



# PSINSIDE

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

March, 2010

## My Spot by Anni Matsick



Gradually we are venturing out into the sunlight, shedding the fingerless gloves worn at the drawing board

over a long, cold and snowy winter. Time to cast off the Snuggie and make plans for heading east with other members on a spring museum trip, outlined in this issue. More visions of spring appear in a report on the completion of PSI volunteer artists' Make-A-Wish mural, portraying a delightful pastoral scene in full greenery. Clear roads lead to new gallery shows in the area featuring members' work, each assuring a breath of fresh air. And, our Behind the Brush section reveals what a lot of our members were up to while the snow fell.

## News Flashes From Our Members

### Colonel Approved

Here's the mural done by **John Ritter** for Kentucky Fried Chicken stores in Europe,

China, Middle East and India. "Nice to know that we (America) still export something," he says.



### Tradink Cards

Tattoo enthusiasts can collect these high impact cards by **Rich Rogowski**, who was commissioned by VegaStar Tattoo in Greensburg to create a series as a means to promote the shop. Here are the four most recent ones.



Editor: Anni Matsick  
Design/Production: Ron Magnes

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## On Exhibit

*Portraits of Pittsburgh* is an exhibition of streetscapes and Pittsburgh figures, featuring 30 watercolors by **Bill Vrscak** and 35 oil paintings by Bill Pfahl. The show will hang at Panza Gallery in Millvale through April 3. Gallery hours are Wednesday, Thursday and Friday 10-5 and Saturday 10-3.



House of Art Gallery in Brooklyn, New York held a special two day exhibition, *Undeniable*, early in March. It featured the work of two artists: paintings by Alonzo Adams and collages by **Monique Luck**.



Wayno's 2007 portrait of Myron Cope

*Cartoons Covered: The Art of the Pittsburgh City Paper* will run March 19-April 4 at the Toonseum, 945 Liberty Avenue, with a public reception March 19, 5-7 pm.

The show gives a cartoonist perspective on the issues within the issues of Pittsburgh's premier arts and entertainment newsweekly. Included is work by **Mark Brewer, Frank Harris, Rhonda**

**Libbey, Rob Rogers, Wayno, Mark Zingarelli and Mario Zucca.**

**Ron Thurston's** "Room With A View" has won the Strathmore Paper award in the Fallbrook Art Center's Inaugural *Signature American Watercolor Exhibition* in Fallbrook, California. Accepted were 29 paintings from artists who have achieved signature status in one or more established Watercolor Associations in the US. Other award winners and the entire show can be viewed by clicking on "World of Watercolor" at: [fallbrookartcenter.org](http://fallbrookartcenter.org)



*Resurrection* is a selection of three shows comprised of work by **Jeff Outlaw**, at the Imagebox Gallery, 4933 Penn Avenue. An artist's reception open to the public, with wine and refreshments, will take place Friday, March 26, 7 pm. Originals and prints will be offered for sale.



**Bernadette Kazmarski** is pursuing various ways of selling merchandise made from her paintings, block prints and photographs. She has filled a room in a customer's vintage consignment shop in Carnegie. The grand opening will occur

in April. Visit "What's New?" [whatsnewin-bernadettesstudio](http://whatsnewin-bernadettesstudio) to see photos of the shop. Bernadette's items are also for sale at: [etsy](http://etsy).



## Spring Museum Trip

Here's an opportunity to see five terrific shows in one trip! **Craig Jennion** is organizing plans for members interested in traveling to the Brandywine and Delaware Art Museums this spring. Starting on March 6 there will be five shows lining up. If we go between April 17 and May 16 we can see all of them!

### At the Brandywine Museum:

*Drawing from a Story: Illustrations by selected Caldecott Medal winners* March 20 through May 23

*John Haberle: American Master of Illusion*—April 17 through July 11

*NC Wyeth and the Philadelphia Sketch Club*—March 20 through May 23

### At the Delaware Art Museum:

*Dinotopia—The Fantastical Art of James Gurney*—February 6 through May 16

*On Assignment: American Illustration 1850–1950*—March 6 through October 10

If interested, contact Craig with preferred dates NOW at: [cjennion@yahoo.com](mailto:cjennion@yahoo.com)

## Three Rivers Arts Festival

Deadline for submissions: March 30

Three Rivers Arts Festival, a division of The Pittsburgh Cultural Trust, is pleased to announce the [New Juried Visual Art Exhibition](#) showcasing work by Pittsburgh Region artists. It will take place at an indoor Cultural District gallery during the 2010 Three Rivers Arts Festival, June 4-13, in downtown Pittsburgh. Submissions are welcome from across the spectrum of visual arts. Works will be juried by a panel of Pittsburgh-based artists and curators. Complete information can be found by clicking on the link above.



## ANNOUNCEMENTS

### 2010 PSI La Roche Scholarship Awards



The 17th Annual La Roche student show exhibit, *Positive Space*, is now on display through

March in the Cantellops Art Gallery on La Roche College's McCandless Township main campus. PSI members **Kurt Pfaff** and Scholarship Chair **Rhonda Libbey** acted as jurors in choosing Pittsburgh Society of Illustrator's award winners. The student showcase features multiple design aesthetics in any field or major. Students from a variety of backgrounds who have taken at least one design-related course are encouraged to enter.



Jurying took place March 5, and a "Meet the Jurors" reception was held at 5 pm where jurors could speak with the students about their work and "art biz" in general. There were eight jurors, with only Kurt and Rhonda representing an association. The others were professionals from the graphic design, interior design, and building design fields. PSI is



the only outside organization that offers its own set of awards. In addition to the Illustration category, Kurt and Rhonda also judged the Drawing and Painting category for La Roche and, together with the other jurors, voted on their Best of Show award.

**Rhonda Libbey comments:** "There was a lot less work submitted than last year. A lot of pieces submitted to other categories showed nice illustration, so we moved them over to ours. Perhaps



they did not want to put all of their eggs in one basket, or they may not have understood that the pieces qualified as illustration. In any case it provided us an opportunity to talk to them about their work and proper presentation. I think that overall the events were a success in that many of the students involved received good and solid advice."

PSI provides scholarship awards to Pittsburgh and surrounding area art students who demonstrate exceptional potential and commitment to become established illustrators. All possible applicants are encouraged to apply but priority is given to support those who are not yet established in their fields and who are undertaking programs of study which will advance their artistic development and who are pursuing career paths that can lead them to become established illustrators.

The Thomas Ruddy Award honors the former Carnegie Mellon and La Roche instructor and long-time illustrator, usually given to the work best representing his interest in the portrait and figure. It is a memorial funded by his wife Marsha Ruddy-Lund.

#### Thomas Ruddy Award \$250

Leah Bloise, "Forever Lucy"



#### First Place \$150

Leah Groves, "In Flames"

#### Second Place \$125

Mark Cancilla, "Dave Matthews"



#### Third Place \$75

Aubri Butterbaugh, "Rushmore"



#### Honorable Mention \$50

Eric McKinney, "Gorilla Grind Ad 1"





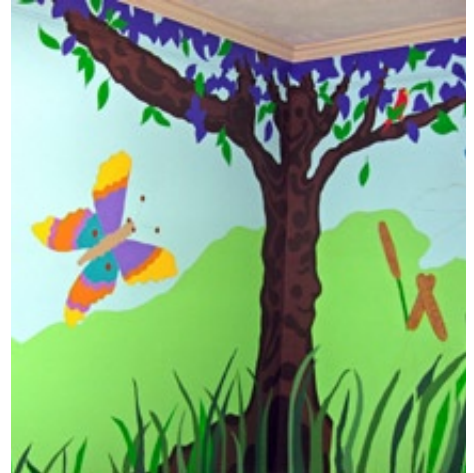
## Make-A-Wish Mural Comes True!



During the cold and snowy winter months, three PSI members were intent on bringing spring to life inside a home in Hopewell. Using brushes and over 20 quarts of paint in a rainbow of colors, they finished the scene planned months earlier, where dragonflies, grasshoppers, and butterflies fill the air amid grass and trees. **Michele Bamburak** headed



the crew, using her design transferred to the four walls, with **Greg Schooley** and **Judith Lauso** sharing the painting duties. Judy sponged and painted personality into the smiling frog while Greg filled the clouds and trees with hidden faces, bunnies and hearts. PSIInside followed their progress and showed plans at sketch stage in the December 2009 issue. The decorated room, which fulfills a request made to PSI from Pittsburgh's chapter of the Make-A-Wish Foundation,



will be used as the setting for a 3-year-old girl's daily physical therapy. Reports from the crew assure us that this effort was more fun than work, and that the results are very appreciated!



## In Touch with...

**ILENE WINN-LEDERER**

Always philosophizing and analyzing what she sees, Ilene's detailed sketch-books record a unique viewpoint on the world and its intriguing inhabitants. Read more about this feisty artist who took on the biblical challenge of illustrating the Torah!



**Q:** How would you describe your personality and life-style?

**A:** According to Hippocrates' principle of the Four Temperaments, I'd say that having mellowed over the years, I am now somewhere between phlegmatic and sanguine. My lifestyle at first glance will probably appear boring and predictable, but underneath my protective outer layer is my imagination through which I explore worlds within worlds...

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

**A:** That question seems like two, but ironically turning points and detours are two sides of the same coin because both result in decisions that guide the directions you will follow in time to come. To my recollection, significant events that guided my career

included moves from Chicago to Los Angeles and later to Pittsburgh. Within these, marriage, children, teaching, spiritual awareness and the illustration industry sea change that turned us from former corporate/studio employees to freelancers exerted considerable influence and revealed facets of the work that I was meant to pursue.

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

**A:** Though in many ways designing and illustrating a series of books for religious Jewish children was a negative experience, I learned a great deal about myself and human nature in general as I grappled with the limits of my patience while pursuing craftsmanship to the level of my personal best.

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

**A:** Though not all illustration ventures are inspiring or motivating, I'd say the research phase of a project juices me up whether it be an assignment or personal one.

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

**A:** When I was a sixteen-year-old student at the Art Institute of Chicago, the instructor in a figure drawing class made a prophetic comment that remains with me to date. This instructor was an intense and critical individual whose praise was rare and coveted. After a particularly lengthy drawing session, I was quite pleased with one of the drawings I had made.

Sitting in anticipation of his praise, probably with a stupid grin on my face, I was truly shocked when he lifted my newsprint pad to study it closely and then without a word, he tore the draw-

ing from the pad and shredded it on the floor, coldly commenting that this drawing was far from "precious" and that it would be only one of the thousands I'd make throughout my life. Quite a realization; painful but true...

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

**A:** Though I've never been stingy with advice, I'd advise those who wish to learn that my work is only a piece in the puzzle of human creativity. Practicing mind-body-environment and cultural awareness while asking intelligent questions will do much to inform their visual voice. That said, call or email- I'm surprisingly accessible.

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

**A:** Early in my career, there was a noticeable difference, simply because of the varied nature of my assignment work and the requirements of art directors/designers regarding use of an appropriate style. Because I had the skills to do so, I was often asked to render an assignment in a particular artist's "style". At first this was somewhat flattering, but soon I began to feel more like a hired hand than an artist with something important to say. Eventually I began to develop my own "visual voice".

In contrast to the school of illustration where training focused on developing portfolios with a range of rendering skills, illustrators are now pigeon-holed according to their personal style and are assigned work appropriate to their existing "style". In terms of the volume of work that came my way, this has been a mixed blessing, but one that has afforded the opportunity to employ the "visual voice" I had begun to develop to public venues as well as personal projects.

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

**A:** In addition to careful research and understanding of their project, I am told that my ability to provide quality craftsmanship and to meet deadlines with equanimity are among the factors influential in obtaining repeat assignments and referrals to their colleagues.



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

**A:** My work has been influenced by books, music, travel, museums, theater, movies, but most importantly the love and emotional support that I share with my family and friends.

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

**A:** Realistically? Pay off debts, set aside funds for a modest, but comfortable retirement, write a generous will and set up an endowment fund for artists/illustrators to achieve their dream project. And don't ask me to fund self-indulgent installation art! That's for the NEA...

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

**A:** In addition to national and local newspapers/magazines, genres include historical fiction, sci-fi, fantasy, folklore, mythology, history of science and philosophy and social commentary.

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

**A:** Improve my language skills, preferably Yiddish, Hebrew, French and Italian.

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

**A:** Though the deadlines were brutal, some of the assignments that I have done for Brian Rea at The New York Times and Kurt Novak at The Wall Street Journal have been among my favorites--for these art directors' professionalism, their challenging concepts and resulting public feedback. However, my dream assignment came to be through my agent, Sally Heflin of Heflinreps. Early in our relationship, she requested that I submit a list of "dream projects". Heading that list was an illustrated Old Testament. While it was an intriguing idea, she did not at first feel confident about selling it. Eventually, she made a connection with the California publisher Pomegranate and six years later, in 2009, *Between Heaven & Earth: An Illuminated Torah Commentary* was published!

Ilene's art can be viewed at:

Website: [winnlederer](#)  
Weblog: [imaginarius13](#)

## New Full Members

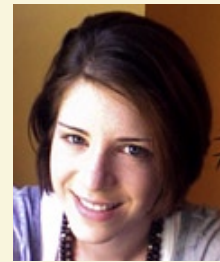


**Jeff Outlaw**

[email](#)  
[website](#)

A Shadyside resident, Jeff has an Associate's degree from AIP and Bachelors

Degree from Penn State. His work has displayed in the Shadow Lounge in Pittsburgh, the *Draw More Illustrators Show* at Juggler's Art Gallery and Barsoma February 2009 Art Show in Brisbane, Australia



**Elizabeth O'Neill**

[email](#)  
[website](#)

Beth graduated from Edinboro University of Pennsylvania with a

degree in Graphic Design and Animation. Inspiration for her illustrations comes from a voracious love for the outdoors and traditional animation.

## Fun Link



**Animator vs. Animation**

[View Here](#)

## Business Meeting

### Upcoming Business Meeting

March 16 and April 20  
7:30 pm at **John Blumen's** home

## PSI LAPEL PIN



\$6.00 for the first pin and \$4.00 for each additional pin. Checks should be made out to **Jim Mellett**, or contact Jim at a meeting and pay cash.

## New and improved creative art buyers list!

### Only to PSI members!

The latest database is available for only 10 cents per peel-and-stick label!

Custom searches allow you to purchase specific company types, job titles, specialties and locations.

It's quick, easy and affordable. Contact **Gina Antognoli Scanlon** at: [sakiling@comcast.net](mailto:sakiling@comcast.net) to discuss your promotional needs.

## Personals

After one of February's big snows, according to the Pittsburgh Post-Gazette, "**David Biber**, a mountain biker and a founding member of the Pittsburgh Trails Advocacy Group, worked for 3.5 hours, with two other volunteers, to reclaim part of the trails, buried under more than a foot of snow, at Hillman State Park in Washington County." The full report can be read at: [bike-pgh](#).

## Do you keep a sketchbook, journal, notebook, or something similar to record your ideas?

**Dave Biber:** "I am a voracious sketchbooker. I use about two 9x12 Strathmore sketchbooks a year. I fill them with illustration ideas, thumbnails and personal work. I like the 9x12s because they are large enough to be expressive but still fit in my briefcase or backpack. And they fit on my lap without being too big. I like the Strathmore brown covered books because the paper is great for most media, even light watercolor."

**George Schill:** "At home I use cheap notebooks and copy paper to jot down ideas. Outside the house I carry a memo notebook or index cards and a small pen. When it comes time to decipher my doodles and words for submissions, I use my Wacom to quickly sketch out roughs and maybe add a bit of color and save in folders, much like this rejected St. Pat's Day gag."



### The Lepreconomy

**David Coulson:** "I keep a number of sketchbooks parked around the house, on the night stand, by the TV, in coat pockets, etc, so I can always find one when I want to draw something. I like hardbound ones because they seem more substantial, the pages stay in better and they don't get locked together on a bookshelf like the wire bound ones some-time do. I generally buy whatever is least expensive. I recently found some good Pentelic knockoffs of the Moleskine in various sizes at Top Notch for dirt cheap. I bought one of each size. They're not quite hard bound, but are sturdy and slim enough to fit nicely in a pocket. For years

I drew only in pen in my sketchbooks but lately have been using an 8B pencil so I can do shading when I draw from photo books. The bad part about that is that I can only draw on one side of the paper, or else they get all smeary (and even then I have to use fixative)."

**Ilene Winn-Lederer:** "I always have a small sketchbook or journal in my purse or pocket. Though lots of similar notebooks can be found, I prefer the Moleskine line of journals; the variety of sizes, formats and papers they offer suit my needs and moods. I also like the little pocket attached to the back cover for storing artifacts, photos and other paper miscellanea. (No, I'm not on their product endorsement payroll!)."

**Molly Feuer:** "I love writing and making lists. I used to use small, spiral bound notebooks that included sketches, to-do lists, inspirations, journalesque entries, etc. They fit in my handbag and I'd go through two or three every year. When I started to freelance I found myself recording multiple lists in different locations. The small notebooks weren't good for jotting down a schedule or keeping dates, and they weren't easy to reference without tabs. I tried logging my time in Excel for a while and tried multiple iPhone apps, but nothing stuck. I finally got myself a Franklin Covey planner (and a bigger handbag) and I'll never go back! I customized all my sections to accommodate multiple types of lists, personal goals, business planning and inspirations, in addition to the scheduling and calendar basics. It might sound tedious to some, but I think because I do mostly digital artwork, I find the handwritten and mobility aspects very soothing. I look forward to planning my time and rarely forget a good idea. If anyone wants to learn about time mapping, by the way, I'm becoming an expert! I thought freelancing would be so flexible, but the truth is I like a strict schedule. I just like to be the one to make it."

**Patty Lipinski:** "During one of our PSI Portfolio Critiques, **Ilene Winn-Lederer** gave me some wonderful advice. Buy a little notebook and draw everyday, and one day, you will know your own personal style. I followed through on her advice, I bought a little black 3.5x6 sketchbook and to this day I carry it everywhere I go. This book has become a wealth of inspiration with drawings, notes of colors, aromas in the air and memories shadowed with faith and hope to continue to be the best artist one can be. Needless to say, you start to build a collection of these little black books and they become

a great source of reference for future illustrations. Always wanted to thank Ilene for this wonderful direction."

**David D'Incau Jr:** "I do keep a sketchbook, although I recently ran out of pages in it, so I've been painting overtop of the bad drawings until I get a new one. I have also been doing more sketches on napkins when I head over to a lounge. Here's one that I did recently."



**Bill Vrscak:** "I have sketchbooks all over the place. On my computer desk in my studio, in my living room, in my car. I used to be an obsessive-compulsive doodler. A psychologist would have a field day with them. Some of the things in them are worthless doodles, some are scribbly ideas for compositions, but some of them are nice little drawings that I'm rather proud of. When I worked downtown I used to kill time sketching in Market Square. I have several hard cover books completely filled with nothing but people sitting on those benches. When I travel on vacation I never take painting gear with me but I always take a sketchbook. At home sitting in my living room I draw my dog. Outside my home I use a hard cover, 8.5x11 book because they're so portable. And I usually use a felt tip calligraphy pen because I like the character of the line it makes, and it never needs sharpening. In my home and studio I use larger wire bound, soft cover books and soft pencils. And every now and then I go back through some and sometimes find something that triggers an idea for a painting. But mostly they're just records of what was going through my mind at some moment in time."

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



## BEHIND THE BRUSH

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

Here is **Kathy Rooney's** latest drawing for the *Story of the Allegheny Observatory* movie showing William Thaw raising funds among his colleagues to build the Observatory. Also, attached is the animated version of her first drawing for the movie, The Donati Comet, 1858, over Pittsburgh.

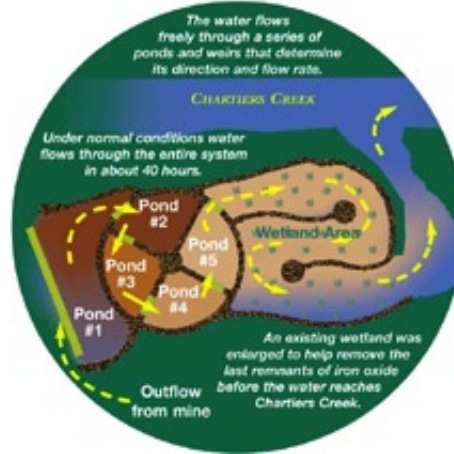


This illustration of Stan "The Man" Musial was done by **Ron Mahoney** for Joel Platt who owns Sports Immortals Gallery & Shop in Boca Raton, Florida. Joel is a Pittsburgh native from Squirrel Hill.



**Bernadette Kazmarski** is working on two sign projects that require multiple signs in different sizes and with different purposes. One is for the innovative Wingfield

Pines AMD Project in Upper St. Clair, a project on which she's been working with Allegheny Land Trust for about seven years, creating its iconic illustration from the engineer's plans. Now it's being brought together with about 84 square feet of wayfinding and interpretive signs using photographs, watercolor renderings and vector illustrations. The other



is for a former strip mine reclaimed for a park in North Fayette where they'll plant a "Liberty Grove" of seven historic trees honoring each branch of the military. One main sign will explain the concept and list the trees; other signs will bear the certificate for each tree and also provide direction. Both sites need to be installed by Earth Day, weather permitting.

**David D'Incau Jr's** self-portrait was done for the Art House Co-op in Brooklyn, NY, to be featured among 500 participants' entries on display at their gallery. It will also be published in a book devoted to the project of self-portraits from all over the world.



**John Blumen** sends word that "This is a cover illustration I recently finished for a book titled *Modern Magick*, published by Llewellyn Worldwide. I'm also working on a number of black and white images for the text."



This is a digital painting created for **Val Orosz's** personal portfolio. "I am going to use it for the cover of a look book I am making," she relates. "This is only half of the painting—the file is 17 inches wide and the rest of the painting will flow around the back cover."



**Taylor Callery** says, "This illo was inspired by opportunity, and making sure you don't let it pass you by."





**Jim Zahnizer** shares these icons for logos that he's worked on recently. The bull icon was based on a wax seal design and the capitol icon is still in progress, but close to being finished, he says.



"The movie *She's Out Of His League* just opened, exactly one year after I did these digital set design renderings for the movie production," says **John Hinderliter**. "They supplied photos of the furniture they wanted in the scene and a floor plan of the room. The airport scenes were actually sets built in the Convention Center."



Shown are three of four stamp designs illustrated by **Phil Wilson** for the country of Bhutan showing the Red Panda, an animal native to that country. "They were done through a local company that I've done plenty of work for before, including the Disney children's books a few years ago," he says.



This sketch is for a beer label **Beth O'Neill** is working on for a small client. "A friend of mine makes his own home-made brews and decided to make a unique batch for a baby shower he has coming

up," she relates. "The funny part is that he calls the yet-to-be-named child 'the squid', hence the name for the beer. You probably won't see this label around, as it's in very limited production, and I can't attest to the quality of the brew, but I do know that I would buy beer with a squid on its label."

# A&C

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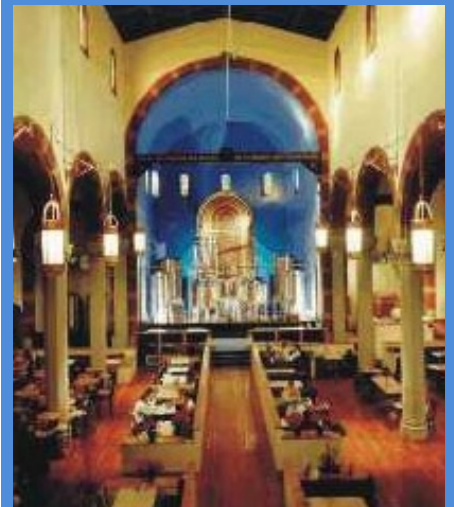
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Last-Friday-of-the-month gatherings, beginning 8 pm with FREE appetizers!

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