



PSINSIDE

www.pittsburghillustrators.org

July, 2008

My Spot *by Anni Matsick*



Everybody, listen up! This sizzlin' July issue is loaded with timely information on hot topics! I encourage you to

go directly to page 3 to read up on the Reprographic Rights Authorization Agreement. Once you've printed out the form and signed and mailed it you can relax and enjoy the pictures, knowing you've done your part toward gaining our eligibility status for royalties. After that, see pages 6-8 for breaking info on PSI's two major shows for 2009, sure to get you stoked!

The promised report on ICON5 will run in next issue since we attendees are still in recovery mode at press time. Suffice to say, it was another landmark event in catching up on the field, and the closing night Carioca party brought on the usual revelry.

PSI President Rick Antolic has been absent from these pages recently but will be back in August with another lively report covering, no doubt, all the things he's been so busy working on!

Thanks to all who contributed news and exciting images to keep us scrolling the pages.

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Patriotic Spirit Shared

Don Henderson met with LeAnn Rimes in the Steeler locker room before her concert with Kenny Chesney at Heinz Field. LeAnn is holding a print of his B-2 Pin-Up "Spirit of Texas" Don gave her along with a matching challenge



coin. Don met Ms. Rimes' manager last year in Florida through his friend Dan Vargas at the Coalition to Salute America's Heroes "Road to Recovery" conference for wounded veterans at Disney World. "I do volunteer artwork for the Coalition to Salute America's Heroes and so does LeAnn," Don reports. "I designed Her Military Challenge Coin. Her manager arranged the meet & greet. She is such a sweetheart!" So are you, Don—thanks for supporting our troops!

Things are Still Cracklin' at Stubble and Smoke...



View images from "Stubble and Smoke", **Wayno's** solo show at Zombo Gallery at: <http://www.wayno.com/stubble/>

Lucky for Us!

Download **Monique Luck's** colorful art to your mobile phone through this direct link: <http://www.chi-qi.com/artist/profile.srf?profile=visual&artist=Monique%20Luck>

Monique will participate in the National Black Arts Festival in Atlanta, July 24-28, held at the Georgia World Congress Center downtown. The grand preview party is July 23, 7-10 p.m. Nice op for everyone to hold up their cells with those downloads!



Program Committee Meeting

Friday, July 18th, 7 p.m.
Hosted by Michele Bamburak,
431 Beverly Road, Mt. Lebanon, Pa.
15216.

RSVP if you are interested or intend to come: 412-344-8671.

We will discuss plans for this summer's annual picnic and future programming events and initiatives. You may bring food or drink to share.

Marching On

Justin Hrala will be departing Pittsburgh in August for a three year military assignment with the U.S. Army and will continue to do illustration and 3D work on the side and see where it takes him.

Portraits on Permanent Display at Pitt

Fred Carlson is drawing portraits of two great Swiss educators, Jean-Jacques Rousseau and Johann Pestalozzi, which will be displayed in perpetuity in the planned Swiss Nationality Room at the University of Pittsburgh. The two men came from different cultural and linguistic backgrounds (Rousseau French, and Pestalozzi German) and this fact makes them ideal symbols of Swiss heritage and harmony. They both influenced teaching philosophies in Europe, they promoted human rights and personal freedom, and most importantly supported the rights of children and educational opportunity for all.

Fred also recently completed portrait commissions of Gordon Zahn, founder of Pax Christi, for AMERICA Magazine, and two portraits for Exeter Alumni magazine Summer 2008 issue. He was one of 13 PSI artists to participate in the recent "Celebration of Champions" art exhibition June 18-20 at the Heinz History Center sponsored by Federated Investors. This show was wonderfully coordinated by Kathy Rooney.

Pittsburgh Sports in Art: They loved us, but who knew??

by Kathy Rooney

Thousands of Pittsburgh sports fans descended on the Heinz History Center June 20-22 for "Pittsburgh Sports in Art," a part of Federated Investors Parade of Champions, to meet and get autographs from at least 30 sports celebrities includ-



This photo appeared in the Pittsburgh Post-Gazette showing the Lemieux trophy collection, with Penguin Illustrations by Jim Mellet and Judy Lauso in the background.

ing Franco Harris, Charlie Batch, Bill Mazerowski, Art Rooney, Jr., Rocky Bleier and Andy Russell. They also came to see and have their pictures taken with Pittsburgh Championship trophies including the five Steelers Lombardi Trophies, the long forgotten stashed-away Pirates World Series Trophies, and Mario



Kathy Rooney with her cousin, Art Rooney, Jr. during his book signing in the Museum Shop

fans also had their pictures taken specifically in front of the fabulous artwork done by some of the most talented sports illustrators in our nation that included our own PSI members. We have met our target audience, PSI sports artists!

The History Center VIPs and staff absolutely loved our exhibit in the prestigious McGuinn Gallery. The show was expertly hung and lit by Ray Sokolowski which totally enhanced and underscored the importance of the Championship Trophies on display there. Participating artists were **Lynne Cannoy, Fred Carlson, Judy Emerick, George Gaadt, Dino Guarino, Denny Karchner, Judy Lauso, Ron Mahoney, Mike Malle, Jim Mellett, Kathy Rooney, Ray Sokolowski, Ilene Winn-Lederer** and a special Art Rooney, Jr. private collection exhibit of Merv Corning artwork. I saw it as a Pittsburgh sports art exhibit with some trophies in it. The artists contact table containing our samples was well visited upon with tons of takers, especially any

printed pieces pertaining to sports art images. I had to restock my Art Rooney Sports Pioneer post cards three times giving away around 500 cards, gladly. At least four of my clear bagged sports art prints priced at \$80 - \$100 were sold in the Museum Shop.

And there was the news media, shooting our artwork with the footage and photos shown on all local TV sports news pro-



Fans and Exhibit in the McGuinn Gallery

grams and in newspapers. ESPN did a special live national broadcast from there with Franco and Rocky Bleier announcing a Title Town contest to see which city had the most votes to be named the town with the most sports titles with Pittsburgh as a main contender.

However, not one mention was made by the media about our "Pittsburgh Sports in Art" exhibit even with our artwork splashed all over their reporting of the event. In preparation I wrote a press release, had informational exhibit signage and was there for the duration hanging around the media people and dropping hints but there was no interest in my story of our exhibit. In contrast, the sports fans loved us as they ferociously grabbed up our samples and the news media ate up the scene. So what is wrong with this picture (no pun intended)?



Fans and Exhibit in the McGuinn Gallery

Ironically, I am hoping not to sound like sour grapes because I am actually very pleased with how it all worked out. I know we as artists cannot compete with Mazerowski, or Franco or the Lombardi Trophies, especially in Pittsburgh. But, next year if this event happens again and



Fans with Ron Mahoney's pieces in the McGuinn gallery

we get invited to do a sports art exhibit, we will have a story to tell and we will be heard. Any ideas on how PSI can capture the media at this event in the future, please email me: me@krooney.net.

Welcome, New Members!

Fred Baxter

Referred by Fred Carlson and Jen Scanlon, Fred studied at Carnegie Mellon and at Cal Arts before rising in the animation world in LA. He intends to move back to Pittsburgh shortly and relocate his business here. He worked on South Park, Warner Brothers, Johnny Nemonic, and Fox Family programming as well as having his short features shown at the Pompidou Center and the Museum of Modern Art.

Leda Miller

Referred by Rose Gauss, Leda has won a juror award at the Butler Institute 65th Midyear Exhibition and is a member of SCBWI and a contest winner. She has a freelance career of 20 years duration.

Susan Castriota Hamilton

Susan has 30 years of freelancing since a 1977 graduation from AIP. She also had stints as a fashion illustrator for Belk's and Horne's.

Beth Hovanec

Referred by Ron Thurston, Beth works at Ohio Valley Hospital and has 25 years of freelance work on her resume. She was a double major at University of Pittsburgh in studio and fine arts.

Thomas Hunt

Referred by Rich Rogowski, Thomas works at Invention Home, and has a freelance roster including SciFi Channel, Butler Art Center, and conceptart.org. He is a 2007 graduate of Edinboro U.

Maria Rocio Fernandez

Maria will be a junior in college and is a fanatical horse person, cello player, and nature enthusiast "...which makes it that much harder to narrow down a career path."

ASIP Needs You to Sign Up Now!

PSI Members are Eligible for Reprographic Royalties!

PSI is part of an industry coalition of illustrators' societies called ASIP (American Society of Illustrators Partnership) that have presented a bona fide case to the IFRRO (International Federation of Reprographic Rights Organizations) world body in December 2006 for the collection of reprographic royalties owed to illustrators in the United States that have been collected worldwide. Until now there has not been a collection/dispersal agency for American illustrators as there have been in other countries around the world.

ASIP is now acting on behalf of all American illustrators. It is a legal entity created in 2007 and incorporated in Delaware to collect and disperse reprographic royalties owed to American illustrators collected by RROs around the world. PSI is dedicated to helping bring illustrators to the ASIP ranks, resulting in all who sign up benefiting from royalty monies from reprographic royalties. These are monies paid to permit xeroxing of copyrighted print work by corporations, institutions, colleges, libraries and businesses that have accrued and are seeking dispersal within our country.

The ASIP RRA&A follows on the next two pages. Print and fill out the second page, and mail it to the address on the form. Leave the left column on page two for ASIP to fill out.

PSI cannot do this in bulk for our entire membership because it is a legal document between each illustrator and ASIP. When sent out in early May, it was not adequately set aside on its own merits so we have decided to represent this form and urge each PSI member to ACT NOW. It will take only minutes and there is no cost.

John Ritter has volunteered to be our ASIP liaison. As he is on vacation, I am placing this news on everyone's front burner and urging everyone to sign the right column of page two and return the form to the ASIP address: 9 Foster

Place, Pleasantville NY 10570. Please do not delay—we need to boost the number of members in ASIP dramatically by October 1 so our case made in November 2006 is a reality. **Anyone who created two published works during the previous year where you are the rights holder is eligible to be a member of ASIP at no cost.**

For any frequently asked questions about ASIP or reprographic royalties, please CALL Fred Carlson at 412.856.0982 asap. Please act quickly on this opportunity for all PSI illustrators! **\$140 million was collected last year around the world for reprographic rights fees, and it is estimated that illustrators world-wide are entitled to 15% (\$21 million) of that amount.** Musicians and writers get royalties, it's time that American illustrators get on the right track! It is planned that U.S. collections and dispersals will follow the Canadian model, where all ASIP members will get an equal amount of royalty income until a more sophisticated method of image tracking can be designed, implemented, and paid for.

ASIP will be compensated for its legal work, administrative work, and office costs periodically by issuing expense receipts to its own Board, which includes its founding members (Brad Holland representing IPA, Cynthia Turner representing NYSI, and reps from the SFSI, Guild of Natural Science Illustrators, Association of Medical Illustrators, and the American Society of Architectural Illustrators). Terry Brown, the long-time director of the NYSI, will act as first executive director. Other societies will be involved intimately with the management process as their members join the coalition, e.g. PSI's John Ritter. ASIP will be compensated for these legitimate expenses authorized by the board of directors as monies are collected.

PLEASE ACT NOW!

—Fred Carlson on behalf of John Ritter, PSI rep to ASIP coalition



REPROGRAPHIC RIGHTS AUTHORIZATION & AGREEMENT

Six illustrators organizations have banded together to create the American Society of Illustrators Partnership to help bring accountability to the reprographic rights of American graphic artists.

Society of Illustrators • Illustrators' Partnership of America • Association of Medical Illustrators
American Society of Architectural Illustrators • Guild of Natural Science Illustrators • San Francisco Society of Illustrators
AMERICAN SOCIETY OF ILLUSTRATORS PARTNERSHIP, INC. 9 FOSTER PLACE, PLEASANTVILLE, NY 10570 914.320.8892

THE PROGRAM FOR REPROGRAPHIC RIGHTS

Reprographic rights are held individually but licensed through a collective administration. These are rights which artists and their agents cannot license individually.

- Reprographic rights refer to the blanket licensing of an artist's previously published work through photocopying or digital republication;
 - It refers to any work that has appeared within a collective work, such as a book, magazine, journal, or newspaper;
 - **It is impossible for artists or their reps to license these rights individually and collect the royalties due them;**
 - In other countries, artists have joined together in collecting societies to administer these rights collectively;
 - Any published artist is eligible to join;
 - To participate, each artist must authorize the collecting society to collect the relevant reprographic royalties;
 - The collecting society must guarantee that the artist is the owner of the reprographic rights;
 - An annual administration fee is deducted from collected royalties;
 - Collecting societies are non-profit.
-

1. Authorization & Agreement

This collecting society can represent only those artists holding reprographic rights who have given the society authorization to act on their behalf. At the present time, there is no other American illustration collecting society.

- Under this Agreement, you hereby grant the American Society of Illustrators Partnership ("ASIP") the non-exclusive right to represent your **reprographic rights only** and authorize ASIP to collect reprographic royalties through a collective rights administration;
- This non-exclusive right is limited to **reprographic licensing only; it does not affect primary or secondary licensing which you or your agent otherwise conduct;**
- This non-exclusive right is limited only to licensing activities conducted by a collecting society. You may affiliate with any other American illustration collecting society in the future by terminating this Agreement.

2. Collection and Distribution of Royalties

On your behalf, the American Society of Illustrators Partnership shall endeavor to collect royalties owed to you for the reprographic reproduction of your published artistic works.

- Once a threshold for minimum payments has matured in your account, ASIP will pay to you all royalties received from the licensing of your reprographic rights;
- Payment cannot be issued until ASIP member returns signed this signed Agreement;
- Royalties will be paid on an annual basis;
- There is *no fee* for ASIP membership: ASIP will retain an administrative fee for reimbursement and operating expenses;
- The *minimum payment* threshold will be determined by the governing board of the ASIP;
- The ASIP governing board is composed of official representatives from the member organizations of ASIP;
- Each ASIP member organization represents published American illustrators;
- One seat on the ASIP board will be retained to represent non-affiliated graphic artists.

3. Term and Termination

This Agreement shall be in force indefinitely but may be terminated by either party at any time.

- You may terminate this Agreement at any time by providing 120 days prior written notice to the Society of Illustrators Partnership. Notice must be sent by first class mail to:

The American Society of Illustrators Partnership, Inc., 9 Foster Place, Pleasantville NY 10570

- ASIP may also terminate this Agreement at any time upon providing you with 120 days prior written notice at the most recent address provided by you to ASIP.

REPROGRAPHIC RIGHTS AUTHORIZATION & AGREEMENT *cont.*

- Should you terminate this Agreement, ASIP will pay to you (on the first annual date for the payment of royalties) all royalties due you in accordance with its normal policy. These royalties will include all fees due you from the date of the previous distribution date until the date you terminated this Agreement.

4. Warranties

In order to protect the cumulative royalties of member artists, international agreements require the following representations and warranties:

You hereby represent and warrant to the American Society of Illustrators Partnership the following:

- (1) that your published artistic works are of your own authorship,
- (2) that your published artistic works are original,
- (3) that your published artistic works do not infringe another’s copyright,
- (4) that you have the authority to enter into and grant the rights set forth in this Agreement necessary for the American Society of Illustrators Partnership to perform its obligations under this Agreement,
- (5) that you have not licensed your Reprographic Rights directly or indirectly to any other person or organization other than to ASIP unless you have previously notified ASIP in writing,
- (6) that you have published under an ISBN or ISSN number and will provide copies of these works to ASIP if requested, and
- (7) that you are a U.S. citizen.

Except for the foregoing, neither you nor ASIP makes any other express or implied representation or warranty. Additionally, ASIP makes no promise, representation or warranty about whether it will be successful in its effort to collect royalties owed for any reprographic reproduction of your published works.

5. Indemnification

In order to protect the cumulative royalties of member artists, international agreements require the following:

You indemnify the American Society of Illustrators Partnership and its respective agents, employees, officers, directors, representatives, attorneys, successors and assigns from any and all claims against any loss whatsoever which ASIP incurs as a consequence of any breach of any representation or warranty you provide in this Agreement.

6. General Provisions

(a) Amendments

This Agreement may not be modified except by written agreement signed by both the American Society of Illustrators Partnership and you.

(b) Severability

If any clause or provision of this Agreement shall be adjudged invalid by a court or by operation of any applicable law, it shall not affect the validity of any other clause or provision, which shall remain in full force and effect. Each of the provisions of this Agreement shall be enforceable independently of any other provision of this Agreement and independent of any other claim or cause of action.

(c) Waiver

A single or partial exercise or waiver of a right relating to this document will not prevent any other exercise of that right or the exercise of any other right.

(d) Governing Law & Jurisdiction

This Agreement shall be governed by in the laws of the State of New York. Any dispute, claim or controversy relating to this Agreement between or among parties hereto shall be resolved by binding arbitration. Arbitration shall be conducted under and governed by the rules of the American Arbitration Association. All arbitration hearings shall be conducted in New York, New York. The panel from which the arbitrator is selected by the mutual agreement of the parties shall be comprised of licensed attorneys.

(e) Confidentiality & Privacy

ASIP will only share members' personal information with official entities for the purpose of representing reprographic rights to collect royalties.

For ASIP:

For Artist:

Signature

Signature

Title

Print name *(include pseudonyms under which you publish, if applicable)*

Date

Street Address

City, State, Zip

Phone

email

Two Exciting PSI Exhibitions for 2009. Let us know your interest NOW!

PSI has approved two group exhibition commitments for 2009, and we are asking interested illustrators to respond to Exhibition Coordinator Fred Carlson asap to register your interest. Official prospectus with final details will be forthcoming shortly, but it's important that we begin gathering a listing of interested illustrators for planning purposes. We feel both these shows offer the highest in quality presentations and creative challenge for our members with excellent spin-off publicity of our art form a high priority. The spacing of the shows seems to be good timing for anyone wishing to be involved in both, and we are seeking to make these as 'low impact' on the involved members as possible. Fred is very excited to see the list of interested participants. Please email at: fred@carlsonstudio.com or call him (412.856.0982) asap with your interest and official prospectuses will follow for complete details. The sooner the better—space may be an issue to some degree in both shows so the sooner you respond we can reserve your inclusion. Many of our most well-known pros have already made their interest known so the aesthetic quality is anticipated to be of the highest achievement.

EXHIBITION #1 RIGHT NOW!

A Group Presentation of the Newest Work of PSI Members (proposed number of pieces: approximately 35-40 maximum)

HISTORY: Gallery Curator Robert Villamagna invited PSI in an email during spring 2007 to Fred Carlson to show a PSI group exhibition at the Nutting Gallery at West Liberty State University, Wheeling, West Virginia. The show proposal was approved by the PSI Board August 2007 at Kathy Rooney's back porch business meeting.

VENUE: The Nutting Gallery is a handsome intimate (50' x 25') gallery on the West Liberty State University campus (2600 students) in Wheeling, WV. The show would be promoted via the WLSU PR dept to the public in eastern Ohio, the northern West Virginia area, and Greene and Washington and Beaver counties

in PA. Nutting Gallery shows are also promoted to the area colleges (WVU, Franciscan Steubenville, Waynesburg College, Bethany College, WVU/Wheeling, West VA Tech, Fairmont State U, Glensville State U, etc.) NO COMMISSION on sales (a request that sellers consider contributing a minor percentage to the Nutting Gallery designated fund will be advised but NOT required, as a state institution WLSU cannot charge commissions).

TITLE: Courtesy of John Ritter—the title of the show is RIGHT NOW! This expresses the immediacy of what PSI members are doing at this point professionally and personally, offering a cross-section to a new audience of what are members do and what their passions are. Works do not have to be published but can be self-promotional as well. Previously shown work is OK, we want what YOU LOVE to show! Selection of work is up to each artist subject to final selection for space considerations by Fred, Robert V, and a committee to be set up. I would like to send Robert at least a couple images in September for his gallery college calendar promotion and website action at WLSU.

PRESENTATION/OPENING: We can create a modest gallery signage presentation and artists' labels in addition to the framed works. With the opening set for March 25, 2009, Robert asks me to deliver the work and the signage to him on March 23, 2009. He and his staff to hang per design plans to be set up by Fred/committee. No PSI time or volunteers required to help hang the show. Fred has volunteered to transport the work to Wheeling and back. Final arrangements on show collection TBA—sometime in early March 2009.

EXHIBITION TIMETABLE: September 2008: delivery of title, theme, some text, some images (from Fred to WLSU). Winter 2008: delivery of specific postcard image and text to Robert. WLSU pays for printing and mailing. We could use overruns for PSI-specific mailing if desired. February 2008: other text and images for web promotions; Fred to collect artists' data and statements. March 23, 2009: Fred to deliver show art in his van with all signage. April 20, 2009: Fred to pick up art from WLSU. Logistics among PSI members in Pittsburgh to be established and communicated by Fred and exhibition volunteers to collect work and return work after show.

CATALOGUE/PUBLICATION: No plans at this time unless PSI wants to document it somehow.

FUNDRAISING AND SHOW FEES: No plans to collect show fees at this time.

WLSU pays for opening.

VALUE FOR EACH GROUP/ ORGANIZATION'S BENEFITS: This show is a low-impact show presence in a new market we have not exhibited in before. The show fills an exhibition gap between the end of Recast (September 2008) and the collaborative sculpture-poets-illustration show Fission of Forms in September 2009. The show will be cross-promoted to an entirely new set of educational institutions fulfilling an important part of our mission educating all markets about illustration.

PSI LECTURE/WORKSHOPS: Robert says he can see about funding honoraria for a speaker to come and talk about PSI to a public lecture and gallery tour.

Their studio arts department also can fund some individual workshops and will request a couple members to come and be a part of such an instructional series in the studio arts classrooms as available and make sense.

Please communicate your desire to represent yourself in this group show—of course all styles are desired; computers will be available for animation and web imagery. Contact Fred Carlson/Pittsburgh Society of Illustrators asap please!

Tel: 412.856.0982 / Fax: 412.856.0983
fred@carlsonstudio.com

EXHIBITION #2 Fission of Forms

A 3-Way Collaboration Between the Society of Sculptors (SOS), Pittsburgh Poetry Exchange (PPE), and the Pittsburgh Society of Illustrators (PSI)

Simply stated, this show, running almost two months in September and October 2009, features a creative flow where first sculptures inspire poetry writing, and then those poems are assigned to illustrators in spring 2009, and finally all three parts (sculpture, poem, and illustration) exhibited in groups together, offers a three-way collaboration worthy of international visibility. An exhibition quality catalogue of highest production value with sales potential is in the planning stages.

EXHIBITION TEAM: Michael Leahy (SOS Exhibition Coordinator) and James Shipman (President of SOS), Fred Carlson from PSI and Mark Panza (Owner Panza

Gallery) Other members from PSI anticipated to be added to show committee.

HISTORY: The show proposal (originally titled 20/20/20 or Poetic Sculpture Illustrated) has been in the discussion stage since early 2003. The exhibition was initially OK'd in spring 2006 by the PCA Exhibition committee for a May 2009 opening. SOS President James Shipman and Fred Carlson, who originally formulated the first show proposal, recently agreed to pull this show from the PCA calendar and find a venue more amenable to our goals. PCA has been informed of the pulling of the show from their calendar and there are no hard feelings about this or our recent disaffiliation with the PCA.

VENUE: Mark Panza/PANZA GALLERY, 115 Sedgwick St, Millvale, has generously agreed to host the venue for this collaborative exhibition. www.panzagallery.com When the final 3-way projects are displayed, pieces can be priced collectively and/or individually and Mark's commission policy will apply to any and all sales of sculptures and illustration works. Mark knows many of the SOS and PSI members personally. Mark is a great promoter via print and web and he is very excited about the potential of these talented groups coming together.

TITLE: "Fission of Forms" was selected from the group from a number of working titles and new ideas. The aspects of creative process: the fission of sculpture work inspiring poetry and then illustrations being inspired by the poems as a 3-way blind creative process stressing evolving perceptions, seemed to convey a particle to particle forward motion, and energy being on everyone's mind it has a timely feel, and the alliteration of the title would appeal to the poets/writers too and creates a marketable show title.

PRESENTATION: With Mark's gallery having a busy community-outreach schedule, we are thinking the works would be wall-based to leave the floor spaces easy to work through during Mark's typical week which includes exercise classes, and figure sessions. James Shipman also said that the sculpture component won't have any gigantic size requirements since they would have to be taken by the poets to their homes in fall 2008 to generate the poetry content, so we expect the sculptures to be wall-mounted or at most smaller pedestals against the walls. The illustrations (some COULD be small 3-d generations) would mostly be wall-hung and framed by the artists to gallery qual-

ity standards. All of our different illustrator stylists are encouraged to participate--whatever the media. The poetry would be standardized simple treatments--same type style throughout, of an academic nature.

EXHIBITION TIMETABLE: Saturday September 5, 2009 opening night. The show would run until Saturday October 31, 2009--a nice 7-week run. A closing Halloween party may be planned--work would be taken down ON this night. The show would be installed a couple days before September 5.

PANZA GALLERY LOCUS OF EVENTS: Event One/Sculptures to Poets: The proposed timeline of the show includes the gathering of the sculpture work with the poets in attendance October 4, 2008, at Panza Gallery, where the sculptures would be arranged and juried (selected) by the poets to take home and to begin inspiring the writing. James thinks up to 20-30 people from his society will participate and thus 20-30 poets and 20-30 illustrators to be involved.

EVENT TWO / POEMS TO ILLUSTRATORS: The 'event night' where the poems would be brought in (screened by identified poets' representative) and selected by draw by the illustrators, again at Panza Gallery, is March 7, 2009. This will give the illustrators about 3 months to create the new works inspired by the poems (sculptures unseen) and document their imagery to be handed off to the program/catalogue production team.

Collaborative three-part finished groups of sculptures/poems/illustrations will be hung the week before September 5, 2009, final date and time TBA.

CATALOGUE/PUBLICATION: James Shipman has spoken with local designer Dale McNutt already about creative direction of a book of quality to be determined by successful underwriting. Timetable will be: the sculptures can be documented early in the project, poems collected early March, and illustration documentation in May-June 2009 for handoff to creative team (Dale, etc). Dale worked with James on earlier collaborative effort with poets and photographers in 1999. Dale is also speaking with publishers about this effort as a commercial vehicle. The scope of the book will be determined by success of foundation grant requests above and beyond modest show fees. Dale is presently designing the final prospectus which will be available to interested illustrators shortly.

FUNDRAISING AND SHOW FEES: Only \$20 per entry range for all sculptors, poets, and illustrators. This would generate around \$1200 to use as a nest egg for the promotion of the exhibition, in-gallery signage, and at least a basic catalogue. The monies could be collected by and paid from by SOS, since it looks like we will use Donna Herron as grant writer per SOS suggestion. Mark Panza estimates \$600 to go toward postcard production and mailing. Expenses for opening and closing can be split between the three societies.

With the recent successes of PSI and SOS with the Pittsburgh Foundation and Heinz Endowments, both in name recognition with these foundations in obtaining grant monies and the successful track records of their proposed show projects being successfully communicated back to these foundations, we would like to create and implement a grant strategy to support the show catalogue and a desired level of promotional funding and educational/community event scheduling. We will ask each society to advance a minor amount totaling an estimated \$200 per each group for grantwriter Donna Herron's work (this includes all requests and report filings afterwards) to get the requests to the grant committees on time. Grant requests from Donna to the foundations should be delivered by late 3rd quarter 2008 or 4th quarter 2008 to anticipate any successful fundraising being used in mid 2009 for expenses related to show catalogue and exhibition promotion.

Josh Panza will oversee an effective and high visibility web presence for this show through the Panza site, with links to our sites.

VALUE FOR EACH GROUP/ ORGANIZATION'S BENEFITS: Like anything else, this collaborative effort and its benefits are being effectively communicated to each society to obtain optimum participation and enthusiastic event planning and promotion. For illustrators the benefits include: sales of originals, catalogue/book samples for promotion usage, creative innovation and challenge, international visibility, and a possible income stream from catalogue sales (there is publisher interest in this project).

Also, the unique aspects of the three-way collaborative effort would be exploited via web (on Mark Panza's site, as well as both societies' sites) with links to all the poets, illustrators, and sculptors profes-

sional sites. Besides the buying communities that are normally promoted to by the sculptors and illustrators, the aspects of the poetry community being involved brings in a new demographic to the mix, plus the ongoing community traffic at Panza brings in new buyers as well. The poets' community especially includes a hefty number of academic and professional buyer possibilities ranging way out past the city.

Other aspects of the financial collaboration on the book/catalogue will be worked out later in the year as grant success is noted; a more ambitious print project may take form as we hear about the grant monies. Independent fundraising outside of Donna Herron's work will be reported transparently to the other involved parties and split completely between expenses relating to the entire show.

Mark Panza can also offer framing services and assistance to illustrators who wish to discuss those special offers with him. Artists can feel free to use their normal framing vendors, of course, and we expect PSI standards for framing quality with the frames enhancing the presentation and value of the artwork. The framing offers from Mark will be publicized to PSI at some point near year-end 2008 as the poetry/illustration handoff event gets near.

The final prospectus for circulation to memberships to be completed by Dale McNutt. Please let Fred know NOW of your interest in this exciting and highly visible exhibition challenge.

QUESTION OF THE MONTH

What are you doing for fun this summer?

LEX Covato: "Fun...hmmm..I forget what that is! No hahaha!! I try to have some fun every day. Taking my dog to the dog park is always a good time. Trip wise I'd like to go kayaking and possibly go to a casino (I've never been to one before)."

Fred Carlson: "Unfortunately, missing ICON5 is NOT fun, but in lieu of attending that important convention, the Carlson household is enjoying the cool summer which has caused our flower and herb gardens to flourish dramatically. The cooler temps have encouraged me to go running at least a 5K daily around the nearby parks. I read PJ O'Rourke's re-examination of Adam Smith's *The Wealth of Nations* and love his libertarian National Lampoon ethos on markets and governments that seek to get in the way, yes, even in 1776, when *Wealth* was first published. I am playing the acoustic guitar a lot and have a new guitar student (yes, I occasionally take on students, but you have to sign in blood, your own, that you will actually practice, and practice a lot, or I cannot take you on)."

Sarah Miller: "For fun? I plan on spending a lot of time revisiting my oil paints. :)"

Justin Hrala: "As far as what I'm doing this summer for fun... that depends, as I'm moving to Massachusetts for an Active Duty assignment with the Army. So whatever fun is to be had in MA, I'm sure I'll be a part of it."

Anni Matsick: "The Central PA Festival of the Arts just ended here in State College, under mostly sunny skies. As Rules & Jurying chairperson, I get to work with five distinguished jurors each year in maintaining the street show's quality and awarding prizes.

Even more fun is that my son Amos is back from a 14 month deployment and ran in the festival's 10k. More about the annual event at: www.arts-festival.com/

Amanda Zimmerman: "Not everyone would consider it fun, but I have been out working in my yard. My spring seeds have begun blooming: poppies, babies breath, butterfly bush....It's great fun to watch and document the insects, ants, spiders, caterpillars, bees and bugs visiting the flowers."



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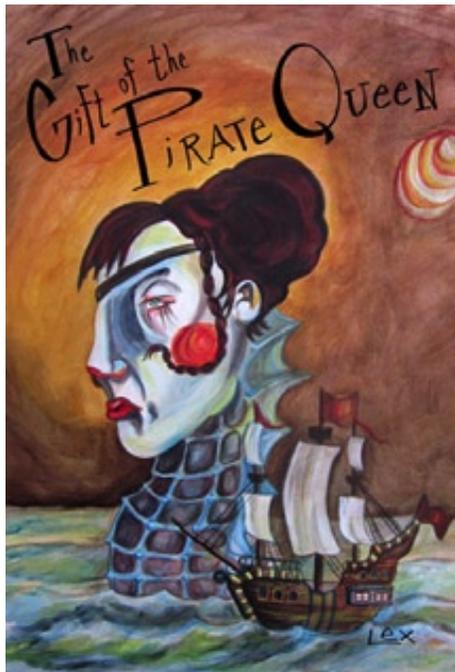
A Look at What PSI'ers are Working on This Month

Illustrators attending ICON5 were invited to participate in ICON5's collaborative book project, *New York City, Real & Imagined* showcasing the many different individual perspectives of the city that we've all come to know through films, written word, legend, or the daily grind. The images were projected on the big screen in the main hall of the conference during any wait periods. The work was beautifully hand bound for display at the conference and potentially beyond.

Anni Matsick's "A Day in The City" depicts the illustrator's familiar accoutrements.



LEX Covato reports, "The poster is for one of twelve plays in Point Park's Play Series. It is for young adults and deals with courage. I was really happy to do this project because the Art Director was fabulous and wanted me to run with my ideas. The play will come out in early fall."



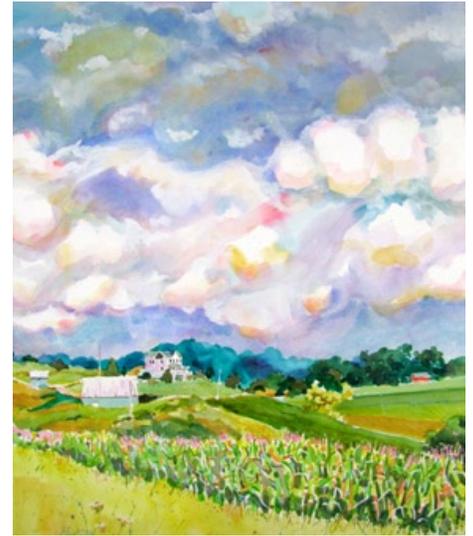
"Kings of New York" by **Ilene Winn-Lederer** "is a memory of my first visit to New York in 1981 hoping to sell *Stitchburgh*, my first illustrated book for children. Between appointments with publishers, I was exploring lower Manhattan and became fascinated by the intensity of the chess players and observers crowding the perimeters of Washington Square. Watching the canny moves of the professionals as they stealthily outmaneuvered their naive opponents suddenly struck me as a metaphor of the peregrine falcons that nest on NY skyscrapers scoping out some pigeon tartare. Was this a clue to the rapacious nature of the publishing marketplace? Stay tuned..."



This image by **Frank Harris** is one in a series of tee shirts done for Kuranda Dog Beds.



"The Storm" and "Pumpkin Fest" are paintings just finished by **Kit Paulsen** and submitted to the Pittsburgh Watercolor Society's Aqueous Show.



This invitation art was done by **Ron Thurston** for an event at Cincinnati Music Hall.

Eric Luden is doing a series of concert posters for a club in Virginia City, Montana.





Sarah Miller reports "Last year I had the pleasure to work on the 'Soak the Vote' campaign with Carney Fireman and Sandcastle. I designed the characters used in the voting with

a fellow artist Quinn Ketterman, and the campaign went smoothly. The new mascot was unveiled this year at Sandcastle's opening, and his name is Dunkin Dragon, the first mascot I designed of the bunch. So if you are in the area and want to check him out, just head on over to Sandcastle!"

This 25x31 inch pastel was recently completed by **Judy Emerick**.



This lovely watercolor by **Amanda Zimmerman** was started in a workshop John Cody conducted at Phipps Conservatory and is nearly finished. The moth is *Hyalophora cecropia*, one of the largest moths in North America and the flowers are *Lilium "Stargazer"*, an Oriental hybrid lily.



Annie Trimble says, "This summer I'm working on a couple of large pieces for a Cowboy re-enactment event--the Lone Ranger (Clayton Moore) on a rear-

ing Silver, and Bart (Cleavon Little) from *Blazing Saddles*. Learning a lot about horse anatomy!!" These snaps show the 6+ foot tall works in progress, acrylic on masonite.



Justin Hrala is working on this the pencil for a comic style poster showcasing the five characters in the comic book for an ongoing client in New Hampshire. The image will next go into Photoshop and/or Painter for color application and polishing.



Liz Jones sends a panel from a comic called "The Letter" done for the

Waterstone's story card contest and also serving as her promo card for the month. The whole strip can be found at: <http://lizjonesbooks.livejournal.com/126982.html>

Thomas Hunt's "Puppeteer" is in pen and ink on 30x40 inch poster board.



David Biber's "Napoleon Bikepart" is featured in the July issue of *Dirt Rag Magazine*. The image is used in the inside

cover of the magazine with the table of contents.

This watercolor by **Valerie Orosz** is part of a series of cards she plans to have printed.

