

PSINSIDE

www.pittsburghillustrators.org

January, 2011

My Spot by Anni Matsick



Our switch to a fresh color scheme announces the new year and another round of monthly issues, all

promising the usual profusion of exciting contributions. We're shaking it up a bit with a new feature titled "Inspirations" (not to be confused with the ongoing "Influences") wherein members are invited to tell about something they've discovered that opens a new avenue in their creative pursuits. The first two lined up are unique and interesting and might, well, inspire you to tell about your own discovery.

No one sent in a New Year's resolution so we won't be holding each other to anything that appears here in print. Assuming, though, that all of us resolve or, at least, aspire to keep our studios in order, a helpful new series on that topic begins this month. We're looking for ideas on how to work toward that ideal, along with success stories from those who already know how keep their space a welcoming haven.

January is the time for renewing your membership, so be sure to follow through with instructions on page 4 so you can remain a part of this amazing group. Happy New Year to all 151 of us!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Couch Crunches

This piece was done for the Pittsburgh Tribune-Review by **Mark Brewer**, to accompany "Biggest Loser", a feature on starting the new year in shape.



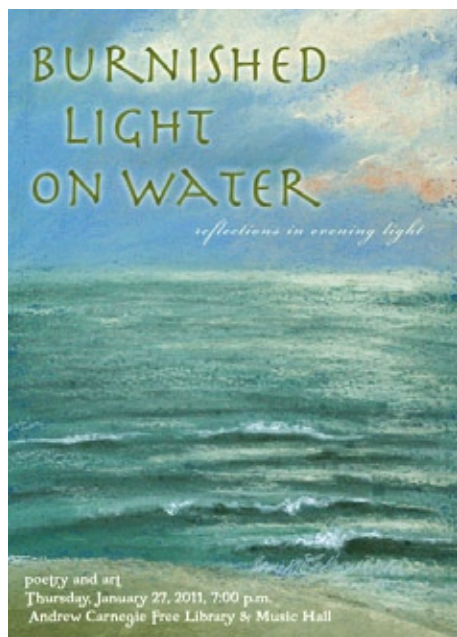
Classic Crosby

Frank Harris created this cover art on the Winter Classic, "When Sidney Meets Ovie", for Pittsburgh City Paper's December 30 issue. "Got a call on Monday of Christmas week when I had family visiting and hadn't done my Christmas shopping yet," Frank says. "Still, I took the job and completed it on Wednesday." Read the article online at: www.pittsburghcitypaper.ws

NEWS FLASHES continued

On Exhibit

Join **Bernadette Kazmarski** for *Burnished Light on Water: Reflections in Evening Light*, a reading of her current poetry and an exhibit of her art and photos at Andrew Carnegie Free Library & Music Hall (ACFL&MH) on Thursday, January 27 at 7 pm in its Reception Hall.



The reading will feature 12 new poems inspired by evening light and reflections, both physical and metaphoric, and an exhibit of paintings and photographs including Bernadette's two ACFL&MH photo exhibits, *Of Harps and Fig Leaves: Images of ACFL&MH* and *Carnegie Photographed: Images of Carnegie, PA*. The poetry reading will be followed by a dessert and coffee reception, and is free and open to the public. More info at: whatsnewinbernadettesstudio.wordpress.com

New Members

Full Member



Cindy Strosser

[email](#)
[shop](#)
[portfolio](#)

Cindy is a life-long illustrator with experience in book illustration and product design. She specializes in fantasy art and powwow indian portraits. Her work has won national awards and has been shown in upstate New York museums and Pennsylvania universities.

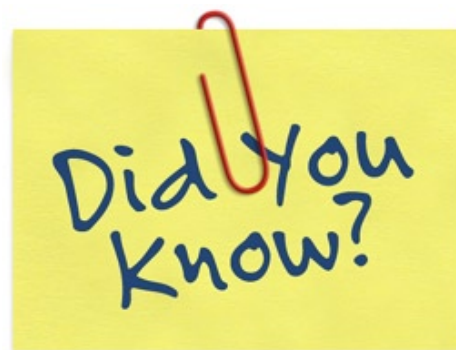
Affiliate Member



Ellen D. Carlson

[email](#)

A recent graduate in Studio Arts and German from Transylvania University, Lexington KY, Ellen is currently employed at Westinghouse. She has interned in the Carnegie Museum of Art's education department creating visuals for exhibit and online use and is especially adept at technical/natural illustration. She also studied informally with **Mark Klingler** regarding creating technical art for the museum. She has sold original prints and ceramics and is seeking to expand her freelance opportunities.



How Big Are We? *PSI is the fourth largest Illustrator's Society in the United States!* With the 2010 year-census of membership, PSI now has 151 members, an all-time high for the group. Check PSInside next month to see where we now place next to DC Illustrators Club (currently #3 sized illustration society in the U.S.) and the Los Angeles SI (currently #2 sized illustration society in the U.S.). Have we surpassed either of them? It's possible! New York SI has the most members by far. Although most of our membership is from western PA, the Pittsburgh Society of Illustrators also has members near York, Erie, Altoona, State College, eastern Ohio, Wellsburg WV, South Carolina, Los Angeles, and Moose Jaw, Saskatchewan, Canada!!

Are the other Society of Illustrators affiliated nationally in some way?

No, each "local" Illustrator's Society (New York, LA, DC Illustrators, Pittsburgh, San Diego, SF, etc.) are separate individual association entities set up according to each of their home state's association guidelines. Every society's by-laws are different depending on how they were originally set up (most are much older than PSI's 1997 startup, 1998 by-laws, and 2004 501c3 non-profit tax status approval). The "Society of Illustrators" moniker is not a franchise! There are other national societies with disciplinary focus (Guild of Natural Science Illustrators, e.g.) that exist with memberships across the country as well that might have local chapters as subsidiaries of their national organizations.

Fourteen illustrator's societies are affiliated by voluntary association in a working group called American Society of Illustrators Partnership (ASIP), which is lobbying slowly but successfully to act as a collective funds gathering vehicle for reprographic (Xerox royalties) monies currently being collected worldwide with no American distribution point (yet!). **Ilene Winn-Lederer** is our current ASIP rep to the national conference calls.

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QUESTION OTM

Besides being an illustrator, do you have an income-producing sideline?

Jim Zahniser: I do a lot of freelance graphic design, in addition to my full-time design gig at Pittsburgh Children's Hospital. I actually do more freelance design than illustration. I don't have a ton of freelance clients, but they supply me with steady work. The apparel company that I mentioned in Behind the Brush gives me quite a bit, which is sometimes illustration, sometimes design, or a combination of both. I have some non-profits that I do design for as well. I get most of my work by word of mouth it seems. I don't aggressively pursue more because I have about all I can handle as side work. I try to keep my Icons of Music prints on display somewhere and that gives me a trickle of income as well. I revamped my freelance web site last year, www.redrobotcreative.com, and try to keep it updated and maintain consistent branding for all of my freelance-related materials (business cards, web site, invoices, etc.)

Ilene Winn-Lederer: My journey as an illustrator has explored a spectrum of venues that include teaching, advertising, editorial and museum/gallery exhibitions. All of these disciplines have prepared me for my current involvement with publishing books that I've written and illustrated. The first appeared in 2009



as *The Alchymical Zodiac: A Celestial Bestiary* through my imprint, Imaginarius Editions. The second, just out this month is called *Stitchburgh*. Though it is early to tell whether they will produce respectable income, the creative satisfaction is priceless. Other sources of income are my sales of limited edition prints and licensing images from my extensive portfolios.



Anne Trimble: I'm also a folk musician. My husband, Curt Cooper, and I play as the folk duo, South Wind, we both play monthly dances with the Cajun band, Grand Bon Rien, and I play piano with the contradance band, Band du Jour. I also teach guitar lessons.

Rick Antolic: Through the years, I've had many "day jobs" to keep me afloat when my illustration career is slow. I've worked in health care, for Sargent Electric, delivered flowers for a flower shop for a while, worked in an art store, and have had many other jobs through a temp service. Recently, though, the bulk of my additional earnings has come from two sources, (1) being an extra in movies (I've been in four in the past year and a half), and (2) occasionally giving a helping hand to Soergel Orchards in Wexford. I used to work there full time, but since leaving, I get called back often during the summer to help with various activities. It's a great family business, and it's easy money.

While sitting in a Crazy Mocha coffee shop in Lawrenceville one day, I was

wearing my Carnegie Mellon baseball cap, which I hardly ever wear. But that day, one of the customers spotted my hat and asked if I was a grad. When I said yes, he explained that he is a psychology grad student at Pitt and needed somebody to edit his grad papers, take a red pen and go through it. So that's a new source of additional income for the next year or so.

I was also a witness to an attempted homicide outside my apartment last summer, and I just found out this past week, when I had to appear in court through a subpoena, that the witness gets paid a whopping \$5.70 for each day that they have to testify in court. So I think I'll be cruising the streets now trying to be a witness to as many crimes as I possibly can!

Bernadette Kazmarkski: It actually came about from the other direction. Several decades ago before the days of home computers and quick digital printing, as a newbie freelance graphic designer while also working full time as a designer, I had the opportunity to design a brochure for my veterinarian including writing text, but it needed a few illustra-



tions, line art preferred, for offset printing as we did in those days. I decided that, since I was sketching my cats all the time, I could also sketch the illustrations for this brochure, and I did—my first illustration assignment, and one that developed to both more illustrations and to my commissioned portraits! Design is what pays the bills, and while I rarely get a freestanding illustration assignment I incorporate illustration into nearly everything I design, and I use my own fine art as illustrations for my own lines of merchandise.

continued on page 4

QUESTION OTM continued

Kathy Rooney: I am an art agent for my husband, Ray Sokolowski who is a painter and a sculptor. We formed a corporation, Rooney and Ray Arts, Inc., and it has been a profitable venture. In addition to selling several of Ray's paintings, we sold two editions of Ray's football sculpture, "The Hope Harvey Football Team", to Joe Hardy for Nemacolin Woodlands Resort and to an owner of an investment firm in Boston. The sculpture is based on the first team owned by Steelers Founder Art Rooney. Rooney and Ray Arts, Inc.



was formed in 2000 to satisfy the multiple art needs of corporations looking for dynamic visual branding and it is through this venture that we promote and create our artwork.

Fred Carlson: Between 1981 and 1994 I was an adjunct lecturer teaching senior illustration majors twice a week at Carnegie Mellon University Art Department's Illustration Program. Our part-time teaching lineup of Joseph Daniel Fiedler, **George S. Gaadt**, Robert Patla, James Adams, Susan Bradley and **Ilene Winn-Lederer** was a professional and aesthetic (and for the students, a vocational and educational) treat. I currently have no steady part-time adjunct relationship with any schools but I speak and teach to various groups around the country about my work and the illustration field and conduct short workshops and do demos to students from advanced high schoolers on up.

John Hinderliter: For the past decade I've been doing acting work through Docherty Casting. Most recently I did

some voice-over work for Farmer's National Bank in Ohio. Most of the acting work I get hired for is for television commercials, though occasionally I do work for corporate videos. One of the most interesting TV jobs was for a window company in Lancaster and I got to dance with my "wife", take after take, to the song "Walking On Sunshine." Unfortunately, the warehouse we were filming in was not air-conditioned and the combination of July sun and giant film lights had the temperature hovering around 100 degrees. I completely sweated through my shirt during each take, where I had to swing my partner around in the air. Thankfully, the make-up/costume artist had three sets of shirts for me to rotate through, though I'm pretty sure I was fairly ripe by the time we were finished.

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

ANNOUNCEMENTS

PSI Election Results

All offices will remain the same until the fall of 2011 in which we will look for new officers for the start of 2012.

UPCOMING Business Meeting

January 18-7:30 pm
at **Kurt Pfaff's** studio

DUES ARE DUE!

It's time to renew your membership with Pittsburgh Society of Illustrators. Your prompt payment is appreciated, as PSI is in the process of preparing ambitious projects for 2011 which will benefit all of our members.

TWO options for renewing your annual dues:

- 1 PayPal allows convenient and secure transactions. Just click the [RENEW](#)

MEMBER DUES link on the PSI website homepage, then select the "Full Member Dues" **BUY NOW** button.

2 Mail a check or money order in the amount of \$55.00 payable to "Pittsburgh Society of Illustrators" to:
Gina Scanlon, Treasurer
Pittsburgh Society of Illustrators
142 Harding Road
Pittsburgh, PA 15229

Your payment of \$55 will keep your membership status active through December 31, 2011. Once your dues are received you will receive a 2011 PSI Member Card in the mail.

FULL MEMBER BENEFITS INCLUDE

- Free portfolio on www.pittsburghillustrators.org
- Free submissions to PSInside monthly newsletter
- Monthly business meetings and social gatherings
- Participation in PSI programs, events and exhibitions
- 20% discount at Top Notch Art Centre, 10% discount at The iSpot, A&C Supply, Workbook and AdBase

For those who elect to make a lasting financial contribution, consider becoming a Lifetime Benefactor for a one-time donation of \$500.

SOCIAL NIGHT

Every last Friday of the month beginning 8 pm with **FREE** appetizers!

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FUN LINKS

Color Scheme Designer
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FEATURES

How Do You Keep Your Studio Organized?

Vince Ornato asks this question as he describes his own recent effort to establish order and tranquility in his enviable North Side work space.



A friend once told me that a speaker at a seminar on organizing your work space opened with, "The number one destroyer of energy is clutter. Did you ever notice how much better your car seems to run after you wash it?" After drawing something as a kid, my piece would look fine but my work area was a mess. Not much has changed. My studio is the converted attic of a building which I bought 20 years ago in Northside's Deutschtown neighborhood. The roof was raised on one side and you can step onto a big deck with a great view of the city. The studio is 13 x 20 feet and seemed *enormous* when I moved in from my three room apartment. As my career and art interests grew, the space confounded the laws of physics when it became *smaller*. And I thought scientists say the universe is expanding!

I moved into the studio with just a large industrial drawing table (bought at a bankruptcy sale), some art supplies, a large vinyl portfolio, a wooden desk from Goodwill, a rented phone and a few books. Now I have lots of art supplies of various mediums including oil paint and watercolor, 50 brushes, 700 sticks of

pastel, a variety of paper, six portfolios, seven easels, art books and magazines valued at two thousand dollars, two computers and an additional third monitor, two printers, a scanner, a few dozen oil and pastel paintings, boxes of drawings, frames, mat board, foam core, a large mat cutter, glass, two large flat files filled with limited edition prints, canvas prints, display boxes, two filing cabinets, 100 CDs, 30 DVDs, 30 VHS tapes, a TV, VCR,

DVD player, speakers, promo cards, brochures, keepsakes from Italy and an exercise bike (yes, I use it). Maybe the universe is expanding after all...

A photographer friend, Steve Gross, has a large

and extremely neat studio. He explains, "When we were kids, my grandfather supervised my brothers and me in his workshop. He taught us 'No job is complete until the last tool is put away'." Steve said that he was also taught that the less something is used, the higher off the floor it should be. A foot and a half below his ceiling, Steve built shelves for these items such as his antique camera collection and rarely used equipment. I have employed this strategy recently in my studio with my art books and vintage Mad magazines, which cleared space on the floor.

A corporate client of mine advises people on organizing their workspace as a sideline. I told her that after "redding up" my studio, I cannot understand why it takes about two weeks before little "civil wars" between items occur and I am in too much clutter again. She said that no room should have more than three functions or four at most. Since my art studio is also an office and a nice size, she "could allow five." The *critical* point is to decide which portion of the room is for which task, whether it is framing, painting or bookkeeping. Then, no matter how

tempting, do not put items related to one task in the area set aside for other tasks. What occurs with me, after cleaning, is that wherever I see an empty space, I will put in it whatever needs a home at that moment. By doing this, I am eventually back to clutter. *Segregation* works in the studio, not *integration*.

All of this would be of no issue but my studio can get to where I cannot think straight or focus. Recently, I was forced to take action and, thus, my construction of shelves. I was making great progress on all of this when the holidays came in. Less time, plus more to do, equaled too much clutter once again. Like "The Blob," it has just kept growing and growing. I am determined to kill the monster without the help of the military. When the creative juices are flowing in my studio, inevitably I have followed the actions listed above. The problem is staying with it. Additionally, a printer who was in business for 50 years told me not to worry that the workspace should be perfect at all times, because "It is a *work* space, after all."



A great tip in Harley Brown's *Eternal Truths for Every Artist* is to leave one table clean at the end of every workday. It pays great dividends the next day when starting. Remember, clear space equals clear head.

What methods work for you?

Send your replies to be included in a future issue to: animatsick@mac.com

FEATURES *continued*

Ron Mahoney Rocks at Sto-Rox!

In October a group of Sto-Rox High School art students toured the *BEST of PSI* show at the Father Ryan Arts Center gallery, covered by a report in November's PSInside.



Students were amazed by presentations by **Kathy Rooney** and **Ron Mahoney** and begged for more. Ron followed through by volunteering to go on location at the high school in mid-December to meet with a very lucky, excited group.

Teacher Daniele Livingston summarized the visit: "During his visit Mr. Mahoney demonstrated an illustration technique that has evolved through his work. Wowed by the process, students could hardly wait to embark on their own illustrations. The Art II students will now complete a piece of artwork using the technique and methods modeled by him. Mr. Mahoney has generously offered to return to the high school at a later date

to critique the illustrations that the art students will complete."

Ron reported, "For my visit to Sto-Rox High School, Daniele Livingston had gathered a good group of about 30 art students. I did a sample piece of Wynton Marsalis and they asked quite a few questions and were very interested. I stayed for about two hours and Daniele said of all the presentations they've had,

this one held their attention for the longest time. All the kids thanked me and gave me a bag of candies as a thank you gift."

The photos reflect the interest and enthusiasm



generated by Ron's visit. We'll look forward to showing the resulting artwork in a future issue!

Inspirations

Johann Wessels discovered a treasure trove in photos left by his father that have found new life in his work.

Interesting redhead... she was a model who posed for my dad, in the 60s. My dad was always taking photos and there were often naked women in the living room against his roll of pale blue paper infinity curve. It was part of growing up and I never thought it strange at the time. He built a large metal container



with a window into which he could put his cameras and he would submerge it just below the water and take pictures of women underwater. I recall a lot of it but have no idea who these women are. I have a collection of his old slides and am using them as points of departure for work I am producing for a solo exhibition in April. My father died four years ago... so no real way of finding out. These women are probably still alive... it's an odd thought. I had so much fun working on this picture. There are more, and there should be a lot more to get enough work for this exhibition.

The image below shows a photo transfer process I used and put the person behind a window I made from cardboard and aged the surface to look old. It's only about 2" x 3" in size. The woman overlooks an image of a rumpled sheet, still not completed.



The fun thing is that painting in digital gives me the freedom to let go and not hesitate, and then I can transfer the images to canvas using a transfer process and then add layers of paint and glazes to that again, rather like the piece I showed at the Father Ryan Center last fall. Most days I feel like a child in a candy shop.



INTERVIEW

In Touch with...

**FRED
BAKTER**

With two decades experience, Fred has spent over half his life as a successful illustrator and animator. While still in grad school he won animation awards, then departed for the “the big time” and never looked back. Read about this Pittsburgh native’s direct path toward achieving his dream.



Q: How would you describe your personality and lifestyle?

A: Have gun, will travel.

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

A: Moving to Los Angeles to attend the California Institute for the Arts Experimental Animation MFA program and dropping out to work on the *South Park* feature film as an animator. At school there was a general job board. A posting said Comedy Central’s animated sitcom *South Park* was going to be making a feature film. I thought it would be cool to tell my friends I sent my two minute film *Wind* in for an interview or a callback. I honestly didn’t think I

would get called, I just wanted to say I tried for it. Three days later a phone call came from Gina Shay, a line producer for Paramount. She offered me a job as an animator and asked if I was represented by anyone. I didn’t even ask how much it paid. I said yes but that I had to talk to the school about leaving, it was the end of the summer. I didn’t really have to think about it... *South Park* or finish school? It was an exciting time at Cal Arts for animation. One of my teachers, Stephen Hillenberg, had sold his show concept *Spongebob Squarepants* to Nickelodeon the previous year.

South Park introduced me to a lot of people in the industry and opened doors. I learned a lot working there as well. The

autonomy of the *SP* studio is something to be admired. Able to produce a TV episode in under two weeks. On the feature we were animating changes in the script one month before the premiere. I worked on my own original animated show treatments to send out to networks and studios, and was able to sign with my first talent agency:

Shapiro-Lichtman-Stein, a smaller agency as far as agencies go in LA. I began to get concept art work on animated shows in development. One of the well-known shows was Nickelodeon and DNA Studio’s *Jimmy Neutron*, *Boy Genius* where I designed most of his inventions and spacecraft for the feature film.

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

A: All of them, making a living as an artist in the world. Each job is something different, for better or worse! One example in the animation industry is working with some sort of crew. Creator/director, producer, and several writers. Sometimes even more people involved. The more people involved, the

more creative differences. As the creator in my case, it was hard not to take things personally. It can be a lot of work to keep your creative vision on track in getting an animation test or script finished: and keeping everyone involved happy.

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

A: I am not good at picking a favorite. I like to draw and tell stories. Either with one single image or up to 24 images per second, if animated.

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

A: While attending Cal Arts I was mentored by the late Jules Engel. (One of the original Disney animators; *Fantasia* and *Bambi*, UPA Studio). Physically, a short man, probably 83 at the time; but a huge personality and presence. Stetson hat, thick glasses, and a colorful ascot. Some of his past students were: John Lasseter of Pixar, Henry Selick, Tim Burton, and Stephen Hillenburg. The *Spongebob Squarepants* movie was dedicated in Jules’ honor. My first two animation assignments didn’t turn out as I’d hoped. I was learning that just because you can draw doesn’t mean you can animate. Anyway, by the third assignment I was finally getting a sense of timing. Each week we all screened our animations in the theatre. After mine played, Jules walked towards me, smiling. He slapped me on the back and shouted, “YES,” with his thick Hungarian accent. He asked for the projectionist to play it again.

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

A: My favorite painter Francis Bacon said that inspiration comes from working every day. I agree.

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

A: My style is always the same. How I draw is always the same. It is what I am drawing that makes the difference. When I am free to experiment without answering to anyone on my own work, I grow more as an artist. None of my work turns out exactly as I envision. It is either a lot better or worse.

INTERVIEW continued

Q: What do art directors like about your work?

A: I did an illustration for a bike magazine recently and their art director said my style was "way-different" than what they had been using.

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

A: I was influenced by **Fred Carlson**. First at Carnegie Mellon Pre-college way back in 1985. I'm from Pittsburgh and have known Fred, or, as I call him, the "other Fred" since meeting him when I was in high school. (I'll also phone him and say, "Hi Fred, this is the other Fred.") When I was younger I was fascinated with Fred's illustrations and tried to copy them and their articulate detailed style. Never very well but it led to my own style. Fred Carlson's artwork and influences as a great teacher, like his passion for music, inspired me on many levels. While at CMU for art I played trumpet in the music department's jazz band. I thought I would have to give it up to focus solely on my artwork but was able to balance and budget my time. I vividly remember his first in-class demonstration, where he would bring his current illustration jobs and work on them. Working fast and finishing his art right in front of us was intense. Fred would use dyes and freshen the brush tips using his mouth. This made his teeth blue, red, green... depending on the color he was using. I thought this was incredibly weird! (In a good way, Fred). Then there was the exceptional banjo or mandolin solo! I have been a big fan of his album covers since I was first exposed to them developing as a young artist. (Not that I am very old yet. Actually, I turned 40--forty--in May, Mr. Carlson. So you must be like...? Uh-oh.)

Q: What would you do with ten million dollars?

A: Cause major trouble.

Q: What do you enjoy reading?

A: PSInside.

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

A: Time travel.

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

A: Around the end of January 2006 I was working on the computer and got a call in the studio. A man introduced himself as Joshua Siegel, the Assistant Curator for the Department of Film and Video at the Museum of Modern Art in New York. Thinking it was my friend Will crank-calling me, I told him to !\$#* #*! and hung up. A few minutes pass and I get a call on my cell. This time I notice the caller ID. It is Joshua Siegel. The next several seconds drag on as if they were hours. I thought, "Why would MOMA in New York call me?" A strange sculpture I made for a class while at CMU that had motorized propellers on it came to mind. For whatever reason, I was sure had blown it. I answered and heard someone laughing. I said, "I'm very sorry, I thought you were someone else." He was understanding. Mr Siegel was calling to ask if I would participate in *Tomorrowland*, a group animation exhibit he was putting together. A lot of Cal Arts alumni involved. He had seen my film *Wind* and wanted a copy. The show ran May 25 through August 13, 2006. The same show then went on to the Pompidou Centre in Paris several months later. When Philippe-Alain Michaud, Curator of Cinema called I was very polite.

See more of "The other Fred's" work at: gallery.me.com

"Wind" 2 min. animation: www.youtube.com

Facebook: www.facebook.com

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Influences

Anne Trimble sees similarity between works done by herself and her father, decades apart.



My dad was a talented artist in many media, and my mom recently sent a painting he did of me when I was about three. An oil painting I did about 12 years ago reflects his impressionistic style--and his love for cowboys and singing around the campfire.



Personals

Members of the Pittsburgh Society of Illustrators extend condolences to **Phil Wilson** on the recent passing of his mother, early morning Friday, December 31, New Year's Eve.

Anne Trimble confirms, "I officially retired December 31 from my job as a technical writer for a computer software company--more time to spend on my art and music!"

BEHIND THE BRUSH

See what members are working on this month...

Here are croppings of **Kathy Rooney's** two latest drawings for the *Story of the Allegheny Observatory* movie. The first shows Samuel P. Langley meeting with the American Astrological Association in



St. Louis, Missouri, c. 1880s. The second shows him working at the Harvard College Observatory in 1865.



LeRoy "King of Art" who is known for his flawless impersonation of Andy Warhol stretched his performance art skills this month by creating an equally flawless video rendering of Salvadore Dali for *Double Takes: The Dali Look-Alike Contest* at the new Salvadore Dali Museum in St Petersburg, Florida.

See his YouTube video entry here: www.youtube.com Contestants, both male and female, are encouraged to express and define how they or their

work embodies the spirit of Dali. Entry deadline is Jan 31. Entry form and rules at: www.salvadordalimuseum.org



George Schill created this image for an article for the Pittsburgh Quarterly Winter issue about non -profits trying to survive the stormy seas of a down economy.



Here's a shirt design **Jim Zahniser** did for an apparel company, called "Gardening Yoga." The gag was showing

the crazy positions gardeners get into. "This was a little out of my comfort zone style-wise," Jim says, "but they turned out okay."



New images from the Codex Gastropoda series this month appear on **Ilene Winn-Lederer's** blog at: imaginarius13.wordpress.com



Taylor Callery completed this image for The Boston Globe to accompany a review on novelist Barry Hannah's posthumous collection of short stories, *Long, Last, Happy: New and Selected Stories*. The piece and Taylor's art appear online at: www.boston.com



Kurt Pfaff created this 3D rendering for self promotion.

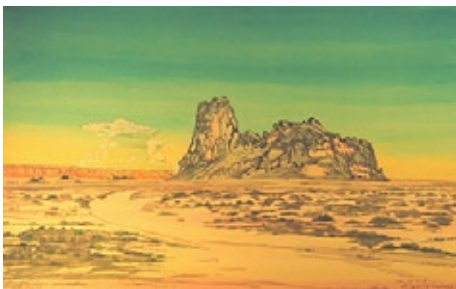


BEHIND THE BRUSH continued

Fred Carlson says, "I offer two current personal works in progress, as I meditate on my Edward Hopper muse... long put-off images generated from a cross-country trip in 2006 college visiting with my son Rick way out west.



Seligman, Arizona, where it was only 117 degrees at the time(!) and Shonto, Arizona the next day, it was only 121 degrees as we passed this interesting feature about 80 miles from the Four Corners area."



"Over the holidays I was commissioned to do an oil portrait by some folks in Colorado and this past week I got to do an illustration of Martin Luther King, Jr.," **John Hinderliter** reports. "The oil portrait was a surprise Christmas present from husband to wife of their son. The painting was 11 x 14 inches on masonite. The MLK illustration was for UPMC for an upcoming print ad."



John Hinderliter Illustrator 412-897-8065



Here's a 40" x 20" poster **Dan Hart** created for CMU's Mechanical Engineering Department. It was used to inform students about opportunities to study overseas.



Stitchburgh, **Ilene Winn-Lederer's** new book from Imaginari.us Editions (TatterTale Press), is now available. "First written and illustrated in 1980 for my children, *Stitchburgh* has a long history of publisher's rejects and revisions that went nowhere," Ilene says. "Patience

and belief in my work with the help of digital technology has now brought my old dream to life!" It can be purchased @ Amazon: www.amazon.com or at her website through PayPal: www.winnleder.com where previews of interior pages can be seen. Ilene suggests it as a great birthday gift for kids and for the child in all of us.



Rick Antolic painted this poster for *It Came From Yesterday*, a fun, campy B-movie set in an alternate 1940s time frame. The movie will be submitted to various film festivals around the country this spring in hopes of being picked up by a studio. Otherwise, it will be released independently early this summer.

