



PSINSIDE

www.pittsburghillustrators.org

October, 2011

My Spot by Anni Matsick



We've a few tricks lined up and plenty of treats, as members share the gory details on what they've been up to

lately. Designer **Steve Cup** has set the chilling scene, with help from **Beth O'Neill**.

Read our interview with an artist who delights in using a needle on her clients!

Brace yourself for a shock as one member unveils her successful effort in launching a ghoulish project through Kickstarter!

Prepare to be awed by a colossal illustration, magnified a startling 1200 times beyond sketch size, outlined in a how-to report!

Be astonished by the skills summoned to depict results of true crime!

Howl at the step-by-step sequence depicting a frightening scene from a classic tale!

It's too late to escape...you're now hooked and dying to dig into these pages. Don't be afraid to make it an all-nighter!

Editor: Anni Matsick
Design/Production: Steve Cup

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News Flashes From Our Members

Carded!

Bernadette Kazmarski designed Halloween cards using unposed and unmanipulated photos of her own black cats. Each has its own story at: <http://portraitsofanimals.wordpress.com/2011/10/09/the-artists-life-from-daily-photos-to-new-product/> An article from the September 22 Pittsburgh Post Gazette about Bernadette's cat themed calendar (shown on cover of July's PSinside) can be found at: <http://www.postgazette.com/pg/11265/1176468-57-0.stm>



Beware: Seadragons!

A few years ago, **Amanda Zimmerman** and Sharon Arffa met through one of **Mark Klingler's** scientific illustration classes. When they realized they shared a love for

seahorses, they set about illustrating about 50 different species of the Syngnathidae (fused jaw) family, seahorses and pipefish being the more well known of this fish family.



Phyllopteryx taeniolatus (Weedy Seadragon)

"With Mark's input and encouragement we set about learning everything we could about our subjects and realistically and accurately rendering them with watercolor and colored pencil," Amanda says. The two are now showing their work in *She Sketches Seahorses*, a show at ImageBox gallery, 4933 Penn Avenue, to run October 28 through November 2. All are invited to the Artist Reception Friday, October 28, 7-10 pm.



Phycodurus eques (Leafy Seadragon)

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NEWS FLASHES continued

Amanda says sizes vary wildly with these creatures. On the small end of the scale, the pygmy seahorses are less than 2 cm (1") tall. The larger seahorses, *H. ingens* for example, are around 20 cm (8"), but most fall in between. Referring to the images shown here, Amanda says, "Seadragons are about 20-24 cm (8-10") long. I also did a variety of pipefish, which are really just seahorses stretched out." Almost all are drawn at a much larger scale, about 46 cms (18") to show the details of fin and scale and markings.



Idiotropiscis lumitzeri (Sydney's Pygmy Pipehorse)

One of Sharon's seahorses was chosen by the Guild of Natural Scientific Illustrators to hang in their 2011 Annual Exhibit along with numerous notables in the field. At least 25 pieces will hang in the show. Prints of Amanda's work can be purchased through her website at: <http://salamandaart.com>

On Exhibit

New member **Richie Stutler** and ten other young Pittsburgh artists are putting together *The October Art Show*, on October 28 from 5-10 pm, to showcase their newest work in a unique, interesting setting at Eljay's Used Books in Dormont. They promise it will be one to remember, and encourage you to come costumed! Light refreshments will be offered.



John Hinderliter will enter several works started in the Wednesday night South Arts figure session into the *Naked In Pittsburgh: Autumn 2011* show coming up at Red Door Gallery, Southside. Shown is "Her love was never free." The show heavily favors local Pittsburgh artists, though

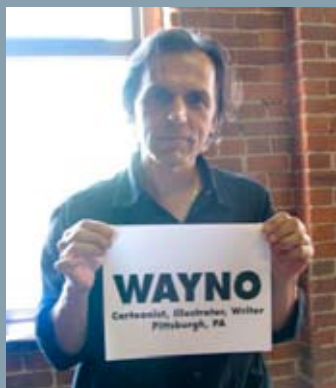


submissions are open to the entire nation. There will be paintings, illustrations, photographs, and sculptures in this season's show. Opening night is November 4, 6 pm, offering refreshments and a chance to meet and talk with many of the submitting artists. The show will run through November 24, 6 pm.

An article on John's artwork in the *DUI PSI Illustrators Directory* appeared September 30 in PetersPatch, online Peters Township news coverage at: <http://peters.patch.com/articles/illustrated-book-drives-local-artist-to-drink>

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Happenings...



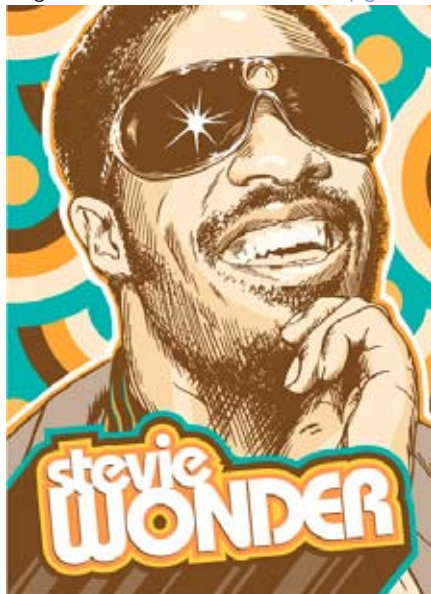
Comic artist Dave Wachter snapped this mug shot of **Wayno** at his table at PIX, The Pittsburgh Independent Comics Expo held October 8-9 with free admission. Wayno reports, "Considering the fact that Saturday

and Sunday were beautiful sunny days, we had an amazing turnout of comics readers who were willing to spend part of their day indoors. I attended as a guest of the expo, and designed the advertising poster (which was offered for sale as a limited edition print). My table was stocked with CDs, back issues of Cool and Strange Music Magazine, prints, posters, original Bizarro art, and other items bearing my illustrations. In addition, throughout the day, I produced and sold a series of sketches on 2.5" x 3.5" panels of heavyweight Bristol board. As I finished each card, I snapped a cellphone photo and posted the images to Twitter and Facebook. It was the first comics expo/festival I attended in years, and I'm looking forward to going back next year."



NEWS FLASHES continued

Here is **Jim Zahniser's** latest icon in his series. Several will be on display at the Squirrel Hill Library during the month of November, and Wildcard in Lawrenceville will soon be selling a few selected framed portraits just in time for the holiday season. It's a retail store with a quirky, hip selection of gifts and cards. www.wildcardpgh.com



Judith Lauso has work in *Women in Art*, a juried exhibition at Seton Hill University's Harlan Gallery, October 27 through November 22.

"Magic Unicorn Methane Reclamation System" is **John Manders'** entry in *Frackin' Art* at The Graffiti Gallery in Oil City, starting October 1. Local artists on both sides of the debate are invited to put their creative minds to work on the controversial method of extracting natural gas. John's work is gouache and colored pencil on watercolor paper. The Graffiti Gallery is part of John D. Rockefeller's National Transit Building where he has his studio.



"The Marcellus Shale project is a hot topic around these parts," John says. "The frackin' show is a way for artists to frame the debate." He writes in the artist's

statement: Hydraulic fracturing has raised questions among those concerned about protecting our environment. Many find it distasteful to ravage Mother Earth in order

to help ourselves to the petro-fuels that heat our McMansions and power our SUVs. Alternative energy sources carry their own problems: solar power is prohibitively expensive, windmills slaughter birds and nuclear power is simply too awful to contemplate. There is, however, another alternative: Magic Unicorn Farts™. Green, renewable and leaving absolutely no carbon footprint, Magic Unicorn Farts™ are a totally

sustainable energy resource harvested using the patented Magic Unicorn Methane Reclamation System™.

FEATURES

SRU Exhibit Opens to Appreciative Audience

The opening reception for the Pittsburgh Society of Illustrators show at Slippery Rock University's Martha Gault Art Gallery on October 4, 5-7 pm was well attended by students and faculty. The show was organized by **June Edwards**, Associate Professor of Art, and will run through October 28. Also in attendance were PSI members **Fred Carlson, John Blumen, Phil Wilson, Jane Popovich** and

Frances Halley.

Jane Popovich provided the following account: "John, Phil and I decided to car pool to Slippery



Rock University's campus where we had work in the PSI exhibit. The exhibition hall, at Maltby Center, was filled with a soft light, our art was perfectly arranged, and the students were extremely interested in the exhibition. They were looking at every piece closely, carefully reading our comments and writing notes in their notebooks. I was amazed and surprised at the attention they were giving to our works! Never have I seen our works so closely scrutinized! But then, ha-ha, we learned why! June told us that all her students have to write an assignment about any two exhibitions, for grades. Now I understood why they were seated on the floor, writing copious notes and closely inspecting every stroke or color splash. We told June it would be very interesting if we could read some of their compositions and even publish the best in our newsletter! It was fun to speak with members and stu-

dents and it was a pleasure to see the new exhibition hall with professionally arranged art. (Great job, June!) As usual, all of the pieces were highly professional and I was amazed with the different personal styles. This exhibition is a great achievement, and it gives Slippery Rock art students much to discuss, analyze and study."

Participating artists are: **John Blumen, Brad Blahnick, Fred Carlson, Dave D'Incau, Mary Dunn, June Edwards, Paul LeRoy Gehres, Frances Halley, Bernadette Kazmarski, Mark Klingler, Katie Koenig, Anni Matsick, Elizabeth O'Neill, William Panos, Jane Popovich, Kathy Rooney, Bill Vrscek, Phil Wilson, Michael Yolch**



Photos by Jane Popovich

FEATURES continued

How to Lose Your Head

by Vince Dorse

The other night, I whispered “bloody mary” into my mirror three times and, instead of a ghost materializing, the face of Anni Matsick appeared demanding I get back to work writing a spooky feature for the Halloween issue of PSInside. So I’ll break down my “Sleepy Hollow” illustration from this year’s DUI directory and I’ll try my best to make it creepy.



Step 1) As usual, under the sinister light of a blood-red moon, I hunch down over my art table made from human bones and start with a pencil sketch. It’s a children’s illustration, and a fairly cartoony sketch. But it’s a ghost story, so it has to be spooky too. With any luck, it’ll delight children and plague them with nightmares.



Step 2) Next, I scan the drawing into my computer (or “devil box”) and lay down a base color to help establish the eerie mood – a mix of

deep green and indigo that’ll give the forest a sense of foreboding. Then I start painting in details, working from dark to light, starting with the shadows between the trees.



Step 3) With all those brooding blues and greens in the background, I need to render Ichabod and his headless pursuer (the focal points of the piece) with contrasting, warm colors to help them jump off the page. So, layer upon layer, I build up some reds, browns and yellow-greens on Ichabod and his horse, Gunpowder. The Horseman’s warm tones will come mostly from his fiery pumpkin.



Step 4) Ignoring the thudding sound of a beating heart echoing up through my floorboards, I begin to model the figures and other foreground elements. That flaming orange gourd serves as one of my two light sources, the other being the cool, blue moonlight. Keeping that in mind while I’m painting in highlights and shadows helps me determine the direction of the cast shadows, the temperature of the highlights and how the forms shift color as they move from light to shadow.



Step 5) The illustration is just about finished, but I decide the Headless Horseman needs a ghostly mist swirling around him. I paint that in with a soft brush at low opacity. A few more random shadows to add mystery and I’m done. I realize, looking back, this how-to feature might not be as “creepy” as Anni wanted it to be. So just pretend that I typed the whole article in my underwear. Because I did. Maybe you don’t think that’s creepy, but all the other Starbucks customers did. -v

A&C

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FEATURES continued

Mural Sets the Scene for Hidden Pictures

by Anni Matsick

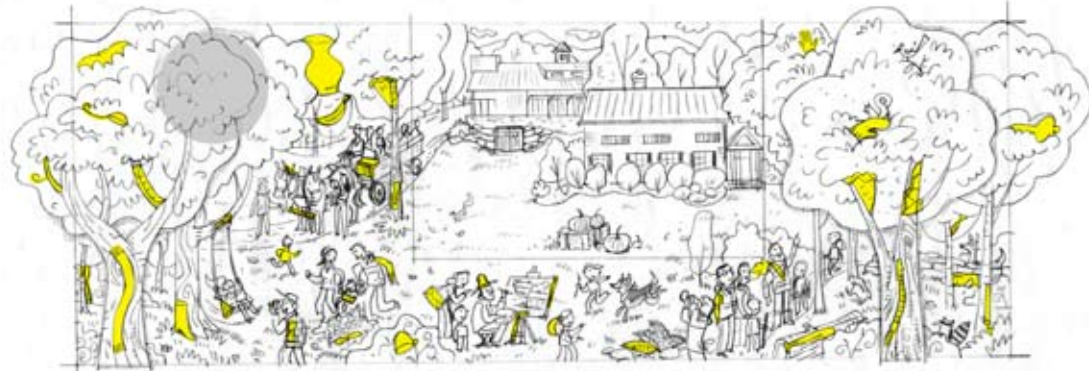
Highlights Illustrators celebrate 65th Anniversary

When he got the call from Highlights magazine Art Director Cindy Smith requesting artwork for another Hidden Picture®, **Dave Klug** was well prepared. Chosen for his expertise in the popular genre, Dave's work is a favorite among young HP enthusiasts. So, he didn't flinch when told that this one had to be over 40 feet wide and 14 feet high as the main focus for their 2011 Illustrators Party dinner.

The composition of hidden picture scenes goes back to Renaissance times, with Leonardo Da Vinci considered as a father. Highlights for Children, Inc. perfected and trademarked the idea for its publications and continues to look ahead to a never-ending supply from today's illustrators. This year marked the 65th birthday of the beloved feature, which appeared in the first issue of the magazine in 1946, and served as the theme for this year's annual Illustrators Party, held September 23-25.

Arriving at Highlights headquarters in Honesdale along with Dave were **David Coulson** and **Anni Matsick**, regular contributors to their publications. Costumed according to the theme, the trio posed for a "cover shot" along with other guests.

All moved on to dinner, seated at tables set out before the impressive mural. Once dessert was cleared, tables were removed and a ripping sound was heard as an opening was cut in the panel to reveal a



band playing country music, revving up for an evening of square dancing.

A successful Hidden Picture®, according to Highlights staff, shows a "knock-out" narrative subject of high interest to children, inviting them to dig deeper to find the smaller images hidden within. Most are done in line only for their genre publications, but some are commissioned in color, like spreads in Highlights for Children and for the younger audience of High Five magazine. Other products are created, like the puzzle Dave is holding made from one of his HPs. (A fair trade from Cindy Smith for a copy of PSI's DUI Illustrators Directory.)



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Dave Klug tells about the spectacular project:

I had to create the invitation first, featuring a hidden picture of a square dance scene, not too western looking. Since Hidden Pictures® has been my bread and butter from Highlights, they called the right guy. I think I'm closely approaching 100, about 20 of them being two-page spreads; all full-color, which is extremely difficult, trying to match the color of an item within the scene. Can't have a yellow banana in a blue ocean wave. Anyway, the invitation went pretty easy, just black line and 14 items hidden.

Then they figured out what they wanted for the mural. It was to be a scene of their new conference center and old homestead, with activities that surround it on the Illustrators weekend: hayride, nature walk and, generally, people just having good-natured fun. Art Director Dave Justice did a great job in preparing a template for the size and placement of the mural. There was one hitch: right in the middle a section would be cut out to reveal a stage where the square dance band would perform. But, like I said, Dave had it figured out perfect. So, I worked my usual way, doing a very small sketch, about 5" wide, and scaling up and adding detail. I would enlarge each sketch about 150% and then rework it, getting tighter each time. After about four times doing that I had a scene I was happy with. Then I started hiding things in it, 40 items total. I sent off my sketch and it was good to go, no revisions. Wahoo!

I worked up the final in Illustrator, 40" x 14", zooming in often at 1200% to see final printout size. My final sketch was pretty tight, so it was easy to redraw the black line work on a layer, and color on another layer, basically starting with the very farthest color in the background and working my way closer. I worked in four to five hour stretches, and within a week it was done. They had a local billboard company print it out on Vynal, then Dave and other staff members Tim Gillner and Glenn Boyd built a frame for stretching and stapling it on. I had to keep two of the trees on separate layers so they could be printed out and mounted on Foam core, then cut out with supports built to give the scene



another dimension. Then, after dinner, Tim pulled out a utility knife and the center was cut out to everyone's surprise, revealing the band. It worked perfect. I had made sure no people were placed where they would be cut in half. I got lots of congratulations and was very proud to be chosen for the project.

For true geeks who crave more details, Dave adds:

Starting out, I sized the sketch relative to my final art size, then reduced the opacity to 50%, (lock that layer and don't touch it until I throw it away at the end).

Created another layer on top and started tracing for the black line work. I created a brush that was basically an angled oval and that gave me a nice contour line effect. I would increase and decrease the line width as I went, anywhere from 1 pt to 4 pt, heavier

for heavy things (trees, rocks, outer edges of buildings, shadow sides of things) and lighter for lighter stuff (face details, folds in clothing, leaf veins, etc.). Once done with the line work, I lock that layer. Turn off the sketch layer. Create another layer underneath the black line layer and start to color.

I go to the farthest point away, the sky in background, and start coloring the next forward thing. Mountains overlap the sky, trees overlap the mountains, closer trees overlap the farther trees, all the way up to where I'm coloring people last. I do the same with them. Flesh color first, then add hair color, then add clothes colors.

White highlights are always last. I just try to approach it in a very common sense way. This whole process took about 40 hours, which means the drive-thru girl at Mickey D's is probably making more than me.

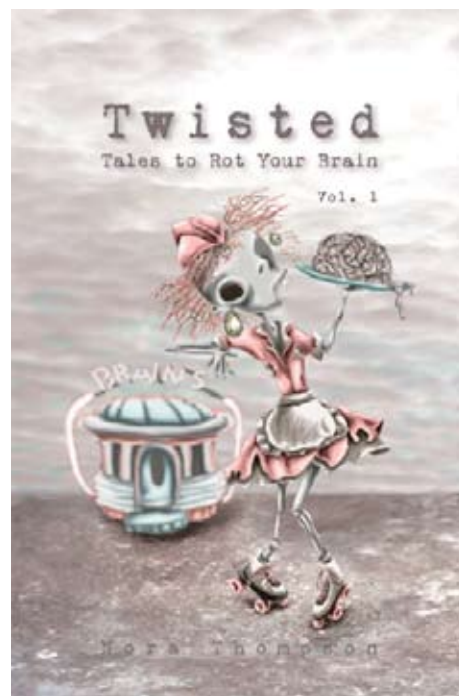
This small section here is my favorite, it's the artist being criticized by everyone.



Brainy Idea

By Nora Thompson

Getting a project off the ground



I do pictures; I don't do words

I have to admit writing is not my favorite chosen profession, but I started getting into it deeper a few years ago during a class I took on fiction writing. After a few months I realized many of the short stories I was churning out weren't all that embarrassing to put my name on in public, so I decided to gather the best ones together, write even more, illustrate some of them and create a book. I had never set out in this business to be a publisher—especially a self-publisher—but I convinced myself that releasing a book independently was no different than a band releasing music independently. But, as any band will tell you, independence comes with its own price tag.

Enter Kickstarter

Kickstarter is a Web site designed to pair projects with potential project backers. Say you've got a project you'd like to create. You can't do the project because you need money to get it off the ground. So you set up your project on Kickstarter and decide how much money you need and how long your project will run. On the other side of

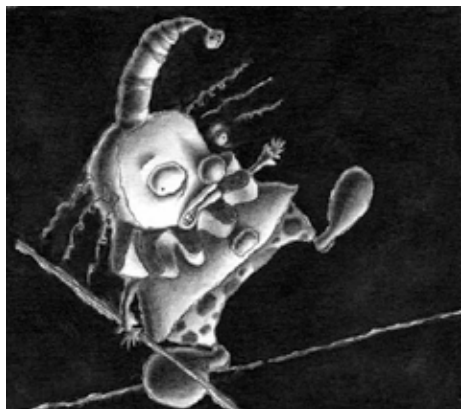
FEATURES continued

the county/state/country/world, people are looking for you. They would love to get in on the ground floor and say they knew you when. Those ground-floor people make pledges toward your project. If the project meets its goal by deadline, payments are made to you through Amazon Payments. If you don't reach your goal, no money exchanges hands.

But Kickstarter isn't a free handout. That just wouldn't be fair. So in exchange for their wallets, you agree to send stuff ("rewards") to all those nice people who have pledged to open their wallets for you. Stuff related to your project. What kind of stuff is totally up to you. Books. Tickets. Lunch with you. You can be totally creative, and that's what people like.

This May Take a While

But don't think you can get your Kickstarter project up tonight. I had to do tons of preliminary work and writing and



math (ugh!), so you really have to want it. I made a video

(<http://youtu.be/WNmweU9q6gw>), which

isn't mandatory, but at this point most potential backers expect one. You'll also need an image and blurb that represents your project. This will be what Kickstarter uses to showcase your project. In addition (and to my dismay) a project page needs words: What your project is about; what you need the money for; what you're offering as rewards; that sort of thing. As for the math, Kickstarter takes 5% of whatever you raise if you make your goal, so you have to figure that in as well as Amazon's fees and the cost of the rewards you'll be sending to your backers. You can find all the details you need to get your project up and running right on Kickstarter's site

(<http://www.kickstarter.com>).

Once you've got your project idea, you need to get that project approved through



Kickstarter. They don't approve junk, and all projects are screened by breathing, carbon-based life forms. You'll need to set up an Amazon Payments account if you don't have one already, and that takes a little time to get through the process, too.

The Kindness of Strangers

I launched my Kickstarter campaign in August and raised 25% of my goal in the first day. Kickstarter made my project their "Project of the Day" about a week in. I do believe I've seriously underestimated the power of Kickstarter and the generosity of complete strangers. Bottom line: my

project was funded within two weeks, mostly by people I've never met before. In fact, almost 75% of the people who backed my project fall into that category. Pretty cool, huh?

Sites:

Book site:

<http://www.hairyeyeballs.com>

Blog site:

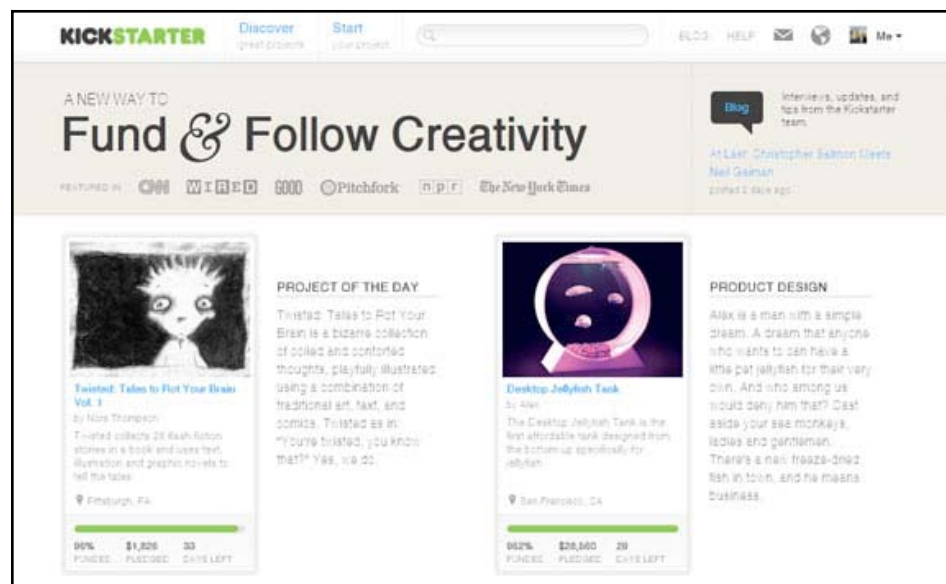
<http://www.hairy-eyeballs.blogspot.com>

Kickstarter project page:

<http://kck.st/r4W98F>

Publishing site:

<http://www.hairyeyeballspress.com>



FEATURES continued

Drawing Blood

by Kathy Rooney

Things I learned illustrating true crime stories

Creative Nonfiction invited me to submit samples of my work for consideration in illustrating one of their quarterly issues. CNF is a literary publication based in Pittsburgh with 7,000 subscribers worldwide. I met the founder and editor, Lee Gutkind, at an issue release party. Lee said that Pittsburgh is known for its artists but not for its literary scene and authors, which they are working to promote. The magazine is not as well known in Pittsburgh (even though it is based here) as it is known worldwide, Lee said.

Customarily, they hire one artist per issue to illustrate six to eight handpicked stories from 400 story submissions received for each theme issue. Once they saw my drawing style, I was thrilled to be pegged for the True Crime Issue #45, due out in May 2012. Initially, two stories had been chosen, "Leviathan" and "Grave Robber." I was excited to begin by corresponding with the authors to get source material. This assignment has been quite an adventure and confirmed to me how much I love my job as an illustrator!

Leviathan

How do you draw blood puddled on a floor? This is not normally called for in my creative repertoire. So, I Googled some references and it was then that the story's shocking reality hit me. "Leviathan" is a riveting eyewitness account by David McGlynn about the mysterious murder of a man and his two sons. One of them, named Jeremy, was David's best friend. David's experience in dealing with the

aftermath of the crime is captivatingly told in detail, describing how it affected him in the short term (he was 14 at the time) and in the long term, by way of a life-changing, spiritual awakening.

In my drawing, I devised symbolism based on my take on David's story. As witness of the crime aftermath, the young version of David shown in foreground experienced a shattering of his inner light (indicated by the lit room) but later found his spirituality, proclaimed by the beams of the outer light (on the porch). The figure is also gradually shaded from dark to light, indicative of his later transformation. "It's a lovely image, and fits the story perfectly," David said of my finished illustration.



Grave Robber

As a young woman, author Joyce Marcel traveled in Ecuador for seven years in the 1970s and acquired a love for Pre-Columbian artifacts. Through word of mouth, she found a secret village in the desert far outside Lima, Peru yielding a mother lode of treasures. The little village sat upon thousands of ancient shallow graves that were at first accidentally dug up by the villagers. Due to the dryness of the desert, the perfectly preserved graves yielded ample, intact artifacts dating back 1,500 years, which the poor natives gladly sold for American dollars. I was so fascinated with Joyce's story that I wanted to be her. My illustration portrays her with her

beaming smile, dressed in her poncho travel attire and with her empty basket on her quest for finding treasure. It's an absorbing story, also telling how she kept her favorite items and sold some of them to Sotheby's in New York for funds that furthered her magical travels. The legality of her commerce was passable at the time but the laws soon changed, which made it difficult for her to unload her bounty.

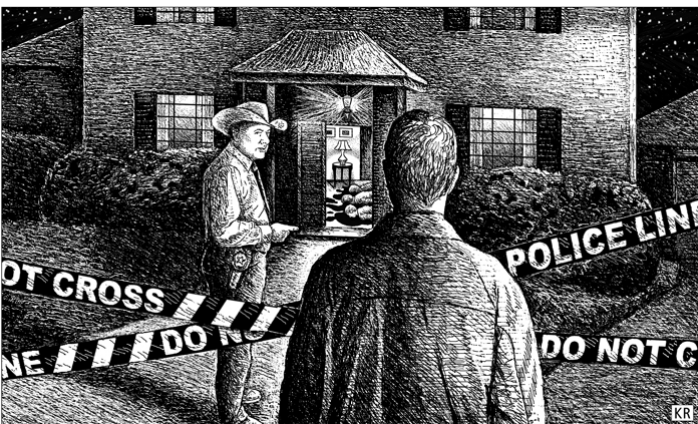
I love the photo that Joyce sent to me of herself from that time, posing with some of her precious finds. She still owns the clay pot sitting next to her and she sent me a current photo which I used as reference for a spot illustration.

If you're now intrigued and want to read the full stories, Creative Nonfiction is available by subscription through their website at:

<http://www.creativenonfiction.org/> CNF is always looking for new illustrators and will consider samples submissions. They plan to open an online system to simplify that process.

Here's the response Kathy received from Hattie Fletcher, Managing Editor, on using Kathy's work and hiring future illustrators:

"We don't really have a specific thing we're looking for in illustrations; we do a variety of theme issues, and to a certain extent that determines the kind of art we're drawn to. For our Animals issue, for example, we knew almost immediately we wanted a biological illustrator. When we saw your work, we thought immediately of our True Crime issue--you had sent some examples from the Allegheny Observatory project, and we loved the old-fashioned feel and the extraordinary amount of detail. We also liked the way the illustrations, alone, seemed to tell a story, and the way they managed to include figures without being strictly portraits. And we love the sort of Gorey-esque feel, though your work is a little less dark and less fantastical, which for our purposes is ideal. Creative nonfiction, as a genre, is more or less the artistic rendering of true stories, and we felt like your illustrations--probably more than any of the others we've commissioned so far--accomplish that visually, and complement the writing."

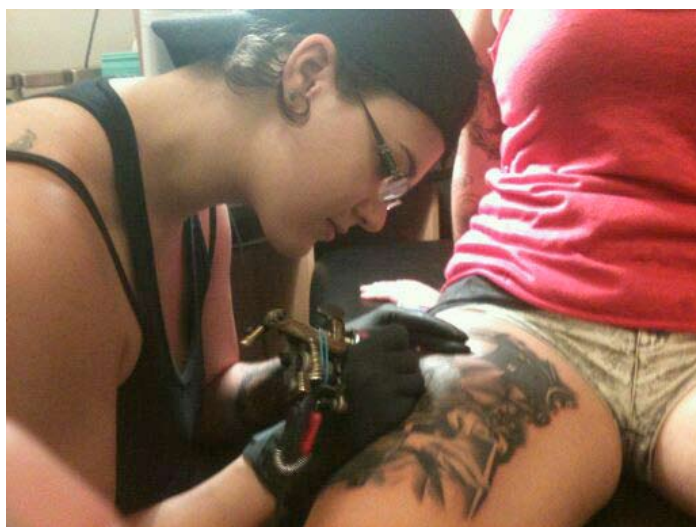


INTERVIEW

In Touch with...

SARAH
Sarah Miller
MILLER

Sarah's avid "collectors" love wearing her art. A consistent top winner at tattoo conventions, she's already making her mark in the field.



Q: How would you describe your personality and lifestyle?

A: I tend to be very outgoing, and upbeat. I know what I want to achieve and focus on reaching whatever goal I've set for myself. With the amount of clients that I interact with every week, I have to take things in stride to not be overwhelmed but that kind of ties in with my lifestyle. I paint every day on people instead of canvases, there isn't a day where I'm not creating an illustration that changes someone's life. Other than that I don't do much, my work comes home with me.

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

A: Not really. I worked for a graphic design agency and tattooed part time for the first few years after college; I think the point where I decided to tattoo full time was when the satisfaction from tattooing was greater than from my normal job. It helps that I can be as creative as I want and the only person I have to please is my client instead of the series of creative directors, art directors and mar-

keting departments that campaigns always have to go through.

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

A: I would have to say my first large tattoo project. Before I was only dealing with smaller pieces that I could finish in an hour or two, but this project spanned nearly an entire year with my client coming back for more work every two to three weeks. Being unable to finish it all at once, I had to step back and moderate what I was doing, which was a test of patience that I didn't think I had, but it made me focus on my technique and I grew into a better artist because of it.

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

A: The ability to be as creative as I can; each piece I do is unique, and I push myself to do things no other

artist would consider but the only person who holds me back is myself. I love being able to show my clients something beyond what they were expecting, and letting them enjoy it for the rest of their lives.

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

A: I tend to try to jump to the rendering stage of my art before I finish the under drawing, because the painting part is the most fun to do. Being told to step back and not rush things, double check before progressing was the most useful thing I have been told.

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

A: Tattooing is hard – you are dealing with a moving, living canvas and you aren't just painting on the surface, you are going into the skin. If you are going to get a tattoo make sure you look at the artist's portfolio and you are comfortable with them before committing, and if you want to learn do the same thing. In order to start tattooing you would need to find

an artist to study under, who would be willing to apprentice you. Make sure they are someone you respect!

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

A: For the most part, yes. A lot of my clients like traditional ideas for their work, and I reinterpret (i.e. skulls, flowers, names, flames, etc.) for them. For myself I love to paint more in the fantasy genre, with influences not only from contemporary painters like Adam Hughes, and Schin Loong but traditional painters like Alphonse Mucha, or Jacques Louis David. Sometimes I have a client that will want something along those lines, and I leap for joy when that happens!

Q: What do clients like about your work?

A: They like the clean solid lines, soft blends and bright, vibrant color. I always go all out for every piece I do; if I'm not willing to have it on my body, I'm sure not putting it on yours.

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

A: In my tattooing career, the biggest influence has been Jeff Gogue. He is a self-taught painter and tattoo artist and he has become one of the best in the business. His style is unique and his technique is flawless. Nikko is another artist that I find inspiring, I want to be at their level more than anything and I won't stop until I am.

Q: What would you do with ten million dollars?

A: Wow, ten million? Well, practically speaking I would pay off all my debts and open my own tattoo shop. Impractically...I would totally buy my own island and paint to my heart's content.

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

A: I would love to learn how to animate. I think it is the coolest to watch your art come to life, not just the rendered version but actually moving! That would be so amazing.

Q: Share an interesting work related anecdote

A: The first time I won an award at a convention I was in shock. The people that I was competing against were the best in the business and I didn't think I had a chance – I'd only been tattooing for a

QUESTION OTM

little over three years, and the people I was competing against had been in the business for years and years! So the girl I had tattooed entered the contest. I was working in my booth in a different area of the convention and trying to think of how to make her feel better when she didn't win. I look up from my client to see her holding a huge trophy. I literally burst into tears!

The level of talent that you see at a convention is mind-blowing, I would recommend going if you have never been to one. There is a convention coming up here in Pittsburgh, Meeting of the Marked. It will be taking place at the Radisson Hotel in Greentree, and I'll be working so I hope to see some of you there!

Check out Sarah's work at: www.sarahjmilller.com

New Members

Full Member



Brad Blahnik

bradblahnik@yahoo.com

www.thisguysart.com

www.thisguysart.blogspot.com

Brad's interests as an illustrator have always been in the children's and editorial arena. When given the chance, he loves to add some subtle humor. His work consists of traditional mediums as well as digital. After receiving his masters in Illustration from the Academy of Art in San Francisco, Brad landed a job teaching art at a local college. He now resides in Cleveland, Ohio with his wife and two boys.

Affiliate Member

Richard Stutler

richiestutler@gmail.com

Richie will graduate from The Art Institute of Pittsburgh in December with a bachelor's degree in

Graphic Design. He is the 2011 recipient of PSI's First Place and Tom Ruddy Scholarship awards as reported in August's PSInside. Richie's twin brother, Robbie, is also an artist. "I have always found the most enjoyment in art through transferring what I see in real life onto a canvas of some kind," he says. "I started making art by drawing with graphite, then I moved on to colored pencils, and now I paint. I am the most excited to see what's next because I don't plan on stopping anytime soon."

What is the scariest movie you've ever seen and why/how did it affect you?

John Manders: When I think of Hallowe'en movies I think of Werner Herzog's remake of the old German silent, *Nosferatu*. It's not so scary as haunting. Opening credits roll over mummified faces; plague-ridden rats stream down a gang-plank. Long silences and long shadows—the Count's profile is cast against a wall as he mounts a staircase in search of a fresh victim. He isn't Bela Lugosi suave but a hairless repulsive parasite. Herzog borrowed a lot from Murnau's 1922 original which makes unauthorized use of Bram Stoker's plot. Both are well worth watching. Murnau (1922): <http://www.imdb.com/title/tt0013442/> Herzog (1979): <http://www.imdb.com/title/tt0079641/>

Kathy Rooney: My fave horror movie is *The Shining*, <http://www.imdb.com/title/tt0081505/> not only for the scare factor but also for its comedic elements. And also because my cousin, Anne Jackson, plays the role of the child psychologist.

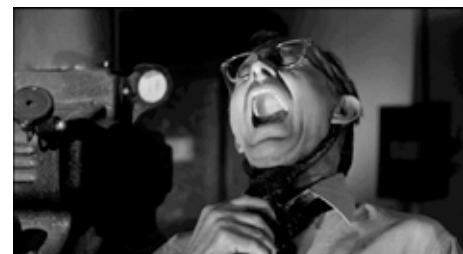


Fred Carlson: Here's the trailer for *Hellraiser* (1987): <http://www.youtube.com/watch?v=WAX34IZ8bTk> Clive Barker directed, and he is a super illustrator as well---drew one of bassist John Entwistle's portraits on the cover of The Who's "*Face Dances*" just before he made this movie. He really knew all the buttons to push to creep me out: ripped open inside-out people, massive sharp object penetrations graphically produced, an enter-the-fifth-dimension 3D puzzle, women running up stairs to get away from the demonics. This one has everything. The Pinhead guy was merely an iconic distraction from all the gore. It made me never want to see this movie again. I don't desire hell too much at my age.

Wayno: *The Wicker Man* (1973) Starring Edward Woodward, Christopher Lee, and Britt Ekland. (<http://www.imdb.com/title/tt0070917/>). This film, about an uptight Christian British police officer investigating the disappearance of a girl on a small island, and his clash with the inhabitants' Celtic paganism. Great performances and a perfect soundtrack come together in what Cinefantastique magazine called "The Citizen Kane of horror movies." This was a horror movie that, for me, affected the gut as well as the brain. Its central conflict is between "old" and "new" religions, and explores how the actions of each camp's adherents are guided by orthodoxies. It raised my standards for complexity and social commentary in horror films. *The Wicker Man* is a Halloween tradition at our house. I have not seen (and never plan to see) the 2006 Nicolas Cage remake.

Vince Dorse: While it wasn't necessarily the scariest movie I've ever seen, *Message In A Bottle* was fairly horrifying. The writing, mostly. And because of that movie, I can't walk by a Nicholas Sparks novel without becoming violently ill.

Anni Matsick: Here I go again revealing my vintage---does anyone remember *The Tingles*, with my longtime favorite actor, Vincent Price? My little horror-loving friends and I anticipated it for weeks after seeing the preview that seemed to suggest the Tingles would be crawling up our legs in the theatre. Turned out to be a mild shock buzzer on some of the aisle seats. I got way more than my fifty-cent's worth in replays; years of recurring nightmares, seeing the blood run from those faucets again and again. Haven't seen anything as



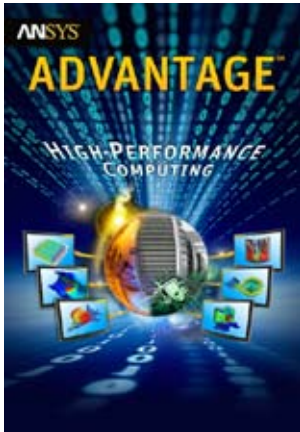
effective since. The melodramatic music, shadowy black and white scenes and tortured looking cast make it really spooky, even today.

See what the 1959 hoopla was about at: http://www.youtube.com/watch?v=TTS_wxFzKok (Can you imagine screaming encouraged in a theatre today?)

BEHIND THE BRUSH

See what members are working on this month...

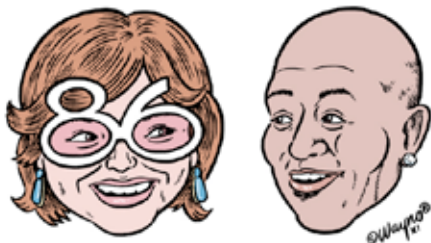
Dan Hart created this cover for ANSYS Advantage magazine. The subject matter was High-Performance Computing. The programs he used were Adobe Photoshop and Illustrator.



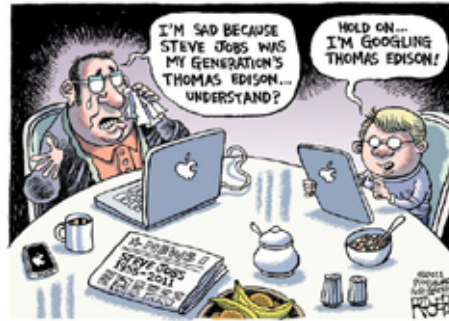
Here is the second in a series of commissioned paintings **Kit Paulsen** is doing for a new restaurant called The Porch at Schenley. It's on Forbes Avenue in Oakland, just before the Carnegie Museum, scheduled to open mid-November. Their logo has a firefly in the center, thus this scene of a family catching fireflies at sunset.



Wayno's illustration for October's Mount Lebanon Magazine features caricatures of the columnist, Rita Levine, and Steeler Hines Ward. Rita writes that 86 has always been her lucky number, and that's contributed to her being a fan of Ward.



Rob Rogers offered this memorial in the Pittsburgh Post-Gazette on the recent passing of Steve Jobs.



Brad Blahnik created two entries for a Montreal exhibition planned to be a wall-to-wall Hall of Monsterdom, the objective of which is to cover the gallery walls with monsters from around the globe. Details at: www.monstersinternational.blogspot.com.



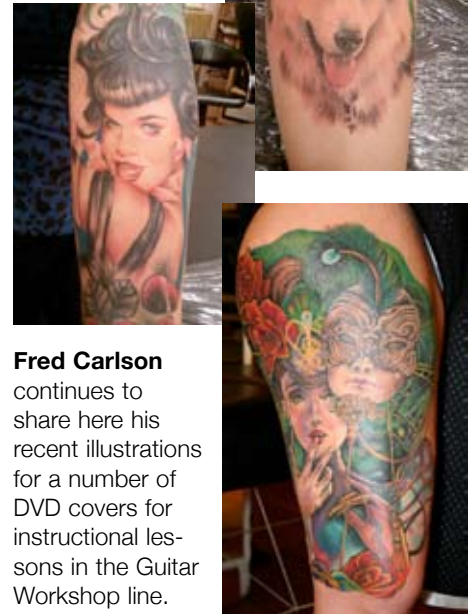
Ilene Winn-Lederer will have surgery on her left rotator cuff on October 11. It will be a 4-6 month recovery with a sling but though it's her left drawing hand, she hopes to continue working. On a positive note, Ilene writes, "As the result of this past summer's house fix-up and studio remodeling, Jeff and I have launched a new website as a virtual home for my original prints, paintings and drawings culled from over a 40 year career! It's

called "Ilene Winn-Lederer's Magic Eye Gallery" and you can visit via this link: www.magicyegallery.com Also, do stop by my blog "Imaginarium" for current ideas and images: www.imaginarium13.wordpress.com Comments and questions welcome!"

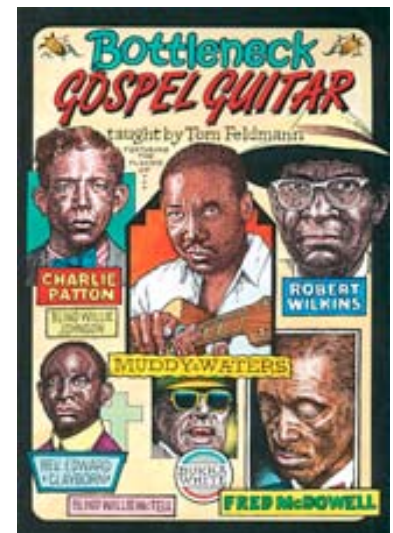
This spread is part of the art created by **Lea Ravotti** for Find Me, a book on adoption that will be available soon.



Here is some of **Sarah Miller's** recent work for pleased clients.



Fred Carlson continues to share here his recent illustrations for a number of DVD covers for instructional lessons in the Guitar Workshop line. Slide guitarist Tom Feldmann, of the Minneapolis area, just produced this project entitled Bottleneck Gospel Guitar teaching the gospel music slide styles of Muddy Waters, Mississippi Fred McDowell, Son House, and others.



Fred says Muddy has always been one of his favorites so his portrait takes the front and center position.

This piece was shown as a b/w sketch in an earlier issue. The art is drawn in SCUF markers and painted with watercolors and gouache.