Scott Heskes

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Ms. Catherine R. Rowland
Senior Advisor to the Register of Copyrights
U.S. Copyright Office, Library of Congress
101 Independence Ave SE
Washington, DC 20540

RE: U.S. Copyright Office [Docket No. 2015–01] Copyright Protection for Certain Visual Works

Dear Ms. Rowland,

I retired after a 40 year career in construction. Reinvented, I am today, a hobbyist writer with some published work and an aspiration for learning and discovery of all things artistic. While I am not a visual artist, myself, two of my family members are. My wife, Rebecca was in the film industry for 40 years as an effects artist, and my son Nicholas is a recent graduate with a Bachelor's degree in Fine Art from the California College of the Arts. I cannot address the specifics of your questions but I believe the issues you are raising and the recommendations you will undertake to Congress are far reaching and their implications resonate beyond graphic artists, illustrators and photographers.

Painting or sculpture is easily understood as being a uniquely original creation. As many times as it may be displayed digitally or otherwise, the original piece remains many more times valuable than it's reproduction. We revere the quality of the brush stroke and artist's vision. In it's presence we experience the work at once emotionally and after a time with reflection. We savor it's creation in antiquity and marvel at it's meaning in modern times.

There is no doubt a market for a reprint or reproduction of this fine art but through the test of time a Rembrandt will always remain the creation of Rembrandt and no one else; a celebration of human expression through a singular and exquisite voice.

So why is it the original art that is made for reproduction i.e. print or digital is less poignant or meaningful? Why is it this original conception and execution is of lesser authorship by the creator? How can anyone else lay claim to it? It is unthinkable that the owner of a Picasso would somehow earn credit for it's creation simply because he possesses it.

Copyright laws should protect the artists without further burden. Secondary markets and publishing rights need to be strictly regulated for the artist's benefit with full transparency and accountability and not outsourced by Congress to private companies. The public domain and current and future generations of artists must be guaranteed. Please do not fall prey to those who would profit at the expense of those that create.

Sincerely yours,

Scott Heskes