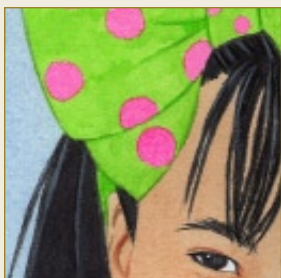


PSINSIDE

www.pittsburghillustrators.org

April, 2009

My Spot by Anni Matsick



The picture is bright as PSInside celebrates its five-year anniversary online!

We're ending one

successful exhibition and are well into plans for the next big one for 2009. We've established a mentor program, redesigned our website and gained five new members. Details on all are in this issue.

Here's a chance to test your knowledge of newsletter history.

Can you name all editors to date?

See if you know the answers to all three questions:

1. Who offered a way to move from printed format to online pdf to save postage?
2. Who came up with the name "PSInside"?
3. Who designed the header?

Answers appear below.

Editors: Rick Antolic, Mark Brewer, Vince Dorse, Anni Matsick

Questions 1, 2 & 3: Ron Magnes

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Five Years On

Here's an update on the busy lives of **Mark and Cathy Klingler** since Mark appeared on the front page of PSInside's first online issue, April 2004.

Five years ago, life for the Klinglers as a creative duo was interesting enough. They had just come off of the incredibly fun year that was Pittsburgh's DinoMite Days, in which they got to paint two dinosaurs. What could be next? Well, Mark got invited to put together a solo show for the scientific powerhouse AAAS, also known as the American Association for the Advancement of Science, in Washington, D.C., for which Cathy wrote all the exhibit text. Cathy got to work on the redesign for the PSI Web site, on which Mark obviously appears. (By the way, have any of you gone through every single portfolio on the site to see the work of your fellow members? It's quite an

adventure!) Mark got a few journal covers and feature articles for which Cathy wrote his bios. They both got to work on the massive renovation of Dinosaur Hall at the museum - Mark doing art, Cathy working on the interactives.

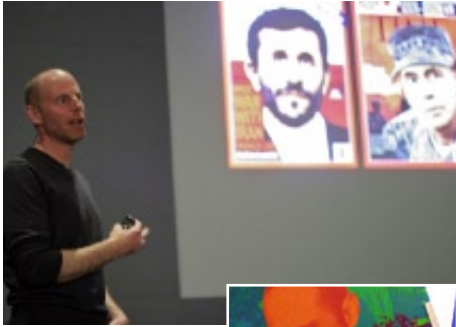
High-profile work together on internationally recognized projects. What could be more fun for a creative couple? Any of you who have heard of Olivia have probably already figured out the answer to that question. The best joint project that the Klinglers have ever embarked upon. The best artistic subject Mark will ever draw. The best topic on which Cathy will ever do a Web site (she's only saying "ghee, gheeeee" right now but the photos make for a nice start).

"Yes everyone waxes poetic about their angelic children," Cathy says. "And 'had a kid' is an easy out for the 'what's changed in the past five years' question. But the point is to realize that when you're someone who's gotta create, the product isn't limited to a canvas, or a dinosaur, or whatever. Five years ago, our joy in working together was plenty. Five years on, our joy is now in waiting for the day when we can help Olivia put her little pen to paper and say, 'See what I did!' Together."

We'll look forward to having Olivia on our pages one day as a member!



Apple in the Big Apple



John Ritter gave a presentation of his work at the Apple store in Soho (Manhattan) on March 30. On hand was **Jake**



Thomas, PSI member and Brooklyn transplant who was the featured guest at PSI's first "Speaking of Illustration" event last year. The talk was part of an in store presentation series titled "Made on a Mac".



More can be seen at: http://www.zimbio.com/pictures/j8UeiofZw_/Apple+Store+Soho+Welcomes+John+Ritter

Top photo: John Ritter at the Apple Store (Photo by Will Ragozzino/Getty Images)

Bottom photo: Jake Thomas and friend Emily Campanale in the audience

Kids Take Home Custom Art!

James Elston participated in a Children's Book Festival in Johnstown



James at his easel surrounded by appreciative attendees

in March, where he was a featured Illustrator. He talked about Illustration and animation, demonstrated character design and drew pictures based on

suggestions the children gave him. The artwork was given to them. "It was a big hit," James summarizes. "I also was allowed to paint on the walls with spray paint beforehand, which made the whole experience worth it for me."

The festival was presented through the [Learning Lamp](#), a non-profit agency based in Johnstown that aims to provide children throughout west central Pennsylvania with high quality supplemental programs, and Scholastic, Inc..

#1 Ranked Engineering School Welcomes Illustrator's Input

Fred Carlson spends three-day residency at Rose-Hulman IT



Students at Rose-Hulman Institute of Technology in Terre-Haute, Indiana recently enjoyed a visit from one of PSI's most active members, **Fred Carlson**. One of them was his son, Rick, who is a sophomore mechanical

engineering major. The exhibit in their Moench Hall, "Science and Technology Illustrated: An Examination of Visual Communication," is a retrospective of Fred's work highlighting many of his career accomplishments dealing with scientific, medical, corporate, and natural subjects. He presented a slideshow of his work and conducted gallery walk-throughs in addition to spending time in



the classroom. He worked with students in Technical Communication (Techcomm) and Biomedical Engineering classes on the topic of creating visual narratives



derived from complex data. The purpose of the lectures was to inspire better editing and creative salesmanship with the

written word in the Techcomm classes, and better observation and understanding of living forms through visual journalism in the Bio Engineering classes.

"It was actually interesting talking about my work from the perspective of an overall communicator rather than being focused on the hows of artistic technique."

A lot of the students' questions related to visual editing, which translates in their lives as being merciless with their own written editing."

— Fred Carlson



The three-day residency took place April 1-3 and was hosted by curator Steve Letsinger, whose thematic arrangement of the work allowed the talks to fit efficiently into their class structure of 50-minute blocks. A stipend was provided courtesy of the Lawley Trust. Rose-Hulman recently celebrated the tenth year in a row being voted #1 Engineering school in the US from US News and World Report college rankings.

A feature currently appears on the Rose-Hulman website at: http://www.rose-hulman.edu/news/articles/carlson_artexpo.htm

Photos by Tim Ekl, reporter for the college's newspaper, *The Rose Thorn*

LUX Magazine Features PSI Members

Supportive of the local art scene, LUX Magazine is a stylish, fresh publication that has already honed in on three PSI members. Most recently, **Ilene Winn-Lederer** is featured in the March issue. Generous four page spreads in past issues are devoted to **Wayno** and **Nathan Mazur**. They can be seen along with the entire magazines online at the links below:

Wayno: pages 36-43, October 2008:
<http://issuu.com/luxmagazine/docs/luxoctober>

Nathan Mazur: pages 64-69, 72-73, Winter 2009 :
<http://issuu.com/luxmagazine/docs/luxwinter>

Ilene Winn-Lederer: pages 37-40, March 2009:
http://www.luxmagz.com/lux_home.html

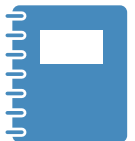
One of the publisher's intentions is to point out some of the out of ordinary things around Pittsburgh that readers might not already know about. Even the ads seem to work toward that goal. This is a very entertaining publication, worth perusal!

Summer School Offerings

Ron Thurston will present a watercolor workshop August 16-22 at Touchstone Center for Crafts in Farmington. "Watercolor: A Painting Adventure" will encourage students to combine spontaneity with a few basic techniques. The

unique three-season crafts school offers both week-long residency and weekend classes in a diverse array of media on a 150-acre wooded setting. An open house will be held 10-5, Saturday, May 16. A pdf of their catalog and full details are at: www.touchstonecrafts.com

Anni Matsick will hold a workshop July 27-31 at the C. Barton McCann School of Art in Petersburg. For high school ages and above, the course will be an introduction to illustrating for children. A pre-course in creative writing is offered the week prior for those who wish to illustrate their own material. The summer school, established in 2007, combines modern studio facilities and an outdoor, wooded setting where imaginations can soar. An open house will be held 2-7 pm, Friday, May 8. Full info at: <http://www.mccannart.org/>



March business meeting Report

Last month's business meeting was held at Father

Ryan's Community Center located in McKees Rocks with approximately 25 attending. PSI members were given a tour that was visually stimulating with colorful walls and inviting studio set ups. Music, fine art, theater and ceramic studios occupy the old renovated furniture store located at 420 Chartiers Avenue. Members viewed a mosaic mural covering an inside wall, the result of an art project that included a number of high school art

students, working with contributions of old dishes and pottery from the neighborhood. The building is a treasure and will no doubt continue to generate new and exciting creativity from "the Rocks."

Personals

Cheryl Johnson called Father Ryan's Community Center and spoke to James Critchfield about the results of her spring cleaning. "I had over 200 VHS children's movies that my own kids collected over the years. He said he'd love to have them either for the community center or their library," she relates. If you have similar items to donate call James at 412-771-3052 x321. The center is located at 420 Chartiers Avenue in McKees Rocks.

Fun Links



Need a specific color palette, or a new color combo for your kitchen? Check this out!

<http://tv.adobe.com/#vi+f1495v1625>

Also, try the "eyeballing game"

<http://woodgears.ca/eyeball/>



Anni Matsick

Editor, PSInside (June 2008 – present)



Putting together each issue of PSInside makes me feel like an art director with an unlimited budget!

It's really fun to click the "send" box each month when a fresh issue is ready to distribute. With a super designer like **Ron Magnes** packaging it I feel like I'm delivering gifts! PSInside, an online exclusive for members, is one of our best perks.

My personal mission for the newsletter is to showcase on a monthly basis the superior level and variety of talent within the organization and promote all that PSI has to offer. I'm still in the process of discovering those things, and sorting it so that the information is handy.

Fred Carlson's recruiting outreach is what effectively drew me to be a member of PSI. I attended Fred's talk on regional art associations at ICON3, The Illustration Conference, in Philly and saw the advantages of joining. I live in State College but my roots are in western PA and I am still within the membership radius. My

first involvement was to enter a couple of shows and then I had the good fortune to be included in the extravaganza we refer to as "Recast." Other members had been helpful in delivery and pickup of my entries (the most memorable being a two point car trunk exchange that took place after midnight under street lights in Oakland and Squirrel Hill) and I wanted to find a way to give back. When there was a lapse in editors **Rick Antolic**, then acting editor, asked if I'd like to fill the slot. Since then I've enjoyed getting acquainted with many of you through the brief notes exchanged with submissions. If I lived closer, I'd take advantage of the meetings, socials, speaker events, etc., that sound so attractive.

Please continue to submit your news, ideas and artwork! The newsletter shows our collective strength and at five years continues to grow.

In Touch with...

GEORGE SCHILL

It's impossible to read George's cartoons without wanting to share them with everyone you know. He and Ron Magnes have made that easier with their animated site at: <http://www.animarestudios.com>

Here, George relaxes from his harried schedule of thinking up all that funny stuff and gives us an idea of what led to his success.



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

A: I live the life of a rock star and have a very active imagination. Okay, so I trash my family room instead of hotel rooms. I'm pretty much a homebody that works all the time. My typical day is up at 4:30 in the morning, work on greeting cards until 10:30 or so, take a break to do other things, then work on any freelance or projects I may have from 12:30 until 4:30, when I start dinner. I may work a bit in the evenings as well, usually doodling out ideas for cards.

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

A: I've been through many detours over the years freelancing, but I can probably point to three turning points that were pretty significant. The first was getting a card contract in 1981. That came about when I was working on the board at American Greetings in Cleveland, and was just married. My wife's brother was terminally ill and we headed back to Pittsburgh every weekend to be with him and decided we should move back to be closer. Unfortunately, nothing came from my job search in Pittsburgh, since I was by then pretty much pigeonholed as a greeting card artist. That, and my knowledge about typefaces was pretty much limited

to the goofy press type we used on HiBrow cards. My wife suggested I ask for a contract, but that seemed impossible, since I was at AG less than two years. (I also did a six month stint as an art director or something at an agency in Charleston, West Virginia, hated it, and AG was kind enough to take me back.) Anyway, six months after returning, I

decided to just march into my boss's office, blurt it out, and surprisingly he said yes.

The second was ten years later when my freelance work was virtually disappearing due to the economy, agency mergers and the like. I found a rep, got more serious with promotion, and things began to happen again. I also taught at the Art Institute of Pittsburgh for a short time during that period, but was getting burned out and left deciding to focus on my illustration.

The third is the present. Around two years ago Ron Magnes and I hooked up

to start a small Flash animation side business called Animare Studios.

We're working on something now that we're pretty excited about and are hoping that it will put us in a good place down the road.

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

A: It was actually my very first magazine job, an illustration for Pittsburgh magazine that was printing a story about then Mayor Pete Flaherty and County Commissioner Tom Foerster. I asked what they were looking for, and the art director suggested handling it as a full-page comic strip since I had a knack for caricatures, and to write it myself. It was a lot of fun and I knew at that point that I would always like to include my own point of view as much as possible with my work.

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

A: Early on, I thought it was pretty cool to have anything published that was seen by thousands of people as opposed to having work in a gallery, seen by a few. Now that it's my livelihood, I feel fortunate and don't take it for granted, especially when I see all the scary talent out there. My motivation would be three young kids with overbites and now three college tuitions.

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

A: I can't point to one specific instance, but there are several friends that I'll run my stuff past for their input when I get off track. It's always good to have another set of eyes of those you respect.

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

A: The business has changed so much over the years, I don't think what worked for me would fly today. I do think the one constant is that it's up to you to make things happen. I've lost my touch, but when I was starting out I was pretty hungry for work, and almost became a nuisance to art directors. I think the only reason they finally

gave me jobs was so I would stop calling them while they were in meetings.

I think it's also important to know and accept your strengths and weaknesses, which will help with finding your niche. For example, starting out, I was trying to sell a more representational style and struggled to draw hands with fingers that didn't look like link sausages. There was no way I was ever going to compete doing that.

Now I purposely draw hands with fingers that look like link sausages.

Also, immerse yourself in both the artistic and business sides of illustration and learn as much as you can.

Lastly, practice, practice, practice.

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

A: I do my personal work in spurts, and the best way to describe it is greeting card type of art and humor on large pieces of wood. Many of the ideas are rejected gags.

Q: What do art directors like about your work?

A: With my greeting cards, working a range of styles and writing gags for the alternative humor markets fits their needs, and mine as well, since I get bored easily doing the same thing over and over. Along with that, I enjoy reading a brief and coming up with concepts, which ADs often call on me to do.

Working fast hasn't hurt, either, and I purposely came up with both painted and digital techniques that allow me to get my work out.

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

A: Guy Billout, R O Blechman, Brad Holland and George Booth.

Q: What do you enjoy reading?

A: I'm more of an Internet skimmer, reading anything related to art and business. I really like portal sites, such as the Drudge Report. I also try to keep up with pop culture, which helps with greeting cards and writing card gags. As far as books, I sort of got hooked on detective/crime mysteries, probably because my dad read them and tossed them my way after he was through. After he passed away, I ended up with all of them.

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

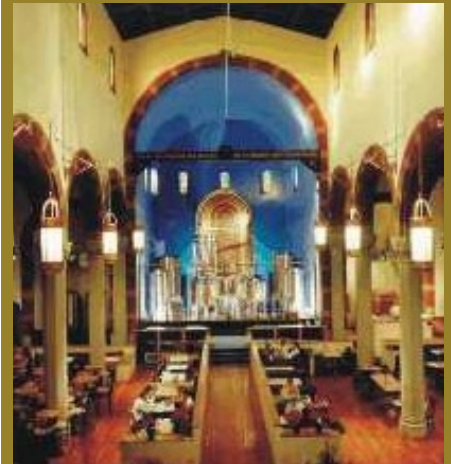
A: I would like to learn Flash, at least well enough to help take the load off Ron with our more simple animations. Ron's spitting out his coffee about now.

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

A: There were two art directors, Martine Sheon and Rick Horton, who became mentors of sorts when I was starting out. Both worked at the same design firm and were the first to use my work, which gave me the confidence to give illustration a shot. Martine was a real character, a French woman who always spoke her mind. She detested slick work and would publish my rough sketches over my finished renderings. At the time I couldn't figure that out. But it stuck with me, where I now do many of my cards directly on my Wacom tablet to keep the spontaneity. Rick was my Mr. Miyagi. He was a quiet guy who spoke in bits and pieces, but what he said always carried a lot of weight with me.

More about George can be found at: <http://www.georgeschill.com>

Join the Congregation!



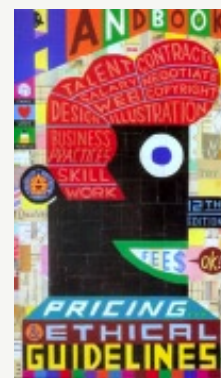
Last-Friday-of-the-month gatherings, beginning 8 pm with FREE appetizers

Let's meet and talk shop in a warm, inviting atmosphere, where the beer is brewed on the premises! Free parking!

The Church Brew Works
3525 Liberty Ave, Strip District

Pittsburgh's Finest Brew Pub—Since 1996

PEGS 12th EDITION!



The Graphic Artists Guild Pricing & Ethical Guidelines Handbook is the ultimate reference book for design and illustration professionals.

Read more at: www.gag.org

PSI Webboard



Have art related questions or comments? Share them at PSI's online forum:

<http://groups.google.com/group/psiblog?pli=1>

RIGHT NOW! Opening

March 25, 2009

The reception at the Nutting Gallery was a big success! We thank Robert Villamagna, and the West Liberty State College staff for providing a wonderful reception table. Our PSI eight foot wide banner hangs in the lobby of the media arts building and directed lots of attention to the gallery location down the hallway.

Reception attendees from the exhibition list included **James Elston, John Ritter, Fred Carlson, Oksana Popovich, Judy Lauso, Fred Baxter, Jen Scanlon, Gina Antognoli Scanlon, Taylor Callery, Yelena Lamm, George Schill, Vince Ornato, Anne Trimble and Jack Puglisi.**

This represents 14 of our 33 exhibitors, a very impressive total considering the distance and the weeknight timetable. Many spouses and significant others and children were present too, as well as the faculty of the media arts departments and other faculty from the school. The questions the students presented were very good and there was plenty of time for inquiring students to meet the artists. WLSC is paying a \$300 stipend to PSI for showing there, which will go toward our annual expenses. **John Ritter** gave a talk on April 8 to enthusiastic listeners.

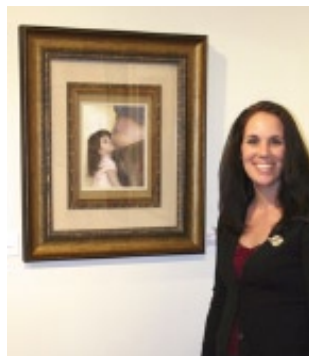
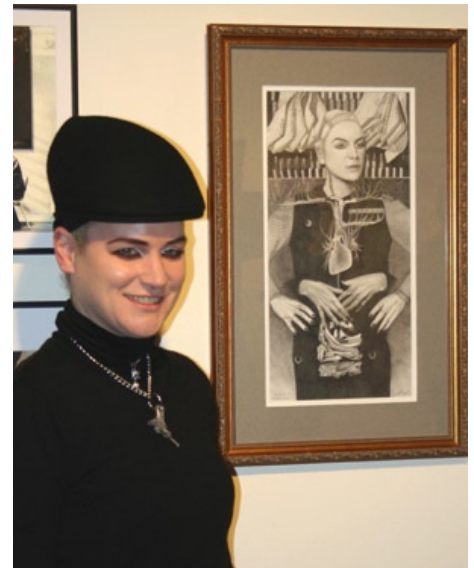
An article appeared in The Intelligencer and Wheeling News-Register's TGIF supplement featuring several pieces by Fred Carlson. A quote from Robert Villamagna states, "Computers have had a dramatic affect on contemporary illustration, and most illustration today is created digitally. However, traditional illustration techniques are still popular and this exhibition will show a variety of media and techniques."

PSI thanks **Fred Carlson** for being the driving force behind this successful show.



Check out **James Elston's** opening night photos. For automated show hit the Carousel or Slideshow icon at bottom:

<http://gallery.me.com/rpmart#100017>



PSI Scholarship Awards Community College of Allegheny County

PSI jurors **Rhonda Libbey**, **Kathy Rooney** and **Vince Ornato** made their choices during CCAC's annual student art show and presented awards at a noon ceremony on March 30.



First Place winner, "Faces of Summer 'Strawberries'"

The Pittsburgh Society of Illustrators provides scholarship awards to Pittsburgh and surrounding area art students who demonstrate exceptional potential and commitment to become established illustrators.

All possible applicants are encouraged to apply but priority is given to support those who are not yet established in their fields and who are undertaking programs of study which will advance their artistic development and who are pursuing career paths that can lead them to become established illustrators.

Rhonda Libbey comments: There are several factors that I consider when jurying artwork. How well the piece communicates its message without a written explanation is critical.



Second Place winner, "Thom Yorke"

After that I think about craftsmanship of the piece and its presentation. It is important that one should



Third Place winner Von Weber with "Von Krishna"

have pride in their work. I saw a lot of potential in the work I juried at CCAC and if I could say one thing to the students it would be: have courage.

First Place: \$150

Teresa Herman

Title: Faces of Summer "Strawberries"

Second Place: \$125

Vanessa Chalfant

Title: Thom Yorke

Third Place: \$75

Von Weber

Title: Von Krishna

Honorable Mention: \$50

Marquis Clancy

Title: Figure Drawing-Untitled



Marquis Clancy with Honorable Mention Award winner

Kathy Rooney comments: There were many pieces of work in your exhibit that I found impressive. However, I would like to see more artwork presented, especially related to illustration, and especially self-started artwork where the artist might experiment in doing something different other than class assignments. Try using your imagination and tell a story with your artwork – that is what illustration is. We at Pittsburgh Society of Illustrators try to

encourage art students to look at illustration as a viable career direction, even those artists who consider themselves as fine artists.

Vince Ornato comments: When jurying a student art exhibit, there are no losers as long as each artist made an honest effort at creating something new based on their personal thought process. My way of deciding which piece is better



Teacher and student show organizer Paul Jay

than others mostly involves determining the degree of originality the idea possesses coupled with the technical ability used to carry this forward. Albert Einstein said, "Imagination is more important than knowledge," as it is here, but a superb



Kathy Rooney talking design

idea can fall short because the technical dexterity needed to execute it is not in the artist's possession. Ultimately, it is the form that the idea takes wherein lies the art. It is in this formation, which brings the piece from a thought to a physical thing, wherein the quality is found.

Thank you for choosing my strawberry painting for first place in the CCAC student art show. I greatly appreciate this honor and will always remember your generosity.

–Teresa Herman

Fission of Form Reminder

For the 20 PSI artists in "Fission of Form", your work is due at Panza Gallery by Saturday, April 18. This is for photo documentation deadlines and for preparations for matting and framing with a consistent look. Please call Mark Panza directly to make sure he or his staff is there if outside of their scheduled hours posted on their website. We are looking forward to a terrific show and catalog and a high profile presentation of illustration originals to new market niches.



DO NOT frame or mat your pieces, just attach works on supporting board and flap adequately for protection.

Designate live area by corner crops if necessary so Mark's matting staff will know your preference.

Mark Panza 412.821.0959
panzagallery@mac.com
www.panzagallery.com



PSI Mentoring Program

Members must make contact by May 15

One of PSI's purposes is to help members enhance their careers and develop their talents. This is accomplished by the sharing of information within a supportive community. To further this goal, PSI is establishing its new Mentor Program, available all PSI members.

Those members who feel they would benefit from having a one-on-one dialogue with a mentor member can simply choose one from the **Mentor Member List** and contact them directly. To participate, a member can call a mentor of their choice listed below from now through May 15. If this program is successful, another sign-up will be offered later this year.

The method of mentoring will be determined by the mentor's own work process and available time. A mentor can decline or postpone a request if it's not convenient to the mentor's work schedule. The length and depth of the mentoring will be determined by the mentor. The mentoring can be ended by either party, at any time.

The mentor's responsibilities are to:

1. Be available for a reasonable number of requests during the trial.
2. Establish with the participating member a working schedule. If a workable schedule can not be established the mentor can decline the request.
3. Keep to the established schedule as much as possible.
4. Follow through to the completion of the project.

The participant's responsibilities are to:

1. Contact the mentor and establish a working schedule.
3. Have a concept and goal in mind when contacting the mentor.
2. Keep to the agreed schedule.
4. Initiate a personal project, not a commissioned project.

Mentor Member List

John Blumen

412-381-1030
jjblumen@aol.com

Mark Brewer

412-915-3287
mark@markbrewer.com

Fred Carlson

412-856-0982
fred@carlsonstudio.com

Rhonda Libbey

412-821-0651
rhonda@rhondalibbey.com

George Schill

724-327-8492
llhcsq@aol.com

Phil Wilson

412-343-9568
philart@earthlink.net

Ilene Winn-Lederer

412-421-8668
 412-657-3607 (cell)
ilene@winnleder.com

Carnegie Celebrates the Arts

September 10-12

The 2009 annual Carnegie Arts & Heritage Festival, featuring Music on Main Street is coming up again this fall and you are invited to be a part of the Creative Marketplace. The festival, held in Carnegie, features three days of excellent live music, performing and visual arts, ethnic and traditional foods, a children's area and much more.

The Creative Marketplace will be centrally located in the heart of the festival. Similar to last year, artists will be housed under a large tent on Main Street. New this year, all crafters will also be housed in a large tent, eliminating the need for individual canopies. As many artists and crafters as possible will be included and everyone, even those with a small amount of work, will have the chance to exhibit and sell their wares and make connections with the large and diverse festival audience. The festival will be heavily promoted in the months preceding the event in local print, TV and radio media. The organizers anticipate continuing growth and some unique additions this year.



Get your application in early— space is limited.

The guidelines for the Creative Marketplace are as follows:

Artists may offer any medium, but some live merchandise must also be offered (i.e., you may offer commissioned work for exhibit, but you must also have work for sale)

Artist's works for display and sale must be originated or created by the artist and not created from a commercial kit or pattern.

Crafts must be items that are at least 50% handmade and are not mass-produced.

For an application form and complete information: www.carnegieartsandheritage.com

To RIGHT NOW! Exhibitors

From show coordinator Fred Carlson

We thank Robert Villamagna, and the West Liberty State staff for providing a wonderful exhibition opportunity. Thanks to all PSI members who participated!

Takedown and return opportunities

APRIL 20: Monday morning 9-11 am at the Nutting Gallery:

The show will be removed from the walls and packaged. Anyone who wants to help (all the packing is there at the gallery) please meet us there by 9am. Anyone can come and take their work directly from the gallery at this time.

You can also authorize someone to take your work.



If you are running a little late but expect to be there shortly after 11am call my cel (412) 398-3289 and we'll keep your work at the offices until you arrive.

Volunteers bring some extra bubble wrap, markers, and tape if you can to speed up the process.

APRIL 21: Tuesday daytime you can make arrangement with me to stop by my studio in Monroeville and take your work directly from my van. Call me at (412) 856-0982 to let me know when you'll arrive. If you think this is the time you want to get your work let me know asap!

APRIL 21: Tuesday evening meeting at **John Blumen's**, this is your last chance to pick up work from me. I will be at the meeting by around 7:30 with the work in my van.

I am planning on holding on to Matsick, Schill, Ritter, Elston's work (the latter two if they need assistance with this) but I will not be responsible for anyone else's work so if you can't get to one of these times please designate someone from the group to do so for you.



For updated directions to Nutting Gallery:
fred@carlsonstudio.com

New Members

Full Members:



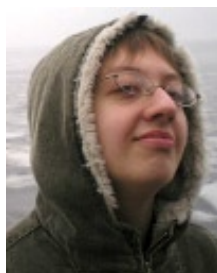
Michael Andrulonis
217 Burdine Avenue #2
Pittsburgh, PA 15227
412-668-0340 (h)
412-508-5804 (w)
[Email](#)
[Website](#)

Mike has run Andru Design since 2003 and received a MarCom award for magazine design. He has been in the field for 25 years and has done numerous book covers. Mike is interested in volunteering graphic design support for PSI projects.



Evette Gabriel
216 Oneida Street,
Apt 2
Pittsburgh, PA 15211
412-48-3636 (h)
724-462-8775 (c)
[Email](#)
[Website](#)

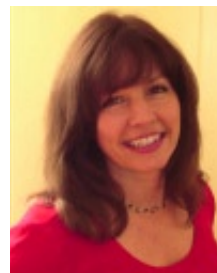
A Pittsburgh native, Evette is a 2005 graduate of Savannah College of Art and Design. She has worked for the Pittsburgh Tribune Review as an editorial illustrator and is a winner of the Keystone Press Awards Distinguished Visual (2006). She is currently working for the National Network of Digital Schools as lead artist for their K-4 curriculum development, doing character design and children's book illustration. Evette was recruited by **Fred Carlson**.



Katherine Hallberg
122 Race Street
Pittsburgh, PA 15218
412-849-9658
[Email](#)
[Website](#)

Katherine is a 2008 CMU grad and has been featured in the Illustrators of the Future 2005 competition. She works for a local product design company. Katherine has volunteered for the social and scholarship committees.

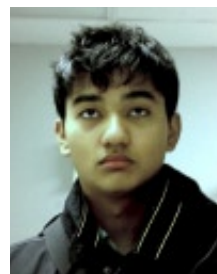
Affiliate Members:



Kim Kerr
6 River Road
PO Box 63
Sewickley, PA 15143
412-741-3656
(w/fax)
412-741-7720 (h)
[Email](#)
[Website](#)

Kim is a graduate of AIP, class of 1982, and has 20 years freelance experience. She was recommended by **Rose Gauss** and **Cheryl Johnson**.

Her book, *The Raindrops' Adventure*, can be seen at jacketflap.com and amazon.com. Her other clients include Wendy's and Wick Landscape.



Rio Royce
768 Thornwick Drive
Pittsburgh, PA 15243
412-267-3974 (h)
412-708-0918 (w)
[Email](#)

Rio was the recipient of a large scholarship offer to attend AIP after a jury including **Fred Carlson** and **Mark Brewer** cited his work from among dozens of applicants from western PA high schools. He is a student at USC High School.



PSI Website Update

Members are excited and eager to hear when the new website will

be complete and where to submit new image samples. For now, everyone will have to sit tight until the site is up and running. After that, an announcement will appear in the newsletter and in an email alert.

The designer is Shanna Blasingame of Hot Designs. Shanna created sites for **John Manders** and **Mark Brewer**. Mark will have copies of the new design to hand out at the next business meeting on April 21. Shanna's work can be seen at: <http://www.hotdesigns1.com>

PSI member **Zack Beresh**, who is a professional web designer, has volunteered

his time to be PSI's new computer "guru" once the new website has been completed by Hot Designs. When we're ready to update our member portfolio images and make other changes Zack will be the one in charge, taking over **Cathy Klingler's** position. We extend our appreciation to Cathy for doing an excellent job on maintaining the site.

Membership List Updated

The list of PSI members and their contact information has been updated with many changes made. If you'd like to receive it in a pdf file please email your request to PSI Membership Chairman Jim Mellett at: jim@melart.com

The New 1984: The Banning of Vintage Children's Books

by Carol Baicker-McKee

In late January, I came across a mention of a new law on a craft blog I read occasionally and almost immediately found myself caught up a fight to save vintage children's books from needless destruction.

The Consumer Product Safety Improvement Act (CPSIA), which went into effect on February 10th, imposes new strict limits on lead and phthalates in all products for children 12 and under, including books. It is retroactive and mandates repeated, expensive destructive testing to prove that products are lead-free.

Although "ordinary" children's books (i.e., books that contain no metal, plastic or electronics and are intended for reading rather than play) published after 1984 were granted a last minute exemption from testing and certification, vintage children's books weren't so lucky. **Because printing inks sometimes contained small amounts of lead before 1985, the Consumer Product Safety Commission classified older books as "banned hazardous waste" pending further study, and Commissioner Moore has specifically recommended that they tested (not feasible – testing is expensive and destructive), sequestered, or destroyed until a final decision is made about how to handle them.** Although it's legal to sell books that are of sufficient age and value that they wouldn't be used by a child, selling (including at yard sales or on ebay), giving away, or lending (as through a library) older books that aren't rare collectibles and which turn out to

contain lead puts the seller or lender at risk of a \$100,000 fine for each violation (plus jail time and forfeiture of assets for repeated or egregious violations).

Not surprisingly, this has put our literary heritage in extreme danger: many libraries are removing these older books from their shelves (and some have discarded them), thrift stores have mostly put them out for the trash, and other used book-sellers like Half Price Books have warehoused the older books or shifted them to their collectible areas (where they undoubtedly will cost more). If the law is unchanged, we will likely lose much of the 20th century children's literature – and an awful lot of beautiful illustration – in the next few years. Although classic favorites have usually been reprinted since 1984 and will survive in newer, less nice editions, most older kids' books are not in print in any form and the majority are sufficiently obscure or still under copyright so they haven't even been preserved electronically by organizations like Project Gutenberg.

The saddest thing is that even the books that contain lead pose little to no risk to children. Ink soaks into the substrates of book paper and does not come off on hands. It doesn't even leach out by saliva; the only way a child can absorb any lead is to actually eat the book. On the other hand, children will be harmed by the loss of these old books, estimated to be in the tens of millions of copies in libraries and several times that many overall.

There are several other ways illustrators are affected by this law. It applies to wall art, so after next February when destructive testing becomes mandatory, it will no longer be possible to sell any one-of-a-kind artwork intended for children. The law also affects all non-book new printed materials meant for children, such as greeting cards, posters, wrapping paper, school decorations, etc. and costs for producing and selling these items may increase tremendously, thereby reducing the markets for them. Finally, many new books are still affected, as discount retailers like Wal-Mart and Target require testing and certification for all kids' products including books, and novelty books, books-plus, and certain other formats must still be tested and certified.

On April 1st, I joined hundreds of others at the Capitol in Washington to urge Congress to repeal or amend this over-reaching law that threatens many safe and useful children's products as well

as the thrift industry. You can watch my speech on vintage books at: <http://amendthecpsia.com/2009/04/rally-clip-carol-baicker-mckee-childrens-author/>. If you'd like to join the fight to save old books, you can learn more about the law and who to contact at: <http://pghpictur ebook.wordpress.com/2009/03/30/you-gotta-read-this/> and through my blog: www.doodlesandnoodles.blogspot.com.

New and improved creative art buyers list!

Only to PSI members!

The 2009 database is
available for only 10 cents
per peel-and-stick label!

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

It's quick, easy and affordable.

Contact **Gina Antognoli Scanlon**
at: sakiling@comcast.net to discuss
your promotional needs

Business Meeting

Come Out, Get Involved, Be Inspired!

April 21 Business Meeting
7:30 pm at John Blumen's Studio

**Last chance to pick up work from
RIGHT NOW! show.**

To Blumen studio from downtown Pittsburgh: Take Liberty Bridge to the tunnels. Take Liberty Tunnel to West Liberty Avenue. At top of hill turn left at Saturn dealer on to Pioneer Avenue. Turn right on to Fordham Street. 539 is the only house with a tree planted in the sidewalk. Enter door on right.



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

What has changed in your life over the past five years, including what has PSI done for you; opportunities provided, friendships forged, etc.?

Ilene Winn-Lederer: "A look back at the last five years reveals a great personal and professional milestone with the release of my new book, *Between Heaven & Earth*, scheduled for mid-September of this year. Having been active in PSI since its inception ten years ago, I can attest that the intensity of our connections to each other, to new members and to the industry remain just as potent as ever! The opportunity to show regularly in different venues and the group's ongoing awareness of industry developments have been valuable assets to that consistency."

Wayno: "I started painting again after many years of working digitally, and have staged three one-man art shows. I've joined the board of directors of a new non-profit organization (The ToonSeum) and have met many fascinating and talented people who appreciate cartoon art. I've met and collaborated with many of my heroes."

Each year I appreciate my very supportive wife and treasure my close friends more and more. I've become more connected via online social networking, and I've smoked about three cigars a year."

Joe Winkler: "Artistically, I continue to be inspired by a wide range of traditional work from both the illustration and fine-art realms. Not the least of which has been at the PSI shows. Especially the Recast show. That was amazing. Personally, I was a single loser five years ago. Now I'm an engaged loser. Professionally, it's just too damn depressing to talk about."

Taylor Callery: "I was in my senior year at the College for Creative Studies when **Fred Carlson** stepped into

the illustration department and my life. He brought with him the opportunity of the Pittsburgh Society of Illustrators. It seemed to be perfect timing, being that I was a native of Pittsburgh. When I finished school and returned to Pittsburgh, I met with Fred to sign up for a membership. Without Fred I would have never had the pleasure to meet another PSI member, **John Ritter**.

John opened my eyes to a whole new world of what illustration can mean...he is the one who showed me the light, lol :) He has been a constant inspiration in my life and development over the past five years...thanks, John!! Without John's introduction, I never would have had the opportunity to meet **Jacob Thomas**.

Jacob was the first of John's 'Speaking of Illustration' sessions held at AIR (Artists Image Resource) here in Pittsburgh. His story and works inspired a new direction in my thoughts about contemporary illustration. I reached out to Jacob shortly after his presentation asking for some advice and feedback to some of my works. His first response was so encouraging and positive that it made me hungry for more, lol :) For over six months now I have found in him a great friend and mentor to my work and my life. I am forever grateful to have these individuals in my life as friends and mentors. Without PSI, none of these things could have been possible. It has given me the opportunity to chase down the dream, making it a reality."

Cheryl Ceol: "The most significant change in my life has been my change in belief that there is unlimited potential for artists. There always was opportunity, but in a way, it's validated and nurtured through the people of PSI. I'm not fully active yet in my career, but I'm getting there and knowing that PSI exists as a wellspring of talent and positive energy greases the gears of success. I've attended a few meetings, though not regularly. But always feel admiration and warmth from everyone there."

John Ritter: "The biggest change in my life over the past five years is the transition from working in an urban east end loft studio to a cabin in the woods near our home in Ligonier. Ted Kazinski would be proud."

Fred Carlson: "Over the past five years, I've seen PSI continuing to solidify and build up the illustration world for Pittsburgh area illustrators. Not that more work per se is originating in this market (it is likely not increasing locally) but our national presence, and our members' goals of penetrating national market niches, continues to grow and our website tracks on all the illustration search engines very high, benefiting all of us. People seem to be getting fair rates and a low rate of unethical business practice or abuse is being reported and this is another benefit of the information sharing going on within PSI."

My PSI friendships have deepened remarkably, both with long time associates and newer members, and the smoothness of the activity at the upper levels in the group leadership is very encouraging and rewarding. This means that our organization is not dependent on personalities to thrive, and that we have an encouraging, growing future ahead of us. I think we've been able to stay true to our mission statement during a time of amazing growth in our numbers and technical change in our field and this has and will continue to serve us well in the next years.

The mentorship program recently proposed by VP **John Blumen** is a striking idea and will continue to grow our talent that want to get better and prosper in this demanding field. I cannot think of another illustration society nationally that can get out of the fog and think so clearly about the future of member benefits and what they really mean to an organization."

Thanks to Cathy Klingler for this month's question. Got a good question for an upcoming issue? Please submit to:
animatsick@mac.com

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

Ilene Winn-Lederer created this Jewish New Year card for the Hadassah Organization in New York City. The image depicts a shofar, or ram's horn, that is traditionally sounded at this time. Inside the horn is a verse from the special blessing recited for this time-honored event.



Ilene's new book, *Between Heaven & Earth*, is scheduled for release in mid-September. You can see a preview on page 2 of Pomegranate's online catalog: <http://lib.store.yahoo.net/lib/pomegranate/catalog-2009fallbook.pdf>

lib.store.yahoo.net/lib/pomegranate/catalog-2009fallbook.pdf

Oksana Popovich sent this watercolor illustration done for a story written by her brother-in-law.



Douglas Webster is excited about rejoining PSI and sends these snapshots of himself at work on the painting, "Angels on Assignment." It's for a September gallery show in Wheeling, WV.



Here is the link for viewing **Kathy Rooney's** newly finished Empire City Casino map: <http://www.krooney.net/empire.html>

"Here is a pencil sketch I did recently for the Bradford Exchange as a design for a proposed Looney Tunes 'character tree' tabletop sculpture," **Phil Wilson** advises. "I had done one previously for a similar Disney 'character tree' piece. The main problem in designing this was the compositional problems of making the characters fit into a basic tree shape while keeping their size relationships and personalities and attitudes 'in-character' with one another!! Tricky, but fun nonetheless!!"



"This piece was completed for the new Children's Hospital," **Mark Bender** reports. "It was used for the cover of their Promises magazine. The art director was Susan Limoncelli (my favorite) and the wonderfully creative client who always lets me run with my ideas was Ellen Mazo." The original art was purchased by the James Gallery for placement in the new hospital.



"The Woods," by **Taylor Callery**, was inspired by an article written about realistic assessments on where we are now (the economy), and what is to come.

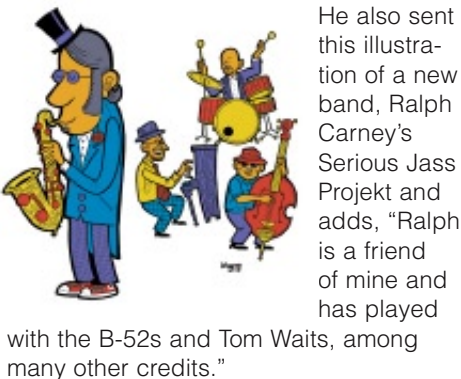


George Schill created this image, "Homes on the Range," as third in a series of ads for Sensus Metering Systems.



Here's a comics page from NORTH, a new visitors' guide to the North Side illustrated by **Wayno**, published by the ToonSeum.

MANCHESTER CRAFTSMEN'S GUILD



Cheryl Ceol was commissioned by a Fox Chapel resident to paint "Riley," a pinscher and German shepherd mix. It's 16x20, acrylic on canvas.



Here is a goblin scout, one of four images done by **Rhonda Libbey** for AEG's game "Legend of the Five Rings".



John Ritter created this image for New Yorker magazine showing David de Rothschild in the process of creating a boat made entirely of recyclables in order to make a trip to the Eastern Garbage Patch, a twelve thousand acre region of floating plastic trash.



Ron Thurston is mostly known for watercolor but says he does, on occasion, "go over to the 'dark side' (digital)." For this event invitation art an old black and white was provided by the client. Ron simulated the oil on canvas look using Photoshop filters.



Joe Winkler sent "Two on Top," a 5x7 oil he completed in a day, after being inspired by the work on the Website

www.dailypaintworks.com.



Here are two illustrations **John Hinderliter** did recently for Dirt Rag magazine.



This retro old skool illustration by **Rich Rogowski** appeared on a Tucson Roller Derby poster for a "bout."



Here's the portrait of the brother of the girl shown in last issue, both done in pastel by **Christine Swann**.



"Butterknife" is a new acrylic and ink work by **Thomas Hunt**. Gallery exhibitions of the piece will follow in the Pittsburgh area. Thomas is looking for galleries to host artwork.



Here's another new piece by **Craig Jennion** entitled "Fire Dragon Princess," soon to be on Picture-Book.com.



John Manders is working on paintings for a story about a cat who lived in a coffeehouse in Venice circa 1890. For scenery reference, he relied on John Singer Sargent who stayed there for a time. John did these color studies of Sargent's Venice paintings.



Here are sketches and the finished painting of Guiseppe Verdi (and Nini the cat) entering the coffeehouse.

