

# PSI INSIDE

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

August, 2008

## My Spot *by Anni Matsick*



Still plenty of summer left, folks! And what better way to enjoy it than with fellow PSI members at the annual

Vestalia coming up August 16 at Tall Pines Villa, home of Jen Scanlon. I made last year's event and got to meet a lot of the folks I read about in this newsletter. Couldn't stay late enough but I was told the guitars come out toward evening.

Another summer highlight, new this year, is SketchCrawl! Western PA SCBWI members have launched the phenomenon locally and report (on pages 3-4) that its popularity is advancing at a fast pace, with plans for more sketching trips in the near future.

The midsummer event, ICON5, is covered within by attendees who are still wondering how it flew by so fast.

So pour yourself a tall, cold drink and peruse the pages to find out what everyone's been doing since last month's issue. Thanks to all who contributed.

Editor: Anni Matsick  
Design/Production: Ron Magnes

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## News Flashes From Our Members

### Sports Spinoff



Shown are two pencils **Ron Mahoney** is working on for a painting of Pittsburgh legend jazz trombon-

ist Harold Betters. Ron scored this commission from Ron Maser of Maser Galleries in Shadyside after the cli-

ent saw his work in the PSI Parade of Champions exhibit at the Heinz History Center. The completed image will be offered for sale as limited edition prints.



### Art Depicts Science

**Fred Carlson** is currently editing and organizing a show of all his work that has illustrated scientific or economic concepts or portraits of people in those fields. January will see the unveiling of this large show, "Science and Art Illustrated," on the campus of Rose-Hulman Institute of Technology in Terre Haute, Indiana, curated by Steven Letsinger.

Fred also will be making his annual appearance as guitarist/mandolinist in residence at the annual Vestalia PSI



picnic, accompanied by his famous Taylor acoustic guitar and Gibson F-2 mandolin. Since he missed

last year's event he vows to play twice as long (if Phil's voice holds out).

### Klingler is Hot!

Borders at the Pittsburgh Mills hosted a book signing for *Field Guide to the Natural World of New York City*, illustrated by **Mark Klingler**, on Saturday, July 12. Despite a caution from the store that nice weather usually reduces attendance, the scheduled one-hour signing ended up lasting all of the hot, sunny afternoon, welcomed three times as many people as expected, and resulted in the store's second-highest number of book sales from a signing! Go, art! Or air-conditioning, as the case may have been...



PSI prez Rick Antolic spotted in line for a signed copy.

## The Artloft Gallery in Mount Lebanon Presents

### A Mother's Symphony Images from Childhood



"Naptime", oil, 32 x 48"

Featuring **Christine Swann**

Opening "First Friday" August 1st, 6-9 pm through August 30th

Artist Reception August 8th 6-9 pm

[www.artloftpittsburgh.com](http://www.artloftpittsburgh.com)  
[www.swannportraits.com](http://www.swannportraits.com)

**also**

### The Power of Pastel Portrait Workshop with Christine Swann

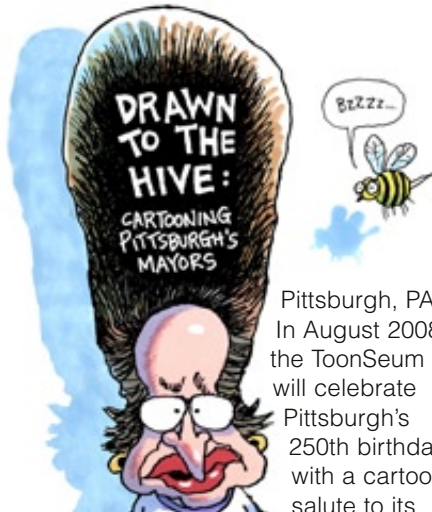


September 28 & 29, 9 - 3 pm

Cranberry

For more information and to reserve a place in the workshop, call 724-444-8197 or email [christine@swannportraits.com](mailto:christine@swannportraits.com)

## Drawn to the Hive, a Cartoon Salute to Pittsburgh's Mayors



Pittsburgh, PA – In August 2008, the ToonSeum will celebrate Pittsburgh's 250th birthday with a cartoon salute to its

mayors. "Drawn to the Hive: Cartooning Pittsburgh's Mayors" will feature original editorial cartoon art spanning over 50 years of newspaper history. Visitors will get to peek into the poignant and sometimes controversial creative processes of Pittsburgh's legendary cartoonists featuring: **Rob Rogers**, Tim Menees, Tim Hartman, Randy Bish, **Wayno** and Cy Hungerford.

This distinctive exhibit gives a unique perspective on the history of Pittsburgh. View the colorful characters who have held the honor of being this city's mayors through the eyes of cartoonists. Editorial cartoons allow a humorous and unflinching glimpse into history through the sometimes scathing pen of the artist.

"I feel like a kid in a candy store when it comes to drawing Pittsburgh's illustrious mayors." Said editorial cartoonists Rob Rogers of the Pittsburgh Post Gazette, "From a Jewish grandmother who liked to threaten to 'scratch yer eyes aht' to a young mayor who acts like a mischievous little boy, it doesn't get much better than this."

The promotional art for "Drawn to the Hive" was created by Rob Rogers. This exhibit is made possible by the ToonSeum Drawing Board Fund.

**What:** Drawn to the Hive: Cartooning Pittsburgh's Mayors

**When:** August 9 - October 11, 2008

**Where:** The ToonSeum at the Children's Museum of Pittsburgh on the city's historic North Side, 10 Children's Way, Allegheny Square.

**Cost:** Free with paid admission to the Children's Museum, which is \$8 for children 2-18 and seniors, \$9 for adults

**Details:** 412-325-1060 or

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

Additional art and interviews:

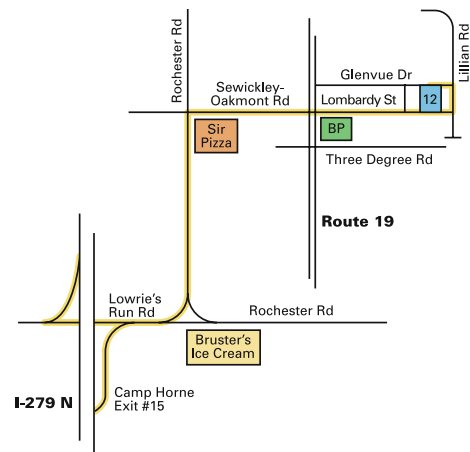
[joe@toonseum.com](mailto:joe@toonseum.com)

## Vestalia

Saturday August 16 @ 2PM



**Directions to Jen Scanlon's House**  
**Tall Pines Villa, 12 Glenvue Dr.**  
**412.780.6970**



**PSI LAPEL PIN**  
Only \$6.00

**\$6.00 for the first pin and \$4.00 for each additional pin.**  
The PSI pins are a great way to show your PSI pride and to promote our organization.

*Checks should be made out to Jim Mellett, or contact Jim at one of our meetings and pay cash.*



## SketchCrawl!

By Anne Trimble

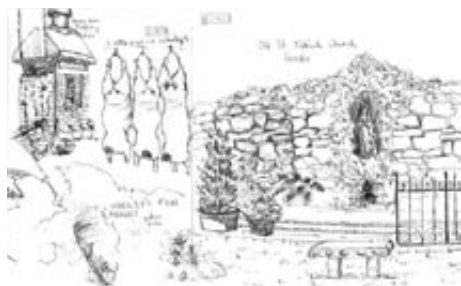
Several years ago, San Francisco-based artist Enrico Casarosa, inspired by a pub-crawl with friends, decided to spend a whole day of intense drawing around the city—and the “SketchCrawl” was born.

Casarosa found that it was much more fun to draw with friends, and the phenomenon has now spread around the world. Check out the website: <http://sketchcrawl.com>



Rose Gauss

It caught on locally when June 21 was designated a “World Wide SketchCrawl,” inspiring a group of illustrators from the Western PA chapter of Society of Children’s Book Writers and Illustrators (SCBWI), including PSI members **Rose Gauss**, **Leda Miller** and **Anne Trimble**, who met in the Strip District for a day of drawing.



Leda Miller

**Leda:** “It took an effort to keep drawing and not to shop! I loved the lunch on the roof at Roland’s seafood grill overlooking the produce place and a bakery. We

sketched while we waited for our food. My favorite spots to sketch were St. Stanislaus and St. Patrick churches. The first had very interesting architecture; St. Pat’s had a lovely grotto and garden. We also connected with the owner of Penn Pottery. Really nice guy...he let us go in his backroom to sketch his wheel and walk-in kiln.”



L to R: Judi Lauso, Leda Miller and Anne Trimble

Everyone had so much fun that another SketchCrawl was planned, this time at the Pittsburgh Zoo and Aquarium. On July 11, seven artists, including the PSI members named above plus **Judi Lauso** and **Nora Thompson**, went to spend the day sketching the animals. Each had a very different experience!



Rose Gauss

**Anne:** “Sketching at the zoo turned out to be a real challenge on many levels:

1. For a Friday, the zoo was VERY crowded and noisy.
2. It was sunny and hot (mid 80s, 90% humidity).
3. Animals were either moving or hiding—hard to draw (giraffes the worst). Flamingos rarely took their heads out



Anne Trimble



Anne Trimble

from under their wings; the ostrich had his head stuck against the back fence. Bears were pacing, the aquarium was extremely crowded and dark—not much chance to sketch there.

So we rose to the challenges—it was very good practice for sketching rapidly, learning to see, and it was fun having folks really interested in what we were doing.

I really enjoyed the pre-lunch sketching—I was by myself, and energized at that point. Most of us petered out after lunch—it was too hot and noisy to get inspired. However, I LOVE the concept, and I’m very much looking forward to the next group one.”

**Leda:** “The zoo SketchCrawl was very productive and I found it invigorating and inspiring to be surrounded by people who vocalized their amazement with someone drawing! So many, in fact MOST people said they can’t draw but would love to. It was very satisfying to direct them to several books and give them hope and encouragement to try it. I handed out quite a few postcards and business cards to people who wanted to see my website. One fellow even video



Leda Miller

taped me!!! Most of these sketches were done within 5 minutes. My pencil was red hot.... I felt like I was on a drawing marathon, rather than a crawl. I also found it much more productive to go off more or less by myself. Anne and I kept up with each other and compared sketches occasionally. But we did not try to stay together... it was just a happy coincidence.”

**Anne:** "I was amazed how prepared Leda was for this SketchCrawl. Since the previous one, she had read *Fast Sketching Techniques* by David Rankin



Anne Trimble

and said it REALLY helped her draw faster. She was an inspiration to me, actively engaging folks who were interested in our work and the SketchCrawl concept. She was definitely an ambassador for the phenomenon, and for our art organizations! (Next time I'll remember to bring my postcards and business cards!)"



L to R: Anne Trimble, Judi Lauso, Rose Gauss, and Nora Thompson

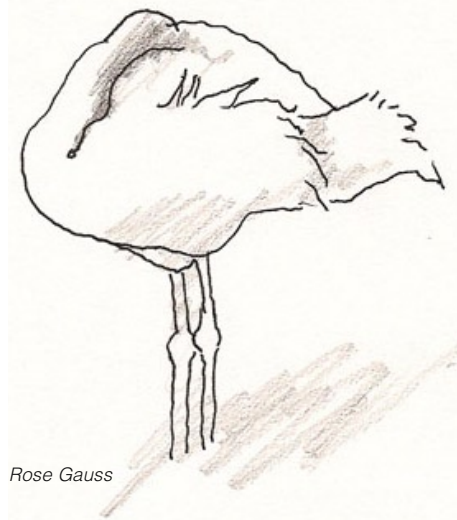


Downtime for Judi, Cheryl and Nora



Leda Miller

**Leda:** "At both places, we were approached by many people. Personally, I liked the interaction with the onlookers. It can be difficult for artists to talk about themselves and their work. This experience helps loosen you up."



Rose Gauss

**Nora:** "I didn't get a lot of drawing done, but I did learn some things, mostly about myself:

1. The animals tend to turn their butts toward you when they realize you're trying to draw them.
2. It's hard to draw when the humidity is, like, 120%.
3. I can't draw so much when there are people everywhere. Screaming. And running.
4. By the time we got to the bears, all I could see were animals being forced to exist in confined spaces so humans could gawk.
5. If I owned the zoo, I would let all the animals go.

Anyway, I was inspired by the animals in spite of their situation (and mine), so I painted 'Jeeraffe,' the first of (hopefully) an extended series of 'rotty' animal paintings."



Nora Thompson

**Judi:** "I know we had a good time in spite of the heat. Not seeing the baby elephant was a little disappointing. The line to view it was REALLY long--we opted out. The baby tiger was out, but the crowds made it impossible to get close enough or have time to sketch ('Keep moving, please')."

The local SCBWI illustrators are planning another SketchCrawl soon. For more information, and to see more great sketches, check out the WPa SCBWI illustrator blog: <http://pgpicturebook.wordpress.com/>

**ALL NEW! UPDATED**

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MAILING LIST SPECIAL  
ONLY TO PSI MEMBERS!**

Interested? Contact **Gina Antognoli Scanlon** at (412) 364-4672 or [sakiling@comcast.net](mailto:sakiling@comcast.net) for your list today. Cost includes shipping and one set of printed peel and stick addresses on white mailing labels. Please make checks payable to Pittsburgh Society of Illustrators.



## A Look at What PSI'ers are Working on This Month



Shown is a private commission by **Taylor Gallery** that is being sent to Seattle, and is also hanging in the gallery at the Detroit School

of Rock and Pop. It was a theme piece worked around the Seattle Port,



Patriotism, and the music scene that keeps Seattle alive.

This second image is a portion of a portrait show Taylor is currently working on.

**Fred Carlson** submitted this latest portrait executed for America Magazine (August 4-11 issue). It depicts Gordon Zahn, the first conscientious objector (in the UK, just previous to WWII) who was a Catholic. He was also founder of the Pax Christi peace organization.



**Frank Harris** did this cover illustration for The Foreign Service Journal for their upcoming September issue. The title of the article is "The World is Watching."

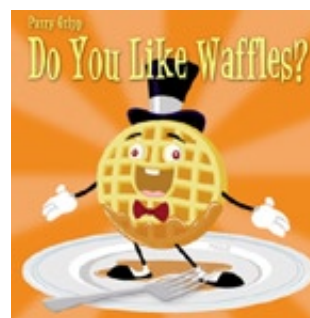


**Susan Castriota** says, "Here is some of my recent work, a departure from my 'Pittsburgh' scenes. My

first love is Italy. I used layers of Prismacolor pencils and gouache."



This watercolor of her chickens done by **Kit Paulsen** is titled "Agnes, Lucy, Evangeline and Scarlet." It will appear in the fall issue of Table magazine.



**Nathan Mazur** reports, "This is the cover art for an upcoming CD from the guy who did the

theme music for Buffy the Vampire Slayer. It will be my first endeavor with an attached bar code. It's due in stores this September/October."

**Nora Thompson** used unusual lighting to achieve a creepy, "something is out there" campfire feeling in this self-promo piece she completed in Painter.



**George Gaadt** is presently working on a series of 48 military figures from the 4 major service branches covering 1775-present.

"Research is the key to this type of project and I am loving it!" The series is both watercolor and acrylic on 11 x 15 Bristol board and has a September deadline.





"Here's the finished image of a poster design I was working on last month," says **Justin Hrala**. "The finished image is 11x14, with about 9 hours of work put into it. I experimented with pencils and digital color and I am pleased with the results. My client was overjoyed and it looks like I may be working on a full length comic for him."



**Anne Trimble** was in West Virginia for the Appalachian String Band Festival (<http://www.wvculture.org/stringband/index.html>) and captured this shadow picture of the featured concert band at sunset.



**Ron Magnes** just finished this illustration for GEICO on car fires. "I'm pretty sure the gecko made it out in time".



## PRESIDENT'S LETTER



It's that time of year again for our in-between-Saturnalias-event, our much anticipated summer picnic, Vestalia. Thanks to our "hostess with the most-est," Jen Scanlon, for welcoming us to her house again this year. To make things simple, we're going to adhere to the usual routine...PSI will buy all the burgers and dogs, the non-alcoholic beverages, and the incidentals (plates, cups, plasticware, etc). Though it's not required, any side dish or dessert contributed to the communal food table will be greatly appreciated. Our summer picnic is always a good time, so I hope to see you there!

And speaking of Saturnalia, I'm happy to announce that David Coulson and his wife Wendy have volunteered to open up their house this December for our annual end of the year party. John and Lisa Manders have hosted this for the past few years at their Highland Park estate, but they are moving to a new house outside the city and therefore unable to host again this year. David and Wendy recently moved back to Pittsburgh after a stint out west. They now reside in Squirrel Hill. Much thanks to David and Wendy for opening your house to all of us later this year.

Thanks to all of you who sent in your ASIP forms from our last newsletter. This is an important step in enabling illustrators to collect money that is due to us from overseas. You've all rallied in opposition to the Orphan Works legislation, and ASIP is equally important to our industry.

Our new program director, Michele Bamburak, recently hosted a meeting for anyone interested in being a part of our new Program Committee. Although some wheels have been set in motion


there is still room for anyone who might wish to join this committee. If interested or want to know more, please contact Michele directly at 412-344-8671 or at [erte45@aol.com](mailto:erte45@aol.com)

We missed our yearly pilgrimage to the Brandywine River Museum last year, so we are more determined to make it happen this year. It's always a great experience to go on a field trip with other PSI members! The Brandywine houses the greatest and most comprehensive collection of illustration from its "golden age." And the nearby Delaware Museum of Art also has a fantastic collection of illustration from the same era. And those who are feeling up to seeing more can go a couple hours north and visit the Frank Frazetta museum in the Poconos. This field trip will be in October, a great month weather-wise for getting away. If anyone is interested in joining us, please let me know at your convenience.

In next month's newsletter, I'll talk about the two upcoming group shows for PSI (one in 2009 and one in 2010). I'll also give you an update on our program committee and scholarship program. As you can see, though this year is more than halfway over, we still have a lot of positive and productive months ahead of us!

Respectfully,

*Rick Antolic*  
President, PSI



### PEGS 12 IS OUT!

New Edition of the  
Graphic Artists  
Guild Pricing &  
Ethical Guidelines  
Vol 12 Now  
Available in Stores  
or Mail Order

You can order this book directly from the Guild by calling 212.791.3400 (Graphic Artists Guild, 32 Broadway, Suite 1114, New York, NY 10004, [www.gag.org](http://www.gag.org). Distributors to the trade: HOW Design Books, A Division of F&W Publications, 4700 East Galbraith Road, Cincinnati Ohio 45236. 1.800.289.0963. Price: \$35.

## REPORT: ICON5, The Big Picture

Editor's note: ICON5, the fifth annual Illustration Conference, opened in grand style July 2 and ran four days at the Roosevelt Hotel in Manhattan. This event occurs biannually in various key locations, to connect and inspire illustrators and address important issues facing the industry.

The first ICON held in Santa Fe in 1997 felt like an exciting mustering of the troops in a time when major issues were surfacing. The industry's superstars were evident and I was thrilled by a hello and handshake from C.F. Payne on arrival the first day. Aside from this, I gotta say it's the parties they throw that keep me coming back!

Also in attendance were PSI members **Ilene Winn-Lederer**, **Brian Rudolph**, and **Dave Klug**, and longtime friend and Pittsburgh homeboy Michael Fleishman, all of whom enthusiastically contributed to this feature.



Ilene and Dave near main stage in ballroom



Anni on dance floor at Carnival Carioca



Brian with friend Anna Miitina outside NYT building

### Ilene Winn-Lederer

InfoBits from ICON5 ...  
Seen: Illustration Icons Brad Holland, Nancy Stahl, Daniel Pelavin, Rob Saunders, Enrico Cassarosa and Ronnie Del Carmen (Dreamworks and Pixar animators), Edel Rodriguez, Barry Blitt (Obama New Yorker cover), Joe Ciardello and Whitney Sherman.



The Big Question: "What Story Are You Telling?"

-Stanley Hainesworth / ICON5 Keynote Speaker and wonderboy creative behind Starbucks, Nike and Lego.

"Are you proud of this?"

"Um...Yes."

"Is this something you would put in your portfolio ten years from now?"

"Um...No."

"Then go do something you WILL be proud of."

-Stanley Hainesworth in conversation with Howard Schultz/CEO Starbucks

After paying his dues at the above-named corporate giants, Mr. Hainesworth now heads his own design practice in Seattle.



Loved the presentation by Mitch Nash, founder of BlueQ in Pittsfield, MA. His company's first product was "Flat Cat",

a standup cardboard cutout of a cat for folks who love cats but hate the smell. BlueQ produces other sly, humorous products like: Dirty Girl Soaps, QTopia Home Decor (illustrated dishtowels, trays and gift bags), Mullet Magnets and Cat Butt Magnet Sets. These are all illustration based products! The list goes on: a package of "Instant Irish Accent," bumper sticker, "I'm not gay, but I love rainbows," "Boss Lady" lunchbox, "Total Bitch" body lotion, a pushke (charity box) that says, "I'm saving up for drugs," "Lookin' good for Jesus" lip balm (virtuous vanilla flavor), "Go Intercourse Yourself" lip balm. Seems these guys never run out of ideas.



Ilene Winn-Lederer



Another great presentation was given by Mark Gallagher whose Boston company, 'Black Coffee' specializes in creating brand identities for individuals and corporations. The company's tag line reads, "Brand Expressionists"™

### Some important points:

- Competitiveness in illustration drags down the entire industry; illustrators should be competing with designers and working with other media specialists.
- Trying to exceed expectations usually leads to failure as expectations cause client demands for goods and services to escalate. (In other words, don't promise more than you can deliver!)
- Branding is the search for the elusive obvious.
- Be proactive in your approach to marketing yourself, rather than reactive.



- Look at unrelated industries for new applications, products and opportunities.
- How you frame a product or service determines the outcome/look/success of it or NOT. You don't change your name; you change value around it.

#### Observations and Questions to ask yourself regarding illustration:

- Bring abstract concepts to life by creating a need to question the imagery.
- How can I make this illustration juicy? Make people want more of it?
- What problem does this image solve?
- How can I provide more value through my work?
- Building a brand around an ethos; an idea to elevate, illuminate, educate should be your goal.
- Does your contract reflect potential ramifications of Orphan Works Amendment? It should emphasize ownership in its language.



Enjoyed a lovely lunch with illustrator Nancy Stahl whose work has graced the pages of countless national publications and US postage stamps. Discussion included personal creative touchstones, marketplace trends and shifts.

Later that day attended a session with former NYT AD Jerelle Kraus who was pushing her forthcoming book on her 30 years at the Times and prolific Russian illustrator Luba Lukova, whose bold graphics in her signature red, white and black are instantly recognizable.



Met illustrators and designers Andrew Coningsby, Stephen Bliss and Louisa St. Pierre at their "Across The Pond: The British Perspective." It was interesting to hear their view on the Orphan Works Amendment; their concerns reflected its import on the Berne Convention international copyright laws.

I also learned that British rates for advertising and editorial illustration are 1/2-2/3 that of rates in the US. But then, the value of the £ to the \$ is worth so much more!



Finally, spent a wonderful day at the striking new headquarters of the New York Times, meeting art directors I'd worked with and would like to work with, being a fly on the wall at a Times Magazine photo/

design meeting and attending an opening at the Times that evening for Berlin illustrator Henning Wagenbreth, whose work is vivid and intense, if not downright perverted. The man looks and behaves nothing at all like his work, BTW. He's quite suburban and personable.



*This snap on Ilene's cell is the only record we have of our evening together!*

It was very exciting to meet many young illustrators and those of my own vintage, to see what is doing in the marketplace and what the industry may be doing in future regarding intellectual property rights and global opportunities.

All told, the week was amazing, intense and just what the doctor ordered for an illustrator who spends most of her time hermetically sealed in her studio...

### Brian Rudolph

**This was my first ICON, and I was anxious to see what the program had to offer. I arrived Wednesday evening, shortly after the sketchcrawl had commenced – which I'm sure was a great experience in a city like New York.**

The days and sessions were packed with useful information, networking, contacts, vendor showcases and of course, countless examples of outstanding illustration and art!

All types of creative professionals attended the meeting, ranging from students to designers to seasoned professional illustrators – and some "icons" in their own right, like Marshall Arisman and Gary Panter. All of the sessions and workshops I attended were capably presented and engaging and the speakers were quite willing to talk at length with anyone after their sessions. There was also a wide array of vendor information and high-quality books available, and several authors had long lines of people waiting for signatures at their book signings.

On Thursday, the first full day, I attended a discussion of Graphic Novels and their development, led by James Sturm, founder of the Center for Cartoon Studies in Vermont. This was followed by several breakout sessions, including an informative and creative discussion about various methods and benefits of personalizing your promotional efforts, led by illustrator Jeff Moores. The opening keynote address was provided by Stanley Hainsworth, former creative director of Nike, Starbucks and Lego, who gave a fascinating presentation on how illustration and design were used in commercial settings for some very big name companies.

The following two days were equally packed, with some notable highlights being presentations about companies that collaborate with illustrators to produce humorous products (Blue Q), the increasing use of digital illustration and animation, and conversations with the art directors of the New Yorker. Each day was interspersed with video clips and interviews, panel discussions and breakout sessions on topics such as rights and copyrights, contract negotiations, children's book markets and working with art reps. The conference came to an end on Saturday with a thoroughly entertaining and rousing presentation by Kevin O'Callahan, 3D designer and illustrator, which chronicled years of outstanding 3D work by his students at SVA. The evenings had memorable events as well, including a viewing of Berliner Henning Wagenbreth's work at the New York Times building, fireworks along the east river on Friday the 4<sup>th</sup>, and the final ICON "Carnival Carioca" party on Saturday night.

All in all, this was truly a gathering of people sharing a common interest in illustration and art, and much of the conference was inspirational, to say the least. I would highly recommend this



conference to anyone interested in experiencing the depth and breadth of illustration today.

## Dave Klug

**It was a great experience, rubbing elbows with old seasoned, bitter pros and talking with fresh, excited wannabes.**

We are definitely an odd bunch, with a good sense of humor and a healthy appetite for alcohol.

All of the speakers were entertaining and insightful. Poor Gary Panter, forced to answer Pee-wee questions over and over. (He was creative director for Pee-wee's Playhouse and a good friend of Paul Ruebens).

The main idea that stuck in my head, and was said a few times, is to "do what you want to do." Don't worry about what you think people want to see. And also that there are a lot of people who can draw really, really well, so keep working at it or you'll be passed right up.

## Michael Fleishman

**This was my third ICON. One as a presenter, two as an attendee. It came barreling in on my busy schedule and now, incredibly, it's over. It was a quick, fun, whirlwind of a thing—we could only make it to (and afford) the actual conference dates. But it is what it is; you maximize your funds and time available.**

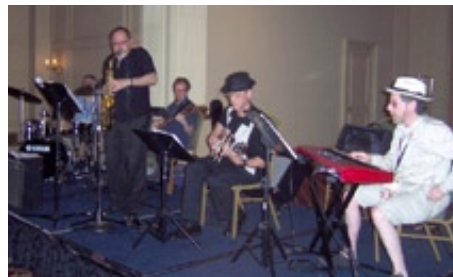
I drove up with my family from Yellow Springs, Ohio (and that was, well, worth doing *once*). I'm happy to say that we enjoyed a safe, albeit long road trip and

I'm thrilled to say that we didn't have to drive in Manhattan or park at the seriously expensive hotel garage; we stashed the van at illustrator Tom Graham's driveway in Brooklyn and took the subway into town. I love the subway system—very cool, easy, and efficient.

I can say that these conferences usually offer a wealth of pertinent and interesting breakouts and workshops—and ICON5 didn't disappoint; the ICON board did a fine job here. The cause and effect of all this incredibly resonant activity is you

can't do it all or be in two places at the same time, so—for better or for worse—you have to pick and choose. And of course, you're in New York, and such a fascinating city lures you out of the hotel to sample some diversions and excitement you can only find on the street. I made sure I succumbed and ducked out of the conference to do a bit of NYC (more on that later).

The conference was held at the Roosevelt Hotel, in the heart of it all, on 45th and Madison. A fine, old, charming place in a super location. We got to this historic hotel late Thursday, just in time to catch the tail end of Greg Nemec's film about globe trotting illustrators, *Away From Home*, and to hit the opening reception with The Halftones. Fine band, mediocre sound mix, a lively crowd.



*The Halftones*

There (and after) I caught generally good comments about Wednesday and Thursday activities, and heard a range of reviews on the Road Show. I was told James Sturm was interesting and that the Digital Coloring Workshop with James Jean was spectacular.

Friday and Saturday highlights for me: catching up with old pals and making new friends. The fantastic ICON bookstore run by Don Kilpatrick. "Dirty Girls and Cat Butts" with Mitch Nash from Blue Q started slow, but turned out to be a hoot.

Both the business-oriented sessions I attended were absolutely relevant. Tad Crawford's "Ask the Lawyer" had a small house, but a dynamic interchange between audience and speaker. Luba Lukova's session, "Social Response," was thought provoking, and "Tall Tales and Storytelling" with Enrico Casarosa and Ronnie del Carmen was simply superb. Here, del Carmen did an interactive storytelling exercise that brought down the house. Wonderful!

Daniel Pelavin's session on self-promotion was also great. Pelavin's original marketing is sharp and smart. The end keynote was rousing and inspirational.

Big closing party. Loud. Free booze (I can't imagine the bar bill incurred by this shindig). Good food, a fun time, rowdy illustrators.

Depending on your source, all the sessions really smacked home or unfortunately missed the mark (par for the course). However, if I was reading my conversations correctly, ICON's content was totally engaging. As was breaking way from the conference each day. I hung out at the guitar shops on 48th street and then hiked around town, scarfing down hot dogs. A local instructed me to check out the New York Public Library (which was pretty choice) and I made it a priority to see the Louise Bourgeois show at the Guggenheim (then got drenched on the way back to the Roosevelt. My wife and kids had the umbrellas). Awesome.

BIG drive back. A *long* haul. And on the way home we stopped at a Waffle House, where during a conversation about the Beatles (playing on the jukebox), the waitress DARES me to stand up on the table and sing "Hey Jude". So we negotiated, and the bet was to sing the song and get a free dinner (complete with drink and pie). So I did—and ate for free. Please notice that I had to change microphones from a mustard bottle to hot sauce for a bit more kick in the upper registers.



*Michael Fleishman*

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More about the event at: <http://www.theillustrationconference.org/index.html>