

# PSINSIDE

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

September, 2010

## My Spot by Anni Matsick



Whenever I sign up for a conference, others ask if I expect to "get any work from it." Some may, but I've attended

many national and some regional conferences over the years and can't say that a single assignment has resulted directly from my attending. I can say, however, that each experience affected my career as an illustrator and my personal life in many other ways, some educational, some social. The connections made and wisdom gathered can be put to use toward sharpening your skills and getting acquainted with others who share the same interests; things that can lead to more work.

If you aren't already signed up for PSIcon you can do that now, online, at [pittsburghillustrators.org](http://pittsburghillustrators.org)

Don't let our society's first major all-illustration event go by without YOU being involved! Next issue, we'll look back on photos and coverage and allow you to share your own comments on the experience. Enrollment has already attracted a number of new members who recognize the value. Come, be entertained, informed, even pampered (with breakfast and lunch)! Then, for the next issue, tell us all about it!

Editor: Anni Matsick  
Design/Production: Ron Magnes

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## News Flashes From Our Members

### Month by Month



Aries and Pisces are two more pages from **John Blumen's** ongoing calendar project.



### Eye Popping Prints



These two new silkscreen prints by **Tim Oliveira**, "Thirsty" and "Sunbeam" are available for sale on his new website at:

[www.timoliveira.com](http://www.timoliveira.com) Both are 18" x 24" signed and editioned 5-color serigraphs.





## Daily Laborers Tribute

**Vince Ornato** had a column published in the Opinion section of the Sunday, September 5 Pittsburgh Post-Gazette, accentuated by his sketches. This came about when he wrote a letter to the editor regarding his neighborhood mechanic passing away. "I emphasized that even though he was not a doctor, lawyer, CEO



or politician, he was a valuable asset to the day to day flow of life, as all service workers are." Instead of publishing the letter, one of the associate editors, John Allison called to ask if Vince would expand on that theme for Labor Day week, and add some drawings. "I was



'uber' busy that week but wrote and re-wrote a column and did some quick ink sketches for it," Vince adds. The results can be found online at: [www.post-gazette.com](http://www.post-gazette.com)

## Henry Returns

**John Manders** draws a crazed chicken pirate in this video announcing his attraction in the Citiparks *Alphabet Trail & Tales* event at the Blue Slide Playground in Frick Park, held September 11. John drew and painted the characters and read from his latest book from Candlewick Press, *Henry and the Crazed Chicken Pirates*, written by Carolyn Crimi. Watch the preview at: [kdk.com](http://kdk.com)



## On Exhibit

**Lucky LeRoy** is pleased to be included in two group shows this month:

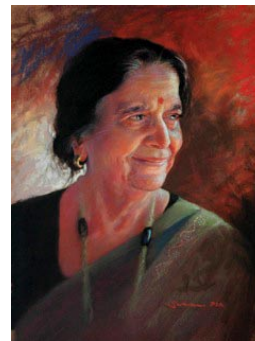


*Alphabet Art: A Juried Exhibition of Queer Artists* at OutCentral, Nashville, Tennessee [www.musiccitysisters.org](http://www.musiccitysisters.org) and *Tran-IT-ion* at The Tribute Gallery, Portland, Oregon [thetributegallery.com](http://thetributegallery.com)

**Christine Swann** won third place for "Youth" in the 6th Annual Northeast Pastel Exhibition in Old Forge, New York, this summer. Another work,



"Contemplation" was accepted into *Pastels Only*, the Pastel Society of America's 38th Annual Juried Exhibition in Manhattan at the National Arts Gallery in Gramercy Park, open September 7



through October 2. The show receives over 1000 entries each year and accepts only 170 to 200.

Three works were also accepted into national



shows for pastel on exhibit this fall: New Hampshire's *It's Pastel* ("Youth" and "Glance") and *Renaissance in Pastel* in Connecticut ("Stargazer").



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Three paintings by **John Hinderliter** were accepted into *First Fruit XIV*, a juried exhibit featuring artwork created by emerging and accomplished African American artists and artists whose work celebrates African American culture. The theme, *Come Celebrate with Me*,



invites artists to “visually acknowledge, express and exhort the grief, pain, sorrow, and triumph and transformation of our stories.”



A reception open to the public will take place Friday, September 24, 6-9 pm at Sweetwater Center for the Arts in Sewickly. It will feature live music by DJ Soy Sos 6:30-8:30 pm. The reception will coincide with the Sewickley Fall Gallery Walk.

The exhibit may be viewed September 10 through October 9. Find complete info at: [www.sweetwaterartcenter.org](http://www.sweetwaterartcenter.org)



## Top Notch Art Centre

**“Supporting Pittsburgh Artists Since 1971”**

PSI members receive a **20%** discount on all non-sale in-store supplies plus custom framing  
411 S Craig Street, Oakland •  
412.683.4444 • **Steve Nat—Owner**  
[www.tnartsupply.com](http://www.tnartsupply.com)



## A&C

Artist & Craftsman Supply

## Savings on Supplies!

Bring in your PSI Membership Card to receive a 10% discount off non-sale items.

5603 Hobart Street, Squirrel Hill  
(412) 421-3002 [www.artistcraftsman.com](http://www.artistcraftsman.com)



## Utrecht Art Supply

**30% Off Any One Non-Sale Item!**

Expiration date: 10/24/10

1930 E Carson Street, Southside  
(412) 432-1945 [www.utrechtart.com](http://www.utrechtart.com)



## Did You Know?

Here are some stats on design jobs existing in the United States:

209,000 graphic designers  
57,500 floral designers  
53,000 interior designers  
32,940 commercial and industrial designers  
21,000 landscape architects  
17,000 fashion designers  
About 33% of all designers are self-employed.

Graphic designers earn an average of \$46,750. Graphic designers account for the majority (nearly half) of all design jobs. Roughly 25% of graphic designers are self-employed. Many more do freelance work on the side. Graphic designers most in demand in the coming years (through 2016) will be those with skills in web design and video entertainment.

Landscape architects earn an average of \$64,000.

Interior designers earn an average of \$51,020. Architects average \$76,750.

Commercial and industrial designers earn an average annual salary of \$61,580. Employment of industrial and commercial designers is projected to grow 7% through 2016.

Fashion designers earn an average of \$71,400; the top 10% earn over \$124,780!

The field of game design has experienced explosive growth over the last several years.

... and DID YOU KNOW all of these people USE illustration, DO illustration, or BUY illustration?

**MORAL OF THE STORY: EXPAND YOUR CLIENT LIST!**

*U.S. Bureau of Labor Statistics, published on [Designschools.com](http://Designschools.com) and in PEGS 12*



## PSICON UPDATE

### Openings Remain! Don't Put It Off!

Register now for PSIcon, PSI's all-illustration conference set for Saturday, September 25 at Pittsburgh Technical Institute. **SIGN UP NOW** to choose sessions, they're filling up fast!

**The fee for members is \$45. Non-members fee is \$70.**

Sign up now through: [www.pittsburghillustrators.org](http://www.pittsburghillustrators.org)

Or go directly to: [PSICON registration sign up page](#)

## PSIcon10 Audience Development

From **Fred Carlson** on behalf of the PSIcon team:

One of the reasons PSI is hosting this first PSIcon is to increase our footprint of influence and success of our mission in the communities of colleges and universities, students and faculty in our region. Our society indeed received a generous grant from the Greater Pittsburgh Arts Council (GPAC) courtesy of the BNY/Mellon Audience Development Grant funding this past spring. PSI Treasurer **Gina Scanlon** and New Member Contact **Fred Carlson** in collaboration with **Mark Brewer**, **John Blumen**, and our PSI Board, crafted the Audience Development proposal just after New Year's and the funding was received in early March.

Our marketing of the conference has included the following educational institutions, and the volunteers who have assisted in reaching out to those colleges are recognized here for their work: AIP/**Mark Bender** and **Mick Opalko**); IUP/**Jim Mellett**; Edinboro University/Kris Boban;

Youngstown State/**David Biber**; Chatham, CCAC and WCCC/**Christie Strub**; Seton Hill/**Nora Thompson**; LaRoche College/**Fred Carlson** with **John Hinderliter**; University of Pittsburgh Studio Arts Program/**Fred Carlson** with Ginny Commanderos and Steve Hankin; Slippery Rock University/**June Edwards**; and Carnegie Mellon Design and Art Depts./**Fred Carlson**. We thank **Gina Scanlon** and **Mark Brewer** for a distribution of brochures to at least ten local high school districts. We hope this outreach among multiple communications formats brings in the most dedicated young future illustration practitioners for a day that could change their lives.

Other volunteers who have been promoting the conference officially in their discipline specialties include **Molly Feuer**, **Taylor Gallery**, **Ron Hill** and **George Kocar** (former and current Presidents of NOIS), **Jamie Huntsman**, **Rose Gauss**, **Fred Baxter**, **Dave Coulson** and others who have picked up the baton and are circulating the news on their own.

Hopefully the registrations and attendance reflect the efforts of outreach from this selfless volunteer squad... thanks to all for your work so far!

Our conference is supported by an Audience Development grant received from BNY/Mellon through the activity of the Greater Pittsburgh Arts Council.



## PSI's September Social Meeting Moved Up

Our September gathering will take place a week earlier than its usual time. The date is now **FRIDAY, SEPTEMBER 17**, beginning at 8 pm.



Meet, enjoy pizza and beer and talk shop at The Church Brew Works, 3525 Liberty Avenue in the Strip District.

## Illuxcon 3

The third annual *IlluXCon* symposium will take place in Altoona November 11-14. As the only convention exclusively dedicated to fantastic art, *IlluXCon* welcomes artists, students, collectors, and fans to a four-day celebration of the field. *IlluXCon* features the largest gathering of fantastic art and artists in the world. The 2010 show will feature nearly 60 artists in the main exhibition, with many more included in the *IlluXCon Showcase*. Several hundred original paintings and drawings will be on display at the show, along with demonstrations, lectures, round tables, art director portfolio reviews, and a live bronze pour.

In addition, the event will feature a special exhibition culled from the forthcoming Vanguard book *A Century of Dragons*. *Dragons* will feature the 100 best contemporary dragon paintings and artists, and roughly 1/4 of those original works will be on display at the show. Complete info can be found at: [www.illuxcon.com](http://www.illuxcon.com)

## The Best of PSI Exhibition



Find out why we are the fourth largest illustration society in the country and see what we illustrators who live and work in Pittsburgh do for a living at The BEST of Pittsburgh Society of Illustrators Exhibition, Father Ryan Arts Center, October 9–December 3.

### CALL FOR ENTRIES!

**The BEST of EXHIBITION**

**PITTSBURGH SOCIETY OF ILLUSTRATORS**

*Father Ryan Arts Center*

**OCT. 9 – DEC. 3**

420 Chartiers Ave., McKees Rocks, PA

[PittsburghIllustrators.org](http://PittsburghIllustrators.org) • [FatherRyanArtsCenter.org](http://FatherRyanArtsCenter.org)

The BEST of Pittsburgh Society of Illustrators Exhibition will be featured at Art on the Rox, Oct. 9, 2010, Father Ryan Arts Center, McKees Rocks, PA.

**Deadline for Entries:** Sept. 25, 2010  
**Exhibition Dates:** Oct. 9–Dec. 3

#### Exhibition Criteria:

- Exhibition is open to All Full PSI Members; NO ENTRY FEE.

- Artwork can be previously shown and should represent the best of your art. Work should be framed and WIRED for hanging.

- Exhibit will be self juried—Pittsburgh Society of Illustrators reserves the right to jury all work based on space available, appropriateness of subject material, quality of work and ease of display.

- Two pieces per Full PSI Member can be submitted; NO SIZE REQUIREMENT.

- The show opening will be on Oct. 9 during FRAC's Art on the Rox fundraiser. Participating artists will be invited to attend the VIP Reception from 7-8 pm free of charge. There will be a Cotton Club show at 8 pm in the theater and tickets for the show are \$100.

- Artwork can be for sale or not; a tax deductible 30% donation on all sales to be donated to FRAC.

- During the exhibition, artwork will be labeled with the artist's contact information. Signage about PSI will be included in the exhibit and an art samples table will also be provided.

- Artists can donate artwork to a Live Art Auction to be held during the Art on the Rox fundraiser Oct. 9.

#### To Enter:

Submit your artwork as low resolution jpg images using your last name as the file name (i.e., rooney1.jpg, rooney2.jpg), send VIA EMAIL that includes size and title of artwork to Kathy Rooney at [me@krooney.net](mailto:me@krooney.net) by Sept. 25, 2010. Emailed image size to be no larger than 72 dpi / 700 pixels. Artists will be notified of acceptance via email.

#### Delivery of Artwork:

Accepted artwork will be delivered by the artists to the Father Ryan Arts Center, 420 Chartiers Ave., McKees Rocks, PA 15136 on Sat. Oct. 2 from 10-12 pm.

After show art pick-up will be on Sat. Dec. 4 from 10-2 pm.

For more information, email Kathy Rooney at [me@krooney.net](mailto:me@krooney.net) or call (412) 344-1331.

## Personals

**Jack Puglisi** will host "History Night" at Borders Books and Music in the South Hills on Thursday, September 30 at 7 pm. The topic will be Benjamin Franklin. It is open to the public and anyone is welcome. For details, the store's phone number is 412-835-5583.

## Fun Link



**John Pugh murals / Trompe l'oeil**

[www.youtube.com](http://www.youtube.com)  
[video.google.com](http://video.google.com)

## Only to PSI members!

### New and improved creative art buyers list!

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.

## Business Meeting

### Upcoming Business Meetings

September 21st—7:30 pm  
 October 19th—7:30 pm  
 both 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.



## Recommend a good high-end digital print house where you've had positive results and tell why you were pleased.

**Don Henderson:** It was funny when I was over at Modern Reproductions recently [www.modernrepro.com](http://www.modernrepro.com), Brian was showing me samples of prints on canvas and one of the sample prints was a **John Blumen!** I've been using Modern since I was in art school for commercial projects, but this was the first time I had a print made of my artwork for myself and it looked amazing! They always do wonderful work with the Heinz stuff I send them. I've used several over the years with various degrees of satisfaction, but I can say, Modern has always done excellent work for me. One of the things I like about using Modern besides the convenience and their personal touch is the professional way that they ship artwork. One of my clients in Florida was almost as impressed with the way the art was packed as he was with the digital print! This is what he wrote me:

*Hi Don -  
The poster arrived this morning. It was the best wrapped package I have seen (maybe except some things that I wrap that are equal) - like maybe it contained some valuable picture from a museum. When I got it opened that was what it contained. The poster was perfectly wrapped in nice paper, and that was inside cardboard that exactly fitted it all around - and that cardboard protection was inside a completely bubble wrapped cover, inside a cardboard box that exactly fitted all of the above.*

*And the poster is itself a jewel. It makes me proud to have a small part in the research on it but your artwork has wonderful depth and clarity for each illustration. I can say without fear of contradiction that there is no other poster in the world that so perfectly illustrates the tightly focused story that it tells.*

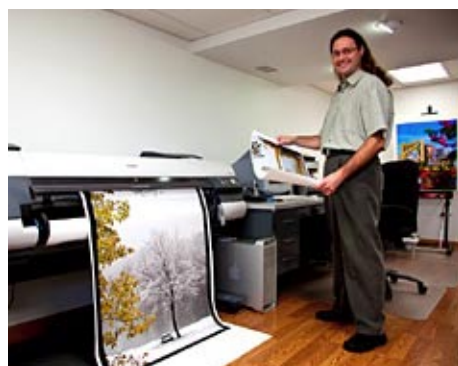
*When I consider the cost of the wrapping and shipping I don't feel that my payment*

*to you covers the cost. What do I owe for this wonderful packing job.*

—Chrly

**Vince Dorse:** When I want something printed, I always go to Alex Patho. He's got state of the art equipment and, as everyone who knows him is aware, he's a consummate professional, a perfectionist in his craft and a genuinely nice guy. For my printing, since I work digitally most of the time, I just deliver the digital files to Alex. He tweaks them for color and contrast and usually ends up creating a much better product than I would have on my own.

As for natural media, I've never had any processed by Alex, but I've been there several times when he's delivered prints to other artists. The finished prints of his photographs are beautiful and truly capture the color and texture of the originals whether they be watercolor or oils (or, as in a recent case where I was there during the photography process, 3-Dimensional fiber art). So he's pretty versatile. You can find complete info on his website at: [www.pathophoto.com](http://www.pathophoto.com).



**Rhonda Libbey:** I'm a little biased when it comes to printers. :o) Alex Patho is the best in the 'burgh! But, I'm not the only one in PSI who thinks so. Lots of our members have their work photographed by Alex and his dad, and they do an expert job at color correcting and creating awesome digital images of the work. It helps that they are photographers and they take great pride in their work. They do a lot of product photography and other commercial shots in addition to the giclee print set-up that they have.

**John Blumen:** I've used Alex Patho Photography for my digital work and had really good results, he takes the time to produce a good quality print. I've also used Modern Reproductions for a number of large size prints. I usually get a small test print to check that the color

right before doing the final print. Both can also print on different papers and canvas.

**John Manders:** I've sold so few prints that I'm not really good at it yet. For what it's worth, I use Tri-State Reprographics [www.tsrepro.com](http://www.tsrepro.com) and get my stuff scanned at 600 dpi (I used to go 300 dpi, but I don't think that's tight enough). I think they save them as tiff files. I get everything printed on museum-quality watercolor paper.

**Kathy Rooney:** I have always had my giclees done by Peter West at World West Gallery in Washington, PA. [www.worldwestgalleries.com](http://www.worldwestgalleries.com) Peter is also an artist and appreciates the concerns on color reproductions. He is also very skilled in digital print-making. Plus visiting his gallery is fun because a lot of artists congregate there.



**Fred Carlson:** Others may chime in with an endorsement for Peter West and his Washington PA gallery/print service, West Galleries, archival printing business, so let me add my affirmation for their quality, turnaround, and competitive pricing. Pete is a fantastic montage/collagist artist with a sweet eye for color matching and trouble shooting way beyond the pale. He hosted a PSI 2003 group show in his downtown Washington space.

**Ilene Winn-Lederer:** There are two local Pittsburgh high-end print houses that I have worked with and would recommend: Graphic Arts Color Corporation: [www.gaccpgh.com](http://www.gaccpgh.com) and New Image Press: [www.newimagepress.com](http://www.newimagepress.com)

Since I worked with GACC to print *The Alchymical Zodiac*, the book is my best testimonial both for print quality and press service. Stefan Krawzinski was wonderful to work with regarding ink and paper recommendations, set-up, pricing and meeting my specs.

## QOTM continued

Though I've worked extensively with New Image Press for my Pittsburgh Public Theater posters, long before I went digital, I worked with them most recently on my business cards, package and mailing labels. They were a bit more pricey but quality and turnaround time were excellent. While I actually have the original paste-up boards for the posters, they probably belong in a museum. So other than my actual books and labels, I don't have any photos of the digital process. For my presentation at PSIcon I will show some details of my own pre-press process.

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

## August QOTM continued

### What pencil do you use for your artwork and why?

**Mark Zingarelli:** I still do all my preliminary sketching with old fashioned, wood sheathed Faber Castell 9000 and Staedtler Mars Lumograph 100 (mostly B, HB, F). Occasionally, and more recently I've used the Derwent pencils as well (mostly 2B, B, HB, H). I know the FC 9000s have changed a bit, but I've used them for over 40 years and I still like them best of all. I'll only use the Eagle Turquoise pencils in a pinch, because I really don't like them at all. But still prefer the FC 9000.

When I'm doing thumbnails for graphic novels and comics I will also use Pentel mechanical pencils, .05mm & .07mm, mostly with HB leads.

Erasers are also a big part of my preferences...and recently I started using Art Gum erasers again, after 15 or so more years of not using them. Of course, I use the Magic Rubs and the kneaded erasers, but I actually prefer using the magic rub types and plastic erasers that come in the pen-like dispensers...

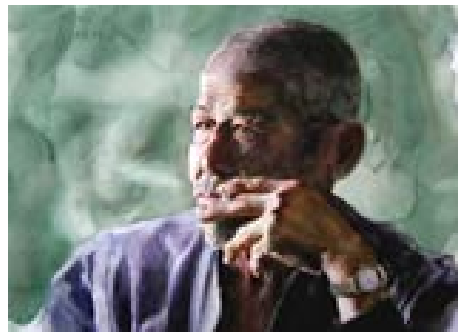
1. The Mars Razor 527 30
2. Mars Plastic 528 50
3. The Pentel Clic Erasers ZE22
4. Papermate TUFF STUFF Eraser Stick

## Members reveal sources of inspiration...

I painted in watercolor for many years before picking up pastel sticks, so I am always impressed by those who can master the watercolor medium. Over the past few years two of my favorite artists and influences have to be American artist Mary Whyte and Chinese artist Guan Weixing. If you are not familiar with these



artists, look them up and you are in for a treat. Besides having a mind-blowing, beautiful handling of the medium, they



both take simple people and transform them into something almost regal and breathtaking. Like these artists, the stories that surround people are what drive me to paint them. I believe you can tell a lot about a person by their face. Beautiful children are easy and lucrative to paint,



but there are certain people that I come across that kick in my obsession and will not let me sleep at night until the painting is done. Over the past year I have had an epiphany about my work. I don't know if I am restless, or the sabbatical I have taken over the past year due to my mother's cancer has changed my perception of things, (probably both) but I want to be free to paint like these artists. Design a good painting—follow your instincts and to hell with what others say you should paint. Old men with missing teeth can be beautiful too... commissions are all well and good and a necessity to keep the bills paid, but there is something simple and beautiful now that drives me to tell a person's story—good, bad or ugly. I think we all had that quote on our wall in college: "Do what you love and the money will follow." I hope to start living up to that and let the chips fall where they may.

—Christine Swann

Here is one in watercolor from me—love that it is informal, like the above artists.



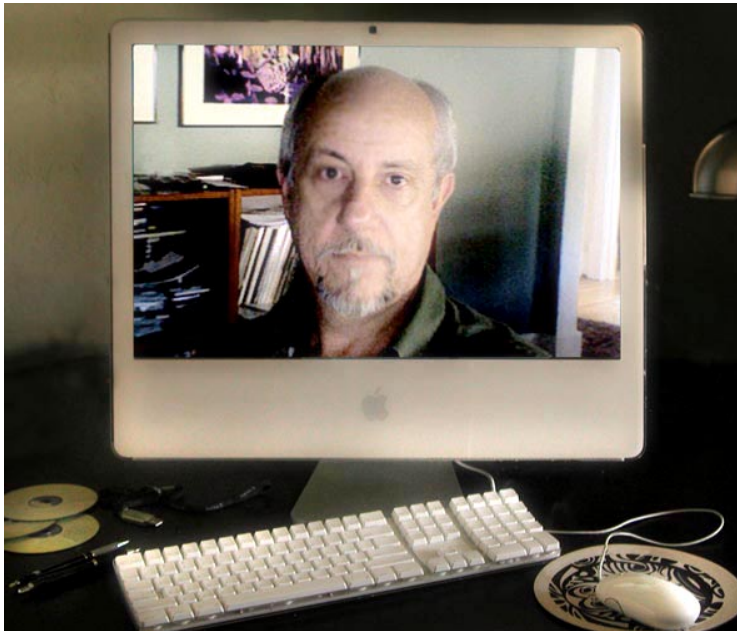
"Beekeeper's Daughter" and "Artist" by Mary Whyte; "Fisherman Deep in Thought" and "Sunny Old Man" by Guan Weixing



## In Touch with...

**JOHN BLUMEN**

Like his mysterious imagery, John is PSI's behind-the-scenes phantom, actively involved and steadily leading PSI into uncharted territory over the years. We know his art well, now let's hear about the artist.



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

**A:** My lifestyle is rather quiet and I try to keep it as uncomplicated as I can. I do try to do as many of the things I enjoy as possible. For a Type B personality it's rather pleasant. As to my personality, it's laid back and unobtrusive.

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

**A:** After working in different positions for advertising agencies for six years I didn't feel that it was a good fit. I did a little freelance on the side and felt that it was a better way for me than working a steady job. I still did the same type of work but for a more varied clientele. I've been freelancing for

30 years now and feel my life and art-work are the better for it.

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

**A:** I had a children's magazine illustration to do and really didn't think it was working. I had a deadline, so I had to send the sketch in. I was agonizing all day, knowing the client would not like it. Later that afternoon he called and loved it. I learned then that I was way too insecure about my work.

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

**A:** It always starts with the vague idea you form in your mind and have the desire to see it crystallize in a real form as you work on it. That has always motivated me to make images, be it with paint,

pencil or computer. Early on, learning to use different materials was always fun, so that added to my interest in doing art. But what motivates one to do illustration instead of what would be considered fine art? For me, it's the problem solving and the story telling. I like the questions and answers I come up with to get to that stage with a piece where I feel that I've communicated something clearly enough that the vast majority of people seeing it will understand what the image is saying. Also, having people pay me for my art-work is a nice incentive.

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

**A:** Shortly before I graduated a from art school, I had my first real interview with a local art director. After going through my portfolio he looked at me and told me my work

was sloppy. What he said after that I don't remember. After all the school years of people and teachers telling me my work was good, that statement had a real impact. Although all those warm and fuzzy compliments people gave me were well meaning, they hadn't served me very well. At that point I decide to rethink what I was doing and come up with some answers that worked for me.

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

**A:** Always question your work. If you don't have an answer to what you're doing keep looking for one until you do. Understand why you do things the way you do. Artwork is as much thought as execution. Always try to do better with the next piece.

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

**A:** Yes, it's better. With commissioned work I usually have the client's goal to achieve, not my own, so I'm not personally invested in it as much as a work I want to do for myself. The best way to fulfill the client's need may not always be the best way to do an outstanding illustration. Also, there is the reality of budget and deadline that restricts the amount of time you can spend on a piece.

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

**A:** For the most part, I think it's producing a good quality work within its time and budget, while making their job as uncomplicated as I can. I try to be proactive with my work. I feel that they're buying not only my rendering but my experience as well.

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

**A:** Learning to use a computer. The computer is the one tool that allows me to combine many of the different skills I've acquired over the years. I can produce the types of images I enjoy and that are marketable. For me, it's ideal at this point.



## INTERVIEW continued

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

**A:** In general, live really well! Pay off bills, help family, friends and work on some of my own projects that I couldn't otherwise afford.

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

**A:** The "I Can Has CheezBurger" web page.

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

**A:** I don't want to learn anything new, I'm tired.

**Q:** Share an interesting work related anecdote.

**A:** One thing I still run into is the misconception of how my digital images are produced. A while back, I was working on a packaging design for which I was also doing the illustration. The agency's account person and their client came down to my studio to see the progress of the project. We went over some designs on screen that included a rough version of the illustration in place. The client was very pleased with the direction. She made a few remarks concerning the design and after that she turned to me and asked, "Can I see what the final illustration will look like before you spend any more time on it?" I quickly glanced at the account person and saw that he didn't find this question odd. So I turned to the client and explained why that could not be done. Although disappointed, she accepted my answer and we completed the project to everyone's satisfaction.

John's work can be viewed at:  
[johnblumenillustration.com](http://johnblumenillustration.com)

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

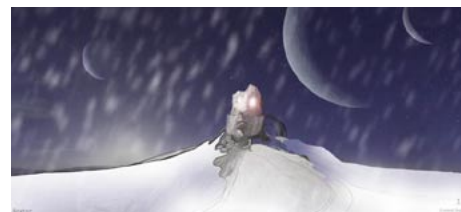
This portrait of Terry Bradshaw by **Ron Mahoney** was commissioned by an anesthesiologist in Virginia. "He and his family are avid Steeler fans, but they have never even been to Pittsburgh. They all grew up in San Diego," Ron relates. "He drove into Pittsburgh from Virginia this month to pick up the Bradshaw portrait, and he also purchased an original Franco Harris and has ordered a portrait of Art Rooney. He's making a Steeler 'man cave'."



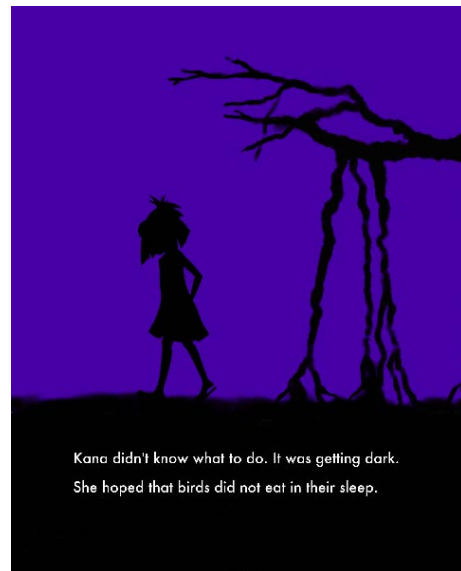
**Fred Baxter** did this illustration for the mountain bike magazine *Dirt Rag*. "It is for a humorous story about a man and his scars from his bike rides," Fred says.



Fred also sent this concept art for a science fiction feature film pitch, *Diamond Dogs* by Alastair Reynolds, optioned by Shanghai Low Theatricals.



"Here is one of the latest pages of my picture book, *Kana and the Missing Koi*, which I'm self-publishing," says **Leda Miller**.



This is the cover of **Craig Jennion's** new promo card. "Anyone recognize the pirate?" he asks.



*Fix the Pumps* is a history of the soda fountain, and the various liquid concoctions that were served there. Though they have been gone for many years, soda



fountains were once extremely popular gathering spots, offering up a variety of beverages...many with surprising (and questionable) ingredients.

"I was asked to design & illustrate the cover by the author, who is a fellow cocktail writer," says **Craig Mrusek**. "He wanted something that would reflect the time period but also be fun and eye-catching. He was hip to my idea of doing a steampunk-inspired treatment of both a soda fountain and the friendly young lady who works there, and it ended up being a really fun project all the way through."



Here's new jigsaw puzzle art just completed by **Phil Wilson**. It's for the children's division of Master Pieces Puzzle Company. Phil quips, "Too bad it wasn't subject matter that I like!!!"



This color finished art depicts the Dean of Residential Life at Philips-Exeter Academy, Russell Witherspoon. This is a quarterly portrait commission that **Fred Carlson** illustrates for the PE-A alumni

magazine, specifically the Table Talk column. AD is Dave Nelson, Peterborough, NH. This portrait marks the 40th issue in a row Fred has painted a subject for the Table Talk column since fall 2001. The piece was drawn in Derwent 2B graphic pencil and painted with watercolors, dyes and gouache on Strathmore 3-ply board. The sketch was shown in August's Behind the Brush.



"Camberwell Beauty" is the most recent addition to **Ilene Winn-Lederer's** "Notes from the London Underground" series. "It is from a collection of images made on my visit there in May of 2009," she adds. "The text on the drawing reveals more information about the background of this piece." The others can be seen via these links to her blog: [imaginarius13.wordpress.com](http://imaginarius13.wordpress.com) and webfolio: [www.winnleder.com](http://www.winnleder.com)



Heads Up! For those of you that own or have seen *The Alchymical Zodiac*, published last March ([www.winnleder.com](http://www.winnleder.com)), Ilene is happy to announce that a new book from Imaginarius Editions is coming soon! Watch for details.



Here is **Tim Oliveira's** Kegerator done for the Steel City Big Pour Four raffle, featuring refrigerators painted by local artists. All can be seen at: [www.constructionjunction.org](http://www.constructionjunction.org)

The craft brewing, live music and art event took place "September" 11. The sponsor, Construction Junction, uses funds raised to promote conservation through the reuse of building materials.

**Kurt Pfaff** did this recent vector illustration for an Allegheny Power direct mail piece.



"Here it is, hot off the monitor," says **Kathy Rooney**, "my latest drawing for *The Story of the Allegheny Observatory* movie which took a ton of research to complete."

