

PSINSIDE

www.pittsburghillustrators.org

February, 2011

My Spot by Anni Matsick



Thanks to some sleuthing by our Membership Chairman, we can add the new claim on our national standing to

our front-page banner! (It also serves as a reminder to pay your dues if you haven't already, to keep our numbers strong!)

You'll detect lots of interesting items in this issue. Be sure to read the scoop on a cartoonist organization's award bestowed on a member known for his sharp editorial observations. We also have the skinny on a children's illustrator in our ranks whose work is currently being displayed in the gallery of a distinguished college.

Our new Inspirations feature unearthed collections from several more members willing to share in future issues. No response yet to our request for studio cleaning tips but those may come as we excavate ourselves during spring cleaning.

The many images in this month's Behind the Brush are further clues that we are indeed a thriving group; so enjoy delving through these pages!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members



Fresh for the Table

Kit Paulsen's latest art for the spring issue of Table magazine was done for a story about apples, baking and Satan. (Guess you'll have to buy an issue...)

Puppy Love

Dave Klug created "Lover not Fighter", a two color silkscreen done exclusively for Hello Bully's silent auction at the *Lovers not Fighters Gala*, Saturday, February 19. Hello Bully is a Pit Bull advocacy,



education, and rescue group in Western PA and beyond. Dave's website states: "The Gala is vital to helping the astounding number of homeless Pit Bulls in our area. These dogs are the most abused, neglected, overbred and euthanized breed in history." Visit their website at: www.hellobully.com



Old Meets New

"It was a pleasure to create cover art for Jennifer McNulty at Pittsburgh Quarterly magazine," says **Mark Bender**. "Had a lot to live up to with gorgeous covers created over the years by members **Lynne Cannoy** and **George Schill**. I handled the topic, new and old Pittsburgh, by juxtaposing blue collar Pittsburgh looking back against new white collar Pittsburgh moving forward. I enjoyed the play of respectful tipping of hats to each other and the change of tools. The piece was created in Illustrator and Photoshop—another example of old Pittsburgh (me) changing with the times."

continued on page 2

NEWS FLASHES *continued*

Give it a Whirl!

Log on to: www.whirlmagazine.com and enter to win this three-color, handmade 30" x 22" limited run silk screen "Love Dog" poster by **Dave Klug**. It celebrates the launch of Klugworld creations, an enterprise run by Dave and his wife, Patricia. The couple produces posters, woodcuts, silkscreen, art cards, books and stationary, many of them inspired by their dog, Henry, and kitty, Jack. Klugworld creations are available in bookstores and museums from Baltimore to Chicago, and locally at More Than Words Fine Papers, 672 Washington Road, Mount Lebanon. For more information, visit www.klugworld.com. Deadline for raffle entries is February 28.



On Exhibit

"Museum Break" by **Ron Thurston** was accepted into the 2nd Annual *Signature American Watercolor Exhibition*, now showing at Fallbrook Art Gallery, Fallbrook, California.



ReMARKable Art

Sarah Miller attended the Philadelphia Tattoo Arts convention February 4-6 and returned with First Place trophy for Best Portrait Tattoo and Second Place for Extra Large Color Tattoo. Her winning art will be featured in *International Tattoo Magazine*, *Inked*, and *Tattoo Artist*. "Tattooing is a very interesting medium, and I really enjoy creating illustrations

that will be truly enjoyed by their collector," says Sarah. More on the event at: www.villainarts.com

Sarah also recently won first place awards for an XL Female color tattoo at Baltimore Tattoo Arts Convention and a large color tattoo at Meeting of the Marked.

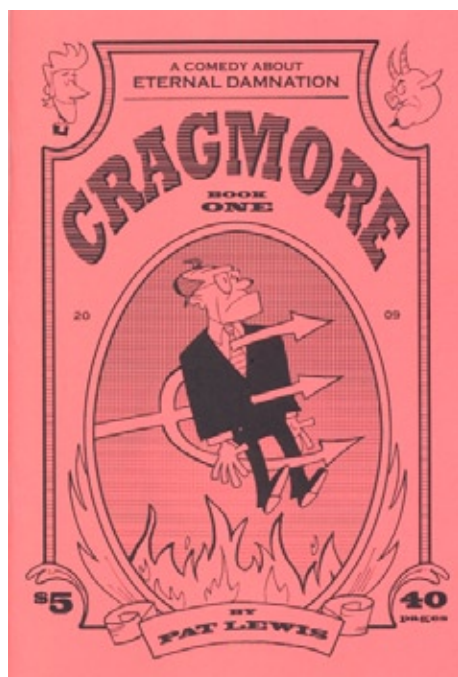
Big in Kansas

Prancing, Dancing Lily, written by Marsha Diane Arnold and illustrated by **John Manders** was recently named one of the 150 "Best" Kansas Books which the State Library selected for the Kansas sesqui-centennial. Here's a spread.



Laughing Matter

The comic *Cragmore, A Comedy About Eternal Damnation*, by **Pat Lewis**, tied for first place in the General Category for the annual SPACE Prize presented at the Small Press Alternative Comics Expo in Columbus, Ohio. The award is given to recognize excellence in small-press or self-published comics. More info here: www.backporchcomics.com

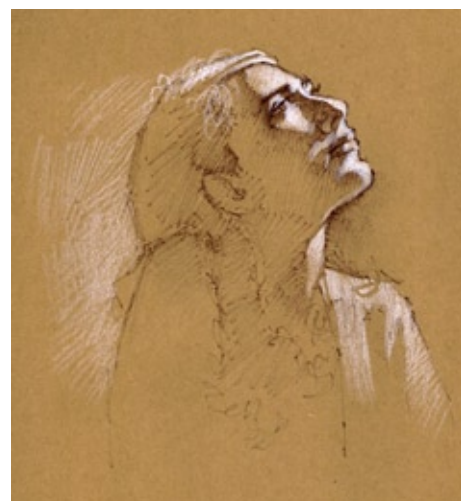


Members Offering Classes

Two members are offering week-long courses this summer at Touchstone Center for Crafts this summer. **Ron Thurston's** Watercolor: A Painting Adventure runs August 15-19. **Anni Matsick** is offering Illustrator's Bootcamp, a crash course in traditional methods for publication, June 27–July 1. Full information at: www.touchstonecrafts.org



Drawing with **John Hinderliter** is a 5-week drawing class at South Arts in Bethel Park starting Saturday, March 26, 10:30 am –12:30 pm. If you enjoy drawing and would like to do it better, John will offer techniques and materials that will allow you to capture subjects in ways you might never have thought possible. Bring a pencil or whatever you feel comfortable with, and paper. Cost and details at: www.southartspgph.com



Insight on PSI's Editor

An interview with **Anni Matsick** by **Rose Gauss** appears on pages 6-7 of *The Golden Penn Winter 2011* edition, the newsletter of the Western PA Region for the Society of Book Writers and Illustrators. Download the issue at: wpascbwi.com

ANNOUNCEMENTS



We're #2

**From Membership
Chairman
Fred Carlson**

Based on membership, PSI has risen two tiers to occupy a solid second spot behind the New York Society of Illustrators.

When PSI was invited to offer a pre-program

presentation at *ICON3* (in Philadelphia 2003) on How to Organize a New Illustrators Society, little did we know how our own tips would continue to help us grow past two other long established illustration societies in Los Angeles and Washington, DC. At that time the New York Society of Illustrators was #1 (close to 1000 members), followed by SILA (200 members) and DC Illustrators Club (150 members). PSI stood #4 with around 108 members at that time as I recall. The presentation I gave in 2003 with **Kathy Rooney's** terrific AV help was very well received with 50-60 people in attendance (one of them **Anni Matsick** who subsequently joined PSI, proving the value of outreach).

I did some background research recently and found out that some suspicions I felt about the current recession and its impact on our field had worked down through some of our fellow societies as well. While they are still operating with solid offerings, membership is down overall.

SILA, according to their part-time administrator Alyce Heath, has been battered by the recession. From a high of 269 members in the 1990s, they have fallen to 90 members. They find it hard to get volunteers since many have day jobs now. *ICON6* was held in LA but didn't result in a boost. Their dues are \$115 annually and they have an online website as the major benefit. A majority of their annual income comes from their annual *Illustration West* competition; this keeps Alyce working part-time to help keep the communications together. They are trying to attract new members by including new categories like graphic novels in their annual show. They have 4-5 meetings

a year. Their longtime members include Bill Mayer, Ezra Tucker, Nate Ota, Vic Juhasz, Bob Dob, Rob Fiore, Q. Cassetti, and Greg Spalenka.

Another grand old society, the SFSI of San Francisco, has been around since 1962 and is currently also a member of the ASIP coalition. Their former president and current ASIP rep Michel Bohbot, a fantasy artist, mentions that their current membership numbers 50.

DC Illustrators experienced a jolt downward after 2003, according to member chair and ASIP rep Joe Azar. They actually lost 33% of their members between 2003 and 2007 falling to 100 members before a current rebuilding to 125. Part of the loss came from the dropping of their annual member portfolio marketplace day held at National Geo. The costs became prohibitive to run that program and when it was dropped, many people left the group.

I believe that the monthly meeting cycle and PSInside have been crucial key elements in keeping our group growing and working together. PSI is up to 151 members as of the 2010 year-end census. Our board works diligently to keep member info current and prevent people from falling through the cracks. This serves the role of an executive director as we have multiple backups on tracking people who share information constantly.

So PSI is #2 nationally. Even the #1 NYSI has had economic issues and member losses recently but due to recent estate bequests of over \$4 million is in decent shape financially. We can feel good about our navigating the recession maze by stressing growth: to help professionals continue and grow profitable careers, and giving newer members the tools to help in that hunt as well, all with an eye on member service and member communications.

2011 Directory and Exhibition

**An update from PSI President
Mark Brewer**

PSI's plans for this year's projects are to combine art for a drinks recipe-themed directory with a drinks recipe exhibition! This project is driven toward helping our members obtain new clients through inexpensive group advertising while sat-

isfying those who wish nothing more than to professionally display their visual art.

Thanks to **Steve Cup** for offering his talent to design this directory and **Vince Dorse** for the very clever idea of combining the directory with an exhibition to match! We are moving ahead with the following points in mind, and welcome input from all of you.

Some members like shows, others like directories and are active in marketing their work. This plan will appeal to more members and possibly garner more participation in the directory if a member knows his or her art will be included in the exhibition to follow. The cross marketing (show and directory) will hopefully entice more members to participate in the directory, offsetting the cost per directory page for each member.

Taverns, bars and breweries pose a great potential for both sponsorship and promotion with this product, in placing ads or providing beverages for the opening. Socializing with the promise of unique complimentary beverages at the exhibition opening will attract attendees and draw attention to the directory introduced and offered for sale at that event as well. The book's practicality (along with the luscious art) will make it an attractive gift item or for one's own kitchen or bar, earning back some of the investment.

In addition to a targeted mailing to art buyers, the directories can remain for sale on our website indefinitely. All of this will give longer marketing legs and shelf life to those who wish to participate by showing their work in the directory/exhibition.

I hope you're all as excited about this new PSI project as I am. Watch for more details as progress continues.



Vince Dorse enjoying a nightcap before repairing to the drawing room.

FEATURES

Rob Rogers Honored by Pittsburgh Peers

Cartoonists select Rob for “makin’ us proud, ‘n’at.”

The Tim Rosenthal Award is a National Cartoonists Society certificate awarded to honor outstanding service to the cartooning community at the chapter level. The Pennsylvania chapter decided to honor **Rob Rogers** for his tireless promotion of cartoons and cartooning in Pennsylvania. Not only is Rob the editorial cartoonist for the Pittsburgh Post-Gazette, he’s also a prolific blogger on the Post-Gazette website, does many cartoon presentations at schools and other public venues, and is the Chairman of the Board of the ToonSeum.

In addition to the award, some members also created artwork to hand over to Rob during the award presentation, which took place at the home of Chapter President **David Coulson** and his wife, Wendy Bennett. **George Schill’s** was a faux news story about Rob’s book tour to promote his retrospective book *No Cartoons Left Behind* that provoked much hilarity. Other PSI members present were ToonSeum Executive Director **Joe Wos**, **Michael McParlane** and **Dave Klug**. Dave adds, “Everyone doesn’t know it but Rob likes to play guitar, so I presented him with a faux-gold CD, on the Blue Note label. The awards just keep adding up for Rob. Deservedly.”



Rob Rogers holding the Tim Rosenthal Volunteer Award in recognition of his “outstanding selfless contributions to the local chapter that benefit the NCS and the cartooning community it serves.”



Apparently Wendy Bennett was laughing as she took this shaky photo of (l-r) David Coulson, Dave Klug, George Schill, Michael McParlane, Katie McParlane and Patricia Klug.



George Schill Looking on as Rob reads his hilarious contribution, “Rob Rogers Draws a Crowd.”



Michael McParlane’s watercolor titled “Mister Rogers’ Neighborhood” has Rob overlooking downtown Pittsburgh, holding various politicians as puppets and saying, “Can you say Pulitzer?” Wayne gave pages from his sketchbook filled during one of Rob’s talks.



David Coulson’s tribute was a parody of Rob’s cartoon style.



(l-r) Katie McParlane, Joe Wos, Dave Klug and Rob sharing more humor.



Joe Wos lends a hand in displaying the weighty award.

FEATURES continued

John Manders

Grove City College is hosting a gallery showing this month to celebrate the work of children's book illustrator, author and past PSI President **John Manders**.



The installation of **John Manders'** work will run through February 21 in the Pew Fine Art Center Gallery on Grove City College's campus in Erie. John was invited to exhibit by Assistant Professor of Art Kathy Rhoades, who is in charge of the gallery. They met when she came to visit the studios in the National Transit Building in Oil City last summer where John has a space. One of her students is interested in children's book illustration, and their correspondence led to the exhibition opportunity. Ms. Rhoades



is currently considering more ideas for show opportunities to benefit their students.

John opened the event on February 4 with a presentation for students and others interested. He spoke on the topics of children's book illustration, running a business and art education. He then read the picture book *Henry & the Buccaneer Bunnies* written by Carolyn Crimi, and painted a full color picture that quickly

brought the famed character of Henry to life before everyone's eyes. A meet-and-greet reception with refreshments was held that evening for those who gathered to enjoy the show along with socializing.

John has illustrated more

than 40 books for children, including picture books and texts. He was named Outstanding Illustrator/Author of 2006 by the Pennsylvania School Libraries Association. His whimsical style, acknowl-



edged for its fine traditional rendering, has popular appeal and his lively demonstrations (where he dons bunny ears and pirate costume) are the delight of elementary school audiences.

The gallery is open
Mondays 10 a.m.–2 p.m.
Fridays 10 a.m.–2 p.m.
Saturdays 1 p.m.–4 p.m.
More information can be found at:
www.gcc.edu

John's work can be viewed on his website at: www.johnmanders.com

Inspirations

Ron Thurston can't live without his favorite girl, Mary Jo.

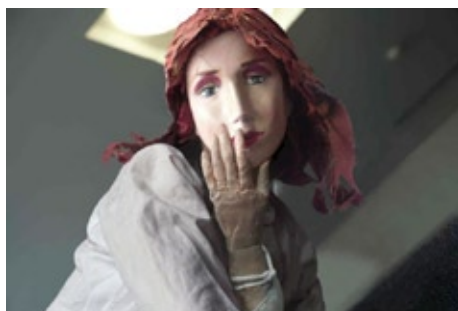
For my first fourteen years as a self-employed illustrator, I shared space with the legendary and now retired photo retoucher, Barry DeBone. Those of you



from Pittsburgh who knew Barry will remember him as a good looking man. On rare occasions he would pose for Horne's Department Store in their men's clothing ads. This was great for an illustrator because I had a live model with perfect hands there every day, happy to pose for my numerous Polaroids. Finding a female model was not so convenient. All I had was a disproportionate Barbie doll and I would spend hours searching my reference morgue for just the right angle that never existed. A trip to New Orleans gave me an idea. I bought one of those porcelain gypsy fortune teller wall hangings from a French Quarter gift shop. It was the start of a great relationship. I built the rest of the body using wood, cloth, and eighteen bolts and wing nuts. Though she is only 47 inches tall, she has realistic proportions. To achieve this I projected up some nude photos of actress Bridget Fonda. A German magazine showed black and whites of her standing straight on, front and back. I wish I knew what the story was about but I don't speak German.

We know many artists such as Winslow Homer and Vermeer used mannequins. Mine became known as Mary Jo. Starting out as a model just for illustration purposes she now has become a regular prop at my watercolor classes.

FEATURES continued



During a still life/modeling session at Touchstone, I left her free standing while we went to lunch. Well, the wind pushed her over and her face broke into 23 pieces. No problem, I just Elmer's-Glued her back together. Good as new but a Harry Potter scar remains on her forehead. Touchstone is in the mountains and the humidity is very hard on Mary Jo. Her wooden bones swell and squeak as do mine.

The painting "Mary Jo In Red Chair" was a demo for a watercolor class at the Randolph Art Center. It is located in



an old Catholic Church in Elkins, West Virginia. On that morning, the sun had shone right down on Mary Jo, like a voice from God. However, the afternoon sun shifted to the opposite side. My solution was to simply rotate the chair with model around. My students may have been impressed that I had to pick up my entire setup and move as well. Having the correct light source was just that important.

Yes, Mary Jo has had some work done, but has hardly aged. I have enjoyed working with her. She will hold a pose and not move for hours or maybe even days.

Influences

Fred Carlson tells about his travels in the path of a favorite illustrator.



Since my college days I have been influenced by the work of Edward Hopper.

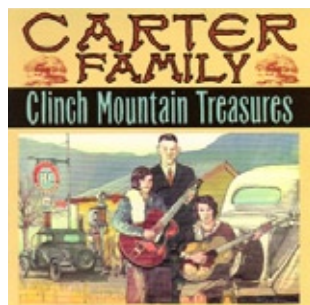
Seeing his 1982 retrospective at the Whitney when I was 27 was a huge influence on me. Being one of the premier American realists of the 20th century means his work needs no special intro-



duction to this audience especially! Somehow, my knowledge that he worked exclusively as an illustrator from roughly age 20 until his early 40s always made all his work stand out for me, and his artistic desires and frustrations touched me deeply.

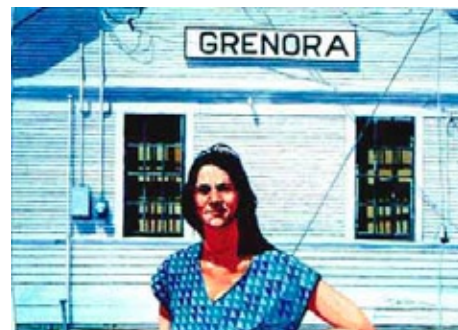


Virgin, Utah 2006



Carter Family CD cover (assignment for BMG/County)

In 1935 at age 53, he commented on his work as a commercial illustrator, "I was always interested in architecture, but



Nancy in Grenora, North Dakota 1991 (personal)

the editors wanted people waving their arms." (Sound familiar? ever try selling subtlety at the expense of "action"?) He often preferred plain architectural forms to other subject matter.



Bus Station (assignment for Pittsburgh magazine)

What I get from Hopper, as he reflected on his changing surroundings traveling around the US, as well as his well-known



Seligman, AZ 2006

NYC and Cape Cod environs, is his elevation of the plain or ordinary as majestic and regal and worth depicting, and that in their



Blind Willie Johnson CD cover (assignment for Yazoo Records)

personal loneliness his figures were fully aware of life's content and meaning. In my own personal work by sliding those aesthetics into

my assignments, I invite PSInside readers to share the Hopperian ethos... and get ready for the next road trip!

QUESTION OTM

What keeps you going while working?

Phil Wilson: I always work with either my studio TV on or studio radio on. I work best with outside "auditory input". When it gets too quiet, that's when I get distracted, because my mind starts to stray and daydream, probably just the opposite of what most people would say!!



Pat Lewis: I listen to a lot of podcasts on my iPod while I work. Typically, they're pretty light entertainment, so I don't have to stop what I'm doing to follow along, but at the same time, they require enough concentration that they keep me from getting up and leaving the room, or flipping through a magazine, or any of the other stuff that tends to distract me from drawing. The exact ones I listen to change from time to time, but some of my current favorites are The Sound of Young America, Car Talk, WTF With Marc Maron, and a comics-related one called The Ink Panthers Show. Once I hit "play" I'm good for a solid hour of uninterrupted drawing, and then I'll take a short break before starting up the next one.

Christine Swann: I definitely have to have music to keep me company while I am working. Although sometimes silence is best to let my brain flow.

Judy Emerick: I listen to music all day long. My work and the level of my concentration dictates the music I choose... piano, Narada, jazz, rock, oldies, etc.

Vince Ornato: In the studio, when I begin sketching out thumbnails for the current painting or drawing, I work in silence. After setting up the work area to begin the piece, I like to play old Italian

movies that I have already seen. I do not speak enough Italian for the story to distract me, and I find that the pace of the dialogue and soundtracks of these films match my mind's creative rhythm. I will also play old X-Files episodes for similar reasons. If things are going well, I am eventually working in silence again with a growling stomach. After clearing my head, getting some food, and possibly doing one or two very quick errands or art-related tasks, I am back at it with a cup of coffee, another movie or soft piano music. When fatigue comes in later, I put on upbeat rock music from days gone by, such as Springsteen or Brian Setzer. The most effective tip I practice is to turn off the telephone while working; try it—it is very empowering!

Sarah Miller: I enjoy listening/watching documentaries while I work, or online movie reviews. RedLetterMedia is an

interesting channel if you want to check it out on YouTube.

John Hinderliter: Music and/or NPR, i.e., Prairie Home Companion, Car Talk, Wait Wait Don't Tell Me.

Leda Miller: Another PSI member and I keep our iChat open while working on the computer. We send images back and forth for critique; we ask for opinions and pull from each other's expertise. It removes the isolation factor, and is almost like being in a group studio setting, except you can log off iChat and be alone whenever you want.

Katie Koenig: Most importantly, coffee motivates me to start working and if I am feeling tired, it keeps me going. If it is a particularly rough morning, I rely on espresso for a little extra boost in the form of a delicious mocha. Once I get going, music keeps me working. I use Pandora since I can add artists and songs that I like and change the station anytime I want. I can work without getting bored of the same artist, constant commercials, or talk radio. I have found that TV can be a great distraction, so I try to turn it off after the morning news and put music on as quickly as I can to get my creative juices flowing.

Anne Trimble: I listen to music (classical on WQED or iPod folk collections) and audio books (mysteries mostly). I find audio input is very inspirational—and necessary—when I'm painting.

Wayno: For the most part, it's music. I'm currently on a Frank Zappa/Captain Beefheart kick, although when I'm writing, I listen to jazz, soundtracks, or other instrumental music so I'm not distracted by the words in the lyrics. When I'm coloring art, the verbal part of my brain seems to be free, so I listen to several different podcasts.

Fred Carlson: What keeps me going? Music: when I'm on serious deadline at least six hour shots of live Miles Davis, *Best of the Stones*, Weather Report, Norman Blake's fiery acoustic guitar from a 35 year history of recordings, 70s ECM jazz, plus I do answer the phone! I put a towel over the computer to hide it.

Ilene Winn-Lederer: Depending on the stages of a project, I move between silence and noise. When I'm developing concepts, calligraphy and executing the parameters of a final drawing, silence is essential. During the "noodling" stage, which may include digitally editing and applying color, listening to music, NPR or podcasts provide momentum for completing the work.

Cheryl Ceol: What "keeps me going" while painting is inspirational CDs or music CDs. Something uplifting. This seems to be a growing collection in my studio.

Anni Matsick: I like audio books rented from my local library, but can't always concentrate when I'm doing watercolor. It's easier to turn on NPR for classical music 9-3 weekdays when I'm usually very focused and productive. After 3 pm come the world news and talk shows, which I can listen to while the workday is winding down and into the evening when needed. My schedule isn't always that well ordered but the programming gives me a sense of time as the segments pass. (All Things Considered is a warning to start packing for FedEx!)

Thanks to **Vince Ornato** for this month's question. Got a good question? Please submit to: animatsick@mac.com

INTERVIEW

In Touch with...

TAYLOR CALLERY

Within four years as a freelancer, Taylor has already been cited as “one to watch” by a notable industry standard, and his work hangs on the “Governator’s” wall. The North Allegheny High School 2000 grad has set high goals and is well on the road to achieving them. Read the details as he shares his enthusiasm for creating art.



Q: How would you describe your personality and lifestyle?

A: For the most part my life is filled with high energy and a strong effort to stay positive. I enjoy taking the daily challenge of keeping my glass half-full, focusing my eyes on what's to come next. There are a countless number of opportunities, events, and unknown life travels that I have yet to experience, and it brings me great joy in knowing what is possible ahead.

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

A: The most important turning point so far has solidified a foundation which has allowed me to continue building a path of my own. This pivotal inspiration started from a presentation

given in 2007 at Pittsburgh's Artist Image Resource, by good friend and mentor, Jacob Thomas. His presentation of illustrations brought so much excitement to my own pursuit of a professional career as an illustrator.

At this point I was very passionate about illustration, but I was stumbling around a lot, not able to find the right approach for balance. I wasn't quite ready, until around the time of his presentation, to seriously take on the task at hand. I reached out to Jacob for guidance, and it was his kindness, generosity, and quick response that helped and still resonates in our conversations today. His work and words that day inspired a path of friendship, mentoring, and a development over three years of the work that I am creating in this moment. He has been able to show

me that through practice you find confidence and belief in what you are trying to accomplish, not only in art, but also in life. The best part of all of this, though, is knowing there is still so much more to learn and strive for.

The introduction to this pivotal point could never have been possible without the generous

nature of good friend and mentor **John Ritter**. He was the spark of inspiration from the very beginning who opened my eyes wide to what illustration can truly be, and has continued to shine a spotlight on what it takes to get it. I am grateful for the tremendous support found in such giving people.

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

A: I think it's more the body of work where you learn the most, as opposed to a single assignment. For me it has been completely about the process of applied learning, and the practice which it provides. I try hard to make the next illustration better than the last, applying what I learned from the previous project to the one that is on my table. It's

the drive to push yourself and just flat out crank away at the work that truly shows your own personal tenacity, grit, limits, and passion.

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

A: Making art is incredibly fun! Each project is an opportunity for something new, and it provides a chance to express a personal view into problem solving. It's also pretty great to get paid for something that you absolutely love to do.

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

A: In 2004, fresh out of the College for Creative Studies in Detroit, I had the pleasure of meeting **Fred Carlson**. Upon my return to Pittsburgh, Fred introduced me to PSI, which eventually led to a small internship with **John Ritter**. With this internship, I had my first opportunity in a professional setting to sketch out an idea, and the sketch was absolutely horrendous. John's reaction to this terrible sketch was: “If an art director were to see this they would laugh, and did they even teach you composition in school?” It was a gut wrenching statement to hear at the time, but it was also very true. Looking back, this honest criticism is where my fire for illustration truly started to burn. It changed my entire point of view for the better as to what I thought illustration was all about.

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

A: Stay humble, work harder than you ever have, and stay focused. It's as simple and as complex as this; make a ton of work. It's through this process of learning and practice that you will find the most rewarding aspects of your career, and where you will eventually take it.

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

A: It certainly does, in the way that the personal work is more of an expression of inner thoughts or interpretations of the environment I have created around me. The commercial work is born of an existing written idea, for the exact purpose of its use. The fun part about working the two sides here is how the

INTERVIEW continued

ideas or techniques used can cross over into either platform.

Q: What do art directors like about your work?

A: I was taught that politeness and flexibility carry a huge weight in the art buyer's decision to call you back. I try to work as accurately as I can, allowing me to create a quick turnaround. I strive to execute or present the most creative idea on the highest level when completing an illustration, giving me the best chance to stand out in the crowd.

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

A: It's the belief in what I am trying to accomplish that gives me the drive to reach my mile markers along the way. One of my first goals, besides getting my first published illustration, was to be featured in the Communication Arts Fresh section. When it actually happened last May, I realized that it was more a result of breaking down the mental barriers, believing in the fact that I could do it, and doing whatever it takes.

Q: What would you do with ten million dollars?

A: With that kind of money, I would guess that life would become extremely complicated. I would be afraid that I would stop appreciating the important things. If I can earn a good living towards my own expectations of success, I would be most happy.

Q: What do you enjoy reading?

A: From the advice of a good friend, advice that I finally came around to, I have really been interested in reading *The New Yorker*. There's not a better publication out there that provides such a culturally diverse range of topics and current issues. *3x3* magazine is also a great look into contemporary illustration that makes the top of my reading list.

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

A: I am always looking for a way to make better work.

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

A: The most interesting story I could share at this point would have to be my experience with an illustration I completed for *The Los Angeles Times* back in April 2010. The featured illustration was for a story about Arnold Schwarzenegger and his possible return to Hollywood, as his term as governor was coming to an end. The illustration went over very well with the art director, and hit the stands that Sunday.

The very next day after it was published, I received a call from both *The Los Angeles Times*, and Governor Schwarzenegger's assistant with a request that absolutely floored me. When reading the paper that Sunday, the Governor took notice of the illustration I had done, and was requesting to buy the original art to have for his home or office. After the initial shock, I explained to them that my work is a mix of both traditional and digital media, so there was no actual "original". I ran out that day to get a high quality print of the piece and sent it off to Los Angeles. About a week later I received a personal letter signed and sealed by the Governor himself, saying how much he liked the print. As I am telling this story, looking at the letter, I am still flabbergasted, and most certainly grateful for this unexpected experience.

View Taylor's work on his website at: talleryiillustration.com

CA Fresh section: www.commartarts.com

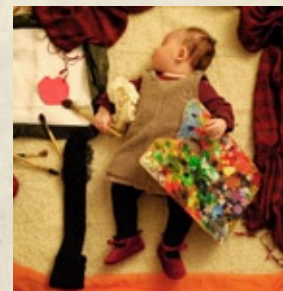
Members can receive a 10% discount from the iSpot and AdBase

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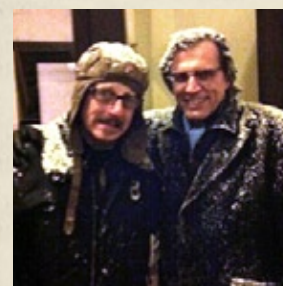
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Personals



Lea Marie Ravotti and her husband Bill have just adopted a baby girl

named Anna. Not only is Anna of Czech origin as is Lea but she is an art prodigy!



Wayno recently spent a couple of days working side-by-side with Dan Piraro,

cooking up more collaborations for his daily comic, *Bizarro*. He reports, "I was there for New York's most recent blizzard, which passed us by in Pittsburgh. We were out for dinner the night of the storm, and had to walk the last several blocks to Dan's home since the streets were too treacherous for taxis."



Kathy Rooney and Ray Sokolowski celebrated their 20th wedding anniversary February 5, in Irish style at the Monterey Pub on Pittsburgh's Northside, with

many PSI friends attending.



BEHIND THE BRUSH

See what members are working on this month...

This Troy Polamalu poster was done by **Dan Hart** the week after the Steelers got into the Super Bowl. He is using it as a self promotion.

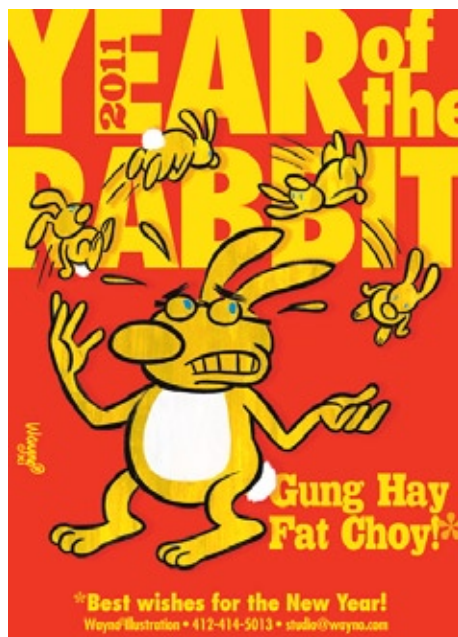


Phil Wilson shares this portrait he just completed of his late mother.



Here's **Wayno's** 2011 Chinese New Year card. He started this yearly practice in 2004 (Year of the Monkey). Wayno relates, "Late in 2003, I was involved in some now-forgotten project, and realized it would be impossible to create, print and

mail my annual Christmastime self-promotional card. My wife Kim, who is my best advisor, suggested I instead do a Chinese New Year card the following January." Self described as compulsive, Wayno had no choice but to complete the twelve-year cycle of animals in the Chinese zodiac. This is the eighth consecutive year, and he'll finish the series in 2015. "Kim and I have celebrated Chinese New Year for as long as I can recall," he continues. "We enjoy having an extra holiday in the dead of winter, particularly one that carries no family obligations."



For the second year in a row, Wayno created an image for *HELL With the Lid Off*,



the annual Barleywine Festival at Kelly's Bar & Lounge in East Liberty. He is printing a limited edition signed poster, which will be sold at the event. Kelly's will

also offer t-shirts featuring a two-color variation of the design.

Shown are several of the 25 baseball/education themed spots done by **George Schill** for the Center for Education Reform's website, Media Bullpen.



Judy Emerick has been working on a new project along with her business partner. "Abe came from my heart and he is now ready to meet the world," she says. "God is Great / All Beings Equal is an organization whose mission is to build understanding, tolerance, and peace among people of different religions worldwide. Our founders are people from everyday walks of life and different faiths who share the belief that religious dogma, hatred, violence, and warfare must stop if we are to

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BEHIND THE BRUSH continued

survive." Items printed with their message are for sale at: www.justprayit.com

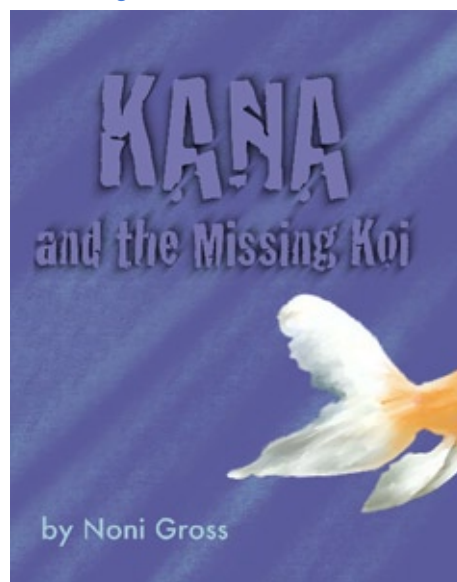


Mark Brewer's full-page illustration for Strategic Finance Magazine's March issue accompanies an article about financial speculations and questions.



Leda Miller, writing and illustrating as Noni Gross, just submitted her illustrations for a picture book for printing and distribution with Lightning Source. *Kana and the Missing Koi* is an early reader mystery, level 2, about a little girl in Hawaii whose lucky koi fish keep disappearing. Lightning Source is a self-publishing company, a branch of Ingram publishers. The book will be included in their catalog, distributed to places like Barnes and Noble, Baker

and Taylor, Amazon and libraries around the world. The book is available to read online at Leda's picture book website at: www.nonigross.com.



This illustration was done by **Dave Klug** for the Pittsburgh Public Theater, for their upcoming show, *Around the World in 80 Days*. Dave shares: "Art Directed by Paul Schifino, I did a pencil sketch then did a color version, which turned out to be too finished and had to back up, reworked it, putting a lot of the sketch elements back in, such as texture and shading."



This digital cover illustration by **Judith Lauso** is the result of a commission for a medical book published by AuthorHouse, *The History of Respiratory Therapy—Discovery and Evolution*.



Judith's watercolor and ink montage of Steelers player #43 Troy Polamalu is available as prints at the Heinz History Center this winter.



This illustration by **Taylor Gallery** was completed for Report on Business magazine for an article concerning China's business decisions controlled by its multiple layers of government.



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BEHIND THE BRUSH continued

John Blumen's cover illustration was done for a collection of short stories titled *Angels of Darkness* for Penguin Publishing.



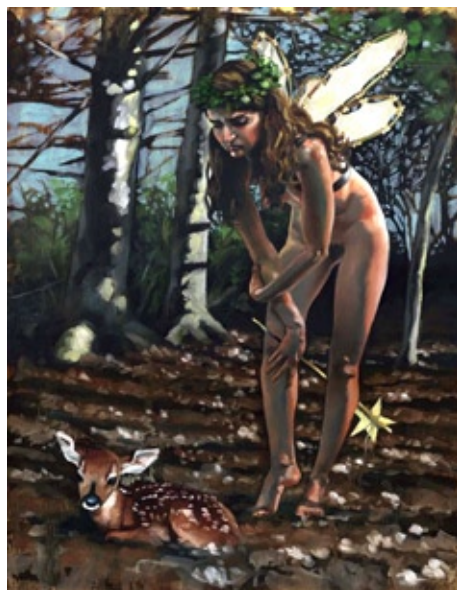
"Working on my portrait skills," says **Anne Trimble** about this study in pastel.



John Hinderliter shares a few of the "sketchy" looking illustrations created in Photoshop for the Pittsburgh Post-Gazette, used in an animated commercial and in their print and online ads.



Also shown is a recent 16x20" oil painting done from a model at the Tuesday night figure sessions at South Arts in Bethel Park.



From Imaginarius, a new blog entry from **Ilene Winn-Lederer** at: imaginarius13.wordpress.com Ilene has posted preliminary and final drawings from A Mundane Magick at: Cleo@Cockfosters.



"This character recently posed for our portrait group at Panza Gallery," says **Bill Ireland**. "Like he had all the time in the world, and quite motionless until the breaks, when he gladly broke out the smiling appreciation of our struggles."



The two tight b/w sketches done by **Fred Carlson** are in approval stage. Final art will embellish Guitar Workshop DVD covers for *The Music of Buddy Holly* and *Deep Blues: The Early Blues of Lightnin' Hopkins*.



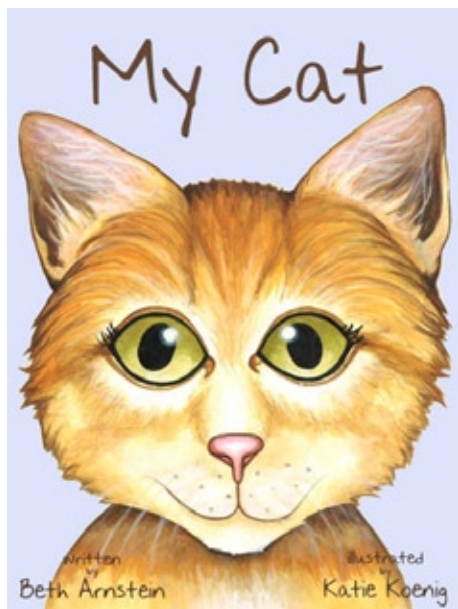
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BEHIND THE BRUSH *continued*

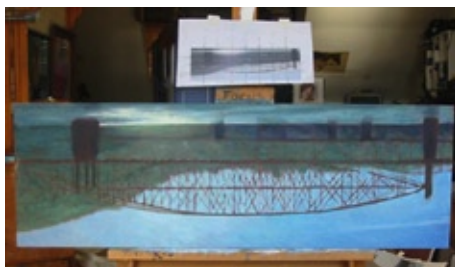
This month, **Katie Koenig** completed a mural in the podiatry office of Dr. Snyder and Dr. Hughes in Bethel Park. The mural features the stadiums and great athletes of the Steelers, Pirates, and Penguins. Some of the portraits include Terry Bradshaw, Jack Lambert, Willie Stargell, Roberto Clemente, Mario Lemieux, and Sydney Crosby.



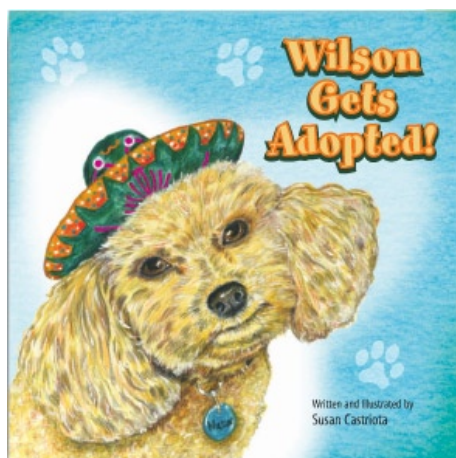
My Cat, a children's book Katie illustrated, written by her sister Beth Arnstein, is about a smart but mischievous cat who wreaks havoc on a household. It will be published on meegeenius.com, a new website featuring a book app where you can download children's books that will help your child learn how to read.



Vince Ornato received plenty of feedback from members on Facebook about how he spends a lot of time painting upside down when he uses photos as a reference. In this one, the subject is the Smithfield Street Bridge during sunrise. "In my mind," Vince says, "I am painting sunlight reflecting off two forms: the bridge and the water. It is easier to do and check later, upside down, so one's eye is not harnessed by specific objects wanting to be rendered ultra-realistically."



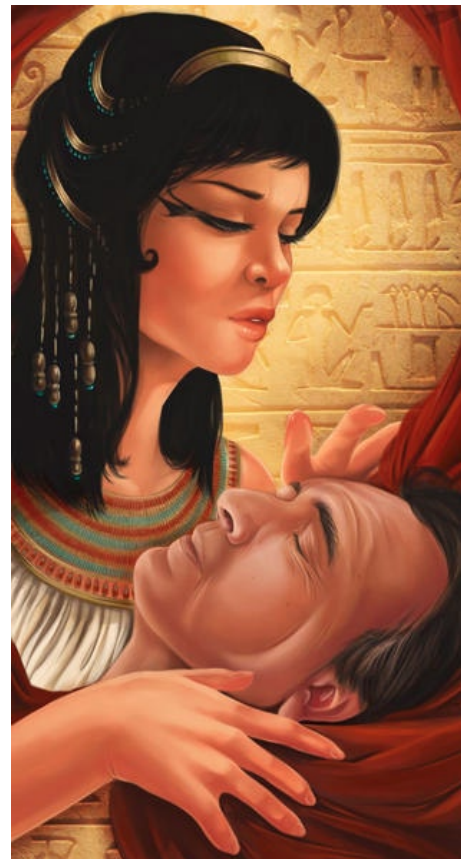
Susan Castriota's passion for drawing combined with her love for dogs was the inspiration for *Wilson Gets Adopted*, the first in a series of books, *Wilson's Wondrous Tails*. The adoption of her dog Wilson brought to light not only the plight of homeless dogs but also the rarely recognized health risks to dogs who live with chronic smokers. To purchase, email Susan at susancastriota@aol.com



This crop from **Kathy Rooney's** latest drawing for the Allegheny Observatory movie project shows the young John Brashear and Phoebe gazing at the stars outside their South Side slopes home, circa 1860s.



The Pittsburgh Opera Company contracted **Sarah Miller** to create poster art for the 2011-2012 season opening show, *Mark Antony and Cleopatra*. Also shown is another of her latest paintings, "Spider Queen".



A more detailed step by step of this painting by **Cheryl Ceol** can be seen at "On the Easel" on her website at: www.ceolcreations.com. The painting is first in a series of hunting dog

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BEHIND THE BRUSH *continued*

prints. "What I'm going for is not necessarily hyper-realistic," Cheryl says. "More a fanciful, utopia setting for each animal with his disposition reflecting the joy of doing what he was created to do."



Rick Antolic sent two illustrations from a series of eight done for a storyboard for a video created to sell a concept for a new Broadway show. "I have been working on vari-

ous elements of this client's endeavor for a few years now. He is actually getting closer to seeing his musical put on the BIG stage!" Rick reports. "These images were done completely with Photoshop, a new way of working for me."



"Divas" is the latest topic for **Jim Mellett's** sketch submission to White Mountain Puzzles. "No Liberace, but I did sneak in Freddie Mercury, Richard Simmons, Elton John and Tim Curry from *Rocky Horror*. Still need to add a lot of women but had to get the rough out the door," Jim shares. "Yes, Miss Piggy is in along with a few other cartoon characters including Betty Boop, Olive Oyl and Marge Simpson." Here's a small section.



Here's art for **Craig Mrusek's** column in February's Bachelor Pad magazine, where the featured drink is a classic gin-and-Champagne-based cocktail called the French 75. "My editor applauded the use of a cute girl in a French maid's uniform and wondered why it took me so long to finally draw one," Craig adds.



Craig created this label art for the new peppermint flavor of Trader Tiki's syrup. Peppermint (along with another flavor, hazelnut) was produced exclusively for Burgerville, a restaurant chain located in the Pacific Northwest. Craig adds, "Trader Tiki's has

commissioned me to do labels for eleven flavors so far and they're planning on producing another two in the coming months."



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