

PSINSIDE

www.pittsburghillustrators.org

November, 2010

My Spot by Anni Matsick



November is a time for counting our blessings and sharing them with others. No better example exists than

that shown by our members who have donated their artwork for charitable fundraising. These frequent gestures have resulted in a new heading added to our Member News segment beginning this issue: Worthy Causes. Look also for a full-page feature on one member's art publicizing a fundraiser that loomed large over the 'Burgh on billboards!

More of the sharing spirit was extended recently by two members who presented a gallery program to appreciative local high schoolers, telling about their own work and others' displayed in the current BEST of PSI show at the Father Ryan Arts Center.

A report on the Western Pennsylvania chapter of SCBWI (Society of Children's Writers and Illustrators) Fall Conference held in Green Tree completes our round of features for this issue, including a look at PSI members' winning designs contributed for lapel pins!

As you view the talent displayed in these pages you'll agree, our members are truly blessed!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Sure Winner

Hot off the easel is **Jim Mellett's** newest puzzle, "Politics." Like the others he has created for White Mountain, the art was done at 24" x 30" on double thick illustration board using gouache and colored pencil. "Not a lot of inside jokes in this one, sorry," Jim says. "The best I could do was placing Senator Arlen Specter on both



sides since he recently decided he was a Democrat after many, many years as a Republican."

Apples to Apples

Rick Antolic painted this 30"x40" oil on canvas for Soergel Orchards in time for their well-attended Fall Festival in October. It was reproduced on postcards, for sale at the main registers at their market in Wexford. The original painting was hung near their apples to promote card sales (and apples, too!). The painting was moved for display at Arts In The Autumn festival at the Unitarian Universalist Church of the North Hills November 7-21.

Worthy Causes

During National Breast Cancer Awareness Month in October, the Tucson Roller Derby asked three

NEWS FLASHES *continued*

artists to paint "bust casts" of their Roller Derby Girls for an auction to raise funds for the cause. **Rich Rogowski** painted the bust of Barb

"Barbacide" Trujillo who is a seven-year veteran (and a great skater, says Rich) using brush and ink on the plaster cast.



It was auctioned off at the most recent derby bout for \$235. Shown with Rich are Roller Derby Girl Barb "Barbacide" Trujillo and high bid winner Marissa Manning holding the bust.



The Pittsburgh Social Exchange, a networking group that **Vince Ornato** recently joined, held their first *Black Tie Halloween Masquerade Ball* on

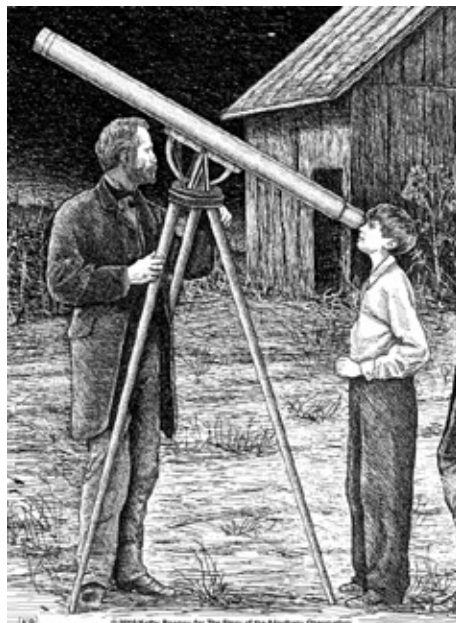
October 22, benefiting Pittsburgh's

Jubilee Soup Kitchen. Vince donated a print of his work for the silent auction and agreed to draw ten caricatures. "Larry Thomas, the famous Soup Nazi from the *Seinfeld* show, was the Celebrity Host, and a friend of two of the members,"



Vince reports. "I had the opportunity to draw a caricature of him, and the photographer, Archie Carpenter, was kind enough to give me some pics for publicity purposes. Larry signed the caricature and we were going to put it in the silent auction, but it was just ending so I got to keep the drawing. The caricature did not have the 'No soup for you!' intensity as I drew him with a smile. As I told him, I am a huge *Seinfeld* fan. When it ended, *People* magazine had a quiz to test your knowledge of the show. If you scored a 15, it suggested you 'Get a life.' I scored a 17."

Five of **Kathy Rooney's** drawings created for *The Story of the Allegheny Observatory* science documentary were autographed by actor David Conrad (The Ghost Whisperer), Bill Peduto (Pittsburgh City Council) and Director/Producer Dan Handley. The drawings were donated



as archival prints signed by some of the film's cast and crew for the silent auction at *Film, Fame and Fifteen Minutes*, the Andy Warhol Museum fundraiser held October 30. The film is still in production.

Ron Thurston's "Mary Jo About To Skinny Dip" found a buyer at Touchstone Center for Crafts' annual fundraising benefit *Jazzed About Art V* held October 9. "I built a corrugated cardboard row-boat to use as a prop for my mannequin, 'Mary Jo', scaled to her proportions," Ron says. "I got maybe five paintings out of it. Brought it to Touchstone and decided to just leave it there. I hinted that someone could burn it at an end of the season campfire if they wanted."



On Exhibit

Jeff Katrencik participated in *Strange Figurations*, an exhibit held September 9 through October 2 at the Limner Gallery in Hudson, New York. His work titled "Apollo with Cancer" received the prize of a full page in *Direct* magazine showing the winning image and a statement. The work measures 30" x 40" and is done in pen and ink and glitter on paper.



NEWS FLASHES *continued*

"Never Less" by **Ron Thurston** won the Second Place Award of Honor in *Aqueous Open 2010*, Pittsburgh Watercolor Society's 64th Annual International Exhibition, juried by Don Andrews from Florida. **Kit Paulsen** and **Bill Vrscek** also had pieces accepted. The show runs October 1-30 at Fein Art Gallery, 519 East Ohio Street, North Side.



Here's another portrait in **Jim Zahniser's** Icons of Music series. It's one of a dozen on display at the Square Cafe in Regent Square during November.



"The appletinis were a huge hit! It was a nice crowd and we sold a painting," **Yelena Lamm** reports about the festive atmosphere at the opening of her *Forbidden Fruit* exhibit at Panza Gallery. "Vince Cinski, the mayor of Millvale, was there with his wife and personally thanked me for bringing my art to

his town." Shown celebrating are **Jane Popovich**, Yelena, **Rhonda Libbey** and **Kathy Rooney**. The show runs through November.



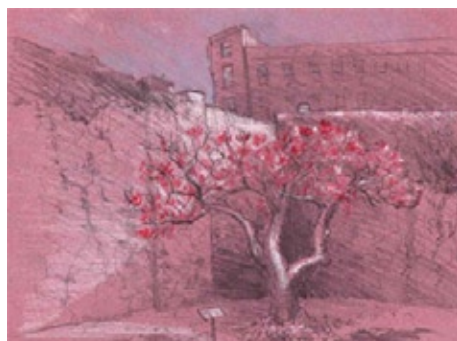
Photo by Alexander Patho Jr.

Monique Luck is one of three artists featured in *Story Telling* at the Art Charlotte Gallery in Charlotte, North Carolina. The exhibit runs November 5-30.



Pittsburgh Sketch Crawl

Shown are some of **Cheryl Ceol's** sketches done during the October 9



Sketch Crawl in downtown Pittsburgh, sponsored by Pittsburgh Cultural Trust as a Second Saturday Art Workshop. **Rick Antolic** led a team of artists available at each location with suggestions and encouragement while participants roamed the Pittsburgh streets during the six-hour drawing marathon. **Sonja Sweterlitsch** was the PCT contact and accompanied participants during the walk.



"You'll recognize Market Square, Mellon Square, Katz Magnolia Sculptures and the Riverwalk looking at the Seventh Street Bridge," says Cheryl, referring to her work. "Drawings were done sometimes with pencil on recycled paper, or tinted charcoal paper with Conte' pencils. One quick watercolor study was done."



Those who turn in their work will have it exhibited and offered for sale during First Night@ Pittsburgh 2011 at the Trust Arts in Education Center on Liberty Avenue.

Business Meeting

NO business meeting until January 2011

Fun Link



Tag Galaxy

<http://taggalaxy.de>

FEATURES

UPDATE

The BEST of PSI

"Kathy and Ron... THANK YOU BOTH for sharing your time and talents with the children from the Sto-Rox High School on Thursday... they LOVED IT!!! And, I did too!! You've touched the lives of those teens in a way they will never forget... and, most importantly, you gave them 'hope in the arts!' We are grateful here at FRAC!"

—Pat Moran, Director,
Father Ryan Arts Center



"It was a great day," **Kathy Rooney** reports enthusiastically. "The students were so completely amazed at the PSI show and to learn what illustration is all about." Kathy is referring to the October 21 presentation she and **Ron Mahoney** gave for Sto-Rox High School srsd.high.schoolfusion.us art students at the *BEST of PSI* exhibition at Father Ryan Arts Center. Student Tiara Maurer later wrote in the PSI guest book, "I had a blast today meeting the artists and learning new things with art. I love all the art in the gallery. Beautiful!"

Kathy and Ron's two-hour presentation began at noon with Kathy greeting the students outside the gallery. She gave them some background on PSI including how the group got started and the fact that PSIs are diverse creatives serving clientele from all over the world while living and working from their studios in Pittsburgh. Upon entering the gallery, the group was excited and had many questions about the 38 pieces on display. Since Kathy is familiar with all of the exhibiting artists she was able to share details on each entry and its creator.



The students sat listening to Kathy and Ron as they spoke, showed samples of their work and explained what it's like

to be a full time artist, based on their own experience. The audience was captivated, especially with Ron's traditional illustration methods since they also paint and draw in their art classes. They were also surprised and fascinated to learn that Ron has an identical twin brother who is also a very talented illustrator. Ron said afterward, "Those kids were so interested and just couldn't hear

enough about how to create and paint the different pieces of art samples I brought with me. I really hope I can go over to Sto-Rox High soon and do a demonstration for them."

Members of the Father Ryan Arts Center staff wrote, "This was a great learning experience for the students in Mrs. Livingston's art class at the Sto-Rox High School. The students all seemed eager to learn and were amazed by the different styles and techniques of the presenting artists. Great Job!!"



"Mr. Mahoney, PLEASE, PLEASE come to my school and show us how you paint!! PLEASE, PLEASE come!!!"

—Terrance Austin



Ron talks about his painting technique with student Terrance Austin

"There are many Pittsburgh-based artists who are creating for a living. Thank you for being amazing and sharing your art with us today."

—Daniele Livingston (teacher)



Ron talks with Sto-Rox High art teacher Daniele Livingston and her student

"The art profiled today is absolutely amazing. I learned that art is in your blood and that it takes time and patience."

—Chelsie Carter

"I learned that you can mix paint and color pencils and all that stuff."

—Nicole Pagliuca

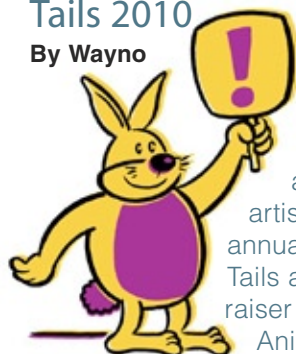
"This place is great and a great gift to our community. Thank you so much."

—Gia Suarra

Wayno gets Warm and Fuzzy:

Animal Friends' Black Tie & Tails 2010

By Wayno



and was pleased to accept.

In May of this year, I was asked to serve as the honorary artist for the 13th annual Black Tie & Tails annual fund-raiser for Pittsburgh's Animal Friends,

The role of the honorary artist is to create the branding and establish an identity for each year's event. Previous artists include the photographer Harry Giglio and painters Marc Tetro and Burton Morris.



This year's theme was "Recycled Pets Are Best!" I produced about 30 drawings of dogs, cats and rabbits, and designed a logo that turned the familiar green recycling triangle into a heart shape.

The first item to appear was a "save the date" announcement, printed with soy inks on recycled paper, and mailed out in July. The invitation followed in August, in the form of a silk-screened t-shirt, with information printed on a series of tags that were attached

by hand. My illustrations also appeared on Animal Friends' website and on billboards around Pittsburgh.

The event, held this year at the Circuit Center on Pittsburgh's South Side, featured a live auction of big-ticket items, plus dozens of silent auctions, including gift certificates, wine selections, clothing, sports and theatre tickets, and anything else that might raise money for the cause. Normally, each auction area is identified by a banner or sign, but the creative team at AF proposed that we buy used doors from Construction Junction, and "upcycle" them by painting an image for each area onto the door, and then auction them off as well.



Several images were also laser-cut onto small metal discs and projected on the walls and ceiling of the hall, and as partygoers went home,

they received a goodie bag that included a set of six notecards featuring pop art treatments of some of the art.



This year's gala raised \$402,000 to help them continue their work rescuing, rehabilitating and placing homeless animals, providing training and medical



services, as well as providing low-income families with pet food and care services. This year's event found homes for 20 furry friends!

More info on Pittsburgh's Animal Friends and Wayno's t-shirt: www.thinkingoutside.thecage.org

Pittsburgh Post-Gazette coverage: postgazette.com



My wife Kim and I are long-time supporters. We became very active after adopting a cat from their old location in the Strip District in 2000. Since then, we've



donated auction prizes and we contribute to their low-cost Spay/Neuter program. I've also done a series of comic strips for their newsletter.

2010 WPA SCBWI Fall Conference

PSIers contributed artwork and expertise to this popular annual event for those involved in children's literature

by Anni Matsick



I'm still brushing the confetti from my hair after winning the 2011 Lapel Pin

Challenge, now that this year's Western Pennsylvania Society of Children's Writers and Illustrators Conference has dissolved into fond memory.

PSI members were a big part of this year's November 13 event, with major kudos earned by **Rose Gauss** for her role as illustrators' program coordinator. Top billing went to

John Blumen who presented a break-out session on his work for book covers. John showed some of his earlier work in acrylics and airbrush but told how things didn't "take off" until a fateful mailing he sent out in 2006 netted three significant projects for a new computerized style to which he also devoted a separate website. It's



necessary to "stand out from the pack," John advised. Those gathered were treated to a selection of his sumptuous full size printouts so full details could be appreciated. As a surprise, John pulled out children's books he illustrated in the

80s for a Burger King series showing a much simpler, mass market style (who knew?). He was candid in revealing fees and pens were active, taking notes. A session of portfolio reviews followed and I lined up with the others!



A room was devoted to a very impressive looking **Nora Thompson** and her fancy tech equipment, for two timely presentations titled, Nora-style, "Social Networking—

I Don't Wanna!" Attendees got a densely packed report on how to become involved and thrive in the online worlds of Facebook, Twitter, websites and blogging; arenas where Nora is well established.



Totebags emblazoned with **Leda Miller's** winning design, introduced at last year's event, were pulled out for attaching the first annual 2010 Lapel Pin distributed this year. The annual contest aims for an accumulation of pins on the bag and, so far, PSIers have scored all wins. Winners are awarded free tuition for a future conference.

John Hinderliter's artwork appears on the 1.5" piece and will be followed by my design for 2011. John's name was announced in opening remarks but pin distribution was held until he entered the room, since he was "down the hall BSing with **John Blumen**," according



to a later report. The wait was worth it, based on the happy facial expressions in the photo. And, although it makes us look like a cool crowd, be assured that wine glass in John's hand held only water (honest!).



This annual conference is a favorite not only for locals but also for those who, like me at 140 miles away, gravitate toward it as their "home" chapter and others from a distance who feel it's well worth the trip. I sat with several New Yorkers, some from Ohio and others from distant points in Pennsylvania. Its reputation for being well



run with solid content is largely due to the continued devoted efforts of Regional Advisor Pat Easton and her assistant, Marcy Canterna. While the program is basically geared for writers, some of the illustrators attending find those offerings valuable as well, and a concerted effort has been made in recent years to establish an illustrators' component, and an opportunity to give it a visual identity.



Next year's will be a tri-regional event, held at the Wyndham Hotel in Gettysburg, November 13-15. It will resume at the Green Tree Radisson

in 2012. Be sure to frequent www.wpascbwi.com for updates and subscribe to the illustrators' blog at pghpicturebook.wordpress.com

ANNOUNCEMENTS



SATURNALIA 2010 Come and Celebrate!

PSI's annual holiday revelry will begin at 8 pm on Saturday, December 11 at the home of **John Blumen** 25 Sceneridge Avenue, Pittsburgh.

PSI will provide ham, smoked turkey breast and sandwich rolls, hot hors d'oeuvres and an assortment of pop and bottled water

Members are welcome to bring your choice of food or drink. Please email John so he will have an idea of the offerings at: ijblumen@aol.com

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New Members

Affiliate Member



Cara Armstrong

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

Cara was educated as an architect and philosopher (making her great at cocktail parties) and has spent most of her professional life as a city planner, designer, and curator. She is just beginning her career as an illustrator. Her first children's book, *Moxie: The Dachshund of Fallingwater*, was published in April 2010 and is now in its second printing.

Affiliate Member



Harry Lupinacci

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

Harry was born in Sewickley and raised in the Pittsburgh area. He received an Associates of Science in Graphic Design from The Art Institute of Pittsburgh as well as a BFA degree in Print Making from Penn State University. He is a freelancer with 18 years experience. His clients include Quaker Valley High School and Sustainable Pittsburgh.

Join the Congregation!



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

The Church Brew Works

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Personals



Anne Trimble and her husband Curt Cooper southwind-pa.com have been hosting

acoustic house concerts in their home in Mt. Lebanon for the last 15 years. Photos are from October events with Matt Brown and February Sky. "It's a great way to hear some excellent musicians in a very intimate setting," Anne says.



"Curt and I don't participate in the actual concerts at our house, though there is often a song swap or jam afterwards, where everyone is welcome to join in. We have a lot of local musician friends who attend the concerts. Folks bring snacks and/or their favorite beverage to share and hang out with the performers afterward. Great fun!" Anne has finally decided to quit her full-time job as a technical writer to have more time for her art and to spend more time with Curt.



Here is **Liz Jones** behind the wheel, transporting her costumed

kids. "I paint faces for festivals from time to time, and so of course I always look forward to doing the kids for Halloween. Inevitably, I run out of child-faces to paint before I run out of interest in painting... ergo, leaves."

How do you organize and store old and unsold work?

Kathy Rooney: I have a steel museum flat file and another steel storage cabinet for my originals and prints. Wood cabinets are acidic and could ultimately ruin artwork. As for my artist husband Ray's artwork, I still find paintings in the attic and basement that I have never seen even after 20 years of living our house. Ray had this house six years before we were married; who knows what I'll find next.

Leda Miller: I have several friends who are doctors and chiropractors. They love hanging my artwork in their offices. The patients of the chiropractor said they love gazing at the paintings as they lay on the treatments tables. Haven't made any sales from this, but to borrow a phrase from the owner of McDonald's: "Outlets, outlets, outlets." It's creating name recognition.

Joe Winkler: I bought a clothes closet at IKEA a few years back that is about four feet wide by six feet tall and use it to store all the old paintings which are wrapped in bubble wrap. They stand up and I stack them front to back, and there is a little shelf on the upper part I keep smaller paintings.

Anni Matsick: Besides my samples that are stored in presentation portfolios, I have a nice six-drawer metal flat file for my best pieces and a steel storage cabinet for my printed samples, and Rubbermaid solved my problem for the overflow. After 20-some years in children's educational publications and periodicals I've accumulated loads of reflective art, all watercolor on archival paper, so I've piled it into three jumbo size "under-the-bed" type containers with wheels that stack. This tiered assembly fits width-wise under an oak table I scored when a school tossed its library furniture to the curb (along with a great oak cabinet I use for books and other storage). The lids are split so you can lift only half at a time. Inside, projects are bagged in 18x24 manila envelopes or 11x17 vinyl envelopes so contents are

visible. The contents need a good sort and purge since most of it is well past likelihood of reuse but it's a good catchall system for anyone who has a lot of loose ends. It ignores the acidity factor, if that's of concern.

Ilene Winn-Lederer: Organizing and storing old/unsold works is a major problem for me. My studio is two very small rooms with no space for flat files or wall storage files and only one closet which is completely filled with boxes and large envelopes containing prints, drawings and material from illustration assignments over the years. Bookshelves line the walls that permit, since these are attic rooms. Original framed artworks are stacked in one room wherever they can fit.



Not ideal, nor archival, but accessible when collectors come to visit, which given today's electronic work mode is fairly rare.

Jim Zahniser: I don't really have a very organized system that I'm proud of. I keep a pretty low overhead of my prints and try to only order them as needed. Right now, I have extra prints stacked in my office. I try to keep any prints that I have in frames on display somewhere, whether it's a coffee shop or music store, whatever. It's better that them being hidden in my basement. I'm looking into more online sale web sites in the future, so I may need to have inventory, so I'll be looking for tips.

Johann Wessels: I store old and unsold artworks in some large crates I found after a trade show. They origi-

nally held the trade show art, so they are perfect, shallow and strongly made. Otherwise I stack my work against a studio wall and hope they might find a home. I recently tried to donate a work featuring the Canadian Snowbirds display team plane, to the commanding officer of the unit. The work is a very close up of a section of the plane, showing reflections in the glistening paint. It's not a typical aeroplane picture. I spoke to and emailed various officers at the local air base, home to the Snowbirds, and was told that I could "Drop it off at a hangar". Rather like a donation of canned food, I thought. The work deserves better than being treated like canned food. The piece now resides in my collection of unsold work.

Fred Carlson: My flat files drawers are 4' wide (8 of them 2 across x 4 high) and the top large drawer is 8' wide. All are a wonderful 8" deep. I keep about 80% of my original assignments in the top drawer arranged by client groups and, less fastidiously, by chronology, older to newer, bottom to top, in the stacks in the drawer. I keep flaps and tissues on all the pieces but cut them off backing boards for storage space reasons. The other pieces are stored in a large shelving closet where I keep my vinyl LP collection.

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

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INTERVIEW

In Touch with...

RICK ANTOLIC

Contemporary becomes classic in Rick's large-as-life paintings. Big hearted as well, Rick has given much of his time toward PSI's development and success. Here, he shares anecdotes and advice.



Q: How would you describe your personality and lifestyle?

A: I'm a night owl. I hate mornings. I love the fall and winter, the gray, damp and gloomy weather. I light my entire apartment with Christmas lights. I don't like anything brighter than that. I'd rather have my nose in a book than be out socializing. Those who remember the multitude of emails each week from me during my four years as president of PSI, might be surprised to know that I'm very reclusive. I love my alone time – and a lot of it! I also like a lot of chocolate.

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

A: While I was in high school, I took numerous workshops at the Sewickley Sweetwater Art Center with Herb Olds, then a very well

respected drawing instructor at Carnegie Mellon University. I didn't know what I wanted to do with art or even what my options were, only that I wanted to draw. After the first workshop with Herb, I decided that I wanted to go to CMU. During my junior year of high school, Herb suggested that I pursue illustration. I ended up going to CMU and had him as an instructor my freshman year and again my senior year. Herb, like all great teachers, inspired his students to keep learning everything we possibly could about as many different things as possible, not just now, but for the rest of our lives. I can't think of any other influence in my career as significant as Herb Olds.

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

A: I had an illustration assignment years ago from a small, local theater group to design a poster. It was a very

low budget project. My design called for dark brown ink on beige oak tag paper with an overprint of gold foil. I instructed the director, who was in charge of this project, to disregard the overlay if they did not want the added cost of the gold foil. I made it clear, or so I thought, that gold or yellow ink is not the same thing as gold foil, and it would *only* work with a metallic foil. The director ended up using my overlay to print those areas in gold ink because it was cheaper, ruining the entire poster. Although the problem could have been avoided had she followed my instructions, she said she was very disappointed in me and if we work together again I should be "more professional." I learned that if you give your client an opportunity to screw up your work, they likely will. So take extra caution on your end.

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

A: I'm a sucker for compliments. I appreciate them all, but once in a while I do something that seems to really connect with a certain person or audience and it goes beyond a compliment. I'm glad to have done some things that touched people to some small degree in the same way that some other artist's work has touched me. Also, when somebody pays me a lot of money for my services that is very motivating as well.

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

A: During my senior year at CMU, I had an internship with my former illustration instructor, Jamie Adams, a very well respected portrait artist who worked in oil paint in addition to his successful illustration career. Jamie had not seen any of my work since my sophomore year. I showed him my portfolio, which had strong drawings but only a couple of paintings and they were really bad. He was quiet as he flipped through my portfolio and when finished, he said, "Considering how good you are at drawing, you should be much better at painting."

I had horrible painting instructors at CMU. I didn't learn a damn thing about painting even after five semesters of painting classes! I didn't know then how influential Jamie's comment would be in the years to come. But focusing on that one thought over the years as I struggled to learn to paint was a constant reminder that I did have it in me to become a competent painter.

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

A: One: Don't give up. I know it's a piece of advice that is thrown around all the time, but it's true. Herb Olds used to remind our Advanced Drawing class all the time, "If being an artist was easy, there would be a lot more artists in this world." I didn't choose to be an artist because it was easy. In fact, it's often difficult. But it comes with the job. Don't run away from the difficulty. You won't win every challenge, but you'll grow as an artist on those challenges that you do overcome. Two: There is so much value in taking time to observe the world around you. Just looking around,

INTERVIEW *continued*

soaking it all in, focusing on all the little details around you usually makes you feel as if time is being wasted. It's not! Keep looking, without doing anything else but looking and noticing. Believe me, all that observation will help you in your work.

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

A: The work I do for myself does not differ too much from the work I do for clients, probably because the personal work that I do is what I promote most often. But as an illustrator, you have to adapt to the needs of the client, which sometimes differs from your personal work.

Q: What do art directors like about your work?

A: I'm usually told, "I like your realism." I think what they mean is my renderings are "solid." In other words, it is not any particular element of my work that stands out (color, composition, mood, etc.) but, rather, my work shows solid drawing skills, which is also the underlying architecture of my paintings.

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

A: My earliest and strongest influence in art was Andrew Wyeth. I was introduced to his work when I was 14 years old at the Sweetwater workshops with Herb Olds. I loved the subject matter of Wyeth's work. I loved the over simplified color palette. And I loved the very rawness and immediacy of his sketches with pencil, ink, and watercolors, which contrasted beautifully with his meticulous egg tempera paintings. It wasn't until college that **Fred Carlson** introduced our class to the works of Andrew's father, N.C. Wyeth. And visiting the Brandywine River Museum in Chadds Ford, standing in front of all those large canvases by N.C. Wyeth, trying to figure out how he did them, did more to teach me practical painting techniques than anything else to date.

Q: What would you do with ten million dollars?

A: I would probably spend it all on chocolate, and probably all in the first couple of weeks. But if I were able to restrain myself and think about it, I would be more constructive with it. My family has been very generous to me over the years. They have helped me out financially when they too were hanging by a thread. I would love to be able to tell them one day that they never have to worry about money again. After taking care of my family and some close friends, I would investigate different investment options to ensure the money would always be there – I don't ever want to have a "normal" day job again. Once that is done, I would probably by a chocolate factory and then move into the basement! I'll be like the phantom of the opera, only with chocolate instead of opera.

Q: What do you enjoy reading?

A: The classics! My favorite novel is a tie between Nathaniel Hawthorne's *The Scarlet Letter* and Victor Hugo's *Les Misérables* (the unabridged version). Coincidence or not, those two books are about liberating yourself from the prison of your own mind. Two contemporary authors that I love to read are Ray Bradbury and John Irving. I love to pick up anything that I can learn something from: Discover magazine, Smithsonian magazine, and old text books on any subject, including world history, art history, geography, physics, psychology, chemistry, logic, ethics, biology, astronomy and anything else that can teach me something. I'm pretty much obsessed with time travel. Any science article or story, fiction or non-fiction, about time travel has me gripped!

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

A: Make more money. And, after that, play the piano! I didn't have the option of learning it in high school, and CMU charged \$200 per semester for it. I couldn't afford that and also pay for much needed art supplies. So I got a book from the library called *Beginning Piano for Older Adults* and

pounded on the piano in the lobby of my dorm for the last two years of college. But then I graduated and didn't have access to a piano again. I would buy a piano and take private lessons with that ten million dollars and entertain all the employees in the chocolate factory from the depths of my lair.

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

A: I just had an assignment at The Watson Institute. I was hired as an illustrator for a workshop for their consultants. I was there to help create quick sketches, on Post-it® notes of all things, to enhance their presentations with some visual icons. The consultants would tell me what kind of sketch or icon they would need, and in a few minutes they would have one. It was a day-and-a-half assignment. The last thing I was asked to sketch were icons for three Internet applications they just brainstormed. In less than five minutes, I designed three logos. Not only did the board of The Watson Institute like the ideas for those Internet applications, they loved the logo designs. It's likely they will develop these Internet applications, and would possibly ask me to render final illustrations of my three logo designs. I probably won't know anything until this coming spring, but if this goes through, at a few thousand dollars per logo, it would be the most lucrative five minutes I ever worked!

Rick's work can be viewed at:
www.rickantolic.com

PSI LAPEL PIN



\$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.

BEHIND THE BRUSH

See what members are working on this month...



Gina Antognoli Scanlon

created six monoprint watercolor and acrylic ink portraits, including one of herself, for the contributor page of the

November/December issue of HOW magazine, an industry standard for graphic designers: "During one of our social meetings, **George Schill** looked at some of my monoprint portraits and asked me if I had sent any promotional material to the art director of HOW Magazine," she says. "He subscribes to the publication and told me that every issue highlights a different illustrator to create portraits of



the creative contributors. He gave me a few tear sheets to demonstrate the artwork of various illustrators, along with the name and address of the art director. I immediately included HOW magazine to my marketing list. Two postcard mailings later, I received a call from HOW asking me to create six portraits for the contributor page of the November/December issue. I can't thank George enough for the successful reference. Of course he is demanding a significant cut of any future paychecks for his advice and referrals."

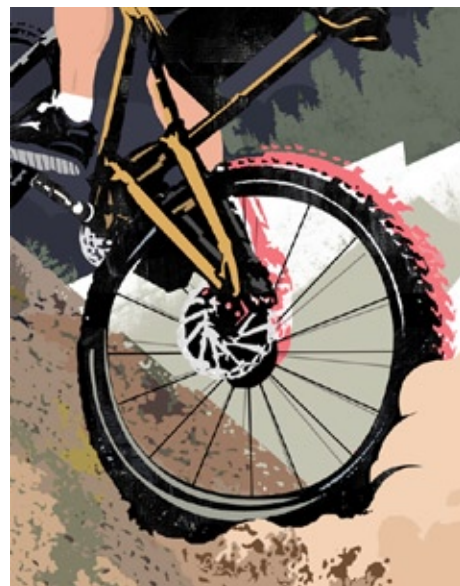
"My work on getting sufficient works done for a solo exhibition in April 2011 continues," reports **Johann Wessels**. "I have completed a few large pieces and am currently working on a series of boxes with hinged flaps and doors which open and close to reveal or hide different images inside. I am mixing digital



and traditional paint and use a transfer film to print onto and then add it to the actual painted surfaces. The one box will have a subtle peep show theme to it. I am also working on a new look website which should be up in a little less than a month. I have tried to ensure it looks very polished and professional and will show both my illustration and fine art works." Here are two digitally originated works which will find their way into the peep-show box, hidden beneath sliding panels and a hinged lid.



Shown are a 2-page spread and full page illustration by **Taylor Gallery** that accompanied a story titled "Balance" for Dirt Rag Magazine. There were three spots as well. The story was about a bike enthusiast coping with the loss of his wife and daughter in a car accident.



Joe Winkler

did this pencil study of a face from one of J.C. Leyendecker's paintings for the Sketchbook Project. "Leyendecker is my favorite illustrator of all time!" Joe says.

"This is another in a series of Steeler greats that I'm doing for my client in Virginia," says **Ron Mahoney** about this portrait of Art Rooney.



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BEHIND THE BRUSH *continued*

Rich Rogowski sent two new posters he designed and illustrated for upcoming events.



This drawing was done by **Fred Baxter** who plans to shop it around to literary agents. This portion of the text describes the premise: The immense mud ship "Pigantic" was run aground in the mud, its shovel damaged. There was no hope.

Piganticus himself ejected in the escape pod with two females from first class in search of a new world to begin again. The lifeboats were not filled to their full capacity. Many pigs from steerage jumped to their deaths.



This oil painting is almost completed of a hillside in Sicily, inspired by **Vince Ornato's** trip there in 2007. "Sicily's topography is 85% hills, and I wanted get this feeling in the painting," Vince

says. "This is why I used a 36"x1" vertical composition. I submitted it on the easel to show how I work in the studio. When I do not have professional jobs or commissions, or I'm not drawing caricatures somewhere, I do lots of personal work, painting what interests me."

"The Snail's Song" is the most recent addition to **Ilene Winn-Lederer's** Codex Gastropoda series of drawings now appearing on her blog at: imaginarius13.wordpress.com Archival 14"x11" giclée prints are available on request.



Shown are two of four large interpretive signs created along with one large entry sign by **Bernadette Kazmarski** for Wingfield Pines

Wetland and

the abandoned mine drainage system on the site. The images of the four full-color signs will be embedded into anodized aluminum and set at a 30-degree angle on locust posts in four areas around the site to describe what is unique, interesting and educational about the area being viewed. The complete project is described on her blog at: whatsnewinbernadettesstudio.wordpress.com



Here's **Fred Carlson's** sketch for his latest quarterly portrait assignment for Philips-Exeter Academy alumni magazine. Drawn in 2B Derwent Graphite Graphic pencil, this sketch represents the story of Jennifer Niles, founder and current superintendent of the Haynes Charter school in Washington DC. Original art is 15" high and will print about 5" high in the feature.

