

# PSINSIDE

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

June, 2009

## My Spot by Anni Matsick



My hockey mom's heart is still pounding after the spectacular Penguins win! We're proud to boast our ties to the

team with their captain's portrait on this page and coverage inside showing official artwork done by one of our members during the Lemieux era.

The listings under the headline "on exhibit" are, as in last issue, numerous; indicating that a lot of our members are successful in having work accepted and prizes won in galleries and shows. Other show opportunities are the summer arts festivals now in progress, and you'll find a report on Three Rivers Arts Festival from several members on page 10.

Plans continue toward our next big exhibit, Fission of Form, opening in August, with more of the entries revealed on page 8. The innovative concept of combining sculpture, poetry and illustration makes it a must-see attraction, so start spreading the word lest your family and friends miss out!

This month's question about online social forums provoked a lot of response. The opinions are especially informative for those of you who are considering the value of benefit gained versus time spent. Thanks to those who gave their input; catch you later on Facebook!

Editor: Anni Matsick  
Design/Production: Ron Magnes

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## News Flashes From Our Members

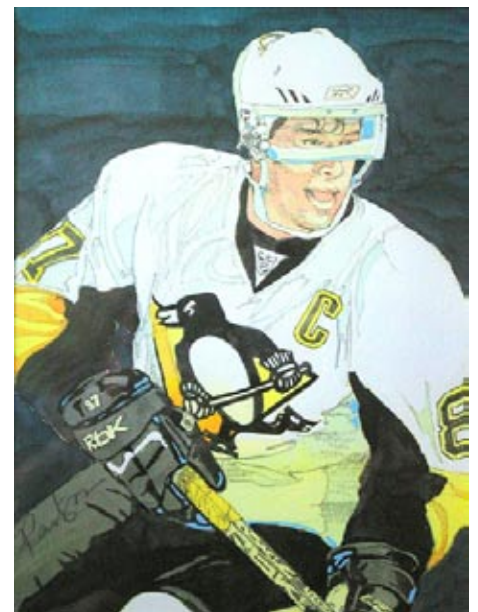


## Tops in Trivia

Football trivia addicts will be chewing happily as they digest the latest facts appearing on cards illustrated by **David Coulson**. Done in time for the fall football season are 33 small full color comics for Topps Gum. They're called Kickoff Comics, and each illustrates a trivia fact about a specific player, to be used as collectible insert cards in football card packs. Here are samples from the series showing all the Steelers players that are included.

## Sid the Kid

**Fred Carlson's** dynamic portrait of Sidney Crosby was originally a personal commission, recently used in a sports trade magazine in Connecticut.



continued on page 2



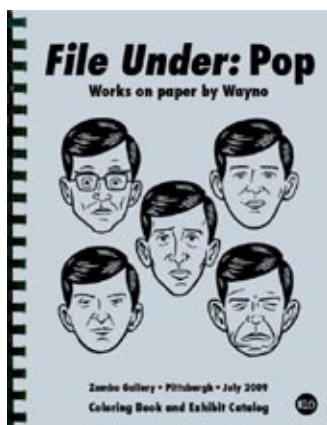
## On Exhibit

Members continue to place their works and win awards in various exhibits in the area.

Here is the postcard designed by **Wayno** for his upcoming second anniversary exhibit at Zombo Gallery in Lawrenceville. While there, you can pick up a copy of the show's catalog, File Under: Pop, and have some fun coloring its pages! All 40 portraits from the show will be included in this comb-bound

book, along with fun facts about each subject.

The book will sell for \$10 at the show, and will also be available by mail in mid-June.



"Pear trees on Main" by **Bernadette E. Kazmarski** is part of My Hometown, an exhibit of her prints and originals depicting images of Carnegie, displayed at Seconds restaurant, 42 East Main Street in Carnegie.



**Anni Matsick** won Third Place for her watercolor, "Manhattan Studio," in the Art Alliance of Central PA Members Show, which ran May 22-31.



On Earth Day weekend in April, her entry in their 15th Annual Recycled Art Show won the Popular Vote Award, determined by attendee ballots. This year's theme was "Out of the Box." Entries must incorporate castoff materials and adhere to the current theme. Anni's entry, "Gone Green," was created from biodegradable packing pellets saved from natural vitamin shipments. The pellets were strung and suspended from the gallery's twelve foot ceiling for a dramatic waterfall effect.

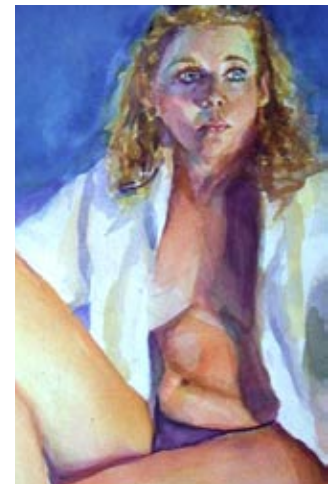


"Lies of Popular Mechanics," a painting by **John Hinderliter**, is included in a show at the Pittsburgh Technology Council's 15 Minutes Gallery on Technology Drive in South Oakland, opening June 18.



**Bill Ireland** won First Place in Life Drawing, an exhibit by local artists of sketches and accompanied finished works referenced from live models, now at the

Double Door Gallery, Third Ave, Carnegie through June 24. The face was done as practice for the figure and was shown along with the framed piece.



**Kit Paulsen** has a piece in Influenced by the Beatles, a show hanging through the month of June at 3G Gallery at 1001 Liberty Avenue, downtown.



Shown at the opening is Coleen Rush, gallery director.

## Now I Am the Master

*"The circle is complete. When I left you, I was but the learner. Now I am the Master!" –Darth Vader*

Now I am the Master features the current work of twelve past recipients of the Three Rivers Arts Festival's Emerging Artist Scholarship. The scholarship grants selected local artists the opportunity to participate in the Three Rivers Arts Festival's outdoor Artists Market for the first time. The show was curated by **Sonja Brandt**. It can be seen June 15-July 16 by appointment, Gallery Crawl on July 17, at 937 Liberty Avenue, second floor.



## JIM MELLETT

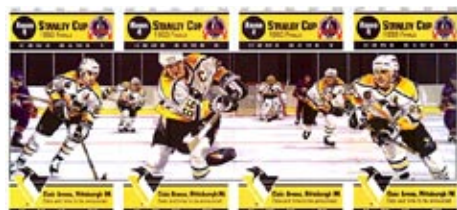
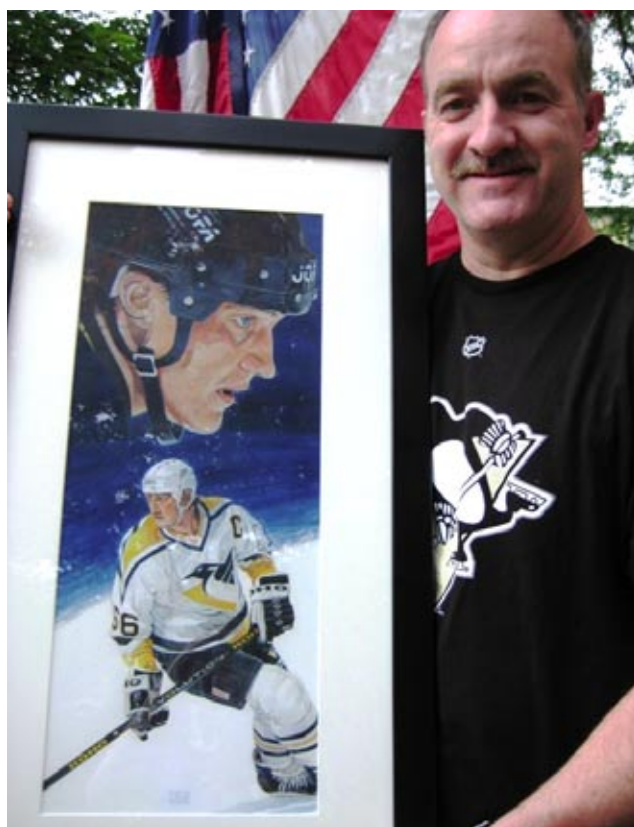
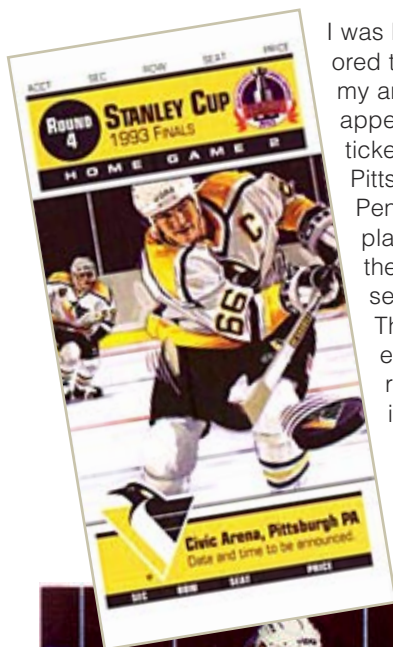
Jim's vibrant, painterly sports art has won awards from Beckett Publications' annual sports art gallery. Here, the Pittsburgh born and bred artist tells about his commissions done for Penguins promotions and game tickets during the "Lemieux years."

cy was Roberts/Jaworski, Inc. in One Gateway Center.

The Pens had home ice advantage throughout the playoffs due to their record so they knew they would have four home games each round if needed. They were the two-time defending Stanley Cup Champions and were favored to win the cup again. They lost late in the evening on May 12 in the third round to the New York Islanders, minutes before my birthday started. My friends still blame me for the upset loss, of course, because I painted the tickets.

The glasses were a set of four that were available at Elby's Restaurants. The illustrations were done as black and white line

I was honored to have my artwork appear on the tickets for the Pittsburgh Penguins playoffs for the 1992/93 season. They printed all four rounds including the yellow tickets shown here



which were never used. The illustration had to look as if the team were skating down towards the opposing goalie attempting to score. The challenge was to make the scene believable and show each player's likeness as best as possible, all the while fitting them into four areas for each game's ticket. The original is 8" x 26" and done in gouache. The art director was a college classmate of mine from IUP, Kevin Orzechowski. The agen-



on vellum tracing paper. I did four portraits and four action images. Each glass had two players on it, one portrait and one action shot.



The top photo shows me standing with a portrait of Mario Lemieux that I have shown numerous times in galleries but was done just as a personal piece. The media is watercolor, gouache, and colored pencil. It now hangs in my office.

More about Jim can be found at: <http://www.melart.com/>



## New Members

### Full Member:



**Rachel Arnold Sager**

Email  
Website  
Illustration Blog

Rachel is a 2001 graduate of the Art Institute of Pittsburgh. She has worked at a downtown advertising agency for the last seven years, and her work has appeared in the annual American Corporate Identity Book.

### Affiliate Members:



**Joel Pavuk**

Email  
Website

Joel Pavuk is a designer and illustrator hailing from Pittsburgh, PA. He is founder of Zombietown Productions and JoPav Designs and has been designing for over fifteen years. He is Art Director for *The It's Alive Show* and performs with his band The Botched all over the Pittsburgh area.

**Olga Brindar** Email



Drawn! is an up to the minute collaborative weblog for illustrators, artists, cartoonists, and anyone who likes to draw. Lots to discover here. Visit daily for a dose of links and creative inspiration. Register at: <http://drawn.ca/>

## Which Art Student Were You?



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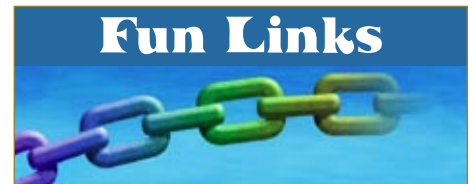
<http://blog30x30.blogspot.com/2009/06/which-student-are-you.html>

Illustrator/teacher Chuck Dillon has posted amusing drawings and commentary on over a dozen types of art school students on his blog, 30x30, based on his personal experience. See which one categorizes you (and let him know if you don't see yourself!). <http://blog30x30.blogspot.com/2009/06/which-student-are-you.html>

## Personals

While doing some "cleaning out," **Nora Thompson** found a 1950 copy of *The Illustrator* magazine with an article on the debut of Charles Shultz. Nora says, "I thought maybe some members of PSI might find it interesting." The article is posted at: [www.nora-thompson.com/schulz.html](http://www.nora-thompson.com/schulz.html)

**Bernadette Kazmarski** writes: "I took a little sabbatical from PSI, and am happy for what I accomplished in the interim. When I first joined, I considered myself an aspiring illustrator. Even though I'm a fine artist who paints commissions and a designer who creates logos and electronic illustrations, I always wanted to do illustration the old-fashioned way, on paper, for printed publications. I've finally gotten a few assignments and now I feel more authentic in calling myself an illustrator. I still have commissioned fine artwork and I'm currently working on two logos that will use illustrations as their basis, but I'll keep after those works on paper."



**New Yorker cover created on iPhone:**  
[Watch Video](#)

**"UP" artist Lou Romano's blog:**  
[Go to blog](#)



**Frederick H. Carlson**  
New Member Contact



I am the first line of information and welcome when people go to our website and think about joining PSI.

Currently I serve PSI as New Member Contact, and have been happily doing this since stepping down as President in late 2004. I have just ended a responsibility over the last year and a half as Exhibition Coordinator. I also create the year-end financial reports for the society in conjunction with Treasurer Gina Scanlon, keep our IRS tax records current, and upload our year-end financial data annually to our PSI presence on the PA Cultural Data Project website, which gives interested parties a wonderful look at who we are as an organization.

The membership inquiries come from near and far, and it's interesting to read about everyone's personal reasons on why they wish to join. I log them in, and mail an informative New Member Application to the prospects. I always welcome their follow-up phone calls so

I can explain at length the range of services and programs PSI provides.

There are a lot of reasons why people put off joining, so I am sensitive when following up with those who don't respond. Decisions about joining volunteer organizations are pretty life-changing and I want to make sure every interaction with PSI is professional, informative, and encouraging. This is especially important with new members who don't realize the informality and approachability of our meeting style.

I love doing this volunteer work because I can appreciate how little some illustrators are prepared to make a living after their college education, or when they first seek freelance work as an experienced employee. The whole PSI experience is a huge boost to any illustrator seeking to do better aesthetically and professionally.

## In Touch with...

**PHIL WILSON**

Phil's award winning artwork has earned him a spot in the Art Institute of Pittsburgh's Hall of Fame.

From Disney to dinosaurs, his faithful clients have kept him busy for over forty years. Here, Phil shares his enthusiasm for doing what he loves best.



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

**A:** I'm a fairly low-key guy who would rather do art than just about anything else. When I'm not working, I like to get together with a few friends or just stay home, watch movies, read, or play guitar.

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

**A:** The biggest change or boost to my career was when I was approached by a local book packager to do a children's book for Disney. Not only had I not done a children's book up til then, but I thought to myself, "If I screw this up, I'll never forgive myself," 'cause I was a huge Disney

fan. Thankfully they loved it and commissioned me to do over a dozen more featuring all their classic characters. After that, clients who never gave me a second thought were now coming to me. Disney opened the doors of "credibility" for me like nothing before or since and seventeen years later I'm still doing work for them.

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

**A:** That first Disney book, hands down!!! I sweated blood over that one! I knew that it was a tremendous break for my career, and that it could easily make or break me.

Being such a great admirer of Walt Disney and never thinking in a million years that an opportunity like that would come my way, to actually get to work on a Disney project, to illustrate Mickey Mouse!!!! Well, I was so nervous and self-conscious about each line that I drew and each brushstroke I painted that I was over-thinking it and para-

lyzing my creativity, wanting to make it absolutely perfect! At some point I just "let it go" and treated it like any other assignment just so I could get through it, and of course then everything went smoothly and I finished it with no problem. Every Disney assignment I did after that was a pure joy and I never had that kind of anxiety attack over a job again! A great lesson to me ever since when working for a large, prestigious or intimidating client. Don't let the client's reputation, or the hype, get in your way of doing the work you know, deep down inside, you can do!

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

**A:** Being able to take an idea or concept, something that didn't exist before, and give it "life"

and bring it into reality. You're really only limited by your imagination.

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

**A:** There're probably too many to mention but the best advice I ever got was from one of my instructors back in art school who told me I had the desire and the ability to "make it" and to never ever give up or become discouraged. It seemed to stick with me, 'cause here I am forty years later and still in the business.

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

**A:** Wow, that's a tough one, I guess I would tell them to do the kind of work they really love and to never give up... just like my art school instructor told me... and of course practice, practice, practice!!!!

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

**A:** Actually, most of the artwork I do ends up eventually being used by a client. I've always been very interested in dinosaurs and have always done paintings of them for my own enjoyment. Oddly enough, a publisher saw one of my pieces I was using for a sample and contacted me to use it in a magazine article. That led to other publishers commissioning me to paint more dinos for books, magazines, jigsaw puzzles and even a dinosaur Monopoly game! Ever since, any time I do a dinosaur painting for myself, it eventually gets picked up for use by some publisher who needs that particular image.

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

**A:** They like the degree of detail I put into my work, plus they love the fact that I work fast, usually getting the work in under deadline days early.

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

**A:** Walt Disney has always been my "idol" both creatively and from a business standpoint.



Also Norman Rockwell early in my career for the humor he brought to his art even though he painted realistically, not cartoony. Cartoonists Jack Davis and Mort Drucker for their unique caricature style, Eyvind Earle and Maxfield Parrish for their unique use of color and light and the list just goes on and on.

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

**A:** It would be easier to count the things I wouldn't do!!!!

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

**A:** Pretty much anything as long as it's interesting, although I do love a good Sherlock Holmes story!

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

**A:** Play the piano, although I probably never will. I'll stick to playing guitar.

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

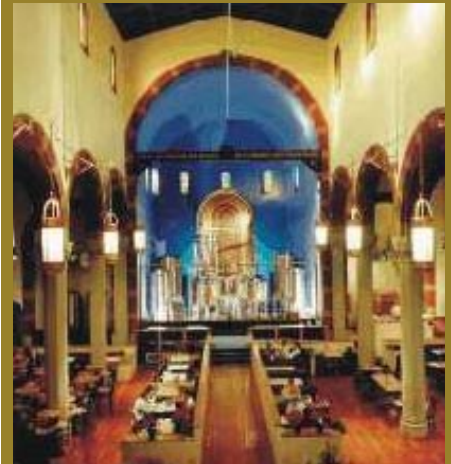
**A:** Apart from the Disney books I mentioned earlier, another dream assignment has been working with world-renowned paleontologist Jack Horner, illustrating his magazine articles and collaborating on dinosaur books for the past fourteen years. One of my most frustrating of my tightest deadlines was when I was assigned by Disney to illustrate a companion book to be marketed alongside the release of their feature film, The Haunted Mansion. I was to do a "build-it-yourself" model playset/book of the mansion itself that could

be punched out from the book and put together. The only trouble was, the movie set hadn't been built yet and I was to match the look of the final mansion. I was sent production drawings and photos of the mansion as it was being erected, but they were constantly changing details like making the windows tall and narrow instead of the short and squat ones on the production plans, the design of the doors, or the pattern on the marble floor. My illustrations had to be done to go to press long before the mansion was built and the movie shot, so I was in a constant state of panic trying to meet their deadline when no one seemed to know what change was coming next! I was on the phone daily in conference calls with the producer and my contact at Disney Press hashing out the changes. The bottom line is, some details on the playset/book don't quite match the movie version, but the deadline was met and, after all that, they published the book much later than the movie opening date that they intended anyway!! Is it any wonder that my hair is white?!



For a gallery of Phil's work: <http://www.chiIdrensillustrators.com/illustrator.cgi/philwilson>

## Join the Congregation!



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

**The Church Brew Works**  
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Only to PSI members!

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It's quick, easy and affordable.

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## Business Meeting

**Come Out, Get Involved, Be Inspired!**

### Upcoming Business Meetings

June 16 Business Meeting  
7:30 pm at Kathy Rooney's home

July 21 Business Meeting  
7:30 pm at John Blumen's studio

## Do you utilize social media like Facebook, Twitter, LinkedIn, YouTube, etc., for networking or marketing efforts?

**Pat Lewis:** "My favorite social media sites to use for networking are Flickr and Twitter. I don't solicit jobs through them, but they're great for sharing process, ideas, and getting feedback from other illustrators I admire. It's great to be able to post, 'Hey, what do you guys think about \_\_\_\_\_?' and get a ton of responses almost instantly."

**John Manders:** "I recently signed up on Facebook. *Huge* time waster. I see its benefits, a great way to keep in touch with a specific group of people, like PSI or friends from high school/art school that I haven't seen in years. But it is a drug, and I need to set limits on time spent looking at what everyone's been up to."

Also on Facebook is an author whose book I'm working on. This book is a struggle, and labor/time intensive (as they all are) and it's irritating to read of this woman's daily round of picnics, pool parties and barbecues. Why am I working so hard on her project while she swans around in the sunshine? I need to turn off the computer, put some sandwiches in a picnic basket and take the afternoon off."

**Rose Gauss:** "I have accounts with LinkedIn and Facebook, and I have not utilized YouTube just yet. I know they're important, but I can't seem to get over the feeling that they're simply time-burners. I have been reading a lot about how useful they are. And it seems that those illustrators who spend the time keeping up with them actually have more work right now. But, I haven't found my stride just yet."

**John Hinderliter:** "I use Facebook for professional schmoozing, networking, and selling art. I like the casual feel. Since I've been working from home for the past three years it's difficult to get any face-time with the folks in the advertising community and we all know how important schmoozing is. Facebook is a nice, casual way to keep in touch and post recent work so people know I'm still alive and kicking."

**Fred Carlson:** "I have been urged by close friends (most of whom are *not* in the art business) that it is an easy way for announcements, etc. It seems like it can be an easy way to display new projects to buyers—I mean, my daughter Ellen is uploading her senior level university studio arts new projects almost daily as she majors in art and German at Transylvania University on her Facebook page all the time for comment."

I have an old-fashioned ethical problem bringing so much personal communication within a business context; I think that's why I have not been more aggressive with exploiting this new 'net-driven marketing possibility. It seems more personally based than business-based. This subject came up at Jamie Huntsman's excellent marketing presentation in February at the PSI meeting that month, and her point that it's another way to get your name out there is certainly well taken. When I send cards promoting my shows, or PSI shows, it's soft marketing to keep my/our names in front of buyers, I suppose, with no direct agenda except to show my/our presence in the marketplace is still active in these days of change."

I know that the illustration business is hugely one built on personal relationships with clients, but I believe those relationships are built on competency, professionalism, craft, ingenuity in communicating ideas, service consciousness, and perseverance, and not necessarily whether you agree on movies, music, party habits, and sexual proclivities, which unfortunately most of the informal networking community seems obsessed with. Someone change my mind, please, if I am wrong."

**Wayno:** "My main networking tool is Facebook. Although it can be a somewhat addictive time waster if you're not careful, that's part of what makes it effective. When I post an announcement or upload an image, most of my contacts see it almost immediately, since they're already looking at their Facebook page anyway. When I post something on my website or blog, people have to make a special "visit" to see it. Facebook has been useful for connecting (or reconnecting) with clients, which is nice since editorial people move around between jobs so much (and, unfortunately in the current economy, many people we work with are losing their jobs). I've sold some artwork and prints and gotten some assignments through Facebook, and it's free, so I'll continue to use it."

My only venture into YouTube territory so far is a short video show-

ing how I made a digital painting using the iPhone's new Brushes application (<http://www.youtube.com/watch?v=G02tpVrBM4w>). I have a Twitter account, but haven't used it. I'm not sure why, but I'm not that comfortable with it. Maybe I'm worried that if I become an active Twitter user, I'll start receiving text messages 24 hours a day!

I've just about abandoned MySpace in favor of Facebook. MySpace seems kind of clunky in comparison. Like just about everyone I know, I have a LinkedIn account, and keep it up to date, but it really hasn't generated any sales or assignments."

**Anni Matsick:** "I like using Facebook to stay in touch both socially and professionally, the latter in an indirect way. For example, **Wayno** recently posted mention of the demise of Nickelodeon magazine. I then scanned and sent that message to another friend who I knew had just sent them a portfolio. So, while I'm not using it for actual promotion I do find it useful for the exchange of news related to freelancing. In another case, a friend posted a link for an online gallery currently running a portrait exchange exercise. I went to that site, exchanged photos and posted my watercolor, and then had the finished art to enter in a local exhibit (in which I won third place). Another friend posted several amusing pieces from his illustrator's journal and allowed me to pick one up to reprint in an issue of PSIinside. I've lifted PSI members' accomplishments from their profiles (although this is not a reliable substitute for sending me news directly). I post gallery invitations and get an idea of who will attend. In turn, I've been made aware of other shows and events. These are only some of the things I've gleaned for various art related purposes. My posts are only available to my accepted 'friends' so, while not necessarily career enhancing, it's a way to network with about 50 contacts in the field for a quick daily dose of what's happening."

**Ilene Lederer:** "As a user of all of them, I have mixed reviews. Each of the social networks has evolved for me in different ways. I started with MySpace a couple of years ago and was just getting into that when Facebook became the virtual destination of choice. If you weren't on FB, you had no face."

At the same time, MySpace was becoming a place crammed with uninvited music and noise. I spent more time looking for the control to turn them off. Eventually, to be on MySpace meant that your public identity was probably a teenager, failed graffiti artist, a loser or

something in between. So FB became a friendlier refuge; until they changed their user interface design. After six months or so, I am now almost comfortable with it. I like the ease of adding images and do use it as an adspace for my books and work with some nice results.

Then along comes Twitter, a whole 'nother level of communication for the world's rapidly shrinking attention span with only one improvement. The common phrase when required to fill in a contest form was to explain yourself in '25 words or less'. So Twitter allows 140--and the 'elevator' pitch now has the ears of the world. Big whoop, like the world cares whether you slept last night or what you all had for breakfast this morning... That said, I check my page there occasionally but usually get bogged down by the streaming news feeds and so much other junk, it's reminding me of MySpace on steroids. I've used it for adspace, but the jury's still out on that one. Probably everyone's too busy following Justin Timberlake or some other overpaid celebrity fluffpuff.

LinkedIn is pretty neutral, not exciting either. Maybe they are trying to one-up the Yellow Pages?

Now, YouTube, that I like. Found some great stuff there and am happy to see an effective forum for great performances and undiscovered talent among some of the cheesier stuff. Haven't got the nerve yet to post a video there, but am thinking about it. Maybe I'll sit in front of my iChat camera and see how long I can keep my eyes crossed..."

Thanks to Rose Gauss for this month's question. Got a good question for an upcoming issue? Please submit to:  
[animatsick@mac.com](mailto:animatsick@mac.com)



How did this ...



Tom Como

The missing link is the poem inspired by Tom Como's sculpture that led to its interpretation in watercolor by **Rosanne Gauss**. Dying to read it? Then mark your calendar now for early August when Fission of Form comes together at the Panza Gallery! All three pieces will be united as part of the twenty triads that make up the show. The official opening is Saturday, September 5, with poetry readings 7-8 pm. Plans are in progress for a series of events with the sculptor, poet

become this?



Rosanne Gauss

and illustrator present to discuss their inspiration process. Intrigued? Don't miss this opportunity to share in an exciting and innovative experience! Meantime, check upcoming issues for more sculpture/illustration teasers!

Fission of Form is a unique collaboration by members of Pittsburgh Society of Sculptors, Pittsburgh Poets and Pittsburgh Society of Illustrators. The Panza Gallery is located at 115 Sedgwick Street in Millvale.

## Utrecht Art Supply

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

**John Blumen** created this book cover recently for *The Taken*, done for Penquin Publishing.



The Pittsburgh Tribune-Review ran this piece by **Mark Brewer** with a story about how easy it is for someone to self-publish their own manuscripts at an affordable price. "Almost too affordable, but not exactly through a vending machine . . . yet," Mark adds.



This Sunday, June 7, Bizarro comic is another gag written by **Wayno** and drawn by the comic's creator, Dan Piraro.

"I'm doubly honored to have Dan not only draw something I wrote, but to showcase it in a large Sunday panel. His coloring technique is always outstanding, and this one is no exception."



Here's a background done by **Rachel Arnold Sager** for iTwixie.com, a social networking for tween girls. It is one of six backgrounds available to the site's users so they can customize their homepage according to interests and moods.



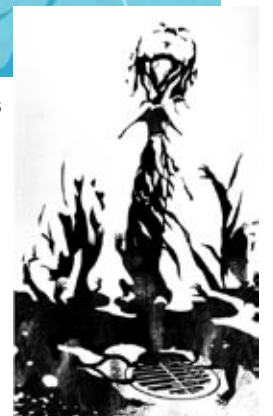
**John Hinderliter** sent these pieces done in Photoshop for Dirt Rag magazine.



**George Schill** created this image for A.G. Edwards for an article about financial concerns for newlyweds.



**Taylor Callery's** "Half-Full" was inspired by Michael J. Fox and his special, *The Incurable Optimist*. "Separation" is a sample of Taylor's personal work.





**Kurt Pfaff** redesigned his website and adds, "I tried to make it more simplified."

Have a look, at: <http://kurtpfaff.com>



Here's an illustration by **Nora Thompson**, done for the July/August issue of Jack & Jill magazine for an article about surviving a family road trip. This is the main illustration for the article, which also included five spots.



What's new in Bernadette's studio? You can find out by going to <http://www.bernadette-k.com/whatsnew/index.html> where **Bernadette Kazmarsky** keeps an almost up to the minute report on her latest work in fine art, photography, writing and design.



**John Manders** sent some sketches from *Joe Bright and the Seven Genre Dudes*, a new book for Highsmith, a library supply firm who are getting into book publishing. Their books are tailored to the needs of librarians. John adds, "I did another title with them, *Goldsocks and the Three Libearians*. **Rhonda Libbey** helped me paint that one."



**Ron Magnes** just finished this illustration for a self promotional tear sheet.



**Rhonda Libbey** and **Vince Ornato** did caricatures at the Three Rivers Arts Festival this month. Vince also did a "quickie" oil painting demo on their stage, from a photo he took while in Italy that drew big applause at the end. His booth offered paintings and prints, including Pittsburgh's industrial history.



**Yelena Lamm** sent out this sumptuous promo card to attract interest to her booth. She and Vince reported unusually large crowds due to the weather that was "fine and, at times, terrific." They feel this was also due partly to the festival now running only ten days instead of seventeen. Yelena's work attracted a great volume of appreciative comments, and moderate sales. She says it has become more a crafts show and encourages members to consider being a part of it next year to raise its level in fine art categories.

