

PSINSIDE

www.pittsburghillustrators.org

July, 2010

My Spot by Anni Matsick



Move ahead of the herd! Find out what others are doing to maintain success during an inspiring day

dedicated to the topic of your favorite pursuit at PSIcon, PSI's first Illustration Conference! A committee has been working diligently to provide that experience so highlight September 25 on your calendar and plan to attend the groundbreaking event, only two months away! Plans are for a keynote and seven additional speakers, all on our most-loved interest and livelihood. Page 3 will update you on plans and more will be covered in the next two issues, as they unfold.

Inside, you'll find reports on a member's experience as an "Emerging Artist" at a local major arts festival and a celebration introducing a Pittsburgh brew that five of our members have put a face on. The pages are loaded with impressive new work from the folks you'll be rubbing elbows with on September 25 at PSIcon!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

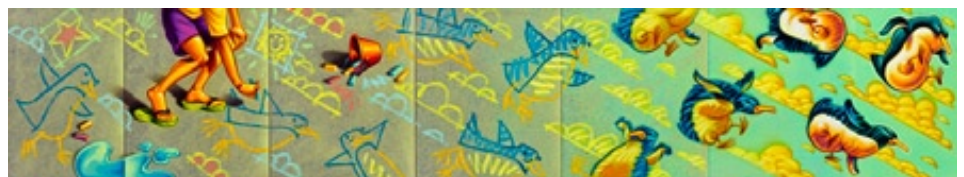


Dire Prediction

A series of **John Ritter's** illustrations accompanied the cover story, "The End of Men," in the July/August issue of *The Atlantic* magazine. Women became the majority of the workforce this year for the first time in U.S. history and are earning college degrees three to two over men. The article, reporting on the unprecedented role reversal and its consequences, can be read online at: www.theatlantic.com

Fresh Spots

Here's one of two new images **Kurt Pfaff** created for two new line extensions to GNC's Herbal Plus brand vitamins.



On the Mark

Shown is a section of a 190-foot mural painted by **Mark Bender** installed this month at the new UPMC Children's Hospital of Pittsburgh. The piece is called "Imagination takes flight" and was done in two six-foot panels and one eight-foot panel. It's acrylic on watercolor paper.



Videos

America's Favorite Artist, **Lucky LeRoy** "The Shoe Guy" was a guest of Dave English on *The Unemployment Show* at



The Waffle Shop in East Liberty. Click here for the intro: www.youtube.com
Continued at: www.youtube.com

LeRoy "King of Art's" movie *A Brief History of Lucky LeRoy's Shoes* was chosen for exhibition at The Carnegie Museum of Art on July 15 as part of the *Two-Minute Film Festival*:
www.youtube.com

Here's a link to LeRoy's film:
www.youtube.com

Johann Wessels shares insight on his artwork in this interview by Brett Hopper and Christian Moulding for Shaw TV. www.youtube.com



'Burgh Influence

Ron Thurston and **Bill Vrscek** were two of three painters interviewed for an article by art critic Kurt Shaw in the Sunday, July 4 Pittsburgh Tribune-Review. It tells about



how the Pittsburgh landscape is an inspiration for their work in watercolor. Read it online at: www.pittsburghlive.com



Crime Hopping

Wayno was one of the local artists invited By Justin Hopper, a local writer and artist, to participate in *Public Record Pittsburgh*, a multimedia art project. Justin composed a series of poems based on newspaper accounts of 19th-century crimes committed in Pittsburgh. There will be a book, a gallery show, and audio performances of the pieces available via mobile phone, along with a map showing each location.



Wayno illustrated a poem based on the 1880 murder of William Penn Herriott, committed by William Kelly, as reported in the Pittsburgh Commercial Gazette. Shown is his piece that will be included in the gallery show debuting July 16 at 937 Liberty Avenue, where prints will be for sale.

On Exhibit

Fred Carlson was honored at the opening reception of the *Bill Monroe Centennial Art Exhibit* at the International Bluegrass Music Museum in Owensboro, Kentucky. Fred was presented with an award from

show coordinator Rex Robinson, on Wednesday, June 23 in the second floor exhibition hall at the museum. Fred and Rex are standing in front of his piece "Uncle Pen" (lower one) which won the award for the best interpretation of a song lyric. He has three pieces shown in this gallery and another six rotating in through the duration of the exhibition between now and September 2012.



Anne Trimble's black and white piece, "Hallelujah," is also a part of the show.

A watercolor portrait by **Anni Matsick** won Second Place in the first annual *Schlow Library Juried Show* in State College.

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Pittsburgh Society of Illustrators Presents PSIcon

Pittsburgh's First Illustration Conference

PSI presents its inaugural illustration conference. PSIcon will be the first all-illustration conference ever in the Pittsburgh region from the nation's fourth largest illustration society.

ATTENTION ARTISTS!
FIND YOUR MARKET NICHE - SHARPEN YOUR CRAFT



PITTSBURGH
SOCIETY OF ILLUSTRATORS

ILLUSTRATION
CONFERENCE 2010



Saturday, September 25
8 a.m. - 6 p.m.
Pittsburgh Technical Institute
1111 McKee Road, Oakdale, PA 15071

PSIcon brings together in one all encompassing program day:

- Practical business guidance!
- Inspiring creative boosts!
- How to hone your presentation skills!
- Feedback from top industry pros!
- How to reach out and get work!
- Find your market niche and how to sharpen your craft!
- Illustrators exhibition and marketplace!
- Traditional and digital methods explored!
- Programs for all levels!
- Network with illustrators using all media!
- Latest industry news!
- Future forecasting!

PSIcon will be a valuable resource for all levels of experience. Seasoned professionals and young talent alike will benefit.

Light breakfast and lunch included. PSIcon takes place



8 am—6 pm
on Saturday,
September 25.

Pittsburgh Technical Institute, 1111 McKee Road, Oakdale, is just off the Parkway West near Robinson Towne Center and Pittsburgh International Airport.

Directions: Follow the Parkway West to US 22/30 West, take the McKee Road exit, then left to Pittsburgh Technical Institute campus.

Continue to check the PSI web site for updates with more details at:
www.pittsburghillustrators.org

Personals



Here's a snap of **Anni Matsick** with CMU CFA '70 class-mate Dale McNutt, catching up at the

Central Pennsylvania Festival of the Arts that ran July 9-12. Anni is Rules and Jurying Chairman and Dale was one of this year's five jurors hired to jury submissions and determine prizes for the Sidewalk Sale. Dale designed PSI's *Fission of Form* book and was recently featured at pittsburgh.bizjournals.com. The festival's 2010 staff t-shirt features the art of Robert Villamagna who coordinated PSI's RIGHT NOW! show at West Liberty University.

"Here's a shot of me in Florence, Italy with a statue of the 'inventor of perspective', Brunelleschi," says **Mark Bender**, who just returned



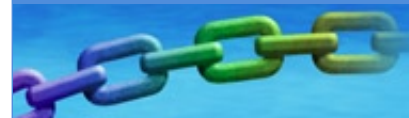
from what he calls "a trip of a lifetime" to Rome, Florence and Venice. "The Botticellis and Berninis were *buonissimo*," he adds.

Business Meeting

Upcoming Business Meeting

August 17th—7:30 pm
at John Blumen's home

Fun Link



Beautiful Minds: Stephen Wiltshire
video.stumbleupon.com

Illustration Ale

A Special Hand-Bottled Beer

by Wayno



The ToonSeum and East End Brewing Company announced the release of their special brew, Illustration Ale, at a beer and hot dogs event on June 29 at the ToonSeum.

I've worked with the brewery's owner Scott Smith before, illustrating and designing several labels for his limited edition bottlings (Ugly American, Smokestack Heritage Porter, Three, Wooden Nickel), and have dealt with the federal bureaucracy responsible for approval (The Tax and Trade Bureau). As Art Director for the project, I laid out templates for each artist to use. All of the illustrators were real pros, dealing with the oddball requirements of the feds, and making changes on the fly. We ended up with a strong, diverse six-pack, and it was fun watching people struggle to choose one to take home.

The beer is very good too! With 9.5% ABV (alcohol by volume), Scott describes



the ToonSeum. Additional bottles of Illustration Ale will be available for sale at East End Brewery during its Tuesday through Thursday growler hours.



Labels were created by (l-r): Dave Klug, George Schill, Jim Rugg, Mark Zingarelli, David Coulson, Pat Lewis

About 75 came to celebrate the occasion, each receiving either a bottle of the brew or one of the limited edition prints of the labels done by local artists, five of

it as "a sipper, not a gulper." The attendees got the first official samples and participated in a toast to the artists and volunteers. Food was catered by Tonic, who created several beer-infused dishes for the event.

Limited edition prints, t-shirts and other items are available for purchase at



George Schill (left) shares a laugh with Scott Smith (center) and Wayno

them PSI members: **Dave Klug, George Schill, Mark Zingarelli, David Coulson, and Pat Lewis.**

"This is a Belgian Dark Strong Ale, which means something pretty specific to beer geeks like me. Traditionally, beers of this style are named with an "-ation" suffix, like Temptation or Salvation, so Illustration seemed a natural choice for a ToonSeum brew."

—Scott Smith, brewmaster

"We've always been fans of East End Brewing Company, and have been waiting for the right project to work on together. As we brainstormed about ways to highlight the work of local artists, we hit on the concept of an 'illustration six-pack,' and the project fell right into place. Sophisticated cartoon art combined with craft-brewed beer perfectly captures Pittsburgh's unique mixture of blue-collar roots and a tradition of cultural innovation, with no pretense whatsoever."

—Joe Wos, Executive Director, ToonSeum



Illustrators line up with Joe Wos at the debut event, (l-r): Jim Rugg, Pat Lewis, Dave Klug, George Schill, David Coulson, Joe Wos (missing: Mark Zingarelli)



52nd Annual Three Rivers Arts Festival

by Rhonda Libbey

My experience as one of the festival's "Emerging Artists" June 3-12 was not only fun but also very rewarding! Read on for a full report with details on the public's reaction to my work.



The grant is for artists who have never sold their work at a big public art festival. Anyone can apply for it if they have enough good stuff to sell; just check out their site at www.artsfestival.net in early January for details if you think you want to apply. Competition is very tough, but what you get if they pick you is huge! You don't have to pay for the space and they provide a tent! It's totally sweet!



Okay, so what was it like for me? I have to say that I did not know what to expect at all. I have had a good bit of experience at gaming conventions, but that is a very specialized audience and they know exactly what they are looking at when they are viewing your work and shopping for art to take home. In fact, they know it so well they often bring books and cards that feature my artwork so I can autograph them. That's how much the science fiction/fantasy enthusiasts love and appreciate the folks who create the stories, games and art that they treasure.

But a festival open to the public? Yikes. I thought I could even receive a negative reaction as it might confuse passers-by who have just looked at lovely watercolor

scenes, nature photos or folksy woodcarvings. And what about the poor little old ladies who fall over when they see my giant painting of an angel in a gas



mask? Better find some smelling salts and keep security on speed dial.

I am happy to report that nobody fainted and I didn't have to call security even once. In fact, my booth always had people in it even on the days with rough weather. I heard comments like, "Wow!



This work is so exciting!" "Most interesting!" "That angel is amazing! I saw it from way over there and I just had to get a closer look." And, yes, I have to rub this in a little: "Wow, it's a booth that isn't full of images of Pittsburgh."

Amid the oohs and aahs, I learned some very interesting things about the festival-goers who stopped by. There does not seem to be any way I could pick out my audience in a crowd; the demographics seem to be all over the place. The only thing I can tell that they have in common is this: they really like to read. We have a ton of sci-fi and fantasy enthusiasts here in this city. I was amazed after having a conversation with a cute little lady in her 70s about H.P. Lovecraft and his short story, *Call of Cthulhu*, when 20 minutes later a youth in his early teens ran up and said with awe, "Whoa, that guy in the cowboy hat—I saw it from all the way over there and knew it had something to do with Steven King's *Gunslinger* series!" Well, I had to break it to him that it didn't, really. It was the piece I did for *Fission*

of Form. But he insisted it was exactly what he had envisioned the main character to be... and several others said that as well. I have since picked up the first book and intend to read it to see what the fuss is all about.

What's more? I even landed an award from the jurors! It's a Juror's Merit award, and that is incredibly encouraging. But, I have to say that the enthusiastic and genuinely positive

response I got from both jurors and even more so from the public means I have to try and come back again next year. So, it looks like I will be in the market for a festival tent; anyone know where I can get a good deal on one?

In Touch with... **WAYNO**

Like the name, Wayno's images are pared to essentials and instantly recognizable. Nostalgic yet "now", his shows are often sellouts and attract a collector crowd. Find out more about this intriguing artist as he opens up for our pages.



Q: How would you describe your personality and lifestyle?

A: My lifestyle is pretty low-key. I have a day job in the marketing field, and spend my lunch hours and evening hustling freelance work, making paintings and trying to catch up on sleep. My wife Kim and I love to cook together, and entertaining at home. Our musical tastes are for the most part very compatible, and we like to hear live jazz when we can, and enjoy trying out new restaurants around town and wherever we travel.

I'm not sure *what* to say about my personality. It's a mixed bag, I guess. I'm an extroverted ham who likes to be left alone, if that makes any sense. I like to work on my art, and if things are slow assignment-wise, I tend to get cranky.

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

A: My career has been an ongoing series of detours, which has kept things interesting for me. Before diving into the alternative comics field, I self-published a music fanzine and co-owned a tiny local record label, both of which provided later connections with small and large recording companies. My comic art caught the eyes of a few adventurous art directors and led to editorial illustration work, as well as a long association with Nickelodeon magazine, which provided mainstream exposure for many cartoonists. Early in

2007, I was invited to be the first artist to show at Zombo Gallery in Lawrenceville, which got me into painting after years of using Photoshop to add color to my art. I'm currently struggling to develop the right visual vocabulary to illustrate a children's book. I'm

either fairly versatile, or a dilettante.

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

A: Through most of 2008, I worked on a large, time-consuming project for a single client, doing educational comics for a series of textbooks. It required character design, a lot of writing, and tons of illustration. It was by far the largest contract I had ever worked on, and it involved a significant amount of negotiation and diplomacy, in addition to the huge amount of work involved. Besides producing the art, I had to work within strict guidelines as far as preparing the files to allow for translation into other languages. Each character design and page of art was subject to several rounds of revision and review, and had to pass through various departments within the assigning company. More often than not, this resulted in conflicting and contradictory comments as everyone involved felt that they had to request some changes. It got to the point where it became clear that

the project might never be finished to the satisfaction of every reviewer within the company. The situation became so difficult and stressful that I requested a conference call to alert the customer to the problem, and to explain that they had to have an internal review of all comments before sending them back to me. The call was well received by the customer, who understood that changes had to be made in order to move the project forward. In fact, they called me after the project's completion for a review to plan how the process could be streamlined in the future. They told me that other artists working on the series had similar problems, but that I was the only one who suggested a solution that helped everyone.

I learned that I have enough in the way of communications skills to discuss problems with a client in a way that leads to a solution, without letting the situation become confrontational. I also learned that I am capable of completing a large assignment when called upon.

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

A: I particularly enjoy the collaborative aspect of illustration, where the final work is the result of a dialog with the client. Bouncing ideas around (preferably over drinks) usually results in something more interesting than if it had been a single person's idea, whether it be a strictly defined assignment, or an open-ended suggestion to "do whatever you want."

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

A: I'd advise anyone who wants to be self-employed to learn as much as possible about running a business, and to do whatever possible to become comfortable working with other people. Many talented artists prefer not to deal with the day-to-day tasks of bookkeeping, promotion, and other less creative aspects of self-employment, but they're all necessary in order to keep working and survive.

As far as the actual work, my advice is similar to that of just about everyone else I know: draw every chance you get, fill

up sketchbooks, doodle while you're on the phone, anything you can do to keep your drawing "muscles" limbered up and in shape.

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

A: When I'm doing something for myself, it tends to be a lot looser and freer than work done for a client. On the other hand, when I'm laying out a postcard or something for myself, and I don't have a hard deadline, I'll spend a ridiculous amount of time tweaking every little aspect of the design, nudging text a few pixels this way or that, experimenting with minute color variations, and fretting over details that nobody would ever notice. I'm sure that many of us are like that now that digital technology gives us so much control over our work and makes it so easy to change a million times. That loss of control is something I really enjoy about painting. Once you slap that paint down, it's there. You can't click an arrow key and move it around.

Q: What do art directors like about your work?

A: I believe they like the clarity of the images I produce. My iterative process of sketching and refining an illustration almost always involves a conscious effort to remove unnecessary and distracting detail. ADs appreciate a quick turnaround, and an understanding of the deadlines and office politics that they have to handle—which is partly a result of my day-job experience. I always empathize with the Art Director and try to understand the organizational pressure they are facing.

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

A: My visual influences include 1940s Warner Brothers cartoons, Mad magazine, early LP covers, and underground comix.

My cartoonist hero is Virgil Partch, who signed his work with the abbreviated signature "ViP." Partch was a hard-working artist who had a crazy, loose style, and did everything from animation,

editorial illustration, gag cartoons and daily newspaper comics. His art was redolent of cigar smoke and liquor, and he even looked like a cartoon character. In his prime, his fluid brush technique was unbeatable, and whenever I ink a drawing, I think about ViP. I'm lucky enough to own a few of his original drawings, and I never get tired of studying them. They still make me laugh, too.

Music inspires me too, and I usually have something playing when I draw. Jazz, blues, punk rock, a little classical, old-time string bands, 1940s-50s R&B, and "Spaghetti Western" soundtracks are just a few of the styles I enjoy. Thanks to the miracle of the Internet, I listen to WWOZ, the independent station from New Orleans.

Q: What would you do with ten million dollars?

A: The first thing I'd do is to ask my wife to retire from her job. She works harder than anyone I know, and is the more responsible member of our family. I would love to be able to tell her that she never again has to commute to the office every day and put in long hours at work. We'd buy a second home in New Orleans, and I'd probably set up a studio where she could write and I could paint.

Q: What do you enjoy reading?

A: I mostly read non-fiction; biographies of musicians or histories involving popular culture. Even so, two of my favorite books are novels, John Kennedy Toole's *A Confederacy of Dunces* and Tom DeHaven's *Freaks' Amour*.

I just finished reading a big fat anthology called *A New Literary History of America* and my current pile of books includes biographies of Louis Armstrong and Thelonious Monk, David Hadju's *The Ten-Cent Plague*, a history of the early days of comic books and the hysterical backlash from mainstream America, and a new memoir by John French, long-time drummer for Captain Beefheart's Magic Band. I also read the New York Times every day, along with an assortment of periodicals, including Mineshaft (an anthology of underground comics and writings), Meatpaper (an independent food journal) and Entertainment Weekly.

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

A: I'd love to be able to play guitar like Dave Edmunds.

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

A: My dream assignment was being a part of Rhino's *Weird Tales of the Ramones* CD/DVD box set, released in 2005. As a longtime fan of the band, this was a job I probably would have done for free. The hardcover comic book included in the set featured contributions from 25 cartoonists, most of whom were old friends of mine, and all of them were people whose work I admire.

I provided several comics pages for the set, as well as caricatures of the four original members for the disc labels. This assignment came with a surprise perk in the fall of 2005, when Rhino brought nearly every cartoonist to LA for a release and signing party. The event was like a class reunion for the cartoonists, and after the signing we all went to the Art Director's house for a barbecue blowout.

My sentimental favorite Art Director was Anne D. Bernstein, the first AD at Nickelodeon magazine, which was launched in 1993. Anne was an alternative cartoonist, and brought dozens of us oddballs (including quite a few PSI members) on for assignments at Nick Mag. I worked with Anne and her colleagues at the magazine regularly until Viacom shut it down in 2009.

For a look at Wayne's work go to:

File Under: Pop prints at
RockPop Gallery:
rockpopgallery.com

Shops:
wayne.etsy.com
wayne.bigcartel.com

Blog:
waynocartoons.blogspot.com

Members reveal sources of inspiration...

I enjoyed reading last month's "Influences" article by **Johann Wessels**. When the editor asked me to write an article about my own influential resources for the July PSInside issue, I identified with Wessels because I do not feel I can pinpoint one particular moment or person who has inspired my art when there are so many.

I recall a life drawing instructor who offered a solution to steer me away from getting caught up in the minutia of the figure and focus on the overall gesture. He used an X-Acto to cut out a palm-sized wedge from the cardboard backing of my drawing pad in order to get his point across.



"Use this as your brush for today," he said and motioned to dip the crude quadrangle into a well of India ink. I had a love/hate relationship with my high school instructor's teaching methods. He challenged me differently than most of the other students by frequently asking me to complete additional work, research an art movement or practice a new technique. I did not always appreciate his creative madness but his disciplinary tactics imparted a significant improvement in my art. Prior to graduation, he surprised me with a slideshow critique highlighting the growth of my skills during the four years I studied under his watchful eye.

A few months later, I moved to Pittsburgh to attend the Art Institute where I encountered Henry Koerner. I often found myself trapped in the elevator with the eccentric Mr. Koerner and his bicycle. He never



passed an opportunity to try to convince me to model for him but I would never accept. He would always laugh at this game and I wish to this day I had said yes. He was a fascinating instructor and I learned a lot from him about use of color and placement of the figure. His portrait of Maria Callas for the cover of Time (October 29, 1956) is a beautiful example of his illustrative and fine art skills.

When an opportunity presented itself to study in Italy, I did not waste time gathering my passport and booking a flight to Bologna. Paolo Golinelli is a portrait artist specializing in oil painting and Italian art history. He has received commissions to paint royal families and I felt honored to have a chance to apprentice with a master painter. Paolo believes that only certain artists can capture the personality of a subject and that is what separates them from other artists and photogra-



phers. He warns that talent is not enough to capture a likeness and sometimes portraiture can be an impossible task. Then it happened. No matter how many times he attempted to draw me, something was always slightly amiss. I was Paolo's kryptonite, yet he was able to capture other faces with such ease. He gave me one of those portraits to serve as a friendly reminder. It was a lesson in humility but at least it did not happen on a prestigious portrait commission.



Paolo also stressed the importance of studying from the past as well as the present. Inspiration can be found from the lines of modern architecture, the



texture of an ancient tapestry, the light effects in an abalone shell or the earthy smells of a farmers market.

"Keep these in your toolbox and always draw from them," is Paolo's mantra. After all, are we not sum of our influences?

—**Gina Antognoli Scanlon**

BEHIND THE BRUSH

See what members are working on this month...

Aquarius and Cancer were recently finished by **John Blumen** for a 2012 Zodiac Calendar he is illustrating For Llewellyn Worldwide.



Here is **Anni Matsick's** t-shirt design for participants in the 2010 Central Pennsylvania Festival of the Art's Children & Youth Sidewalk Sale. The one-day event took place July 7, preceding the four-day festival in State College. More on CPFA's Children's Day at: www.arts-festival.com



Kit Paulsen's painting, "Psychedelic Autumn," will appear in the fall issue of Table magazine, as an illustration for an article about fall colors.



Two jobs in progress for **Fred Carlson** are shown here as tight sketch approvals, done for Guitar Workshop DVDs. *Atlanta/Blues Guitar*: 1930s blues fingerpickers Curley Weaver (l) and Buddy Moss (r)



play together in steamy north Georgia dance hall. *Jackson/Blues Guitar*: 1920s-30s rural bluesmen (l-r) Tommy Johnson, Bo Carter, and Ishman Bracey shown in front of sharecropper's Mississippi cabin.



This sketch was submitted for approval for a cover for USW@Work member magazine (United Steelworkers). Here, Fred depicts the true story of the Corpus Christi TX CITGO Refinery explosion of 2009 where older worker Charles Wharton rescued younger co-worker Gabriel Alvarado by carrying him from the deadly flames generated by explosive hydrogen fluoride.



This illustration by **John Ritter** was done for "Could Anything Have Saved the Beatles?" in the July 1 Bloomberg Businessweek magazine, an article on how the Beatles mem-

bers' estates are fighting intellectual property battles in court. It's online at: www.businessweek.com



John's art also appeared in Time Magazine's July 12 issue for an article on Lobbyists, titled "DC's Best Bargain."



Here are the other illustrations John did for The Atlantic magazine's article, "The End of Men," noted on page one.



Shown is **Rich Rogowski's** design for the July Roller Derby bout poster.



Kathy Rooney's latest drawing for the Allegheny Observatory movie depicts John Brashear's workshop behind his home on Holt Street on the South Side Slopes, circa 1872, where he ground out his first telescopic lens.



Here are three more paintings recently completed by **Phil Wilson** that will become jigsaw puzzles for Master Pieces Puzzle Company.



"During my long book project, I thought of little else," says **Ilene Winn-Lederer**. "But now, with some breathing room, I've decided to revisit some neglected projects and move them forward." Continuing the series "Notes from the London Underground", here is "Player", shown as

continued on page 11

a final line drawing with the beginnings of digital color.



"I've also become invested in developing lines of surface designs and products to which they can be applied," Ilene continues. "One of these is a series of bookplates of which I've included two."

My Library Is My Garden & My Orchard.
-Judith Halevi



Here's another image
Kurt Pfaff
created for GNC's Herbal Plus brand vitamins.

Ron Magnes
just completed this car for a Bob Evans web ad and this cover illustration for UPMC Children's Hospital's Promises magazine.



QUESTION OTM

What would you add to your studio or workplace to make it complete?

Cheryl Johnson: "Better lighting and a kiln."

Ilene Winn-Lederer: "In the big picture, I think it would have to be gutted and designed from scratch to accommodate my simpler creative needs. But for the moment, a comfortable new Aeron drafting stool and a drafting table with built in light-box."

Johann Wessels: "In the quest for perfection and ultimate studio comfort I could imagine a day when I'll be able to buy a chair and get off this tottering tower of plastic milk crates. Having said that, I would probably rather buy a Power Mac with a lot of RAM to manage the demands of Painter. It always seems to want more and more memory, a trick Photoshop has mastered. I would also love to have a studio which has a window and a view rather than being in my blank walled dungeon, chained to the wall. I have often seen the workplaces of designers and other illustrators and they seem clean and uncluttered. I would pay money to find out how they manage that. The idea of an airy uncluttered studio would be wonderful—although not sure if it would remain uncluttered with me in it. Perchance to dream..."

Fred Carlson: "This is very practical—I need new bookshelves so I can put my entire collection of graphics/illustration/history/art references on one set of shelves! Am I asking too much? And a new printer that doesn't squeak? I do have the world's greatest set of flat files on earth, those who have visited Carlson Studios know this fact... so I can't be too greedy."

Thanks to Anne Trimble for this month's question. Got a good question? Please submit to:
animatsick@mac.com