



PS INSIDE

www.pittsburghillustrators.org

March, 2008

And Now, A Word from Vince



Hey everybody,

I know two things about Brett Favre: He mispronounces his own name and he cried like a baby when he retired from professional football this year (For

those keeping track, this is my second editor's letter referencing football, a game about which I am hilariously uninformed).

The reason I mention Favre (pronounced `fä-h-vrəh\`) is that I, too, must announce my retirement from a grand and glorious institution – The PSInside. Unlike Favre, however, I'm not gonna bawl like a girl scout with a skinned knee. And, unlike Favre, I'm not going to spend my retirement getting fat and counting my millions. You see, because of my involvement with PSI – participating in and chairing our exhibitions, posting my images on our website, attending socials and learning from every PSI member I talk to – I suddenly find that business is good. Oh, I'm not rolling in it like Phil'I have a solid gold dinosaur on the 5th floor of my mansion' Wilson. But I'm busy enough that I just can't squeeze enough hours together to put in the care and effort this newsletter (and its readers) deserves.

Because of my involvement with this newsletter, I've had a chance to meet and talk to a lot of members I might not have otherwise. It's been a great opportunity to learn, network and make friends and I'm really going to

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News Flashes From Our Members

Rogowski Helps Invisible Children

Everyone thinks Rich Rogowski is all about Rich Rogowski, but nothing could be further from the truth. Case in point: These images used for an art show benefiting the Invisible Children charity. All 10 of the pieces (hand-rendered line art over a digitally treated canvas) sold out the night of the event with 100% of the money going to Invisible Children, an organization that helps the displaced children in war stricken Uganda. I have to stop typing now because the tears are welling up. To read more about Invisible Children, visit www.invisiblechildren.com and www.rogodesigns.com to see more of Rich's work.



Walk In The Wild



Remember Mark Bender's Zoowalk sketch from the January PSInside? Well, here's the finished piece. Nice work, as usual. This time it's for a benefit walk through the Pittsburgh Zoo for Neurofibromatosis. Mark's daughter, Maddie, has NF and also modeled for the poster. Anyone

interested in helping out a good cause, the walk is on Saturday, April 12th. Registration is at the Pittsburgh Zoo at 8am. For the cost of a small donation



you get to walk off your Easter chocolate, nab a "Walk in the Wild" t-shirt and help out some folks who really need it. For more info, call 412-795-3029.

Officer Koljonen Reporting for Duty

PSI Member and World-Traveler, Sarah Laina Koljonen, was recently elected as Hong Kong Graphics Society's Art Promotion Officer. Established in 1976, HKGS is the oldest printmaking association in Hong Kong and introduces printmaking to the public through exhibitions, talks, workshops and exchange activities where local and foreign print artists learn and grow by sharing experiences.

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Large scale exhibitions and related activities have included exchange exhibitions with Shanghai, Jiangsu, Heilongjiang and Anhui in China. According to Sarah, "There's not much on my agenda yet, but [I just wanted] to let you know that doors are open for any future collaboration between PSI and HKGS!" So, I don't know if Sarah is currently in Pittsburgh or jet-setting around Hong Kong, but if you happen to see her, don't forget to congratulate her. And then start buttering her up so we can angle another PSI show in China.

The Incredible Shrinking Mazur

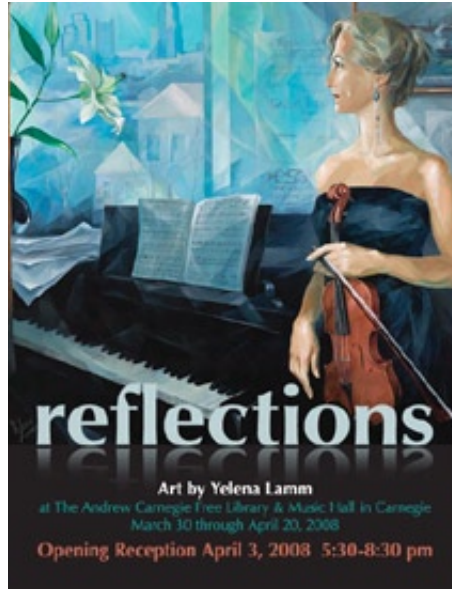
If you're thinking about getting into the art-thief business, Nathan Mazur's new show might be easy pickin's. Wee Beasties, which opened at Zombo Gallery this March, features something like 50 miniature paintings of cartoon insects, spiders, worms and other creepy-crawlies. These teeny little works of art will be hanging through April 5th at Zombo Gallery (4900 Hatfield Street in Lawrenceville). So grab your magnifying glass and head out to catch this show before it disappears.



Lamm's Reflections

Yelena Lamm would like to invite everyone in PSI to her upcoming art show. The opening reception for *Reflections*

is on April 3rd in the Andrew Carnegie Free Library & Music Hall (in Carnegie, PA) from 5:30 - 8:30pm. The show will run from March 30th through April 20th and will feature over 30 pieces, most of them painted in the last 3 years. Light refreshments will be served and, as an added bonus, Galina Istomin, Concert Master for



the Edgewood Symphony Orchestra, will perform a short violin interlude in the Music Hall at 6:30 pm. And if you want to take a piece of the exhibit home with you, original art, giclee prints, art posters, and greeting cards designed by Yelena will be for sale. 30% of the revenue from all sales will benefit the campaign to restore, renovate and revitalize the Andrew Carnegie Free Library & Music Hall's historic landmark facility. If you'd like to help out a friend and a good cause, stop by the reception (less than 10 minutes from Downtown in lovely Carnegie) and wish Yelena well. For more information visit www.yelenadesign.com or www.carnegiecarnegie.com

Banner Year for Ilene

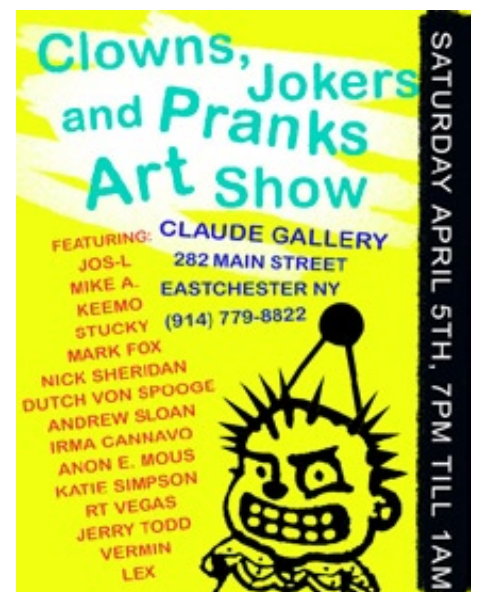
Ilene Winn-Lederer has spent much of her time as of late designing and illustrating giant, vinyl banners representing the 12 Tribes of Israel for the Jewish Community Center of Greater Pittsburgh in Squirrel Hill. On March 16th, the banners had their Grand Opening and were finally installed and on display above the swimming pool at the community center. Ilene will have photos for us soon, but until then she sent in the design for the tribe of Issachar. Each design for



the 4 foot by 8 foot banner was drawn traditionally (at 1 inch to 1 foot scale) and colored digitally. These banners replace banners that were already hanging above the pool, but Ilene doesn't feel too guilty about that -- the original banners were designed by Ilene and artist Helen Sysko in 1987 when the Jewish Community Center opened.

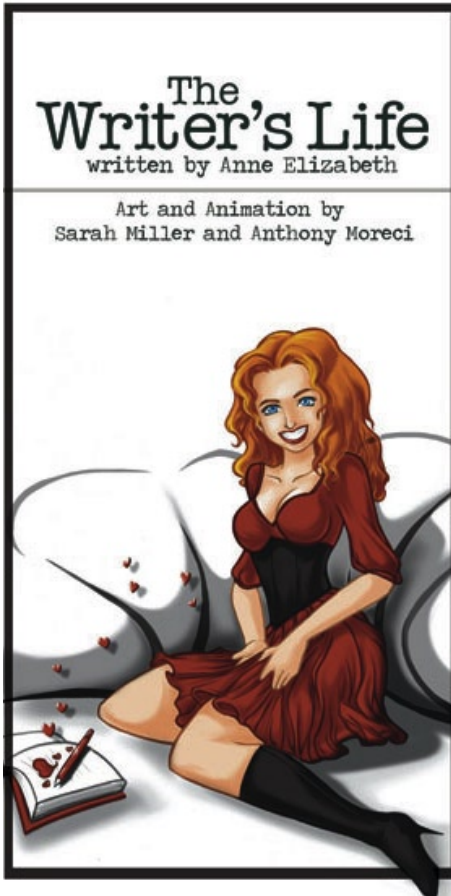
New Member, New Show, New York

New member Alexis Covato will be participating in an upcoming show in New York this April. The *Clowns, Jokers and Pranks Art Show* will open at the Claude Gallery (282 Main St., Eastchester NY) on April 5th, from 7pm-1am. The show features at least 15 artists so there's plenty to see. If you happen to be in New York during the show, stop in and support Lex.



A Romantic Time with Sarah Miller

Sarah Miller is currently working on an animation for author Anne Elizabeth that will premiere at the Romantic Times Convention on the 18th of April right here in Pittsburgh. Sarah will be speaking at the event as part of a panel along with her co-artist on the project and, of course, the author. Feel free to visit www.anneelizabeth.net for more information.



It's Good To Be The King



Why is this woman smiling? No doubt she's planning to go to the upcoming show by Paul LeRoy Gehres

(known to some of you as LeRoy "King of Art"). *Paid Sick Days*, a glamorous new installation extravaganza at Panza Frame & Gallery (115 Sedgwick Street in Millvale) runs from May 10-31 with an opening reception May 10 from 7-10pm. If you'd like to take a stroll through

LeRoy's kingdom before then, visit his website at www.leroyland.com

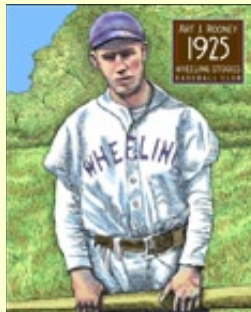
Anni & Anne's Trip to the Big Apple

After spending most of their money having taxicab races up and down 5th Avenue, PSI members Anni Matsick and Anne Trimble attended the Society of Children's Book Writers and Illustrators Mid Year Conference in New York City February 8-10, including the Illustrators Intensive. Their reports can be read on the Western PA SCBWI illustrators blog at <http://pghpicturebook.wordpress.com> or at the direct page links below:

<http://pghpicturebook.wordpress.com/2008/02/13/anni-matsick-writes-about-the-mid-year-conference/>

<http://pghpicturebook.wordpress.com/2008/02/15/anne-trimble-also-attended-the-mid-year-conference/>

Call For Artists



Heads up, Pittsburgh Society of Illustrators SPORTS ARTISTS! Kathy Rooney is passing on some information about

an upcoming event that may interest you. Here's what she sent in: This is a preliminary call for framed artwork for a special sports weekend event & exhibit in Pittsburgh at the Heinz History Center in connection with Pittsburgh's 250th Anniversary. The event is called Federated Investors Parade of Champions and you can read more about it on the HHC web site at: <http://www.pghhistory.org/ParadeofChampions.asp>. What is planned as part of this event is an Artists & Authors Exhibit featuring Pittsburgh Sports artwork and local books about Pittsburgh sports. Authors will be present for book signings. Sports celebrities will also participate in the event. I would like to get a preliminary count on how many PSI members would be interested in participating

A Word from Vince continued

miss doing it. We've had a few different newsletter editors along the way (Rick Antolic, Mark Brewer, myself) and each one brought his own unique personality to the PSInside. We're not sure who'll get the job next, but I'm certain whatever new direction the next editor takes the newsletter it will be fun, informative and the unifying element it was always intended to be.

In his President's letter later in the issue, Rick puts out a call for new members to step up and get involved in the day to day business of PSI. Speaking from experience, if you're considering joining the long tradition of enthusiastic volunteers, I can promise you won't regret it. And for Pete's sake, can we get some new blood at the socials? C'mon people! I can only listen to John Manders ramble on drunkenly about pirates so many times. Thanks everybody. -V

so please email me (Kathy Rooney) at me@krooney.net to let me know you are interested in this event. *Here are some further, preliminary details:*

The event will take place on a 3-day weekend, June 20 – 22.

The Artists/Authors Exhibit will take place indoors in the first floor McGwinn Hall Gallery

The street in front of Heinz History Center will be blocked off for outdoor sports related exhibits & events

15,000 people are expected to attend

The event will also take place throughout the museum and will be highly advertised

ONLY PITTSBURGH-RELATED SPORTS ARTWORK accepted. Works should be framed and the framing hardware should be compliant with HHC museum standards

Work can be for sale or not for sale

Pre-packaged, unframed prints of sports artwork may also be sold at the HHC Museum Shop

A reduced commission rate on artwork sales is now being negotiated with HHC

More details on artist participation guidelines, art delivery date, and exhibit space will follow

PRESIDENTS LETTER

In last month's newsletter, Vince had done a really nice job at highlighting those PSI members who helped to install one of our exhibits at the Northland Library in the North Hills. It was a challenging day. Mounting this show was supposed to take only an hour or two with just a couple people. But once we arrived on site, and learned that we were misinformed about their hanging system, we knew that we were in for a long day. A few of our members who only planned to drop off their pieces and then leave, stayed the whole time because they recognized the challenge in front of us. These are the real leaders of PSI.

Usually, however, things don't do that badly for us. And there are a lot of our members who can attest to the general ease of our activities, because there are a lot of members who have volunteered their time over the years to help PSI get where we are today. And where we're standing is a very advantageous spot. One of the main reasons why we've had so much success over the years in getting people involved is that, no matter the task, there is always a huge social element in what we do. It's not all work when you have such wonderful, supportive, and just plain really cool people



Rick Antolic, PSI President

working side by side with you. Many of our members can make just about anything fun!

Like every other volunteer organization, people jump in for awhile and then family and career responsibilities compel them to retreat back to their homes and studios in the hopes of jumping back into volunteering at a later date. And while it's kind of sad to see one of our members give up their volunteer efforts with us, it is at the same time very exciting to see someone else step up and contribute their unique energy and ideas. This is the very process that

sustains every organization. Those that do not welcome turnover will eventually fade to black. PSI has lasted into our second decade with flying colors because of so many people getting involved over the years. And that same thing must continue today.

This year, PSI will be looking for a new Program Director, a new Newsletter Editor, a new PR Director, a new President, and a new Vice President. Do you see the amount of change in store for us this year! I am so excited to think of what the possibilities may be with new people stepping into leadership roles! No experience? No problem!! That's what has made PSI so much for us - we're all just learning this stuff as we go along. We encourage our members to take a leadership role, and really make it their own. We never ask anyone here to fit a certain mold. Just jump in and start having fun.

So this is my call to all of you, to encourage you to think of where you see yourself playing a vital role in the very successful second decade of PSI.

*Rick Antolic President,
Pittsburgh Society of Illustrators*

ALL NEW! UPDATED

CREATIVE ART BUYERS MAILING LIST SPECIAL. ONLY TO PSI MEMBERS!

The Pittsburgh Society of Illustrators offers TWO mailing lists for illustrators to purchase for your promotional needs at a very low price! The lists may be purchased individually or used together for only \$140! Both lists are updated every 6 months to ensure the freshest addresses possible. These are creatives who are seeking illustrators and have the BUDGET MONIES TO SPEND.

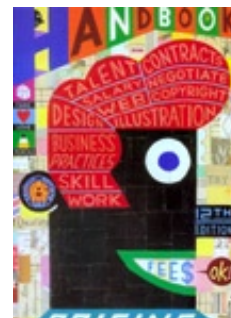
REGIONAL LIST

This list costs \$15 and consists of 341 creatives from PA and OH. This database includes Ad Agencies, Book Publishers, Greeting Cards, Magazine Publishers and Design Studios.

NATIONAL LIST

This list costs \$125 and consists of 2,418 creatives. This database includes Artist Reps, Associations & Societies, Book Publishers, Magazine Publishers and Record Companies.

Interested? Contact **Gina Antognoli Scanlon** at (412) 364-4672 or 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.



PEGS 12 IS OUT!

New Edition
Of The
Graphic
Artists

**Guild Pricing & Ethical
Guidelines Vol 12 Now
Available In Stores Or Mail
Order**

All Graphic Artists Guild members including those who are in PSI will be getting their books free as a member benefit any day now by mail. Non-Guild members 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).

BEHIND THE BRUSH

A LOOK AT WHAT PSYERS ARE WORKING ON THIS MONTH

Jake Thomas, constantly waiting until the last minute to meet his deadlines, nevertheless turns out decent work on time. Here's the finished "steroids" piece he did for Men's Journal.



John Hinderliter sent in a few images, but I'm a sucker for cute puppy dog picture and this Prisma pencil illustration for a Dad's dog food snack package is just about as cute as they get.



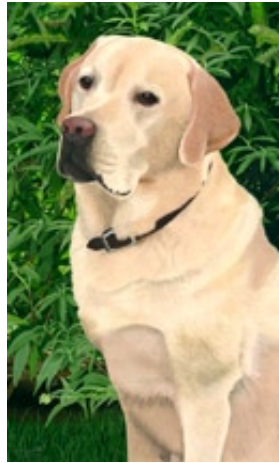
Rhonda Libbey's been swamped with Call of Cthulu artwork lately. Safari Hunter is one of 5 oil paintings that will be used for an upcoming card game. She's also been commissioned to do some black & white, noir-inspired Cthulu illustrations for another publisher later this year.



Christine Swann sent us another beautiful pastel portrait.



Speaking of cute dogs, this is "Peyton II" from **Jen Scanlon**, an alternative pose from the 'Peyton' photo shoot done as a spec to sit at BE Gallery in Lawrenceville.



Judith Lauso sent in this watercolor and ink rendering of motorcycle stuntman Ben Roethlisberger that she completed for a show entry in a local art exhibit. I actually saw this hanging in that show. Nice work, Judy!



Frank Harris has been holding out on us. Apparently, he knows Salvador Dali and Frida Kahlo and got them to sit for this group portrait of some friends' daughters (Brigitte & Fiona). Done digitally, it will be finished as a giclee print on canvas, over-painted with acrylic.



Mark Klingler landed the March 2008 cover of Science News Magazine with his carbon dust/air brush illustration of *Akidolestes cifellii*, an insect-eating primitive mammal from 124.6 million years ago.



This painting within a painting by **Nora Thompson** is for an advocacy campaign for the Pennsylvania Art Education Association.



After only 18 attempts at attaching the file, **Valerie Orosz** eventually sent me this logo for a golf club opening soon in Ligonier. Pat her on the back; it's her very first digital free-lance job.





Wayno sent in this as-yet-untitled painting from a planned set of 8 forming a comic

narrative. I'm just spitballing, but I was thinking he could call it *Vince's Last Three Girlfriends*.

Sarah Miller has just sent in her very first submission to the PSInside. If you want to see more of her stuff, visit her site: <http://whiteserpentstudios.millermusicstudios.com>



This was the last known illustration by **Vince Dorse** before he disappeared. As he was a bachelor, and in nobody's debt, nobody troubled his head anymore about him.



This April, if you happen to be sitting around reading the novel *Tonight in the Rivers of Pittsburgh* by Brian Weakland, take some time to look at the cover. It was created by our very own **Taylor Gallery**.



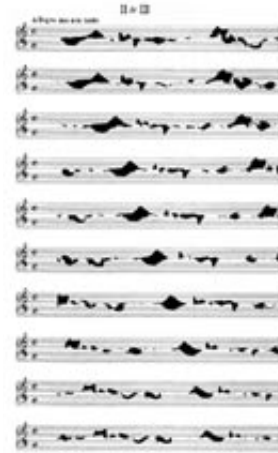
Dave Biber sent in some of his latest digital illustrations from an article about computer security.

John Blumen has about 90 of these tarot cards to finish before the end of the year. So why is he spending his weekend nights watching sci-fi movies with Phil Wilson and me? Tsk tsk tsk.



What can you do with a tiny little paintbrush and a teeny little canvas? Well, **Nathan Mazur** paints *Wee Beasties*. This planarian flatworm

is part of a show he's doing in April. For more info, check out our Member News section this month.



Sarah Laina Koljonen sent in this recent work, *Shape Scores, Plates II & III*. I tried playing it on the piano. It sounds terrible.

I can't decide whether this painting by **Gina Scanlon** is humorous, heartwarming or a tribute to Ridley Scott's *Alien*. Whatever the case, beautiful work.



Back in the 70's, after **Don Henderson** landed his first art job at Corporate Marketing Service, he spent all of his dough on a cool little CJ-5A Jeep, the first of 7 Jeeps for Don. Here's his tribute to those hazy summer nights back in the 70's when gas was something like five cents a gallon.



Recast Talks

by Anni Matsick

Photos by Lou Matsick

"Shows like this really inspire me to keep doing art. And it gives me lots of new ideas and techniques to try"



Mark Bender speaking at the Pittsburgh Recast Artist Talks

was one of the appreciative comments received on the survey distributed to attendees at the second session of Recast Talks presented March 9 at the Heinz History Center. PSI members Anni Matsick, Mark Bender and Kathy Rooney spoke about their pieces included in the Pittsburgh Recast exhibit and their work methods that went into creating them.



Anni Matsick giving her presentation at the Pittsburgh Recast Artist Talks

An interested group of about thirty gathered in the multi-purpose room for the event, including a batch of Mark Bender's AIP students, members of the community at large and Anni Matsick's mom. Anni's mom wasn't the only one impressed, a conclusion securely based on more survey feedback such as:

"There is so much more that goes into creating a work of art that people don't know about. These artists from the illustrators' society clearly show all that goes into the art, and how incredibly professional they approach and finish their art."

"It was interesting to hear about the different techniques and professional experience each artist offered."

"It was a mini art lesson, for a lay person much appreciated."

"Insight into the thought process of how each artist works."

"Liked hearing how the concepts were developed."

"The importance of remembering digital design/illustration's roots. As an illustrator, developing your own style is the crux of your career. History in general seems to continuously enrich the present in design and illustration as well. The 'Rooney influence,' though humble, really made the sports of Pittsburgh."



Mark Bender heckling Anni Matsick with, "Hey! When's Bender gonna talk again?"

"I'm not an illustrator (stick figures are my forte!) but I appreciate the talent--- and I enjoy art in all forms."

"It was interesting to hear about the different techniques and professional experience each artist offered."

The first portion of the talks took place February 10 with speakers Ron Thurston, Ilene Winn-Lederer, Gina Scanlon and John Manders. A posting by attendee



Kathy Rooney discussing her work at the Pittsburgh Recast Artist Talks.



Anni Matsick's Mom (in red) heckling Kathy Rooney with, "Hey! When's Bender gonna talk again?"

Susan Walker on the WPA SCBWI Illustrators blog recalls her experience:

"I got home feeling stimulated by the speakers, hearing about their work process, techniques and enthusiasm for what they do. . . I have not participated in anything art related in such a long time. I wanted to share how stimulating it was. . . What an encouragement it was to see all these artists doing what they love. Doing it with such excellence. I was so glad I took the time. Surprised by the impact on my pursuit as an illustrator by a few speakers."

Susan's remarks can be read in entirety at: <http://pghpicturebook.wordpress.com/2008/02/13/kim-kerrtwo-pittsburgh-events-this-past-sunday/>



About 30 people gathered to hear PSI Illustrators speak.

Thanks to the Heinz History Center and Heinz Endowments for their support. Thanks also to the seven members mentioned and to Mark Bender for coordinating the series. Perhaps PSI will consider the one-word request found on another survey sheet: "More."

Submitted to PSInside by Anni Matsick

Questions, etc. animatsick@mac.com

This month, out of the blue, a couple of altruistic members sent in some tips and info they thought the group could benefit from. I tend to agree. In fact, it might not be a bad idea for a continuing feature. People helping people. I like that.

Jen Scanlon's Colored Pencil Tip

"Tip for those who use colored pencils: I just started spraying my work, something I was always afraid to do, fearing my work would turn yellow or that it would change the colors. I had to do it to prevent the wax bloom from rising. After my drawing is done, I 'buff' it completely with a soft dry cloth, brush off any dust with a makeup brush, then spray it with Krylon Workable Fixatif (#1306). It is archival and acid-free and supposedly allows easy rework (I have not had to rework anything yet). After I spray it, I put on another coat, that's all. It makes the colors maybe just a little richer, but it looks the same to me; it also does not distort light tones. The finish is a nice uniform satiny gloss.....not high gloss and you can't see where you sprayed it (does not drip or lap if you apply lightly in two coats). Im very happy I found this stuff, it has put an end to having to hold on to my drawings to make sure I caught all the bloom that would appear."



"Benny is the first drawing I sprayed, and it looks exactly the same as it has been sitting....no bloom or anything."

Vince's Printing Tip

Every printer I've worked with lately seemed annoyed to have to talk to me. I don't know. Maybe I'm just annoying. But to test that theory, I decided to get my latest piece printed by Alexander Patho Photography (www.pathophoto.com). It's a photography/printing business run by Rhonda Libbey's friend Alex Patho and his father out of their home studio. You've probably seen Alex at some of our social events – tall guy, glasses, long wavy hair, exotic Hungarian accent. Every once in a while, just for fun, I pretend he's a vampire.

Anyway, I had Alex and his dad print and mount my illustration and I couldn't be happier. They helped me tweak the colors, did a few proofs until it looks just right and the mounting job was smooth and flawless. Best of all, Alex is very friendly and if he found me annoying at all, he didn't let on. And what's more, Alex offers a 15% discount to all PSI members! Anyone looking to experiment with a new printer might want to give Alex a shot. He's got a nice, professional set-up in his home studio, a printer as big as a battleship and, if you arrive around dinnertime, his house smells delicious!



"If you knew how little I was paid for this job, you'd wonder why I was smiling."

Judy Emerick's Framing Tip



"Also, if in a hurry, use his mat cutting, foam and mat supply service."

"I have the name of a framer (he makes frames for me) who does a **beautiful** job and his prices are very fair. I thought everyone in PSI would like to know about him. His name is Todd Armstrong of Picture Perfect Frames, 6408 State route 800 SE, Urichsville, Ohio (790-922-5931). He even includes

glass, foam board and matting if you like. His mats are great. He does not overcut. So far I am very happy with the quality of the frames. They are sturdy and well made. He is fast and I would highly recommend him to anyone in PSI who needs a frame.

Todd's price for an 18"x 24" oak frame is \$10.92, his price for a 28" x 38" cherry frame is \$13.20, his price for a 40"x60" cherry frame is \$20.00. If you ask he will send anyone interested a price sheet. I have never met Todd. He bought the business from a guy I met years ago at an arts festival.. After that guy gave the business up Todd bought it and has supplied me with frames. He will frame for anyone, but does not have a real store front or even a place on his website advertising his frames. Tell him you are a member of PSI and got his name from me. I hope this helps everyone."

Who Was Your Biggest Influence?

I was sitting around with John Blumen last week, chewin' the fat about art and illustration, and I asked him, "Hey John, who was your biggest influence?"

"Why, you are, Vince," he said. "Your artistic talents have always been an inspiration to me throughout my long career. In fact, you've helped me become so successful that I now own two houses." Then he started to weep openly.

But the whole conversation, as embarrassing as it was, got me wondering about all the other PSI members, their influences and inspiration. I thought it might be entertaining and educational to ask our talented illustrators, "Who was your biggest influence?"

Zach Beresh Hey Vince, My 2 biggest influences are 1. Charles Russell - trips out west growing up camping in Arizona, New Mexico, Texas, really influenced my painting and desire for adventure. His cowboy paintings are so vivid and full of energy - makes you feel like you're in the frame. 2. My big brother art teacher Matt Beresh - always challenged me and didn't mind if I copied whatever he was drawing when I was really young.

Mark Brewer Hi Vince. I don't have one single "biggest" influence because I had many HUGE influences all at one time when I was a kid growing up in Connecticut. Guy and Brad Gilchrist gave me a job working in their studio in Monroe, CT when I was seventeen. Besides Guy giving me drawing lessons each day, I ruled lines on the Muppet comic strip they were doing for Jim Henson at the time. I filled in blacks, cut paper, drew backgrounds ONLY and made pizza, beer and smoke runs while Guy, Brad and other artists that came through the door would throw in their two cents about what I could do to improve everything from inking with a brush to my relationships with women. I remember Guy asking me if I would work through the night with him so he could plow through a deadline. I helped him and understood quickly that this was part of the job. On the flipside, there were times during the week where we

screwed off all day and he still paid me. Guy was a huge influence and helped me get my first accounts with Archie comics and DC.

Gill Fox (I called him "Coach") was another huge influence in my life. I use to meet Gill for lunch each week. He always ordered the same thing, pasta fazool. On Saturdays at noon we would meet up with other cartoonists like Bob Weber, Stan Drake, Bill Yates, John C. Murphy, Roy Doty, Jerry Dumas, Mort Walker and many others in Westport, CT. Each week we would gather for lunch and you never knew who would come which was very exciting for me as a kid. Incidentally there was another place we would gather on Thursday's called Nick's Pizza Restaurant. The owners would let the cartoonists draw on the walls. I always wanted to draw on the wall but because I wasn't a "real" cartoonist yet, I didn't. I heard they sold that restaurant and the wall went with the owners. Anyway, I became known as "the kid" who was going to make these guys proud one day. Each of them taking their turn giving me pointers on what to do and what not to do.



A clipping from the Shore Line Times newspaper in Madison, CT. 1990

Occasionally one of them would bring in a clipping of my work that appeared in one of the local newspapers from that week and pass it around the lunch table for every artist there to review. They would each take turns critiquing my work while I sat and wondered how in the hell I was going to eat my grilled cheese sandwich with my stomach in knots. By the time the clipping got back to me it had everything from red pen lines to apple crumb cake on it. Bob Weber would finish my grilled cheese sandwich. It was pressure, but a gentle pressure I felt then as I still feel today. I can still hear Gill, with pasta fazool on his lip, telling me not to forget "body

language" in my characters. He would say, "where's the weight in this drawing? It's flat!" To this day I purposely use really thick beefy lines in my art just so I know that Gill wouldn't call it "flat" looking. Jerry Marcus told me, "anybody can draw!" "Your drawing is nothing without a solid idea. You need to work on your ideas." Many of these guys attended my 21st birthday party. It was the best birthday party! And yes, they were critiquing my work as I was enjoying my first official beer.

I'm proud to have been raised and influenced by the "old school cartoonists." I'm still working on my drawings and my ideas are coming along. Often I'm not very happy with the art I make and even embarrassed about some of it being printed in the publications. I feel like everyone can see my mistakes and battles along the way. Perhaps this is the last lesson they passed on to me. I must jump out of the nest and trust my own instincts, opinions and critiques of my own art without them dribbling apple crumb cake on it. I'm still in touch with a few of these artists who had an incredible influence on me and I even give a helping hand on a nationally syndicated comic strip or two when someone's in a pinch. Unfortunately many of my influences have passed on. They're not here to celebrate my accomplishments which after all, would not be if it weren't for them truly taking "the kid" under their wing. I wish I could have just one more day where they could dribble apple crumb cake all over my art. No matter what the critiques were, I would finish my grilled cheese sandwich on my own.



A spot illo for Strategic Finance magazine. 2008.

David Coulson My influences are many and varied, from cartoonists like R. Crumb, Virgil Partch, Sempe, and Leo Baxendale, to children's book illustrators like Richard Scary, Tibor Gergely, Margaret Bloy Graham, and Syd Hoff, to hand-letterers like Stephen X. McMahon, Ross F. George, and E.C. Mathews, to painters like Otto Dix, Alice Neal, George Gross, and Max Beckmann.

There are tons of others and the cool thing is I'm always finding new ones: since this head painting class (Dave's been taking a head painting class at his alma mater, Art Center College of Design) I've been looking at lots of classical paintings in the chiaroscuro style, and found a great portrait painter I'd never heard of, Giovanni Battista Moroni, who has a painting in the Norton Simon Museum here that knocks me out!

Don Henderson As far as greatest influences go, I would have to say first and foremost, Joe Fitzpatrick. Here is a little web site I built about him www.geocities.com/mchenderson57/fitz.html

Also, my mother. she was one of my creative influences, she made a lot of sacrifices for my art from the time I was a child till I graduated from art school. She and her cousin Becky were both creative people and saw something in me when I was a child and encouraged me towards being an artist. I remember her driving me over to the Saturday morning classes at the Carnegie on some really nasty days so I could go to art school, she was committed to my art.

John Hinderliter My biggest artistic influence was Pat Budway, my illustration instructor at Ivy.

Sarah Laina Koljonen My biggest influence is probably Zen Buddhism. I am not a Buddhist, but let's say that I had an experience with it about a year and a half ago from my meditation practice. For better or worse, it has changed the way I see things around me, (personal and artistic= same to me) and hence changed my artistic practice quite a bit too. I'm having a lot more fun now.

Judith Lauso For what it's worth... Here's my contribution about those who have most inspired me artistically. The

American Impressionists who lived and artistically recorded history during the years spanning from approximately 1880 through 1950. To name a few... beginning with Pittsburgh born, Mary Cassatt known for her many wonderful pastel and aqua-tint renderings. Next, is painter John Twachtman. The watercolorist Childe Hassam known as the painter of light and air, also produced many patriotic renderings. In addition, William Merritt Chase was a favored teacher and illustrator/painter. Each of these artists have left behind some extraordinary work which should have been brought more into the lime-light historically, as was the work of European Impressionists of the same period.

Ilene Winn-Lederer Favorite Influences: That's always a tough one; there are so many to choose from! But here are a few: Professional: Ben Shahn, Wanda Gág, Sheila Beckett, Leonard Baskin, Albrecht Dürer, Francisco Goya, Milton Glaser, Alan Cober, David Hockney, Violet Oakley, Artemisia Gentileschi. Personal: My mom, always. And my husband Jeff and sons Josh and Ira for their love and encouragement. Christine Schendorf, my seventh grade teacher and Morris de la Cerda, high school art teacher and Arthur Anderson, an instructor at the Art Institute of Chicago who once ripped up (in front of the whole class) what I proclaimed to be a good drawing and admonished me not to consider each drawing so precious; thousands more would follow, each better than the one before. Though I loathed him at the time, I have to admit now that he was right (sigh!). Keep on truckin'... Best, Ilene

John Manders Biggest influence: has to be my dad. He's a military historian who specializes in the French & Indian War and War of Independence. He's illustrated gazillions of soldiers in uniform from that time, which requires a huge amount of hard-to-find research. He taught me to draw.

Another big influence was not an illustrator, but a writer: George MacDonald Fraser, who passed away last month. He had a gift for creating characters so vivid that you could smell them. Most famous was Harry Flashman, the British coward, bully, cad and army officer who managed to be on hand for (and often caused)

every military disaster of the Victorian age. I was lucky to have illustrated the cover for *The Pyrates*, his hilarious send-up of Hollywood pirate movies. Many of the incidental characters in *Henry & the Buccaneer Bunnies* were inspired by GMF's stuff.

Sarah Miller My biggest influence in my art is Flavia Zortea. I had the pleasure of learning from her at the Art Institute of Pittsburgh before she retired. The way that she approached the human figure and the way that she captured its form and flow influenced my art a lot and really helped me grow as an artist, with her unique perspective on foreshortening and line variation. I wouldn't be the artist I am today without her guidance.

Valerie Orosz There are several artistic influences in my life. The first is Norman Rockwell. When I was in high school, I used to sit and copy parts of his paintings with graphite on paper. The second is Andrew Wyeth, (his father, N.C., as well), and now my new favorite is Maxfield Parrish. I love the detail in the work these artist have done – all illustrators.

Jen Scanlon Artistically I would say the biggest influence or really motivator is listening to good music while working on my work. That and the money.

Wayno People are sick of hearing it from me, but my biggest artistic influence is the late great Virgil Franklin Partch (who often signed his work with the abbreviation "ViP"). There's a pretty cool mini-bio of him here: www.bpib.com/illustrat/partch.htm and a Wikipedia entry here: http://en.wikipedia.org/wiki/Virgil_Partch



A sample of Partch's work; a series of hangover drawings, presumably for cocktail napkins.

Jake Thomas My biggest influence both artistic and personal would have to be John Ritter. He still to this day helps me beyond the brush.

Phil Wilson Yo Vince! It won't come as a surprise to anyone who knows me that my all-time biggest career influence and 'art idol' is Walt Disney. Along with Walt, his original team of animators and background artists were also a huge influence on my working style. I developed my sense of cartoon character design through studying the work of Disney animators such as Fred Moore, Milt Kahl, Marc Davis, Ollie Johnston, and Frank Thomas, as well as magazine cartoonists Jack Davis and Mort Drucker. I model my cartoon painting style after the work of Disney background artists such as Eyvind Earle and Claude Coates. My 'realistic' illustration style has been greatly influenced by Norman Rockwell, James Bama, and Maxfield Parrish. In more recent years, I admire the dinosaur illustration of artists such as John Gurche, John Sibbick, and James Gurney all of whom have left an indelible mark on my own approach to this subject. So there you have it in a nutshell,...although I'm sure that there are many more illustrators that I owe a debt to regarding my own working style that I can't think of at the moment!

Joe Wos My biggest influence. As if this wasn't going to be an obvious plug. When I was four years old my parents caught me drawing on the walls. To their credit, they taped paper up and said, go ahead. The drawing was Snoopy. And like so many cartoonists, Charles M. Schulz was the biggest influence on my wanting to follow in his pen lines.

I never created a comic strip, but his work influenced my storytelling and performance. The simple yet elegant linear style of his work influenced the simplicity of my own line. That simplicity lent itself well to on stage performance. The rapid bold strokes retain a great visibility and an accessibility to children. Its important that children see my work and say to themselves, "wow, I could do that too!" So Schulz inspired me and now in some small way I inspire children to draw too. Though I never met "Sparky" I have had a great opportunity to feel a real connection to him through my work with the Charles M. Schulz Museum.

Jean Schulz has been a great supporter of our work at the ToonSeum. So really, not only did Schulz influence my work, but the Schulz Museum also influenced our work with the ToonSeum.

You can be inspired too, visit our *Inside Peanuts* exhibit going on right now. www.toonseum.com

You're A Good Man, Charlie Schulz!

Anyone who ever picked up the Sunday funnies will be pleased to know that Charlie Brown,



Snoopy and the rest of the Peanuts gang are coming to the Pittsburgh Children's Museum. Inside Peanuts: The Life and Art of Charles M. Schulz is on display in the ToonSeum from March 8th through April 27th. ToonSeum founder and PSI member, Joe Wos, sent in this press release:

Celebrate the creation of *Peanuts*, one of the most popular and influential comic strips of all time, and its creator **Charles M. Schulz**. Through his art and storytelling, Schulz brightened the world for 50 years by transforming images of everyday life into art that explored the emotional territory of friendship, disappointment, faith and tolerance.



The exhibition follows Schulz from his Minnesota roots to his life in California and tracks the development of iconic Peanuts

characters, such as Snoopy, Charlie Brown and Lucy. More than 40 Peanuts comic strips, Schulz quotes and photographs, and selected *Peanuts* collectibles illuminate the story of *Peanuts* and its inspired creator. Schulz once proclaimed, "It seems beyond the comprehension of people that someone can be born to draw comic strips, but I think I was."

Examples of comic strips by other prominent cartoonists, such as George Herriman (*Krazy Kat*), Milton Caniff (*Terry and the Pirates*) and Elzie C. Segar (*Thimble Theatre Starring Popeye*), show how these prominent cartoonists influenced Schulz as a young artist and contrast their elaborately illustrated style to Schulz' less ornate style.

As a complement to the exhibit, visitors can meet **Snoopy** on one weekend only, Saturday, April 12, at 1:30 and 2:30 pm and Sunday, April 13, at 1:30, 2:30 and 3:30 pm. Other fun *Peanuts*-inspired events include:

The Music of Peanuts - Enjoy live performances of your favorite *Peanuts* tunes by jazz saxophonist Lee Robinson. Sunday, March 9, 2:00 - 3:30 pm and Saturday, March 29, 2:00 - 3:30 pm

"Drawing on the Walls" - See how sparks of creativity can emerge out of potential mishaps through the live cartoon illustrations of Joe Wos, resident cartoonist of the Charles M. Schulz Museum. Friday, March 21, 2:00 and 3:00 pm and Saturday, April 26, 3:00 pm

Peanuts Trivia Contest - How well do you know your *Peanuts* characters? Parent and child pairs can be contestants on our trivia game show to win prizes and fame! Sunday, March 30 at 1:00, 2:00 and 3:00 pm

Breakfast With Snoopy! Join us for breakfast with Snoopy April 13th, 2008 from 10am - 12 Noon. Meet Snoopy and have breakfast provided by Gypsy Cafe. There will be free books, raffle prizes from the Charles M, Schulz Museum, Peanuts Trivia, Entertainment by DJ-Raw Z and Joe Wos of Once Upon A Toon. Fee: \$12 per person, Children 2 and under **FREE**

For reservations, please call 412-322-5058 ext.240. Proceeds benefit ToonSeum, Pittsburgh's Museum of Cartoon Art. The ToonSeum is located within the Children's Museum of Pittsburgh 10 Children's Way, Allegheny Square, Pittsburgh PA 15212

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