window offers an expansive view of our future. One that embraces the growing diversity of our interdisciplinary roles. And one that can provide us with a much greater impact on our field. I invite you to take a look through this opening. And while you’re looking, don’t forget to keep an eye out for the invisible lizards.

I started this talk with an adventure story. And I’d like to end by saying that I think we have a great adventure ahead of us. To change for the better.

AMI News, Summer 2010
Volunteers Needed to Beta Test the PLUS Registry

By Tonya Hines, Professional Guidelines Committee

The AMI is a member of the PLUS Coalition to ensure that the unique needs of the medical illustration industry are included in the PLUS (Picture Licensing Universal System) system. In addition to establishing standardized licensing and metadata, the PLUS Coalition is developing the PLUS Artist & Licensor Registry - a global online resource that connects images, rights holders and rights information.

About the PLUS Registry

• Industry-neutral and non-profit.
• Unique identifiers for every rights holder, image, and license.
• Global metadata for a global marketplace.
• Secure metadata with access control.
• Dynamic metadata for dynamic rights.
• Robust metadata, at long last.
• A global hub for all registries.
• Much more than rights metadata.
• Powerful forensic search capabilities.
• Connect using any application.

To learn more visit http://plus.useplus.org/PLUSnews/2/PLUS_Registry.htm

To participate in public beta testing of the PLUS Registry, visit http://www.useplus.com/contact/contact.asp to complete the contact form and select "PLUS Registry" from the drop down menu. The testing should begin this fall.

Vesalius Trust

The 2010 Tri-Campus Medical Illustration Student Exchange

Poster Session

This year’s Vesalius Trust Poster Session, organized by Jennifer Fairman, was a huge success with many beautifully prepared entries. This year’s winners included two Honorable Mentions.

Joseph Samson
The Johns Hopkins School of Medicine
Visualizing The Mechanisms of Early Tubulogenesis: Salivary Gland Morphogenesis of the Fruit Fly, Drosophila melanogaster

Kristina Neuman
University of Toronto
Exploring Arthropod Evolution: A web-based interactive program to teach grade six students about the evolutionary characteristics of the four main groups of arthropods.

Netter Award recipient

Emmi Programs
Emmi Programs are online, multimedia programs prescribed to patients to help them prepare for procedures, make medical decisions, and learn about health conditions.

Inez Demonet Scholarship Recipient

Shizuka Aoki
Johns Hopkins University

Alan Cole Scholarship

Neil McMillan
The Johns Hopkins School of Medicine
Closing Gaps in Cleft Palate Research and CD Visualization: Investigating Morphology to Improve Surgical Outcomes and Patient Education

Vesalian Scholars

Shizuka Aoki
The Johns Hopkins School of Medicine
Old Gaps, New Bridges: Visualizing the Dynamics of Planar Cell Polarity and its Impact on the Co-Occurrence of Incomplete Midline Closures

Gwen-Yee Chin
University of Toronto
Visualizing the Motor Movements of Autism Using Motion Capture Animation in a Web-Based Tool to Facilitate Differential Diagnosis
Elizabeth Weissbrod
The Johns Hopkins School of Medicine
Visualizing Plasmodium Interaction with the Mosquito Midgut: Development of an Interactive Educational Module

Vesalius Trust Research Grants

Kristen Bagnall
University of Texas
A Parent Education Resource
Demonstrating the Process of Pediatric Epilepsy Surgery with Subdural EEG Monitoring

Suzanne Ghuzzi
University of Texas
Neonatal Resuscitation: An Interactive Training Program for Health Professionals

Michelle Reinke
Medical College of Georgia
Insulin Resistance and Cardiovascular Disease: Pathways and Prevention

Joseph Sampson
The Johns Hopkins School of Medicine
Visualizing the Mechanisms of Early Tubulogenesis: Salivary Gland Morphogenesis of the Fruitfly, Drosophila Melanogaster

Wensi Sheng
University of Toronto
A 3D Visualization Depicting the Optical Molecular Imaging Technique: An Emerging Technology to Optimize Radiotherapy Through Monitoring Radiation Response to Tumors, their Microvasculature and Microenvironment

Lorraine Trecroce
University of Toronto
Chronic Pain in the Brain-Gut Axis: A 3D Animation of Cortical Changes in Patients Suffering From Chronic Pain Due to Irritable Bowel Syndrome

From Your Board

News from Portland

290 attendees enjoyed the Portland meeting. If you were unable to attend, we missed you! Here are some highlights from the meeting:

AMI welcomed 31 new Professional members.

New Leadership in the AMI:
President: Linda Wilson-Pauwels
President Elect: Jane Hurd
Chair of the Board: Ethan Geehr
Vice Chair of the Board: Carrie DiLorenzo
Treasurer: John Dorn
Governors: Annie Gough, Joanne Muller, Bang Wong

AMI's Five Year Strategic Plan was introduced at the meeting. Goals include:
1. Expand our scope
2. Examine governance structure
3. Double membership by 2015
4. Increase non-dues revenue
5. Offer online and on-demand continuing education resources
6. Develop external alliances

Visit the discussion group in the OMC to share your ideas on AMI's Strategic Plan. http://community ami.org/group/amistrategicplanning

Congratulations to all of the salon and other member award winners! The following members were inducted as AMI Fellows:
Todd Buck
Wendy Hiller Gee
Andrew Swift

Outstanding Service Award:
Wendy Hiller Gee

Literary Award:
John Cody

The draft minutes from the annual business meeting are available in the OMC at http://community ami.org/page/ governance-1. Please send any comments or questions to hq@ami.org by September 30, 2010.

Future Meetings:
The next annual AMI meeting will be in Baltimore, Maryland July 20-23, 2011. The meeting will coincide with the centennial of the medical illustration department at Johns Hopkins.

The 2012 annual AMI meeting will be held in Toronto.
The highlight of many of our members’ summers was undoubtedly a trip out to Portland, Oregon for the 2010 Annual Meeting held at Portland State University. As always, the meeting was filled to the brim with beautiful artwork, inspirational presentations, the chance to network and make new friends, and of course, to catch up with old ones.

Having never traveled to the Pacific Northwest before, I was very excited to discover that the 2010 Annual Meeting was to be held in Portland. Finally, the AMI gave me the perfect excuse to board a plane and head to a city with which I knew I would fall in love. I’m fairly certain that all it took was the spectacular view of Mt. Hood from the plane to make me realize that this meeting was going to be like no other I’ve experienced.

As I stepped off the plane and boarded the spotless MAX Light Rail, the first thing that hit me was that I had not packed enough cool weather clothes! Having noticed that the AMI meetings always seem to coincide with unusually hot weather for whatever locale we visit that year, I didn’t quite believe the reports of cool and comfortable Portland summers. But here I found myself in a gorgeously green city, green not only because of the lush trees and flora, but also a community that has a tremendous focus to recycle, compost, and above all, to fully enjoy the environment that is and surrounds Portland.

The Meeting Planning Committee, led by Meeting Coordinator Chris Gralapp and Program Chair Lynn Kitagawa, played off of the natural beauty of the Pacific Northwest in choosing the theme “Branching Out: Always Growing.” This theme was echoed throughout the meeting, particularly in Betsy Palay’s Presidential Address and the outline of the AMI’s new strategic plan that includes goals to increase membership and reach out to other associations.

Likewise, presenters at the meeting were largely those in related fields or AMI members who have been adept to embracing change and expanding the role of the medical illustrator. Highlights included Tim Girvin’s keynote presentation regarding design and communication not only in everyday work, but also as a personal tool; Bang Wong’s impressive Data Visualization Initiative at the Broad Institute at MIT and Harvard which converts raw research data into visually striking and relatable imagery; Scott Fassett presented his career as a background painter in the Walt Disney studios and later at Laika Entertainment in Portland; and there was even a little history with tales of 19th century Scottish grave robbers and the fascinating biography of Gregory Pincus and development of oral contraception. Truly something for everyone!

The Portland State University campus provided the setting for the Salon and presentations, with the Salon housed in the main atrium of the Student Center as well as branching off into a few neighboring rooms. One of the highlights of the Salon was the traveling sketchbook, a project spearheaded by Dave Ehler and 27 fellow AMI members. The sketchbook was
auctioned off in the live portion of the Vesalius Trust Auction and raised over $1300 for the Trust, and the second volume recently started its adventure around the world.

Luckily for all those attending, PSU is also home to one of the largest farmers markets in the nation. The market appeared Saturday morning and was an amazing sight to behold, filled with booth after booth of beautiful fresh fruits and vegetables, flowers, local coffee, handmade wares, at least one beer brewer, and food carts. As a fan of a good farmers market (and I frequent many), I was blown away by the diversity, quality, and sheer magnitude of the Portland Farmers Market at PSU.

And thankfully for anyone interested in food, this was just a drop in the bucket for what Portland had to offer! From seafood to food carts to doughnuts to some of the country’s best coffee, the city provided an endless array of tasty and unique treats. On Saturday afternoon I gave myself a break to wander around the city a bit and stumbled upon countless restaurants and boutiques and really wished that I had booked myself a few extra days in the city to take them all in. Next time, Portland, next time!

As Chair of the Awards Committee, much of my time at the meeting is spent working behind-the-scenes on the preparations for the Awards Banquet. Knowing how much effort is put into this one aspect of the meeting, I am in awe of all of the AMI members who willingly volunteered their time to put together this fantastic meeting. There was a very obvious feel of excitement in the air as the membership embraced the notion of branching out and growing, and I am proud to be an active member as the AMI sets forth on its new goals and embracing the changing environment. I look forward to seeing you all in Baltimore!

Graduate programs team up to race their beaver mobiles at the Vesalius Trust Auction

Salon Award Winners

Professional Categories

Instructional Color

Patrick Eckhold
*FDL Transfer for Drop Foot Using the Bio-Tenodesis System*
Award of Merit

Glen Hintz
*Pressure Ulcer Stages*
Award of Merit

Instructional Tone

Andy Rekito
*Optimal Management of Malignant Epidural Spinal Cord Compression*
Max Brödel Award of Excellence

Jennifer Fairman
*Thorascopic Repair of Esophageal Diverticulum*
Award of Merit

Instructional Line

Carl Clingman
*Figure 7. Moving from Sitting to Standing*
Award of Merit

Tim Phelps
*Surgery for Ovarian Cancer*
Award of Merit

Instructional Color

Michael Leonard
*Surgical Solutions for Congenitally Corrected Transposition of the Great Arteries*
Award of Merit

Instructional Line

Graham Johnson
*Promiscuous Membrane Drug Transporters Provide Novel Pharmaceutical Targets*
Award of Merit

Jennifer Fairman
*Branched Tricarboxylic Acid Metabolism in the Plasmodium falciparum*
Award of Merit

Marketing/Promotional

Andy Rekito
*Medical and Surgical Treatment of Movement Disorders*
Award of Merit

Medical-Legal

Hye-Won Cynthia Yoon
*Initial head injuries and progression of the brain pathology*
Award of Excellence

Lydia Gregg
*Combined Endovascular and Surgical Treatment of AVMs*
Award of Excellence

Craig Kiefer
*Unlocking Locked-in Syndrome*
Award of Excellence
Hardy Fowler
Severe Facial Laceration with Repair
Award of Excellence

Hardy Fowler
Tension on Anastomosis Leading to Leakage
Award of Merit

Paul Gross
Weakened Cough Allows Aspiration
Award of Merit

MediVisuals
Facial Fractures and Resulting Loss of Smell and Reduced Taste
Award of Merit

Sarah Faris
Jane Doe’s Open Skull Surgery
Award of Merit

**Animation: Advertising, Marketing, Promotional**

InViVo Communications Inc.
Millennium Pharmaceuticals Inc: Pipeline Animations
Award of Excellence

AXS Studio
Insulin Degludec: A New-Generation, Ultra-Long-Acting Basal Insulin
Award of Merit

Hurd Studios
Bile Acids: From Cholesterol Homeostasis to Signaling Molecules in Metabolic Regulation
Award of Merit

Kevin Millar
“The Unusual Suspect” GIST Awareness
Award of Merit

**Animation: Instructional**

AXS Studio
What is Genomics?
Award of Excellence

Nobles Green II
Colon Resection
Award of Merit

Nucleus Medical Media
Ovulation
Award of Merit

**Animation: Medical-legal**

Artery Studios
Amputation Stump Daily Shrinkage Complication
Award of Excellence

MediVisuals
Cascade Effect of Single Neuronal Loss
Award of Merit

**Illustrated Medical Book- Atlas**

Birck Cox
Spine Surgery Tricks of the Trade
Award of Merit

**Illustrated Medical Book- Reference/ Clinical Text**

Québec Amérique International
Encyclopédie familiale de la santé
Award of Excellence

David Baker, David Aten, Christopher McKee
Operative Techniques in Laryngology
Award of Excellence

Québec Amérique International
Le Visuel du corps humain
Award of Merit

Robert Morreale
Let’s Visit Mayo Clinic with Dr. Jack the Helping Dog
Award of Merit

**Member’s Choice Award**

Barbara Harmon
Apalachicola National Estuarine Research Reserve Visitor Center Mural
Ralph Sweet
Kenneth Coulter
OrgoQuest
New Media

**Fine Art Award**

Jeremy Mack
Henry
Fine Art Award

Shizuka N. Aoki
Trichiasis Surgery for Trachoma: New Instrumentation and Suture Technique to Improve Tarsal Rotation Procedure
Award of Excellence

Jodi Chapman
Anatomy of the Purple Pincher Hermit Crab Coenobita clypeatus
Award of Merit

Joyce Hui
Aortic Valve Replacement Procedure
Award of Merit

**Instructional Line**

Paul Kim
Superficial Parotidectomy
Award of Excellence

Joe Samson
Surgical Procedure for Partial Parotidectomy
Award of Merit

**Instructional Color**

Diego Accorsi
Distribution of Retinal Cells in the Human Eye at the Fovea and Retinal Periphery
Award of Excellence
Shelley Li Wen Chen
H. Pylori Infections: Chronic Gastritis & Peptic Ulcers
Award of Merit

Gwun-Yee Chin
Parosteal Osteosarcoma: Conceptualizing Disease Progression
Award of Merit

Elizabeth Weissbrod
Epiretinal Membrane Removal
Award of Merit

Editorial
Adam Pellerite
Any Color You Like: Synaesthesia and the Processing of Sensory Modalities
Award of Merit

Jodi Chapman
From E-Wonderland to E-Wasteland
Award of Merit

Advertising
Geoffrey Cheung
Cell Line
Award of Merit

Jacquelyn Nee
Lap-Band Advertisement
Award of Merit

Projection Media
Carlos G. Gonzalez
The Last “Juan” Standing
Award of Merit

Interactive Media
Robert Werkmeister
Cerebellum - An Educational Resource in Implementing the Principles of Enduring Understanding
Award of Excellence

Elizabeth Weissbrod
Visualizing Plasmodium Interaction within the Mosquito Midgut
Award of Merit

Matthew Cirigliano
Conquering Cells: Educational Narrative
Award of Merit

Tabetha Lulham
Visualizing the Aurora Borealis
Award of Merit

Animation
Susan Park
Pain or Sleep?: Sensory Gating Mechanism
Award of Excellence

Douglas Walp, MS
Kidney Physiology: Reabsorption in the Proximal Tubule
Award of Merit

Carlos G. Gonzalez
Organ of Corti
Award of Merit

Derek Wu
Photosynthesis for High School Biology
Award of Merit

Orville Parkes Student Best of Show
Paul Kim
Superficial Parotidectomy

New Media Best of Show
Susan Park
Pain or Sleep?: Sensory Gating Mechanism

2010 Brödel Award Winner: Gary P. Lees
by Linda Wilson-Pauwels

It is my great pleasure to introduce the winner of the 2010 Brödel Award, Professor Gary P. Lees

To achieve this award, a candidate must demonstrate a sustained contribution to the education of students and the members of the AMI.

Gary certainly fulfills this mandate.

For the past 27 years, he has been the Chair of the Department of Art as Applied to Medicine and Director of the graduate program in Medical and Biological Illustration in the School of Medicine at Johns Hopkins University. However Gary has taught and mentored graduate students since 1970; a total of 40 years!

Approximately 151 students have graduated under his directorship.

Gary has always had the students’ interests at heart. Several years ago, a Canadian student who entered the Hopkins program was having trouble adjusting to a new university, a new city and a new country. The student phoned me several times and during our conversations, I became aware of the excellent support that she was
receiving from Gary. She graduated from Hopkins, returned to Canada, worked as a medical illustrator for several years, and is now in medical school.

Gary has been an active Professional Member of the AMI for 39 years. He was an inaugural Fellow of the AMI, Chair of the Board of Governors in 1983, President in 2000, and he was awarded the AMI’s top award, the Lifetime Achievement Award in 2003.

I have known and worked with Gary for the past 24 years. For many years, as Directors of medical illustration programs we served together on the Council on Education (COE). During that period, we revised the Guidelines for an Accredited Program several times. Gary was an active participant in the process and brought many excellent ideas to the table.

Gary is highly regarded as a consultant and reviewer of academic medical illustration programs including those at Iowa State Univ., Cleveland Institute of Art, and the Universities of Michigan and Toronto. He has been a member of the Board of the Journal of Biocommunication (JBC) since 2002. As AMI editor and coeditor of this journal, Gary has been a major contributor to the education of our members and students. Personally I have benefited from his advice regarding articles that I have published in the JBC.

Of course, Gary does not spend all his time working in medical illustration. He follows Max Brödel’s lead in another capacity, Gary has a passion for fishing! And I don’t mean catching little fish! I wonder what would Max say about this? Gary’s wife Tina is his best fan and supporter and his furry friends welcome him home after a long day at the office.

So Gary, on behalf of the AMI, I thank you for all the years that you have dedicated to the education of members of our profession.

2010 Lifetime Achievement Award Winner: Bill Westwood

by Christine Young, MS, FAMI, CMI

The Lifetime Achievement Award acknowledges and honors a medical illustrator who whose life, artistic excellence and accomplishments have significantly contributed to advancing the profession of medical illustration as well as medicine through visual communication. This award serves to recognize a special person who has enriched our lives, expresses both humanity and humility while at the same time influencing our ideals, providing inspiration and leadership to students and fellow illustrators.

I am honored this evening to share a bit of history, some insight, several life events, and a few achievements that make this year’s Life Time Achievement Award winner the ideal recipient. It is an impossible task: shrink into minutes the 40 plus years of a medical illustration career full of adventure, circumstance, opportunity, creative talent, and hard work all enriched by colleagues, friends and clients. I have a lot of ground to cover. Bill Westwood is the intense big picture guy, advisor, cheerleader, confidant, advocate, the one who is optimistic in the face of the impossible, and a risk taker... a calculated risk taker.... He has learned to not only shape the world to his desires professionally, but has selflessly given his wisdom and DNA to the benefit of the entire Association of Medical Illustrators – DNA as in drive, dedication and determination.

Bill Westwood was born in 1945 on his Mother’s April 18th birthday, in the small southern town of Albany, Georgia, to creative and supportive parents. His father was a businessman (an Optician), sportsman and fisherman. He took Bill hunting and taught the essential life skills of building and renovating their house. Bill’s younger sister Nancy idolized her big brother and tried valiantly to keep up with the boys in the neighborhood, but that’s a real challenge when your brother is commandeering a souped up red go cart.

Bill’s mother championed his gifts in art, but his sister revealed she was a bit hard to please. Her adoration always came with a measure of assurance that ‘he could do better.’ Setting his sites quite early in art, he took the concept of excellence into his heart and focused.... He won many fine art contests to the great envy of his sister. In high school, he excelled at track, in the 100 yard dash and ran the starting leg on the 440 relay team which won 2nd in the state in 1962. A lasting gift in high school from his Mom, reflecting her strength, was this poem by ee cummings, which had a great impact on him to not “follow the crowd” and later encouraged him to tilt at windmills even when the odds of prevailing often seemed insurmountable: "To be nobody but yourself—in a world which is doing its best, night and day, to make you everybody else—means to fight the hardest battle which any human being can fight; and never stop fighting."
In 1963, Bill went on to Mercer University in Macon, GA. Not seeing clearly how to make a living as an artist, he majored in English Literature with a double minor in art and later biology. It was a final C in a required art design course his junior year that took him and his hot temperament to the office of the course instructor to explore the quarter’s deficits. She poured him a glass of wine to diffuse the situation and in the ensuing discussion he soon revealed his frustration of not seeing a future in art with the rising tide of abstract expressionism drowning out his vision of realism. She suggested medical illustration, which he only knew of as inferior (crappy as Bill would put it) science book illustration. The art department chairman, Marshall Daugherty, a well-known sculptor and portrait painter who greatly influenced Bill, had a former student who had gone to the Medical College of Georgia’s (MCG) medical illustration program, located a mere few hours drive away from Macon in Augusta, Georgia. As the doors swelled open to this career idea, Bill set out carrying his drawings in a ‘cheap, unprofessional’ portfolio and framed paintings by their hanging wire to meet MCG’s imposing Director, Professor Orville A. Parkes. Bill immediately fell in love with the idea of medical illustration as a profession, but came away terrified he would not be able to secure one of the 4 openings in the then 3 year, highly competitive graduate program. One of only five such programs in the country, medical illustration students at MCG took what used to be the first two years of medical school, with imposing courses like gross anatomy, neuroanatomy, histology, pathology and surgery being taken with the medical school class. In spite of his concerns, he managed to get in all of the prerequisite science and art courses MCG required and was accepted upon graduation from Mercer in 1967.

But for the summer before graduate school, Bill secured a grand summer art job sweltering in the Macon heat and humidity working for a company named Structofab, a Chicago boat building company, which had secured a contract to create a 110 foot replica of a blue whale for the Museum of Natural History in NYC to replace a much older plaster model. Structofab had gotten the contract because they were involved early in the use of lightweight, extruded polystyrene in boatbuilding and had somehow sold themselves as experts with this new material. Precisely carving large blocks of extruded polystyrene into the fins, head and body of the whale model proved to be Bill’s cup of tea. As other non-artist, temporary employees on the job quit in the intense Georgia summer heat, Bill became semi in-charge of carving the large blocks. This idea of “thinking big” was definitely instilled in him early on. Unfortunately, a severe case of mononucleosis overtook Bill and by July he was sent home where his physician questioned the possibility of starting graduate school because he was so very sick.

Undaunted, he persuaded his doctor to give him the ok to start graduate school and joined MCG classmates Karen Waldo, Steve Harrison and Don Biggerstaff in the fall of 1967 where he says he studied harder than he ever had before and enjoyed one of the most wonderful years of his life. Each class member describes a collegial atmosphere yet, with serious competition for Professor Parkes’ carefully administered praise. In fact, they were Professor Parkes’ unabashedly favorite class of his teaching career. The primary training in medical art techniques was in black and white for journal and textbook illustration, rather than color techniques that are so prevalent today. The training in anatomy was awe-inspiring to all.

That next fall Bill asked to go to the 1968 AMI meeting in Chicago…. Understand, no students went to AMI meetings at the time, this was unheard of. Professor Parkes’ response was “Why on earth would you want to do that?” Well, if you have ever been on the ‘no’ side of something Bill wants, you clearly understand why Parkes ultimately relented and Bill went on to Chicago to meet the very accessible AMI professionals and profession leaders such as Russell Drake and then president Bob Demarest, who spoke about the ‘On-rush of New Technology’ – what was he thinking in 1968? —and they took in ‘The Paradox of Progress: Coping with Complexity’.

But mind you this was 1968 and the Vietnam War wasn’t going well, and Bill returned buoyant from his first AMI meeting to find a draft notice in his mailbox. President Lyndon Johnson needed men, and Bill’s original deferment for medically related graduate education had evaporated. Bill consulted and took advice from two elderly, gracious women who ran the Augusta, Georgia draft board and with carefully timed appeals from local, state and federal selective service managed to complete his second year of graduate school. With a third year to go…. and with Parke’s promise to take him back on his return, he appeared for induction into the Army June 1969, choosing to avoid army entreaties to become an officer. He chose instead to serve as an enlisted man in order to be able to get out in two years to return to school. Basic training at Ft. Knox, Kentucky was like summer
camp to this southern boy — no more Mr. nice guy — shooting guns and trooping through the woods and taking long marches only got him into better physical shape. After basic, Bill was transferred to Ft. Polk and “Tigerland”, the Vietnam advanced infantry training base in the dense swamps of Louisiana. Upon arrival, Bill was quietly pulled from a long line of future infantrymen to become one of the ‘college underground’ where as a college graduate he was assigned to be a “clerk typist” in the Ft. Polk base hospital. The driving force behind the months of effort to change this MOS (military occupational specialties) job classification from clerk typist to illustrator was driven in part by Bill’s fear of forgetting all of the medicine he had worked so hard to learn… and a desire to work as an artist, not clerk. The Army — this is where you learn determination…. And Bill’s critical, practical intelligence and social savvy was key. Undaunted, with his portfolio from MCG in hand, he went to First Lieutenants asking to speak to Captains or Lieutenant Colonels regarding the Army’s error in his MOS assignment (this was unheard of in the military pecking order). He eventually found his military higher ranking audience, proved his medical knowledge and his value to the hospital commander and was soon working on a highly successful hand drawn poster campaign illustrating a ‘Tiger’ Tooth fighting the “Vietcong bad guy — bacterial decay” that was costing the Army dearly from a lack of good dental hygiene…. The imposing threat of going to the Vietnam jungle faded as the Army eventually saw the error of their ways and Bill was correctly assigned ‘illustrator’ and shipped off to West Germany and spent the next year in the 26th Medical Illustrator Detachment, attached to the 2nd General Hospital in Landstuhl (close to Kaiserslautern and Ramstein Airbase).

Here Bill worked for surgeons supporting their teaching in European army hospitals and participated in mass casualty assignments traveling to US medical units through out Europe to help train army medics. The team of illustrators and photographers from the 26th, created war wounds on soldiers for the mass casualty exercises in the early morning and were soon free for a weekend in some West German or Austrian city. He also created many surgical illustrations for dental surgeons developing new techniques to repair facial wounds as well as helping to build exhibits and put on meetings for medical brass. Leave also was not misspent in Paris… at car races, skiing or with the après ski scene. Bill was fearless and determined; he constantly worked to shape his military destiny through insightful knowledge of the system, seeing, making and taking opportunity when it appeared and a willingness to prove (to anyone—but more importantly a decision maker or stake holder) his value as a medical illustrator from a very early point in his career. This pattern would repeat itself over and over again.

Upon Bill’s release from the military and return to MCG in the spring of 1971, and with his original classmates graduated and on to their first jobs, Professor Parke selected him as that year’s Graduate Teaching Assistant — a paid position. It was here that his mentoring skills began to flourish. Later that year, he attended his second AMI meeting in Ann Arbor, Michigan where he had the good fortune to meet Bob Benassi who had recently left an 18 year long freelance practice in Minneapolis to work at the Mayo Clinic in Rochester, MN. From AMI Happy Hour, they talked long into the night, about self-employment—Bill’s lifetime dream—to artistic philosophy. Not surprising, Mayo was soon calling Professor Parke asking about Bill’s availability to start work before his scheduled graduation date. So, despite his concerns regarding the severe Minnesota winters, Bill accepted an offer to start work at the Mayo Clinic in May of 1972. Mayo agreed to pay for his ticket back to Georgia to attend graduation in June. He said Mayo was like being welcomed into a family with medical illustrators Vince Destro as Section Head, John Hutchinson, Jack Desley and Bob Benassi, who fondly describes Bill as intense and a “nose to the grind stone” kind of illustrator. Bill become known for his halftone gray paper technique, winning a number of Max Brödel awards from the AMI and worked to find his still undefined pen and ink style. In the 70’s back painted line art on acetate cells was in constant use for the many presentations put on by Mayo physicians across the country.

The highlight of his Mayo days included working closely with Drs. Eugene B. Kern, rhinologist, and Edward Laws, neurosurgeon, creating an exhibit that changed the surgical treatment of pituitary tumors. In the early 1900’s, Dr Harvey Cushing of Johns Hopkins, was the first to try a transseptal transsphenoidal (through the nose) surgical approach to tumors of the pituitary gland, but his procedure lost favor due to postoperative infection and nasal collapse, but by 1974, the development of the operating microscope and antibiotics helped overcome the earlier problems associated with the procedure. Dr Laws and Dr Kern teamed up to bring the procedure back into favor by achieving great success through a team approach, having a rhinologist do the nasal part of the operation and a neurosurgeon do the pituitary removal part. They had to overcome great bias against this approach by explaining and demonstrating the new procedure to the medical surgical community. This was where Bill’s expert model making, exhibit design and surgical illustration skills came into play. Bill designed and oversaw the construction of a 50 foot traveling exhibit with highly detailed wax models demonstrating every step of the transsphenoidal procedure (and even an actual operating microscope) which won both Billings Gold Medal at the American Medical Association in 1977, two AMI awards for model making and exhibit design and which brought some five thousand patients to Mayo Clinic for transsphenoidal surgery by the early 1980s. Today, the transsphenoidal approach to the pituitary is the standard surgical procedure for most pituitary tumors. Dr Kern said he considered it a privilege to work with Bill saying, “He was and is the consummate perfectionist.” Dr. Kern and Bill spent hours in the operating room and anatomy dissection laboratory together insuring that every anatomical/surgical detail was correct . . . and Bill was invited to be a co-author on all of the publications involving the transsphenoidal approach and many of Dr. Kern’s other papers on rhinologic procedures.

In the early 70’s Bill was also following the developing copyright legislation crawling through the US Congress and by 1975 was speaking at the Vancouver AMI meeting on the copyright policies at the Mayo Clinic that he was instrumental in changing. Around the same time the AMI leadership began pressing then section head Bob Benassi and the Mayo illustrators to take a larger role in...
association leadership, but Bob had his hands full with production and managing one of the biggest medical art departments in the country. Benassi turned to the young energy of Bill Westwood and delegated the duties of planning the federated ‘Bio ’79 meeting over to him. The planning of this large Kansas City meeting took three years of ongoing, intense work. Bill quickly created an alliance with co-chair and former MCG classmate Don Biggerstaff and mentee Charles Boyter to produce a wildly successful meeting in Kansas City. The success of the meeting became a springboard for Bill and Don to get elected to the AMI Board of Governors in 1980. Bill spent the next 13 years on the Board of Governors, served as Editor of the AMI News, conceived of and developed a new sustaining membership program which helped pull the AMI out of red ink, developed and ran numerous workshops, gave numerous presentations and was elected AMI President. His service to the AMI for over 35 years is unmatched, along with his meeting attendance. He has missed only one meeting since 1971 and that was because of knee surgery. But it doesn’t end there…. to the “crazy man” spotter for the annual Alan Cole Book Auction—how can you say no? AMI meetings used to include a wonderful and fun last evening Bon Voyage dinner with much music, dancing, entertainment, and comedy.….. Who will ever forget Bill’s take off on the Dick Clark show as “Dick Lark”? Bill shaved his ever-present beard and with Teri McDermott’s help, transformed himself into a Dick Clark look alike, all for good fun. But the list goes on and on. Bill was a Founding trustee of the Vesalius Trust. He conceived of this Lifetime Achievement Award—similar to the Hamilton King award of the Society of Illustrators in New York. As President and with Bob Demarest’s assistance getting the new award approved, he had the privilege of honoring the first recipient, Russell Drake. Bill’s contributions to the AMI are countless and always engaged the camaraderie and support of friends, colleagues, and the AMI community as a whole.

But I am a bit ahead of myself, back to Bill’s career. By 1979, Bill was artistically restless and chafing under a tightening corporate harness at Mayo. He attended the famous “Illustrator’s Workshop” taught by commercial artists Bob Peak, Bernie Fuchs, Fred Ottes, Mark English, Bob Heindel and John DeCesare. John was a nationally known medical magazine and pharmaceutical advertising designer who was a willing reviewer of Bill’s medical illustrations at this workshop and who encouraged Bill to consider going out on his own. Medical magazine covers provided a new conceptual and artistic challenge for Bill. By visiting numerous commercial illustrators he quickly recognized the disparity between thousands, and even tens of thousands of dollars commercial illustrators earned from advertising assignments and the $750 fee medical magazine cover illustrations garnered. Undaunted, he continued developing conceptual editorial covers for American Family Physician, Modern Medicine, Geriatrics, Postgraduate Medicine, Contemporary Internal Medicine, Cliggott Publishing and many others. By mid 1981, Bill was asked to double his productivity at Mayo and to bill more pen and inks with higher profit margins. Rather than the temperamental storm that his then boss, Bob Benassi, expected with such a demand, Bill claims he just saw a rainbow appear over Bob’s head….and was overwhelmed by calm. Realizing the time had come to realize his ultimate dream, he decided right there to terminate his Mayo career in 6 months at the end of the year. Bob agreed to his plan and Bill crossed the street that afternoon in new-found sunshine and almost floated off the planet as he finally allowed himself to dream of his own business.

In considering this presentation I resorted to reading Malcolm Gladwell’s Book Outliers: The Story of Success where he describes “A sense of possibility so necessary for success comes not only from inside us, or our parents, but from our time.” Medical Illustrators in 1981 worked in medical institutions and were, with the exception of a few entrepreneurial AMI members in New York, virtually unknown in the commercial art world. At that time, medical advertising art directors were very knowledgeable in areas of medical science and pharmacology. They hired commercial illustrators to paint for quite handsome fees. (Even I remember the $30,000 tiger painted in 30 days for a cardiovascular drug print advertising campaign.) They did not buy what they...
described to Bill as the sum of our profession: “hamburger art”, which is how they thought of surgical illustration. Medical Illustrators had a public relations problem.

By January 1982 Bill had created a studio at home in Rochester, visited an accountant, secured a large book contract, continued editorial assignments and later that year won the Will Sheppard award for best color and Ralph Sweet Best in Show. But Bill's greatest achievement was yet to come, the creation of the Medical Illustration Source Book. Who better understood the challenge of marketing to the now expanding editorial and medical advertising markets from the middle of Minnesota cornfields. Bill's big picture problem solving mind at work in a plane going to an AMI meeting envisioned the opportunity to help the growing numbers of newly self-employed medical illustrators advertise and promote their services to the pharmaceutical industry centered in and around New York City through the creation of an “advertising picture book” similar to books like Showcase and Blackbook but at a more affordable price. The concept of the Medical Illustration Source Book met with a tepid AMI Board of Governor's approval, but without a key ingredient: money. Bill enlisted the support of fellow medical illustrators, Joan Beck and Floyd Hosmer who helped produce the first black and white book. Other medical illustrators like Lenny Morgan, Bob Demarest, and Jane Hurd gave up their address rolodexes to help create a mailing list, and other AMI members who shared in the dream of transforming our professional presence in the commercial marketplace! This one AMI publication has created a lasting business partnership with Glen Serbin of Serbin Communications and has supported the entrepreneurial spirit of AMI members for over 25 years. But Bill didn’t stop there… he just kept problem solving for clients in all dimensions. Growing and expanding of his artistic style, Bill continued as an ambassador to our profession mentoring and speaking at schools on both art and business issues. Wayne Heim remembers in college looking down at his biology textbook covers as he listened to Bill speak suddenly realizing he was looking at the illustrator of that book cover. Wayne created this recollection of Bill’s generosity as he counseled him to graduate school, shared purple paint tubes and later helped Wayne launch the Internet stock marketing site we know as Indexed Visuals.

It was Bill’s relationship with clients Peter Burde and Jean Miller at a small company in Slingerlands, New York called LTI Medica that drew him to move to Albany in 1990. In the early 1980’s, Bill had begun illustrating surgical technique monographs for LTI. He flew throughout the country to observe surgery and meet with top surgeons to illustrate the surgical monographs that LTI produced under contract for leading pharmaceutical companies. Peter describes their small company as the perfect storm of success and collaboration and Bill was an indispensable part of a small team that produced these detailed monographs as well as surgical videos. Peter said to me: “His (Bill’s) insight into all matters surgical, and stunning capacity to clarify both for us and for the surgeons we worked with enabled LTI Medica to fashion photographic essays and video docudramas of exceptional clarity and clout. Bill's participation meant for us the difference between mediocrity and preeminence.”

Bill's continued practice includes medical legal work with exceptional artistry, and edition after edition of the physiology textbook covers that captures the imagination of college undergrads. His illustrations remain instantly recognizable stylistically. And hopefully for us, Bill may just never retire, as many are willing to speculate.

In summary, Bill's success is a lesson to us all. If you work hard enough, assert yourself and use your mind and imagination you can shape the world. His success has been one of initiative, dogged persistence to hard work, problem solving and his power of persuasion. Colleague and friend Charles Boyter said “We’re all very lucky that he’s a stubborn little rascal!” Friend and former Art Director/Client Marshall Wagoner provided this six-word summary that says it all: “Exceptional Communication, Visualization Personified, Exemplary Humility!” To sum it for everyone: Bill has truly touched many lives and we are all the better for it. Bill we must honor the lifetime of all of your achievements. Thank you.

2010 Lifetime Achievement Award Winner: Bill Westwood

by Bill Westwood

I’ll try to keep my comments brief – something that most of you know will be difficult for me. To receive the AMI Lifetime Achievement Award is truly an honor and to be so honored by one’s peers is truly humbling.

I would like to thank the Board of Governors, and each of you for selecting me to receive this award. I would also like to recognize my family members who have accompanied me here for this presentation: my wonderful fiancé, Golde Lippman, my sister Nancy Hart and her son Noel Hart and our friend Lindsay Cuttino. I would also like especially to thank Christine Young for her eloquent presentation. It’s really difficult to condense a 37 year career into a 40 minute presentation without sounding rushed or like you’ve left great swaths of information out, but she certainly did it!

No one ever has great success in life or career without the help of many others. In this respect, I have been truly blessed. My Mother and Father encouraged and consistently supported me in all my endeavors – always. In every respect, artistically and otherwise, my Mother was my biggest fan and she unfailingly was there, throughout, telling me that I could do “whatever I set my mind to do”.

Beyond my parents there came exceptional teachers, mentors, professional associates and friends, all of whom have had great influences on my life and career. It’s impossible to name all of these individuals, but some certainly stand out. Marshall Daugherty was head of the Art Department at Mercer University and...
I have been fortunate to have had many selfless professional mentors during my career, but two stand out above the rest. Robert Benassi took an early interest in my career and was largely responsible for my being hired at the Mayo Clinic. Later, as Head of Section of Medical Graphics at Mayo, Bob was totally responsible for my early and ongoing involvement with the AMI. And to a large extent, it was his support and advice that allowed me to leave the protected career confines of Mayo and take wing as a self-employed medical illustrator – at a time when it was not nearly as safe and relatively easy as it is today. Robert J. Demarest was one of my early medical illustration idols. Bob became a valued friend and respected career mentor, advisor and supporter of many of my most ambitious AMI endeavors, especially the launching of the Medical Illustration Source Book, as well as the establishment of the award I’m honored to be receiving tonight. Then there are my many AMI friends, and although the list is far too long to detail here, illustrators Wayne Heim, Joan Beck, Floyd Hosmer, Alan Cole and Teri McDermott certainly stand out as individuals who have had great influence in my life and artistic career. The AMI is an incredible organization, made of some of the most intelligent, talented and creative people that I have ever known. I believe, that collectively, this organization should be able to achieve “whatever it sets its mind to do” – paraphrasing my Mother. But organizationally, we are often beset by internal negative attitudes that our profession “can’t do certain things” or our association is “too small” or “lacks enough influence” to achieve certain larger goals. I get angry when I hear this type of negative talk. Because I believe it is nonsense.

Such was the official AMI response in 1982 when I first proposed a subscriber financed book to compete with established commercial illustrator advertising books like the Society of Illustrator’s Annual or the Blackbook to “advertise and promote the artistic skills of medical illustrators”. Well, look where the Medical Illustration Source Book is today. There was a similar refrain that “no one has an interest in paying $100.00 a year to become a Sustaining Member of the AMI” when I became Chair of that committee in 1984. Twenty corporate sustaining members later, at $1,000.00 each, per year, at least a few believers were generated. I don’t feel that I’m particularly exceptional or clairvoyant, it’s just that I continue to believe that thing my Mother always told me.

Beyond my Mother’s affirming adage, I have been guided in all of my efforts on behalf of medical illustration and the AMI by a quote from Robert Kennedy, who said, “There are those who look at things the way they are, and ask why... I dream of things that never were, and ask why not?” In conclusion, I would encourage each of you to “ask why not” in all matters related to our association and your careers. I firmly believe medical illustrators and our association can do “whatever we set our minds to do”.

Thank you.

Ruth Coleman Wakerlin (1917-2010)
by Linda Wilson-Pauwels and Chris Gralapp

In September, we lost a true pioneer of our profession. Ruth Wakerlin was born in 1917 in Chicago, Illinois. She received a B.A. from Wellesley College in Massachusetts in 1939 with a major in chemistry and a minor in zoology. Ruth was accepted into the Art As Applied to Medicine program at the Johns Hopkins University; however, she elected to go instead to the University of Illinois at Chicago to study medical art under Prof. Thomas Jones. She completed her studies in Chicago in 1944 and remained there as an Assistant Professor from 1944 to 1953 during which time, with Prof. Jones, she created three large-scale exhibits for the Museum of Science and Industry: “Miracle of Growth” (1947); “Cancer, the story of a wayward cell” (1949); and “Heart, the Mighty Muscle” (1952), an
Marketing is More Than Just Showing Clients Samples of Your Artwork

by William B. Westwood © 2010

Marketing does not begin and end with a Source Book page, sending out some tear sheets and putting up a website. Many illustrators don’t recognize that whenever you have any form of contact with your clients or prospective clients, you are performing a marketing function. Marketing occurs when you answer the phone, send out your invoices, return your calls, and do other things that serve the ongoing needs of your clients.

In fact, the little things you do during and after client contact can often have a significant long-term impact on clients in establishing ways that your business and services are different from those of your competitors and help you retain existing clients and attract new ones. When you answer the phone, how do you identify yourself or your business (“Good morning, this is Sally Smith”, or “Smith Medical Illustration Studios”) or do you just pick up the phone and say “Hello”? If you just say “Hello”, how do you expect someone to react who has never called your business before? How would you react if you called a professional office and the person answering the phone just answered with “hello”? A phone call is often an illustrator’s first contact with a prospective client and their first opportunity to impress that person with their professionalism and enthusiasm.

And when you do answer the phone, do you make a sincere effort to sound cheerful, upbeat and helpful? Remember that people prefer to do business with those who are friendly and likeable. The same cheerful “attitude” should be evident in your voicemail message too. Not having a voicemail message and just allowing the mechanized machine message to play represents a missed marketing opportunity.

When you send a client or a prospective client an e-mail, does it always have a printed signature at the end with your phone numbers and web address? It’s not good client service (think marketing again) if you force someone to go looking for other ways to contact you, should they desire to do so. Any unnecessary hoops you force someone to jump through to work with you is not good marketing practice.

Do you say “thank you, we truly appreciate your business” – or something similar – on the invoices you send out to your clients? As simple as this is, it’s...
important to remember that everyone feels a little better when they sense appreciation for some action.

Do you try to figure out ways on every project to help you “over deliver” to your clients? Surprise your clients with something they weren’t expecting on every project. If you can, deliver the sketches or final job ahead of schedule. As soon as you know it has been delivered, call your client to make sure that they received your artwork and that everything was all right with it. When you send them the final invoice, list out anything that you provided at no charge, “NC” in the charges column. Everyone likes to feel that they got something for free. Regardless of how busy you are, always try to make a client feel that they are the only client you have.

Do you look for and create reasons to check-up on your existing or prospective clients systematically? Do you send them little notes or JPEGs on new work you do? Do you send them other little news tidbits (“thought you might be interested in this...”) related to their specialty or industry that will help you build a more personal relationship? Doing these types of things is a great way to generate additional or repeat sales and to build client loyalty.

Do you ever ask great clients (right after you’ve done a fantastic job for them) for referrals? Do they know of any other individuals in their company or others in other similar companies, who might benefit from your services? You’d be surprised at how many clients are more than willing to help people that they’ve come to like and respect. This too is marketing.

Do you have an inherent nature and desire to serve your clients? Do you feel better about yourself and your business when you provide service that exceeds expectations? Good customer service just seems to come naturally to some people – perhaps because they don’t know how to do it any other way. Others need to recognize that they might have deficiencies in this area and make concerted efforts to improve. This is all part of marketing. You want to give your client every reason to want to come back to you the next time they need artwork.

Remember, when you are self-employed, almost everything you do that involves contact with clients or potential clients should be considered part of your overall marketing plan.

Forty-five years ago I had the dubious pleasure of doing medical illustrations for a client selling homeopathic treatments. At the time I was a young naïve medical illustrator, fresh out of school, and unfamiliar with the term homeopathy.

I visited my client’s “Pharmaceutical lab” and got the grand tour. They bragged of their “humanitarian” health breakthroughs, medical discoveries, and of all the lives they have improved and saved. My client had dozens of anecdotal stories and testimonials but no scientific proof of anything.

Let’s say you are a young illustrator looking for work. Here comes a wealthy client wanting illustrations that you cannot see truth in for his brochures and advertisements in natural health magazines. Do you do the work and get paid fairly for your effort or do you allow your personal integrity to get in the way? Your mortgage payments, car payments, and credit cards are voting “Yes, go for it.” So, what do you do?

In this case, the homeopathic treatments being touted turned out to deliver nothing but placebo benefits inherent with any promised cure. Today homeopathy represents a huge industry regardless of whether or not any of the marketed benefits have been proven. The Queen of England has her own homeopathic “physician,” Prince Charles promotes it, and health insurance providers in Europe recognize many homeopathic treatments as legitimate. Homeopathic remedies crowd the shelves of the USA drug stores and health food stores. Chances are you have used homeopathic remedies without ever knowing it.

I ask my fellow medical illustrators, “What would you have done with such a client?” Is it any of our business if the product claims are false or dubious? Are we to judge the efficacy of the pharmaceutical products we illustrate? How many popular products have been taken off the market due to bad side effects and false claims? Furthermore, how many surgical procedures and medical treatments have been abandoned due to adverse long-term studies? If we had lived and practiced shortly after the Revolutionary War, would we have agreed
to do illustrations about bloodletting for the physician who treated George Washington with multiple bloodletting sessions and eventually killed him? Who are we to judge? The preceding arguments may be somewhat extreme, but they focus a spotlight on the ethics of our profession.

Before realizing the nature of my client's products I did preliminary sketches. For the life of me I could not understand how these pills, ointments, detox powders, and medicines could possibly work. I met with him numerous times and asked for explanations and real evidence, which he refused to supply on grounds of patent confidentiality. When he was unable to make any sense to me I explained that I could not do illustrations that didn't make any sense. He didn't care if they made any sense or not. He said, “My clients are desperate, they have abandoned traditional treatments and are willing to try anything I offer. I give them hope.” I told him I would not be part of an outright deception to his customers. He kicked me out.

Craig Gosling is a retired medical illustrator from Indiana University School of Medicine.

After retirement he has become active in the Center For Inquiry, a transnational organization promoting science, free inquiry, and reason. He lectures monthly on Scientific Medicine and Mental Health.

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**Book Review**

**Complications: A Surgeon's Notes on an Imperfect Science**

by Anneliese Lilienthal

Hello Again! In this column you will find my personal reviews of books that made me stop and think of their value to the AMI. Last time we looked at The Intellectual Devotional-Health, Revise Your Mind, Complete Your Education, and Digest a Daily Dose of Wellness Wisdom, by David S. Kidder, Noah D. Oppenheim, and Bruce D. Young, MD. This time I would like to share with you the first of two books I have read by Atul Gawande, Complications and Better, both of which I adore. There is a third, The Checklist Manifesto, which I hope to read soon. Please let us know if you would like to be a book review contributor, or if you have any other inspiring ideas to add.

**Complications**

* A Surgeon's Notes on an Imperfect Science

Atul Gawande

Perhaps, like me, you find yourself drawn to health and medical TV shows; Grey's Anatomy (seriously?), Dr. G: Medical Examiner, Bones (my favorite), Mystery Diagnosis, Trauma: Life in the ER, Private Practice, Scrubs, House, Mercy... you get the idea. The TV dramas usually do a good job of entertaining me, though I'm not usually watching them for their medical expertise... On the other hand, the TLC or Discovery channel shows about real medical stories usually interest me, but also frustrate me. I used to watch them in grad school. I would go home for dinner, turn on Discovery Health, watch an episode of Mystery Diagnosis and get frustrated by how long it would take them to tell the story... repeating the same clips before and after frequent commercial breaks to draw out a not so long story. Didn't they know I needed to get back to work? I would laugh a bit at some of the "dramatic" re-enactments, but couldn't go until I finally had heard the outcome, and could feel relief at knowing the answer. Then one day I stumbled upon Gawande's books, for me it was finally the perfect mix of storytelling, medicine, drama/suspense (without bad acting) and commentary on the medical profession. This book was hard to put down!

Many of the stories told in Complications are like what we might hear from a physician friend. Here they are told in a very open and inviting narrative that is both humble and human at the same time. The stories inspire awe at medicine, but the physician who treated George Washington with multiple bloodletting sessions and eventually killed him? Who are we to judge? The preceding arguments may be somewhat extreme, but they focus a spotlight on the ethics of our profession.

As Gawande says in his introduction, “I am a surgical resident, very nearly at the end of my eight years of training in general surgery, and this book arises from the intensity of that experience. At other times I have been a laboratory scientist, a public health researcher, a student of philosophy and ethics, and a health policy adviser in government. I am also a son of two doctors, a husband, and a parent. I have attempted to bring all of these perspectives to bear on what I have written here. But more than anything, this book comes from what I have encountered and witnessed in the day-to-day caring for
people.” Here is a very simplified look at the types of stories which follow.

In Part I: Fallibility, the way residents are trained through “see one, do one, teach one” is presented from Gawande's personal experience with placing a central line. Next, “the machine,” “man” and “perfection” are discussed in the context of hernia repairs. A discussion of doctors making mistakes and determining ways to improve outcomes also is included. Gawande shares an interesting dialogue on what it means, and is like, to attend a medical conference, and finishes Part I with thoughts on why some good doctors go bad.

In Part II: Mystery, we get a sneak peak into Friday the 13th, and when medical answers seem to come up short on pain. Next, nausea is discussed while looking at a case on a woman with severe morning sickness, and even a story about an over night anchor woman who suffered from uncontrollable blushing. The section finishes with a look at gastric bypass and overeating.

Part III: Uncertainty, takes a look at autopsy, SIDS, patient choice vs. physicians choice, and finally, the uncertainty in some cases of whether to diagnose with what seems more common and simple to treat, or to diagnose with what is rare and more complicated to treat, but also deadly.

Gawande truly allows you to feel the mental excitement, thrill, and stress lying along the path to medical diagnosis and discovery. I have enjoyed sharing this book with my peers, friends and family, and now with you. No matter who you are, this narrative takes you on the other side of the examination table, providing a new or renewed understanding of medicine, an imperfect science with imperfect practitioners.

Events and Notices

Visual Connections New York 2010
New York, NY
October 13th, 2010

Exhibition by Cognition Studio
Forest Grove, OR
Sep 28, 2010 - Oct 22, 2010
Cognition Studio will have a show at the Kathrin Cawein Gallery of Art, Pacific University featuring works by David Ehlert, Louise Smith and Justin Gibbens. Reception: Friday, October 1 from 12 noon to 1 p.m. [http://tinyurl.com/22ky5bo](http://tinyurl.com/22ky5bo)

The 2010 Frank Armitage Lecture
Chicago, IL
October 28, 2010
The 2010 Frank Armitage Lecture will take place on October 28 featuring Jane Hurd as this years main lecturer. Will also have 3 others in the morning and Friday sessions, but Jane is the main event and celebrated the 5th year of the annual lecture.

The International Federation of Reproduction Rights Organizations
Boston, MA
October 25 – 28, 2010
The International Federation of Reproduction Rights Organizations (IFRRO) will be holding its Annual General Meeting on this side of the Atlantic, in Boston. The AMI will be represented by Dena Matthews, AMI Board Member for ASIP, the American Society of Illustrators Partnership. ASIP will continue to represent the status of American illustrators and the reprographic licensing of their published works. [http://ifrroagm.copyright.com/](http://ifrroagm.copyright.com/)

Artists Needed for INSANE Project!
Would you like to try your hand at comic book creation? Join the "Initiative of Sequential Artists' Novel Event" (INSANE) on the OMC! The group "Sequential Art ers," has started this classic narrative "cadavre exquis" with an evolving story. This online collaboration is already in progress and looking for more artists to add truly INSANE input! Here's how to join:

- Join the OMC group "Sequential Art ers"
- Send Richard Weaver your email address by Dec. 1st, 2010 and wait for your turn.
- You'll be given the previous page of the comic to add to.
- Contribute as little as 3 panels or up to one page (11”x17”)

- You'll have one week to plan and complete your contribution
- Submit scanned B/W line art (PSD) at 1200 dpi grayscale
- OR Submit grayscale tone (PSD) at 350 dpi or above

Northern California Medical Illustrators Oktoberfest
October 16, 2010 from 2pm to 7pm
Lynne Larson’s house in Portola Valley, CA.
If you're in the San Francisco Bay Area, happening to be passing by or eager enough to make a trip to the area, come join us for a Northern California medical illustrators’ Oktoberfest get-together.
There will be finger food, fun, friendship, edification and, yep, beer. Feel free to bring your latest work, a laptop, insights and curiosity. We will focus on 3D technology with demonstrations, but all media are welcome. If interested, please contact Lynne to be included on the Evite invitation
Contact: lynne@biovisuals.com or 650.854.6485

Art Serving Medicine: An Exhibit of Medical Illustrations by Carl Clingman
St. Charles, Minnesota
Now until October 31st, 2010
Come see our own Carl Clingman's beautiful works on display at the Gatherings & Gifts gallery space on Whitewater Avenue in downtown St. Charles, Minnesota.
Laughing Giraffe Graphics by Tim Phelps

Orville Parkes Student Best of Show winner Paul Kiml, "Superficial Parotidectomy".