



# HCAA Newsletter

*This newsletter is supported in part by a grant from the Maryland State Arts Council.*

**Please remember to renew your membership online at [hcaonline.org](http://hcaonline.org) or with a check to HCAA, PO Box 37, Hyattsville, MD 20781**

Visit  
**HCAAonline.org**

for info on

- Installation/deinstallation days/times
- Exhibit registration
- Receptions
- Artwork by Members
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## From the President's Desk: Making Arts Advocacy Count

by HCAA President Eileen Cave



On February 13, 2024, I joined hundreds of advocates assembled at St. John's College in Annapolis to participate in Maryland Arts Day. Prince George's County has a large delegation from the arts community that meet with our various state legislators to stress the importance of arts funding and thank them for their strong and continuous support. This year, it appears the Maryland State Arts Council (MSAC) will receive \$31 million as appropriated in Governor Moore's fiscal year 2025 budget. Advocates also asked for support of SB 764, a bill that would establish an arts incubator workgroup.

The arts community in Prince George's County was spotlighted when Lorna Green, founder and CEO of the Cultural Academy for Excellence (CAFÉ), received the Sue Hess Award, for the successful impact of CAFÉ's art immersion program. CAFÉ uses the steel pan as the basis for building musical talent and academic excellence for local youth. Both of my sons participated in the CAFÉ program, and the youth band performed at my elementary school. I have always been a supporter of arts integration in education, and, in addition to evidence from scientific research, I have personally observed how music builds math skills.

Community arts groups like HCAA, and individual artists, are encouraged to apply for MSAC grants.

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The Prince George's County delegation team at Maryland Arts Day in Annapolis.

## HCAA Webmaster Dave Lovelady

by Pete Pichaske

Following a distinguished career in the Navy as a test pilot and fighter pilot, which included 217 combat missions in Vietnam and the Middle East, Dave Lovelady spent some 17 years in the Washington, D.C. area, where he managed scientific research in six federal laboratories and worked as an executive-level management consultant.

Several years ago, he was recruited by an old Navy comrade, Tom LoMacchio, the husband of HCAA member Barbara LoMacchio, to help get the HCAA website back on track when it was destroyed by hackers. Over the years, he has taken over more and more of the website's management.

Here, Lovelady answers questions about his invaluable role with HCAA.



HCAA Webmaster Dave Lovelady

### **What is your background in this kind of work and website management?**

I had been doing websites from the mid-nineties, mostly as a hobby, but I'd done them by programming rather than using a graphical interface to build web pages, like Joomla uses.

Everything I've done has been self-taught, but there was a great deal of help on the internet from experts around the world. If I wanted to know how to do something, I could search for assistance and figure it out. The experts that helped me in the early days were incredibly generous and remarkably knowledgeable.

### **What is the most rewarding aspect of the job?**

Computer work is a bottomless pit. You can never learn it all, and, if you think you have, wait 24 hours and something will have changed.

I thoroughly enjoy a challenge because I love to learn. Having a problem to solve can be frustrating at times, but it's also rewarding when it gets solved. I learn more by solving problems or developing a new capability than other ways, so that's great fun.

We anticipate adding some new capabilities this year that I developed over the past couple of years, so that should be more fun for me and, we hope, for the members, too.

### **What is the most frustrating aspect of the job?**

When something doesn't work right. It's pretty rare, but sometimes an update to one of the many parts of the system causes something to break. I do those offline first on my home web server, but there's still a difference when it's done on the live site.

More common than something actually breaking is someone getting upset because they think something broke when it didn't. I usually get a somewhat frantic message followed in a few minutes by a note saying that everything worked when they tried it again.

*(continued on page 3)*

*(Webmaster from page 2)*

**Should the artists rely on more than just the HCAA site to sell their work? If so, what do you suggest?**

I don't claim to be an expert on either marketing or on art, but I'll share my thoughts. If an artist is interested in selling their work, they can't rely on the right customer to happen into one of our exhibitions while they're in the mood to take the time to look at the art on the walls. The widest exposure possible is necessary to get the attention of the person that sees the same value in the work as the artist intended.

The beauty of online exhibits and sales is that anyone in the world can find the work and spend as long as they need, coming back as often as they like, to study and enjoy the work until they fall in love with it. The more sites that display the art, the greater the chance of it catching the eye of a paying customer.

**What one piece of advice would you give the artists about maintaining their profile and, in general, a digital presence?**

An online profile at HCAAOnline is more than just a collection of images of your art. You can tell your story with your biography, you can refer visitors to your other sites, you can advertise where you'll be for various upcoming events so they can meet you in person, and you can explain how you work, why you work, and what inspires you.

For each image that you upload, you can explain as much as you want to about that piece, giving the visitor a guided tour of your work. If you've reached our 50-image limit in your profile (those are all automatically included in our gallery, as well), you can delete and replace some of the older ones with your latest work.

If you make your profile a dynamic representation of your journey, along with your latest accomplishments as you've evolved as an artist, you have a good opportunity to capture the attention of a visitor to the page.

**Why is it important for artists not to ignore this aspect of their craft?**

The world has gotten much smaller through the use of the internet. If an artist relies on selling works to people that live in Hyattsville and nearby locations, that's a small fraction of the marketplace that is available through online marketing. The greater the exposure, the greater the opportunity for sales.

Works of art need to be seen to be appreciated, and pictures of the works online, although perhaps a poor second choice when compared to viewing them in person, provide an opportunity for many viewers around the world to see and appreciate your creations.

**If you could give one piece of advice to artists about how to handle this aspect of selling their work, what would it be?**

Learn how to take great photographs of your work without glare or reflections. I recommend learning to use photo editing software (every operating system has a free application included) so you can crop out the frame or straighten the edges or add lighting or contrast, for example. Make sure that your hard work is being fairly displayed. It deserves nothing less.

*(continued on page 4)*

(Webmaster from page 3)

### **Any additional advice for the artists?**

Think long and hard about the title of your pieces. Big companies spend millions to come up with a name for a product. Your work deserves your best effort. That title may be nothing more than where you were when you painted it, but that still tells the viewer something. The title is part of your creation and presents your work in its best light. The title can often provide that personal connection that the patron wants to have.

## **Installation Registration and Website Advice from the Webmaster**

### **Problems that occur:**

#### **Attempting to register before registration has been opened for an upcoming installation**

Registration opens on the Monday of installation week and closes at 7 A.M. on Friday.

#### **Misspelling (“acrylic,” we’re looking at you)**

We will correct misspellings anywhere except in the title of your work. You can name your work anything, even if it’s intentionally misspelled or has capital letters at random places in the word(s). Proofread your entries before you hit Submit.

#### **Difficulty registering for an exhibit**

Close and reopen your browser. If that still fails, erase the browser’s “cache” (where it stores stuff that it has already downloaded). Each browser is different, but, for Firefox (for example), you open the Application Menu, which is the three horizontal lines at the upper right of the screen, then click on History, then click on Clear Recent History, put a check mark beside Cache (remove other check marks), and click on Clear Now. Then, go to our website again and register. Worst case—reboot your computer and start over.

#### **Using ALL CAPS**

Please don’t. Caps take more horizontal space, and space is limited.

#### **Your artwork doesn’t appear in the flyers**

On the day of the installation, Delia Mychajluk takes pictures of the pieces and sends them to Dave Lovelady. Only a few pieces can be used in the flyer, and it’s a case of what colors work together and what shapes and sizes fit. Lovelady keeps track of artists to ensure he’s not using the same artists over and over.

#### **A final note about your Artist Profile on the HCAA website**

When you upload an image to your profile, make sure you give it a title. If you don’t add a title, the system will use the file name, like IMG29425.JPG, as the title of the piece. That does not showcase your art as professionally as it deserves.

If you have website questions, you can always reach Dave Lovelady at  
[Webmaster@HCAAOnline.org](mailto:Webmaster@HCAAOnline.org)

## Artists' Estates: Planning Now

by Aimee Doyle

It is always good to have an estate plan—as a lawyer friend of mine says, “If you don’t have a plan, well, the State has a plan.” But that plan may be very different from what the artist has in mind! Working artists, like individuals in other professions, need to understand the importance of estate planning. Furthermore, artists’ estates involve some special considerations. In addition to the real estate, money, and tangible personal property passed down in a typical will, artists’ estates encompass the physical art the artist created, copyrights (and possibly other intellectual property), and often a collection of works by other artists. Here is some general information about artists’ estates and what to put in place for when you are gone. What would you like to have happen: Do you want your artworks to be sold, given to beneficiaries, donated to charities or other organizations, or destroyed? What should be done with unfinished artwork? Can a third party finish your art on your behalf? The executor or personal representative who handles your estate may not be an artist, and so will benefit from this preplanning.

### *Selling the Art*

How would you like it sold? You probably want to avoid having your artwork end up in thrift stores or treated like yard sale paintings. Are there galleries or dealers that you want to handle the sale of your art? Or do you like Etsy or eBay? Which works specifically do you want sold? Do you have dollar amounts in mind? To make things easier for your executor, it is helpful to create a catalogue of your art and inform that person where the art is located. A catalogue contains at least the following: title of the work, date completed, a photograph and description of the work (including size, framing, medium, subject matter, any other key facts like whether it is insured), physical location (home, gallery, studio, auction house), appraised or approximate value, copyright registration(s), and any licenses or contractual agreements associated with the artwork. Was any of the work done in collaboration with another artist? Your catalogue also should clearly indicate which works are art you have created, and which works are art by other artists that you have collected. It is also very important to keep the catalogue up to date.

### *Inheriting the Art*

Do you have specific bequests of artwork you want to make to certain friends or family members? It can be useful to have conversations with beneficiaries ahead of time to avoid conflict after you pass. Do family and friends have artwork that they would particularly love to own? Do family members have strong feelings about which artworks should “stay in the family” and which works should be sold? Do you have strong feelings about keeping versus selling? Is there artwork that you see as your legacy?

### *Donating the Art*

If you want to donate some or all of your work through your estate plan, it is good to have a strategy for giving to museums, charities, nonprofits, and other institutions. Think about where you might want to donate your works, which works you want to donate, and why you have chosen that art and that recipient. Some organizations might be interested in a single piece of art but not an entire portfolio. It can be helpful to approach the donees before finalizing the will to ensure that they actually would like to acquire and would have space for your art. Or, you could think about donating gifts of artwork while you are still alive so that you experience the joy of knowing that your art is wanted, appreciated, and displayed with pride.

*(continued on page 6)*

(Art Estates from page 3)

### ***Understanding Intellectual Property Rights***

All artwork is protected by copyright law, whether the art copyright is actually registered with the US Copyright Office or not. As the artist, you own the copyright, and, after you pass, that copyright can be sold, inherited, or donated along with your art or separately. You should think about who will get the intellectual property rights to your artwork. These rights matter because you will want to safeguard against unauthorized reproductions of your work. You may want to consider copyright and licensing strategies.

Copyrights include the right to make copies (reproductions, posters, postcards, images in books), the right to distribute copies of your work, the right to display the art, and the right to make what are called “derivative works” (versions, sequels, subsequent installations in a series). Rights can be contracted away individually or all together. Copyrights can also be licensed or assigned. Granting others your copyright for a short period of time or a limited purpose is called a license. Assigning others your copyright means granting your rights on a permanent basis. It is important to understand and remember that copyright is separate and distinct from physical artwork. Unless you have specifically transferred your copyright through a written contract, you still own the copyright in the works of art you have created, even if you are no longer in possession of the original. This applies to works you have sold, loaned, consigned, donated, or exhibited, as well as to works that are unfinished or that have been destroyed. Joint copyright applies to any artwork created with a collaborator.

### ***Getting Help with All of This***

I would recommend, particularly if you have a large body of art you have created or collected, that you work with professionals to help you catalogue your work, appraisers to determine fair market value of your art, and estate attorneys who have experience handling artists’ estates and intellectual property like copyrights and licenses.

*Disclaimer: This article is intended to provide general information and questions to think about. It is not intended to provide specific legal advice. You should consult with an attorney for questions regarding your particular estate plan.*

***Are you or a family member or friend interested in computers? We need 1 or 2 volunteers to help support our website and create our flyers. Volunteers will get invaluable training from our webmaster and flex/improve their skills, all while helping HCAA fulfill its mission.***

***Please consider volunteering in this or another capacity.  
Contact Eileen Cave at***

***[ecaveart@gmail.com](mailto:ecaveart@gmail.com)***

## Stuart Eisenberg, Hyattsville CDC, Art, the Economy, and More

by Diane Elliott

When you interview Stuart Eisenberg about what led him to the Hyattsville Community Development Corporation (CDC) and what it does, you will also hear about microeconomics, free speech issues, and the mill race that used to exist in North Brentwood. And more. This being a short article, we won't cover those topics, but there's still plenty to convey.



CDC Executive Director Stuart Eisenberg, Program Manager Bronwyn King, and Communications Specialist Jessica Perez (work by local artists Alan Binstock and Margaret Boozer visible in the background)

The Hyattsville CDC, a 501 c(3) nonprofit organization, was formed in 2001 “to develop arts and public spaces, to spur economic development and the quality of community life, to encourage widespread leadership for community revitalization, and to rebuild the City’s commercial corridors,” according to its mission statement. Eisenberg is one of the founders of the organization, and has been its executive director since 2005.

Eisenberg came to community work indirectly. He was a successful cabinetmaker in the DC Metro area, having previously dropped out of high school, then Reed College, and later The New School in New York. He had moved to the D.C. area to be near his girlfriend, a Johns Hopkins medical student, who dumped him the night he arrived.

Eisenberg had been accepted at Georgetown University, so he stayed in the area. He met his future wife at the university and then, once again, dropped out. (Eisenberg says, “I’m the least credentialed person at the CDC.”) In the early 1990s, the family moved to Hyattsville, settling into a Victorian home that is, to this day, a project. Eisenberg continued his cabinetry work and took up activism.

Activism on the environment led to the realization that “the built human environment was what I was more interested in, because I could have a much greater impact on the natural environment by working on the built environment.” Eisenberg involved himself in local politics, serving on the Hyattsville City Council from 2001 to 2003 and as president from 2003 to 2005.

Along with then Hyattsville mayor Bill Gardiner, Mike Franklin, and others, Eisenberg recognized the need for an organization to provide vision and resources to improve the city. The CDC currently employs four full-time employees, and currently has about 25 programs and projects running at any given time. Their programs and projects include commercial development, school programs, and the annual arts festival, among others. “The community is way bigger than us. We can’t solve all its problems,” says Eisenberg, “but we can help identify and create a planning process where we set people in motion to solve the problems themselves.”

Eisenberg emphasizes the CDC’s interest in the arts: “We’re engaged in public art; we believe that art teaches about transformation through manipulation of material and focus of the imagination.... We can explore who we are as individuals and a society, to become better, deeper; I think art is the way that happens.

*(continued on page 8)*

One of CDC's accomplishments was the Street Art Initiative in 2012. Maryland National Capital Parks and Planning gave CDC \$10,000 for the creation of 20 murals in the Gateway Arts District. CDC put out a call for property owners and artists and worked with owners to choose artists, with CDC paying \$500 per mural but encouraging owners to ante up if they wanted a larger or more ambitious mural. This doubled the amount of money paid out for the program.

Eisenberg says that "sometimes the best way to do [something] is to get out of the way and let other people do it." The Immigrant's Voice in Hyattsville program is a prime example. In 2008, CDC facilitated an association between Northwestern High School and the University of Maryland, College Park. University students from the Jiménez-Porter Writers' House (a residential living and learning program) worked with a Northwestern English as a Second Language teacher and class to write poems in the form of letters from the class members to their future children describing what they miss about their homeland. CDC helped arrange funding for a chap book of the students' poems, *Postcards from My Country*, and for a performance by Smithsonian folk artist Rahim AlHaj and the students. The writing program continued for four years.

CDC is currently working on a grant proposal to construct a wall along the trolley trail extension on Route 1 (currently fenced) that will be a substrate for murals. The plan, Eisenberg says, is "to create up to 1,500 linear feet of wall space, allowing different organizations to create sections, with both permanent and programmatic spaces that we would curate, in conjunction with local organizations." The CDC-run traffic box art wrap program is another way CDC showcases local artists.

Before winding up the interview, Eisenberg applauds HCAA: "God bless you! HCAA is a very mature, stable, rational group of people." He notes that CDC gives HCAA members a discount on participating in the Hyattsville annual arts festival, Arts and Ales, by way of acknowledgment of HCAA's history and place in Hyattsville. CDC also stores some of HCAA's archives, as their, and our, intertwined stories continue.

You can become a member of Hyattsville CDC, and receive their quarterly newsletter, for \$20 per year: <https://hycdc.org/membership/>.

## HCAA Calendar April through June 2024

### April

Apr 6: 9 AM

Apr 6: 9:30 AM

Apr 21: 2 PM

Apr 28: 2:15-3:45 PM

Franklins Installation "Awakening Creative Vibrations"

Fleisher's Installation "Awakening Creative Vibrations"

Prince George's Plaza Community Center Installation  
"Awakening Creative Vibrations"

Create Cubist Self-Portraits Workshop at Prince George's Plaza  
Community Center **REGISTRATION IS FULL**

### June

Jun 2: 3-5 PM

Franklins Reception "Awakening Creative Vibrations"



# HCAA CURRENT EXHIBITIONS

**"Spirit of Creativity"**  
 African American Inspiration in the Arts  
 January 21 - April 20, 2024  
 PRINCE GEORGE'S PLAZA COMMUNITY CENTER  
 6600 Adelphi Road, Hyattsville, MD

Hyattsville Community Arts Alliance

Reception: Sunday, February 4, 2:00 - 4:00 PM

FOR MORE INFORMATION CONTACT EILEEN CAVE, [ecaveart@gmail.com](mailto:ecaveart@gmail.com) OR VISIT: [WWW.HCAONLINE.ORG](http://WWW.HCAONLINE.ORG)

**"The Spirit of Creativity"**  
 January 6, 2024 - April 5, 2024

Hyattsville Community Arts Alliance

Fleisher's Jewelers  
 5200 Baltimore Ave., Hyattsville, MD 20781

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**"The Spirit of Creativity"**  
 January 6, 2024 - April 5, 2024

Reception: Sunday January 28  
 3:00 - 5:00 PM

Franklins Restaurant and Brewery  
 5121 Baltimore Ave., Hyattsville, MD 20781

Hyattsville Community Arts Alliance

FOR MORE INFORMATION CONTACT EILEEN CAVE, [ecaveart@gmail.com](mailto:ecaveart@gmail.com) OR VISIT: [WWW.HCAONLINE.ORG](http://WWW.HCAONLINE.ORG)

Please consider volunteering with HCAA for the website, flyers, receptions, ...

Please remember to pay your annual HCAA dues at [hcaonline.org](http://hcaonline.org) or by check to HCAA PO Box 37, Hyattsville, MD 20781

**Hyattsville Community Arts Alliance**

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Delia Mychajluk, Pete Pichaske



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in 1994*



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