

PSINSIDE

www.pittsburghillustrators.org

March, 2011

My Spot by Anni Matsick



As PSInside proves in each issue, there's a huge volume of talent within our membership, all waiting

to be tapped for juicy assignments. To reach that market, our 2011 Mixed Drinks Directory is in the works. Bringing our art to the bar and kitchen, this spiral-bound, handy-sized book will become a much-consulted addition to anyone's shelf. Don't be left out, this is one directory that will become a conversation piece and keeper! Reserve your page now, then watch art buyers, friends and relatives spout their delight when you hand out your 30 free copies! See page 4 for art from one member who beat the surge and has his page ready.

Remaining membership dues are down to a trickle, but if you haven't paid yours yet you won't be able to participate in the directory and accompanying gallery exhibit. Rush now to get that check in the mail or use PayPal; see easy instructions on page 4.

So, as you relax with these pages and reach for that beverage, think of a creative one you'd like to share!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Wickedly Good!

Ilene Winn-Lederer created this illustration for an upcoming NPR broadcast and CD cover of the performance. "I was very excited to work with the playwright Ellen Kushner and her production to create this image that evokes a time in a 17th century Eastern Europe rife with superstition and witchcraft hysteria," she says.

These links to Ellen's blog and the show website provide more information and a way for our members to contact local radio stations with requests to carry this unique broadcast!



ellen-kushner.livejournal.com
www.thewitchesoflublin.com

Sold!

Dan Hart used CS5 to create this poster for the 2011 ANSYS Sales Conference. The theme was *ANSYS in Concert: The Encore*.

On Exhibit

An exhibit of works by **Mark Klingler** is currently at the Community Arts Center of Nature in Johnstown through March 31, at 1217 Menoher Boulevard. *It's in Our Hands Wildlife Exhibit* is a sampling of paleontological reconstructions, butterflies and wildlife images with some fossil casts, insects and sculptures of fossils to compliment. All were used to create the images. "He's goin' courtin'!" shows a Canada Goose drake (*Branta canadensis*) courting. It



NEWS FLASHES continued

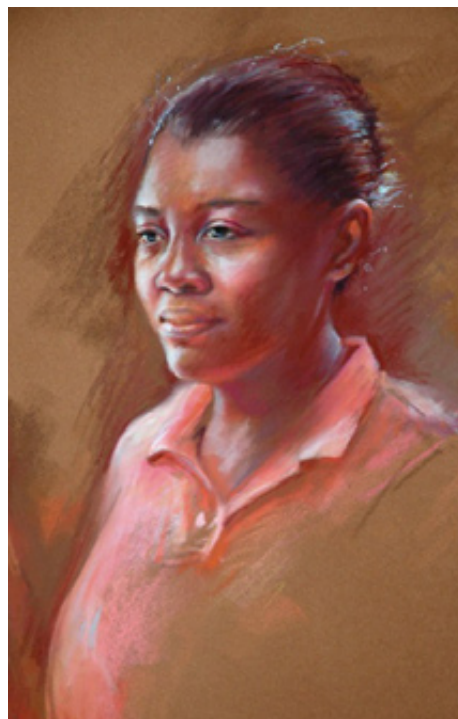
is acrylic on gessoed Masonite. Hours are Monday-Friday 10-5 and Saturday 10 -2. For more information, email Rose Mary Hagades at cacc@atlanticbnn.net or phone 814/255-6515



"The Old Stomping Grounds" by **Bill Vrscak** is included in the 2011 American Watercolor Society Show in New York City. The show opens in April. Bill's painting "No Outlet" was accepted last year and it led to a feature article in the February 2011 issue of Watercolor Artist magazine, which can be downloaded here for \$5.99: www.northlightshop.com



Christine Swann is one of five female artists exhibiting their work in *Beauty, Strength, Reflection: Five Perspectives on the Female Form* at Shaw Gallery on Liberty Avenue. The other artists are Claire Hardy, Peggi Habets, Jeannie McGuire and Barbara Kern-Bush. Each has contributed individual works on paper and canvas, as well as a five-piece collaborative piece titled "Dressing Matters" that serves as a focal point of the show. Shown is Christine's pastel portrait "Janet". The exhibit runs April 1-30 with an opening reception Friday, April 1, 5:30 - 7:30 pm. Gallery hours are 11 am - 3:30 pm Tuesdays thru Saturdays. The show is also part of The Pittsburgh Cultural Trust's Gallery Crawl set for Friday, April 29, 5:30 - 9 pm.



Bill Vrscak's "The Old Neighborhood" is on exhibit through March in the 2011 Signature American Watercolor National



in Fallbrook CA. **Ron Thurston** also has a piece in this show as noted in last month's issue. Ron and Bill have been signature members of the prestigious AWS for a number of years.

"Here's a new still life painting I just did to enter in some shows this year," says **Joe Winkler**. "Salt and Pepper" is an 11" x 14" oil on canvas. The first will be a group show at the Lois Guinn Gallery in McMurray opening March 26.



For the month of March, **Anni Matsick's** work is featured at Schlow Regional Library's Betsy Rodgers Allen Gallery in State College. Anni shares six pieces previously shown in various themed shows sponsored by the Pittsburgh Society of Illustrators. Accompanying signs give details of the exhibit each appeared in. Shown is her watercolor, "Raveled", from *Fission of Form*.



Brash! 12 emotions we share, an exhibit of work by **Jeff Outlaw**, debuts April 1 at Red Door Gallery, 2112 Sarah Street, Southside. from 6-9 pm. It is a recently finished collection of 12 watercolor figure paintings including "Contrite"

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NEWS FLASHES continued

shown here. The show will be no cover, and there will be prints and originals for sale. More information on Jeff's website at: www.thejeffoutlawshow.com.



Worthy Causes



Nora Thompson was asked to participate in *On Deck*, a charity fundraising program sponsored by the Montana Skatepark Association. The organization gets flawed skateboards from dealers and sends them out for artists to do with as they wish. Shown is Nora's plan for the design to be transferred. Once finished, the boards go to auction and into an exhibit at The Brink Gallery in Montana. The money goes

to building free skate parks across the state. Nora will be posting progress reports on her blog: www.the-rots.blogspot.com. Read about last year's *On Deck*: www.montanaskatepark.org.

Dave Klug's "Love not Fighter" poster shown in last month's issue raised over \$40,000 for Hello Bully, the rescue effort for Pit Bulls. Last year, **Rich Rogowski's** canine artwork was the face of their fundraiser.

Dave's "Love Dog" poster giveaway through Whirl magazine rated him an appearance on KDKA-TV and got the highest response to any of their contests to date.

CPFA Jurying

Ron Thurston was one of five jurors determining those accepted into this year's Sidewalk Sale for the 45th Annual Central Pennsylvania Festival of the Arts. Jurying was done in State College February 17-18. Less than a third of the over 1,100 applicants were accepted for the approximate 305 booth spots available. Jurors are shown entering numerical scores into a laptop while images are cast on large screens as CPFA Director Rick Bryant looks on. Jurors will return in July for on-site evaluation for prizes. Past jurors have included PSI members **Fred Carlson, Rick Antolic** and **Mark Bender**. More information on the CPFA at: www.arts-festival.com



Class Offered

Mark Klingler is offering an adult class at the Carnegie Museum in April: Three evenings, drawing from nature including a visit to the Hall of Mammals.

Drawing Wildlife Class Series, Thursdays in April, 6-9 pm. Contact Program Registration: 412-622-3288 or programregistration@carnegiemuseums.org

Second Saturday Workshops

Here are two upcoming events, presented by Trust Education and Community

Engagement Department, at the Trust Arts Education Center at 805-807 Liberty Avenue. www.pgharts.org

Children's Book Illustration is led by award-winning illustrator **John Manders**. The workshop provides a process overview, including creating a manuscript, illustrating a manuscript and the collaborative process of working with publishers to produce a children's book. It will be offered Saturday, April 9, 11 am – 2 pm. Fee is \$40, register at: www.pgharts.org



Join the 6-hour drawing marathon! Participate in the Pittsburgh Sketch Crawl and draw what you see on your journey through some of downtown's scenic plazas. Bring your own preferred art supplies, sketchbook and a bag lunch. **Rick Antolic** and a team of artists will be on hand at each scheduled location for anyone who needs assistance. Pick up your Pittsburgh Sketch Crawl Schedule then come and go as you like. Free participation, registration required. Contact by email: education@pgharts.org or phone: 412-471-6079

FUN LINKS

Permanently Disposable
[website](http://www.pgharts.org)

ANNOUNCEMENTS

Dues are DUE!!

There are two ways to pay:

1. Send a check payable to "Pittsburgh Society of Illustrators" to Gina Scanlon, PSI Treasurer, 142 Harding Rd, Pittsburgh PA 15229
2. PayPal: go to www.pittsburghillustrators.org and click the "Renew Member Dues" link on the homepage

Please note: In order to participate in the Mixed Drinks illustration directory, DUES MUST BE CURRENT.

For questions, please contact Gina Scanlon at ginascanlon@comcast.net

Make a Splash!

Reserve your page NOW!



One of the first to take the plunge, **George Schill** shares his recipe for a Hair Brain Shooter!

Click here for the PDF that contains information for members who wish to participate in the Mixed Drinks illustration directory. The **LOW PRICE** is specifically geared to entice all members to join in!

Remember, **only those in the directory will participate in the Mixed Drinks gallery exhibition** to follow.

All artwork is due by May 31!

We have space for 60 recipes and members may purchase more than one spread. Unofficially, we have already sold 20 spots.

First, send your check for **\$169** so your spot is locked in. Then take a little time to come up with a recipe that suits your style, taste or both!

Send your check for **\$169** made out to Pittsburgh Society of Illustrators, to:

Mark Brewer, 439 Lark Tree Circle, Bridgeville, PA 15017

George Schill reveals his Top Ten Reasons for advertising in the PSI Mixed Drinks Directory:

10. I don't do enough promotion.
9. 500 of these keepers will be sent to big-time art buyers.
8. Big-time art buyers throw away my postcards.
7. I get 30 free copies.
6. They'll make great Christmas gifts for my clients and family, because they drink a lot.
5. My bedroom ceiling would look cool wallpapered with directory pages.
4. I get to be in a fancy gallery art show with hors d'oeuvres and imported beer.
3. I'll get to try **Phil Wilson's** Pepsisaurus.
2. \$169 is cheaper than filling up my gas tank for a month.

And the Number One reason I'm advertising in the PSI Drink Directory is . . .

1. As a sales rep from Portfolios.com once said to me, "If you don't advertise with us, you don't care about your career."



George Schill's Hair Brain recipe was tested under strict lab conditions.

Heads Up: Exciting Development For ASIP!

From ASIP Representative Ilene Winn-Lederer:

As your rep on the board of ASIP (American Society of Illustrators Partnership), I'm excited to announce a significant development!

At a national teleconference on January 31, the news crystallized that after years of persistent legal and moral struggles, ASIP is now poised to ally with the Artist's Rights Society (ARS) for the purpose of collecting and distributing illustrators reprographic royalties. Brad Holland and Cynthia Turner who have tirelessly spearheaded these efforts are now in process of preparing letters for all member organizations within ASIP specifying the terms of this alliance.

I will provide updates to all of you in PSI when they become available. Stay tuned!

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

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
411 S Craig Street, Oakland •
412.683.4444 • **Steve Hnat-Owner**
www.tnartsupply.com

FEATURES

Illustrators Take Center Stage

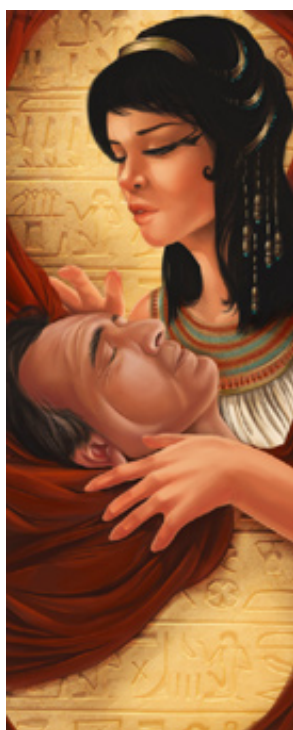
PSI members fill slate of posters for Pittsburgh Irish & Classical Theatre.

Pittsburgh Irish & Classical Theatre is featuring the works of five Pittsburgh-based illustrators on posters for its 2011 season. The artists, all Pittsburgh Society of Illustrators members, are: **Sarah Miller**, **Mark Brewer**, **LeRoy "King of Art"**, **Michael McParlane**, and **Mario Zucca**. Mark Brewer also provided art for *Private Lives* in their 2007 season. Their creations can be seen in the newly-published PICT 2011 brochure, and on the PICT website at: www.picttheatre.org

The artists were contacted by Melissa Hill Grande who found their portfolios online in the PSI website gallery.

"It was wonderful working with the artists on the illustrations for this season's productions. They were all delightful and enthusiastic, and the pieces they created are extraordinary. I think their enthusiasm comes through in the individual illustrations."

Melissa Hill Grande
Associate Artistic Director and
Director of Marketing
Pittsburgh Irish & Classical Theatre



Sarah Miller:
Antony and Cleopatra

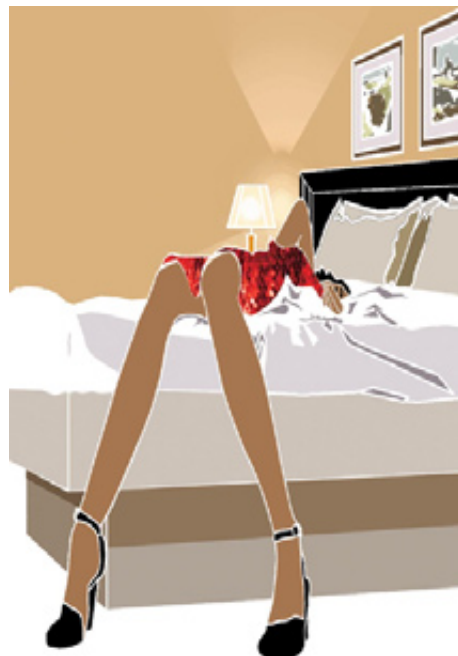
The Pittsburgh Irish and Classical Theatre was founded in 1996 to diversify the region's theatrical offerings by providing Pittsburgh and Western Pennsylvania audiences with high-quality, text-driven, affordable productions of classical theatre and the works of classical and contemporary Irish

playwrights and to significantly improve employment opportunities for local talent in all facets of theatrical presentation and production. PICT is a Small Professional Theatre (SPT) affiliated with Actors' Equity Association, and a constituent member of Theatre Communications Group (TCG) and the Greater Pittsburgh Arts Council. PICT is the Professional Theatre in Residence at the University of Pittsburgh and PICT productions at the Charity Randall and Henry Heymann Theatres are presented in cooperation with the University of Pittsburgh —Department of Theatre Arts.

LeRoy "King of Art": *The Importance of Being Earnest*



Michael McParlane: *Race*



Mark Brewer: *House & Garden*



Mario Zucca: *The Mask of Moriarity*



Copies of the 2011 PICT brochure are available in many locations around Pittsburgh, or by emailing mgrande@picttheatre.org.

FEATURES *continued*

Paul Schifino hired two PSI members to create images for Pittsburgh Public Theater's season brochure.

John Manders was chosen to create an image for the Shakespeare comedy *As You Like It*. "Much of the play takes place in the woods," John says. "The main character, Rosalind, disguises herself as a man; there is a jester, shepherds, nobles, peasants; romantic intrigue; a wrestling contest; kissing practice; sheep; a punched lion and a wounded deer. I worked all this stuff into one rough sketch—I like the look of chaotic fun



with a forward motion. The director—Ted Pappas—plans to stage it all in Victorian costume."



Dave Klug did the art for *Around the World in 80 Days* and has this to report: "When Paul called, he gave a brief description of some things that needed to be followed, like having no balloon, this wasn't like the movie, and also that the color red was a theme for the season. And that was it, have fun with it. I did a pencil sketch, very small, sent in an enlarged version of that, got the OK to do a color study. At that point I started cleaning up my drawing and working it in Illustrator. but they commented it was too 'childrens book' like and too tight, and they were right, and I'm not ashamed to admit it. They liked the rough sketch more, so I backed up a little and approached it different, basically just cleaning up my first draft and working on it in Photoshop, using some texture, and it worked great, I was happier with it and so were they."



Pittsburgh Public Theater, contemporary theater in the heart of downtown Pittsburgh's Cultural District, offers intimate, engaging, professional theater on a unique three-sided thrust stage. Each season offers a series of diverse productions that may include American classics, masterworks, contemporary plays, and musicals.

Paul Schifino
Pittsburgh Public Theater

Staying Out in Front

Always ahead of the crowd with unique ideas, **LeRoy "King of Art"** combines performance art with his latest gallery exhibit.

It's worth the trip to Panza Gallery in Millvale to enjoy the show and draw your own conclusions on *BIG BOOBS: A male homosexual addresses the female form among other so-called "things."* The prolific exhibit of new work by **Paul LeRoy Gheres aka LeRoy "King of Art"** opened February 26 and runs through March as the featurette in their *Figure Drawing Show 2011*. He is shown sharing an ebullient moment with his mom, Kitty Gehres, at the show's opening. Behind them is his "Gloria Steinem Debbie Harry Anna Nicole Smith Playboy Bunnies Quilt."

BIG BOOBS is an installation art collage extravaganza exploring women's issues

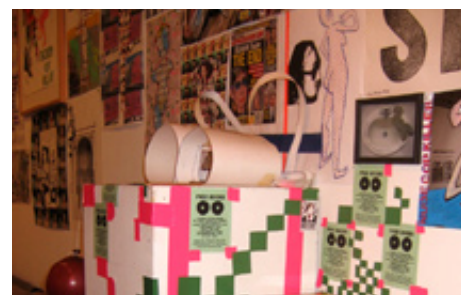


Kitty Gehres said, "After hearing his artist's talk, I felt he handled the subject of the female form with respect, honor, dignity and with a bit of humor."

from the perspective of a gay man. Every collage incorporates a female figure drawing from a female model created at Panza Gallery's Thursday evening figure drawing group.



A special event took place March 5 when LeRoy gave an artist's talk that began with a brief puppet show. LeRoy's performance brought new dimension to *A Quarreling Pair*, a short play by Jane Bowles, in and on a wearable stage



Photos by Wendy Bennett

FEATURES *continued*

cleverly devised by him. The dialogue is an argument between two women who live in separate adjoining rooms. LeRoy comments, "I thought the perfect place to stage this play is in a bra and created this wearable stage a while ago and it went perfectly with my theme for this figure drawing show." The "actors" take their places at 1:49 in this three minute clip: www.youtube.com

If you missed the talk you lost a chance to take home a free pair of wearable "boobs." Still plenty of time left to see the exhibit, though!

The gallery at 115 Sedgwick Street is open Wednesday, Thursday and Friday 10-5 and Saturday 10-3. Images can also be seen on LeRoy's blog at: leroybigboobs.blogspot.com

Ron Mahoney returns to Sto-Rox

Students create work based on Ron's techniques.



Ron Mahoney and the students from Sto-Rox High School in McKees Rocks first met at the Father Ryan Arts Center when he and **Kathy Rooney** talked about their work in the *BEST OF PSI* show on exhibit. Later in their classroom, he wowed the students and their teacher with a demonstration. The Art II, Art III and Art lab students then completed a project based on Ron's techniques and waited for his return. The group's fascination is revealed in photo coverage of his February 16 visit.

"Mr. Mahoney volunteered to return to the high school and not only did he critique the artwork, but he also helped art students improve upon it. Students will

now be making adjustments to their first illustrations and completing a second illustration project in order to gain more experience, hone their skills and improve upon the illustration process. And to top off all of this goodness, Mr. Mahoney is willing to come back yet again to view student progress. The art students are very thankful to Mr. Mahoney for sharing his time and his talent! "

—Art Teacher Daniele Livingston

Ron describes his process:



The technique was to draw your image on a piece of double thick cold press illus-

tration board because when it gets wet it doesn't warp as much as a light weight board. After drawing the image, get the whole board wet and then do your wash of whatever colors you would like. Hold the board up and put a good wash of color starting from the top and let it run dark at the top and then let whatever happens when it runs down. After it dries, take your Prismacolor pencil and bring the image up from dark to light and just keep going into the illustration until you get the final image you are looking for.

Inspirations

Phil Wilson is intrigued by these reminders of long gone colossal specimens that once ruled the earth and now inhabit his portfolio.

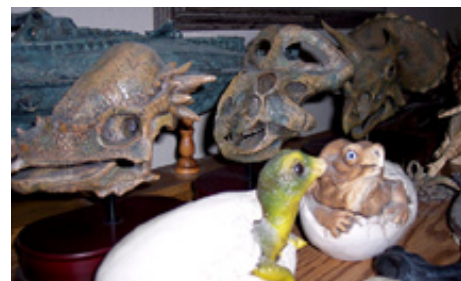


I've been a dinosaur fanatic ever since I was a kid. What's more impressive than animals that grew as large as 125 feet long, as tall as a four-story building, and so bizarre in appearance that they almost defied believability?

Ever since I started illustrating these animals for scientific magazine articles, books, and children's merchandise, I've also been collecting various fossil artifacts and highly detailed sculpt to assist me in depicting these dinosaurs. I find it's much more reliable to use the skeletons and skull reconstructions as reference than simply to "recycle" what other artists have depicted in their illustrations as reference for mine.



By using these skull casts and reproductions, I can turn them in any position I need to achieve my objective and know that the proportion will be scientifically accurate, something very important when illustrating for some of the top name paleontologists who demand absolute accuracy to accompany their written materials.



And I admit that I just really like to look at some of the actual full sized casts that I have and marvel at what they must have looked like fleshed-out in life! Just holding a T-rex tooth the size of a banana in my hand can get me thinking and wondering about these fantastic creatures that we'd all love to see (from a safe distance of course!), but can only experience through Hollywood movies and our own imagination!

The examples of the fossil replicas that I've included here are just a few of the pieces I have in my collection and use as reference for my art. I'm sure that these and future acquisitions, along with the latest findings by top paleontologists will continue to help me produce dinosaur art that will be as scientifically accurate and up-to-date as possible!

INTERVIEW

In Touch with...

MICHAEL YOLCH

Precision and accuracy are what attract high profile clients like Caterpillar and McDonald's Corporation to Michael's work. His meticulously constructed images demonstrate an intricate process or display the inner workings of a complicated piece of hardware. Read his thoughts on this highly specialized facet of the illustration business.



Q: How would you describe your personality and lifestyle?

A: I'm generally upbeat, happy, outgoing and care a great deal for people. But I also love the solitude of working from home. It affords a great deal of freedom and concentration. When I need a break from drawing, I just go do a load of laundry or spin around and work on music in my small home recording studio.

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

A: Being hired as a technical Illustrator by Agnew, Moyer, Smith Inc. (currently Thoughtform) in 1995 was the catalyst. I had interviewed with them a year earlier and they said they "saw promise." They told me to "Learn (how)

to draw and contact them again." I spent a year learning *how* to draw while working for another company and contacted them again. I was hired and spent seven exceptional years there.

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

A: A colleague and I were given the assignment to build a 3D model image to reflect the population density of the United States. This required learning two new high-end, and very complex, software packages very quickly... FORM-Z 3D modeling software and ESRI's GIS data mapping software packages. I was terrified and never thought I could do it! We delivered one of the company's coolest images ever and I learned that if I really challenged myself, I could

accomplish much more than ever thought possible.

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

A: I *love* when I am able to help people fully understand complicated things through visual communication! I thrive on simplifying complexities.

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

A: The best criticism wasn't about my work but instead about my personality. Several colleagues once told me early in my career that they "never knew if I was joking or serious" and I was grateful for their honesty. Consciously fixing that personality flaw has greatly improved working relationships with all of my clients and colleagues over the years.

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

A: I believe the best illustrators know a great deal about a lot more than (just) Illustration. Learn everything you can about all aspects of illustration *and* design. Learn about fonts, color palettes,

stroke weights, balance, white space, etc. Master one thing or master some things. Don't just be "okay" at a bunch of things. Study the work of all the other successful illustrators and have a "real world" portfolio.

Q: What do art directors like about your work?

A: I am generally very easy to work with and I *listen* acutely to my client. Experience has taught me which intelligent questions must be asked to most appropriately satisfy a client's goal. By the end of the subsequent deliverable, art directors seem to appreciate the attention to detail, project management and clean concise solution.

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

A: Well, the "what" of the answer is that while in the Air Force right out of high school, I was a jet mechanic. The technical manuals that we used to repair the aircraft fascinated me with their ability to make very complex things simple. That planted a seed for the desire to be a technical illustrator. The "who" of the answer is an emphatic Don Moyer (one of the owners of Thoughtform). I had the incredible opportunity to work alongside Don for seven years and the experience was truly priceless. Don is an immeasurably brilliant thinker, designer, communicator and all around wonderful human being. I couldn't possibly recommend a better mentor.

Q: What would you do with ten million dollars?

A: I would help as many people as possible.

Q: What do you enjoy reading?

A: I love technology! There's always an issue of Popular Science or Popular Mechanics lying around. As a musician, worship leader and small home recording studio guy, I also spend many hours reading about all kinds of music gear along with a good dose of more thought-provoking writings such as C.S. Lewis, Oswald Chambers and Richard Foster.

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

A: Play the piano! I play guitar, bass and drums in many styles but the piano is probably my favorite

INTERVIEW continued

instrument. Hmm... I'd better get started!

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

A: While working at a design firm, there was an immovable deadline on a very large project. I (literally) never left my computer for nearly 72 hours other than to use the restroom and did meet the deadline. While I used to pride myself on being the guy who never missed a deadline, I have since learned to be a much better project manager because working like that is simply not worth the toll your body takes mentally and physically. I feel a great deal better now and *still* haven't missed a reasonable deadline!

Check out Michael's work on his website at: www.yolchillustration.com

SOCIAL NIGHT

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

The Church Brew Works

Pittsburgh's Finest Brew Pub
3525 Liberty Ave, Strip District

Members can receive a 10% discount from the iSpot and AdBase

Just show proof of your PSI Membership Card and mention that PSI President Mark Brewer referred you.

www.theispot.com
contact: Natasha Boysaw
1-800-838-9199 ext. 4
natasha@theispot.com

www.AdBase.com
contact: Matthew Newell
1-877-500-0057

QUESTION OTM

What is one thing you wish you had known when you started on your career path?

Taylor Gallery: I wish I had known going into my career how much patience is needed to succeed. This concept of patience has only really sunken in over the past two years or so from the guidance of some good friends. It's not only the patience in the process, but the patience with yourself that can really make or break your chances to reach the goals you have set for yourself.



Joe Winkler: How much I would enjoy working in Photoshop and the computer in general. When I started out in the early 90s I hadn't yet embraced the onslaught of technology that was to come. Much of what we learned in art school was changing rapidly in the real world by the time I graduated. Didn't realize at the time I could ever become as proficient at Photoshop, Illustrator and Quark to make a living.

Dave Biber: I wish I had known about the career of Industrial Design.

Ilene Winn-Lederer: Despite my traditional training as an illustrator which required learning to work in a wide variety of styles/techniques that would make me more "marketable", I wish I'd known that the time would come when it would be okay, indeed preferred, to develop my own voice as an artist/illustrator. Such a relief! Yet it makes me wonder what that

voice would have looked like had I begun to develop it earlier!

John Hinderliter: The one thing I wish I'd known? That I should have paid more attention to developing a personal art vision and statement.

Fred Carlson: This is mainly for all you illustrators under age 30 starting out on your own... like descending from Mount Sinai, this is the Word, the Law, the Real Deal that can save you a lot of headaches and hellish all-nighters.

I wish I had known in 1974, when I did my first freelancing at age 19, that the typical client's level of awareness of *how* your wonderful work gets done is either totally non-existent or very naive. This knowledge base just does *not* matter to them (one assumes they are as interested as we are in such arcane technical insights as scumbling, rendering, massaging edges, compressed background color fields, cross hatching, highlighting, reverse highlights, and so on—but they are not as interested as we are or else they'd be illustrating and not directing or commissioning art).

I learned after four or five years that this part of the aesthetic dialogue is not a material part of the discussion when one negotiates fees, deadlines, etc. I used to waste a lot of time assuming my customers knew or cared how long good work takes to achieve. Your adjunct job as an illustrator, with the main thing being producing wonderful images for your clients and serving your own aesthetic goals, is to also serve as a full service educator and taste developer for your customers, all done nicely of course. By the time you've been working for 30 years or so as I have, you better have a cadre of clients who know what they are doing or else it's trigger time.

I hope none of my *current* wonderful clients think I am talking about any of them... now those people are the greatest and know everything.

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

BEHIND THE BRUSH

See what members are working on this month...

Six additional images by **Phil Wilson** have been added to the previous 11 illustrations he created that are available as murals through Murals Your Way for a total of 17. They can be viewed together by typing in "Phil Wilson" in the search box at the top of their website page at www.muralsyourway.com. Two of the latest entries are pictured here.



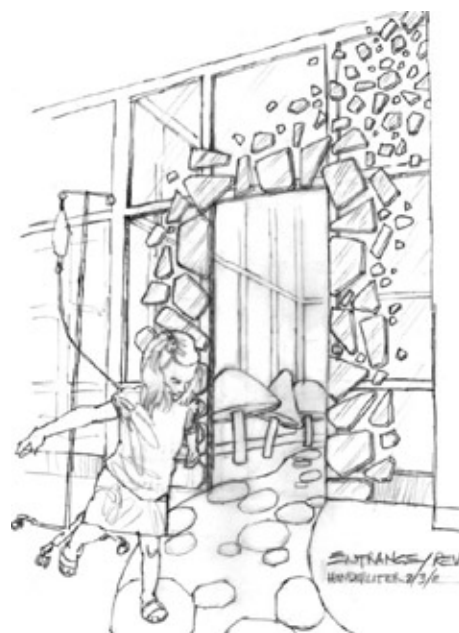
Taylor Gallery's illustration was completed for The Atlantic magazine, March issue (page 30), for a technology piece on 3D sound.



Here are two of a group of spots done in watercolor by **Anni Matsick** for a poster on proper standards for migrant field workers. They demonstrate how to assure edible products are not contaminated. It will be distributed through a university extension program.



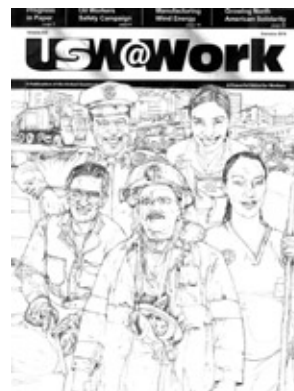
John Hinderliter shares three pencil sketches done for Children's Hospital. "I was hired to design a new indoor 'garden' room for the kids. A lot of it is interactive, even connected to the actual garden outside the windows," John says.



John also sent a recent figure drawing from the Tuesday night South Arts figure session.



Wayno has a new part-time gig as the colorist for the Bizarro daily comics: waynocartoons.blogspot.com



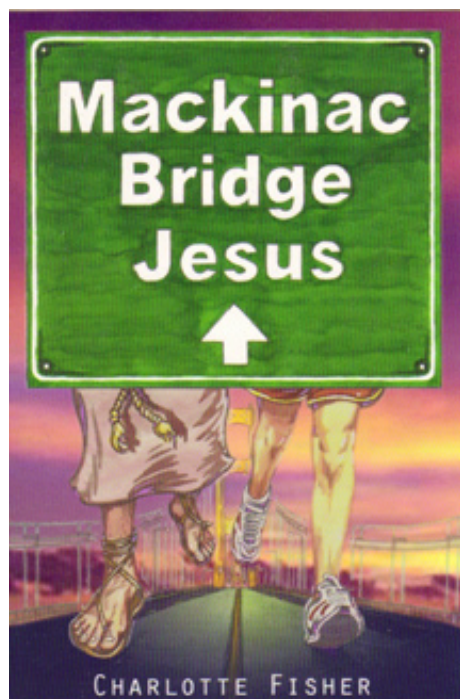
For this cover about Public Sector Workers for the United Steelworkers member magazine **USW@Work**, **Fred Carlson** shows the drawing

BEHIND THE BRUSH *continued*



dropped into a rough layout and the finished art in color. The finished pencil was approved from showing five rough ideas that took about 11 hours and the tight pencil for OK took six hours. The finished color illustration took 26 hours.

Fred recently completed this cover for cmyword, author Charlotte Fisher's publishing company. According to her website at www.cmyword.com the book "... speaks to the dysfunctional members of society – those of us known as the vast majority. *Mackinac Bridge Jesus* is a collection of twisted, tragic, comedic and tender biographical essays about healing, forgiveness, finding the perfect bra and embalming your relatives." Ms. Fisher, described as a "grittier, gayer Erma Bombeck," is a former executive in mar-

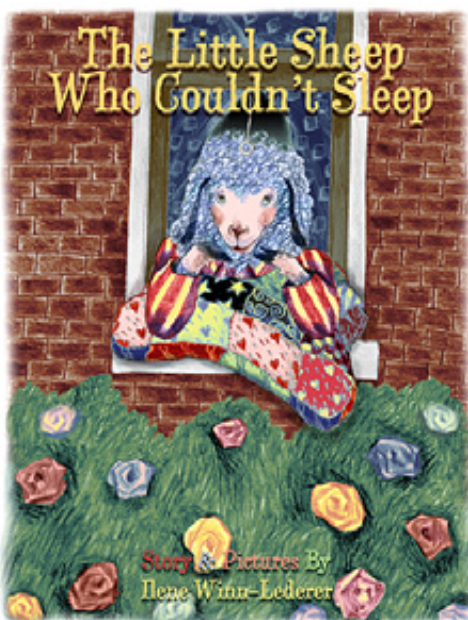


keting and PR writing at Ford. *Mackinac Bridge Jesus* is her first book collection.

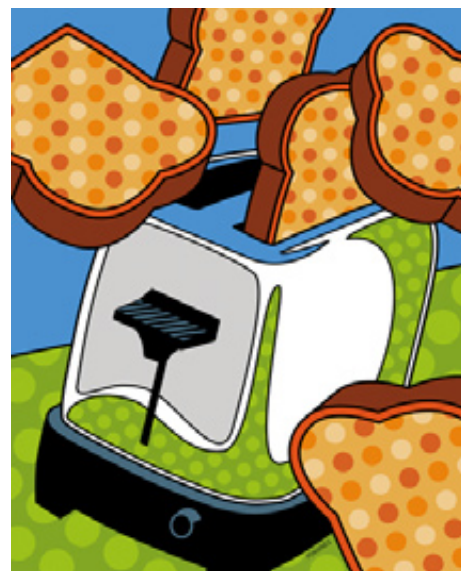
Here's a card design from a batch of Valentine's Day concepts **George Schill** is creating for American Greetings.



A new book from Imaginarius Editions will be released next week by **Ilene Winn-Lederer**. *The Little Sheep That Couldn't Sleep* is a funny and colorful little bedtime story for children age two years and up. Stay tuned for more information at Ilene's website: www.winnleder.com, Facebook and Twitter.



Here's two of several pieces **Ron Magnes** just completed for sale as prints at fineartamerica.com



"Here's a b/w piece I did for my March Dr. Bamboo column at www.barnonedrinks.com," says **Craig Mrusek**.

