

Student enthusiasm is greatest reward

By David Messing
special writer

This article is mostly questions and answers, but first I want to again thank the many readers who have taken time to write or stop in the store. I deeply appreciate your backing and your comments and questions.

Perhaps one of my favorite scenes is when a red-faced teen stands next to his or her parents who are bragging about the abilities of their gifted offspring. I am always flattered that parents would want their teens to study at our facility. All of us at the Art Store have worked hard to reduce the waiting list. I feel a sense of emergency with pre-college teens trying to get into classes and have placed most all that were on the waiting list. Hopefully, soon after the first of the year our store and school will triple in size and increase our capacity to over 600 students a week. So be patient with us please.

I really enjoy spreading pigment across a canvas, and I am intrigued as shades and textures are created with pen and ink. I am also pleased as I push and move clay around until a three-dimensional image appears. But nothing can match the sparkle in a student's eye, as enthusiasm, ability and inspiration are directed towards artistic expression. The young may be encouraged to pursue a career in the field of art, the adults to a commitment to draw and the elderly to a lasting visual expression. I am fulfilled by their success, because I draw or paint through the students. Just as in planting a garden there are many variables over which you have no control, still you can take some credit over the successful plant even if you only patted the earth over the tender seed.

QUESTION: I am in my early 20s. I am very artistic and am very frustrated because I am bored doing a 40 hour a week job that requires no ability.

ANSWER: Last week I mentioned my own personal frustration of being very busy in the field of commercial art, teaching and selling art supplies and still not finding time to do the type

artifacts

of artwork I want to do. On one side of the scale is earning a living, on the other is self expression and artistic goals. As earning a living requires less of my time I will fill the gap with artistic expression and creativity. But until that day, I will work hard at my business and not forget to commit some time to my own artistic expression. The scale must be balanced between business and art.

Regardless of what your "business" is, a housewife, hourly or white collar worker. If you possess artistic ability, it is critical that you use it, lest you become artistically stifled and unfulfilled. On the other hand, if you are not earning a living but are artistically active, you risk becoming artistically minded but of no earthly good.

So if you are trying to find a balance between business and art, don't be frustrated. Even if your particular business is uncreative, you can at least look forward to your committed time of the day or week when you indulge yourself in creative expression.

Here is a good example: Bob Parrish and I have become good friends through the Art Store. He always is in buying supplies, and when I am there I always enjoy asking him what this weeks project happens to be. One week he is restoring a mural, another week he is entering a duck stamp contest. Then he is off to a duck carvers show, meanwhile Dave Messing is Livonia bound doing commercial art with deadlines to meet, and art classes to teach. Hey! Bob even wears a barrel. One day his wife was in the store, so I asked, "Where is Bob this week?" With an art widow's grin she said, "some duck show in Canada." Finally I blurted out, "Boy I envy that guy." "Oh, really," his wife said. "Yeah . . . he seems so fulfilled. You know, he does all the media, goes to shows and stuff" (ah! I articulated). Proud of her husband she said, "Yes . . . but do you know that's really

funny you would say that, because Bob is curious of you, being surrounded by artists, students and all the different art materials at your disposal." So Bob, I guess our scales are in perfect balance.

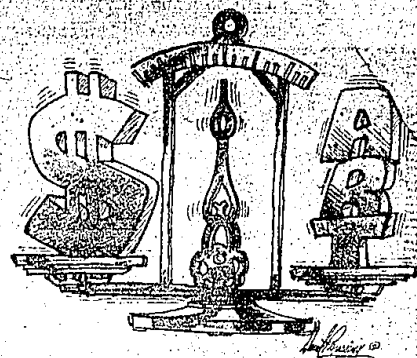
In answer to the question, I believe every form of earning a living at some point becomes a "J O B." Maybe even something as noble as brain surgery can become "just another job." Perhaps two surgeons over a coffee, could be heard saying, "Well, I got one more head than I'm off for the rest of the day."

QUESTION: I am interested in submitting a "one box" style cartoon to a magazine for monthly printing, what size should it be? What paper should I use? Can I use felt tip markers?

ANSWER: First I want to thank you, Gloria, for your very nice letter. Secondly, I would like to encourage you to send your cartoon idea to the magazine. When I was 19, I did the same thing and my first reply was a freelance cartoon commission that spread to four other magazines and lasted for six years. By reaching that

goal, I was encouraged to set new goals. The problem with many is that they forget to set new goals when they reach their original goal. Perhaps this condition is what prompted the phrase: "If your aim is nothing you'll hit it every time." So here is how to make a hit at that magazine.

First do your cartoon about 8-by-10. It will no doubt be greatly reduced if it is printed so keep your lines and shades clear so that it does not darken up too much in the process. I recommend you use hot press or cold press illustration board. In my early cartoons I used markers and upon return of the original, I noticed how the ghost image of one would be transferred to the other to the mail so I recommend Higgins black magic ink for your art or technical pen. I prefer ink wash for the shading, but I have also used stippling screens on many of my cartoons. Send in four or more of your cartoon ideas so they can see how your style will develop into a usable asset to their magazine. You as the artist have the right to copyright them yourself. Merely put a "c" in a small circle next to your name in the cartoon box.



Merrill Lynch Realty



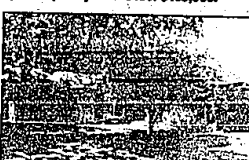
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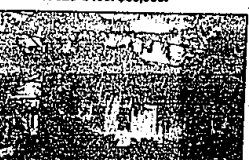
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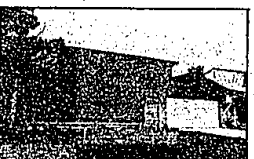
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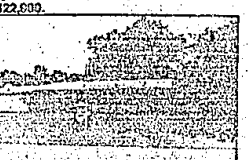
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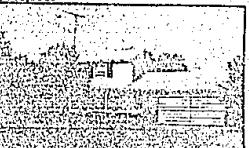
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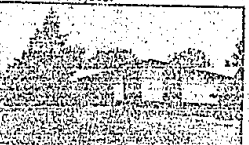
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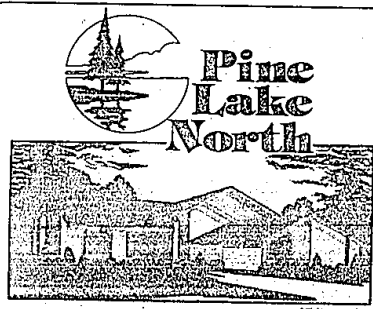
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