

# PSINSIDE

[www.pittsburghillustrators.org](http://www.pittsburghillustrators.org)

May, 2011

## My Spot by Anni Matsick



Feeling thirsty? Check out pages 4-5 for some great recipes for delicious hot and cold thirst quench-

ers. As we near the May 30 deadline for artwork for our 2011 "drinks directory", it's last call for those who have held off on diving in. You'll see from the ones displayed for preview that it's good company to be advertising with!

Such a talented bunch is sure to pass on the creative gene, and Mother's Day raised that topic for this month's question. We got so much response it will be extended into the June issue, observing Father's Day as well. Still time to send in samples of your own kids' creativity!

While that file spilled over, the interview file was dry and, in desperation, I had to interview myself. You'll see me caught at the drawing board, working on my own directory page. A hint appears here in upper left but my recipe for Pink Punch won't be revealed until it rolls off the press!

Editor: Anni Matsick  
Design/Production: Ron Magnes

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## News Flashes From Our Members



### Front Page News

**Pat Lewis** did this cover for the April 27 issue of the Pittsburgh City Paper. The art director specifically mentioned that she found him by browsing the PSI website.

### Word's Out

**Jim Zahniser** enjoyed doing this portrait of legendary Pittsburgh paper company rep Art Groll. "He does an annual paper show promotion every year and this was the main part of the poster that was mailed as the invitation," Jim says. "Good thing about this project — I got paid to do the portrait and a credit on the poster, plus it will go to every designer and agency in town."



### Loud and Clear

**Taylor Gallery** just finished this cover illustration for The Village Voice, entitled "The Cinco de Mayo Charade". Below is a link to the cover on their site: [www.villagevoice.com](http://www.villagevoice.com)



## NEWS FLASHES continued

### Posted

The May 4 issue of the Pittsburgh Post-Gazette spotlighted the five posters created by PSI members for Pittsburgh Irish & Classical Theatre's 2011 season. Previous coverage appeared in March's PSInside. The artists are **Mark Brewer, Paul Gehres AKA Leroy "King of Art," Sarah Miller, Michael McParlane** and **Mario Zucca**. The PP-G article can be read online at: [www.post-gazette.com](http://www.post-gazette.com)

**Lynne Cannoy Knecht** adds, "John Sotirakis, the graphic designer mentioned in the article as having contacted the artists, was one of the three jurors for *Pittsburgh Recast*. He was very enthusiastic and supportive after the jurying process, inviting us to Thoughtform and spending half a day with us, laying out the show."

### Class Visit

**Nora Thompson, Leda Miller** and **Rose Gauss** met with fifth through eighth graders in separate classes at St. Patrick School in Canonsburg and



compared and talked about illustrations that the three of them did separately, all of the same subject matter. The illustrations were done to submit for the Tomie dePaola award competition (info here: [www.scbwi.org](http://www.scbwi.org)) where entrants were invited to illustrate the opening paragraphs of the book *Heidi*. "We read the excerpt to the kids and then each of us showed our research, inspiration and process, and compared the final images," Nora reports. "After the presentation and Q&A, we signed bookmarks and postcards for the kids." Rose and Leda made a second visit to the school for the kindergarten through fourth grades. K-first were read one of their books. For each class, Rose showed how to draw several funny little critters and Leda demonstrated how to cartoonize their friends from a photo. "They were great kids and we each sold a number of books," Leda reports.

### Stars Align

"Yes, that is me and Tony Hawk in the photo," says **Rich Rogowski**. Tony and his friend pro skater Kevin Staab (seated, right) made a surprise visit to Tucson to



skate with the Concrete Warriors staff and crew. Far right is Grant Britain, a famous skate photographer who creates The Skateboard Mag. "We skated for an hour and a half, then went out to lunch," Rich adds. "Tony is a great guy and really mellow. We talked about skating and art while signing autographs. Nobody knew who I was at the restaurant, but they thought I was somebody if I was hanging out with Tony Hawk." In the photo L-R: Warren, Kathy, Tony, Rogo, Amanda, Smiley, Tiffany, Grant, and Kevin.

### On Exhibit

"Fur, Feathers & Fossils" was a showing of work by **Mark Klingler** at the Chatham University Art Gallery April 26-May 6. Shown is a detail from "Schaus Swallowtail resting on Wild Lime."



VIP **Paul LeRoy Gehres AKA Leroy "King of Art"** MFA reports he is creating splendid installation art for the *Pittsburgh Biennial* at The Pittsburgh

Center for the Arts: "Deadline Pittsburgh, this is Supercalifagilisticexpialidociou s with 33 letters!" The launch will be a



reception from 5:30 to 9 p.m. June 10. A signature exhibition for Pittsburgh Filmmakers/ Pittsburgh Center for the Arts since

1994, it will expand in scope and location in 2011. Setting a new precedent of collaboration among major art institutions in Pittsburgh, the exhibit will be co-presented and co-curated by The Andy Warhol Museum, Carnegie Museum of Art, The Miller Gallery at Carnegie Mellon University, and Pittsburgh Filmmakers/ Pittsburgh Center for the Arts/ Read more: [www.post-gazette.com](http://www.post-gazette.com)

**Bill Ireland's** work can be seen in *Naked in Pittsburgh*, a figure show at The Red Door Space, opening 6-9 pm on May 27 and running through June 11, Southside. Shown is "Light Source", a two-piece watercolor.



**Rich Rogowski** has a show coming up May 21 with a live band and a skate demo at the famous Buffalo Exchange in Tucson, Arizona.



continued on page 3



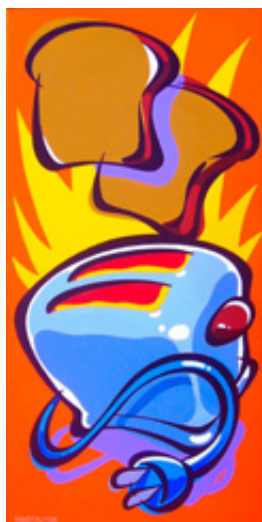
NEWS FLASHES *continued*

**Mick Opalko's** relief block print, "A Memory of Pittsburgh," is in The Art Institute of Pittsburgh 2011 Annual Faculty Show.



## Worthy Cause

Work by three PSI members was up for bid at Persad's Annual *Celebrate Art*



*Celebrate Life* on May 9. **John Hinderliter**, a second time contributor, donated "Toast is the Most!" A 15" x 30" acrylic on canvas. **Rob Rogers** contributed his cartoon, "Unknown Soldier." **Paul LeRoy Gehres** AKA Leroy "King of Art" donated a framed glossy



print of the poster he created for PICT's production of *The Importance of being Earnest*.



## Did You Know?

That you can find out EVERYTHING you ever wanted to know about copyright and registering your own copyrights for your images by reading the section on Copyright in the brand new *Graphic Artists Guild Pricing & Ethical Guidelines 13th Edition* pages 21-32? (It's so upfront in the book it's *Impossible* to miss!!)

Pages 23 covers Copyright Notice on your own work, pages 24-29 cover Copyright Registration, the Benefits of Registration, Registration Methods (Paper and Online), Submitting Applications, Registering Collections of Your Work (saves \$\$\$\$!), Group Registrations, Proof of Registration, Automatic Renewals, Fair Use, Liability, and Copyright Extensions, among related topics.



**John Ritter, James Elston and John Manders** gathered at Learning Lamp Children's Book Festival at Art Works in Johnstown back in March.

## A&C

Artist & Craftsman Supply

### Savings on Supplies!

Bring in your PSI Membership Card to receive a 10% discount off non-sale items.

5603 Hobart Street, Squirrel Hill  
(412) 421-3002 [www.artistcraftsman.com](http://www.artistcraftsman.com)

## Top Notch Art Centre

### "Supporting Pittsburgh Artists Since 1971"

PSI members receive a **20%** discount on all non-sale in-store supplies plus custom framing  
411 S Craig Street, Oakland •  
412.683.4444 • **Steve Hnat-Owner**  
[www.tnartsupply.com](http://www.tnartsupply.com)

### Members can receive a 10% discount from the iSpot and AdBase

Just show proof of your PSI Membership Card and mention that PSI President Mark Brewer referred you.

[www.theispot.com](http://www.theispot.com)  
contact: Natasha Boysaw  
1-800-838-9199 ext. 4  
[natasha@theispot.com](mailto:natasha@theispot.com)

[www.AdBase.com](http://www.AdBase.com)  
contact: Matthew Newell  
1-877-500-0057

## FUN LINKS



Face-to-Face Portraits  
Blog: **Conan O' Brien** as seen by artist John Kascht  
[website](http://www.face-to-face-portraits.com)

## ANNOUNCEMENTS

### The Sketchbook Project 2012

Sign up to join the 2012 Sketchbook Project! Each participant receives a blank sketchbook that will be exhibited on the 2012 tour and cataloged permanently in the Brooklyn Art Library. **Joe Winkler** participated last year in the first one held and has this to say: "It is cool getting e-mails from time-to-time saying that folks have 'checked' my book out on the current tour. If I was someone who just loved to sketch and made the time to do it every day, it's totally worth doing it every year." To begin, choose a theme at: [www.arthousecoop.com](http://www.arthousecoop.com)

### ASIP Update

From Ilene Winn-Lederer

As your representative to the national board of the American Society of Illustrators' Partnerships (ASIP), I am pleased to report that we have achieved a major victory in a protracted legal battle to establish ASIP as an American collecting society whose mission will be to secure and return international royalty payments (reprographic royalties) to artists and illustrators, much as ASCAP administers royalties to musicians and composers. Historically, these were monies paid by international corporations and universities for the use of illustrators' images in their products and communications; a large portion of which were 'claimed' by an array of American illustration organizations and never distributed to their members! The letter and links below contain further details in this matter and have been emailed to illustrators nationwide.

Largely through the efforts of illustrators and ASIP leaders Brad Holland, Cynthia Turner, Terry Brown and Ken Dubrowski as well as our legal partners Bruce Lehman and Jason Casero, we can now see our way towards formalizing the ongoing distribution of substantial monies that rightfully belong to us as creators and owners of intellectual property. Whether or not I personally am eligible to receive any payments, I am proud to be part of this important milestone in the history of American illustration.

Steve Heller interview with Brad Holland: [imprint.printmag.com](http://imprint.printmag.com)

### Last Call!

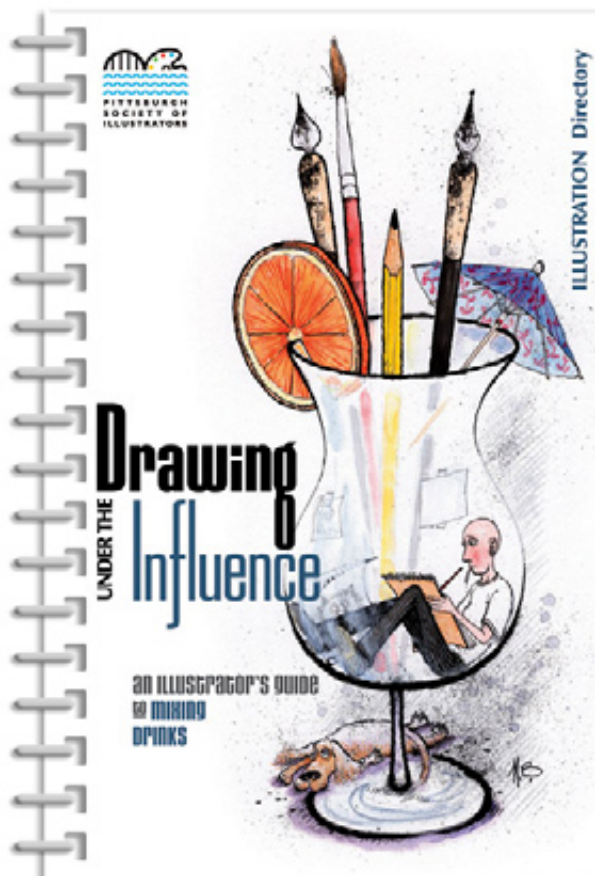


Illustration by Mark Brewer



**Steve Cup** is a graphic designer by day and illustrator by night. Working largely with woodcut prints, inks, and bourbon, he has created illustrations for many local

publications. The design and care of this year's illustration directory has been left in his (mostly) competent hands. PSInside went behind the scenes to check on how he's doing so far and got him to answer a few questions.

**Steve, this is not your average illustrators directory. What led to its concept and when did you jump in?**

Every couple of years PSI gets it into their heads to release a members only directory. Facing a time where directories are no longer as relevant a promotional tool as they once were, President **Mark Brewer** and Vice President **John**

**Blumen** knew they had to come up with something new and exciting. Failing

that, **George Schill** and **Ron Magnes** suggested the group create a themed book that while acting primarily as a directory for our members would also be an item that art directors could find either interesting or useful. In the original plan, the directory was a cookbook of our artists' favorite recipes. Soon a committee was formed to hammer out the fine details for the project. In a special late-night meeting, as they pored over their notes and continually poured fresh drinks, the form of the book slowly evolved into a collection of drink mixes. The main reasoning behind this change was quality assurance. Someone would have to make sure that all recipes would work. *Cooking and testing a large number of dishes would have been an arduous task, whereas we were confident that anything is drinkable if you're thirsty enough. Also, testing the drinks would be more fun.*

**The design makes it a keeper—what were your thoughts when starting out?**

At some point I am told that I volunteered to do the design of the book. Although a huge responsibility, I've gotten a lot of helpful feedback from members and have been having a lot of fun with the project. Currently we are about two weeks away from the artwork deadline and most of the book is laid out and ready for illustrations to be dropped in. I like to think that the design is attractive, yet simple enough to not detract from the illustrations, which are of course the main focus.

**What determined the final title?**

There was a lot of internal debate over the title of the directory. It was felt that although the book is not exclusively alcoholic drinks, *Drawing Under the Influence* most successfully and cleverly married the ideas of drinks and illustration into a short, concise title that would catch the eye of those art directors we mail it to.

Steve had the cover art and several spreads ready for viewing so here's an advance peek at how they'll look.



## ANNOUNCEMENTS *continued*

**Cheryl Ceol:** I ended up choosing two recipes: "The Hot Hound" and "Summer Tea". I love nature and enjoy portraying it in both a loose style done in watercolor and a more polished tighter style done in acrylic. So I opted to show both, on separate pages. This illustration is actually a plein air piece done during a camping trip to Clearcreek State Park in Pennsylvania. I had rolled out of the tent one misty morning, started the Coleman stove to make instant coffee and what do you know—a flock of geese were climbing out of the Clarion River onto the bank adjoining our campsite. All I had to do was quietly drag my camp chair, art supplies and coffee down a little embankment and paint away. It's work that I truly enjoy and obviously can do faster than the acrylic painting. The camping trip occurred in early summer and the image suited the Summer Tea recipe from the suggested website.

Here is Cheryl's recipe in time for summer sipping:  
Summer Tea

Ingredients:

2 cups Sugar  
1 cup White Grape Juice  
1 cup Lemon Juice  
1-1 1/2 gallon Iced Tea

Mixing Instructions: Make the tea and add all the stuff. Mix, sit back and enjoy.

**Nora Thompson:** I chose hot cocoa for my recipe because my illustration was going to be geared toward the children's market, so I needed something that was kid-friendly.

**John Blumen:** For the new directory I wanted to do images that were in keeping with the type of work I've been marketing to publishers for the last few years. Some of the comments I've received on my work say it is liked for two reasons: the romantic qualities, and the sensuality. With this in mind I wanted to do illustrations that stressed these two areas. Going online, I looked through drink names that gave me an immediate visual impression; the ingredients really didn't matter. After making a list, I began to pare it down. As I did this, the mental images of the final illustrations became clearer, until I ended up with the two that gave me the strongest mental image that fit the romantic and sensual qualities I wanted for my final work.

These members can relax but there's still time for you to reserve a page!

Only the participants in the book will be included in our September PSI Gallery Exhibition at the Art Institute of Pittsburgh!

Download complete details on PSI's website at [www.pittsburghillustrators.org](http://www.pittsburghillustrators.org)

**ART IS DUE BY MAY 31!**



Cheryl Ceol



Nora Thompson



John Blumen



## FEATURE

## BELIEVE

By Linda Varos

As an Illustrator, finding your niche in the realm of fantasy, myth or spirit can be a challenge. The artist must seek to find the commercial and artistically social boundaries they fit into. It is a “tween” place I came to know as “Interstitial”— meaning art found in the margins between category, genres and discipline (see [www.interstitialarts.org](http://www.interstitialarts.org)).



Gary Lippincott and short faerie Linda

After 27 years of designing for the art glass industry I had burned out creating for the demands of others. Needing to find my artistic soul I literally invited my muse to return to me. In 2002 she led me



Live statue

to the realm of Faerie and subsequent publication in several Faerie Art compilations. Soon after, I attended the largest Faerie Festival in the U.S., Spoutwood in Glen Rock, Pennsylvania. Once there I discovered my newfound Faerie notoriety had ushered me into a global network of mythic artists and artisans who seemed to exist in a “tween” world much like the beings they create. [www.spoutwood.org](http://www.spoutwood.org)

Through further similar travels I had the pleasure of meeting two very successful fantasy illustrators whose work I have long admired: Gary Lippincott and Charles Vess. At the end of April

I met them both again on a return visit to Spoutwood. On this encounter I had a chance to spend quality time with both artists over the two-day weekend.

Lippincott is a highly collected, award winning fantasy illustrator and children's book artist.

[www.garylippincott.com](http://www.garylippincott.com).

Gary and I talked a bit about the qualities of watercolor and some of the foibles, in addition to numerous things about the artists' life in general. He is a master

watercolorist and as always it is great to see work that you admire up-close. Adding serious creative dialog to that is an additional gift.



Linda with Charles Vess

Charles Vess (a founding member of *Interstitial Arts*) is a fantasy artist, comic-book illustrator and children's book artist specializing in myths and fairy tales. [www.greenmanpress.com](http://www.greenmanpress.com) His numerous awards include the *World Fantasy Award* and the *Will Eisner*

*Comics Industry Award*. In 1997 and 1998 he created 175 illustrations for a four-part novella with author Neil Gaiman, titled *Stardust*. In 2007, *Stardust* was made into a film, starring Michelle Pfeiffer, Robert DeNiro and Claire Danes. [www.stardustmovie.com](http://www.stardustmovie.com)



Land of bubbles

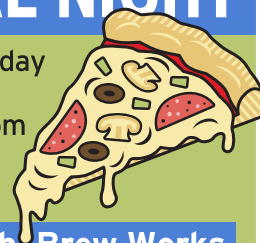
Vess mentioned a new Blue Ray version of *Stardust* that includes footage of him and Neil Gaiman strolling the sets, which were partially based on his illustrations. He was also excited about an upcoming painting trip to Istanbul. When Charles asked what I'd been working on, his curiosity and hearing my own response lit that old fire within me that I'd hoped to renew again. That spark was the purpose of my journey. As I was unaware that Vess and Lippincott were attending, I DO BELIEVE I was muse led once again. This *Interstitial* artist has returned home officially inspired!

UPCOMING  
Business Meeting

May 17–7:30 pm  
at **John Blumen's** house

## SOCIAL NIGHT

Every last Friday  
of the month  
beginning 8 pm  
with FREE  
appetizers!



## The Church Brew Works

Pittsburgh's Finest Brew Pub  
3525 Liberty Ave, Strip District



## QUESTION OTM

# Do you have offspring working, educated or showing an interest in the field of visual/creative arts?

**Ilene Winn-Lederer:** Both of my sons, Joshua and Ira, seem to have inherited designer genes. Joshua is an industrial designer and product development specialist. He is founder and principal at Product Lexicon, LLC, Pittsburgh. His work may be seen at his company website: [www.productlexicon.com](http://www.productlexicon.com)



Ira is an independent motion graphics designer and film director with an international client base. He lives in London, England. Ira's showreel portfolio may

be seen at: [www.iraederer.com](http://www.iraederer.com)

Josh received a BFA in Industrial Design from Carnegie-Mellon University in 1997. Ira received a BS in Design from Ohio State University in 2001. Both boys showed early interest in art, loved to draw, but also had good eyes for design/color. They were always my frequent and astute critics!



**George Gaadt:** Here are some things that my son Erik has worked on. Ronald and the Frog were done for General Theming Contractors in Columbus, Ohio. Erik was the lead project manager for Ronald which was displayed on a

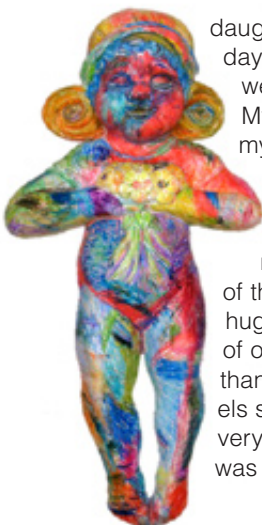


McDonalds at Easton, a larger scaled shopping center similar to our Waterfront area in Homestead.



The frog was an in-house display project. It had to be kept simple for children to climb on. The Egyptian

panel was a freelance project for a children's museum in Egypt. Erik was working on that when we visited for his

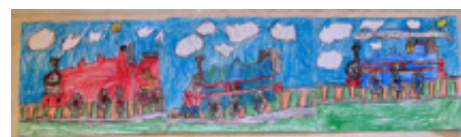
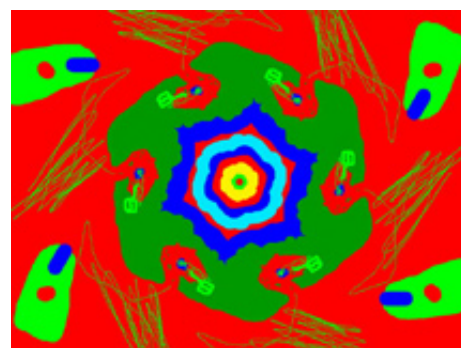


daughter Clara's birthday in November and we all lent a hand. My daughter, Liz, my wife, Ann and I did some of the clay relief modeling. Clara rolled out some of the clay. It was a huge project...lots of other components than the three panels so our help was very minimal but it was a fun afternoon.



Here are a few samples of our granddaughter's artwork. A couple of years ago Erik and I collaborated on a sign for our local Mary Roberts Rinehart Nature

Park. I did the design and painting, Erik did the sculpture, mold, castings and painting. Clara, who also modeled for parts of the sign, was allowed to paint



one of the test castings.

The photo shows Erik and Clara with the sign. The computer art was done several years ago and Thomas train was done recently. Clara, also shown climbing on the frog, is now 6 1/2 years old.



Liz does a lot of freelance computer design work, website and webpage design. She designed and constructed my website [www.gaadtstudio.com](http://www.gaadtstudio.com).



## QUESTION OTM continued

**Jim Mellett:** My daughter Kathryn has plenty of talent but I think her passion may be more in photography and video. She really enjoys taking pictures and appears to have a very good eye for the design and layout. She has also had success in her art classes and received praise from her teachers for her work. Kathryn is 14 and in the 8th grade at Jefferson Middle School in Mt Lebanon. She is shown painting the framed art done specifically for our guest



bedroom using colors from the room as her inspiration. She also has a piece on the wall in her middle school's office that was inspired many years ago hanging



out in Dad's studio as a little girl while I worked on assignments. She photographed the view from under my drawing



table with me in my chair and let her creativity take over. In an essay about the drawing she concludes with, "Overall, I am very satisfied with my

piece. I feel like it helps me to relive the days of when I was little and could easily fit under my dad's desk entertaining myself easily with my own imagination or simply a sketchbook and a pencil." Also shown is a sample of Kathryn's photography from the spring flower show.



**Fred Carlson:** My daughter Ellen Dalton Carlson (now an affiliate member with PSI) has exhibited work ranging from



highly rendered to graphically brisk since she was little. She used my supplies from my studio and I barely had a chance to offer any technique or lesson help before

she would race off to another project. In high school she became the top German language student at Gateway HS as well and a lot of her art reflects German culture and techniques and patterns. Her interests in animals, nature, anatomy and medicine have helped her create proficient model making

and scientific illustrations as well. **Mark Klingler** assisted her through training in scientific illustration especially insects when she was young and Mark was a recent graduate of my illustration class at



CMU. Ellen had access to the entomology collections at the Carnegie through Mark. In high school Ellen received the honor of her work being selected

to hang at the House of Representatives Gallery in Washington DC, selected by PA-14 District congressman Mike Doyle.



She interned at the Carnegie Museum Education Dept creating graphics for online and broadcast courses. She received a double major in Studio Arts and German language from Transylvania University, Lexington KY, in December 2009, and considered attending the Georgia College of Medicine for Medical Illustration, but has since decided to move home, and may enter graduate work in art education at Savannah College of Art & Design. She joined PSI last summer as an affiliate member and enjoyed the PSIcon 10 at Pittsburgh Technical Institute last September.

She is proficient at figure drawing, print-making of all kinds, water color, pencil rendering, collage, cut paper and mixed media. Her ceramics work is excellent and she has sold several ceramic commissions.

Continued next issue... Send in your response for this question to:  
[animatsick@mac.com](mailto:animatsick@mac.com)



## INTERVIEW

## In Touch with...

# ANNI MATSICK

Read up as PSInside's editor tackles her own probing questions!



**Q:** How would you describe your personality and lifestyle?

**A:** I probably qualify as a monomaniac, with all of my interests focusing on the arts, and being (happily) alone in my studio most of the time.

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

**A:** Once I decided to focus and enter the children's realm, things took off. I had been freelancing on general assignments directly and through local ad agencies for local and regional clients for years without significant progress. After some success getting assignments for children's magazines I ran a cover I'd done in a full-page ad in a Graphic Artists Guild directory that resulted in my signing on with a rep. That relationship has lasted 20 years so apparently it was a good move.

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

**A:** When my son Amos was growing up he and his friends were frequent models for my work. They were often recruited to pose for snapshots for whatever project I had going. Probably the most unusual one was illustrating R. L. Stein stories for Scholastic's Thrills and Chills magazine, in which the kids were turned into werewolves eating raw meat, attacked by an evil little sister and given a device to freeze teachers and lunch

ladies. Needless to say, my young models enjoyed posing as much as I did drawing. These compositions allowed me to stretch to extremes, making me realize how much I enjoyed and was good at working with dark humor.

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

**A:** For me, it's all about having a

purpose to draw. I love a clean sheet of watercolor paper stretched and ready for paint. The attraction of that clean slate keeps me going day after day, year after year.

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

**A:** It's been suggested to me at various points by art directors and my rep to change my color palette. At one stage I was working primarily in blues and purples which was made obvious when a few pieces were combined on a promo sheet. I now try to choose a new color challenge periodically, usually combining complements like green and purple or orange and blue, to add variety and keep my work interesting and fresh.

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

**A:** Practice and develop your drawing skills. That's the essential underpinning to solid work, and it shows. Experiment with watercolors to find your

own way of using them. Both of these take time and exploration but will result in your own visual voice.

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

**A:** The work I do for practice or for an occasional show is, naturally, freer than what I do for assignments that follow a narrative or must depict specific content. I don't have the concern that it's being prepared for scanning and printing so I only have to work toward the original. I still work primarily with portrait and figure but in a more exploratory way. It ends up feeding my commercial work.

**Q:** What do art directors like about your work?

**A:** Mainly, that I draw accurately and am able to portray emotion and meaning clearly, particularly in the exchange between the characters. I'm told my work has depth and suggests a story behind it.

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

**A:** I credit a few of my professors from my days as a painting major at CMU (Carnegie-Mellon) who were masters at drawing and expected a strong effort from their students. Namely, Herb Olds, Bruce Carter and Harry Holland. Olds presented a thorough freshman course in all aspects of drawing, particularly memorable in dealing with space and depth. (Some of you other grads might remember the "ribbons" assignment.) Holland's Analytical Drawing had us inventing machines on paper. Carter encouraged exploration of content and themes, with a trip on one of the last trolleys in use and a visit to Penguins practice. The problems they assigned were complex and required considerable thought as we went through various steps. I still look at compositions with the eye of a student approaching it as a "problem" and apply some of what I learned way back then. At times, I've regretted the lack of practical skills that an illustration program would have provided, but I'm glad to have a fine arts background that guides my aesthetic approach.

**Q:** What would you do with ten million dollars?

**A:** I'd love to endow something related

## INTERVIEW continued

to live theatre, since that is my favorite entertainment. (Another interest picked up in my CMU days.)

**Q:** What do you enjoy reading?

**A:** I enjoy the local newspaper at 6 am and always have a mystery on my night table. I'm also a big Facebook fan.

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

**A:** I'm not going to say work digitally. Artist friends encourage me to experiment but it holds no interest for me creatively. I'll stick with the traditional brush-holder version of Carpal Tunnel.

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

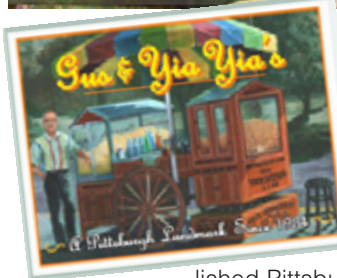
**A:** Years ago, I accepted a picture book assignment that was due within a few months, having established a reputation early in my career as being reliable for a quick turnaround. The contract required author's approval of the final art, since he was well established in the field of science writing. Because of his reputation and standing, the publisher flew me to LaGuardia where the art director picked me up so we could present the art at the author's home on Long Island. At this point my confidence was waning, as I considered what I'd gotten myself into. *I was allowing a scientist to pass final judgment on my artwork.* Would his critical comments send me into a desperate mad rush of fixes and redos? Perhaps not so surprisingly, he loved it. No changes. More enthusiastic response than any art director would have given. Took us out for Chinese. On to scans—whew!

Anni's work can be seen on her website at: [www.annimatsick.com](http://www.annimatsick.com)

## BEHIND THE BRUSH

## See what members are working on this month...

This 18"x 24" acrylic painting was done by **Cheryl Ceol** as a commission and printed as a subsequent postcard. "Pittsburghers will be familiar with the popcorn, iceball and peanut



vendor from the North Side. Gus & Yia Yia's has been an established Pittsburgh landmark since 1934. It's located on West Ohio Street in West Park and owned by Gus Kalaris," Cheryl says. "It operates from April to November, 11 am to 9:30 pm. The iceballs are actually shaved off of a large ice block as you watch and the flavors are a treasured family recipe."

This 40"x 60" illustrated poster featuring alumni donors was created by **Dan Hart** for Carnegie Mellon University's Mechanical Engineering Department. Dan's redesigned web site was posted at the end of April and can be viewed at: [danhartdesign.com](http://danhartdesign.com).



**Dave D'Incau Jr.** adds this recent spot piece done for the Pittsburgh City Paper about a month ago, depicting the uncertainty of the Pittsburgh Port Authority's future. "Art Director Lisa Cunningham supplied me with the concept, but let me have fun with it. She was great to work with," Dave reports.



Pittsburgh Post-Gazette cartoonist **Rob Rogers** summarized this month's major event with this humorous depiction.



This watercolor by **Kit Paulsen** is for the summer issue of Table magazine; it goes with a story titled "Like a Lost Dog in High Corn." Kit says, "It's about the larger of our two farm mutts, whose sweetness makes up for his lack of brains."



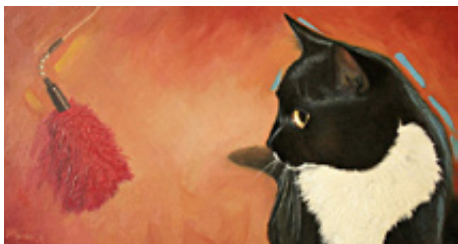


## BEHIND THE BRUSH continued

Here are a couple of page images from the latest book **Phil Wilson** is illustrating, *Baby Santa; The Lost Letters*. It's the third book in the Baby Santa series that he is illustrating for author M. Maitland DeLand. Phil adds, "This book is also a bit of a milestone for me...it being the 70th book I've illustrated."



**Joe Winkler** sent this yet untitled piece of his cat Lilly and says, "I'm not entirely finished with yet." It is oil on canvas, 24" x 12". He plans to submit it to the *Hello Kitty* exhibit in the Sewickley Public Library.



**Linda Varos** based this image on her "dream visions", and titled it thusly.



**Judy Emerick** completed this 20"x26" pencil/pastel as a private commission.



Here's a new graphic for Old Man Army Skateboards, Jim Gray pro deck, by **Rich Rogowski**.



**Ilene Winn-Lederer** sent three new drawings in progress for her "Notes from The London Underground" series; short-listed for upcoming Imaginarius Editions book projects.



Connoisseur at The Tate Modern, London

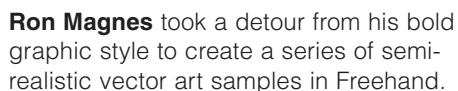


Kensington Creperie, London





"I'm very happy to let you know that I will appear for a full week (May 16-22) as Bizarro's guest cartoonist," **Wayno** reports. "All of the cartoons for the week were written, drawn and colored by me, to allow Dan Piraro to take a vacation. I hope that you enjoy my temporary take-over." Piraro reportedly commented via email, "To be honest, my first choice was Ernie Bushmiller of 'Nancy' but apparently he is dead. Wayno is good too, though." Details about his guest cartoonist week appear on Wayno's cartoon [blog](#). The first one is shown here.



**George Schill**  
sent in  
three new  
concepts  
he did for  
American  
Greetings.

