

PSINSIDE

www.pittsburghillustrators.org

August, 2011

My Spot by Anni Matsick



We're all bubbling with excitement as opening night for the DUI exhibit at GalleriE CHIZ approaches.

It's always

fun to see each other's art on the walls but this time we get to take it all home, too! Books are off the press so bring your pens and let's make it an autograph party! The opening falls on our last-Friday-of-the-month social date so it will be one big, happy occasion at CHIZ. If you missed last month's gathering at the Church Brew Works you can read about it in a report on page 7, but don't let that happen again!

The deadline is nearing for submitting work for our next exhibit opportunity, the fall show at Slippery Rock University's Gallery. Looks like there's no shortage of framed work among us, judging by the items listed under On Exhibit, so be sure to check call for entry details again on page 5.

See you at CHIZ, and don't forget your Sharpie!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Pet Project

Dave Klug has been named Honorary Artist for the 15th Annual *Animal Friends' Black Tie & Tails: Real Housepets of Pittsburgh* event set for November 5 at the Circuit Center in the Southside Works. The distinguished position entails creating a campaign of artwork, like the Save the Date promo crop shown here as well as for the all other collateral, including Invitations, Program, Auction Guide, on-site displays and also some artwork that will be going up for auction at the event. For tickets go to: www.thinkingoutsidethecage.org Last year, **Wayno** reported on his reign as Honorary Artist for the event in the November 2010 PSInside.



Serendipity

This illustration by **Taylor Gallery** that appeared as a cover for the August 11-19 issue of Time Out New York magazine started out as a personal project that was geared towards a cover consideration for The New Yorker. (continued on page 2)



Goat on Wheels

John Hinderliter was contacted by a Pittsburgh art director who thought he was going to surprise him by asking for an illustration of a goat on a bicycle. John surprised him by telling him he'd done one before. (continued on page 2)

NEWS FLASHES *continued*

Goat on Wheels continued

The illustration was intended as a label/logo for a local goat-cheese farm. The illustration would be trapped in a circle with type and done as either a hang tag or a label on the cheese package. "The farm family are avid cyclists and requested the cycling goat. The AD wanted it to have an old storybook feel so, in case the farm came out with a variety of cheeses, we could do subsequent related illustrations," John says. "I sold them on the antiqued woodcut look and I'm pretty happy with the results. Except for a tight pencil, the entire thing is digital." The line art was rendered in Photoshop and the color was done in ArtRage.



Serendipity continued

"Initially, I did a few sketches that revolved around the idea of a summer in New York. I sent a hard copy of the art along with a letter of my intentions to The New Yorker in hopes of having even the slightest chance of consideration for a cover," Taylor begins. "That same week, I sent the image out as a promo, not thinking that someone would actually want to use it for their publication. As luck would have it, an art director from Time Out New York called and said that this image would be a perfect fit for an upcoming cover they wanted to put together, relating to activities in New York before summer ends. I told him of my initial intentions, and that I had not heard back from the New Yorker. He was gracious enough to give me a little more time, planning to check with me later that week. Because of this situation, I sent along my original sketches of the project, in hopes of working out an agreement to do something

similar to the original art, or to maybe use one of the other sketches for the cover.



After a few conversations with advice from good friends and mentors, I decided to sell the image to Time Out NY (knowing that getting the New Yorker cover was a longshot). The AD was really excited to hear of my decision, and they were so pleased with one of the sketches they decided to turn it into the feature opener to go along with the cover. In the end, hard work and a little bit of luck really paid off. I am very excited and grateful to have had this opportunity, not only for the cover, but also in starting a new working relationship with Time Out NY."



Taylor has more to tell about another recent assignment that appeared in the Sunday, July 17 New York Times: "They called late on the Wednesday prior with a request for art for their Sunday Sports Section. I had to have sketches to them for Thursday morning, and a final piece in their hands by Friday morning. It was my first opportunity to work with the Times, so I was more than happy to work hard and knock out the illustration.

The art went over really well, and the art director said it received a lot of compliments within the department. To me, this was just as wonderful to hear as the initial call for art. I hope this means there are many more opportunities ahead with them, so fingers crossed. The funniest part about this was that the story wasn't even written yet. The only information that I received from the art director was the 'mood' or overall tone of the story, along with a brief description of a young Mets fan devastated by a trade. That said, it felt good that we nailed it without even having the story in full."



Here's another one of Taylor's latest images, for Treasury & Risk, for a story about companies adopting a retail model for distributing apps for mobile devices to their employees.

On Exhibit

"My Jogging Route" by **Ron Thurston** has won the Pulsifer Award in the 30th annual *Adirondacks National Exhibition of American Watercolors* held at Arts Center, Old Forge, New York. The highly competitive show, which includes 100 paintings by 100 artists from North America, will be on display August 13 through October 2.



NEWS FLASHES *continued*

Scientific Illustrator **Mark Klingler** has been invited to display a selection of artworks in the East Wing Rotunda at the State Capitol Building in Harrisburg. This exhibition space is reserved for Pennsylvania artists.



Photo by Mark Klingler

In late July Mark installed more than twenty pieces spanning his nearly quarter century of professional work. Included are such illustrations as the "paper clip mammal," *Hadrocodium wui* on the cover of Science magazine, and Mark's depictions of modern wildlife from *Field Guide to the Natural World of New York City*. The show runs through August 27.



The "paper clip mammal," *Hadrocodium wui*, watercolor on Bristol board.

PSI members **Kathy Rooney**, **Michele Bamburak** and **Roger Smoot** took first, second and third place respectively in *Imagine - A Beatles Inspired Exhibit* that ran in June at the Venue of Emerging

Arts (VOMA) in Johnstown. The show's opening featured The Backwards Beatles tribute band from Kosice, Slovakia.



Kathy went to the VOMA's July 30 *Block Party Centennial celebration* in Johnstown where teeshirts were sold bearing her prize-winning portrait of George Harrison. "I also discovered



that there was some great emerging talent at the event," Kathy says. "VOMA is located at a former landmark church that has turned 100 years old. It is certainly a merging of both musicians and visual artists." It stands alongside two other art venues, The Bottle Works Ethnic Arts Center www.bottleworks.org and ART WORKS in Johnstown www.artworksinfohjohnstown.org Kathy adds, "A big bonus to attending the Block Party was to unexpectedly meet up with PSI member **James Elston** who is a native of Johnstown and who gave me a tour of his studio at ARTWORKS."



"Rosie" is one of three paintings **Anita Alano** will exhibit in Washington County Historical Society's *Art In the Garden Show* opening September 11. All are acrylic paintings on boards.



Mary Dunn sold a painting through an exhibit at South Park Theater that featured pastel artists who are members of the Pittsburgh Pastel Artist League. Her painting, "Poppies" was done on an 11x14 Richeson Unison Pastel Gator Board Surface.



NEWS FLASHES continued

Here is "Urn with Fruit," one of two original oil still lifes sold during a solo exhibit **Joe Winkler** had for the month of July at the Mt. Lebanon Public Library.



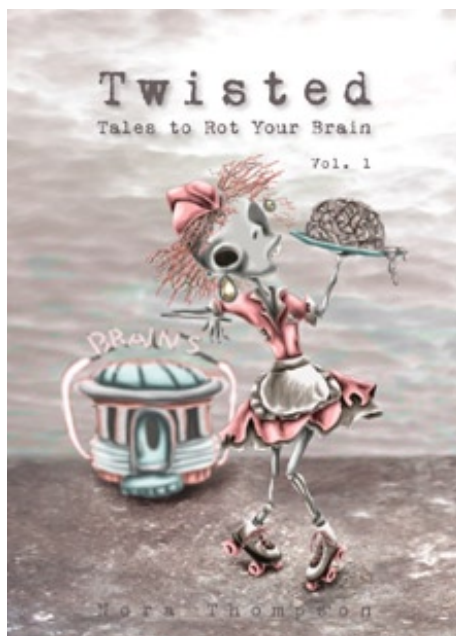
Cheryl Johnson has an acrylic painting at L.S. Hoffman gallery in Munhall.

Of her two pieces accepted, **Anni Matsick's** watercolor "Boy in Yellow" (in July issue) won Honorable Mention in the *Art Alliance 2011 Juried Show*, Lemont, on exhibit August 26 - September 4. Shown is her drawing, "Breaktime."



Book Happenings

Nora Thompson is independently publishing a book she has been working on *Twisted: Tales to Rot Your Brain Vol. 1* is a collection of 28 flash fiction stories told through text, illustration and graphic novels. The images in the video are hand-drawn, and she created the video in Flash. Nora has launched a project on Kickstarter : kck.st/r4W98F The project runs until Saturday, September 17 at 10 am. The trailer can be viewed on YouTube: www.youtube.com More on the book at: www.hairye eyeballs.com.



Two Minutes of Fame

Paul Leroy Gehres aka "Leroy King of Art" had a movie shown in *The 2 Minute Film Festival* at Carnegie Museum of Art on July 21. You can see LeRoy printing the word "work" with a shoe at: www.youtube.com

This year's event is called The Labor Party because the theme, tied into the Pittsburgh Biennial (on view in the Heinz galleries June 17–September 18), is work, industry, and labor. His 2010 entry *A Brief History of Lucky LeRoy's Shoes* can be viewed at web.cmoa.org

Wilson Gets Interviewed

Susan Castriota and her adorable dog, Wilson, were guests on WCAU-TV NBC Philadelphia's *The 10! Show* on July 27 to talk about the book Susan wrote and illustrated, *Wilson Gets Adopted*. They are shown here with the show's host, LuAnn Cahn. Wilson's former owner was a cigarette smoker so he suffered from the effects of secondhand smoke. Susan



advises on the dangers of such exposure to pets in the story, which, as we can see, has a happy ending. Proceeds from the book's sales go to various animal help groups. A sequel is in the works: *Wilson Learns Manners*. A Wilson plush bean-filled dog can be ordered with the book on Susan's website, and children can enter a coloring contest at: wilsongetsadopted.com The TV appearance can be seen at: www.nbcphiladelphia.com

Illustration Lecture Series



Fred Carlson, Taylor Gallery, and Rhonda Libbey, three familiar PSI illustrators, recently showed their work and gave artistic and career guidance to the senior level graphic design classes at the Bradford



Fred shows cover illustration for America Magazine.

School, Station Square Campus. The series was organized by instructor Sara Tinnick and presented on three separate days during the week of May 16. Over 50 students were addressed by each presenter.



Instructor Sara Tinnick looks on as Fred shares a Pittsburgh Magazine editorial piece.

Photos courtesy: Sara Tinnick/Bradford School

ANNOUNCEMENTS

Fall Exhibit Opportunity: PSI Showcase at SRU

June Edwards, Associate Professor in Slippery Rock University's Art Department, is inviting all PSI members to submit up to three pieces for an exhibition at the Martha Gault Art Gallery on campus. This exhibit will include a broad range of illustration and will open with a reception on Tuesday, October 4, 5-7 pm, and will be on display through October 28. June is looking forward to showing off PSI members' work to Slippery Rock students, faculty and community! Please email her at june.edwards@sr.edu for a prospectus with full details.

General timeframe:

Submit up to 3 low resolution .jpeg image(s) by email by September 2nd:
june.edwards@sr.edu

Confirmation will be sent by reply email by September 9.

Artwork is due September 23-25, and will be returned November 4-6. Transport to and from the gallery will be provided from a Highland Park location, at 6049 Jackson Street.

Don't miss this opportunity to show your work outside the Pittsburgh area in a beautiful gallery!



Call For Artists: Naked in Pittsburgh Autumn 2011

Naked in Pittsburgh is a celebration of nudes in art, a positive reflection of our shared human form. The show is open to realism or abstract, traditional or digital media, photography and 3D artwork. The show will run November 4-20 at the Red Door Space, 2112 Sarah Street, South Side. Deadline for entries is October 16. More information at: www.outlawartisans.com



Artwork by Jeff Outlaw

DUI Update

We're Ready to Pour it On!

Be at GalleriE CHIZ Friday, August 26 for the opening reception of *Drawing Under the Influence*, an exhibit of original art from the pages of PSI's 2011 Illustration Directory. It's also the Directory launch party so we'll be pumpin' up sales! Get yours and have it autographed as you mix with the artists! Buy extras for gifting!

This event will also be our last-Friday-of-the-month social location. The show will run August 22 through September 30 at:



GalleriE CHIZ, 5831 Ellsworth Avenue, Shadyside

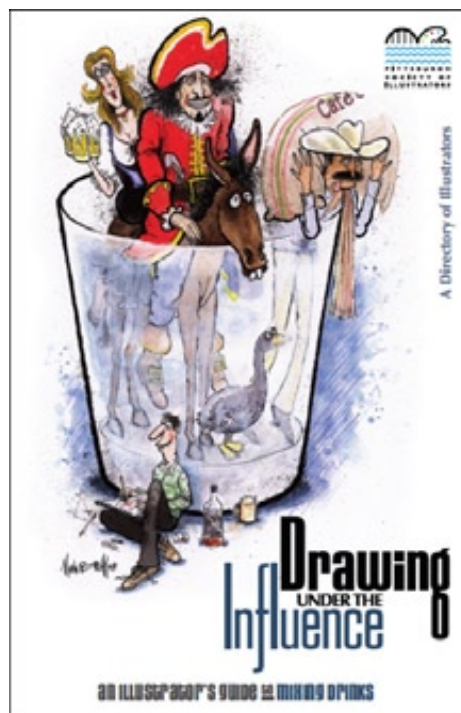
Opening reception Friday, August 26, 5:30-8:30 pm

Hot off the Press!

50 artists! Nearly 60 mixed drinks recipes!

Directory advertisers can pick up their books that night at the gallery. Anyone who can't make it can pick them up at upcoming socials and business meetings. Additional copies will be sold then also.

\$5 per-while supply lasts!



This book is overflowing with recipes like the ones featured on the following page...

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

Just show proof of your PSI Membership Card and mention that PSI President Mark Brewer referred you.

www.theispot.com
contact: Natasha Boysaw
1-800-838-9199 ext. 4
natasha@theispot.com

www.AdBase.com
contact: Matthew Newell
1-877-500-0057

Katie Koenig: Since I spent four years living in Savannah, Georgia to attend Savannah College of Art and Design, a part of my heart still belongs to the south. I consider myself to be part Georgia Peach, so I wanted my drink recipe to pay homage to the land that made me the illustrator I am today (not to mention, I believe the drink is utterly delicious!).

My concept for this piece was simple. The image itself is highlighted by my use of texture and a carefully selected color palette. I began painting the illustration with acrylics before scanning it and working on it digitally in Adobe Photoshop. I hope the finished product looks as fantastic as the drink tastes!

Monique Luck: I created this piece using fragments of found paper. Set in an imaginative garden, this piece is about desire, beauty and choice. In my drink recipe I used pomegranate juice. The pomegranate is, in my opinion, a very seductive fruit. In mythology it has often been associated with goddesses, mystery, and power. It has even been suggested as being the “Forbidden Fruit” in the Garden of Eden. This piece examines the idea that our heart’s desire may be right in front of our eyes, reminding us that we have a choice to indulge our desire. Even if that means taking a sip of an excellent, modified margarita.

Frances Halley: Achill Island Stout is an original stout recipe brewed by my sons, Douglas and Jack, who are amateur “brew masters.” Recently they decided to add a loaf of my homemade Irish soda bread to the brewing process of a traditional stout recipe. It was an excellent brew that we all enjoyed immensely. The *PSI Drawing Under the Influence* book offered the perfect opportunity to introduce this original brew in style that reflects my love for simplistic folk/ethnic art and in using type as a design element. Using cold press watercolor paper I stained it with coffee and maple extract dipped in cheesecloth (it smelled wonderful when I was painting it) to give the background the look of wood. Each element of the design was painted separately in gauche and ink. The lettering is a simple Celtic alphabet in colors of deep green and rust outlined in gold. The colors were influenced by the green and orange bands in the Irish flag. The brew masters educated me on the proper height and shape of a stout glass! All the design elements in the painting were scanned and arranged digitally. The name of the brew was selected as a tribute to the birthplace of my grandmother who was born on Achill (pronounced ak’-ill) Island in County Mayo, on the northwest coast of Ireland. Douglas and Jack have promised to brew a batch of Achill Island Stout for the December reception at AIP. And I promise a sampling of my delicious Irish soda bread.

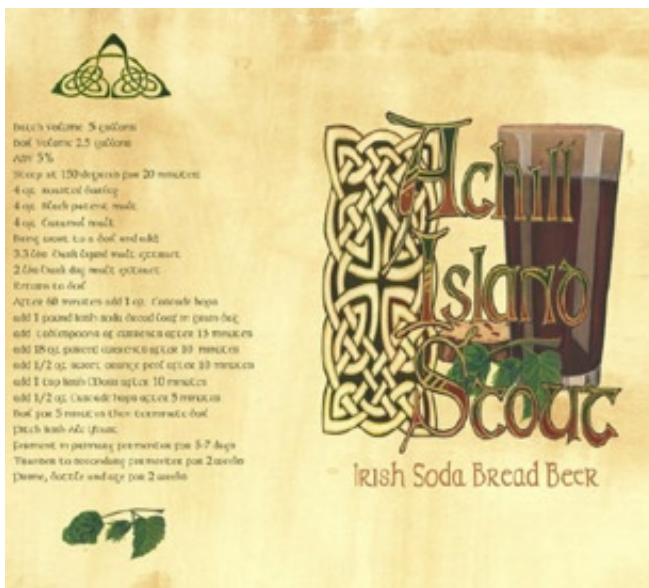
Georgia Peach

Let Peach Schnapps over ice in a highball glass. Top with orange and cranberry juice, for taste, and serve.

Katie Koenig



Monique Luck



Frances Halley

ANNOUNCEMENTS *continued*

What Did You Miss At the Last PSI Social?

By Fred Carlson

Why was the July 31 last Friday of the month PSI social so lightly attended?

Maybe it was the fact that the business meeting was cancelled due to our annual July vacation ten days before, or that the original date of the social that is always displayed so prominently on our website had a typo for a while the week before, or maybe we just didn't figure the reminder e-blast was necessary...I mean EVERYONE in PSI knows the LAST FRIDAY OF EVERY MONTH IS ALWAYS PSI SOCIAL NIGHT, right? (Except for December where we have the famous Saturnalia holiday party.)

The last-Friday-of-the-month-social has been a PSI staple since late in 1996. We are approaching 15 years of this "stamtmisch" (when a group keeps a reserved table the same time every month) tradition. The ongoing sharing of tech talk, shop talk, client talk, marketing talk, pricing talk, and overall social release keeps the mind fresh, the enthusiasm up, the art looking up to greater horizons, and the learning curves high. Even though there were only six members at the July social, I learned long ago with this organization that quantity does not always define quality. I would like to share with all PSI members, and especially our new members, what you can gain from social night, and in particular what you missed this past July 31.

The attendees included former PSI Presidents **Rick Antolic** and myself, past VP **George Schill** and current VP **John Blumen**, along with PSI's *Drawing Under the Influence* Directory AD/Designer **Steve Cup** and *Lunch Break Comics* star **Pat Lewis**. Conservatively estimating, I would say the combined professional tenure of our six career paths amounts to over 130 years between us in the illustration field.

So what DID you miss at the last PSI social?

In the space of 2 hrs and 40 minutes, besides world class pizza and beverages (mostly covered by PSI) the following topics were covered:

- Strategies for communicating with ADs while a bid is in limbo...
- Attitudes toward doing "the low paying job"...
- Identifying ADs who are committed to using the PSI website and PSI artists...
- What to do when a high invoice seems to upset a client...
- Do You Know? (knowing your new members)...
- PSI Program ideas for after the Directory is published this month...
- Identifying new volunteers for the 2012 program cycle and Dec 2012 new board...
- How to make the most of your PSI membership...
- Three shows between now and year-end (GalleriE CHIZ, Slippery Rock U, AIP) and there could be a fourth!

Sometimes it really does seem like PSI runs on its own power in cyberspace, but we know for sure that it's our personal interactions that grow and prosper the group. Our success, growth, and retention of members comes from two parallel realities: the sharing of our experienced professional insight and craft with younger illustrators, keeping *their* careers improving and growing, while simultaneously keeping the established professionals prospering practically and creatively adapting. This is where our PSI mission success is evaluated. This happens organically and fully as jobs are shared at social night: when our personal visions for our own work can be shared and critiqued. When we see each others' printed pieces, originals, progress sketches and studies, we challenge ourselves to interact with new markets we did not even know existed, in techniques and designs we never thought of, for formats and end usage that is always changing. All of this inspires the highest level of creative work ethic and inspiration, and is always worth the trip down to wherever the PSI social is that month.

August's social will locate at GalleriE CHIZ, but for September on, bookmark "last Friday of the month PSI social" in your own memory bank. See you September 30 back at Church Brew Works! 8 pm! Back left corner past the end of the bar!

New Members

Full Member
Terrelle Lewis

[email](#) • [website](#)

Terrelle, a 1990 Gateway grad and attendee of AIP, has an associate's degree in graphic design with a computerized technical focus. He has freelanced for three years and done work for the Pittsburgh City Paper and The Pittsburgh Tribune Review. Terrelle adds, "I have been drawing most of my life and have grown to love illustrating." He has shown artwork at 3-generations Gallery and the GalleriE CHIZ in Shadyside. He received a Monroeville Arts Council award in 2009. Terrelle is from Monroeville and currently lives in Pitcairn.

Affiliate Member
Ateret Reisner

[email](#)

Ateret is a 2010 Carnegie Mellon graduate and Assistant Manager for Special Projects at Flyspace Productions, a small production management company that contracts with the Pittsburgh Cultural Trust to run and manage events such as First Night and the Three Rivers Arts Festival. He also freelances as a graphic designer with primary clients including Agency for Jewish Learning and the Jewish Federation. "I always considered myself to be more than a graphic designer," Ateret comments. "I felt like an artist and illustrator, wanting to illustrate and design books for children."

UPCOMING Business Meeting

September 20–7:30 pm
at **John Blumen's** house

INTERVIEW

In Touch with...

MARK KLINGLER

As kids, we all imagined growing up to be artists in Carnegie Museum's Dino Hall. That dream came true for Mark, whose fascinating illustrations illuminate the prehistoric world.



Q: How would you describe your personality and lifestyle?

A: I find that my love for nature is an integral part of my life, in family, work, and sharing with the public. As an artist illustrating nature, whether a fossil reconstruction or critter from my backyard, I find myself observing nature in order to depict nature's little stories. Therefore, for those who know me, yes I am easily distracted by a butterfly, etc. These little experiences go into my works.

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

A: In high school I had to decide between art and science courses. I enjoy the process of science, and I have a gift to share—art. I've been fortunate that even though I chose the art path, I ended up working in science after all.

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

A: It's hard to narrow it down to one project, as each has unique facets which I learn and enjoy. With the Dino-Mite Days dinosaurs in 2003, we had the opportunity to produce not only one concept at our home, but another design as well, an experience which was shared with 22 students and faculty of Oakbridge Academy of Art where I was an instructor. In my experience, one never knows how the opportunities will play out, which is great as long as they enrich the field and our family. Currently, I have an exhibition of some

twenty works at the East Wing Rotunda of the Capitol building in Harrisburg, through the month of August. We shall see how this plays out. While installing the works, my 2 ½-year-old daughter Olivia asked why I was hanging work there. I answered her, "to share with the people here in Pennsylvania." Pleased with that reply, since she loves to "share," she ran off to play again.

Besides, she had the opportunity to run about the Capitol's halls, as the building is empty on weekends!

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

A: I feel it is a neat opportunity to share an idea or the chance to depict a critter, whether fossil or alive. With fossils, I get the chance to support frontline science. A try at reconstructing a fossil may appear in the news, encyclopedias, and school texts. My hope is that I do justice to the critter. With living critters and fauna, I have a chance to capture a story—possibly before it disappears, because we have a lot more to work from when we observe a critter in our backyard than when it's gone. I hope these images work to help keep some of these animals around. As in our monarch butterfly and Polyphemus moth coloring pages, which I worked on with my wife, Cathy, we feel that providing these free to the public may bring awareness and understanding which may protect our

backyard wildlife. The monarch page, for example, was just something we put together to distribute when I spoke to groups, but it was picked up by organizations such as the Pennsylvania Department for the Conservation of Natural Resources and MonarchWatch, which was an unexpected bonus.

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

A: If you're willing to work at it, the funding will follow. If you enjoy the work you do, it will show in the artwork and in your attitude. If you have a gift, follow it, as it will enrich you and everyone around you.

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

A: If my works inspire others who wish to do something similar, I encourage them to observe, learn, sketch, photograph, and have fun. If you're not enjoying the process of learning and depicting, you will not have fun. My images have created their own opportunities, such as when some 70 of my 2D and 3D works were displayed in a solo show at Science magazine's headquarters in Washington, D.C. My wife and I were also invited to Gracie Mansion with Mayor Bloomberg for the book launch of Field Guide to the Natural World of New York City, which I illustrated. These were neat times, but it comes back to being prepared. Collect, sketch, take notes, learn about the subjects you like, create pieces, yes, even in snow if the snowfall is right. I never would have guessed I'd have a retrospective show at Carnegie Museum, though back in 1993 it had crossed my mind that it would be neat to share technical works of nature images, and lo and behold, that did happen. Back then I just started showing works at galleries, banks, libraries, etc. not to sell, but to share, inspire, and educate. Hard to believe nearly twenty years have gone by since then. People seem to like learning about and enjoying the imagery. Education is important to have, but it's also important to do justice to the critter or species. A useful text for developing into a science illustrator is the Guild Handbook of Science Illustration from the Guild of Natural Science Illustrators. GNSI also has an annual conference and workshops around the country. There

INTERVIEW continued

are a number of GNSI chapters in the US and abroad, and I always encourage beginning illustrators to look into all that GNSI has to offer.

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

A: Yes and no. I am fortunate that the work I do for my clients is nature subjects, as that's what I also create for myself. They go hand in hand. One supports the other. I am definitely lucky in that. For example, at the museum I reconstructed an image of a particular fossil skull, and then I sculpted a replica of the fossil for my own use in education, shows, and talks. In the past year I have been asked to reconstruct paleo-critters as life-sized sculptures: I have reconstructed *Fedexia*, discovered right here in western Pennsylvania, and *Afrotarsius*, which will be on display in the M is for Museum exhibition opening at Carnegie Museum this fall. Both were on display to share our research with museum visitors, but since I love to depict wildlife from our own modern world and usually only get to do it in 2D, this was a fun chance to make 3D versions of extinct animals that look like they could have come right out of today's environment. Probably the most personal works for myself are my snow sculptures for my family and friends. I only have so many hours to produce a sculpture and the works are not permanent! A sauropod in the front yard, a Triceratops in the back...who knows what will grow in our yard this winter.

Q: What do art directors like about your work?

A: The detail and the composition seem to be the first comments. Then the style and attitude or storyline in each.

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

A: Artists from the past include Maria Sybilla Marian, a 17th-century artist who traveled to Surinam with her daughter to study butterflies and moths for her book of etchings with detailed life histories. The study of life histories was unheard of at the time, much less for an older woman already in her golden years traveling halfway across the world into a barely explored tropical habitat! Marian's originals, watercolor on vellum, are even better than the prints. Gorgeous—I had the privilege of viewing some of her

originals in a specialty shop in Denver a few years ago. She routinely depicted tulips for families as commissions in the Netherlands, where she lived. Another would be John James Audubon for collecting and sketching across North America to depict the birds of the New World for his folio books. All in the 18th century, when, as with M.S. Marian, there was no infrastructure for travel, safety, or creature comforts when capturing the wilderness in art. Both did justice to their subjects of choice. Both have seen stories and depicted them for future generations to enjoy or even experience for themselves. There are others, but another time.

Q: What would you do with ten million dollars?

A: Pay off our bills as I am sure many would. I don't think my father made that much in a lifetime, but he raised 11 kids with my mom and that, I am sure, was like three lifetimes. It's not how much one has, it's what you do with what you have. Some always helps.

Q: What do you enjoy reading?

A: I enjoy reading about people and biographies, and about critters, butterflies, birds, and nature. How it all works together. Cathy and I really enjoy the Patrick O'Brien series, as naturalist Stephen Maturin is a major character.

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

A: I've always wanted to learn how to play something like violin or viola. Cathy is very musical and I've always been jealous. On the art front, I've always wanted to do large-scale works and murals. It's not so much about learning to do it as just getting the opportunity and a big enough space. Also, an endless amount of time to sculpt in marble as my father did on the side.

Q: Share an interesting work related anecdote.

A: At the museum I normally have two-three months to produce images intended for high-quality applications such as magazine covers, and this time includes many, many consultations with the researchers. We once had a tight deadline when invited to produce a cover image: three weeks to publication! Adding to the challenge was that the lead scientist was leaving the next

day for field work, and would be unavailable for consultation for two of those three weeks. In two days we quickly put together a comp for the art director to approve. I produced a 3D reference model and sketches the next week based on as much information as the lead scientist could give me before he left. The preliminary digital was produced in week two, and early in week three the scientist returned so that we could perfect the final digital. The image was accepted for the cover of the Journal of Vertebrate Paleontology, as only the third color image in the journal's history: a reconstruction of *Orobates*. The cover came out very nicely. The following year I gave a lecture on this whirlwind project at the PaleoArt panel discussions at the GNSI annual conference, and was invited to write it up for their Journal. A very nice (although hectic) opportunity from beginning to end.



Taking a break at the Central Pennsylvania Festival of the Arts in July are **Ron Thurston**, one of this year's Sidewalk Sale Jurors, and **Anni Matsick**, Jurying and Rules Chairman.



Members gather for the August Board Meeting held annually on **Kathy Rooney's** back porch. This year's treat was Klondikes, after the minutes of course.

FEATURES

Notes on the 2011 Three Rivers Arts Festival

Two veteran exhibitors tell about their experiences at this year's major Pittsburgh outdoor arts event.

Vince Ornato: I participated in the *Three Rivers Arts Festival* this year as a caricature artist and fine artist. I drew faces during the first weekend and had my booth the following week where I sold my original oils as well as prints. I hold



the record at the event for drawing the most caricatures in one day (222), and also for selling a painting for the highest price, according to officials who have been there since its beginning. (This sale occurred years ago, to a man starting an industrial museum in Newcastle. It is on my website www.vincetheartist.com, the triptych entitled, "The Beauty of Labor.") I had a nice show this time around. The traffic was strong, the weather was terrific and the musical list was excellent, which also helped attendance.

Shown are the four original oil paintings that I sold, and a shot of the inside of my booth. "One Sister" is a portion of the Ninth Street Bridge. Living in Northside, I often walk the bridges with my head tilted to the heavens, enjoying the inter-



esting compositions. I chuckle as people stop and look up, wondering what the heck it is that I see while strolling forward. I love seeing

sections of realistic subjects that lend themselves to the abstract. "Clairton" is one I did of the U.S. Steel Clairton Works



from across the Monongahela River in Elizabeth. I did this a few years ago and have had such great response to it that it has been surprising that the painting had not sold. I was pleased to sell it at the show to a young woman who is a union organizer. She said she thought about it for a year and purchased it for her new house. The "pink" painting of the Civic Arena is one that I did for a demo for a



Cultural Trust charity event earlier in the year. I call it, "We Will Miss You." The one of the "boats" was painted in St. Thomas, years ago when I visited another artist who lived there at the time. Prints are available of all of the images.



Doing the Arts Festival is a tremendous amount of work. The show does have a lot of volunteers and interns, without whom the show could not go on, but I am surprised every year by how many friends do not know that the exhibitors set up their own booths and hang our

own work. On set-up night, I was there until 4:30 am and returned at 9:00 am to finish set up. I have approximately \$2000 invested in my display and tent alone. Many people erroneously think that the festival sets up everything and we "just bring the work down."

A note on weather: there is not the amount of bad weather at TRAF that people think there is—not even close! This year, during a ten-day show, there was one afternoon of bad weather that contained one awful storm. However, during the other nine days the weather was beautiful. I charted it for my first several years there and it comes out to less than one rainy day for every five. Because KDKA is located right where the show is, as soon as it begins raining, every TV station in town shows up with a camera, so that is what people see. During the nine nice days of weather, I did not see one camera, which is typical. I worked at Kennywood for three summers and saw lightning storms, hailstorms, trees blowing over, the park suddenly closed, and none of it ever made the news. No news channel is located there. The intensity of some of the bad weather at the Three Rivers Arts Festival is not exaggerated, but the *frequency* of it clearly is. One longtime local weatherman was asked about this by one of the regular food concessionaires and he shrugged his shoulders saying, "Oh, it's just part of the hype." They have no concern that this misreporting is bad for business.

Yelena Lamm: The show worked out well for me. I made decent sales and landed a large painting commission. I want to thank my good friend **Jane Popovich** for helping me out at the show! Also, the volunteers at the festival were awesome—they were always there when I needed a booth sitter. The weather was perfect for four days, then Mother Nature took her revenge on last day of my ses-



FEATURES *continued*

sion—with a mini-hurricane. Many booths were destroyed, and many artists lost their stuff. You can see the aftermath on one of the pictures. It was very sad. I was lucky, my booth being sort of behind the building, but still, I was hanging on my tent for dear life for over a half an hour. It had shifted over good couple feet and couple panels were knocked



down, I was trying to lay stuff flat on the ground whenever I could. Many thanks to a young lady whose name I don't know, who was passing by and rushed down to help—she was hanging on my tent with me the whole time, holding it down. Besides this excitement, it was a very smooth and successful show, and I am definitely applying for it next year.

Look for Yelena and Vince at the *14th Annual Shadyside...The Art Festival* on Walnut Street, August 27-28!

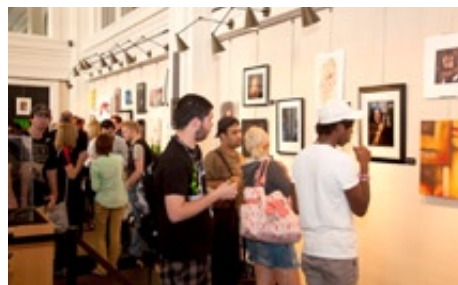
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2011 PSI AIP
Scholarship
Awards

The annual Pittsburgh Society of Illustrators awards were presented to Art Institute of Pittsburgh students at their



2011 *Annual Student Show* on August 9 by PSI Scholarships Chairman **Rhonda Libbey**. Other jurors were **Mark Bender**, **Mike Malle** and **Greg Schooley**. PSi provides the awards to students who demonstrate exceptional potential and commitment to become established illustrators. The awards were given for the students' entire work displayed rather than an individual piece. Representative pieces are shown here. AIP's Annual Student Show is the one opportunity each year for students to display in their Gallery. It is juried by Academic Department Directors and Deans. A call for entries is announced every spring quarter and the work is displayed during the summer quarter, this year through October 1.



Mark Bender comments: "The winners' work, especially Richard Stutler's and Courtney Miller's art, is crafted at such a professional illustrator level. To have the



sophistication style as well as conceptual development is really quite astonishing with the rigors of a program concentrating on graphic design with essentially a minor in illustration. Beyond their technical skills, you would be hard pressed to hear a bad word about all our winners from any of the AIP faculty. They will all be wonderful additions to our field."



Tom Ruddy Awards \$250
Richard Stutler



Tom Ruddy Awards \$250
Courtney Miller

FEATURES continued



First Place \$150
Richard Stutler



Second Place \$125
Courtney Miller



Third Place \$75
Sean Dockery



Honorable Mention \$50
Richard Woodson

QUESTION OTM

Describe a memorable art museum visit and tell why you enjoyed/ would recommend that particular museum.

Continued from July issue:

David Coulson: My must-see museum is the **American Visionary Art Museum** www.avam.org on the harbor in Baltimore, Maryland. It's full of work by untrained artists, sharecroppers, crazy street denizens, the institutionalized, people compelled to make art not from a commercial incentive, but because they are driven to express a vision. As an illustrator whose primary motivation is monetary, it's refreshing to see the unfiltered urge to create in its rawest form. And a lot of it is really beautiful. Their current show is on humor and runs through September 4th, curated by Simpsons creator Matt Groening and illustrator, painter and cartoonist Gary Panter. I haven't seen it yet but it looks like a winner.

Last year on a college visit to California with a son, we stopped at the **Haggin Museum** www.hagginmuseum.org in Stockton, California where they have an ongoing exhibition of paintings by the great early 20th century illustrator J.C. Leyendecker. It was some of the most amazing draftsmanship I've ever seen; there wasn't an errant brush stroke to be seen. He was an incredible illustrator, painter, designer and colorist, and anyone visiting Northern California (Stockton is near Sacramento) should check it out.

One of the highlights of my museum going experiences was visiting at the **Frazetta Museum** frankfrazettamuseum.com in East Stroudsburg, meeting Frank Frazetta and getting his personal tour of the museum. Unfortunately since the Frazettas have passed away, the museum is now closed, but what a treat it was to see in person all the iconic Conan the Barbarian cover paintings (and others) that captivated me as a kid.

Closer to home, I also like **The Butler Institute of American Art** www.butlerart.com in Youngstown, Ohio, especially their small ethnographic American Indian portraits by Eldridge Burbank. PSI took a field trip there a few years ago, as well as trips to the Brandywine and Frazetta museums, an activity we ought to resurrect!

Dave Klug: Well, it was 20 years ago, I was in Florence, Italy with my lovely soon-to-be-wife Patricia, we are standing in front of Botticelli's "Birth of Venus" in the Uffizi Gallery, and who walks up to take a look but Richard Anderson, "Oscar Goldman" from Six Million Dollar Man fame! I said hello, commented on the beauty of the painting and moved on, but every time I see a reproduction of that painting I think of that moment, and also Uma Thurman as "Poison Ivy" recreating the pose in a Batman film, wow! As for recommending the museum or Florence, not worth it, just a bunch of hackwork.

Katie Koenig: From a young age, I grew to admire the works of Claude Monet. I fell in love with his paintings predominantly because my mother loved them. For years, I only saw his famous images in books until one day when I visited the **Carnegie Museum of Art**. It is a museum that I believe has something interesting for everyone to see. I turned a corner of the room and saw one of his Water Lilies paintings against the wall of the exhibit. It literally took my breath away. I was in awe of its size, outstanding color, and enormous brushstrokes. It was incredible to be in the presence of the painting I had admired for so long.

Jack Puglisi: Twice in the last month I have taken time to visit the **Frick Art Museum** to view their exhibit, *Pan*. The show is composed of numerous etchings, drypoints, lithographs and other types of media by famous artists for a high-class art and literary magazine, *Pan*, that ran in the last decade of the 19th century. It only published five issues and contained works by the cutting edge of the European art and literary world of their time. The exhibit runs until September 11 and would be worth the time for all our members to go and see it.

Here is text from the website: This exhibition offers a look at avant-garde Europe through prints that were published

continued on page 11

Question OTM continued

in the eclectic Berlin-based art nouveau periodical Pan. Most of the prints date between 1895 and 1900 and represent an international group of artists working in wood engraving, lithography, and etching with works that encompass not only art nouveau, but expressionism, symbolism, post-Impressionism, Japonisme and other trends in international art. Familiar names represented among the artists are Aubrey Beardsley, Käthe Kollwitz, Auguste Rodin, Georges Seurat, Paul Signac, Toulouse-Lautrec, and many more.

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BEHIND THE BRUSH

See what members are working on this month...

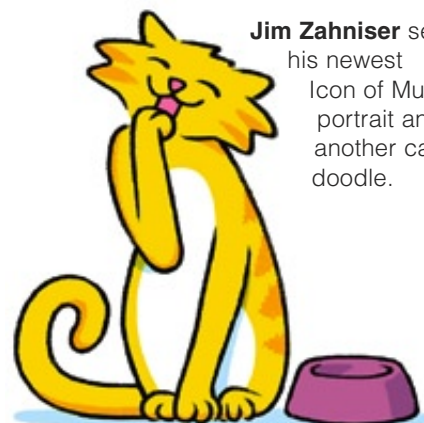
Here's the latest drawing in **Kathy Rooney's** series for the *Story of the Allegheny Observatory*. The scene depicts John and Phoebe Brashear hosting a neighborhood star gazing party, circa 1800's.



Here is Kathy's entry for the Dunkin' Donuts "Science to Go" mug contest, entitled "Starry South Side Night."



And here is **John Hinderliter's** "Pittsburgh Nightfall." The contest received more than 50 entries within a one-month time frame.



Jim Zahniser sent his newest Icon of Music portrait and another cat doodle.

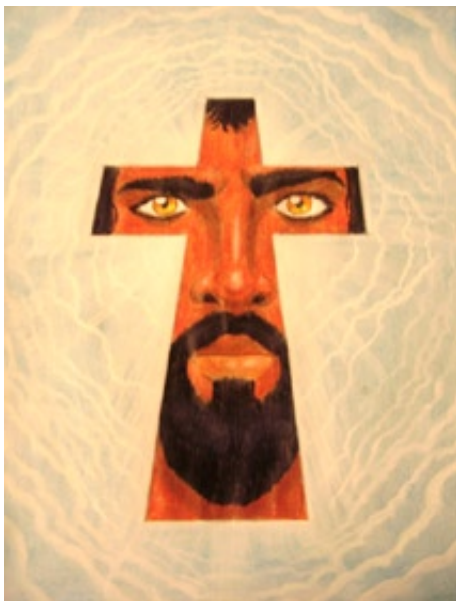


This is shoot-off of a beer label **Beth O'Neill** did a while ago called "Squid Ale." "The little orange squid character that was on the front of the label has expanded his crew of scallywags since then," Beth adds. This piece was hand-inked and colored in Photoshop.

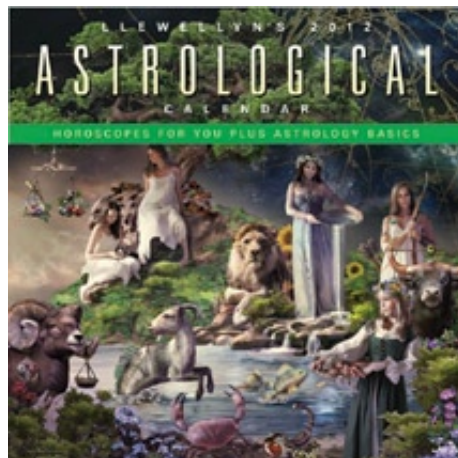


BEHIND THE BRUSH continued

New member **Terrelle Lewis** is jumping right in to share some of his most recent pieces. "I'm usually graphite only, but I've switched to multimedia and color and I'm enjoying it," he writes. "I never thought my work could look so good in color. I hope you feel the same when you see them."



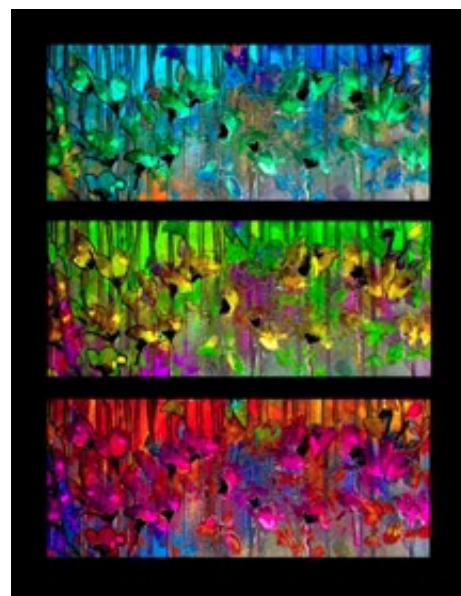
John Blumen reveals the cover for the soon-to-be-released *2012 Astrological Calendar* published by Llewellyn Worldwide. Also shown is inside art for the signs of Cancer and Sagittarius.



Mary Dunn just finished a pastel painting, "Appropriately August", 11 x 14 on Richeson Unison Pastel Gator Board.



Cheryl Johnson just finished a series of watercolor paintings, including "Toucan." Here is a sample of her new work, a watercolor mixed media.



BEHIND THE BRUSH *continued*

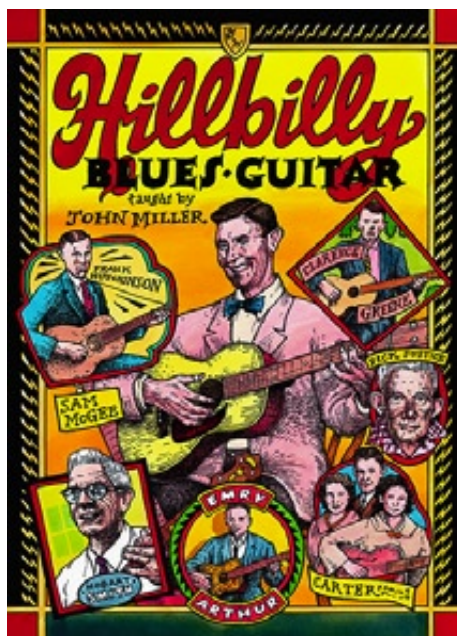
Katie Koenig has been working on the cover image for Dennis Curcio's new book, *Hurry Calls*. She says, "It is a collection of hilarious bathroom tales, written in good taste that are sure to have you laughing!" The book will soon be available on Lulu.com. Until then, you can check out another of Dennis' books, *Coolitics*, or visit www.coolitics.com



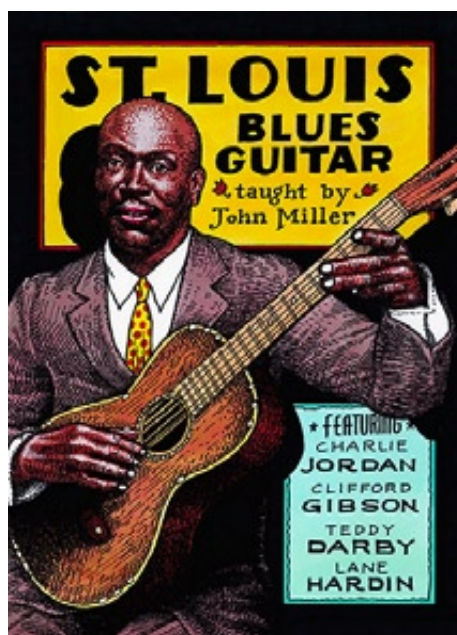
Kit Paulsen's latest illustration for the fall issue of *Table* magazine goes with a story her husband wrote about how to grow really huge pumpkins.



Hillbilly Blues Guitar and *St. Louis Blues Guitar* are two new DVD covers in the guitar lesson series for Guitar Workshop that **Fred Carlson** has been happily working on. "Jobs were both received July 11, sketches presented July 13, approved by client and finished tight sketches with tight hand lettering pre-painting ok'd July 16. Finished art for both pieces painted by July 20 and



scanned and emailed July 22 to client," Fred reports. "These guitar pickers all had their heydays from the 1920s to the early 1950s and it is amazing to hear their work on old 78 rpm discs on labels like Brunswick, Paramount, etc. I used the Brunswick 78 rpm label graphics for the border design on *Hillbilly Blues Guitar*. Sam McGee played with the famed Arthur Smith, Uncle Dave Macon, and the Delmore Brothers, and I felt his likeness and posture was perfect to center the montage around. The St. Louis subject is Charlie Jordan, who had to have had the largest hands I have ever seen on a guitar neck!"



Here are a couple of work-in-progress shots from a picture book illustrated by **John Manders**, *Jack and the Giant Barbecue*, finished three weeks ago for Marshall Cavendish. John says, "While I was painting that book, my intern, Christina Frye, was blocking in color for *Santa's Reindeer Games* for Scholastic—and we finished that last week. Working on two projects simultaneously was interesting—I never could have done it alone."

