



PSINSIDE

My Spot by Anni Matsick



Ever found your work being used where it shouldn't be? Worried about images posted online that are

easy to lift? Image theft is the topic of this month's question, which drew anecdotes from members whose work has been "ripped off." To inform you further on this concern we've consolidated some of the current information available on how to protect your image rights and avoid being taken advantage of, on page 3. A helpful link is provided for an online advisory covering all aspects of protecting your images. Another link tells how not to be scammed by those emails expressing interest in your work. And, while not intending to raise paranoia, we've also included a video that reveals how your copier may be betraying you!

This issue is not all scary stuff, though. Members, as usual, are showing results of their assignments for a wide variety of markets, exhibiting in shows and winning awards—more of the good news that continues to fill our pages!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Opinions Duly Noted

Pittsburgh Post-Gazette Cartoonist **Rob Rogers** was honored as the

cover story about Governor Arnold Schwarzenegger's departure from politics and his possible return to acting. "A few days after the image ran that Sunday, I



received a call from The Los Angeles Times telling me that the Governor was requesting the image for his own collection," Taylor recalls, "so I sent him a signed print."

year's best cartoonist on April 20 at The Week magazine's 7th annual Opinion Awards at The W Hotel in Washington, DC. These are the only awards dedicated solely to recognizing and celebrating excellence in opinion journalism. White House Chief of Staff Rahm Emanuel was a guest speaker at this year's award ceremony.

A video of Rob's lecture to Carnegie Mellon University's Center for the Arts in Society, "How a Cartoonist's Brain Works," delivered on March 6, can be viewed at: dailycartoonist.com

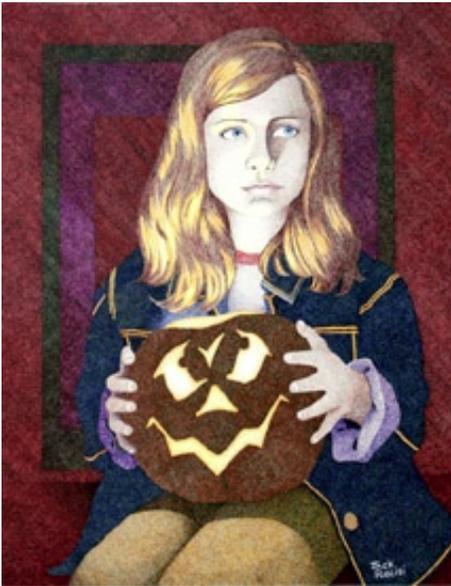
He'll Be Back

This illustration by **Taylor Gallery** appeared with the April 18 Los Angeles Times Sunday Calendar's



On Exhibit

Jack Puglisi's "This Way Comes" won first prize at the annual *Upper St. Clair League for the Arts Juried Exhibition*. It was rendered in his stippling style, original size 13" x 17". The inspiration for this picture was the Neil Gaiman story *Coraline* and a painting by Andrew Wyeth titled "Jack Be Nimble."



LeRoy "King of Art" created embellished pointe shoes for Pittsburgh Ballet Theatre's 40th Anniversary presentation of *Swan Lake*. The attachments feature photos of Fanny Brice and Barbra Streisand from *Funny Girl*, Bjork's swan dress at the Oscars and Leonardo DiCaprio with a swan by the lake. The shoes were among those chosen by Eric Shiner, the Milton Fine Curator at the Andy Warhol Museum, to be displayed at the *40th Anniversary Celebration Party*. They were sold in a silent auction to benefit Pittsburgh Ballet Theatre. Click here for a slide show of all the entries: www.facebook.com



Cute & Creepy is an exhibit comprised of paintings and other miscellaneous items by Jessica LaVecchia and **Nathan**

Mazur, through May 28. Monsters, bunnies, zombified Fisher-Price style little people and anthropomorphic food are included in this unique showing at the Zombo Gallery, 4900 Hatfield Street, Lawrenceville.

The team-up is a result of the artists' desires to expose their fans to one another's work. "While our artistic styles differ, there are some similarities on a more visceral level that I think people who enjoy our work will appreciate," explains Nathan. He has had two previous exhibits at Zombo; *Wee Beasties* and *Mini Monsters* where he worked exclusively on miniature canvases. Gallery hours are Wednesday - Saturday, 1-7 pm and Sunday 1-5 pm.

"Thank Your Lucky Stars" was the title of **Anni Matsick's** entry in the 16th annual *Recycled Art Show*, sponsored by the Art Alliance of Central PA. This year's theme



was *Reach for the Stars*. "In the game of life, relying on horoscopes is like tossing the dice," Anni says in defining the message behind her entry constructed from throwaways. Horoscopes were photocopied on brown paper bags and glued onto 6" "dice" made from pizza

boxes with bingo chips as dots. Three were suspended overhead to appear as a cascade onto the pile which sat on a discarded dishwasher panel base. It was Anni's sixth year as co-chair for the Earth Day event in Lemont.

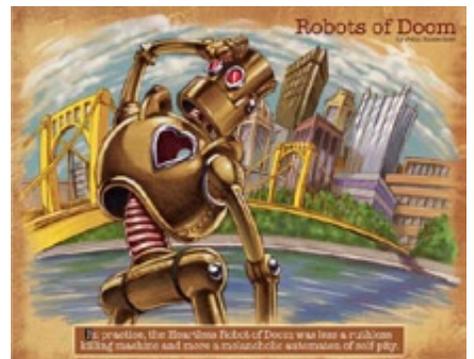
Anni had a watercolor portrait on display at the fundraiser *An Afternoon of Art and Music* on May 2, an exhibition of award winning art from recent Art Alliance of Central PA shows combined with a performance by the Nittany Valley Symphony.

Ron Thurston and oil Painter Ron Donoughe were invited to show their paintings as the entertainment at a wine



tasting benefit for the YMCA. The \$85 per ticket event was held at the Parador Inn Ball Room on Pittsburgh's North Side. Ron says he was just happy to exhibit with famed Plein Air Painter Ron Donoughe, but he also sold three watercolors.

This digital piece by **John Hinderliter** was a promotional postcard but also wound up in the *2010 Design, Art & Technology* exhibition at the Tech Council in Pittsburgh. John says, "Apparently it won some kind of minor award. Don't know what or why since I was outside getting a beer."



ANNOUNCEMENTS

NEWS FLASHES *continued*

In celebration of the 100th anniversary of the birth of Bill Monroe, Father of Bluegrass Music, the International Bluegrass Music Museum in Owensboro, Kentucky, is hosting a two-year art exhibition of artwork related to bluegrass music and Bill Monroe's life and music. Shown here is "Hallelujah, I'm Ready" by **Anne Trimble**. Though the final show lineup of



80 pieces is not set yet, the IBMM Board was pleased that **Fred Carlson** entered ten original works to the body of artwork being considered for the show, including his award-winning 2000 CD cover "Bill Monroe: American Traveler." The show opens June 23 and runs through September 12, 2012. Monroe was born in 1911 in nearby Rosine, Kentucky, and the IBMM is a travel destination for bluegrass music fans worldwide. Fred's other portrait pieces in this genre include covers for Flatt & Scruggs, Jim & Jesse, the Delmore Brothers, Ralph Stanley and Tony Rice among the 350+ music covers he has done since 1984.

Spirited Exchange

An interview on "Art and Spirit" with **Ilene Winn-Lederer**, hosted by Rabbi Dr. Wayne Dosick on Spirit Talk Live weekly internet radio program, was archived for listening at: www.healthylife.net The show's website is: www.SpiritTalkLive.com

Fun Link



Stop-motion animation for book lovers:
www.youtube.com

CAUTION

What to Do When Your Artwork is Used Without Your Permission

This informative post by Linda Joy Kattwinkel, Esq., Intellectual Property and Arts Attorney, can be found at: <http://tinyurl.com/yepxbt7>

It includes links for:

- [5 Essential Copyright Resources for Artists](#)
- [Illustrators Unite to Protest Online Art Theft](#)
- [How Do You Protect Your Artwork?](#)
- [10 Tips on Contracts and Clients How to Protect Yourself with a Solid Contract](#)

The Scoop on Art Scams

Don't be victimized! Protect yourself by knowing how to spot an Internet art scam. Helpful information is given on this website: www.artscams.com

Copy Machines, a Security Risk?

Erase that hard drive before discarding! For any of us who use a copying machine, this film raises some concerns: www.youtube.com

Shadyside Art Festival



The 12th Annual Shadyside Art Festival on Walnut Street is scheduled for May 22-23 and August 28-29. The juried show includes 150 exhibitors from across the nation. **Yelena**

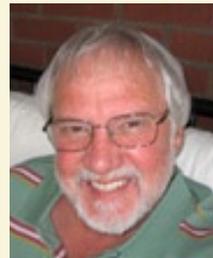
Lamm invites all to stop by her booth!

Agency Access Discount 10% off for PSI members

Agency Access, a promotional service for photographers and illustrators, provides U.S. and international label mailing lists and an extensive email database for email campaigns. A database including an email subscription costs at least \$1200 so 10% off is substantial. Use this discount when they're offering 30% off for maximum savings. Free trial and demo at: www.agencyaccess.com

New Members

Full Member



Dan Bridy

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

Dan is an AIP grad with long experience as a designer/illustrator in the

Pittsburgh area, currently illustrating for publications. In recent years he has done murals for historical museums.

Affiliate Member



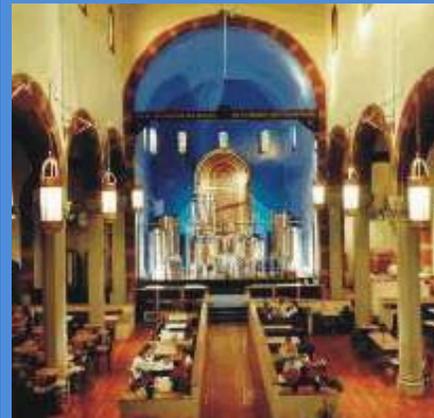
Alicia Adamerovich

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

Alicia will graduate in spring 2011 from Penn State with a BA

in Integrated arts, with plans for an MFA in Illustration or Communication Arts. She transferred from the Maryland Institute College of Art where she developed a love and passion for illustration.

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

2010 PSI Community College of Allegheny County Scholarship Awards

The Community College of Allegheny County (CCAC) Allegheny campus presented its annual student art show opening from 11:30 am to 1:00 pm April 12 at the Visual Arts Center gallery. Jurors were **Kathy Rooney, Vince Dorse,** and **Rhonda Libbey.** Rhonda presented the awards at noon on March 12 but only one of the winners was present to accept.



Rhonda Libbey comments: "Overall, it was a pretty good show. I think we all agreed that if these students who we awarded could create about nine more images of the same caliber they would have a nice little portfolio that they could use to shop around for some illustration work. It's unfortunate that more of the students could not make it to receive their awards, but it's understandable that some of them are commuters or may have been in a class."

Kathy Rooney comments: "The students must have known we were coming to give awards because I felt there were many more entries in their annual show this year. I'm happy to see PSI make an impact on these art students."



Vince Dorse comments: "As for the student work, it's always disorienting at first, and daunting, looking at a roomful of art and 'judging' it by some objective standard. But tossing ideas back and forth with Kathy and Rhonda, deconstructing the basics of what makes good illustration, we ended up choosing some really impressive pieces by students who, if they applied themselves, could very well be successful illustrators in the near future."

PSI provides scholarship awards to Pittsburgh and surrounding area art students who demonstrate exceptional potential and commitment to become established illustrators. All possible applicants are encouraged to apply but priority is given to support those who are not yet established in their fields and who are undertaking programs of study which will advance their artistic development and who are pursuing career paths that can lead them to become established illustrators.

First Place \$150
Sahara Faulk
"Untitled Charcoal"



Second Place \$125

Rong Dai
"Old City"



Third Place \$75

Inga Mooney
"Night at Europe"



Honorable Mention \$50

Brooke Swindell
"Visual Music"



In Touch with...

RON THURSTON

This man of few words wields an eloquent brush. Freshness, vitality and a contemporary viewpoint are conveyed in Ron's vivid paintings. A subtle sense of humor adds color to his comments, as well!



A: After completing a photo realistic airbrush project an art director called me a genius. Thank you, but the illustration looked like a photo and had 0% style. I knew at some point I would have to start developing my personal artist vision.

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

A: We kid about digital art as going over to the "dark side", but I do think Photoshop is the greatest art toy ever invented. Illusion or not, the spirit of original art still remains. The thrill of a live performance excites us. Show me some brush strokes and surface texture. I think I will all ways love illustration. Imagine drawing and getting paid for it. As Frank Webb says, "It beats working."

Q: What was the most constructive criticism that you ever received?

A: My grade school art teacher said, "If it looks good, leave it alone."

Q: What advice would you offer to those who admire your work and want to learn from you?

A: Another quote here, a jazz musician said, "It's about the precision of the motion not the correctness of the parts." Can this also be applied to art?

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

A: Sometimes I am trusted to do an illustration however I want to do it in my style. After a job description I once asked, "How tight do you want this?" The art director actually answered, "The sloppier the better."

Q: What do art directors like about your work?

A: Maybe that it does not look like stock.

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

A: I have taken a dozen workshops, two from the late Patricia Deadman of Corpus Christi, Texas. She was big on the idea of finding the abstract in nature. The planets align and magic happens. She wasn't all hocus-pocus though; there have to be some strong value contrasts and homework. I liked her very much.

Q: What would you do with ten million dollars?

A: I remember viewing a gallery that represented Peter Max. These were his original oils on canvas, not the hand painted prints he now sells on tour. At the time they were out of my price range but still reachable. The paintings were very good. This was 20 years ago and I still think about them.

Q: What do you enjoy reading?

A: I like Facebook. I wish there was more artwork and fun photography but less chatter.

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

A: A life-size drawing of the Golden Gate Bridge.

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

A: After having a good year PPG Industries I decided to do an abstract non-objective painting on their annual report cover. Good for them and price was no object. Acting corporate, as they do, a layout of the abstract was requested first. How do you do a layout of an abstract painting? I knew a marker indication would not cut it because I was competing with six other cover concepts including photography and digital special effects. I pasted together a montage of watercolor scraps of paper. My proposal was chosen and

Q: How would you describe your personality and lifestyle?

A: All of my friends except two are artists. My whole world is about gallery hopping, plein air painting, entering national exhibitions, and other art related events. Sorry if while you are talking I am not really listening but thinking about how I would illustrate you.

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

A: I don't know how or where watercolor came about. The "difficult medium" seemed the right path to broaden my abilities since I don't feel I can compete with the talented illustrators around me.

Q: From what illustration assignment did you learn the most about yourself?

INTERVIEW *continued*

they shot the layout as finished art. That is not supposed to happen. The art director laughed and reassured that I would be paid in full. I was disappointed but look at it this way: I got paid for a painting that I never painted.

Samples of Ron's work can be viewed in his gallery on PWS's website at: www.pittsburghwatercolorsociety.com



Did You Know?

Since PSI was formed in late 1996, we have only had four Presidents (**John Manders** Jan 1998-Dec 2000, **Fred Carlson** Dec 2000-Dec 2004, **Rick Antolic** Dec 2004-Dec 2008, and **Mark Brewer** Dec 2008-present) ...and only three treasurers (**Fred Carlson** 1998-2000, **Debbie Giancola** 2000-2004, and **Gina Scanlon** 2004-present).

There is a way you can file as an individual rights holder in the ASIP coalition and register for future collection of worldwide reprographics (xerox technology) rights fees that are collected from around the world. You are eligible to collect these rights fees if you generate any published illustration works. Up until present, there has not been an agency set up to collect reprographics fees and disburse them to members here in the US, but that situation is being rectified by the formation of the ASIP coalition of which PSI is a member. Many of our members have already filed the easy form with ASIP, but many in PSI are still unaware of this effort. Please contact **Ilene Winn-Lederer** (our rep with the ASIP coalition) at ilene@winnleder.com to be directed to where you can download the ASIP form, fill it out, and send on to ASIP's executive director, Terry Brown, in New York. Do it today!

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?

John Hinderlter: "I've had my artwork stolen twice. Once by the Post Gazette when they used a promotional drawing I did of a giraffe in the paper (got paid for it after bringing it to their attention) and once when I saw an illustration I'd done of downtown Pittsburgh on t-shirts being sold in a store a block from my downtown studio. I had those killed and removed from the store when they didn't want to cut me in to the profits. Neither time required an attorney, just the threat of one."

Phil Wilson: "I've had images 'stolen' a few times over the years, but the most blatant occurred a couple of years ago. While walking through a corridor at South Hills Village Mall I came to a kiosk advertising apartments and condos. I noticed a Disney-like castle on their poster, with the headline, "Let us find your castle!" and thought, "That's kinda cool." The closer I got, the more familiar it looked, until it dawned on me: "That's my image!!" I grabbed a brochure with their contact info and went home, where I pulled out a copy of the children's book with my original image in it and phoned the company. A man said they had a graphics guy on staff who handled all their promo material. When I asked about the image of the fantasy castle he replied, "Oh he got it from a clip-art computer disk." I said, "I don't think so" and explained why I was calling. He quietly replied, "Let me get back to you in a few minutes."

I was surprised when he called back as promised and sheepishly said his graphics guy confessed to having 'ripped it off' from the children's book that I had illustrated, noting that the book was published in California so he thought he was safe because 'no one would ever know' (not realizing that I, the illustrator, lived less than ten minutes away!!). I told him he could either pay for continued usage or remove the posters from all his kiosks and other venues. By the next day they were gone. I nipped this one in the bud, but I'm sure it will happen again!"

David Biber: "My Bow Wow Meow illustration was taken from my gallery on the PSI site and re-used by a Korean website for cat lovers. I never did anything about

it because I don't speak Korean and they were not selling the image or using it to sell anything."

Johann Wessels: "I have in the past done illustrative work which was supposed to have paid royalties from sales. In two cases the person involved did a runner and never paid me anything. One of these still sells my work online and it can be seen if you search my name. I often wonder how people like that live with themselves."

Fred Carlson: "The only time my artwork was used without my permission was when I worked for Pitt Studios in the late 1970s. We published a cool promotional magazine featuring our many artists on staff and a drawing I did of a pinned and pressed shirt was used by a dry cleaning company! It's easy to note copyright infringement when the work is used in the same region where you work...and Pitt just sent a cease and desist letter to the business. This was an easy one."

In today's digital reproduction world, rip-offs can be more common, but I believe ethical standards (in this country at least) have improved to the point where people really are loath to use things without permissions. The artists are also more informed as to their rights and describe boundaries and borders of usage very clearly upfront in client agreements. I have had requests for re-usages of pieces from very, very obscure academic departments for some of my scientific pieces they see in other contexts, and even if they don't have much money, and the niches are fairly low volume in terms of numbers of people seeing the work, I am impressed with the way people want clearances to use work these days."

Ilene Winn-Lederer: "Yes, I've had images used without permission-notably an illustration done in 1997 for an international magazine cover. Fortunately, it had been under copyright; nevertheless, it took over a year of back and forth nasty letters and the services of a very expensive intellectual properties attorney to achieve resolution. Most of the money went to the lawyer but, hey, the jerks had their hands slapped and that was good enough for me. I tell this story whenever appropriate--always copyright your work; it may not prevent theft, but gives you a voice in court."

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...

"Eve" is a new painting I did for my show scheduled for November at Panza Gallery. Tamara de Lempicka is my latest

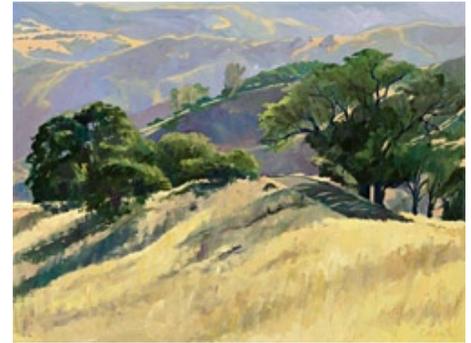


artistic crash. Born into wealth in Poland, lost everything and fled to Paris after the Russian Revolution, a refugee mother who turned to art to make a living and succeeded. Bold, powerful and elegant.

When painting "Eve", I learned from Tamara. The idea came independently; I wanted to paint a modern Eve as I see her, with far more in her hands than just a single apple. When it all came together and Olga (beautiful model, talented artist, dear friend) posed for the shots, I tried to follow some of Lempicka's properties: close crop, contrasts, bold colors. I agree with Lempicka that cityscape makes a perfect backdrop for portraits. Mine is Pittsburgh, by the way. Stylistically, I have to admit, I have stolen the hair. This is the first time I've stylized it this way. It can be attributed to Lempicka's portraits, or Russian Orthodox or Byzantine icons, Botticelli's Venus – there is always more than one influence. —**Yelena Lamm**



I've always admired Jim Caldwell's California landscapes. Inspired by the



colors and Impressionistic qualities in his oil paintings, plus a hankering to create a memento of the place where I grew up, I decided to try my first landscape. This



pastel shows the hills near the house in California where my parents lived for 47 years. —**Anne Trimble**

Personals

Anne Trimble reports, "After my Dad's death last winter, we finally got the house cleaned out, my mom moved to a retirement community, put the house up for sale. Finally coming up for air..."

A&C

Artist & Craftsman Supply

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Contact **Gina Antognoli Scanlon** at: sakiling@comcast.net to discuss your promotional needs.

Business Meeting

Upcoming Business Meeting

May 18—7:30 pm
at **John Blumen's** home

Top Notch Art Center

"Supporting Pittsburgh Artists Since 1971"

PSI members receive a **20%** discount on all non-sale in-store supplies plus custom framing

411 S Craig Street, Oakland •
412.683.4444 • **Steve Hnat—Owner**

www.tnartsupply.com

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...

Shown are two recent illustrations by **Rachel Arnold Sanger** for Carnegie Mellon University's Computer Science magazine, The Link. One article was about super-computing, and the other documented some of the challenges of organizing open-source software development.



This piece by **Mark Brewer** will appear in the 2010 MLB All Star game program accompanying an article on the new pitching talent in the minor leagues. It highlights a new pitch called a "Chainsaw Breaking Ball."



Ron Thurston did this display indication of when The Geek Squad will be adding

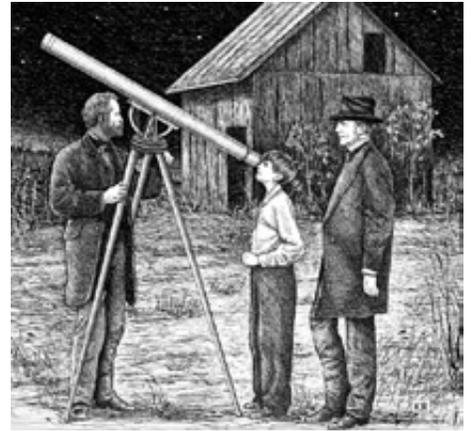
Smart Cars to its fleet and a Pittsburgh based company will make the electric chargers. Three national companies will collaborate on the new venture. The illustration was used for presentation purposes.



These three illustrations were done by **George Schill** for Pitt magazine.



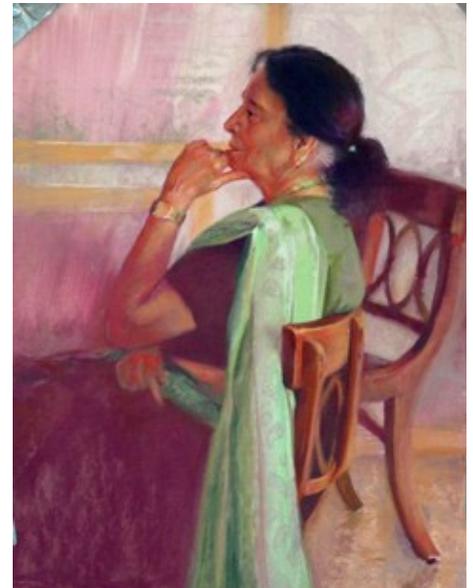
Here is **Kathy Rooney's** latest drawing for the Story of the Allegheny Observatory movie directed by Dan Handley. This scene depicts young John Brashear as he gets his first look through a telescope thanks to Squire Wampler.



Anne Trimble just received an order for greeting cards from a woman who collects cards with images of "the lion and the lamb" (and has over 700 images). This art is from a Christmas card Anne did several years ago.



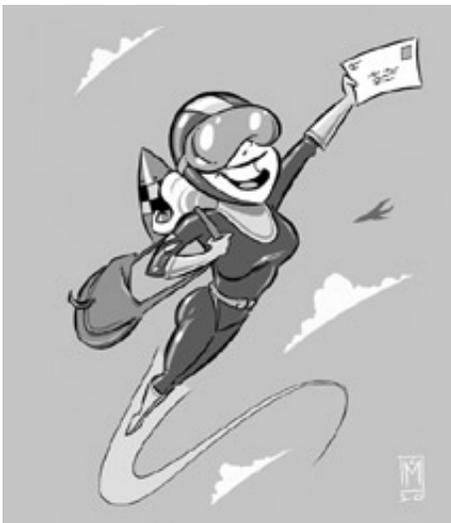
Christine Swann is working on "Contemplation", pastel, 22" x 28".



Here are two images from a series of spots on cloud computing and wireless vulnerabilities, done by **David Biber** for an electronic publication.



Here's the latest by **Craig Mrusek** for the "Last Call" cocktail column he writes and illustrates for Bachelor Pad magazine. The featured drink for their May issue is a classic cocktail called the "Air Mail".



Fred Carlson did this portrait of Brandon Gillett for Philips Exeter Summer 2010 PEA Alumni Bulletin.



Gillett is a hot new young author and former Exeter student. For the same issue Fred created this montage portrait of Philips Exeter Academy Head of Trustees Tom Hutton. This sketch was OK'd with

no changes--we'll see the finished art in June PSInside!



"Waiting," a visual poem by **Ilene Winn-Lederer**, is lined in ballpoint pen with final art in digital color.



Here are two digital works completed recently by **Johann Wessels**. "One looks at what it might be like to have missing persons images on champagne corks



rather than milk cartons... champagne seems such a very decadent and rather horrid juxtaposition to the plight of a missing person," Johann comments. "The other is a piece which fits in with a series of works I am working on which explores the telling of a story and how we re-tell stories and often change the order of the narrative without changing the inherent content. In this piece I use parts of artworks I have made and rearrange them in a new way."



This cover for Dirt Rag magazine was done by **John Hinderliter**, in oil on paper.

