

# PSINSIDE

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

October, 2010



## My Spot by Anni Matsick



If you've been dreading the annual horrifying Halloween theme issue, don't let the front page scare you

away. There's lots of happy news inside, including a report on our successful staging of PSIcon! Last month we were looking forward to the exciting all-day illustration conference and now it's a mission accomplished. You'll find snapshots and a link to complete photo coverage in an online gallery, and acknowledgements of all those who made it happen. This month's question provides afterglow in the personal accounts on what made it so special.

More good news appears on the opening of *The BEST of PSI* exhibit at the Father Ryan Arts Center in McKees Rocks, now available for viewing through December 3. The show was enthusiastically received by gallery patrons and one member's donation to the center's fundraising auction drew an impressive bid.

So don't let those trembling hands stop you from turning the pages. It's time for a peek at the treats inside!

Editor: Anni Matsick  
Design/Production: Ron Magnes

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## News Flashes From Our Members



### Mask Marketing

These charming trick-or-treaters appear on **Vince Dorse's** fall promotional postcard.

### Hair-raiZing

**Mark Zingarelli's** latest poster from the House of Zing sets a chilling mood for a brand new horror film festival in Telluride, Colorado: **HORROR SHOW!**



### Hellcats

The new television series "Hellcats" on the CW Network recently purchased a few items from **Ron Magnes's** Cafe Press shop to use as set dressing.





## Roller Ghouls

**Rich Rogowski** had a frighteningly good time creating these posters for the *Maui Roller Girls Monster Smash* and *Tucson Roller Derby Monster Mash*.



## On Exhibit

"Southpaw" by **Anne Trimble** won an Honorable Mention at the South Hills Art League annual juried show being held Oct 9-18 at Vanadium Woods Village.

**Christine Swann** was the juror.



**Yelena Lamm's** solo art exhibit *Forbidden Fruit* will be on display at Panza Gallery for the month of November at Panza Gallery, 115 Sedgwick Street, Millvale. The opening reception is Saturday, November 6, 6-9 pm, and Yelena hopes to see everyone there! She will show her collection of new paintings, as well as some earlier pieces.

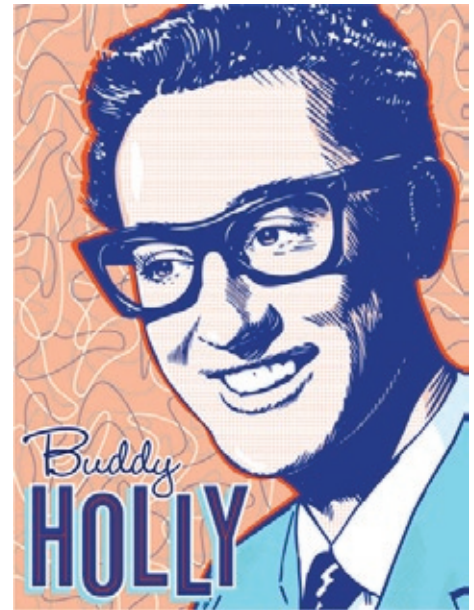


**Dave Klug** will be exhibiting silkscreens, paintings, and woodcuts at the Mount Lebanon Public Library, 16 Castle Shannon Road, during the month of November. Hours are Mon-Thurs 9 am- 9 pm, Fri-Sat 9 am- 5 pm, closed Sundays. Most of the pieces were made especially for this show. Dogs and cats are the main subject matter, "With a few birds flown in," says Dave, who dove right into silk screening after a 20-year hiatus. "The first few were pretty bad, practice really does help. But I just love this technique and the how the process itself comes through in each final piece." Dave and his wife Patricia also have launched

Klugworld, a line of cards, chalkboards and prints that reflect their world.



"Here's my latest Icons of Music portrait," says **Jim Zahniser**. "It's been two years since the last one! I hope to have another completed soon. The new portraits and others in the series will be on display at the Square Cafe in Regent Square in November.



On Saturday evening, October 2, **Vince Ornato** did a one-hour oil painting demonstration in front of the Benedum Theater on Seventh Avenue in downtown Pittsburgh as part of a major charity event for the Cultural Trust. A few artists were called to set up, display work, demonstrate and, hopefully, make new contacts. Vince says, "I felt like I got paid to market myself while doing a study for a large painting of the Civic Arena that I plan on doing." The weather cooperated, everything went smoothly and the



contributors enjoyed this new twist on a yearly event.



**Anita Alano** sold a painting titled "November Evening, Going Home" at the Washington County Historical Society's *Art in the Garden* exhibit.

**LEX Covato's** solo show, *Mind's Eye: Abstraction to Absurdity*, will be on display at C Space Collective Gallery, 4823 Penn Avenue, for the month of October. More details can be found at [cspacecollective.wordpress.com](http://cspacecollective.wordpress.com)



LEX writes, "'Mind's eye' refers to the human ability for visualization, i.e., for the experiencing of visual mental imagery; in other words, one's ability to 'see' things with the mind. My work is about juxtapositions. I am drawn to studying history, spirituality, and sociology and I use these studies as the backbone for my bizarre and often humorous paintings. I am interested in exploring the quirky and often deep rooted beliefs that different cultures hold surrounding God, gender, beauty, innocence, and social persona. I aim to bring beauty to the odd, a little obscenity to the innocent,

and laughter to the melancholy. *Mind's Eye* is a show that focuses on not only my ability, but also all humans' ability, to see beyond the concrete—beyond the norm—beyond limitations. It is our ability to synthesize and materialize which makes us human. These paintings are a glimpse into my 'mind's eye'."

## News from LeRoyLand



**Lucky LeRoy** traveled to New York City on September 25 to audition for season two of Bravo network's *Work of Art: The Next Great Artist*, an hour-long

creative competition series among contemporary artists. Leroy wasn't chosen so won't get a chance to compete for the season winner's prize of a show at the Brooklyn Museum but says, "I had a swell time visiting Cupcake in Queens and all the fancy galleries in Manhattan." Click here to read the Facebook dialog about LeRoy's audition and view the *Conversations with Andy* video: [www.facebook.com](http://www.facebook.com)

Reminder, PSI members and friends of PSI are invited to visit Andy Warhol's grave to speak to Andy in the great beyond for Madelyn Roehrig's film *Conversations With Andy* to be shown at the Andy Warhol Museum in 2011.

## Silliness Personified

The long-haired guy on the left is **David Coulson**, lined up with **Anni Matsick** and **Dave Klug** at the costume event held during the October 1-3 annual Illustrators



Party by the publishers of Highlights for Children magazine in Honesdale. This year's theme was "That's Silly!" based on the feature in their High Five magazine.

## Book Signings

"These images are part of my recent children's book illustration and cover assignment titled *Maz, You're Up*," says **Judith Lauso**. The book was written by Kelley Mazeroski, Pittsburgh Pirate Bill Mazeroski's daughter-in-law, and published by the Heinz History Center in conjunction with the celebration of the 50th Anniversary of the 1960 World Series this year. "Maz" hit the home run that won the series for the Pirates that year.



The photo from the September 6 book signing shows Judith sitting with Bill Mazeroski in the red shirt, his grandson Billie, and Kellie Mazeroski. Judith adds, "It was a very thrilling experience for me on that memorable day."



**Ilene Winn-Lederer** appeared October 5 at a book presentation and signing at J. Corks Restaurant sponsored by Temple Emanu-el in Greensburg.

## Fun Link



**How to Make a Cool Hologram Illusion**  
[www.metacafe.com](http://www.metacafe.com)



## What did you gain from attending PSIcon?

**Bonnie Funk:** From PSIcon, I gained insight and confidence. I gained insights to the market of the business, to techniques, to my own work and especially to myself. That is where I gained the confidence. Thank you for putting on a great conference!

**John Manders:** At the keynote speech, hearing that Carus Publishing would be reusing artists' old images for iPhone apps without paying additional usage fees, my take-away might be *put not your trust in princes or art directors*. But in fact Carus has contacted me recently for permission to reprint some of my old work, and they've paid me for it. What goes on? Maybe they're bound by agreements from pre-iPhone days (in my case 1995) which took into account reprinting in magazines but didn't anticipate all the wild new ways we have to disseminate our images. In



book contracts I sign nowadays the language concerning reprinting is really broad, to include any conceivable—or currently inconceivable—future development in publishing technology. Overall, I think PSIcon was positive and upbeat, in spite of the economy. Zing's presentation especially reminded me that our own success or failure is strictly up to us.



**Ellen Carlson:** At PSIcon I gained amazing insight into the life of an illustrator listening to **Mark Zingarelli's** talk. His colorful life story and inclusion of the negative emotions that come with a career as an artist were captivating and something not typically discussed in such forums. It was amazing to see how such popular/well loved cartoons paid so little, and very encouraging and inspiring to hear that despite making a such a small income and becoming very discouraged, little perks like free food in a particular diner for life and the joy and creative freedom that come with being an illustrator are enough to keep someone going!



**Pat Lewis:** Probably the main thing I took home from PSIcon was a new perspective. I get this from PSI social meetings and other events too, but it was really nice to spend a full day listening and talking to other illustrators and thinking about new ways to approach my business. It's easy to get caught up in the day-to-day routine, but really remarkable to step back a bit and realize that what we do is pretty wonderful, and that we have the power to shape our own careers however we like.

**Shanna Blasingame:** I gained a lot from the conference as a designer/art director and web designer. I still feel connected to illustration and like to use art in my projects when they allow for it, whether I do it or hire an illustrator. Foremost, it was great to hear what different illustrators get paid for their work. That helps me when considering using illustration for assignments. Secondly, I realized how many issues our disciplines have in common and it was great to hear how others

handle them. Last but not least, I realized how much serious talent is right in this area. I learned a lot more but that's the short version, and I was grateful I went.



**Ilene Winn-Lederer:** As a speaker, it was great meeting some wonderful people and exchanging professional tips and information. Also enjoyed the gallery show; always good to see old favorites by PSI members. Good lunch, a day well spent!



**Yelena Lamm:** It was first time I attended a conference like this, and I'm very happy I went. The gallery exhibit was phenomenal. **Fred Carlson's** pricing game was priceless. Very helpful to learn real things about real market, based on real projects. "To have or not to have a rep" was my question for a while, and I got answers. I extremely enjoyed Karen Kohn's keynote address. Learned things about children's illustrations I never thought of before, and the timing was perfect: soon I will be working on illustrations for Native American traditional

stories, written by Red Feather Woman, my old client and friend. Right after I got home from the PSIcon, inspired, I ordered 500 self-promo postcards, and will mail them out soon. Will definitely go next time, and recommend it to everybody.

**Cheryl Johnson:** What I gained from attending PSI-Con was a connection to really nice and genuine people who were very supportive and helpful. The critiques were constructive. While each artist's personal journey was educational and interesting, I would have liked a demonstration on how they brainstorm their ideas and execute for a project.



**Michael Yolch:** As a new member, I was truly thrilled to spend the day with so many bright, kind, talented and like-minded professionals while learning a great deal as well! Kudos to PSI on a job well done!



**Eric Swogger:** I took quite a bit away from PSI con, and it was a great conference for numerous reasons. First off, it was extremely well organized, especially since it was the first year of the conference. Secondly, the sessions and presenters did an outstanding job. I thought that each session

was very insightful, particularly the Zen Master, **John Ritter**, who stressed the importance of following your path and having a passion for what you do.



And Karen Kohn's keynote address was excellent. She was genuine and honest, and it was interesting to hear her thoughts about the forthcoming changes in the industry. Plus, she was very accommodating with her time after she had presented. And lastly, it was great getting together with other artists, meeting new people, and talking about our common interest ... art and illustration.

**Cheryl Ceol:** I gained a clearer vision for myself as an illustrator. Listening to the various speakers allowed me to dream a little bigger, assign realistic monetary expectations for jobs a little better, and truly enjoy just being in the presence of people who love to create. I regret not being able to hear every one of the presentations, but I know they all had to be great. It was interesting hearing a book publisher's view of the illustration field and how their company chooses an artist. It gave me more ideas for marketing my own work. Most of all though, it re-set my energy button. When you're working for yourself it's easy to become secluded and feeling downtrodden at times. It's good to be part of a united front for creativity, where support and camaraderie is applauded.



**Phil Wilson:** Being in this business as long as I have, there really isn't much that's new or surprising in the way of new revelations to be gained at this kind of

event for "geezer" like myself, although I can see where it would be tremendously helpful for a student or someone just brand spanking new to the business. What I came away with from the experience was more a sense of community among us "old pros" and a willingness to share our experience with newcomers and offer advice and encouragement to those wanting to get into this crazy field as a career. It was an all-around enjoyable and satisfying day!



**Craig Jennion:** When attending PSIcon as with any PSI function I came away with a renewed vigor for illustration. The attitude of the people and camaraderie is wonderful. **Fred Carlson's** pricing game is always informative and I came away feeling that my pricing skills have improved considerably since the last time I took part in it and the portfolio review with Cliff Knecht inspired me to keep plugging at what I'm doing. The industry is changing more and more with the advent of the internet and email and the use of email for contacting art directors is becoming much more acceptable. Something that I was under the impression was pretty much taboo.



**Anne Trimble:** It was a great conference! I learned the importance of personal networking—taking advantage of every meeting/encounter to promote my art. Also got some great tips on using social networking websites and what to present on my own website.



**Judy Emerick:** Attending PSIcon and involvement with PSI gives me inspiration, ideas, and friends who understand my day-to-day life and journey as an artist. PSIcon gave me valuable information to help me with self-promotion and navigation in the world of copyrights, laws, publishing, etc. So, in short: friendship, invaluable information, inspiration—all pretty good for a Saturday out!! It was a great event. Many thanks to all!!

**Rose Gauss:** I had a perfectly wonderful day. I enjoyed the company of some very friendly people who love what I love ... drawing and painting. I wish I could've attended every one of the sessions but we only had time for four: I have heard **John Manders** speak before but I learn something new each time.

**Fred Carlson's** Pricing Game was fun and very informative, and just by listening to **Mark Zingarelli's** story, I was encouraged. The portfolio review was good; there was time for me to speak with two reviewers who were very helpful. Karen Kohn was the most gracious AD I have ever seen at any conference, she took time afterwards to review the portfolios of everyone who asked her; so naturally I took advantage of that. The PSI campus was good; parking was easy. Good weather. All-in-all a *good* day.



**Fred Carlson:** Personally, the conference gave me inspiration that my best assignments are right around the corner despite the present economic funk. I need to be reminded, by being around a group of such terrific peers, that we are all undergoing the same challenges, and that my personal vision and interests need to be pursued with as much zeal as ever—I cannot allow myself to get discouraged.

After doing assignments for 36 years I, among others, remain fallibly prone to discouragement. This first PSI conference, like the national ICON biannual

affair, is an important antidote to that Kryptonite of discouragement.



**Mark Zingarelli's** presentation especially reminded me of forks in the road I took years ago that led to hundreds of incredible CD cover jobs and amazingly satisfying high profile corporate assignments. Such markets can be mined out, or go away, or downsize, but there are always growth segments in the visual marketplace that I need to re-engage.



Despite cost/expense pressures and technological changes that are pressuring illustration and design creatives there are always places where your best work fits with the vision of clients who want the best.

As a member of the inner PSI conference team that created the program and got the underwriting, it felt good to realize that not only did PSI bring together a great program and offered it in a well-oiled, efficient format, but the attendees surveyed were as positive about what they learned as we were happy about having it all come together so well. PSI could create something that looked good but if it didn't share a creatively inspiring and business/marketplace savvy message with the attendees it would be the height of self-absorption. It's clear from the survey data that our PSI conference committee is reviewing that the body of attendees went away very inspired and educated and thus the sharing mentality

of PSI came through in this complex one-day event. It proves that the dedication of the leadership and volunteers again rubbed off on the whole conference experience, and I could not be more happy than to be working with such an amazing crew of leaders and volunteers.

I want to close my conference thoughts by addressing those who are currently orbiting at the edges of the society. You may be considering more involvement in our varied committees, program planning, or board leadership. Rest assured that your valuable time spent in PSI volunteerism is respected. Your volunteer time will be not be wasted. Most people who volunteer with PSI find that they receive 20 times more in practical business and marketing knowledge, along with craft and technical growth, above and beyond the time you may put in with PSI.

And if younger members wish to see something offered by PSI, become involved and propose the plan, and finish the job—no one is here to stop you! Come to our socials and business meetings and bring your ideas forward! You are always welcome.

**Anni Matsick:** PSIcon was a fun-packed full day to spend with my PSI friends and meet a lot of the members I've known only through emailed newsletter submissions. Cliff Knecht was very candid, **Mark Zingarelli** inspired each of us to cut our own path, and **Fred Carlson** drew lots of surprised gasps during The Pricing Game. I also appreciated the opportunity to show my portfolio to Karen Kohn in person.



Got a good question?  
Please submit to:  
[annimatsick@mac.com](mailto:annimatsick@mac.com)

## PSIcon Review



**PSIcon is now a page in PSI history, an impressive landmark event that defined and raised consciousness on what we are and what we have**

**to offer. PSI extends appreciation and thanks to the following who contributed generously in many ways toward the development and success of our first all-day conference, PSIcon.**

Our organization can take great pride in accomplishing what we set out to do in providing an outreach event to share some of the depth of spectacular talent and extensive knowledge housed in our membership. Thanks to all who supported the event in the planning stages and by attending.

—**Mark Brewer**, President, PSI

The Pittsburgh Society of Illustrators Conference was generously underwritten by a grant through the Greater Pittsburgh Arts Council funded by BNY Mellon.



### PSIcon Committee

Event planning: Mark Brewer, Gina Antognoli Scanlon, John Blumen

Grant acquisition and registration: Gina Antognoli Scanlon

Logo design: Kathy Rooney

Poster art: John Ritter

Outreach: Fred Carlson

Announcements: Anni Matsick

Website updates: Zach Beresh



### PSIcon Program

Keynote Address: Karen Kohn, Senior Art Director, Carus Publishing

Session speakers: Fred Carlson, Cliff Knecht, John Manders, John Ritter, George Schill, Ilene Winn-Lederer, Mark Zingarelli,

Q&A Panel: John Blumen, Mark Brewer, George Gaadt, John Manders, Phil Wilson, Ilene Winn-Lederer

Portfolio Reviews: Mark Bender, Fred Carlson, David Coulson, Cliff Knecht, Karen Kohn, Rhonda Libbey, John Ritter, George Schill, Mark Zingarelli

Pittsburgh Technical Institute (PTI)  
Contact: Sandy Ireson

Vendors: Artist & Craftsmen Supply, Top Notch Art Centre, Utrecht Art Supply



### PSIcon On-Site Volunteers

Entry desk: Rose Gauss, Cheryl Johnson, Nora Thompson

Display/sales table: June Edwards

Photography: Alexander Patho Jr.



### PSIcon Gallery Exhibit

Coordinator: Phil Wilson

Participants: Rick Antolic, Mark Bender, John Blumen, Fred Carlson, June Edwards, James Elston, Judy Emerick, George Gaadt, Evette Gabriel, Craig Jennion, Yvonne Kozlina, Rhonda Libbey, Anni Matsick, Vince Ornato, Jeff Outlaw, Kurt Pfaff, Jane Popovich, Kathy Rooney, George Schill, Anne Trimble, Phil Wilson, Ilene Winn-Lederer



**Thanks to our vendors who gave the following prizes:**

**Utrecht PSI trivia quiz 18x24 sketch pad winners:** Rick Antolic, David

Coulson, Nina Persi, Kurt Pfaff, Michael Yolch, Mark Zingarelli

**Top Notch drawing 8.5x11 sketch pad winners:** Lynn Beckstrom, Ellen Carlson, June Edwards, Beth Elston, George Gaadt, Kimberly Kerr, Anni Matsick, Bruce McElron, Gina Antognoli Scanlon, Eric Swogger

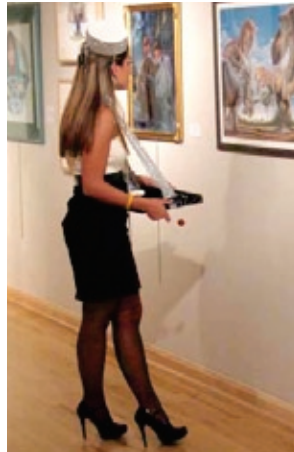


To view complete PSIcon photo coverage:  
[www.pathophoto.com](http://www.pathophoto.com)  
Courtesy Alexander Patho Jr.



# The BEST of the Pittsburgh Society of Illustrators Exhibition

The Pittsburgh Society of Illustrators is in its 14th year as a powerful and influential organization in the national illustration industry. *The BEST of PSI* show brings together an amazing mix of craftsmanship, technique and intellectual output from a premiere group of artists within its membership. On display are 38 works from 28 artists, including a significant number who have achieved national and international recognition.



I talked with were very impressed by the diversity and talent expressed by the artists represented in the exhibit. I was thrilled to meet Father Ryan himself—he's done so

much for the community, especially supporting the arts—all genres." A live auction began at 7 pm in the auditorium, which included a piece donated by **Johann Wessels** that drew a winning

bid of \$300 from Anna Singer, WQED fm89.3's Music Programmer and mid-day host. **Kathy Rooney** reports, "Word was that everyone was very pleased with the show and some artists may be contacted by patrons interested in buying their work." Other



Exhibit organizer Kathy Rooney arranges the "Altar of PSI Samples"



## Exhibit Information:

October 9–December 3, 2010  
Father Ryan Arts Center  
of Focus On Renewal  
20 Chartiers Avenue, McKees Rocks  
Phone: 412-771-3052

Gallery hours  
Tues: 10 am–8:30 pm  
Wed: 9:30 am–7:30 pm  
Thurs: 10 am–8:30 pm  
Fri: 10 am–5 pm  
Sat: 8:30 am–2 pm

Details at: [fatherryanartscenter.org](http://fatherryanartscenter.org)



The gallery at Father Ryan Arts Center is adjacent to the wonderful little theater (130 capacity) where people attending performances can enjoy our exhibit before and during intermission

The opening ticketed event, *Art on the Rox*, took place Saturday, October 9, with proceeds benefiting the Father Ryan Arts Center.



The VIP reception began at 6 pm when a crowd filled the gallery, with some attendees, including Father Ryan, dressed for the Cotton Club theme. All

enjoyed catered finger foods and a martini bar. **Anne Trimble** reports, "Patrons

PSI members in attendance were **Fred Carlson, Dan Hart, Dave D'Incau, Jr., Jane Popovich, Bernadette Kazmarski, Yelena Lamm, Ron Mahoney, Vince Ornato, Eric Swogger** and **Joe Winkler**. Live entertainment commenced at 8 pm.



PSI thanks **Kathy Rooney** and her husband Ray Sokolowski who worked devotedly on all planning and physical aspects of bringing the show into being, and **Ilene Winn-Lederer** for handling its promotion.



Ray Sokolowski with FRAC Director Pat Moran, an enthusiastic supporter of PSI who provided this exhibit opportunity

The show runs through December 3 at the Father Ryan Arts Center, offering plenty of time to view the wonderful



## ANNOUNCEMENTS

### FEATURE *continued*

range of talent PSI has to share. Please encourage friends and others in the community to take advantage of this exceptional opportunity.

**Johann Wessels** donated this piece that attracted a winning bid of \$300 for the Father Ryan Arts Center. "Baked in a Box" is a 20 5/8" w x 13" h x 2 1/2" d digital print on watercolor paper worked into with acrylics and glazes. The frame is wood with nails.



In describing the piece, Johann states, "The frame is a custom made structure that evokes the idea of opening a packing crate. It's made of old cedar fence planks. Above and below the frame are two pieces of broken remnant wood and some nails. The original piece is an entirely digitally drawn work, printed onto archival paper, glued onto thin Baltic birch plywood and made to resemble an old worn photograph... round edges and discolored slightly. Just visible behind the picture are some other bits of old paper, just like one would expect to find in an old box that holds collections of old papers and photos. This is part of a theme I am working on for a larger exhibition next year and it's about how one explains your history to people who don't know anything about you."

On being a member of the Pittsburgh Society of Illustrators while living in Moose Jaw, Canada, Johann says, "It's wonderful to be part of the PSI... to be part of a community of artists as yourselves. It's an exciting thought that my work will be hanging alongside the works of you all and I don't say that lightly. It's the kindness of colleagues and friends which makes the colder days a lot warmer."

More of Johann's work can be seen on his website at: [www.johannwessels.com](http://www.johannwessels.com) and his blog at: [www.johannwessels.blogspot.com](http://www.johannwessels.blogspot.com)

### Line by Line

The New York Times is running a series on learning the basics of drawing, presented by the artist and author **James McMullan**. Line By Line begins with installments on line, perspective, proportion and structure, and continues from there, using examples from art history to illuminate specific issues. Pencil and paper recommended.

From James McMullan's first article: "During the 12-week period of this column, I will be working on posters for Lincoln Center Theater as well as on a children's book, and I will share with you sketches from those processes if they seem to illuminate an aspect of drawing being discussed. I hope that readers will respond to this column and help to shape and expand its content. I will be only too happy to move into the more arcane aspects of art and drawing if comments indicate interest."

Here's a link to the series so far: [opinionator.blogs.com](http://opinionator.blogs.com).

### Come Celebrate



This year's annual Saturnalia will take place Saturday, December 11 at the home of John Blumen.

# A&C

Artist & Craftsman Supply

### Savings on Supplies!

Bring in your PSI Membership Card to receive a 10% discount off non-sale items.

5603 Hobart Street, Squirrel Hill  
(412) 421-3002 [www.artistcraftsman.com](http://www.artistcraftsman.com)

## Utrecht Art Supply

### 30% Off Any One Non-Sale Item!

Expiration date: 10/24/10

1930 E Carson Street, Southside  
(412) 432-1945 [www.utrechtart.com](http://www.utrechtart.com)

### New Members



**Eric Swogger**

[email](#)

Eric is returning to his first love, illustration, after an 18-year career in the advertising

and marketing industry. In 2006 he started his own full-service graphic design firm, Swogger Creative, Inc. Eric works in a variety of styles and mediums, specializing in advertising, children's publishing and editorial illustration.



**Michael Yolch**

[email](#)  
[website](#)

After graduating AIP in 1992, Michael began his professional career

with Informing Design in Pittsburgh. He was then hired as a Technical Illustrator for Agnew, Moyer Smith Inc. (currently Thoughtform) where he spent the next seven years honing his illustration skills and took on many roles such as project manager, work and thought-process development, etc. He also worked for BuildIQ and IBACOS in Pittsburgh. Michael now owns his own studio. He has served clients such as McDonald's, Steelcase, Alcoa, SAE Intl., ZIPPO, Caterpillar and Airbus to name a few.

## Top Notch Art Centre

### "Supporting Pittsburgh Artists Since 1971"

PSI members receive a **20%** discount on all non-sale in-store supplies plus custom framing

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412.683.4444 • **Steve Nat-Owner**

[www.tnartsupply.com](http://www.tnartsupply.com)

## In Touch with...

# PAUL LE ROY “King of Art”

**AKA LeRoy “King of Art” MFA**

Often far-fetched and sometimes outrageous, LeRoy’s exploits in art always intrigue. You’ll find him communicating with Andy Warhol at his gravesite this Halloween but can catch up with him here, first!



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

**A:** I’m an Aries. I like Disco and chicken. My personality is cheerful except when I’m depressed. My lifestyle is determined by my calling to be an artist. I serve art and work constantly. As Andy Warhol said, “I suppose I have a really loose interpretation of ‘work’, because I think that just being alive is so much work at something you don’t always want to do. The machinery is always going. Even when you sleep.”

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

**A:** A turning point was attending Cooper Union. I moved to New York City and developed as an

artist. I got jobs at The New Yorker and Andy Warhol’s Interview. I prefer not to disclose detours. I try to keep a positive focus on my brand and its contradictions.

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

**A:** I have learned a lot from my experiences making illustrations for t-shirts, posters and web sites for fashion designer Anna Sui. She has pushed me by asking me to reinterpret my own style and many other fashion illustrators’ styles. This has informed my personal work because I use the drawing

styles I learned for her to make many drawings for myself. Also, taking direction toward someone else’s vision for a project has taught me humility.

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

**A:** Trying to earn money

with my illustration motivates me to continuously create new portfolios of stylish work. My muse is contemporary art, art history and advertising. I am continuously inspired by other artists through the art media, art museums and art galleries. We are very lucky in Pittsburgh to have The Andy Warhol Museum, The Carnegie Museum of Art and The Carnegie International.

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

**A:** Like, Vicky A. Clark, my adviser at graduate school, said I sounded like a Valley Girl when I, like, did classroom presentations, dude.

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

**A:** To learn from me I suggest you get a really good job so you can buy lots of my artwork. You will learn a lot from my work if you purchase something and live with it. Stare at it every day, and please, never sell it, donate it to a museum. Or you could hire me to teach you what I know. I am also available for teaching gigs or for private tutoring. As advice, I can offer that during my career as an artist I have experienced what seems like a lot of censorship and rejection in my exaggerated reality (like I’m the only one). The saying that somewhat consoles me is “Rejection is God’s protection,” even though I have my doubts about the existence of God.

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

**A:** I make more art for myself than I do for clients or commissions. I make illustrations, drawings, paintings, sculptures, personas, quilts, relational aesthetic objects, paper and fabric collage, t-shirt poems, disco scarves, altered ready-mades, photographs, YouTube videos, and blogs. I sometimes bring all of these medias together into one space to create a multimedia installation artwork. My motivation is basically my artistic calling. I have to do it even if I don’t get paid and nobody wants it. I love doing it. I do it all the time.

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

**A:** I’m fast and I can mimic many styles.

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

**A:** Andy Warhol and Andy Goldsworthy. Here’s a quote from Andy Goldsworthy: “Ideas must be put to the test. That’s why we make things, otherwise they would be no more than ideas. There is often a huge difference between an idea and its realization. I’ve had what I thought were great ideas that just didn’t work.” Google Andy Goldsworthy on your mobile device immediately if you don’t know who he is. Please spend three hours studying his work.



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

**A:** I would first buy a French bulldog and hire a valet to care for the three of us. I would then hire an agent, a business manager, and a public relations staff and pay to keep a team of lawyers on retainer. I would buy an adequate amount of land in a commercial location to build and develop my living compound/theme park with attractions including affordable rental rooms for other artists to visit or live, the world's largest gift shop selling art, souvenirs and memorabilia, a print shop, a candy store/smoke shop, a restaurant/night club for a poetry salon and musical guests, a community garden, a hair salon and a miniature golf course. I would donate 10% of my stash to various charities I believe in and use portion for political and religious contributions. I would make a contribution to The Cooper Union. I would make a significant donation to The First United Unitarian Church of Pittsburgh, which supports gay marriage, social justice and human rights. I would donate enough money to get invited to "All Tomorrow's Parties" at the Andy Warhol Museum, Carnegie Museum of Art and other cultural institutions in Pittsburgh.

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

**A:** I enjoy reading about many topics but mainly I'm attracted to pop culture. I enjoy biographies, history of art and artists, mental health/illness topics, politics and fashion. I think my favorite book of all time is Truman Capote's *In Cold Blood*. I own four pairs of Truman Capote's shoes bought at auction in 2004. My "Well Red King" reading list can be found on Facebook: [www.facebook.com](http://www.facebook.com)

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

**A:** I would like to learn to live comfortably without needing a body or shelter for it.

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

**A:** Tight deadline: I was called to make a portrait, in the manner of Andy Warhol, of Anna Nicole

Smith on Valentine's Day, the day she died. The assignment from my employer, The Gods of Love and Art, was to make a pop art portrait of Anna Nicole Smith to commemorate her spectacular existence. We had a horrible ice storm that night in Pittsburgh, but I was able to navigate treacherous ice covered roads in order to produce this work of art and deliver it to the gods even before Anna Nicole Smith's body was cold and in her grave.

Dream assignment: I was called for an illustration assignment in Andy Warhol's Interview magazine the day I was scheduled to leave for a vacation to visit Elvis Presley's Graceland Museum in Memphis Tennessee. I created the illustration in my hotel room the evening after my tour of Graceland. My employer was pleased.

You can see samples and purchase works of LeRoy's art at [www.leroyland.com](http://www.leroyland.com)

Here's a link to LeRoy's "drawing with stones" video: [paulleroydrawings.blogspot.com](http://paulleroydrawings.blogspot.com)

## Business Meeting

### Upcoming Business Meeting

October 19th—7:30 pm  
at John Blumen's home

## Join the Congregation!



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

**The Church Brew Works**  
3525 Liberty Ave, Strip District

Pittsburgh's Finest Brew Pub—Since 1996

## INFLUENCES

### Members reveal sources of inspiration...

My work entitled "Bezael's Vision" is currently on display at the *BEST of PSI* show at The Father Ryan Art Center in



McKees Rocks. It was inspired by my great appreciation for the works of artist Ben Shahn. (September 12, 1898–March 14, 1969). His calligraphy has been



a wonderful model of an artist expressing his own personality in a unique way. And, as artists with similar ethnic backgrounds, I found a strong creative kinship



in his work that dovetailed nicely with my own love of letters and learning. Here is one of many sources of his work online:

[www.artic.edu](http://www.artic.edu)

—Ilene Winn-Lederer



## BEHIND THE BRUSH

### See what members are working on this month...

Here is the cover art for the 2012 calendar **John Blumen** has been working on. "Even though I haven't finished all the interior illustrations, the cover needed to include all 12 of the interior figures. Hopefully I won't have to do much reworking of them once I get back to rendering the individual months," John adds.



For his "Sketchbook Project" sketchbook **Joe Winkler** decided to do a few small oil sketches and paste them into the book. "Here is the first of them," he says.



Here are two images by **George Gaadt** that are part of a WWI Anniversary Series folio of prints.



This piece was finished recently by **Mark Brewer** for the Pittsburgh Tribune-Review.



Here's the latest jigsaw puzzle **Phil Wilson** created for Master Pieces Puzzle Company. It's titled "Storybook Land"

and features characters from traditional nursery rhymes and fairy tales.



Phil just completed this mural piece for Environmental Graphics, a company that produces murals on vinyl for use in homes and/or corporate offices. Phil says, "They do a wide range of subjects and have contracted me to do their Disney series, as well as other subjects including dinosaurs and undersea panoramas."



This cover was completed recently by **Craig Jennion** for an ebook.







**Gina Scanlon** created a portrait of Ernest Hemingway for Sun Valley Magazine. The article chronicled the enduring legacy Hemingway imparted on

Ketchum, Iowa. "I create these monoprint portraits using watercolor and acrylic ink. I have only been marketing this new style for a short time but I began receiving assignments rather quickly for doing something that I really enjoy," Gina adds. "It is a nice change up from the traditional oil painting."



Here are two pieces from the soon-to-be-published *Little Book of Hope* created for church youth group use. It consists of scripture verses, lessons

and themes on hope from the Bible with 16 full color portraits of famous Bible personalities and scenes by **Fred Carlson**. Shown are Paul praying in prison as his letter to the Romans is unrolled and read out loud by Christians in Rome and Timothy in first century baptistry.



**Fred Baxter** shares these images from a big project he is working on, concept art for *Diamond Dogs*, a sci-fi novella by Alastair Reynolds. *Diamond Dogs* was optioned by Shanghailo Theatricals in Chicago. They are developing two presentations for a theatrical version and a feature. "There is a director for both who I am working for, doing sketches also, not all finished color illustrations. The director also uses the concept art for raising funds, etc.," Fred relates. "It all just started two months ago."



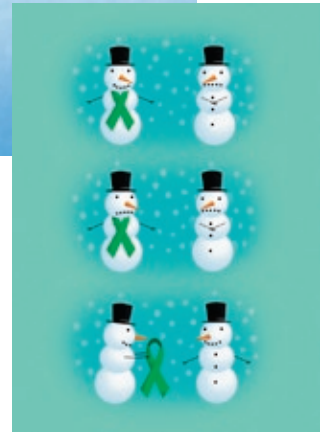
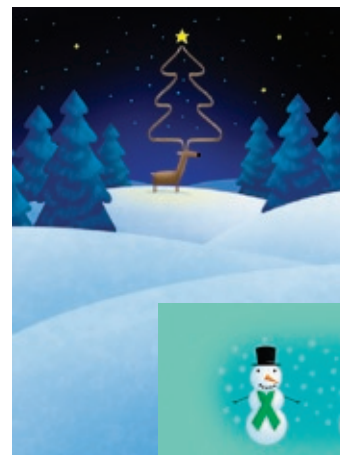
"Patti" is a work-in-progress portrait by **Anne Trimble**.



"Here's a painting I just finished for Table magazine," says **Kit Paulsen**. "It goes with a piece my husband, Scott, wrote about his mother saving a Christmas fruitcake and hiding it in gifts to her children, who would regift it back to her over a period of many, many years. It's called 'Ma Paulsen'."



**George Schill** designed two new holiday cards to help raise funds for PSC



Partners Seeking a Cure. More info on the organization at: [www.pscpartners.org](http://www.pscpartners.org)

This "fun" piece from **John Ritter** was done for a fall issue of *Golf Digest*.

