

PSI Inside

www.pittsburghillustrators.org



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Member News

Dinos Debut

Phil Wilson recently completed two illustrations featuring new dinosaur discoveries; Augustinia, a new sauropod discovered in South America, and Diabloceratops, a new ceratopsian discovered in Utah. Both animals feature some spectacular horns and spikes which contributed to their appeal as subjects. They are each 18" x 24" and done in acrylic. About his process, Phil says, "I do an 8.5" x 11" sketch, then enlarge it to the desired size using a grid system. Then I transfer the sketch to the board using a graphite sheet and go over the drawing with a stylus. I do the background environment first, and then the foreground figures."



Full Speed Ahead

The theme Charting Pittsburgh's Course inspired this artwork by **George Schill** for the Pittsburgh Quarterly's Spring Issue. This Annual Report issue reflects on where Pittsburgh is now and where it's headed.



Tops in Chalk

The Pastel Journal has released the winners of the Pastel 100, awarding **Christine Swann**, PSA, Honorable Mention in the Portrait Category for "Consideration." The magazine features the top 100 pastel paintings of the year chosen in their annual competition.



My Spot

Anni Matsick

Thinking of dropping in on one of the PSI monthly gatherings but don't know what to expect? A full report inside covers the kickoff of our last Friday-of-the-month Business of Illustration meetings. If you weren't there, you'll wish you had been---the attendance list reads like a who's who in Pittsburgh art circles! No report on the second-Tuesday social but the group

photo casually snapped by PSI's president on his iPhone tells the story---these meetings are FUN. Now that the weather has turned more spring-like, it's easier to venture out and join in.

Our new regular features continue, with another cartoonist attracting the March Spotlight and someone who got a gallery show based on her image in the recent AIP exhibit. Three very interesting new members are listed with a brief summary of their backgrounds and why they've joined, and who encouraged them to do so. You definitely want to meet these people! So, if you haven't yet renewed your 2012 membership, see the reminder for info on how to pay. Your updated card will get you discounts in three local art supply stores, and other membership benefits like participating in this newsletter. Letting PSInside readers know what you're working on serves as a great ice breaker! See you in the next issue?

On Exhibit

As Part of *What's Up Pittsburgh* at Clarion University Art Gallery, **Lucky LeRoy (Paul LeRoy Gehres)** presents *Built to Last*, a four-part installation of collage, paintings, Forgiveness Quilts, printmaking artifacts and For Twos. This group exhibition is organized by the Clarion art department. Art majors and minors in the freshman seminar visited Pittsburgh museums and galleries to view a wide variety of art made in the western Pennsylvania region and selected work for an exhibition based on their experiences. "This allows our students to see an exhibition from its inception through its installation," according to Vicky A. Clark, the gallery's director. "Not only are they exposed to a lot of excellent contemporary art, but they get to make value judgments about what they see and come to a consensus of what should be shown on campus." The show runs through April 28, with an evening performance by LeRoy on April 5. Images of many of his works and videos of his processes are posted on LeRoy's blog at: <http://lbt1.blogspot.com/> Shown here is his 8" x 8" acrylic on canvas.



Pittsburgh's founding chapter of Ladies United for the Preservation of Endangered Cocktails (LUPEC) is partnering with Red Door Space as they celebrate local women artists in *Women in Art/Art in Women*. The Show includes the work of **Yelena Lamm** and **Jane Popovich**. Yelena is showing a new series of female portraits depicting the four seasons, with Jane as the model for "Autumn." Jane will be showing her new ink fairy tales illustrations series, and old pencil drawings never before shown. Others in the show are Sita Mae, an internationally acclaimed figure and portrait photographer, and Mimi Champlin with ceramics. The show opened with a cocktails reception on March 9 and will be on display through March 31, at 2112 Sarah Street on Pittsburgh's South Side.



Jane Popovich

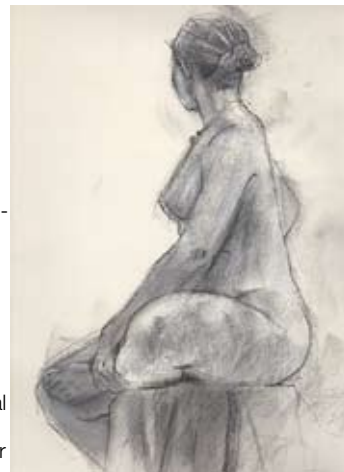
Jeff Outlaw recently sent "Scream 3" to its new home in Orlando. The drawing was purchased after being displayed in the February 9-11 *Nude Nite* show in Orlando, Florida. The show is held in a different location each year and hosts 200 works for each of its annual national juried exhibitions. It's in its 13th year as the largest nude art show in North America.



Here are two images from **Judith Lauso's** recent solo show at the Mt Lebanon Library that ran through February. The child is rendered in watercolor and pencil. The chick-a-dee is a print made from an original rendered in watercolor on illustration board.



A charcoal and chalk drawing titled "30 Minutes" is one of two pieces **Anni Matsick** entered in the Art Alliance of Central Pennsylvania's *Figurative Exhibition*, on display March 16-25. It was done in the organization's Thursday evening informal figure drawing sessions at their Art Center in Lemont.



Worthy Causes

Kelly Blevins donated this 10" x 10" charcoal on paper drawing for Future Tenant's annual fundraiser. Its title is "Self IV." The event is set for March 30, 7-12 pm at their art space at 819 Penn Avenue.



Western Pennsylvania Humane Society benefited from profits on sales of **Susan Castriota's** books in the Wilson's Wondrous Tales series, at the Home and Garden Show in Pittsburgh, March 3, 4 and 10. The book's main character, Wilson, is a dog adopted by Susan.



Duly Noted

This link from **Don Henderson**, President of the New Kensington Camera Club, tells about a project the group has been working on. http://pittsburghlive.com/x/valleynewsdispatch/s_781943.html

Chicago's Elgin Children's Literature Examiner Elizabeth MacKinney's three-part interview with children's illustrator and writer **John Manders** can be found online at these links:

Part 1: <http://www.examiner.com/children-s-literature-in-chicago/interview-with-children-s-illustrator-and-writer-john-manders-part-1>

Part 2: <http://www.examiner.com/children-s-literature-in-chicago/interview-with-children-s-illustrator-and-writer-john-manders-part-2>

Part 3: <http://www.examiner.com/children-s-literature-in-chicago/interview-with-children-s-illustrator-and-writer-john-manders-part-3>

NEWSLETTER SUBMISSIONS

PSInside newsletter items are due during the first seven days of each month for that month's issue.

Send any new images you've completed or are working on for **BEHIND THE BRUSH**.

Send news on exhibits, awards, book signings, art donations and other announcements for **MEMBER NEWS**.

Got an assignment or commission through PSI's website gallery, PSI eblast, exhibit, or other PSI contacts? Send details for the new **PSI WORKED** feature.

Images must be low res jpegs 72 dpi, max 600 x 600 pixels.

Send your info to: animatsick@mac.com



Naked in Pittsburgh 2012

Submission deadline
April 13, 2012

Show Dates June 1-16
Red Door Space
2112 Sarah St
Pittsburgh's South Side

www.OutlawArtisans.com



Membership Dues are due by April 15!

Pay online at www.pittsburghillustrators.org or mail a check (Affiliate \$25 or Full \$55) payable to PSI to:

Gina Scanlon, PSI Treasurer
439 Lark Tree Circle
Bridgeville, PA 15107

\$25 reinstatement fee to rejoin after April 15th.

New Members Full Members

Rick Henkel

rick@lighthouseartwork.com



Rick is a technical/diagrammatic illustrator with over thirty years experience; starting out with Rapidograph pens on mylar, and converting over to the Mac in the late eighties. He worked for Industrial Illustrators (a small mom

and pop graphics shop in North Huntingdon) for twelve years, and for ThoughtForm for nearly twenty. He is now freelancing. Rick has worked for clients as diverse as Westinghouse Nuclear Center, Alcoa Technical Center, Society of Automotive Engineers, Steelcase, McDonald's, Bearing Point (now part of Deloitte), McKesson, Highmark, Pittsburgh History and Landmark Foundation, and The Pennsylvania Interbranch Commission for Gender, Racial, and Ethnic Fairness (PA Supreme Court). Projects where his illustrations have played a significant role have been noted in Graphis Diagrams 2, Information Architects, Print Regional Design Directory, AIGA Design Annual and in numerous AIGA/PGH competitions. His work can be found in Sharon Steuer's *The Adobe Illustrator Wow!* Books. He was referred by friends, including **Kurt Pfaff**.

Stacy Innerst

info@stacyinnerst.com

www.stacyinnerst.com

A former stalwart at the Pittsburgh Post-Gazette, Stacy has freelanced off and on for 30 years.



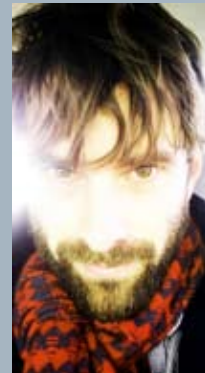
He has also taught at Akron University and Southern Illinois University. Stacy was born in Los Angeles and, as a small child, lived in a neighborhood that was home to Rod Serling, Ray Bradbury and the actress who played Lois Lane in the Superman

TV series. His older sister dated a kid who drove a car in the sixth grade. The family later moved to Albuquerque, New Mexico where there were fewer celebrities but life was only slightly less surreal, and several sixth graders drove cars. Stacy has since learned to tap the surreal reservoir of his youth and as an adult has made probably a thousand pictures for newspapers, magazines and children's books. He was referred by **Nora Thompson** and **Fred Carlson**.

Affiliate Member

Jon Beck

jonbeckartist@comcast.net



Jon is a multi-medium artist who has been drawing and painting since he was one year old. Self taught, and supplemented by Carnegie Museum of Art classes as well as Carnegie Mellon pre-college art classes since the age of two until the age of 18, he has dedicated his passion in life to creating. Jon has a bachelor's degree in graphic and communication design,

has worked as a graphic designer for eight years, but has recently parted ways with the corporate world to pursue his true passions: painting, drawing, mixed media, graphic art, cooking and a combination of all things thereof.

PSI Members show your membership cards for these discounts!

Utrecht Art Supply

www.utrechtart.com

SAVE 10%*

with FREE Utrecht ArtSmart Card

* Discount cannot be combined with any other offer. Does not apply to clearance or sale items, gift cards, Best Buys, furniture, lighting and items designated as nondiscountable.

Top Notch Art Center

www.tnartsupply.com

20% DISCOUNT

on all non-sale in-store supplies
plus custom framing

Artist & Craftsman Supply

www.artistcraftsman.com

10% DISCOUNT

on non-sale items.

Weekly Figure Sessions

South Arts building www.southartspgh.com

Wednesdays, 7-9 pm **\$10.00**

No instruction, just a group of talented folks working in whatever medium they like. It's a casual, friendly group with music playing while they work.

Announcements

Rick Antolic reports on:

The Business of Illustration: February Meeting

PSI has been conducting monthly business meetings for most of its history. The format has always been the same. It has worked for us; we have become a significant influence in the local and national illustration scene because of our meetings dedicated to the operation and development of our organization. Even as important as these meetings were to the life of PSI, it always seemed we got more accomplished, both for the individual artist and for the group, *after* the meeting, standing around in the parking lot having more casual conversations. Whatever the weather, season, or hour of night---we gathered and got things done!

It was in this spirit that our President, **Mark Brewer**, and Vice President, **John Blumen**, devised a new plan for our business meetings---a new format that would encompass the more productive aspects of PSI's parking lot discussions. It's short and sweet: a featured artist is invited to show their work and talk about their background and process. After this, a speed review of artwork brought by attendees ensues. Lastly, a particular industry-related question or issue is introduced by Mark Brewer for a lively discussion among the group. This new format is appropriately titled, "The Business of Illustration." The PSI board agree it is much more effective at addressing the reasons why most members joined---to learn more about the business of illustration, and how other illustrators create their images.

Past-President and current New Member Contact **Fred Carlson** generously hosted this highly anticipated first BOI meeting, in Monroeville. At 19 members, it was one of our largest tallies at a business meeting in many years. Many brought snacks and drinks to add to the communal food table, which made the casual introductions and discussions relaxed and enjoyable.



Evette Gabriel answers questions from members.

The PSI member brave enough to set the tone for our Featured Artist segment was **Evette Gabriel**. Evette graduated from the Savannah

College of Art and Design (SCAD) in 2006, with a focus on illustration and graphic design. "I started my career at the Pittsburgh Tribune-Review as an editorial staff illustrator," Evette said. "I currently work for the National Network of Digital Schools. Our company produces both curriculum and educational products to sell to both schools and the trade. My focus at our company is leading a team of artists with various design work as well as illustrating materials myself. This includes: children's books, textbooks, games, apps, web design, eBooks, and miscellaneous print materials."

Evette described her earlier job at the Trib. "The Trib was a wonderful environment for a first job---tough, but very educational. Most of my work was selling my ideas to the editors. In art school you do this with the professors, but it's not the same. I tried to read my editors like they were clients and come up with my best tactic for pitching ideas. The Trib also wanted me to work in a variety of styles. My college preached to me to 'work in one style.' But I have found if you have a full time employer a variety of styles makes you more attractive." The experience Evette gained at The Trib had made her marketable for another rare job in which you can work as a full time employee creating illustrations. "My current job has taught me a lot about the joy of collaboration and mentoring. I have the opportunity to work with a talented team. There have been ups and downs but helping a colleague succeed and grow as an artist is a wonderful experience. My exposure to new technology and multimedia has also influenced my work in this changing field."

So how did Evette find PSI? Credit goes to "recruiting agent," **Phil Wilson**. "I joined PSI approximately three years ago," Evette explains. "Phil and I were both presenting at a local career fair. He came to my table and encouraged me to join. Thanks, Phil!"

The Speed Review went...well, speedily! While attendees had paper and pencil in hand, Mark Brewer held up a piece of art that one of our members had submitted for review. All took just a couple minutes per image to write down initial thoughts, whether positive remarks or constructive criticism. Mark then collected the notes and handed them to the artist to read privately.

Mark quickly moved on to presenting the evening's question: How can illustrators best survive in a bad economy like the current one we're experiencing? Decidedly, the most qualified person to begin addressing the topic was **Fred Carlson**, and the floor was handed to him. There were quite a few good points brought up in piercing insights from **John Ritter**. Some members commented quietly afterwards that the discussion was off-topic a few times, detracting from discussion of the highlighted issue in the time allotted. No doubt as we continue with this productive new format, staying on-topic will become routine. Once the organized part of the meeting concluded, those interested were treated to a tour of Fred's busy studio, with current projects in evidence.

Those who have attended any of our previous business meetings, socials, or planning committees know we take every opportunity to mingle! We talk with our friends whom we just saw a



few days ago, talk with friends we haven't seen in a long time, or talk with new or old members we haven't met. In fact, I couldn't help but notice the day after the BOI meeting, quite a few attendees became Facebook friends. This is evidence of how effective these meetings or any of PSI's gatherings are to its social and professional networking component. The stronger the interpersonal network inside our membership, the stronger our overall organization can, and will, become!

Mark Zingarelli commented on his Facebook page, "Lots of great ideas were hashed about and it was wonderful to see so many illustrators from our group again. Not only were the nuts and bolts part of the meeting informative and empowering, the social aspect before and after was a treat. Can't wait for the next month's meeting!" One of PSI's newer members, **Frances Halley**, observed, "I learned much more about the business side of illustration than I ever knew before." And our host, **Fred Carlson**, added, "Discussions were great. Some new folks truly had a master level graduate class experience. This is the first of a set of nine similar evenings planned for 2012, thanks to the planning and brainstorming of PSI President **Mark Brewer**--an inspired program. Evette has already done a lifetime of work and she's only six years out of SCAD...those days working at a newspaper really honed her technique and focus."

The various locations for remaining BOI meetings are listed on PSI's website at www.pittsburghillustrators.org. All PSI members are welcome to attend these last-Friday-of-the-month events. No reservation necessary, just bring a snack or beverage to share! Hosts are not obliged to set out the spreads, we are depending on the good will and generosity of our attendees! February's roll call included **Rick Antolic, John Blumen, Anna Brewer, Mark Brewer, Fred Carlson, Steve Cup, Rose Gauss, Frances Halley, Rick Henkel, Evette Gabriel, Craig Jennion, Jane Popovich, Leda Miller, John Ritter, George Schill, Nora Thompson, Phil Wilson, Amanda Zimmerman** and **Mark Zingarelli**.

NEXT BOI MEETING: Friday, March 30, at home/studio of David Coulson, Squirrel Hill/Shadyside. Featured Artist: TBA

Photos by Jane Popovich

Portrait Commission Case Study

Fred Carlson got helpful practical suggestions in February's *Speed Review* and shares the results here.

1. Reference photo of Ted Shen, subject of the Spring 2012 Table Talk column for Phillips-Exeter Academy Alumni Bulletin, received February 12.



This is a quarterly assignment I have been doing for 41 straight issues of this publication, since summer 2000. Subject is Ted Shen, former Exeter chair of Trustees and investment banker, who is retired and now has a second career writing Broadway musicals! This interview featured his newest hit, *A Second Chance*.

2. Sketch for quarterly montage portrait assignment, submitted February 13.

Submitted a day later for OK by the client. I really felt this likeness was one of the best I had ever done for this client, after 41 straight issues of appearing in this feature I had never had a revision request on a finished color piece...but there's a first time for everything.

3. Finished color piece 1, submitted February 21.

The magazine client wanted some of the extra type removed, and urged me to watch the cheeks---they always think the subject looks too "fat" but I chalk some of this up to optical distortion of the ipegs on the various screens they are

looked at on. When they see the actual finishes there are never any complaints. For this job the client asked for an intermediate color scan to look at the color painting.

Customer wanted the cheeks less prominent



before showing it to subject, Ted Shen. I thought about how to approach this request---painting back over watercolors is always a tricky deal, especially when it looked like I had to trim off a quarter inch of the right side of his face to slim it down. I decided to use the February 24 *Business of Illustration* *Speed Review* for feedback on what I was missing. Among the comments I got were to darken the eyes---this would help deflect the obsession with the cheeks and the highlighting there. Some felt merely downplaying the high-

lighting on the chin and cheeks would help. Most thought the client was crazy...but that's not my call, so we move on to what I changed. Anonymous comments in *Speed Review* were from my many friends in PSI, and **Craig Jennion, Rick Antolic and Phil Wilson** afterwards---Thanks, all!

4. Finished piece version 2, submitted February 29.

Worked right over the existing image. Most gouache areas can be wetted with brush and pulled up with dry brush technique then you can paint back over. It was easy to mute areas like the chin and cheeks and redrew shading into those areas. I drew new proportions right into the work along the right side (profile side) and went in and painted the new areas. Paint went on great along right side of face against the colored background elements. The client and subject loved this version and, of course, paid for the additional scans necessary. I darkened the irises and eyelid overhangs and that helped focus the gaze of the subject on the reader. Case closed!



February Social

Members gathered on Valentine's Day for February's second-Tuesday Social at The Church Brew Works.

PSI Worked For ... Cindy Strosser



Cindy Strosser got a call from the Hoffman Gallery on Main Street in Munhall. The owner saw her artwork from the Illustrators Directory in the Art Institute of Pittsburgh exhibit. "She really liked my rendition for a drink called 'The Dancing Leprechaun,' so she asked if I would be interested in showing some of my work in an Irish-themed show she was working on for the month of March," Cindy relates. "After doing a quick Irish jig across my living room floor, I said yes. My husband is Irish, so a while ago we took a trip to Ireland to meet his relatives. So, I dusted off the photo album from that trip and did some digital paintings using the photos for reference.

It was great fun to relive memories from one of the best trips ever!" Shown is "Paddy on Inisheer." The show opened on March 9 with an Irish trio providing live music. The artwork will be on display through March.



Spotlight on . . . Wayno

Witty with a touch of weirdness, Wayno is a perfect match as guest artist for two nationally syndicated cartoonists.



Rhymes With Orange, Hilary Price's award-winning daily comic, will showcase the cartoon work of Wayno March 19 through 25. While many cartoonists reprint old cartoons when they take time off, Hilary welcomes guest cartoonists to fill in during her occasional breaks. Previous RWO guests have included such creators as Mo Willems, Suzy Becker, Karen Schneider, Jen Sorensen, and Rina Piccolo.

Wayno is also a regular gag writer—as well as the daily colorist—for Dan Piraro's Bizarro, and he filled in as Bizarro's guest cartoonist for two weeks in 2011. "Writing and drawing for Rhymes With Orange was an enjoyable challenge. I usually draw gags in a vertical panel format. The 'widescreen' layout of Hilary's comic forced me to re-stage them to take advantage of those dimensions. As the reader's eye moves from left to right, the artist has an opportunity to delay revealing the gag for an extra beat or two. It was a great learning experience, and I appreciate Hilary's trust in turning the space over to me for a week."

Wayno is a member of the National Cartoonists Society, and a founding board member of Pittsburgh's ToonSeum. Hilary B. Price serves as Vice President of the National Cartoonists Society, and has received two NCS Awards for Best Newspaper Panel. Rhymes With Orange is distributed by King Features Syndicate, and appears in 175 newspapers.

For more information and to see Wayno's guest strips, visit the artists' blogs and Twitter feeds: rhymeswithorange.com, waynocartoons.blogspot.com, @waynocartoons, @Hilary_Price

Behind the Brush

Dan Hart used a smart phone to conceptualize, then worked in CS5 to create cover art for the spring issue of ANSYS Advantage magazine. The subject matter is on simulation engineering. "Don't ask me to explain it in detail," he says.



Kurt Pfaff shows the work sequence for his commissioned 11" x 14" oil portrait of a Great Dane named Lexi.



Joe Winkler calls this "Flamingo in Dappled Light." It's a 6" x 8" inch oil on canvas. "No special reason for it. I just like to paint," he says.



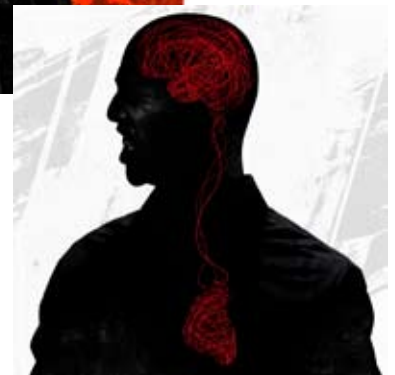
This latest illustration for Table magazine by **Kit Paulsen** goes with an article called "This Little Piggy." Kit adds, "For those of you who have not seen it, Table is my favorite foodie mag, with a local spin, educating yinzers with info on where to get fresh meats and veggies, the best new restaurants, recipes, road trips, etc."



Taylor Gallery sent these recent personal works:

"Rebel China," a portrait of Chinese artist and political activist, Ai Weiwei.

"Heart and Mind," inspired by some recent turmoil in life.



"Starting Small," inspired by the long journey ahead when starting your own business.





"Heavenly Cat Band" is a 9" x 11" screen print by **James Elston**. It's for sale in his Etsy gallery at <http://www.etsy.com/people/jimboya>

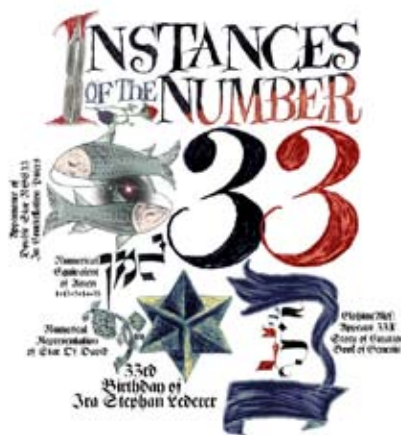


"Here my newest effort to get publishers to notice me," says **John Blumen**. "It's called 'Taylor of Blue Roof.' Miss Taylor Scanlon (Gina's Daughter) was kind enough to help me by volunteering to model and also lending me the services of her two cats."

Ilene Winn-Lederer has posted two new images on her blog Imaginarius at <http://imaginarius13.wordpress.com/>. She invites you to visit for commentary and to leave feedback. The card was made for her son Ira's 33rd birthday.

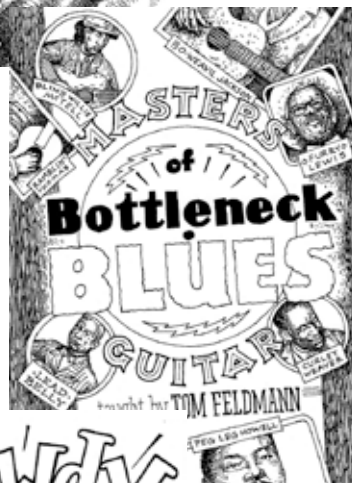


Shown are some recent sketches by **Christine Swann**, done in pastel for upcoming portrait commissions. "They are just color studies, and tiny---about 7" across," she says.



Four recent assignments for Guitar Workshop teaching series DVD covers are shared here by **Fred Carlson**. "These are the tight b/w versions for OK before painting. Stay

tuned next issue for the four color finishes!" He says. "Jobs were received from Guitar Workshop January 31, and all four projects were at this stage between February 5 and



February 21. Most type graphics were influenced by 78 rpm record catalogs from the 1920s and 1930s."

