



PSI INSIDE

www.pittsburghillustrators.org

February, 2010

My Spot by Anni Matsick



In this record cold and snowy month, six PSI members have generated a lot of warmth by opening their hearts

to worthy causes. As evidenced here, they show support for a wide variety of local fundraisers dedicated to helping others—including our canine friends. Each event promises a special experience so mark your calendars now to attend!

It's worth braving the cold to make the cozy month's-end socials at The Church Brew Works. Our roving camera captured a number of you sharing warm conversation and hot pizza at January's gathering, documented within.

Our Behind the Brush segment shows that while winter raged outside, a lot of you were working up a storm in your studios. The newsletter has landed on your virtual doorstep—time to brew some hot chocolate and enjoy!

Editor: Anni Matsick
Design/Production: Ron Magnes

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PSI Sweethearts

Members donate art for worthy causes

CreHAITive: Pgh Creatives Mobilizing for Haiti

Stephen Cup designed this powerful image for a poster raffle in the recent charity event, *CreHAITive*, that raised over \$1000 for the American Red Cross Haiti Relief Fund. Contributions from **Ron Magnes** appear on page 10.



Hello Bully Lovers Not Fighters Gala

Saturday, February 20, 7 pm–midnight
Red Star Tavern, Bar Louie, Station Square

Rich Rogowski's appealing canine portrait in acrylic and ink on wood was done for an auction to benefit pit bull rescue. Hello Bully's *Second Annual Lovers Not Fighters Gala* calls for cocktail attire, and guests will enjoy hors d'oeuvres, dessert and premium vodka specials. Tickets or

VIP tables may be purchased online here: hellobully



Beginning with Books 2010 Open Book Gala and Auction

Thursday, April 29, 6:30 pm
Pittsburgh Zoo, PPG Aquarium

This year Beginning with Books is adding variety to their *Open Book Gala and Auction*, with purchased bookcases, children's table and chair sets and rockers and one adult rocker. The pieces will be embellished by local artists who have volunteered their talents.



Participating this time around are PSI members **David D'Incau Jr.**, painting a bookcase with animal imagery, and **Cheryl Ceol**, working on

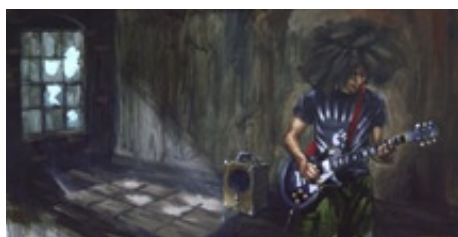
a table and chairs set using dogs as a theme. "Here I am with Scotchie (English

continued on page 2

Setter) and Brandie (Black Lab) brainstorming the theme," says Cheryl. "I will paint each of them as if lying on one of the chairs. Assorted other dogs will be painted on the table." Last year, **John Manders'** pirates-themed bookcase drew an impressive winning bid of \$800 for the benefit of childhood literacy. Complete details on the event are here: [beginningwithbooks](#)

Celebrate Life, Celebrate Art

Monday, May 10, 6–11 pm
Carnegie Museum of Art



This moody 10x20 inch oil painting, "Lost in Space", by **John Hinderliter** will be up for bid at the annual art auction to benefit Persad Center. *Celebrate Life, Celebrate Art* is its biggest single fund raising event, hosted largely through the dedicated efforts of volunteers who provide their time and talent to coordinate everything from art donation and entertainment to information technology and site design.

Over the past 20 years, the auction has raised over \$3,000,000, helping countless members of the HIV/AIDS, and Gay, Lesbian, Bisexual and Transgender communities meet life's challenges with dignity, grace and authenticity. More details on auction items and how to volunteer will be expanded in coming weeks here: [persadevents](#)

On Exhibit

All are invited to attend the twenty-second anniversary of the *Annual Art Show* at Century Inn in Scenery Hill, including



paintings, drawings and prints by **Kit Paulsen**. Shown is "Hillberry Barn", the view from the upstairs bedroom of Kit's old farmhouse. The event is one evening only, Friday, March 12, 8 - 11 pm, with a cash bar.

Join **Bernadette E. Kazmarski** at her fourth annual poetry reading and art exhibit at Andrew Carnegie Free Library and Music Hall on Thursday, February 18. She will feature 12 new poems and the fourth and final installment of her Art of the Watershed series and will introduce her new painting, "Spring Morning at a Bend in the Creek", in an exhibit of her work. A sketch for it is shown. A reception follows the reading.



In December, 2006, two of her poems were chosen to be published on a section of the *Prairie Home Companion* website entitled "Stories From Home/ First Person" for submissions of writing about the place we feel most familiar. ACFL&MH invited her to perform a poetry reading and to display the artwork that inspired it. Bernadette says, "visit here: [bernadette/poetry](#) to read poems and see artwork from my prior poetry readings, and visit here: [ACFL&MH](#) for directions to the hall."

Well Documented

Recent reviews for **Ilene Winn-Lederer's** *Between Heaven and Earth: An Illuminated Torah Commentary* can be read here at: [Amazon](#) and on her blog at: [imaginari.us13.wordpress](#) Comments are welcome!



Personals

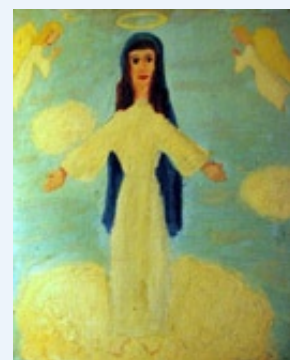
Ilene Winn-Lederer reports: "Just returned from California travels to meet Pomegranate publishers of my book, *Between Heaven & Earth*, visit family, clients and friends in San Francisco and Los Angeles and welcome our new great nephew, Eytan Chaim Helman (January 4) in Sunnyvale!"

Anne Trimble sends this message with the accompanying images: "I spent a good chunk of the Fall months in California—my Dad was losing his battle with cancer. He passed away the Monday before Thanksgiving, and I was so grateful to be able to spend the last couple weeks of his life with him. He encouraged my artistic talent—started me painting in oil when I was very young (his mom, my Grandma, was an artist). The Cat is my first 'master-



piece' at age six. When I was nine, a good Catholic school kid, I chose Mary as a subject.

Shortly after that, I got into my 'Andy Warhol' mode--paintings of coffee mugs, eggs, and my Eight-ball, several of which were purchased by my Dad's work colleagues. Needless to say, I haven't gotten much done lately creatively, except a few sketches at airports and an in-progress portrait of my Mom. Going back to California soon to help Mom pack up the house."



ANNOUNCEMENTS

SNAPPED!



January's social at The Church Brew Works attracted a lively bunch!

Photos by Rick Antolic

C. Michael Dudash OPA-3 Day Oil Painting Workshop

Friday-Sunday, March 19-21

Mary Step Studios, Novi MI

Cost: \$395.00

Limited to 12 participants

Details are posted online at Michael's websites at:

[cmdudash workshops](#)

[cmdudash MaryStepMar2010Workshop](#)



From **Michael Dudash**: All of the information and needed links are there to allow you to register on-line. There is also a downloadable PDF file with workshop info and a registration form if you would rather register the old fashioned way by sending it through the mail. Feel free to call me at 248-344-4448 with any questions, and I appreciate your interest.

1934: A New Deal for Artists

January 30-April 25

Frick Art Museum, Point Breeze

To celebrate the 75th anniversary of the Public Works of Art Program, 1934: *A New Deal for Artists* was organized by the Smithsonian American Art Museum from their unparalleled collection of paintings created as part of the program. Pittsburgh artist Harry W. Scheuch (1906-1978) is represented by two canvases depicting the construction of the Cathedral of Learning on the Pitt campus. Portraits, cityscapes, city life, landscapes and rural life are all captured in this exhibition which provides a unique and lasting visual record of America at a specific moment in time. Details here: [frickart](#)

United States Mint Call for Artists

The United States Mint invites artists from across the country to apply to the [Artistic Infusion Program](#), a great way to take part in American history and create design s which will be circulated nationwide. Artists must be United States citizens but may work from any location they choose.

This year, they are seeking up to six Associate Designers those currently under contract with the program. Applications will be accepted on a rolling basis with three cutoff dates throughout

the year for evaluation and review. The next application deadline is March 8, 2010. Complete details here: [usmint](#)

Images 2010

The Juried Exhibition of the Central Pennsylvania Festival of the Arts

Robeson Gallery, University Park
Campus of Penn State

June 9-July 11

Entry Deadline: March 26

The juror for *Images 2010* is Dan Mills, an artist and the Director of the Samek Art Gallery at Bucknell University. He is online here: [dan-mills](#)

A minimum of \$3,000 will be awarded, without regard to medium as follows: one Best of Show Award and five Merit awards.

Exhibited will be drawings, paintings, mixed media, photography, hand-pulled prints, watercolors, fiber, ceramic, paper, and sculpture (under 150 pounds) in any medium.

The show is open to artists residing in Pennsylvania, New York, New Jersey, Delaware, Maryland, Virginia, West Virginia, Ohio, and the District of Columbia. Digital images of original work produced within the last three years may be submitted. A \$30 non-refundable entry fee must accompany each online application. The application will be available shortly here: [callforentry](#)

Discount Discontinued

Due to the current economy, Utrecht Art Supplies is no longer offering discounts to anyone other than full time students.

New Full Member



Mario Zucca

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

A West Liberty resident, Mario earned a Graphic Design degree from

Tyler School of Art. His work has appeared in numerous publications including the New York Times, Wall Street Journal, Philadelphia Inquirer, American Medical News, and the Pittsburgh City Paper.

In Touch with...

JOHN HINDERLITER

You need a mountain bike or kayak to keep up with this energetic guy as he intersperses athletics with his time at the easel and computer. John's illustration class at LaRoche causes him to continually reexamine his own artistic pursuits. Read more on how he admirably pulls it all together.



Q: How would you describe your personality and lifestyle?

A: Bi-polar, in more ways than one. I've always been torn in two directions. I love creating art and can spend endless hours in my studio drawing and painting but I am also equally attracted to being outdoors sweating like a pig while running, mountain biking, kayaking, snowshoeing, etc. It's a tough compromise to make and I'm sure I'd have been much more successful without the dichotomy. But my two halves share a similarity. I always enjoy exploring new trails and I love trying new rendering styles and techniques. This leads to a portfolio with a huge diversity of styles, which I've never figured out is good or bad.

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

A: Yes, getting fired from my last full-time job. I spent the first ten years of my professional life as an industrial designer working in the exhibit/tradeshows industry and decided to give it a go as an illustrator when I got fired at age 30.

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

A: It's usually one of the assignments I give my students at LaRoche each fall. I teach an Illustration for Advertising course at LaRoche each fall semester and give my students projects I've done in the real world. The process of trying to explain why you do what you do is very enlightening and invariably sparks an Ah-Ha moment for me every year.

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

A: Seeing the impressive work of others motivates me. It makes me want to try new techniques or materials and definitely motivates me to try harder.

What was the most constructive criticism that you ever received?

It wasn't exactly criticism, but one of the most important things I ever learned came from one of my Ivy instructors, Pat Budway. He told us to spend 80 percent of our time designing the illustration and 20 percent rendering it. It's great advice. Far too many people want to jump right into the drawing and painting without taking time with the design aspect of the art.

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

A: Do as I say, not as I do.

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

A: This brings us to my latest awakening concerning my art. I've been working as a commercial artist for over 30 years and had gotten to the point for the past decade or so where I had turned myself into a mercenary. I didn't pick up a pencil unless there was money attached to it, which means I rarely did any personal artwork at all. That has changed in the past five years and I'm really enjoying doing art for art's sake. And that has carried over into my commercial work. I now take more time enjoying the process instead of being fixated on the dollar-per-hour issue. They differ in that my personal work is almost entirely oil paintings and I have yet to do an oil painting for a commercial project.

Q: What do art directors like about your work?

A: Beats me. Probably that I've never, ever missed a deadline.

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

A: For the past five years it's been my fiancé, Dee Dee. I've never been with someone who is so encouraging and supportive of my work. She is the person who started getting my oil paintings into galleries. However, she's not uncritical of the work and I constantly ask her opinion of things I'm working on. She's also a great model and I've painted her a half dozen times.

Q: What would you do with ten million dollars?

A: Absolutely nothing I didn't want to do. Probably paint and travel like crazy to all the places I've wanted to explore on my mountain bike or in my kayak.

Q: What do you enjoy reading?

A: I read constantly. Half my income goes to the book-stores. I'm a science geek so I will always have a sci-fi book around, but I'm all over the place with my reading. Some of the recent books that have been memorable are *1491* (about Native Americans prior to Columbus), *Truck* by Michael Perry and *Born To Run* by Christopher McDougall (changed my life). I've read all of Randy Wayne White's books because he's a friend of mine, and because they're entertaining, but my favorite author by far is Jim Harrison. I'm currently finishing his latest book, *Farmer's Daughter*. I also read a boat-load of magazines on art and outdoor recreation every month. I never leave the house without a book.

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

A: Paint like Jim Harrison writes or a good solid kayak roll.

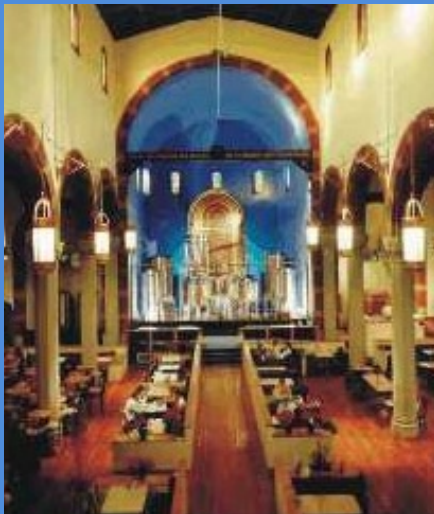
Q: Share an interesting work related anecdote about a tight deadline, dream assignment, or favorite art director.

A: Many years ago I had a client that owed me money. My office manager took on the collection job for a 20% cut. I got my money. Not two days later, the same client called to get some storyboard renderings done ASAP. Being dead in the studio, I took the project but when I mentioned it to my office manager she sternly told me to call them back and tell them the terms were C.O.D. The client agreed and I did the job. I then called a Jet messenger

service and asked for one of the guys, Rich, who was a friend of mine. When Rich came to my studio I gave him the package of storyboard panels and told him that there would be an envelope with a check waiting that he would bring back to me. I also told him, before he turned the work over, to tear open the envelope and see if the check was for the right amount. Rich returned an hour later with the ripped-open envelope and, when I tried to give him a tip, he declined, saying his tip was the look on their faces when he stood in their lobby and ripped the envelope open.

John's work can be viewed on his website here: [johnhinderliter](http://johnhinderliter.com)

Join the Congregation!



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

The Church Brew Works
3525 Liberty Ave, Strip District

Pittsburgh's Finest Brew Pub—Since 1996

Business Meeting

Come Out, Get Involved, Be Inspired!

Upcoming Business Meeting

March 16 and April 16
7:30 pm at John Blumen's home

New and improved creative art buyers list!

Only to PSI members!

The latest database is available for only 10 cents per peel-and-stick label!

Custom searches allow you to purchase specific company types, job titles, specialties and locations. It's quick, easy and affordable.

Contact **Gina Antognoli Scanlon** at: sakiling@comcast.net to discuss your promotional needs.

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www.tnartsupply.com

Members reveal sources of inspiration...

I recently mailed my annual Chinese New Year's card, which I send to current and potential clients in January. I started this tradition one year when I was running too late to do a Christmas card, and realized I could procrastinate a month and commemorate Chinese New Year instead. This is the seventh year in a row, and after five more, I'll have completed the cycle of twelve animals that make up the Chinese Zodiac.



Though not directly apparent in this piece, I can see the influence of my hero, Virgil Partch (1916–1984), who usually signed his name with the brief and zippy name ViP. In his prime, he had a wonderfully fluid brush stroke. I keep the quality of his line in mind whenever I ink my own work, and I hope that I've absorbed and incorporated some of his sense of the absurd.

When I look at his best cartoons I can almost smell cigar smoke and liquor. His work also had a manic undercurrent of sexuality and hysteria that I still find refreshing. He had very disciplined work habits, which I admire. Partch was my idea of a cartoonist in every way. His lines were economical and there were no unnecessary details to distract attention from the gag. He even *looked* like a cartoon, with thick horn-rimmed glasses and big goofy teeth.



While sketching my Year of the Tiger gal, I didn't have a specific ViP piece in my head, but certainly tried to match his feeling of wild abandon. This illustration is from his 1959 collaboration with William McIntyre, *ViP Tosses a Party*. Now that I look at this, I have to admit that I usually draw very tiny, very pointy men's shoes exactly like Partch did!

—Wayno

Thomas B. Allen was a pioneer in post WWII expressionistic editorial illustration, along with Robert Weaver and Robert Andrew Parker. Their careers lasted well into the 1980s. (See the book by Steve Heller: *Innovators of American Illustration*.) What intrigued me about Thomas B. Allen? His illustrations had a great deal of “being there” in his work, an on-site mentality and immediacy and playfulness that looked like they just jumped out of his sketchbook. After he



started getting very busy in the 1950s, he did countless LP covers apart from his magazine work for Esquire, Sports Illustrated, etc. He was already known for his jazz and classical LP covers when he was assigned to do a series for Esquire entitled *Country Music Goes to Town*, chronicling the growth of the bluegrass, folk, and country booms in urban areas in the late 1950s.

His illustrations of the Grand Old Opry and Flatt & Scruggs, Osborne Brothers, and the Stanley Brothers in that series launched him on a huge arc of doing

covers for the greats of country music. Flatt & Scruggs loved his work (plus Tom was from Tennessee originally and blended in!) and they and Doc Watson used him over and over, creating classic covers for Columbia and other labels. Seeing that one of my main markets for illustration was roots music covers, I always appreciated and loved Tom's work, and had his examples tacked up in my studio for inspiration.



I was asked to do a 40th anniversary edition cover of the classic Flatt & Scruggs *Foggy Mountain Banjo* a couple years back, for Sony Music (they had the rights to the Columbia catalog, but did not want to use Tom's old cover for some reason). I used the platform to do my own personal tribute to Thomas Allen, keeping the general positioning of the famed faces of Flatt & Scruggs, with an “upfront and personal” vantage point. I offer the original 1959 artwork by Tom used by Columbia a few years later on the LP cover, and my own tribute version used in 2005 on a CD for Sony/Copper Creek.

The things that remain with me about Tom Allen's work are his playfulness, his journalistic attitude, drawing proficiency, his desire to imbibe deeply of the sounds he was illustrating, and a quality of the final bold artwork drawing attention to the recorded product battling a sea of uniform photography and faux hip illustration.

—Fred Carlson

I received a project from a Property Lawyer magazine regarding having the right “tool” for a new tax code. The art director did a nice sketch for me of the concept the editors already approved: “Lawyer type hiding behind a tree with

INFLUENCES continued



Swiss Army knife while mean IRS bear walks by, looking for him." I immediately thought of the classic Bigfoot photo, flopped it and went to work. I never

actually looked at the photo, because it's on file in my head. And then I thought of Will Ferrell in the movie *Elf*, recreating the

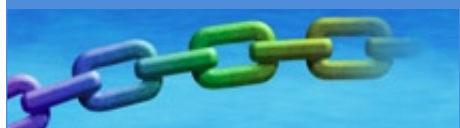


pose while in Central Park, and started laughing out loud. I still can't decide if Bigfoot is real or a hoax. The things that influence us are just as mysterious; you never know what's gonna strike you creatively. So here is my illustration with that photo influence.

—**Dave Klug**

Thanks to **Fred Carlson** for suggesting this feature.

Fun Links



Upside Downey Face Photographs:
www.coolhunting.com/archives/2010/01/upside_downy_fa.php

Upside Down Celebrities:
www.freakingnews.com/Celebrities-Upside-Down-Pictures--2433.asp

What is your reaction to the movie, *Avatar*?

Dave Klug: "Loved it! Two thumbs up! Amazing computer generated effects, every detail was wonderful. And very sexy, I'm a pushover for tall, scantily clad, blue skinned, spotted girls. Get ready for the computer generated movie star mags, because the better the technology, the less we need actual actors."

Kathy Rooney: "My husband, Ray, and I loved *Avatar*. We saw it in 3D and we liked it so much that we went back a week later to see it in IMAX, which was almost like seeing it for the first time."

Michele Bamburak: "Technically it was one of the most astounding movies I have ever seen. It pulls you in to this other world experience to the point that you start seeing the Na'vi as 'real'. The underlying themes throughout the movie are universal ones that recur in many movies (I remember a child's animation piece called *FernGully* that espoused some of the same ecological issues and 'greed' themes). It is a fantasy romp that makes the viewer gasp and cheer for the 'good guys' who, in this case, are aliens. A concept that one wraps one's brain around without even thinking about it. Surprise, surprise, the bad guys are corporate goons! I would sit through this again just for the amazing visuals and the colors. Oh, to have been a part of that creative team!"

Ilene Winn-Lederer: "Worth seeing for 3D spectacular effects alone! The IMAX option at some theaters is nice, but makes me dizzy so I opted for the straight 3D. The story is pretty cheesy, but a good enough excuse for James Cameron to own the box office."

Rick Antolic: "I'm not a big fan of CGI, even when it's done well. I'm also not a big fan of military type movies. For those reasons, *Avatar* holds no interest for me. And my eyeglasses always interfere with the 3D glasses. Also, I'm not sure if I can stand looking at the very unappealing anorexic blue lizard creatures for three hours. Because of the generally good reviews from friends who had little initial

interest but afterward felt the visuals were well worth it, I've convinced my brother and his fiancée to see *Avatar* with me at an IMAX in the near future when our free time coincides. If I'm going to use my unemployment money to help make James Cameron the richest man in the world, it better be good!"

Rhonda Libbey: "I thought it was a beautiful movie. It was a bit preachy and the plot was predictable, but I don't think those things were so bad that it got in the way of enjoying the flick. I did read an interesting article about folks getting depressed and suicidal after they saw *Avatar*. It sounds insane and unreasonable that a sci-fi movie (with a reality still rooted in our own world, no matter how fantastical) would affect them so strongly, but it is definitely worth reading the article to know what they have to say about it. Read about it here at": CNN

Fred Carlson: "James Cameron's *Avatar* has undoubtedly lifted the bar for CGI and with the cohesive 3D presentation has made this visual presentation a respectable choice for future cinema. While hailing the technical achievements, I have to admit I am tired of the noble savage theme; my experience with historical narrative is while civilized/technological man always seeks some kind of redemption through pietistic primitive return-to-nature suffering, the primitive always want what the technological society has to offer. That's part of the human condition. This movie has more clichés about environmental guilt and nature worship than Captain Planet cartoons. My son the mechanical engineer warned me, but I'm glad I saw it anyway."

Dave D'Incau Jr.: "I experienced *Avatar* twice, both times in IMAX 3D, and believe it to exceed any theatre experience I have ever had thus far. Cameron is a genius."

Got a good question for an upcoming issue? Please submit to: annimatsick@mac.com

BEHIND THE BRUSH

See what members are working on this month...

Gina Scanlon comments, "When your portfolio clearly portrays *human* figurative works and a request comes forth asking you to paint *animals*, what do you do?



Bite your tongue, accept the commission and paint the best furry portrait possible. In this case, I

was asked to paint cows. The photo ses-

sion was challenging. Cows don't respond well to posing in optimal lighting and then there are the pasture hazards to avoid. Here are two portraits in progress depicting every freckle, mud stain and ear hair."



This work-in-progress by **Anne Trimble** is a pastel portrait of her mother.



"I created this limited edition poster to commemorate the 6th annual Hell with the Lid Off barleywine festival at Kelly's Bar in East Liberty," says **Wayno**. "I did a simpler line art version for photocopied flyers, and a two-color image for t-shirts.



This print of Pete Fountain by **Ron Mahoney** is for Little E's Restaurant/Jazz Club over Mahoney's Restaurant on Liberty Avenue.



Phil Wilson is currently working on two children's books simultaneously, *Baby Santa* and its sequel, comprising a minimum of 32 full page illustrations all due by end of April. "YEOW," he adds.



The full-color print will be for sale during the two-day event." Wayno says he's already thinking about next year's poster.

This image of twist bread and wheat was done by **Fred Carlson**



for Mancini's Bakery new logo campaign, created over a weekend rush for Kahn Marketing and Notaro Design. Watch for it on trucks, labels, bread bags, etc. "Right up there with my Penn Pilsner hops and barley for the brewery beer and carton labels, I guess," Fred reflects.

Fred also created this DVD cover for Stefan Grossmann's Guitar Workshop, New Jersey. He adds, "The guitarist is Lonnie Johnson, famed guitarist who ranged over many styles, from jazz to country, in the 1930s and 1940s."



"Never take a nut from a hungry squirrel" is fourth in an ongoing series for CMU's Compass alumni postcard campaign illustrated by **George Schill**, which highlights popular quotes from professors.



Tim Oliveira's new painting, "Mix it Up" is 40 X 30, acrylic on canvas.



This sketch by **John Manders** is for the Pittsburgh Renaissance & Baroque Society's 2010-2011 season brochure, showing two 16th century German military musicians.

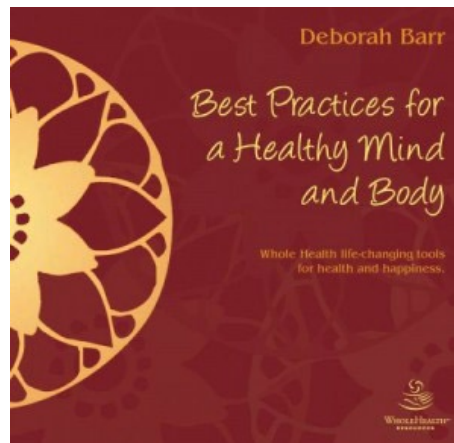


Kurt Pfaff created this image for the manufacturer of a modular product with limitless configurations. To accommodate current and future illustration and animation possibilities the client opted for

constructing and rendering in 3D. Once general components are built it is then possible to build other more complex product models which will then in turn be placed in any number of needed usage settings, compositions and animations.



Bernadette E. Kazmarski is updating the look for a client who's had an entrepreneurial naturopathic enterprise for



25 years. "Recently she's begun recording her own programs for individuals," Bernadette says. "Next we'll be working on a brochure, then the website."

This green roof piece was done in Sharpie markers for Allegheny Land Trust, for a two-page spread of illustrations in their newsletter. Bernadette offers, "Visit here: [ALT](#) to see the rest, and scroll for others I've done for ALT."



Here are details from two new font designs created by **Ilene Winn-Lederer**, Floriae and Savouries.



Rich Rogowski's poster for the Tucson Roller Derby can be viewed as 3D. Fans who buy one get a pair of anaglyph 3D glasses!



"'A Blue String' is the title of a piece I just finished up as a sample," says **John Blumen.**



Shown are finished images for two more characters in the "Dr. Ferretstein" project **Rhonda Libbey** is working on for The Gamers Realm: The Heiress, and Dr. Ferretstein himself.



Dave D'Incau Jr. describes these recent pieces as "A sketch of John Lennon during the British invasion

period, a man eating a donut hole and wiping his face quite slowly with a napkin and a lonely man getting by after the passing of his wife."



Ron Magnes created these two posters for the February 4 charity event *CreHAITive* (noted on front page) that raised over \$1000 for the American Red Cross Haiti Relief Fund.

The first image calls attention to the many children still separated from their families. The second one conveys the message to unite in helping Haiti heal.

