

PSINSIDE

www.pittsburghillustrators.org

February, 2009

My Spot by Anni Matsick



Okay, so I missed the Super Bowl, while in transit from the annual SCBWI Winter

Conference in New York City, and couldn't bear to watch the final minutes when I got in. I heard the results from my husband, who called the good news upstairs to my studio where I was hunkered. At least then I was able to relax and enjoy the televised celebration and replays. Herein, we have our own exciting post-game feature, where you can read the tales of two of PSI's world-class sports artists who have long experience in portraying Steelers images. The reports are direct from the sidelines and in their own words. You can also read my post-conference report on the Illustrators Intensive, which holds its own brand of excitement.

This month's question reveals other celebrity related connections, further testament to one of the more enjoyable and rewarding aspects of our field of enterprise.

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Seven Questions Over Breakfast and Cigars

Ever wondered what a successful children's illustrator eats (and smokes) for breakfast? That, and lots more, is revealed about **John Manders** as he expounds on seven questions at this popular blogsite: <http://blaine.org/sevenimpossiblethings/?p=1559>



John and his pal Sherman sharing coffee

John also shares his sure-fire test for guaranteeing his package of artwork will survive transit to the publisher.

Technical Made Tangible

Fred Carlson's show "Science and Technology Illustrated" has been mounted in the Moench Hall Galleries at Rose-Hulman Institute of Technology in Terre Haute, Indiana and will remain through May. 75 pieces including sketches, comps and finishes reveal Fred's process in showing technical themes in illustration, making complex data understandable. Fred will be on campus in Terre Haute, Indiana April 1-3 giving talks on his work and conducting workshops with the students to improve their communication of complex data.

Members Distribute Scholarship Awards

Current PSI President **Mark Brewer** and PSI Past President **Fred Carlson** served February 2 on a scholarship jury that awarded \$30,000 in scholarships to prospective high schoolers considering applying to the Art Institute of Pittsburgh for their higher education. The jurying was part of a show of this student work on display at the Mall at Robinson.

Dare to Dream

Ron Magnes just finished this Obama/King image for use on posters & t-shirts for his CafePress shop: www.cafepress.com/magnesgallery. "I was looking to create more of an inspirational message rather than a political statement with this image."

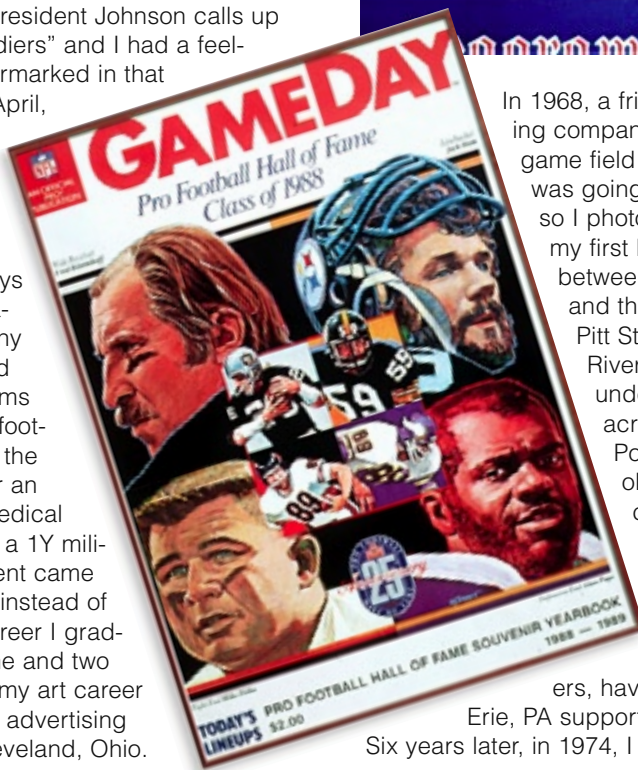


GEORGE GAADT

In this PSI exclusive, George looks back on his 25 year career of working with the National Football League and the Pittsburgh Steelers.

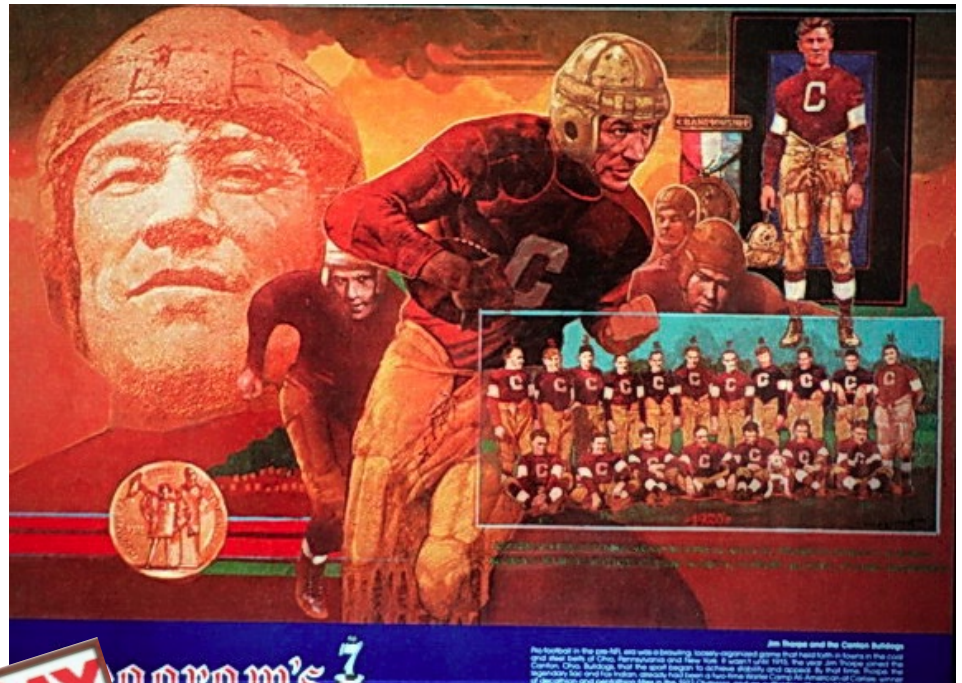


During the summer of 1965 as a junior at Columbus College of Art and Design, I spent ten weeks in a training program at Hallmark Cards in Kansas City, MO, with the intention of returning after graduation. But in July, the local newspaper headline read, "President Johnson calls up 250,000 soldiers" and I had a feeling I was earmarked in that number. In April, 1966 I was drafted by the Marine Corps and would be gone ten days after graduation. For many years I'd had back problems and played football through the pain so after an extensive medical examination a 1Y military deferment came through. So instead of a military career I graduated in June and two weeks later my art career began at an advertising studio in Cleveland, Ohio.



That summer of '66 I was transferred to their branch office in Pittsburgh and have been here ever since.

While working in two art studios in ten years I had built a portion of my portfolio with many football samples. The Steelers, Cleveland Browns, and my high school teammate Fred Biletnikoff of the Oakland Raiders indirectly played a roll in the NFL Creative Services giving me my first NFL project in 1969. I was an illustrator for NFL Properties for the next 25 years and Eastern Regional photographer for 20 of those years.



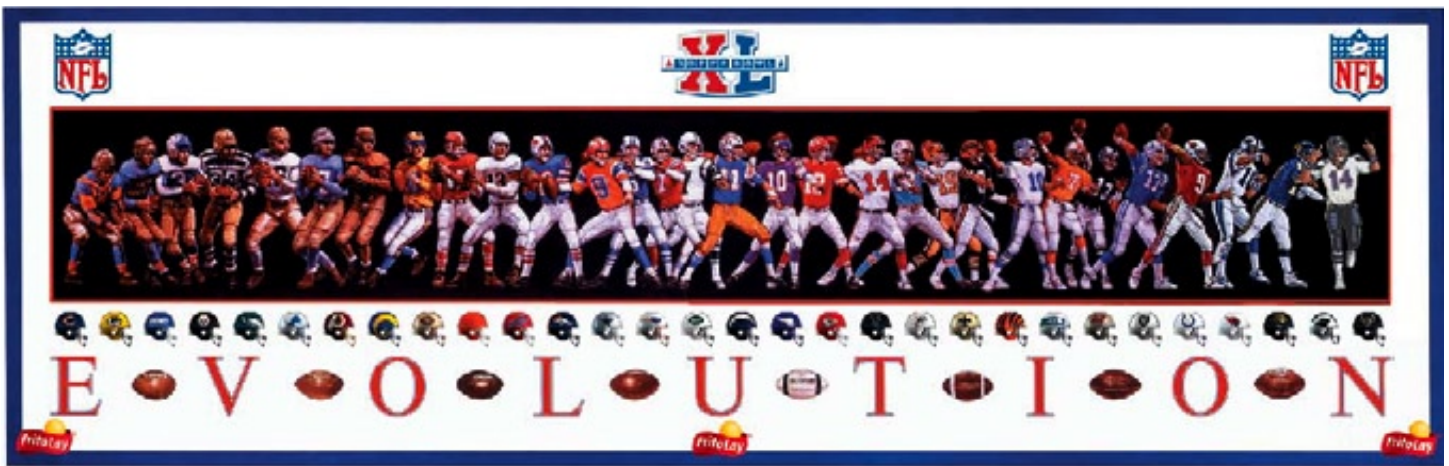
In 1968, a friend at a printing company gave me his game field pass since he was going out of town so I photographed my first NFL game between the Steelers and the Browns at Pitt Stadium. Three Rivers Stadium was under construction across from the Point. I had an old WWII Leica camera and was on the field trying to get pictures of my old favorite Browns players, having grown up in Erie, PA supporting the Browns. Six years later, in 1974, I sent 40 slides

to NFL Properties to introduce them to my photography along with sideline portraits and action of Woody Hayes days at Ohio State. Not long after that I received a phone call from David Boss, founder of NFL Creative Services, who asked if I would be interested in photographing a few Steeler games because they liked my view of the game. Dave Boss became not only my NFL boss but one of my favorite people in the business world.




Rocky Bleier with George

continued on page 3



I shot at least a quarter of a million frames in those 20 years on the field as Eastern Regional photographer. Of those, 15 were also at the Canton Hall of Fame Games and induction ceremonies. I was fortunate to have met many of the greatest players in the history of the game at their most honored moment.

I walked away from the game in 1995 which was also the 75th Anniversary of the National Football League and I never looked back. 



Dan Rooney and Art Rooney, Sr., with George in 1982



25 years of Artwork Created for the NFL 1970–1995

Approximately 60 paintings/illustrations

- Pro Magazine, Prolog Magazine, Gameday Magazine, and book covers
- Super Bowl X program
- Program feature—Super Bowl Most Valuable Players—7 pages
- Super Bowl XVIII program
- Greenbay Packers Pro Football Hall of Fame inductees
- Super Bowl 25th Anniversary book featuring the Oakland Raiders
- Six Pro Football Hall of Fame program covers
- Pro Football Hall of Fame 25th Anniversary cover—Fred Biletnikoff induction
- Pittsburgh Steelers 50th Anniversary poster
- Buffalo Bills 25th Anniversary poster
- The Professionals—portraits of NFL stars by America's most prominent illustrators—six paintings
- Eight NFL assignments of Fred Biletnikoff
- Pittsburgh Steelers 75th Anniversary poster/prints
- Seagram 7 (client) Jim Thorpe painting hanging in the Pro Football Hall of Fame
- Gameday Mag2 features Jim Thorpe and the Orange Indians Club

RON MAHONEY

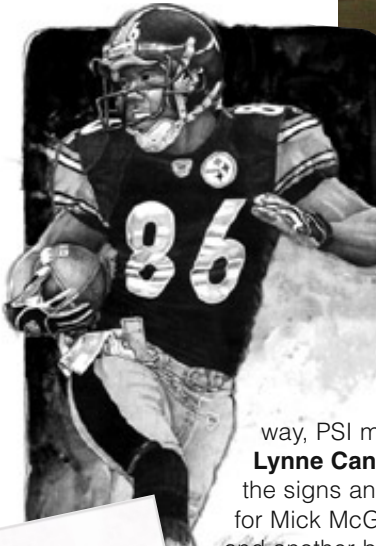
Ron shares this lively report on his prolific career in covering many areas of sports related art, including our beloved Steelers.



Even though I was born in Cleveland, I've been a Steeler fan since I moved here many years ago. I started to do art for the Steelers during the great 70s and worked with Joe Gordon who was the promotions director at the time. I've always loved doing sports illustration and am especially proud of my Steeler connection.

During the 70s I owned a restaurant in downtown Pittsburgh called Alexander's Graham Bell, and quite a few of the Steelers would come in. Merlin Olsen and ABC filmed there during the Super Bowl in 1979. That was quite an experience – when Merlin Olsen was interviewing me I felt like I was talking into his belt buckle because he was so big. I also remember one night it was pouring down

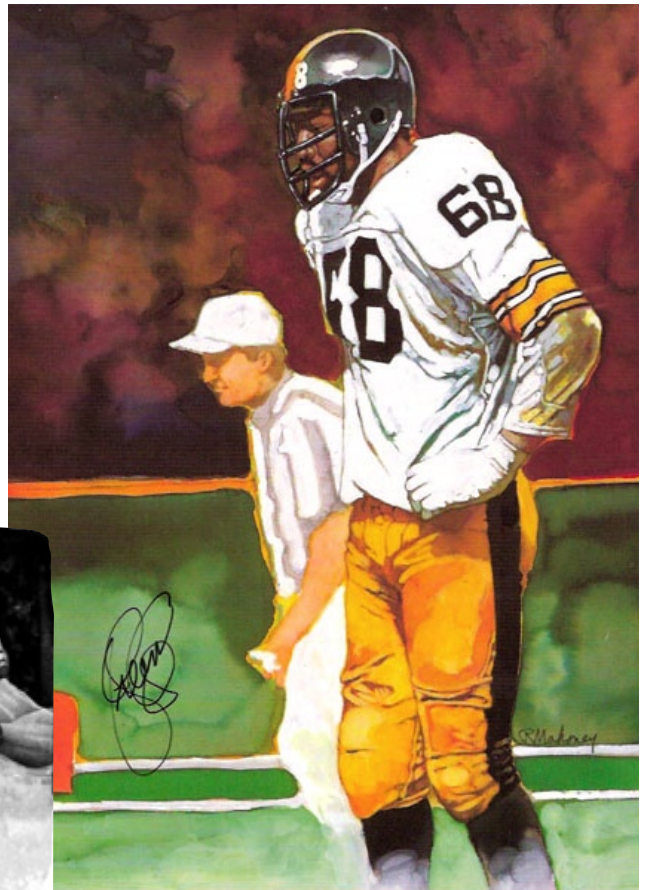
rain and there was a long line to get in Alexander's, and there was Franco Harris standing in line with an umbrella like everyone else when he could have come up to the door (I'm sure the doorman would have let him in). I thought that was a class act. I had another restaurant in Market Square called Mick McGuire's and some of the Steelers were customers there, too. That whole group of guys on the 70s team were great! By the



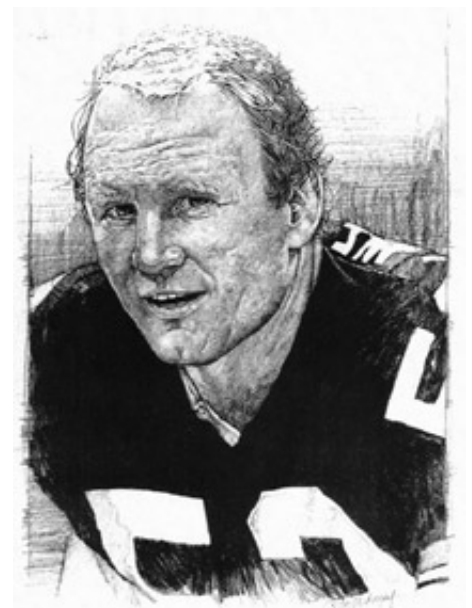
way, PSI member **Lynne Cannoy** did the signs and menus for Mick McGuire's and another bar I had in Market Square called Mrs. Schmickle's Speakeasy. (I had a lot of bars. Two of the toughest jobs in the world – art and running a restaurant – and dummy me had to try doing both of them at the same time.)

When NFL great Mike Webster passed away, I was honored to be asked by Mike's family to do a portrait of him which was auctioned off at the opening of a new

high school stadium in Rhinelander, Wisconsin, where Mike lived. I've also done illustrations for the Football Hall of Fame in Canton, Ohio, of Joe Greene, John Henry Johnson and Marion Motley and posters for Pitt foot-



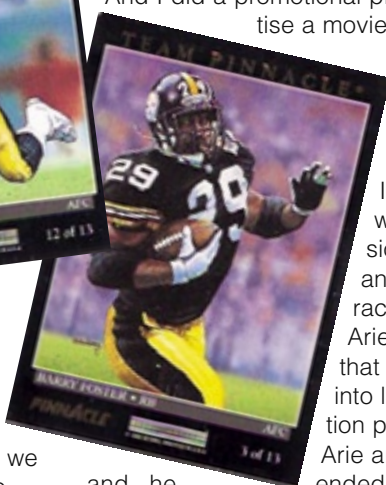
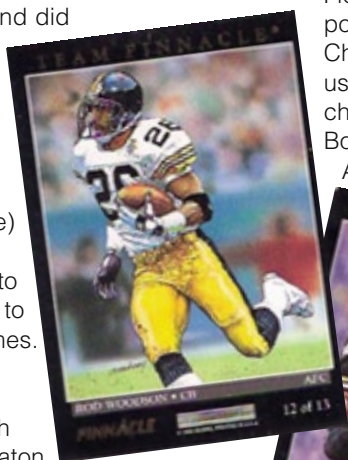
ball and basketball and the Pittsburgh Penguins. While living in Florida, I did almost everything pertaining to illustration for the NFL Alumni in Ft. Lauderdale, and I also did their Player of the Year awards for about eight years. These are awards given to young players that the older players vote for, and they are presented to them at the NFL Player of the Year awards banquet the night before the Super Bowl. Also I did quite a few illustrations of Steelers, Pirates and coaches





Pete Elliot, then NFL Hall of Fame Director, with Ron Stark for the Pittsburgh YMCA Man of the Year banquets held every year at the Hilton Hotel.

While I lived in Florida, I did work for the Miami Dolphins and Florida Panthers Hockey Team and did illustrations that were made into decals for Wayne Huizenga's (the owner of the team at the time) personal van which he used to take his friends to the hockey games. While in Florida I was President of the Pittsburgh Club of Boca Raton for 3-1/2 years and did a series of 70s Steelers prints which I marketed through most of the South Florida's Pittsburgh clubs and Steeler bars. I also did an illustration of Rennie Stennett of the Pittsburgh Pirates that we had made into prints, and he came to one of our social gatherings and signed one for each member. I've done trad-



ing cards for Pinnacle called their Gold Card Series which included 13 players, two of which were Steelers, Rod Woodson and Barry Foster. I did a series of prints for the American Association of Professional Athletes that were signed by the athletes and merchandised through Skymall Magazine. I've done several golf personalities including a portrait of Jack Nicklaus and his wife, Barbara, and played in a foursome with him at one of his wife's charity tournaments in West Palm Beach, Florida. I also did a portrait of tennis player Chris Evert, which she used to promote her charity tennis match in Boca Raton, Florida. And I did a promotional piece to advertise a movie about the Pittsburgh boxer Billy Conn's life story.




In 1996, I was commissioned to do an illustration of racecar driver Arie Luyendyk that was made into limited edition prints which Arie and I signed, ended up winning the 1996 Indy 500! At the signing of the prints when I gave him the original he said "I can add this to my I love me room". He was a great guy and I had a fantastic time at the speedway taking the pictures that I used for the illustration.

My most recent sports related project is being the official illustrator for Players for Peace, a United Nations Sports for Development and Peace program. I'll be

creating the artwork for limited edition lithographs, posters, autograph cards, collector's cards, United Nations stamp sheets, first day covers and possibly comic books.

One more Steeler story—I almost killed Terry Bradshaw's dog. He lived in the same building where I had a studio on Stanwix Street, and he used to practice throwing footballs with his brother in the



indoor parking lot. One night his wife at the time, ice-skater Jo Jo Starbuck, came home and as she was getting out of her car their little dachshund "Sugar" jumped out, right into the path of my car with her yelling (in her southern accent) "Sugah, Sugah!". I avoided hitting the dachshund, but it was almost a sausage patty. 

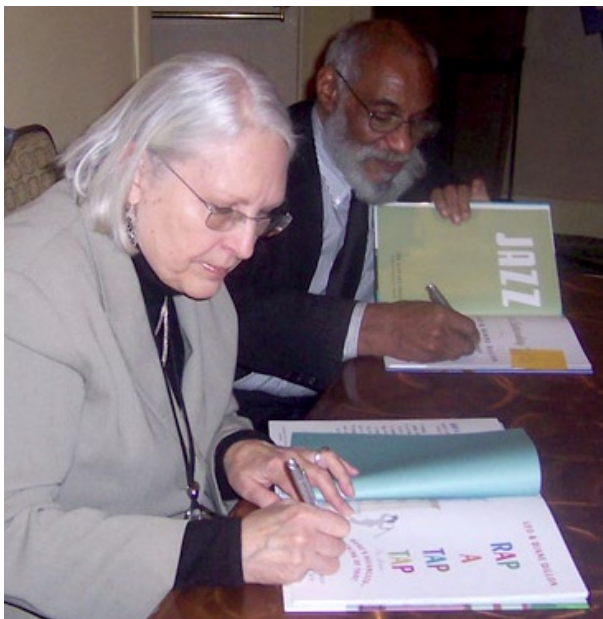


From left: Anthony Muñoz, Ron Stark and Rod Woodson at 1990 NFL Player of the Year Awards dinner

Annual NY SCBWI Winter Conference Illustrators Intensive

By Anni Matsick

This year's annual Society of Children's Book Writers and Illustrators Winter Conference was, as usual, my excuse to go to New York City and stay at a fabulous hotel, with the added perk of a chance to meet the Dillons! The main conference on Saturday and Sunday was entirely writer offerings, with a bigger opportunity for illustrators to enroll in Friday's Illustrator Intensive. Its theme was "Adapt Transform, Survive: The Illustrator's Guide to Evolution and Revolution." The schedule included an



Diane and Leo Dillon at their book signing

art director panel review and a portfolio display for invited art buyers.

Moderator Cecelia Yung, Art Director and V.P. at Penguin Young Readers Group, said the keyword to the intensive was "evolution"; 2010 will be a "whole new game" and opportunity comes with every cataclysmic change. "We are in a period of reinvention of illustration, a fundamental change both in the way we think, approach our work and look at things." She encouraged us to be a part of redefining children's books.

Keynote speakers Leo and Diane Dillon, legendary collaborative artists and two-times-in-a-row Caldecott winners are icons in the field, and nice, besides! They exchanged congenial conversation as they signed their books for appre-

ciative attendees of Friday's Illustrator Intensive. We were informed during their images presentation that their technique is termed "cryptesthesia", which means, according to Wikipedia: "literally, 'hidden sensation'. Cryptesthesia refers to information gathered by the senses that enters conscious awareness by some other form." This concept suggests that, in their words, a "third artist" allows their imagery to evolve. Their signatures on my vintage 1981 copy of *The Art of Leo and Diane Dillon* are, interestingly and perhaps predictably, written side by side on one line in even hands, with a slash between.

The Dillons met as students at Parsons, were competitive with each other, and married. They began with woodcuts and could copy each other in that technique.

While in school they were told an illustrator could have only one style—advice they apparently discarded! "We can blame each other," Diane quipped about their reason for collaborating. "The other can fix it," Leo added. Living together was impossible, they felt, if only one were successful. They work in shifts, "pass it back and forth" and let the work evolve.

Next on the slate was William Lowe, (writer/illustrator, *Old Penn Station*), who offered A Traditional Approach to Digital Painting. He enhances his traditional work in oils with his own innovative ideas using Photoshop that he

shared with us. Attendees were encouraged to bring laptops and each received a disk.

You Can Create a Graphic Novel followed, presented by Elise Primavera, creator of the best-selling *Auntie Claus*. Participants, in groups of five, were asked to "not allow yourself to think" then led through an exercise of contributing to five communally written stories, resulting in some amusing and far-out tales.

Next was the innovative Panel Review of Illustrations in which three top art directors from major publishing houses reviewed images, chosen by a faculty illustrator committee,

representing 30 of the 100some artists submitting. I was glad to be included in that group and happy to hear a mostly positive assessment of my three samples as they pertain to a variety of children's book markets.



My roommate, Marcy Canterna, Assistant Regional Advisor for Western PA chapter, shown sporting a Steelers shirt from her collection worn through the weekend

The Private Portfolio Exhibition ended the day, which was well attended by art directors, agents and publishing professionals. Portfolios were laid out on tables with one set

of promo cards per for pick up. Some feel that this alone is worth the cost of the weekend. Everyone agrees that the reviewers are very selective. Since its inception last year I've had a combined total of ten cards taken (yes, we count the piles!). Three portfolios are chosen for a top prize and two honor awards.

I've been to five of the SCBWI national conferences, four in New York and one in Los Angeles, to date. While a lot of it is review for someone with decades in the field, the updates are enough to keep me interested and refreshed. And it's a way to meet others in the same pursuit, sometimes resulting in lasting friendships. The winter event now takes place at the Grand Hyatt Hotel near Penn Station. More details and commentary can be found at: <http://scbwiconference.blogspot.com/>



My promo card image

In Touch with...

KATHY ROONEY

Some might think that having the Rooney name would make things easy, but Kathy negotiated her bids along with other artists for assignments involving her Pittsburgh Steelers Rooney cousins. Her many years of professional experience, unique style and innovative approach sealed the deals. Here, Kathy shares an inside look on her career including Steeler projects and jokingly reminds us, "I don't do tickets."



Q: How would you describe your personality and lifestyle?

A: Creatively focused and dedicated to a life of creating and enjoying art on a full time basis.

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

A: I've had two long-term stints working as an artist for employers. In both jobs I was given great opportunities to learn skills while on the job, such as digital illustration and computer graphics. When the bottom suddenly fell out of my last job after 13 years, I was more than ready to go out on my own, although I wasn't immediately aware of it. It was like the universe pulled the rug out from under me and said, "It's time to follow your own path". Soon afterwards, on Jan 1, 2000 my husband Ray and I officially set up our Rooney & Ray Arts Corporation. I find it amazing that everything I have learned as an artist in the past has led me to what I am doing in my own business today as an illustrator, designer, communicator, and marketer.

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

A: Definitely, the Pittsburgh Steelers Mural, a 62 ft x 13 ft digital mural for the Steelers Headquarters on the South Side. It was the first time I attempted to create digital art on such a large scale and also the first time I got to work with my cousin, Dan Rooney. When Dan first showed me the big blank wall and asked me to quote on the project, my mind was doing flipflops about how I could possibly do the job. But I held my composure and said to Dan, "Sure, I can do that". And I did it, with great success.

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

A: I love to create something that inspires and teaches a broad audience to look at the world from a pleasing, artistic point of view.

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

A: Just learning to be open and ask for constructive criticism was a hurdle for me to accomplish. Learning from and accepting my mistakes has enabled tremendous creative inner growth.

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

A: Persevere and develop your art while being goal oriented at all times. Be a mentalist and figure out where your art is needed in society. Ask yourself, "What would be my dream job?" And then go for it even if it takes years to get there.

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

A: I strive to some day have the luxury of doing art for clients that I would also do for myself – like Andy Warhol was able to do. Don't we all have that desire? But most of the time, in order to make a living, I have to do artwork that is functional rather than self-motivated. However, as the great artist/designer Milton Glaser points out, "Art is work". Mr. Glaser inspired me to find something creatively meaningful in all my work and to appreciate the opportunity to do it. As far as my own self-conceived work, I aim for growth. My goal for my own art is to evolve into something totally new and surprising and to get paid to do it.

Q: What do art directors like about your work?

A: Rather than art directors, my target clients are art-buying CEOs who love to use their creative decision-making powers through working directly with me. My clients appreciate my communication skills concerning the projects at hand especially with the use of informative visuals I send to them via email. The ability to communicate clearly about art and design processes is a skill I have learned to develop and it has resulted in some great client referrals.

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

A: My artist husband, Ray Sokolowski. He is a wonderful fine artist who works in oils and sculpture. He is also my toughest critic as I am with his work. We look over each other's shoulders, not constantly, but at crucial times in the development of our artwork. We take turns being each other's boss and the end result is the best it can be. I believe we have an artists' marriage made in heaven.

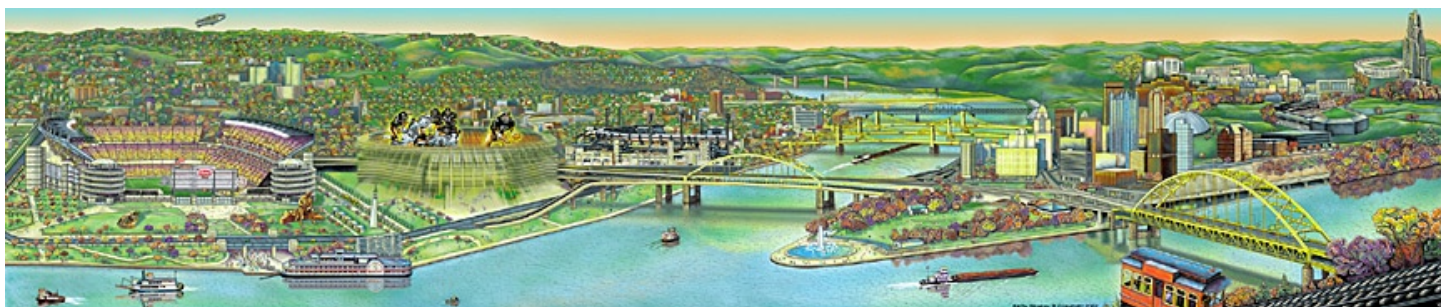
Q: What one thing would you like to learn to do?

A: With that ten million dollars, I would go to Art Institute of Pittsburgh full time and take the web design course.

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

A: The Rooney brothers (four of Art Rooney's five sons) have

we learned that all the most important facility features lay in the parameters of the building, such as the rest rooms, redemption booths and bars, etc., we became casino mapping pros. We walked the entire facility many times with the blueprints in hand, we devised color coded notations, and took tons of photos. Since you are officially not allowed to shoot photos in the casino, we had to be escorted by a "casino policeman" who happened to be a fun-loving Latino guy from the Bronx and a great tour guide. All the other casino policemen treated us



Q: What would you do with ten million dollars?

A: I'd like to say nothing would change and I would continue doing my artwork. But of course things would change – we would travel the world and be inspired by art and then come home to work on art.

Q: What do you enjoy reading?

A: I use to enjoy reading historical novels, but since I became a business owner I've become a workaholic nut case who has trouble reading anything that is not art business-related. So I read periodicals, especially the New Yorker and The New York Times Magazine, which I relish on Sunday mornings. I would like to highly recommend this self-help work book: *Make a Name for Yourself – 8 steps every woman needs to create a personal brand strategy for success* by Robin Fisher Roffee. Though this book is directed to women, everyone can benefit as it tremendously helped me to think through creating a successful art business.

all been my clients and they are a tough bunch to work for. Being a female cousin, (and I am not one of the moneyed cousins) as a creative supplier in an extremely male-dominated, sports empire family has especially been a challenging experience. But I believe I have won their trust and earned their respect for what I do in meeting their creative needs. I am currently working on an illustrated floor plan map of Yonkers Raceway/ Empire City Casino in New York, which is owned by my cousin, Tim Rooney. After receiving outrageous quotes from New York City agencies, Tim asked me to quote on the job and I was awarded the commission. The casino was in dire need of a user-friendly display map of the huge newly built facility containing 7,000 slot machines, an entertainment lounge, several restaurants, and an historic harness race track. Ray and I went there and were given blueprints of the four floors so that we could begin mapping the place, which was overwhelming at first. But once

like visiting royalty—it was a blast! Back in my home studio I then had to figure out how to organize the informational graphics and which casino attractions to illustrate to make the map user-friendly for mostly senior citizen patrons. As of this writing, the map is almost done but it will always be an ongoing project through future changes in the facility. Thank God for digital art!



More about Kathy can be found at: <http://www.krooney.net>

Top photo: Kathy's mural for the Pittsburgh Steelers Corporate Office Building on Pittsburgh's South Side

Bottom photo: Site of the installed Pittsburgh Steelers Mural

Marketing Workshop at Feb. 17 Business Meeting

Following an abbreviated business meeting, **Jamie Huntsman** will present a marketing workshop, limited to 20 interested members for a small fee. All members are encouraged to attend the regular meeting. The location is different for this month only, as indicated below.

PSI is presenting the first of what we hope will be many educational and interactive presentations: **Marketing for the Freelance Artist**. Learn the tricks and tools to successful marketing, all specifically geared to the freelance illustrator and designer. This presentation will include information about formulating a marketing plan to find, connect and follow up with prospective clients. It will introduce the tools used in marketing outreach strategies as well as show you how to create inbound marketing. From choosing your market to ongoing follow up, online networking to traditional networking, this interactive presentation will keep your marketing machine well oiled (plus, there's beer).

Jamie is a freelance illustrator and designer who graduated from Mount Union College with a degree in Mass Media Marketing and Communications. Her work can be seen at: <http://www.bittersweetcreations.com/>

When: February 17, 6 pm arrival for all attending. Abbreviated PSI business meeting to be held before the workshop. Please arrive earlier if you are planning to have something to eat.

Where: Bocktown Beer & Grill, Robinson Township, 690 Chauvet Drive, North Fayette (Near Target and Circuit City)

Workshop Cost: \$5 per person due at the door, limited to 20 people

RSVP required: Jamie@bittersweetcreations.com. Please send all questions or suggestions to Jamie at that address.

Meet Zippy's Creator!



©2009 Bill Griffith

The ToonSeum, Pittsburgh's museum of cartoon art, presents Zippy's Pittsburgh and More: The Art of Bill Griffith, February 14 through March 31. PSI members are invited to an artist's reception with Bill Griffith on Friday February 20, 6:00 -10:00 pm. RSVP to joe@toonseum.com or call 412-325-1060

The exhibit of Griffith's original comic art includes several strips featuring Pittsburgh landmarks as settings. "Our location at the Children's Museum has a certain surreal quality that lends itself well to Zippy," said ToonSeum Executive Director, **Joe Vos**. "Giant inflatable ice cream dinosaurs, twenty-foot cranes made of old gas station signs, and of course a museum of cartoon art, all seem to fit quite well in Zippy's world!" The artist agrees, saying "For me, Zippy is funniest when his craziness bumps up against the 'real world', which is why I put him in diners and have him talking to Bob's Big Boy. It doesn't get much more real than Pittsburgh, PA - it's Zippy Country!"

Zippy the Pinhead, one of the unluckiest daily comic strips in the history of newspapers, initially appeared in underground comix in the early 1970s, and was first published as a daily strip in the San Francisco Examiner in 1985. The following year, King Features picked up the strip for worldwide syndication.

For museum hours and more information: www.toonseum.org

IMAGES 2009 Call for Entries

Entry Deadline: March 6

Images, a juried mid-Atlantic regional exhibition for fine art and fine craft is now in its twentieth-first year. Sponsored by the Central Pennsylvania Festival of the Arts, Images has evolved into a well-respected show for both emerging and established artists. It will hang in the Robeson Gallery on Penn State's University Park campus, June 10 -July 12.

The Juror will be Judith Hansen O'Toole, Director and Chief Executive Officer of the Westmoreland Museum of American Art in Greensburg.

Images 2009 is open to artists residing in Pennsylvania, New York, New Jersey, Delaware, Maryland, Virginia, West Virginia, Ohio, and the District of Columbia. Digital images of original work produced within the last three years may be submitted.

Eligible are drawings, paintings, mixed media, photography, hand-pulled prints, watercolors, fiber, ceramic, paper, and sculpture in any medium. Sculpture must be no heavier than 150 pounds.

A \$30 non-refundable entry fee must accompany each online application. Checks should be made payable to the Central Pennsylvania Festival of the Arts.

The work will be judged on the basis of digital images. A paper application and digitized images from 35mm slides may be processed for an additional fee of \$50.

A maximum of three images may be entered, one per artwork, except for those entering in fiber and sculpture who may submit a second image, such as a detail shot.

A minimum of \$3,000 will be awarded without regard to medium as follows: one Best of Show Award and five Merit awards. The Revington Arthur Foundation sponsors an award for Excellence in Painting and the Viewer's Choice Award. The juror will do prize judging on site, shortly before the show opens.

From Rick Bryant, Executive Director, CPFA:

"Images is always an intriguing show. As with any one-juror show, the exhibition reflects the personality of the person who assembled the work. However, as different as one exhibition is from the previous one, there are always things that just knock your socks off. The talent out there is just amazing."

For complete details and to apply online go to: www.arts-festival.com/images.html

Discount at the ispot

The ispot online directory is offering a 10% discount for PSI members who advertise with them. Normally it's \$650 per year, but with proof of PSI membership (a scan of your current card) it's \$585. Contact Dave Tabler at (800)838-9199 ext. 4

Mother's Day Launch

Inspired by [New England Kids Authors Day](#), a local event is being established by two locals, Rebecca O'Connell, writer, and Suzi Wackerbarth, librarian and blogger. Set for Mother's Day, May 10, Mothers Love Kids' Books will bring together writers, illustrators, booksellers, and the kids and grown-ups who love them.

If you would like to be involved signing your books at a local bookstore or in another capacity please email Suzi at pghgurl30@gmail.com. More details can be found at: <http://motherslovekidsbooks.blogspot.com/>

Marin Society of Artists 2009 National Juried Show

Entry deadline: May 1

Susan Black and Jeanne Scholz, Chairs of the Marin Society of Artists Third National Exhibition, sent this link to encourage PSI members to enter: www.marinsocietyofartists.org

Three prizes of \$750, \$500 and \$250 will be awarded, plus product awards and gift certificates. Entry fee for non-members is \$15 for 1-2 pieces, and \$10 per additional piece. A limit of two may be accepted.

Entries must be submitted via email as jpegs, and a check sent by mail.

Scott Shields, chief curator of the Crocker Art Museum in Sacramento, California, is juror. The gallery is situated in a prestigious location in Marin County, California. The show will run August 2-30.

PSI Community Forum

PSI has an established online forum for members at: <http://groups.google.com/group/psiblog?pli=1>

There we can question and advise one another on techniques and inspirations, comment on trends in all art fields, and communicate professional information from the convenience of our studios. The site offers great potential for problem solving and other practical exchange. A current topic discusses experience in self publishing. Please take time to check it out and register, if you haven't already, and get involved to help promote its success.

RIGHT NOW! Show Participants Update:

Fred Carlson will be available to collect work for this show on the following dates:

February 17, Tuesday - Anytime after 6 pm at the business meeting at Robinson Towne Center marketing presentation by Jamie Huntsman.

February 27, Friday - 8 pm at social night at the Church Brew Works.

March 17, Tuesday - Business meeting 7:30 pm, location TBA.

You can email the information to Fred for each piece in advance, or he will take it from the forms attached to the outside of your packaging. The form template and complete info on this show opportunity is in the December 2008 (pages 12-13) and January 2009 (pages 6-7) issues of PSInside or email for more info: fred@carlsonstudio.com

RIGHT NOW! Postcard

Thanks to **John Ritter** for the dynamic image used for this year's group show, RIGHT NOW! 30 PSI members are part of this survey show set for March 25-April 20 at the Nutting Gallery, West Liberty State University, Wheeling, West Virginia. If you are interested in participating please indicate asap by email or phone to: fred@carlsonstudio.com or (412) 856-0982



Illustration ©2009 John Ritter
card design: Fred Carlson

Show your PSI membership card to receive a discount at the following establishments:

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Who is the most famous personality you ever illustrated? Did they see your piece and, if so, what was the reaction?

Ilene Lederer

"I've illustrated quite a few well-known personalities for print that include the late Pakistani PM Benazir Bhutto, authors Saul Bellow (in memoriam) A.S. Byatt, Isaac Bashevis Singer and Orhan Pamuk (all Nobel Laureates), the musician Enya and even Mr. (Fred) Rogers. As a longtime reader and fan, I've had the pleasure of meeting Mr. Singer during his many visits to Pittsburgh and establishing a brief correspondence before his death. I have also met Mr. Pamuk at a Carnegie Lecture series last year where I presented



ed him with a print of the portrait I'd done. A nice conversation ensued in which he revealed that he'd had an extensive architecture and graph-

ics education in Turkey but realized that writing was his metier. He expressed a great appreciation for illustrators. That portrait is shown here."

Phil Wilson

"In 1989 I had the experience of serving as one of the primary animators on the music video for Tom Petty's 'Runnin' Down A Dream' in which I had to animate a cartoon Tom Petty in a fantasy dream world. The resulting video was picked by Rolling Stone Magazine as one of that year's top five videos! (It came in at number 4).

Back in the mid-70's I did a portrait of singer Glen Campbell at the height of his

popularity in anticipation of his concert here in Pittsburgh, which I attended. I got it to him backstage through his assistant and had it autographed by him. A few years later I also did a portrait of Canadian singer Gordon Lightfoot which I had the good fortune to take backstage to him myself to have him autograph it for me. He asked if I could do another one for him, which I did, and sent it to his office in Toronto. A couple years later, he returned to Pittsburgh for another concert and this time I did still another painting of him in a Canadian mountain setting which I again presented to him backstage as a gift. I was quite surprised when he set it up on an easel on stage and there it remained for his entire concert! Both of the autographed portraits still hang in my downstairs studio workspace."

Leda Miller

"I did an oil of Pope John Paul II (The Great) for our Parish. It was done posthumously so, no, the Pope did not see it. But Bishop Zubick did and he absolutely loved it. In fact, he requested a print of the painting. The original was auctioned off to benefit St. Patrick's School."

LEX Covato

"The most famous person that I ever illustrated professionally (got paid for!) was George Michael for San Francisco Weekly. I don't think he saw it but I could be wrong. I personally think he's fabulous but the article was kinda poking fun at some shady police arrests. With that in mind I'm not sure if he would have appreciated my image or the article."

Ron Hill

"I've illustrated a bunch of Cleveland personalities in caricatures, and some like them. For example, I was commissioned by the Indians to do some work a number of years back. Albert Belle hated his, but Omar Vizquel was happy with his likeness. In 2004



I designed the Danny Devito caricature for the indy film 'The Oh in Ohio'. I heard from the Cleveland unit direc-

tor that Devito was very pleased with it. It appears three times in the film: on the side of Wayne (Devito) the Pool Guy's van, and in two TV commercials it is even animated to wink."

Jen Scanlon

"I have illustrated many famous people, both for my own pleasure and with the hope I might make a little money from it, but it was not meant to be."

Beth Hovanec

"Recognize this guy? The self-proclaimed, 'King of All Media'? He wears his hair a little shorter now. Years ago, I used to listen to his radio show every



morning. I was a big fan of his. I even made this painting and took a photo of it. I mailed a copy of it to the radio station, but I never heard anything

from him or the radio station. So I don't know if The King of All Media ever saw the portrait or not. I have had the painting in several art shows over the years. It has never sold. In fact, any time I have had it in a show, *none* of my works in that show would sell. At some of those art openings, I would stand near the painting, as an anonymous by-stander, and just listen to the comments that the public would make. At times, the comments were quite entertaining. I no longer listen to him on the radio because he went to Sirius. But I am still a Howard Stern fan."

Fred Carlson

"My years doing editorials for National Review (NR) had me drawing everyone: Reagan, Bush 1, Clinton, Gore, Pope John Paul II, Gorbachev, Yeltsin, Arlen Specter, Anita Hill, Kennedy, Thatcher, Ollie North, Quayle, CS Lewis, Wm F Buckley, Hillary, etc. Ollie North was at a book signing in the South Hills and I brought my artwork to show him (and he signed it on the bottom). The likeness was pretty good but he wasn't thrilled at the art (it was for a book review of one of his books) cause it showed a grinch hand stealing a candy cane from him--not the best image for him to react to. He had pretty darn huge bodyguards around him is what I recall, but at least they smiled at my kids, Rick and Ellen."

I heard Reagan really liked the one image I had done of him with the Great Plains behind him for a 1992 book review in NR, but he never offered to buy the original, which is what I was angling for!! He was probably at just about the point where Alzheimer's precluded any serious decision making. I think it was about 1994 that he stopped any public appearances.

In my 350+ CD covers I have illustrated such all-time legends as Bill Monroe, Flatt & Scruggs, Ralph Stanley and Doc Watson. Doc is blind so he has had no comment. Ralph Stanley thought they were all photos so he must have at least thought they looked like him. Cajun Heritage Award winner Wayne Toups loved the piece I did for him on Shanachie Records and so much that he made unauthorized t-shirts of the art, in between cooking pots of squirrel stew.

Finally, I will be anxious to hear about the reaction to my Obama piece for USW. The USW has some fences to mend

with him since they first endorsed John Edwards, then Hillary, before they finally endorsed Obama! Last man standing... Everyone has thought the Obama likeness has really enlivened the montage so we'll see what Obama thinks when he gets a break from trying to save the nation's economy and apologizing for cabinet nominees with all kinds of tax problems."

Kurt Pfaff

"During my tenure back in the early 1980's at Matthews International



Bronze Division I was given a very exciting opportunity early in my career. I sculpted seven of the inductees to the Baseball Hall of Fame in Cooperstown, New York for three consecutive years. I watched the ceremonies on television and the recipients, of course, were thrilled. In fact, Harmon Killebrew was moved to emotion and tears. I'm sure this was not a result of the portrait I crafted but the fulfillment of any great athlete's lifelong dream."

Thanks to Fred Carlson for this month's question. Got a good question for an upcoming issue? Please submit to:
annimatsick@mac.com

Personals

Mark and Cathy Klingler are the exuberantly proud parents of Olivia Augusta Klingler, who made her entrance into the world at 2:23 am on January 6. For those who track these things, she came in at 8 lbs 10 oz and 21 inches. How'd she get her name? "Olivia" is a species of pretty little butterfly (Mark's favorite illustration subject), and "Augusta" is the name of a favorite German grandmother. If you'd like to see more pics of the prettiest baby ever born, check out Olivia's site at <http://olivia09.shutterfly.com/>. Cathy and Mark thank their friends at PSI for the many good wishes!



Social Meeting Report

PSI's January social gathering was a success despite the poor weather conditions. About 18 people came to The Church Brew Works for conversation over appetizers, pizza and beer. Hope you will join us again in February as PSI continues to sponsor our monthly gatherings!

Fun Links



Inaugural poster artist Shepard Fairey interview:

www.npr.org/templates/story/story.php?storyId=99466584

Make your own "HOPE" style picture:

obamiconme.pastemagazine.com/

Join the Congregation!

Not-your-mother's social meetings ...

Last-Friday-of-the-month gatherings, beginning 8 pm with appetizers served 9 pm.

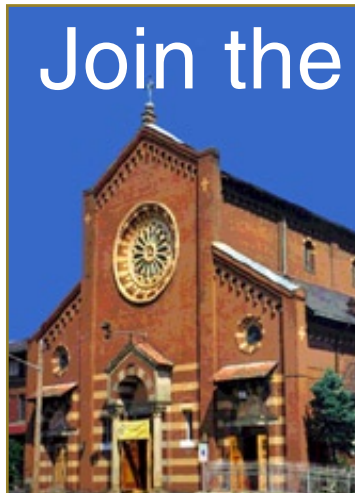
Let's meet and talk shop in a warm, inviting atmosphere, where the beer is brewed on the premises!

The Church Brew Works

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Free parking behind the building



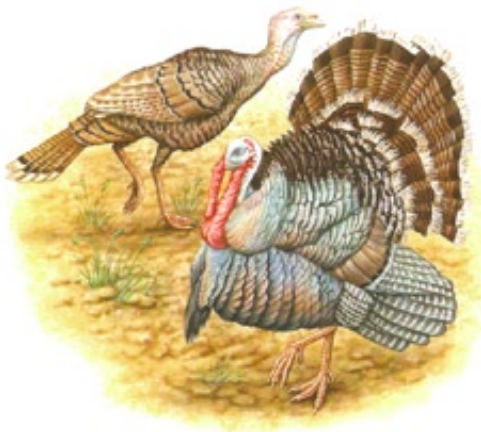
A Look at What PSI-ers are Working on This Month



Phil Wilson's latest assignment is providing spots for a children's illustrated dictionary. He is one of 30 illustrators among whom the total 850



pieces are divided. "Most of my contributions have been animals although there have been a few other subjects as well," Phil reports. "Oddly enough, for me, there have been no dinosaurs, though! (and no Mickey Mouse or Winnie the Pooh for a change!)"



Here is **Justin Hrala's** finished entry for the CG Society Steampunk Myths and Legends competition. "After making the 3D models, I posed them and rendered them out for a paint-over using Photoshop and Painter," Justin relates. His complete thread can be found at: <http://forums.cgsociety.org/showthread.php?threadid=696986>



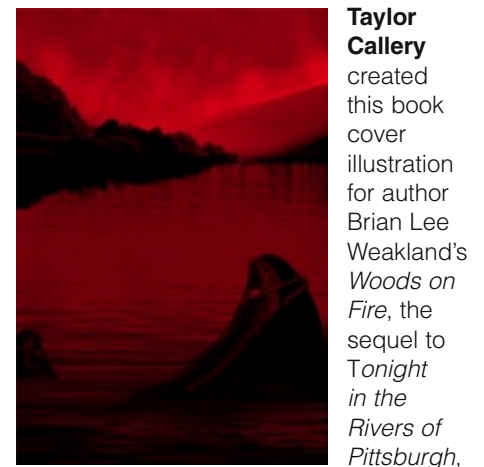
This painting by **John Hinderliter** won an award in the Associated Artists of Pittsburgh show, "99," celebrating their 99th year. The show runs February 7– March 15 at the Pittsburgh Center for the Arts.



Shown is **Mick Opalko's** relief print that was selected for The Art Institute of Pittsburgh annual faculty show. The title is "Duq Progress." It's a digital, laser engraved, hand cut print with the background as a blind embossing.



Rich Rogowski shares this penciled rough for a new skateboard graphic for Concrete Warriors.



Taylor Gallery created this book cover illustration for author Brian Lee Weakland's *Woods on Fire*, the sequel to *Tonight in the Rivers of Pittsburgh*,

for which he completed a cover around this time last year.

Golfstyles magazine ran this illustration by **Mark Brewer** in its January issue.



Kurt Pfaff's image submitted for the January issue with the drink splash he built in 3D inspired him to investigate further creative possibilities utilizing that software medium. The result is his entry, "Support," for the upcoming RIGHT NOW! show.



Here are two illustrations done by **LEX Covato** this past month for the Children's Music Network conference brochure. The network links

musician and music educator together for the purpose of enriching children.



Fred Carlson created this cover art for the USW@Work Steelworkers member magazine that goes to 1.5 million USW members internationally. It depicts new President Obama and the various industries to benefit from increased infrastructure spending currently being considered by congress. This pencil was approved in mid January. Next issue, the finished image. It is roughly 20" square and is to be printed approximately 8 1/2" square on the cover. It will also be appearing in the RIGHT NOW! show in March.



This illustration was created by **Molly Feuer** as part of a series used for self promotion. It will appear in the Medical Illustration Source Book in September.



Joe Winkler sent his latest oil painting, "Point of Impact". Joe says, "It is the ode to my beloved 1996 Chevy that was totaled at the start of 2008."



Cheryl Johnson says, "This is the bear that lives at the Pittsburgh zoo in two poses. Although I love to visit the zoo and see him, I always leave feeling sad for him because he looks so miserable. So, in a way the sad and captive bear is alongside the strong and alert bear because it is his dream to one day be free."



From **Jen Scanlon**, "Self portrait, my own personal project, this winter. Relates to the social life I live online, its benefits and consequences. Hard to describe! But the elements of this piece are influenced by Frida Kahlo and Alfred Stieglitz's photographs of Georgia O'Keefe."

