



# PSI INSIDE

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

December, 2010

## My Spot by Anni Matsick



It's time to drop the snow shovel and find out what fellow PSI members have been creating while recent cold

winds blew. Never are we freelancers more isolated than during Pittsburgh's winters! Saturnalia provided an opportunity to gather for our annual holiday celebration, and photos on page 3 show the enthusiastic turnout.

Members are taking advantage of ways to connect, as evidenced by an increase in attendance at monthly socials over the past year. A major opportunity was PSI's first all-day conference, PSIcon, which put names on quite a few more faces as members and newcomers gathered to take in a full slate of offerings from some of the most accomplished among us. A good year for getting acquainted!

More of you are sharing items for the newsletter and we've gained insight on another dozen members through the popular interview series that will continue into 2011. The website has become a hub for updates and the galleries are drawing serious interest, proven by one member's juicy assignment from a client who found him there (see Behind the Brush for details).

Our holiday issue has some extras for additional fun; so, now that you're warmed up, enjoy what's inside!

Editor: Anni Matsick  
Design/Production: Ron Magnes

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## News Flashes From Our Members

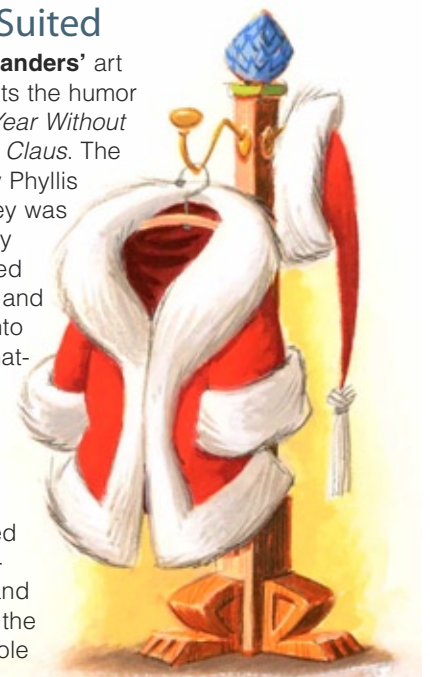


### Snow in California

This is **George Schill's** sixth annual print card for Cal U and fourth year for the animated card he and **Ron Magnes** do for their website. View eCard: [calu\\_card](http://calu_card)

### Well Suited

**John Manders'** art highlights the humor in *The Year Without a Santa Claus*. The story by Phyllis McGinley was originally published in 1957 and made into an animated TV special. John says, "When I designed the costumes and sets for the North Pole characters, I borrowed from northern European cultures. This coat stand is inspired by the woodcarving you see on Russian folk furniture" (ISBN 9780761457992).



### Smokin' Art

That's **Don Henderson's** artwork on these limited edition Zippo Lighters. "ZEN [zippoenthusiastnetwork.ning.com](http://zippoenthusiastnetwork.ning.com) Zippo Enthusiast Network is a group of Zippo Lighter collectors that I belong to," Don says. "I quit smoking 25 years ago. The irony of lighter collecting is that most of the collectors don't smoke and the lighters are never used!"

## On Exhibit



Here's one of two pieces by **Dave D'Incau, Jr.** that were accepted into the *Small Works 2010 Exhibition* in Savannah, Georgia. The group show

includes faculty, alumni, and current students of Savannah College of Art and Design, and all works must be less than 18" in any direction. Dave's are being displayed as giclee prints framed at 8" x 10". The show will run through December 30 at the Gutstein Gallery, owned by David's alma mater, SCAD.

**Jack Puglisi's** pen and ink "Winter's Tale" will be featured in the Pittsburgh Society of Artist's Annual Member Exhibition. It will be held at the Art Institute of Pittsburgh gallery, 420 Boulevard of the Allies, December 7 through January 28. The show includes work by **Anne Trimble**. Anne also showed work at the *South Hills Art League Holiday Exhibit*, December 2-12, at the Galleria in Mt. Lebanon.



Maser Galley in Shadyside had an opening for a LeRoy Neiman show on December 3. Owner Lefty Maser also had Pittsburgh jazz legend Harold Betters playing and showcased **Ron Mahoney's** original paintings that Lefty had commissioned. "Harold signed prints and he and his band sounded great. Harold is 82 years old but hasn't lost his touch!" Ron says. "Lefty did a wonderful

job in presenting the art and a good time was had by all."



## Worthy Cause

"I am very happy to announce that the book *Discovering a Muse* is available for purchase!" says **Rhonda Libbey**. "My painting 'The Lure' is featured in this art book along with many other wonderful works done by my contemporaries in the Science Fiction and Fantasy art world." Two versions are available: 7" x 7" soft cover, and 10" x 10" hardcover with a dust jacket. Entire profits will go to the children's program "Discovery Arts" that benefits children suffering from cancer.

"It started off as an art challenge from two people," Rhonda continues. "The Art Director, Jon Schindette, who manages Dungeons & Dragons Wizards of the Coast (and has a fun blog where he posts frequent advice and art challenges) and the model, Veronika Kotlajic, who also manages an art gallery in Chicago."

Original posting: [artorder.blogspot.com](http://artorder.blogspot.com)  
 Line-up of images: [artorder.blogspot.com](http://artorder.blogspot.com)  
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## Personals

**Anni Matsick** would like to thank **Liz Jones** for her continued help in



answering questions regarding tricky punctuation for the newsletter. Liz always answers promptly, while busy with work and raising her three kids! She is a cyberschool writing teacher and a professor of children's literature at the University of Pittsburgh. Liz is currently the organizer for the graphic novel panels of the Children and Youth Literature Blogger Awards (the CYBILS). Her current project is a hybrid illustrated novel structured around a poem by Wallace Stevens. You can find examples of her illustrations here: [pics.livejournal.com](http://pics.livejournal.com)

**Linda Varos** has completed an educational video about hospice that is was to be utilized regionally but is now under discussion for national distribution by Aseracare Hospice. "It was an interesting project. It's been a long time since I've done any film work, so I found the planning, filming, content authoring co-editing and screen shot design all really exhilarating," Linda says. "Technically I am listed as Producer. The wonderful video company I worked with is OnMotionMedia in downtown Pittsburgh. To keep myself sane and simplify my life during my busy schedule, I switched from watercolors to graphite, like back in the day, and may stay with that for a while to see where it leads me."

## Fun Links



**Children's Drawings Painted Realistically:** [tinyurl.com/ygzxska](http://tinyurl.com/ygzxska)

**Drawer Geeks / Kid Creatures:** [www.drawergeeks.com](http://www.drawergeeks.com)

# Saturnalia 2010



Luminaries lit the walkway, the scent of a Yuletide fire filled the air and the joyful sounds of familiar voices poured out onto the street as I approached the quaint house on the hill in Brentwood. One loud bang of the doorknocker was greeted by Mr. Christmas himself, **Fred Carlson**, in a white sport coat, wearing his broadest holiday smile. Drink in hand, he and **Gina Scanlon** welcomed me in to this year's Saturnalia festivities. Once again at the home of our gracious host, VP **John Blumen**, I began exploring my way through a labyrinth of cheer.

The house was pleasantly filled with ever shifting groups of people eating, drinking and chatting about all of the passions they often miss sharing at their solitary craft. Reconnecting with old friends, being introduced to new ones, I overheard myriad conversations; the art and life of the masters, talk of current work (or lack of), the global situation, absent members being missed, family stories, marketing, the festival scene and pure, unadulterated networking.

Among the bounty of goodies were **Michael McFarlane's** mouthwatering shortbread cookies, **David Coulson's** mountainous apple pie with French vanilla ice cream, a scrumptious shrimp dish and a quiche worth fighting over for the last piece, which I did. Swedish meatballs, sandwich foods and numerous assorted sweets including Kahlua filled chocolate balls added to the temptations. A crowd of humorists stood near the alcohol table, as they generally do at this annual event. (You know who you are!) Newer members mixed with old timers around the outside fire pit under a chilly, starry sky. They shared stories as the fire crackled and spit in the fragrant swirling smoke. Its warm glow lit up faces enjoying the rare treat of each others' company, which was the truest gift of yet another successful Saturnalia.

—Linda Varos



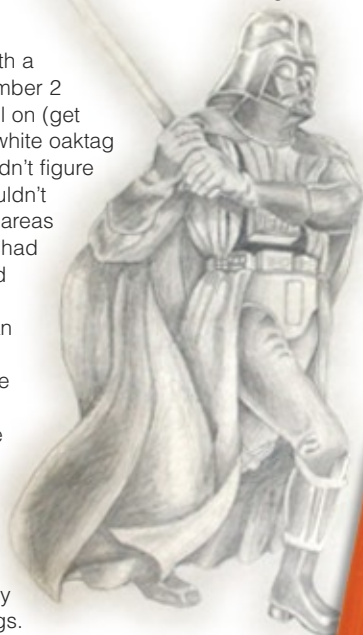
# Young at Art

Our members' early inclinations revealed...



**Rick Antolic:** I first drew this Santa Claus when I was in seventh grade, and everyone loved it. When I was in tenth grade, my friend Michelle saw it and really wanted one. I thought Michelle was drop dead gorgeous and a really, really sweet girl. So I drew her one too. I'm not sure what happened to my original copy, but I connected with Michelle on Facebook last year after not seeing her for almost 20 years. She still had that drawing and sent me a jpeg. In fact, she said it is still her favorite Christmas decoration that she puts up every year. Michelle is still gorgeous after all these years, and still so sweet. She teaches at Ambridge High School now, so she's technically still there. I'm still single, still drawing. So not much has really changed in 20 years. Oh wait! She's married now. Yeah, that changed.

I did this in 8th grade with a standard number 2 school pencil on (get this) glossy white oaktag paper. I couldn't figure out why I couldn't get the dark areas to be dark. I had fully intended to eventually draw Obi-wan Kenobi on the other side of Vader, to complete the light saber duel. But I never got around to it—much the same way I still do things.



**Johann Wessels:** I was going on six in this photo taken around 1965. I remember doing this and feeling very proud of filling the entire board, and writing my own name. I eventually turned the easel of the board into part of a wheeled vehicle, quite some years later.

**Kathy Rooney:** Here I am looking arty in this 80s photo taken by my co-worker Diane Kennedy, when I was doing some modeling. This is a wearable art silk fiber dress, woven and designed by Joy Herren. The shoot took place at lunchtime on the North Side when I worked with Diane who scouted out the location. It was private property and we were thrown off the site after taking several photos.



**Bernadette Kazmarski:** One of the things I found while cleaning and reorganizing my studio was this orange kitty batik. I think I did this in sixth grade, and I clearly remember watching the teacher show us the batik process and visualizing the orange kitty with its paws rolled under and an orange kitty smile, like they do.

Next is a little porcelain tile bearing the image of my first cat, Bootsie, sitting on a windowsill that didn't exist in the house where I grew up, but I guess I took artistic license in tenth grade. The assignment was to make a relief tile from the porcelain to glaze afterward. Bootsie was, as you see, a gray and white tuxedo cat with



pickle-green eyes. She was never this chunky, but I guess I had to have that cat smile until I learned how to work with cat faces.



**Harry Lupinacci:** I did this picture when I was ten years old, a combination of graphite, color pencil and chalk. It was for my Aunt Georgianna, and it hung in her kitchen for 30+ years. She would sit hour after hour and show me how to draw. I would say, show me how to draw a horse, or, show me how to draw a cow, or face or tree and she would. After her passing it was given back to me. It holds a very dear place in my heart because among all the people in my life who have taught me things, she taught me love and that is what this composition is all about. The kind of love a little kid feels Christmas morning when he or she runs downstairs to see what gifts were left by Santa.

continued on page 5



**Fred Baxter:** I was apparently awed by the first place trophy I won for a dental health poster contest, in fourth or fifth grade.

In 1981 when I was in sixth grade my family flew to Hawaii for Christmas. Going back to our seats, I noticed Richard Pryor was in first class. I recognized him because I listened to my father's eight-tracks when he wasn't looking. Once airborne, I drew a picture of him but didn't think it was very good. Then a flight attendant saw it and thought I was

"Aw, so cute drawing Mr. Pryor!" I figured it was good enough if she knew it was him. Before I could say no, she took it and went up through

Merry Christmas!

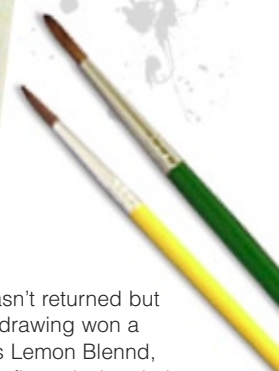


To Skip all the Best Richard Pryor

the dividing curtains. I was left wondering how much Mr. Pryor would hate my rendering. A few minutes later she stuck her head out between the curtains, smiling, and motioned for me to come up. Another attendant grabbed my arm and pulled me forward. I remember walking up to his seat thinking he must not have liked it... I was in trouble. He was sitting with a woman, looking at my drawing and smiling, and asked if I had drawn it. I said "Uh huh," very nervously. He laughed, said it was great and asked my name and age. He then signed it "To Skip, all the best, Richard Pryor." I wanted to tell him he could keep it but I was too nervous. I still have it, a shining moment in my early career as an artist.



**Leda Miller:** Here are two of my ninth grade paintings. I didn't name things back then, so it's just "mushrooms" and "birds." My older sister grabbed up just about everything I ever created in high school, and her daughter "stole" these from her collection. I wouldn't mind if these paintings disappeared, but I'm willing to humiliate myself here, if everyone else is.



**Anni Matsick:** The artwork wasn't returned but I got a cool bike! At age 11 my drawing won a contest sponsored by Reymer's Lemon Blend, showing people around a campfire enjoying their product. First Prize was a 26" Evans Interceptor 300 in "flamingo purple" with a zebra stripe seat. I made a TV appearance when it was announced on WIIC Channel 11's Captain



Jim's Popeye Club and shook his hand. My sister, Joan, and I are shown (in crinolines and bobby sox) outside the studio with Captain Jim's Model T, me holding an autographed photo. We weren't told, however, that the Evans factory was experiencing an employee strike so I sat all summer on my front steps waiting for the van to arrive with my prize.

## Find Yourself!

### Chuck Dillon's *Which Art Student Are You?*

The writer-illustrator of this popular, entertaining book that typecasts art students tells how a venting exercise led to a successful publishing venture!



#### Are you the “professor often mistaken for a student”?

Yes I am, well, was the “professor that is often mistaken for a student”. I am short. At the beginning of every year, the freshmen would mistake me for a fellow student for the first couple of weeks. I seemed to blend right in. I am showing my age a little bit more now, but it still happens from time to time, especially if I am dressed casual or wearing a baseball cap. I guess I missed my calling to be a narc like Johnny Depp in *21 Jumpstreet*. Ah well.

#### Most of us reading this would be able to find ourselves in your book, correct?

Some people acknowledge that a specific student describes them perfectly. More often, people say that they are a mix of two or three student types. Part of the enjoyment of reading the book is remembering your time in art school. It does not matter if you went to art school in 1910 or 2010, these student types will be relevant. I guarantee you will find your fellow classmates, especially the ones that drove you crazy!

#### How often do these types recur in your classes? Is everyone a “type”?

Not every student that walks through the door is a particular “type”. As I stated in the forward of my book, these are

the best of the worst of the recurring personas. These students front certain characteristics that teachers have to constantly battle to try to help them become well-rounded artists. Currently, I have a lot of “anime” and “goth” students. There are always a couple of “disappearing/reappearing” students in every class.

#### What reaction have you had from your students?

Prior to publishing anything, I ran some of these types past my fellow artists as well as some current students. I wanted to make sure that I did not horribly offend anyone. At the end of last school year, the Dean of Students at Hussian School of Art (where I teach) hung all 25 student types in the halls. I received nothing but positive feedback from the student body. I think current art students get a kick out of them because they are constantly exposed to them as well. Initially I made these drawings to vent my own frustrations. After publishing, I found that they opened the door for my students to take a different look at themselves and their classmates. **I am now finding that the students are referring to one another as their applicable student type. To a certain degree it is actually helping to break down the walls that teachers have to battle.**



#### What led you to take the leap to publish? What were the advantages?

Originally, I considered pitching this book to big publishers. I knew that I would probably have to find a literary agent (I do not currently have one) for the publish-



ers to even consider my book. I worried that by the time the book was published, it would not seem funny to me anymore.

The primary reason that I decided to self-publish was so that I could use the book as a self-promotional piece. I believe that self-publishing is a great way to test the market and/or your audience. I knew, prior, that I had a lot of potential customers waiting for the book. My blog had received over 100,000 hits within 24 hours when “Drawn!” ([blog.drawn.ca](http://blog.drawn.ca)) posted some of my student types on their blog. Upon identifying that there was a demand for the book, the next hurdle to jump was to find a reliable print-on-demand publisher. I also wanted to have a good surplus of the book.

The biggest advantage of self-publishing is that you are in complete creative control of the content. No one will request you to make changes to content, layout, etc. However, this is a double-edged sword. You are also in complete creative control of each spelling mistake, the distribution, the promotion, etc.

#### How exciting was it to receive the first batch of printed copies?

As a freelancer, I always find it exciting to see my work published. This time was different. Before I opened the box, I remember pausing to think, “Okay. Here they are. I am 100% responsible for this. I cannot blame spelling errors, mistakes, or lack of humor on anyone but myself.” After swallowing my anxiety, I opened the box. When I first looked at them, I used a critical eye. Since this was a digital printing, I wanted to be sure that the color and quality met my expectations. Since I chose to print-on-demand, I did not get a proof of the book

prior to printing. Therefore, I printed a small amount for a test run.

**The first printing apparently had a waiting audience of buyers. How are you getting the word out beyond your inner circle and what are your expectations?**

To be honest, I am still working on the book's promotion. I know that success does not come overnight, just by wishing for it. Success comes from hard work. I use my blog, YouTube, Facebook, as well as other media to spread the word. I have to say that my best sales pitches have been from my readers telling their friends and colleagues about the book. I have done my research—there are no other books like mine on the market today. It really makes a fun gift for any creative person in your life.

**Describe some of the response to the printed book.**

No one has asked for their money back, so I suppose that is a good thing! I was pleasantly surprised that people who did not go to art school, or did not even have a background in art, got big laughs from the book. All of the feedback I have received, since printing, has been positive. Prior to printing, I did receive a few anonymous negative emails—I must have pigeonholed them! For some readers, the book sparks memories of old classmates. For others, it provides a way for them to laugh at their young and foolish years. **Another surprising response to the book is that some artists have sent me drawings of themselves when they were in art school.** I thought this was really cool. Who knows—someday that may be another book!

**What's next?**

Everyone has been begging me to make a book focusing on 25 professor types and I just might have to do that. I have the approval of my fellow teachers but it still makes me a bit nervous. Students come and go but my colleagues will be with me for years. Gulp!

*Chuck Dillon is a freelance illustrator, as well as an instructor at his alma mater, Hussian School of Art, in Philadelphia. He has created illustrations for such clients as Highlights for Children, PBS KIDS Sprout, Campbell's Soup, the Philadelphia Zoo, and many more. Chuck currently resides in Southern New Jersey with his beautiful scientist wife, their cute-as-a-button daughter, and a very cartoony dog.*

Visit Chuck's blog for purchase links and his over-the-top *Which Art Student Are You?* book trailer!  
[www.blog30x30.blogspot.com](http://www.blog30x30.blogspot.com)

## BEST of PSI Update

Father Ryan stopped by at the show's closing on December 3 to ask **Kathy Rooney** to convey his thanks to all those who participated. It was a successful run, judging by comments from gallery



visitors and the staff at Father Ryan Arts Center. One of the exhibitors, **Vince Ornato**, was moved to comment:

*“I'm compelled to remark on how well put together the show is! I gallery sat on a Friday in November. Being there for that length of time caused me, once again, to confirm what a nice look it has. I've set up quite a few of my own shows at this point and know that it is not easy... at all! It's the same as when you design a painting, an ad, or anything: if it's designed well, the viewer should not think about that and simply see the work. This is the case here. The way the pieces are spaced out, the height, groupings, and so on. It is just so smoothly presented. As I saw people coming in, they very easily strolled around in comfort and had a nice time.”*

**Ron Mahoney, Kathy Rooney, Leda Miller** and **Vince Ornato** delivered art demonstrations to very attentive audiences. As a result of the positive response, Ron is making a subsequent visit to a Sto-Rox high school art class this month to further demonstrate his techniques to a group of admiring students.

Leda reports, “I was there November 6, a Saturday. The art center people were very accommodating and I set up my miniature painting supplies on a little table in the center of the gallery. There were people coming through constantly, and almost everyone stopped to see

what I was doing and asked questions. One fellow inquired about having a miniature portrait for a locket done and took my information. I felt there was some nice traffic there and I would do it again if we go back there to exhibit. It seems like a real lively place.”

Here are a few of the exhibitors with their work.



Fred Carlson



Dan Hart



Joe Winkler

## QUESTION OTM

## What do you say to people when they want free art?

**Phil Wilson:** Here's an answer I've used a few times when people ask for free art. First let me say that I don't mind doing the occasional favor for a friend or donating work for charity, but when a stranger has some bird-brained project and asks me to do something for them "in my 'spare' time", I tell them that it's called spare time for a reason. Spare time is time away from work. If I work in my spare time for someone, that's the same as working "overtime" and people work-

future, I'll find out what they do for a living and ask them in turn for some of that free.

**Craig Jennion:** I always ask them if their plumber works for free.

**Anni Matsick:** Sometimes people just need to be educated. Maybe they think what we do looks easy, or is so enjoyable we won't mind taking on more. I would be direct in stating I earn my living creating art and I can't afford to give it away. I'm happy to donate to worthwhile causes and fundraisers of my choosing, and do that regularly. In those cases, I ask for a receipt for tax purposes, i.e., for auction value.

**Ron Mahoney:** I just tell them I don't do free art (unless it's for a family member or some sort of special circumstance).

**John Manders:** Free art? Hardly ever get that request anymore. It probably has something to do with being around a few years—I think young illustrators starting out get asked most often. But since I'm a kids' book illustrator, people do ask me to illustrate their stories—because they mistakenly

believe a manuscript needs to be illustrated before it can be submitted. They're usually hoping I'll do the work on spec. I get the request so often I have a form letter I can fire back with suggestions and resources to get someone started on a kid lit career.

**Don Henderson:** It's funny when you think about it, there is maybe no other profession that I know of that is expected to work for free. What we do is extremely valuable, but people don't seem to respect it as real work. You'll get comments like, "You're good at it," "You like doing that," "I'd do it myself, but I can't draw," "It won't take you long," etc. I have some charities that I will always do free art for, but I have actually been approached by businesses to do free artwork. "It will be good exposure for you!" Artists can die from exposure.



Illustration by George Schill

ing overtime get overtime pay, which is usually "time-and-a-half"! That's usually enough to make them stare blankly and walk away. You've got to protect your professionalism; otherwise people will take advantage of you every chance they get once word gets around. You wouldn't ask a plumber to re-do your bathroom "in his spare time", or ask your doctor to perform an operation "in his spare time" so have regard for your own specialized ability and treat it as such!

**Kathy Rooney:** Depends on who is doing the asking, and if I am open to do pro bono work, and how high profile is the assignment. Otherwise, I may have to politely say that I am not available at this time to take on the project.

**David Coulson:** I haven't been asked often for free art, but if anyone does in the

**Linda Varos:** "Would you like to trade? We can do that!" If they have nothing I'm interested in trading for I may offer them a small, one-time discount. If they really want it free they'll get a big smile out of me, but no art.

**Ilene Winn-Lederer:** I haven't actually been asked that question in a long time. Even from non-profit organizations which historically have been notorious for that practice. I have not so fond memories of my grammar/high school days when being labeled as a "good draw-er" was thought to be the password for eliciting free drawings via shallow flattery. If I am asked by someone for a visual handout, I basically stare at them like they're from outer space until they go away. Those who choose to remain clueless get this question: "Would you ask your doctor to treat you for free or your lawyer to handle your business for free? No? Well, then . . ."

**Wayno:** "How about you pay me, and ask the FedEx guy to deliver it for free?"

Thanks to Kathy Rooney for this month's question. Got a good question? Please submit to: [annimatsick@mac.com](mailto:annimatsick@mac.com)

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## INTERVIEW

In Touch with...

**CHRISTINE SWANN**

Led by her mother's early words, "Draw what you see," Christine shares her unique vision in what she calls her "personality portraits". An impressive list of awards attests that her star is rising. Enthusiasm is evident as she reflects on her busy life filled with client commissions and raising a family.



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

**A:** Friends would describe me as feisty and generally crazy. I can never sit still even when I am sick. When I get into a new painting or project I become intense. I will think about a painting while getting the kids cereal in the morning and I am always coming up with ideas and drawing them in a sketchbook while driving my car. So if you see me out and about, you will know why I am swerving.

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

**A:** The major turning point for me was when I had my oldest daughter 13 years ago. Until then I was just another graphic designer always trying to make a buck. After she was born I decided that natural childbirth gave me the right to buy a huge set of pastels. I had always wanted to try them, and I just plain missed painting. So, I started painting her and then the neighbor's kids, and then it just kept rolling from there. I never looked back—just kept raising my prices.

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

**A:** I had one painting that I was asked to do quite a few years ago. The husband wanted a painting for a surprise for his wife of their four children. By the time it was done, it included himself, the wife and her father who had passed away. Seven people wasn't the problem—it was the fact that he wanted his wife painted "thinner", and I only had black and white old photos of the father-in-law who had a lazy eye! This painting brought out the "bring it on" attitude in me; a willingness to deal with anything thrown my way. I was determined not only to pull it off but to make sure everyone loved it. They did.

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

**A:** Every painting I have done is different. I love that. There are diverse stories and requirements that went into each one. I love working with clients (a throwback to my illustrator days). I love working with children and families and knowing that what I create will be treasured for a long time. It is very rewarding.

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

**A:** To create what I feel and not just to please clients.

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

**A:** Hang in there. It is a tough calling. It has taken me many years to be able to be comfortable with my style—and my prices!

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

**A:** The paintings I do for myself inherently have a different feel to them because so much of what I want to say is in them. I love images that tell a story, and I can't just tell my story when I am painting for clients—I have to tell what they want to say as well. Sometimes there is conflict—but I love the game.

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

**A:** I have to say that my biggest influence has to be my husband. He has always said to do what I wanted to do and that is very liberating. Even though there have been times when I had to give up painting for a while, I never gave up completely. I can't. It's me. I know too many women who had to "give up" painting while raising their families and I find that so very sad.

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

**A:** I would like to think that if I had that much money, I would spread it all around to everyone I know. But who knows? It would buy a lot of pastels.

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

**A:** I read every night before going to sleep. I have to say that most of it is who-done-it mindless drivel because after a full day of running

# BEHIND THE BRUSH

## INTERVIEW *continued*

with three children and clients, my mind is mush.

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

**A:** I have had some crazy deadlines. Most often it was because the painting was a gift for someone for Christmas or whatever, and I tend to get down to the wire trying to finish something. I had a client that I actually painted in the nude. She was a spunky lady in her forties who said she wanted the painting for her husband, and she wanted to remember what her "assets" looked like when she was 90. I had the painting pretty much finished, and she was coming to take a look at it to see what else needed to be done before she took it home to show him. About two hours before she was to arrive at my house, something just kept nagging at me that I needed to fix something. I kept looking at it and decided that although it looked like her, it wasn't *her*. It was one of the first oil paintings that I had done in a long time and I think I was so worried about painting everything right that it lost its freshness. I remember saying, "No pain, no gain" and wiped out her entire face. I rebuilt it and finished it five minutes before she came through the door. Did I tell her? Nope.

Christine's work can be seen on her website at: [swannportraits.com](http://swannportraits.com)

## Members reveal sources of inspiration...

I painted "Deserted Cottages" *en plein air* at a deserted campground in north-east Pennsylvania along Lake Erie. It was



just a quick thing at the end of the day because the sun was going down and

the light was changing fast, but I'd been painting all day and I was well warmed up. I quickly blocked in the buildings with just a few simple shapes and colors, the blank expressions of the boarded windows and the tracteries of shadows, then the trees and grass, trying to catch the fluttering effect of the leaves in the wind and allowing chunks of sky to show through. The tree trunks were simplified in high light-dark contrast. I was pleased with the outcome, yet something was strangely familiar.

Six years later I put my mother's house up for sale as she had moved to personal care, and took down her collection of cardboard art in plastic frames that I'd studied in depth growing up. It may not have been expensive, but there was a lot of it, in every room, including the basement. I particularly remembered the one long narrow painting with the signature J.E. Warfield because I liked the way the



trees were leafy, not solid, and opened to the sky, the shadows traced across the ground and the buildings were very simple; after studying it as a child I felt that I could do that. Again, something was familiar.

I looked at "Deserted Cottages", and looked at my cardboard Warfield. The tree trunks, the leaves, the simple buildings, the shadows—there it was! I could clearly see what I'd been aiming for as I'd painted six years before—this painting I'd been studying all my life, practically. So it was a cheap cardboard painting stapled into a rickety wood frame—never underestimate the power of any image to inspire and teach! And I haven't found out a darned thing about J.E. Warfield, but apparently this painting was a popular one judging by all the ones I see being sold as "vintage". Perhaps it's also inspired many others out there.

—Bernadette Kazmarski

## Business Meeting

**NO** business meeting until January 2011

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



**Michael Yolch** received this assignment from an AD who found his gal-

lery on the PSI website. The client is AccuNurse, who has developed a high-tech headset/computer database system to manage patients within senior care facilities. "They wanted an illustration which would encompass the entire facility (emphasizing cozy home feel) with examples of everything AccuNurse could assist them in," Michael reports. "There are text and color tweaks but this is close to finished. It's a 37" x 27" poster. Lots of fun to draw!"



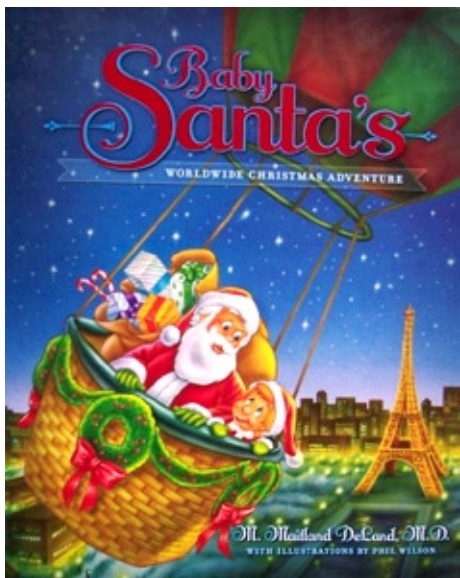
This illustration by **Dan Hart** appeared in the fall issue of CMU Meche News in a two-page spread featuring an alumni donor.



Newly released for the Christmas season and available through Amazon and all major book sellers are two children's

BEHIND THE BRUSH continued

Christmas books by **Phil Wilson**: *Baby Santa* and its sequel, *Baby Santa's Worldwide Christmas Adventure*.



Phil recently completed these three new package designs for Dad's Dog Treats.



"I recently started doing gig posters for Opus One Productions," reports **Dave D'Incau, Jr.** "This is one for a band they

represent called Lotus." The poster is for their New Year's Eve show at the Electric Factory in Philadelphia.



**Taylor Callery** completed this illustration for The Progressive's December issue for a story about harmful toxins and what needs to be done with them.

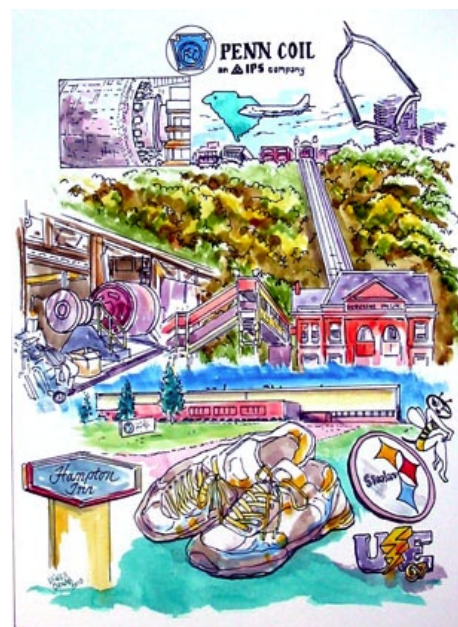


"This is a piece I did for a corporate client that is a gift to one of their executives. The company is PA Electric Coil, and IPS Company," says **Vince Ornato**. "The recipient came in for a year, from South Carolina, to oversee the integration of the two companies. He was so well liked, and did such a fine job, the employees gifted this piece to him. It is a collage of various company particulars,



Pittsburgh and some personal things like the jogging shoes. It is an ink drawing, accented with water-color, measuring 18" x 24".

Shown is the ink version then final with color added. Having done loads of on-site sketchbook drawings in ink, I try to keep 'personal' assignments like this lively with feeling, and seek to avoid an overly rendered, 'architectural' style that runs the risk of being flat and numb. The client loved it."



**Judith Lauso's** latest commissioned children's room mural was completed in November. It is a "cartoon" depiction of Noah's Ark measuring 6' x 8'



This cover and tonal interiors were done by **Anni Matsick** for a chapter book mystery about a boy who solves a theft.



This work by **Leda Miller** is in a very early stage. "It is a detail of an painting I'm doing to submit to SCBWI for the Tomie dePaola Award, illustrating the first excerpt from *Heidi*," Leda says.



Work on the art for **Johann Wessel's** April exhibition continues. He reports, "I get occasional days of mild panic that I won't have enough work completed to fill the gallery space on my own, but mostly I start each day with enthusiasm and optimism. If that doesn't work I have another strong coffee." This nearly com-

pleted large piece is painted on a folding door.



**Mark Bender** says, "I got bored painting with an airbrush for 25 years and hid my paints. Still going for that vintage poster feel and loving the process. The piece is for my fellow bleeding heart liberal friends and building up/tearing down of celebrity culture."



"Here's an illustration I did for Pittsburgh Magazine about Pittsburgh rankings that came out in August," says **David Coulson**. "The art director recently sent me this nice PDF of the illo as used."



**John Blumen** just finished this art for an English game company. They will be using it on the cover of one of their products.



Here is **Kathy Rooney's** latest drawing for the *Story of the Allegheny Observatory* movie. This drawing depicts John Brashear studying lens making on his way to work in the steel mill on a trolley.



continued on page 13

This hidden pictures page was just finished by **Liz Jones** for Berry Blue Haiku, a quarterly digital magazine focusing on haiku for young readers. The poem will go in the center.



**Ilene Winn-Lederer** sent this work in progress, a sketch for a poster commissioned from Harold Grinspoon Foundation. Ilene is one of 12 artists selected to illustrate Jewish ideas for a series based on the Great Ideas of Western Man series for the Container Corporation of America in the 1960s-70s.



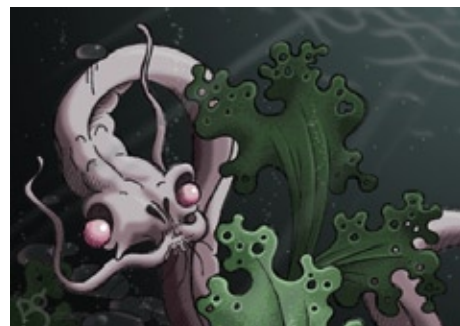
This illustration of Benjamin Netanyahu was done by **Mitchell McNaughton** for the LA Times Sunday Opinion section. The column was about United States-Israeli relations. He created the Ray Lewis piece for self promotion.



**Kit Paulsen** says, "Here's a commission I just finished of a lovely beach wedding. What a wonderful thing to paint, while looking out the window of my studio at the snow!"



Here's a personal project **Beth O'Neill** had fun working on, drawn by hand and colored with a Wacom.



**Rich Rogowski** penciled and inked this skate deck graphic commissioned by Old Man Army Skateboards, for a pro rider from Germany. The design will be mass-produced and sold as his "pro model".



**Wayno** designed these beer labels for East End's Coffee Porter. You can read about the approval process and why there are two separate labels here: [waynocartoons.blogspot.com](http://waynocartoons.blogspot.com)

