

PSINSIDE

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April, 2010

My Spot by Anni Matsick



I must confess that my husband, a dog lover, came up with this issue's Question of the Month when my

file was empty. At least one member thought it was an April Fool's Day joke and emailed back asking about its significance, which is admittedly more familiar to those of us who work in the children's publishing realm, where smiling dogs, hamsters and bunnies prevail. But pets contribute to our lives in many ways, as revealed in the varied responses.

Although our feature is almost as good as being there, there's still time to catch the extended run of the ToonSeum's show, featuring selected works by seven PSI members that appeared on a dozen of Pittsburgh City Paper's covers over the last ten years. A cool testament to the visual influence we've had in the local scene.

And, as always, you'll find lots more of the world-class art we're accustomed to in these pages. No foolin'!

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Design/Production: Ron Magnes

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News Flashes From Our Members

Homage in Highlights



In the upcoming May issue of Highlights for Children magazine, the "Thinking" feature depicting a sculptor's studio illustrated by **David Coulson** includes works from PSI's *Fission of Form* show. David points out, "I used three works from the show as reference for the sculptures; pieces by John Metzler, **James Shipman**, and Jackie Kresak, along with a Jeff Koons, a Brancusi, and an eyeball from the downtown Cultural District."

Another Winner

White Mountain Puzzles is sure to score another bestseller with the release of the eagerly anticipated "Sports Legends," by **Jim Mellett**. Pennsylvania fans should put it over the fence since Jim packed in quite a few local favorites. His next theme is "Politics." "Send me your ideas and I will write them down and call them my own," Jim quips. He welcomes suggestions from political history at jim@melart.com.

Rots o' Recognition

Nora Thompson's Rots Facebook fan page is starting to catch on at [facebook](https://www.facebook.com/norathompsonarts) where you can sign up for the newsletter. Besides the US, she has fans from Australia, UK, Ireland, Canada and France.

Nora recently started an online store at Zazzle, selling products imprinted with

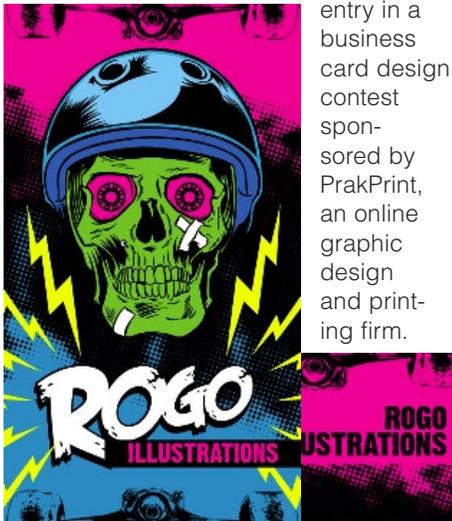


her "Rots" images. On the day the shop opened, her "Diego and Frida" design was cited with their daily Zazzle Tops Today's Best Award, which can be seen at: [zazzletops](#). "That has caused quite a number of people to check out the store, leave a bunch of comments there, join the shop's fan club and even jump over to Facebook and become a fan there," Nora adds. "It's crazy how quickly and exponentially word gets around online."



Best in the Biz Card

Rich Rogowski reports being "pretty stoked" about winning first place for his entry in a business card design contest sponsored by PrakPrint, an online graphic design and printing firm.



According to the website, "The design and layout is outstanding and displays to the card holder in a clear and obvious manner what he does."



Pop Spirit

LeRoy "King of Art" visited the gravesite of Andy Warhol on April Fool's Day as part of Madelyn Roehrig's project of daily visits to Warhol's grave and dialogs with the spirit of Andy Warhol. Roehrig's project began on February 9, 2009 and continues as daily visits to the gravesite documenting his tombstone with photographs, items left, notes written by visitors and video shoots of people talking with Andy. Everyone is encouraged to visit the grave and leave a note or contact Ms. Roehrig for the schedule of video shoots. A feature on the project appears in the spring issue of Carnegie Magazine, online at: [carnegiemuseums](#)



Photos and video links for Leroy's visit can be seen at: [facebook](#)

Divine Illustration

Fred Carlson reports that an impressive letter arrived recently from "Lambeth Palace, London SE1 7JU." The Archbishop of Canterbury Rowan Williams (head of the 80 million strong Anglican worldwide communion), wrote via his staff liaison Fiona Millican in a letter dated on St. Patrick's Day that "The Archbishop was grateful for the gift of your artwork... he was very touched to receive this and thanks you for your thoughtfulness."

The word from people at the America offices in NYC at the presentation of Fred's art to Rowan on January 25 was, "He was peering at the original art holding the work just beyond the end of his nose looking through his giant glasses... he was fascinated by the details."

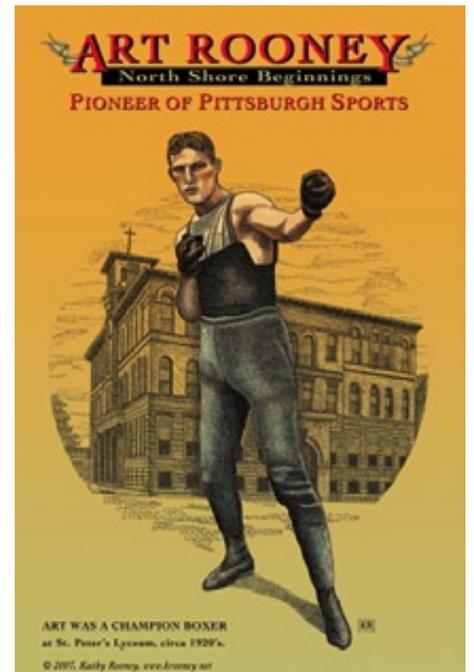
On Exhibit

A print by **Mick Opalko** was accepted for the 2010 Art Institute of Pittsburgh faculty show. "It is titled 'Window', which

is a 'reflection' of who I am," he says. The top with steel mill, houses and church is a block print, combined with the textured tar paper and a series of laser cuts of previous block prints as blind embossing inside the window.



Kathy Rooney's drawing from PSI's *Pittsburgh Recast* will be included in an exhibit in Dublin, Ireland this summer: *The Fighting Irishmen: Celebrating Celtic Prizefighters 1820 to Present*. It will be hosted by the GAA Museum and the Irish

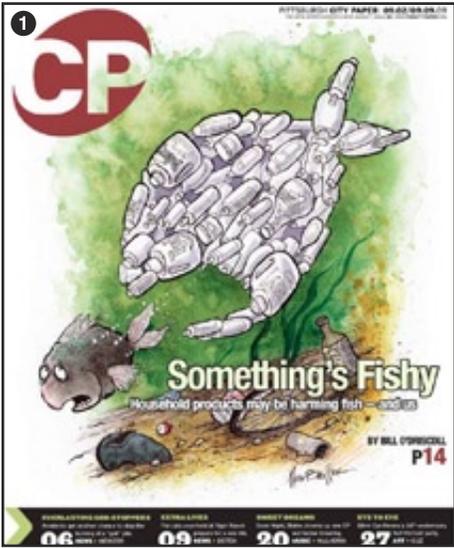


Arts Center at the historic Croke Park in Dublin, May 18 through August 31. The exhibit tells the story of Irish emigration and assimilation to eventual success and worldwide acclaim through the sport of boxing. Kathy's art is currently featured on the exhibit web site: [fightingirishmen](#)

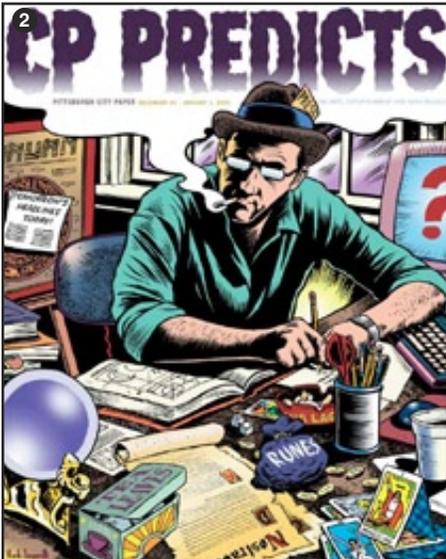
CARTOONS COVERED

The Art of the Pittsburgh City Paper

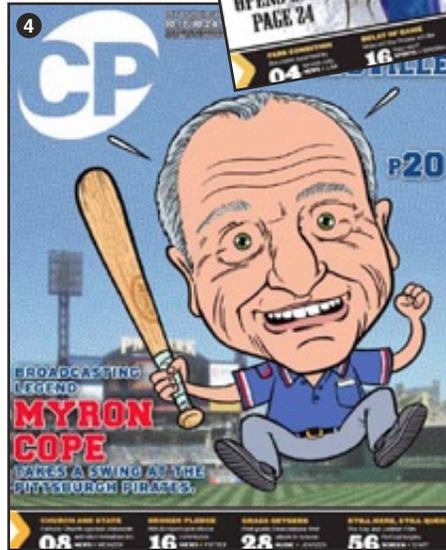
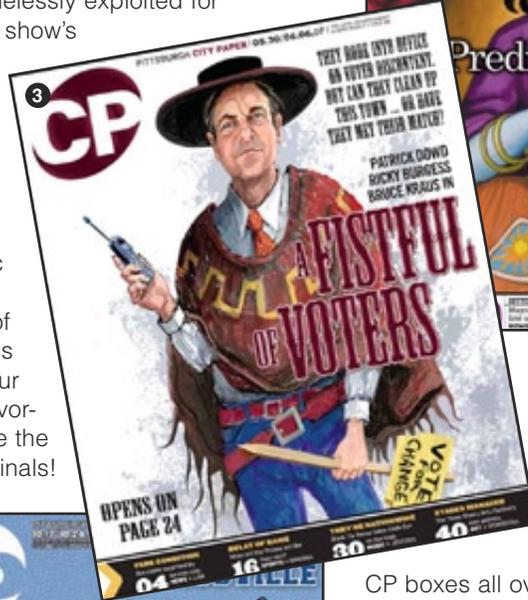
Continuing through April 18, Pittsburgh's Toonseum is hosting *Cartoons Covered*, an exhibit of illustrations that have appeared on the cover of Pittsburgh City Paper over the past decade.



The show's 16 contributors include some of the city's most recognized and favorite cartoonists and illustrators, among them PSI members **Mark Brewer, Frank Harris, Rhonda Libbey, Rob Rogers,**



Wayno, Mark Zingarelli and Mario Zucca. Pittsburgh's popular alternative weekly newspaper often uses local illustrators and cartoonists to illustrate their cover stories. Editor Chris Potter said, "This is a chance for people to get a second look at the rich and varied talent we've shamelessly exploited for years." The show's run has been extended through April 18 to accommodate the enthusiastic response. So, plenty of time remains to revisit your personal favorites and see the framed originals!



Wayno reports: City Paper Art Director Lisa Cunningham assembled an impressive exhibit of CP covers created by local cartoonists and illustrators, which opened on March 19 at the ToonSeum's new



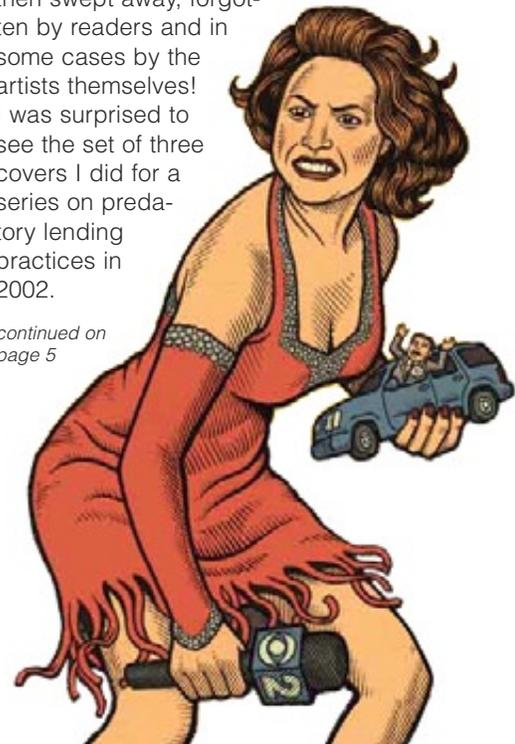
home on Liberty Avenue in the Cultural District.

Lisa is an enthusiastic supporter of local cartoonists, and it's always a kick for me to see one of my covers in the CP boxes all over the city. These pieces



were all on display for just a week and then swept away, forgotten by readers and in some cases by the artists themselves! I was surprised to see the set of three covers I did for a series on predatory lending practices in 2002.

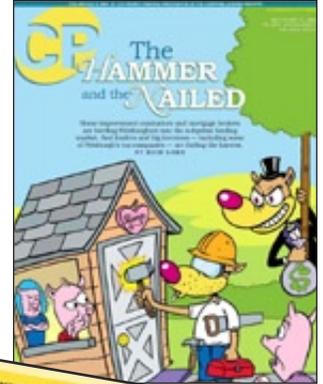
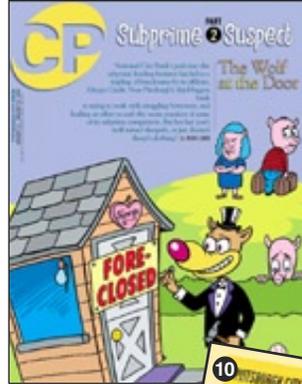
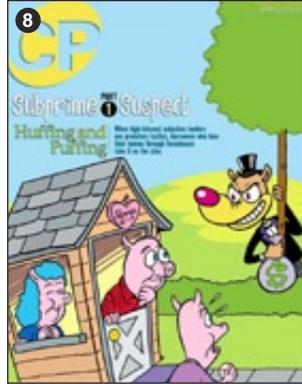
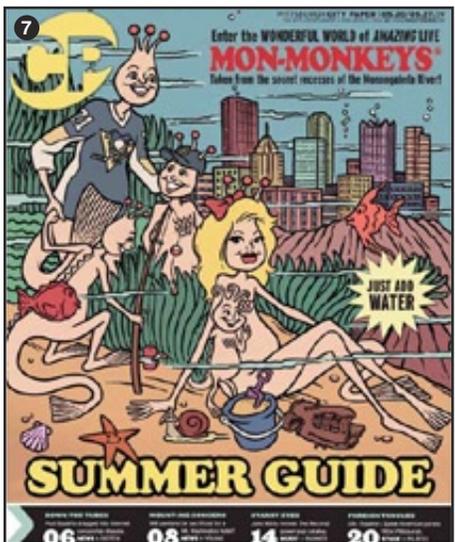
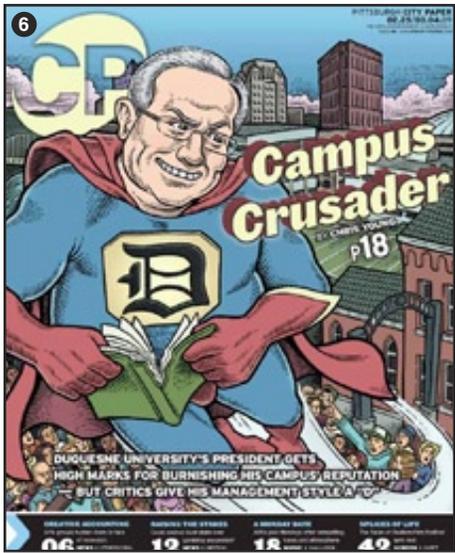
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The opening was very well-attended, and many PSI members were there. Pictured below left to right, ToonSeum Executive Director **Joe Wos**, exhibiting artists **Rhonda Libbey**, **Mark Brewer**, **David Coulson**, and **Mario Zucca** (not shown), **George Schill**, **Gina Antognoli Scanlon**, **John Blumen**, and **Pat Lewis**. All in all,



it was a nice bit of recognition for a group of hard-working and underpaid creators, and forced us to get away from our drawing boards and interact with art lovers.



"I get really nervous meeting the illustrators I get to work with, in the way most people would get nervous meeting their favorite celebrity. Pittsburgh is full of such amazing talent and it's really an honor, and one of my favorite parts of being an art director, to get to witness the process of our (often scatterbrained) ideas transforming into pieces of art, often with a deadline of only a few days. When Toonseum first approached us with the idea of the show, I was really excited (and equally regretful I hadn't thought of the idea myself) because it gave us a chance to show Pittsburgh what we at City Paper already knew: that you don't have to leave home to find some of the most talented artists in the world."

– Lisa Cunningham, Art Director, Pittsburgh City Paper



Artist Credits:

- 1 Mark Brewer: Story on local researchers pursuing a new generation of pollutants in our rivers.
- 2 Mark Zingarelli: Story on "Tomorrow's Headlines, Today!", City Paper's predictions for 2003.
- 3 Frank Harris: Story comparing the primary election to a western, featuring current Pittsburgh City Council member Patrick Dowd.
- 4 Wayno: Story on the Pittsburgh Pirates, written by Pittsburgh's broadcasting legend Myron Cope. (Cope passed away four months after this article was published.)
- 5 Rhonda Libbey: Story on "The Predictions Issue," City Paper's predictions for 2005.
- 6 Mario Zucca: Campus Crusader, story on Duquesne University President Charles Dougherty.
- 7 Mario Zucca: Mon-Monkeys, story on the annual "Summer Guide," featuring CP's take on a Pittsburgh version of sea monkeys.
- 8 Wayno: A three-part story series on City Paper's ongoing investigation of the Subprime Lending Industry.
- 9 Rob Rogers: Story on Rob's book, No Cartoon Left Behind!, with a tie-in to the main feature story on Mayor Ravenstahl and the tuition-tax debate.
- 10 Mario Zucca: Attack of the Readers Poll, story on City Paper's "Best of Pittsburgh" issue, featuring Sonni Abatta, CP reader's choice for "Best-looking Pittsburgh celebrity (female)."

Cover images courtesy of Pittsburgh City Paper

In Touch with...

DAVID Coulson COULSON

Anyone who chews bubble gum has seen David's collector sports cards! He's famous for his cartoons for kids' publications and sophisticated magazines as well. A series of oil portraits show a different side of this versatile artist, who tells about it all right here.



Q: How would you describe your personality and lifestyle?

A: Easy going and flexible, but somewhat obsessive.

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

A: Most of the turning points in my career have coincided with physical moves, first to New York City where I moved with my soon-to-be wife Wendy after I left art school. I had a day job at Harvey Comics the first year there, pasting up Richie Rich and Sad Sack covers, and I would go out on my lunch hour and leave my illustration portfolio with magazine art directors. Simultaneously I had met the Roy Lichtensteinesque illustrator Lou Brooks, and he hired me freelance to do inking for his illustrations. Eventually both these paths merged into an editorial illustration

career when Lou began referring me to jobs he was too busy to undertake, and I started getting assignments from some of the ADs I'd been leaving my portfolio with.

We left NYC after five years when Wendy took a two-year job in Hawaii, where there wasn't much publishing to speak of. It was prior to the advent of email, and even FedEx took two days to deliver packages from Hawaii to New York, so the editorial work I'd been doing pretty much dried up (nowadays it would be a different story). I began to show work at the local ad agencies, landed some assignments, and then heard about a company called Crazy Shirts that purchased free-

lance humorous t-shirt designs and paid royalties. I had a few very good sellers among the many designs I submitted to them. So the move to Hawaii caused a career shift to that of an advertising/t-shirt illustrator (and provided me the opportunity to take

up surfing!). When Crazy Shirts stopped paying royalties in the mid '90s I stopped submitting to them.

We next moved to San Francisco for three years, where I began doing editorial work again. A turning point occurred there when I got a call from art director Bob Newman to do The Cool 20, a hand-lettered list that was to run in the Village Voice's Rock & Roll Quarterly section. I'd done a few lettering jobs before, mostly for low budget comic publications as a way of getting my foot in the door so they'd publish my comics, but Bob's use of my lettering, and all the practice I got doing the lists, really jump-started that aspect of my career.

We moved to Pittsburgh in 1991, where I reestablished a client in Topps Gum, one of the first to give me work back in New York, doing packaging illustration for non-sports products (a job Lou referred). This time they gave me the assignment to illustrate an entire series of baseball

cards for kids, a project that helped provide us with the down payment on our first house and resulted in several years of illustrating baseball, football and basketball cards. We had three kids by then and that influenced me to promote to the children's market, which led to regular assignments from Boy's Life, Highlights for Children and Nickelodeon magazines. I also got a call from King Features Syndicate to replace the retiring illustrator of a kids' cartoon puzzle feature, an assignment I did for four years. When that feature folded they asked me to start illustrating the Sunday Hints From Heloise feature which I do to this day.

Another move two years ago took us back to California where I attended a night class in head painting at my old art school and began doing portraits. I hope I'm not kidding myself, but I'm seeing this as possibly the next detour in my career, if I could figure out how to get paid for doing them!

Career shifts also seem to occur when a friendly art director leaves a position, or a publication folds, and I'm left to scramble to fill the void left in assignments and remuneration, which has unfortunately been happening more frequently of late. Now back in Pittsburgh, I'm feeling the effects of the recession and starting to self promote my work again, a practice I'd gotten out of the habit of when assignments were flowing freely. I recently redid my website so I'm hoping this interview will drive traffic to it!

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

A: I'd have to go back to art school when we were given the assignment to put together books about ourselves. I chose to do mine as a comic book, and it's still one of my favorite things I've ever done. I learned a lot about myself looking at my life and writing it down in easy-to-understand comic strip format. And I really enjoyed the writing aspect of it, something I don't do nearly enough of as an illustrator.

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

A: Deadlines and getting paid! I tend to work on something for exactly as much time as I have,

so I don't know that I would ever get anything done unless there were firm deadlines forcing me to stop.

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

A: Neal Adams, a comic book and storyboard artist I apprenticed with for a semester during college, told me that you can earn more money in the ten minutes you're on the phone negotiating the price of a job than you can earn in the hours, days or weeks it requires you to complete it. That's great advice for a commercial artist!

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

A: Practice a lot, and diversify. Other illustrators seem to be able to make a go of it with only one thing they do really well, but I've found that I've had to branch out and offer a few different things to keep enough work coming in to pay the bills.

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

A: Lately it's realistic oil painting which is completely different from the simple cartooning and flat color I do for most illustration assignments.

Q: What do art directors like about your work?

A: Several have told me I'm easy to work with and accommodating which helps I'm sure, and I have a pretty wide range, especially with the lettering.

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

A: Initially it would have been the underground cartoonists of the late '60s/early '70s, especially Robert Crumb. Since then the influences have become so numerous there wouldn't be enough room to list them all. If I had to single out one other for my cartoon illustrations, it would be Syd Hoff.

Q: What would you do with ten million dollars?

A: The first thing I would do is pay off our mortgage! And our kids' school loans. And buy my wife a really nice piece of jewelry. After that I would become a philanthropist, paint a lot more, travel, go on some surfing trips and take music lessons.

Q: What do you enjoy reading?

A: Lately I've been reading a lot of how-to books on portrait painting. I also like memoirs, especially humorous ones, and good historical fiction and detective novels. I listen to books-on-cd while I'm working on anything other than the conceptual stuff which requires more concentration.

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

A: I'd like to learn to play a musical instrument really well.

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

A: When I worked at Harvey Comics, the art director would always arrive late in the morning and stay late into the evening whereas the other assistant and I worked nine-to-five. One morning we came in and on his desk was a beautiful piece of artwork that he'd obviously spent a long time on the night before. We took a piece of clear acetate and poured out a big pool of ink onto it and used a hair dryer to dry it up. Then we carefully cut out the blob and placed it on the artwork with an emptied ink bottle turned over on top of it. He showed up for work later in the day and almost blew a gasket when he saw it! He remains a good friend to this day despite that cruel (but funny!) trick.

David's work can be viewed on his website at: davidcoulson.com
portraits here: David_Coulson_Portraits

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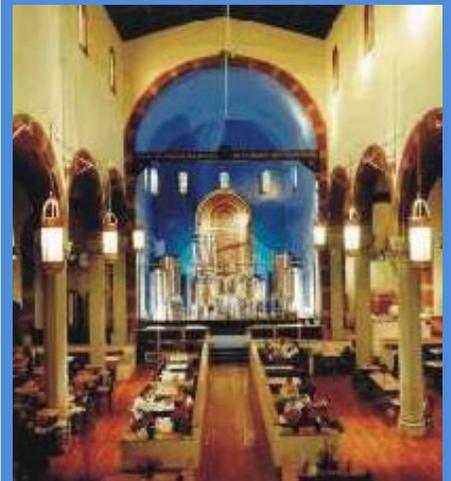
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How do your pets help or inspire you with your work?

Rick Antolic: “When I got a cat three years ago, I brought to her attention a few pieces of artwork hanging on my walls, as I do with any new friend that comes by. I explained to her that I did those paintings and drawings. She didn’t seem impressed. ‘Maybe she just doesn’t understand that I actually did those pieces of art,’ I thought to myself. Soon thereafter, I began a couple new paintings. There she was, watching me do my magic, and she still wasn’t impressed.



I can’t say that my cat, Maddy, inspires my work. Instead, Maddy humbles me. Whenever I think I’ve done something really great on canvas or paper, I look over at her and see her watching me with that look of disinterest and my head is brought back down to size. Often times, she wants my attention when I’m working. I’ll tell her ‘I’m sorry Maddy, but I need to concentrate on getting this done today,’ and then she’ll do something really cute and adorable and the next hour is wasted by me giving her my attention...usually that means both of us taking ‘cat naps’. I haven’t had the opportunity to include her in an illustration yet. But if it should happen one day, I really don’t think she would care. I think, in my next life, I want to be a cat.”

“Let’s face it: they’re no help at all. Without opposable thumbs, they’re hopeless at laying in a graduated wash.”—John Manders

John Manders: “All my pets have made cameo appearances in my picture books. My old dog Poobah can be seen driving around in cars; Brandon walking the plank off a pirate ship; India in the thick of a watermelon-seed-spit-

ting battle; my old cat Floyd cajoling a chicken into laying eggs; and my parrot Sherman hanging around with buccaneer bunnies. Being the pet of a kid’s book illustrator is like being the friend of an autobiographical novelist—sooner or later you wind up in a book.



I always prefer animal characters to human ones. You can get away with a lot more when you draw animals. In my book *Señor Don Gato*, a cat falls from a roof to his death in the street below. Because my style is humorous, even the youngest reader recognizes that the situation isn’t serious and this cartoon cat will come back to life before the story is over. Try that with a child character—even one drawn to be funny. You can put animal characters in situations that would get an art director’s thumbs-down if you used kids.

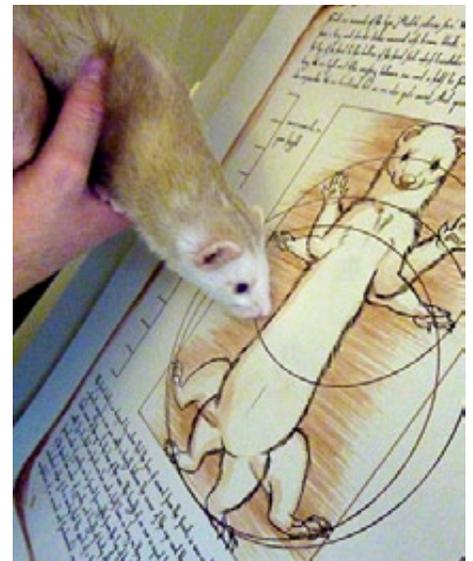
Animal characters are the perfect solution to multi-culti concerns. When I illustrate a group of kids, it’s expected that I should draw it to look like a UN sub-committee, with as many ethnicities represented as possible. There are big pitfalls: does this or that character look too ethnic? Am I showing a minority character in an unflattering light? With animal characters, those challenges disappear. A reader can identify with any character in the story and suppose that character to be whatever race he chooses. Animals are universal; they transcend race.”

Fred Carlson: “My cats have always had temporary quarters during at least parts of the day in my studio area. I’ve had six in and out of here over the past 30 years. They seem to like drinking the water kept in a bowl on my palette surface that I clean my watercolor brushes in... must be an interesting flavor. It gets messy if they jump up there when I have not cleaned up a bunch of paint, though,

and they get their paws colored. The tracks they leave if this happens are hilarious to follow sometimes. They only walked on a job-in-progress one time in their forays into my work area—a set of red paw prints on a green background for a music portrait of Erroll Garner. I guess they don’t inspire me much but they motivate me to keep my palette cleaned up!”

Kathy Rooney: “My dog Alfie takes me away from my studio with a 40 minute daily power walk. Exercise rejuvenates us both and helps me work longer.”

Rhonda Libbey: “I have had a few different kinds of pets throughout my life that have been good companions and an inspiration. I had two dogs when I was young as well as two rabbits and later a cat. I have also had hermit crabs and fish. All of them were inspiring to look upon but also it was important to observe their behavior. I think that observing an animal’s behavior and body language is sometimes just as important (and arguably more important at times) as their appearance when creating a convincing likeness. I can take that a step further by this example: I have painted dragons that appear loyal and familiar in some ways because I used body language that I remembered from watching my dogs play. The most influential animals in my art these days though would have to be my ferrets. I have had five ferrets



Icarus inspecting Rhonda’s progress on a piece called “The Virtuvian Ferret.”

over a 12-year span, and I find them to be incredibly beautiful. They are really long animals with little short legs and so their contours are always dynamic, even

QOTM *continued*

if they are just resting. It probably helps that they are playful, inquisitive and energetic, so they are usually up to something. Ferrets are also interesting to me because they are in the weasel family. All members of the weasel family share a particular body language in the way they sit, stand, and run; and these are all different from cats and dogs and very different from vegetarian mammals like rodents whose features are more round and pudgy. What else is good about painting ferrets? Ferrets are the third most popular pet in America and ferret owners are usually crazy about their pets. Imagine it if you will, a kind of large group that shares a particular madness much like crazy cat people; so it's easy to market work to them because most seem to be searching for any kind of stuff they can find with a ferret on it. I can make this claim, because I have been able to pick ferret owners out of a crowd by how they react to my images with ferrets in them; and of course, I reluctantly admit, I am a part of that group as well."

Kurt Pfaff: "My little dog Misty is my best friend and life would be a lot sadder without her in it. When things get tense and deadlines have my heart palpitating, I walk down from my office, grind up some coffee beans and brew me up a cup o' joe to clear my head. I grab



my hot, steaming cup of rich, tasty java and plop down in my favorite chair. In one second my little buddy is sitting in my lap licking my

face, thrilled I've come to visit. My anxiety quickly melts away and everything is just fine with this world."

Thanks to Lou Matsick for this month's question. Got a good question for an upcoming issue? Please submit to: animatsick@mac.com

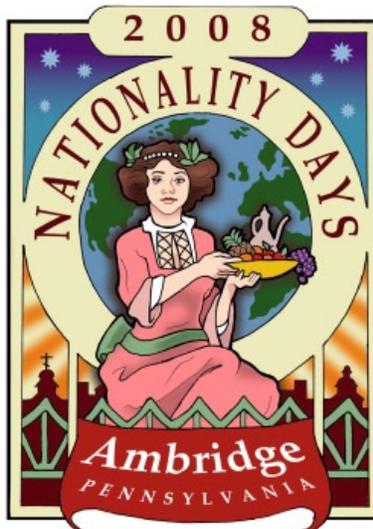
Members reveal sources of inspiration...

I was hired by the Ambridge Chamber of Commerce to create a logo for their annual Nationality Days Celebration. The director had an idea in mind—two kids dressed in European costumes holding a banner reading Ambridge Nationality



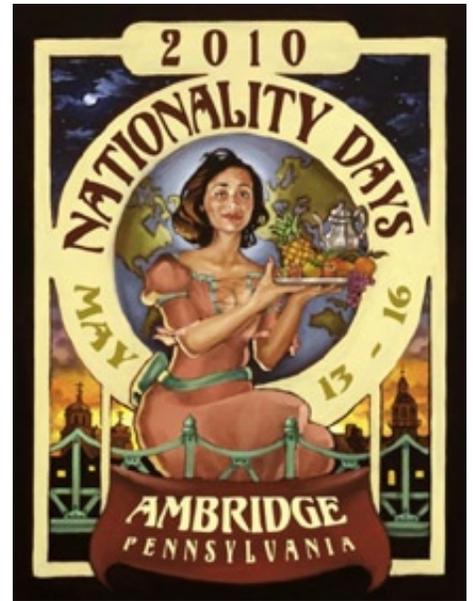
Days. It wasn't a bad idea. But I kept looking at the Alphonse Mucha calendar that hangs next to my drafting table and was struck by the image depicted for that month, shown above. I loved how regal and proud the lady looked, with active area at the bottom and the circle behind her tying the whole thing together.

I worked out a sketch that incorporated the elements that I liked. They love it,



thinking it was done. And in fact, it could've been done at this stage, as it was only going to be used on the Chamber's letterhead in their business dealings for the festival. But I wanted to give it a more finished look. I asked my go-to guy, **John Blumen**, for advice. He suggested I do an oil painting. I was concerned that an oil painting would not be appropriate for a logo. Blumen asked what they were paying me and then advised, "Do it as a portfolio piece, since they're not paying you that much. Might as well get something out of the project." See, that's why he's my go-to guy!

Although I love Mucha's work, both in its design and rendering, my portfolio has drifted from an N.C. Wyeth style of painting towards a little more J.C. Leyendecker approach. Either way, I wasn't going to try to fight this mixture. Mucha inspired design with a Leyendecker inspired rendering is a winning combination.



I finished the illustration as an oil painting. When the director and his board saw it, they wanted to make posters and other memorabilia to sell at the festival. I'm not sure they have the money to do all that they want, but I'm visiting them soon on another project and will inquire about that.

—Rick Antolic

ANNOUNCEMENTS

Creative Wisdom

Original thoughts from **Kurt Pfaff** appear on the 13th of each month on the Pittsburgh Creative Blog, where 30 of the city's leading creative professionals contribute on a rotating basis. The theme of the daily blog is "Secrets and Observations of the Experts," which invites a wide variety of topics. Intriguing recent posts include "7 Grammatical Mistakes That Will Make You Lose Web Cred," "The Client's Pain," and Kurt's April entry: "You Forgot to Draw." Check daily at: [pittsburghcreative](http://pittsburghcreative.com)

Unauthorized Usage of Images on the Web

A recent posting online by artist Chris Buzelli cites an incident where a CBS journalist used one of his old illustrations for another client, without asking permission, to illustrate a rant on health care. The art was removed on request, but the journalist posted a reply justifying his usage (as he saw it). That triggered a lengthy series of passionate responses from countless readers protesting his action to educate him on their positions. The initial complaint appears here with a link to the thread: smartplanet.com Chris Buzelli's request is #6 and the author's response #8. A deluge of captivating reader statements follows.

The journalist, Dana Blankenhorn, made no response to the replies. Mr. Blankenhorn did however draft interesting advice on the issue in this unrepentant follow-up garnering a further outpouring of strong emotions from the readership: smartplanet.com

Thanks to **Kurt Pfaff** for bringing this online discourse to our attention. It's an issue worthy of discussion, and prompted Kurt to formulate the Question of the Month for May. Here it is so you can get an early start on your responses:

If your artwork was ever stolen and used without your permission, what action was taken to resolve the issue and how could it have been prevented?"

ICON6 Sunny Side Up

The early bird rate of \$425 is valid through end of April for ICON6, the Illustration Conference, to be held in

Los Angeles, July 14-17. The event offers workshops and tours in addition to the concentrated, fast-paced program held under one roof at the Langham Hotel in Pasadena. For registration and continuing updates, check the website at: [theillustrationconference](http://theillustrationconference.com)

Welcome

PSI congratulates **John Metzler** as new President of the Pittsburgh Society of Sculptors, replacing **James Shipman**. John has been added to PSI's roster and James will be retained, both as affiliate members.

New Full Member



Mitchell MacNaughton

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

Mitchell is currently attending the Art Institute of Pittsburgh

for graphic design although his true passion is illustration. He draws most of his inspiration from current events. Mitchell won a 2009 Tom Ruddy Award.

Personals

Pittsburgh Society of Illustrators sends condolences to **David DiBella** and his family on the passing of his mother, Alice G. DiBella.

ONLY TO PSI MEMBERS!

New creative art buyers list for only 10 cents per peel-and-stick label!

Custom searches allow you to purchase specific company types, job titles, specialties and locations. It's quick, easy and affordable.

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



Did You Know?

If you have a question regarding pricing, negotiation, contracts, client collection, copyright law, various markets, and business practice, you can email your question (please describe your need or specific circumstance in full) to President Mark Brewer mark@markbrewer.com and new member contact Fred Carlson fred@carlsonstudio.com. They can direct your query to people within PSI with specific expertise in that area, and most times you will have answers or advice within 24 hours.

In 2009 there were:

- 76,226 page views of our PSI website
- 10,106 unique visitors to the PSI website
- 4.5 minutes average time spent looking at the site by each viewer's visit

Fun Link



Creature Comforts defines ART:

<http://tv.monstrous.com/play.php?vid=608>

Business Meeting

Come Out, Get Involved, Be Inspired!

Upcoming Business Meeting

April 20, 7:30 pm
at John Blumen's home

BEHIND THE BRUSH

See what members are working on this month...

"Hot Water" is a 40x30 new painting by **Tim Oliveira**.



These illustrations for the menu of Il Pizzaiolo in Mt. Lebanon are "One of the few non-storiboard projects I've done in the past

three months," says **John Hinderliter**. They were done in Photoshop.



Nora Thompson is working on a book that she is writing and illustrating. She has set up a website with sample illustrations and stories: [hairyeeyeballs](http://hairyeeyeballs.com)

This self promotional piece by **Taylor Callery** was inspired by the Academy Awards. And the Oscar goes to...Jeff Bridges for his role in *Crazy Heart*.



This latest oil by **Susan Castriota** was a commission that will hang in a couple's Naples, Florida condo. "I love oils because they give me the chance to loosen up from my usual pen and ink architectural renderings of Pittsburgh," Susan says.

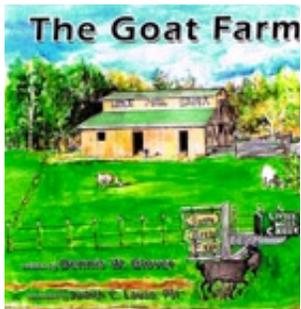


Frank loses a bet.

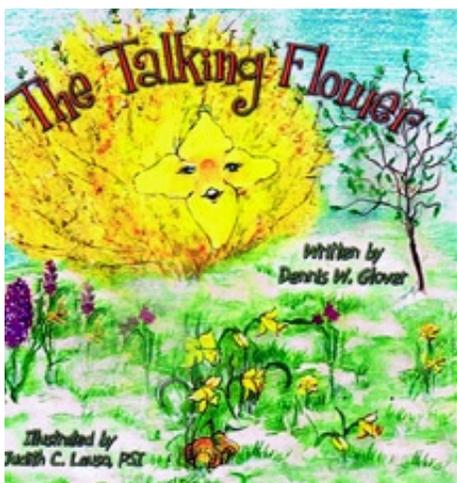
George Schill kindly shares two Easter gags that "didn't make it" but are very appreciated here.



Another successful Easter Egg Hunt



Here are two covers showing **Judith Lauso's** most recent work done for children's book author Dennis Glover, published by AuthorHouse.



They are available on Amazon and in selected book stores. Titles include: *The Goat Farm*, released in January and *The Talking Flower* released in April. The sequel to *The Goat Farm* is to follow in late 2010.



This young cook and a layered concoction are two of the illustrations done by **Anni Matsick** for a cookbook titled *Make it With Mixes*, a

PA 4-H Beginning Foods Project.

