

PSINSIDE

www.pittsburghillustrators.org

June, 2010

My Spot by Anni Matsick



June means summer has officially arrived so it's time to act like a carefree kid again! I had a wonderful

opportunity to do that recently when I attended a workshop for illustrators where the main direction given was "PLAY"! A report appears on page 4 in which I try to convey some of the fun that artists had when willing to "let go" of their usual styles and try something new.

For anyone headed toward the water, a printout of this issue makes for some great beach reading material. Be sure to pack a copy in your picnic basket so you can relax and catch up on all the fascinating things members have been up to. And think of the colorful paper airplanes you can fold and fly when you're done reading!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Military Branches

Bernadette Kazmarski recently designed this laminate interpretive sign to stand in a section of a newly developed park in North Fayette, which was developed on the site of a reclaimed strip mine. It will be 48" wide and 24" high at its widest

point in the center angled to be read at a 30-degree angle from both a standing and sitting position, as the Grove is fully accessible. The Grove will honor local military service men and women



by planting an historical tree for each of seven branches of the military. The saplings have already been planted and were selected from American Forests' Historic Tree Nursery.

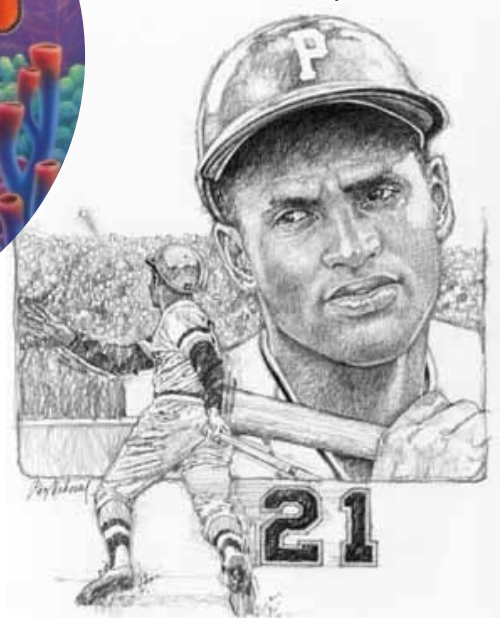


Master Pieces

This illustration of clown fish by **Phil Wilson** was recently completed for a circular jigsaw puzzle for Master Pieces Puzzle Co. It's the first of six undersea puzzles they have him slated to do between now and October.

The Great One

A portrait of the Pittsburgh Pirates' Roberto Clemente is first in a series of Pittsburgh sport greats images done by **Ron Mahoney** for Mahoney's Restaurant on Liberty Avenue.



continued on page 2

CA Fresh



"Stay humble, work harder than you ever have and be true to yourself," is the quote from **Taylor Gallery** accompanying his work

recently spotlighted in Communication Arts' weekly Fresh segment. It can be viewed online at: www.commarts.com



Taylor has been a PSI member since he graduated from College for Creative Studies in June 2004.

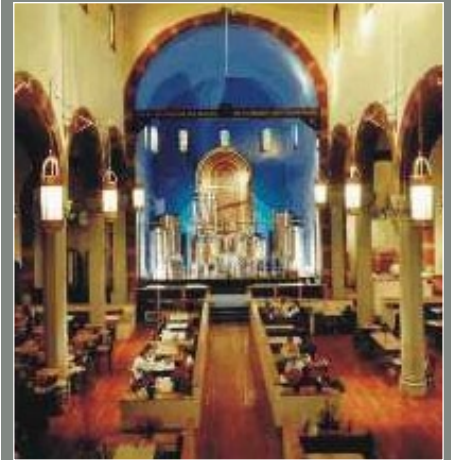
On Exhibit

Anni Matsick contributed this 4x6 inch artwork to the Powered by Girl fundraising event to benefit Hardy Girls Healthy Women, designed to educate teen girls about the impact of media on their lives and empower them to use their creativity,



wit and individuality to make a difference. Children's illustrators were invited to create a self portrait portraying something about their lives. "Drawing with crayons was a favorite childhood pastime," Anni says. "I had a big box of old crayons and a wide roll of paper for my 'big' fantasies!" It was displayed for sale as part of an event held the week of May 24 at Book Culture in New York City. All entries can be seen at: www.frenzy.com

Join the Congregation!



Last-Friday-of-the-month gatherings, beginning 8 pm with FREE appetizers!

The Church Brew Works

3525 Liberty Ave, Strip District
Pittsburgh's Finest Brew Pub—Since 1996

JOHN METZLER

November 22, 1963—May 13, 2010



Photo by Alex Patho Jr

now, a fitting tribute. The triad included a painting by Christine Swann. John departed from our midst at the youthful age of 46 and will be sadly missed.

John recently joined PSI as an affiliate member when he was appointed president of the Pittsburgh Society of Sculptors. He participated in the collaborative *Fission of Form* exhibition at Panza Gallery last year. The photo shows John with his sculpture that inspired the poem by Judith R. Robinson;

A Villanelle for John Metzler's Sculpture

by Judith R. Robinson

With able hand and reverence, he revealed your most flawed part—
A place owls hid awhile, amid brown branch and leaf—
Sweet maple tree of Norway, the sculptor carved your dying heart.

He seized your earthly essence for the sake of art
And the understanding that his time and yours was brief;
With able hand and reverence, he revealed your most flawed part.

Your twisted arms are polished umber and will not slip apart
Interwoven in tight curves, embracing veins of grief,
Sweet maple tree of Norway, the sculptor carved your dying heart.

We may want to cry a little now, feel our eyes begin to smart,
Or turn away like children, needing soothing, seeking relief;
With able hand and reverence, he revealed your most flawed part.

Praise to the agony and splendor of the sculptor's proffered art
For a tree that ran with blood sap and bloomed with soft green leaf,
Sweet maple tree of Norway, the sculptor carved your dying heart.

There will be someone someday who will wonder at each part—
Even as the beauty dwindles, like the life you lived—so brief!
With able hand and reverence, he revealed your most flawed part.
Sweet maple tree of Norway, the sculptor carved your dying heart.

ANNOUNCEMENTS



Illustration Ale

Join everyone at the ToonSeum on Saturday June 19, 7-10 pm for hot dogs, beer, entertainment and cartoons

to celebrate the release of Illustration Ale! Illustration Ale is a limited edition, 700-bottle run of a one-time East End brew created by the East End Brewing Company ("Pittsburgh's micro-est micro-brewery"). Each one-liter swing-top bottle bears a label created by one of six Pittsburgh cartoonists, making for a unique six-pack collection. The custom labels were designed by (left to right, top to bottom) **Mark Zingarelli, George Schill, David Coulson, Dave Klug,**

Pat Lewis, and Jim Rugg, and showcase some of the amazing cartoon talent based in the city. Two dollars from the sale of each bottle will directly benefit the ToonSeum.

Guests will receive a gift of one bottle with each purchased ticket. Tickets are \$20 for ToonSeum members and \$23 for non-members. A limited edition print, t-shirts and other items will be available for purchase that evening.

For more information, call 412-232-0199, or visit the ToonSeum at: www.toonseum.org

Additional bottles will be available for sale at East End Brewery during its Tuesday through Thursday growler hours.



"Work of Art" Season 1

Word's out on Bravo TV's new series where fourteen artists compete to be "the next great artist": blogs.wsj.com

If you missed the debut, you can watch episode 1 online at: www.bravotv.com

Personals



Don Henderson's son, Shane Henderson, has a show of his photos on display in the ground floor gallery at Phipps Conservatory. "It is a nice space with a lot of traffic, and it was pretty cool watching all the people look at Shane's photos," Don says. There are 16 images on display, a series of Pittsburgh's architectural gargoyles. It accompanies the current Summer Flower Show: *Gargoyles in the Garden*, through September 12.

Fun Link



Rice fields of Japan art:
www.dailymail.co.uk

Business Meeting

Upcoming Meeting
June 15th-7:00 pm
at Kathy Rooney's home

The Fine Art of Illustration

A Highlights Founder Workshop

by Anni Matsick

Highlights for Children is known for its annual summer Writers Workshop in Chautauqua, NY, which celebrated its 25th year in 2009.



Now, ground has been broken for a conference center in Boyds Mills near Honesdale, where a new series of events will be held, including offerings for artists. I just returned from a new workshop for illustrators working in the field of children's illustration, with my head still in "fun" mode. It was designed and led by instructor Melanie Hall to encourage exploration in new ways of visual



expression. Melanie is an artist, illustrator and graduate-level teacher whose work reflects the practices she advises mhallillustration.com. The workshop took place June 3-6, with attendees arriving on Thursday for a 3 pm tour of the Highlights offices in Honesdale.

Attendees stay in modern cabins in a wooded, rural, fresh air setting where creative thought can run free. Workshops are being held in the Highlights founders' home until the conference center is completed in 2011, when both settings will be utilized. The day starts early and ends late, with delicious meals prepared by a creative chef served on the premises. That allows for casualness and flexibility within the work schedule.

After settling into our cabins on day one, we gathered for dinner with Boyds Mills

Press Art Director Tim Gillner. Later, illustrator Lindsay Barrett George arrived to give a presentation of her recent work and told how she reinvented her traditional style for success in the current picture book market. A slideshow followed, with examples of illustrations that also qualify as fine art. By that time,

we were ready to turn in and walked up the hill to the cabins with our flashlights, like kids at summer camp!



Early on the first full day Melanie reviewed portfolios and made suggestions on what each attendee should focus on, or, more accurately, be open to. Each of us was handed a manuscript from which to choose a scene. The key word



was to "play" as we went through various exercises, using different approaches to imagery. After an afternoon of "playing" with collage materials, Cindy Smith, Art Director for Highlights magazine, joined us for dinner and conversation.

Day three began with 20 minutes of the meditative writing practice that was started the day before, which Melanie encouraged us to keep up as a way of unloading burdensome thoughts and



freeing our minds. During the course of the day I found myself making impressions in paper clay compound, which evolved into sketching into a slab and painting my scene from the assigned manuscript. This exercise freed me from my usual controlled work in watercolor.

Sunday was a day for finishing up and reviewing each other's work. It was a treat to have Kent Brown Jr., Highlights Foundation Executive Director, take a break from surveying the new construction to join us for lunch. After that we packed for departure, but not until taking one last glide on the swing.

The Highlights Foundation holds various thematic Founders Workshops throughout the year. More information can be found at: www.highlightsfoundation.org

In Touch with...

CRAIG MRUSEK

When he isn't creating artwork for a varied list of impressive clients, Craig assumes the identity of "Dr. Bamboo," writing on the topic of cocktails for print and online resources. This busy freelancer shares details from his comfortable home studio.



Q: How would you describe your personality and lifestyle?

A: People generally consider me to be a laid-back, easygoing guy, but I have an obsessive, control-freak side that I struggle to keep in check. It can be a nice asset when I'm doing something detail-oriented, but it's also a hindrance at those times when a looser, less mechanical approach is what's needed. I'm always looking for that sweet spot that lies between the extremes of carelessness and overthinking things.

My lifestyle is profoundly unremarkable. I have a wife, a young kid and a couple of cats, and I work from home, so I don't get out much... but I've always been a homebody anyway. A big night for me is

getting some good take-out and renting a movie.

Q: Was there a significant turning point or detour in your career?

A: When I got hired at my first "real" art job (working in the art dept. for a computer game developer), I learned a lot of things that I hadn't had to take into account prior to that: working as part of a team, grasping the scope of a long-term creative project, working in a variety of styles, having to contend with stuff like technology issues and marketing influence... just to name a few. That job was

the first time I really got a sense of what it was like not making art in a vacuum, and it really opened my eyes to how other people will interpret what you do.

More recently, I've been writing as well as drawing, and that's great fun. I've always enjoyed writing, but only did it sporadically. Now that I'm writing two regular columns (as well as

blogging when time allows), I've found that writing and illustrating are both incredibly satisfying and I hate the idea of not being able to do both. I've considered myself an artist for a while now, but I'm finally getting comfortable with the tag "writer" and I'm curious to see where that continues to lead me.

Q: What's the one aspect of illustration that most inspires or motivates you?

A: Probably the storytelling aspect. For me, the most compelling, effective illustrations are those that seem to have a story behind them. Whether it's obvious or subtle, I always respond to artwork that prompts me to wonder about what's going on beyond the image itself. If I look at an illustration and it makes me think about a whole bunch of things in addition to what's depicted, then I find that very

appealing. I'd like some of that to be present in the stuff I draw.

Q: Does the artwork that you do for yourself differ from the artwork that you do for your clients? If so, how?

A: Sometimes it's drastically different, sometimes it's exactly the same. I've had assignments for things I never would have drawn for my own pleasure, and I've had some that were just like things I would have done anyway. I've found overall, that most clients hire me to do the cartoony, stylized stuff... I guess they respond to it more or perhaps that's just how they envision what I do.

Q: What do art directors like about your work?

A: That I turn it in on time. Seriously though, I've discovered trying to figure out why an art director happens to contact you at any given time for any given assignment is a pathway to madness. I've gotten jobs because I was the first one who responded to an email. I've gotten them because I was the only person available. I've gotten them because I sent a mailer. I've gotten them because someone referred me. I'd like to think that a lot of the assignments I get are due to someone liking the art itself, but you never really know in some cases.

That being said, I think a lot of the art directors I've worked with appreciate that I try to put a fresh take on something conceptually, even if the subject matter is mundane. That, and humor goes a long way.

Q: Who or what has been the biggest influence on your work?

A: As far as other artists, a list of specific names would be way too long to list here, and would be woefully incomplete. There are people I steal technique from, people I steal philosophy from, and it just goes on and on. Generally, the people I admire (regardless of what they do) tend to be those who combine inventive thinking with skilled execution. If I can successfully marry those two things in my own work whenever possible, I consider myself on the right track.

Q: What would you do with ten million dollars?

A: My wife and I have actually discussed this on several occasions! If we ever ended up with a big chunk of money, we'd pay off any heavy debts like school loans, mortgages, medical expenses, et cetera, for friends and family.

Q: What do you enjoy reading?

A: My favorite books tend to be nonfiction. I love biographies and anything where you get a glimpse into the world of someone whose job and day-to-day circumstances are different from mine, like "a day in the life of" type books. I also enjoy books on politics, history, and pop-culture analysis. I subscribe to a few magazines, but they usually arrive at a faster rate than I can read them.

I occasionally read novels (maybe one or two per year), but I've found I usually like my fictional stories in either movie or comic format.

Q: What one thing would you like to learn to do?

A: Drive stick.

Q: Share an interesting work related anecdote about a tight deadline, dream assignment, or favorite art director.

A: Many years ago I had an assignment where I met the client at a coffee shop to go over the particulars of the job. After meeting him, he told me another person more closely involved with the project would be joining us to provide some more detail as to what was needed. When she showed up, we discussed the job for a few minutes and then the original person excused himself and left, saying he had another meeting he had to go to.

This left me with the second person who then dropped the bomb that the artwork would be needed that same day (something the person who set up the meeting neglected to tell me). I assumed she meant end-of-day, but she said, "Oh, no—I need this in two hours."

She then followed me back to my home studio and pulled up a chair right behind me at my drawing desk and literally pointed over my shoulder as I was drawing and gave me instructions on the fly. For about an hour, this woman sat mere inches behind me and said things like, "make that darker" and "that needs to be taller" and "erase that, and put it over there."

It was incredibly unnerving, and to top it off we had to race through downtown traffic to deliver the art on time. But I got paid on the spot, and the amount ended up being for well above the time I spent. I considered it a form of hazard pay.

Craig's work can be viewed at:
www.cm-id.com

Craig's blog:
www.drbbamboo.blogspot.com

New Members

Full Member



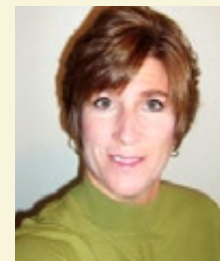
Brian Caleb Dumm

[email](#)
[website](#)
[other website](#)

Brian has training from the Columbus

College of Art and Design and holds a BA in Drawing/Painting from Penn State. He has been a freelance illustrator for three years. He also teaches in the Central Cambria School District, and was an art education presenter at the National Conference of the Association for Supervision and Curriculum Development in 2005.

Affiliate Member



Susan M. Walker

[email](#)
[website](#)

Susan is a 1985 AIP grad in visual communications. She pursued commercial art jobs holding positions as a layout and design artist and eventually working her way up to art director for a small design firm. She is currently freelancing.

Creative art buyers list. Only to PSI members!

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Was your artwork ever stolen and used without your permission?

What action was taken to resolve the issue and how could it have been prevented?

continued from the May issue

Susan Donley: "I've had multiple works stolen off my website on multiple occasions. In fact, it is a constant and continuing problem since my dog and cat illustrations carry a significant 'cute' risk! Funny,



but no one's ever stolen any of my portraits of humans! ;-) The standard advice to use low resolution images protects against piracy by professionally produced publications, but doesn't protect against infringement by lay people who don't even notice the fuzziness of an enlarged low rez image. Besides, resolution is relative: my 'low rez' 500x500 pixel images are 'high rez' to someone who wants to steal them to make jewelry and adequate for someone making notecards on their home printer.

I wrote an article about my experiences and lessons learned for Ann Kullberg's colored pencil ezine and re-published it on my blog. Here's the link: petspictured.com/wordpress Since this article was published, my friend who is a sculptor for a foundry was astounded when they gave her one of my drawings to use as a reference for a particular dog breed. They apparently thought nothing of giving one artist the work of another with orders to copy it! It's discouraging to find that unethical (heck, illegal) behavior by a company also in the creative business. It scares me that if the Orphan Works legislation ever gains a head of steam again, this will become more commonplace and we won't even have the minimal protection we have now."

Rich Rogowski: "I've had it happen several times where a client has hired me to use the artwork for a specific purpose and ended up using it outside of our agreed conditions. Usually a cease and desist phone call or letter works best, as long as it's worded politely. In one instance, I had to take a client to small claims court. We settled out of court with me being the victor. The best way to avoid any confusion over usage and/or rights is to keep everyone honest with contracts."

Don Henderson: "An example of 'good usage' is one I discovered recently when I was on the City's new web site where you can punch in your interests and it will pick out a Pittsburgh neighborhood that fits you based on your interests. On the Lawrenceville page one of my son Shane's photos from his Flickr site showed up. Click on the Doughboy statue: pittsburghcityliving.com

Nobody contacted Shane about the photo's use on the City's web site; Flickr offers this pickup option as a service. Shane was thrilled that his photo was picked out of the thousands of photos on Flickr. I suppose if your photos showed up on a site that you didn't approve of, it might be a different story. My illustration in a 1957 Heinz Ketchup ad always turns



up on Right Wing blogs by people attacking John Kerry or Teresa Heinz. I've had to jump through hoops to get it removed from a few places. Since I couldn't contact the bloggers directly, I went to the source, which turned out to be Google; they have a copyright violation link on their blog site. I pointed out the blog with the violation and my original illustration on my website, Deviant Art (yankeedog.deviantart.com). I stated that my work was not clip art, that I am contracted with Heinz, that this could threaten my livelihood and that I did not authorize its use to any bloggers. I also asked that the illustration be removed from any image retrieval system

on Google. It seems to have worked; while the image might come up as a thumbnail on a Google search, when you go to the blog, it's gone.

Most recently, the ketchup ad appears without authorization on Psychology Today's website in a January posting illustrating best-selling author William Poundstone's point that products in taller containers are perceived as having a higher content. I emailed a message requesting its removal but haven't yet received a response.

I try to police my art online, but it's difficult to catch everything. Followers of Deviant Art have pointed out copyright violations on Cafe Press. Last year I got an e-mail alerting me to check out a Cafe Press store and, sure enough, there were eight of my illustrations and designs on t-shirts and other items. They had used the low-resolution images right off my site. They must have had some sense that what they were doing was wrong, because they removed my name and copyright. Cafe Press wasn't easy to deal with, I had to fill out a form and send them several e-mails and make a few phone calls to their 800 number to get it resolved. Eventually, they pulled the images down.

An eBay seller listed a deck of playing cards with my pin-up art, printed in Russia and published by Dragon Productions, claiming copyright on the box. It was acquired through a Dutch collector, who bought it in the US during the 52+ Joker convention in Las Vegas. I told him the images had been stolen as a digital download from my Celtic Lace series of about 65 colored pencil illustrations. He sent me the deck, pulled the listing and kindly published a warning online to potential buyers.

Every once in a while, Google your name in an image search and see what turns up. I also do a Google image search for 'by Yankee dog'; that's how I found the people using the Heinz ad. The Internet is like the Wild West when it comes to copyrights; there is lawlessness, you have to be watchful and protective."

Thanks to Kurt Pfaff for this month's question. Got a good question? Please submit to: animatsick@mac.com

INFLUENCES

Members reveal sources of inspiration...

It's not so much speaking about artists who have influenced one, but the presumptive nature of comparing oneself to artists such as these. I would beg your indulgence and ask you to stretch your imagination in making these tenuous connections.

As a printmaker I have been very heavily influenced by great printmakers: Albrecht Durer, Schongauer, Rembrandt... and



many more. What I most aspire to in the way I work and continue to admire in the great mark makers of art history is the ability to weave layers of lines and grow from them an image, hewn from the lines graven or etched in a metal plate. Like a densely woven Persian rug. A seduction of lines and marks.

Black and white has long been the siren song that rang in my ears. No doubt planted there by my photographer father



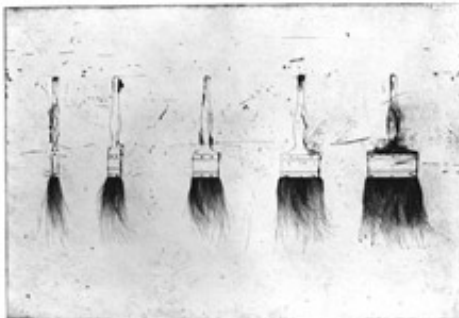
who worked in black and white and then grew to include the magical tones of gray as crafted by masters in art. This explains the monochromatic tendency in my work and fawning admiration for those who can wield a pen or stylus: Ed Gorey, Maurice Sendak, Joseph Clement Coll and Andy Wyeth amongst others.

The drama of black and the appearance of objects in varying degrees of illumination as Rembrandt seems to have done without effort has always made me want to stare into the image and find how it works. The weight and courage of using such depth of blackness whilst modulating it in infinite shades is an incredible feat. This is echoed by Hamaguchi in his



mezzotint engravings, bewitching minimalist images that are like the work of Mr. Van Rijn, pure genius in blackness.

More recently, Jim Dine's work brought the concept of random marks and patina in conjunction with rather regimentally organized objects he found in his studio: a row of brushes or tools standing to attention in an empty space swirling with windblown random marks.



My work shows these influences in the kinds of marks I make even though they are often all digital. I try to hammer out an image to look entirely traditional in its origin by using the kind of patina that a hand wrought intaglio print would carry. I unashamedly revel in the pictorial orga-

nization of Jim Dine... rows of images like photos in an old black paper picture album.



I have to continually guard against working my images too dark and have the good fortune of working in a digital medium where I can always lighten or



rework an image much as I used to do to an etching plate or original lithographic stone. My computer has become the substitute for the press I left behind on a different continent... it's still all new and rather strange at times. I miss the smell of ink and the weight of a plate or stone. Here are examples of my heroes and two small bits of my own most recent work.

— **Johann Wessels**

PSI LAPEL PIN



\$6.00 for the first pin and \$4.00 for each additional pin. Checks should be made out to **Jim Mellett**, or contact Jim at a meeting and pay cash.

BEHIND THE BRUSH

See what members are working on this month...

Rose Gauss will be a guest speaker at "Write It To The Bank" in Nashville on June 17-18, a two-day event directed to those wanting to learn about self-publishing and marketing: www.48days.com

Rose will be there to promote a book she illustrated, *I Wanna be Me* by Joanne Fairchild Miller, published by Vitology Press, and answer writers' questions about working with an illustrator in a self-publishing situation.



Shown is third in a series of classroom posters Rose has done annually to motivate kids to read. She has been selling them on CafePress and Zazzle sites to teachers and librarians.



Here's a sample of the "Newest Deviations" vector art **Don Henderson** has posted at: yankeedog.deviantart.com
"Most of the illustrations I do full-time for

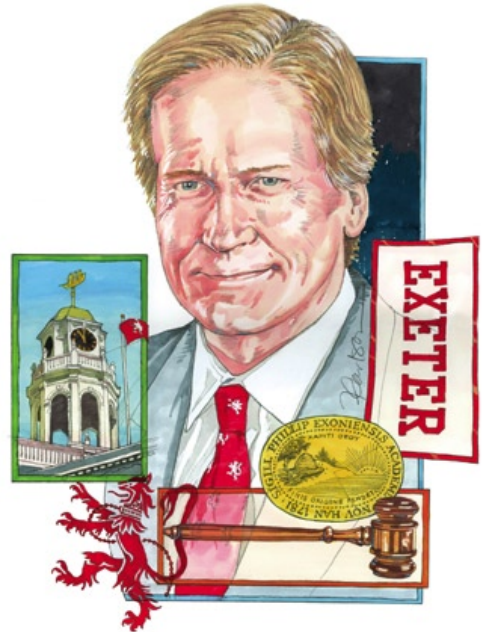


Heinz are concepts for new products and can't be shown," Don says, "but to keep the creative juices flowing, I'm always working on something for myself and people seem to be buying it!"

These cover and interior illustrations by **George Schill** were done for CMU's *Tepper* magazine for a feature article on how an MBA is becoming more valuable in the movie and entertainment industry.



Following his sketch shown in May issue is **Fred Carlson's** final art done in water-color, graphite and gouache. The montage portrait of Philips Exeter Academy Head of Trustees Tom Hutton was done for their summer 2010 alumni bulletin full color magazine.



Here is the Tucson Roller Derby Stars and Stripes EXPO bout poster by **Rich Rogowski**. His poster for the Pacific



Roller Derby (Hawaiian) Logo is their contest's winning design.

