

PSINSIDE

www.pittsburghillustrators.org

September, 2009

My Spot by Anni Matsick



Exciting connections were made early this month among those attending the opening of our second major exhibit

for 2009, Fission of Form. Messages were passed from sculptor to poet to artist to viewer in the creative process and the combined results are rich in content. Coverage appears in this issue but it's no substitute for seeing the show in person. So, if you haven't already, be sure to schedule a visit before it closes on October 31!

Those who have considered self publishing will find an informative report on how one member was able to connect the dots in that process and now has the printed results for sale!

Another connection, noted within, was made between a member who offered a painting workshop in these pages and another member who enrolled and had a wonderful experience—proving once again it's worth your time spent reading PSInside!

Editor: Anni Matsick
Design/Production: Ron Magnes

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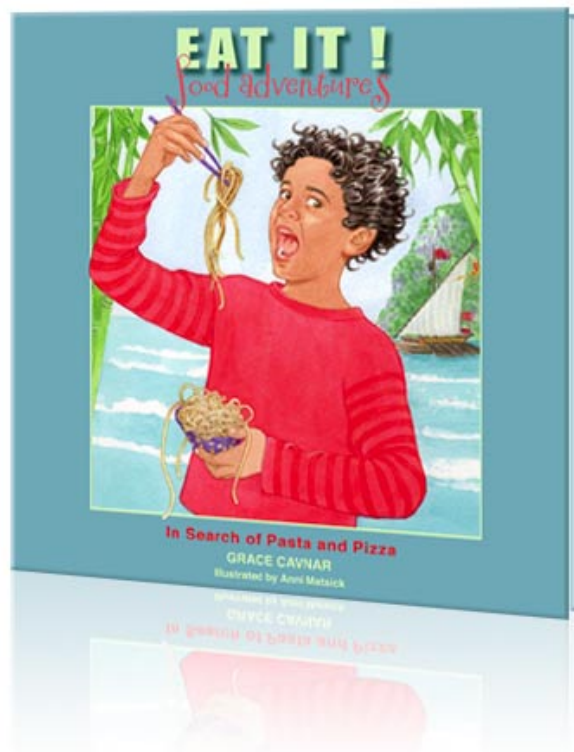
News Flashes From Our Members

Project Sets Sail

Anni Matsick is working on artwork combining recipes and a Far East adventure!

Anni was contacted by Gracie Cavnar, founder of Recipe for Success (RfS) to provide artwork for a children's cookbook to be released in spring 2010. It tells the story of a stowaway on Marco Polo and his family's expedition to China and travels through Persia, SE Asia, India and Africa, celebrating all of the pasta and flatbread (aka pizza) recipes from those cultures.

EAT IT! Food Adventures: In Search of Pasta and Pizza will be the first in a series and also a companion to a PBS TV show which will materialize in the next year or so, now in pre-production. RfS is a non-

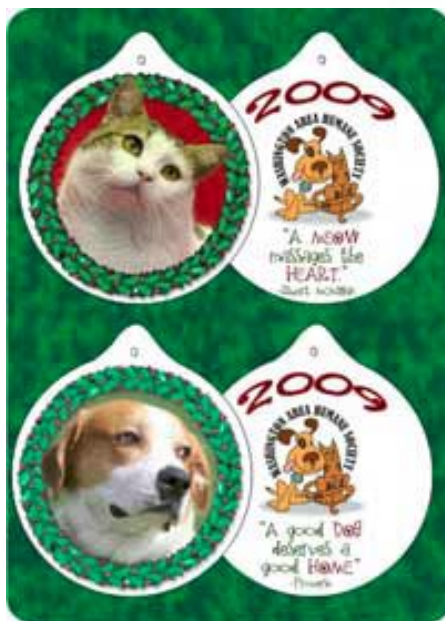


profit 501C3 charity dedicated to combating childhood obesity by changing the way children understand, appreciate and eat their food. More information can be found on their website at: www.recipe4success.org

Paws for a Cause

Designed exclusively for the Washington Area Humane Society by **Susan Castriota**, these double-sided, full-color, glazed, porcelain ornaments are approximately 2 ½ inches in diameter and come with a ribbon hanger. They feature lucky recent adoptees Sydney, the cat, and Patches, the dog.

Total cost for each ornament is \$15.00 and they may be ordered at: www.washingtonpashelter.org. All proceeds benefit WAHS.



On Exhibit



Leda Miller's 36"x48 oil painting, "Ora et Labora" will hang with the South Hills Art League exhibit Sept 19 -27. It is based on the beautiful Benedictine nuns at St. Emma's Monastery. It will be in the main lobby of Vanadium Woods Retirement village on Vanadium Road, off Bower Hill Road. The opening on September 20, 2-4 pm, will include a Pittsburgh Orchestra string quartet.

John Hinderliter has paintings in three shows the month of September. One is in the Mendelson Gallery's show, Salon des Refusee, which offers an opportunity to see the fine work not included in the Pittsburgh Associated Artists annual exhibit. Two are in the First Fruit show at the Sweetwater Gallery in Sewickley and three were in the Art In The Garden show in Washington, PA, on September 13. Shown are "A Little Taste of Heaven" and "Secrets Revealed."



Zombo Gallery, Pittsburgh's home for hip lowbrow art, announces the second solo exhibit by Nathan Mazur; Mini Monsters and Tiny Terrors... a collection of pint-sized paintings, to run October 3-16 with an opening reception Saturday, October 3 at 6 pm.



The 2" x 3" paintings are of monsters, ghouls, cryptids and other things that go bump in the night, collected from myths, legends, folklore, literature, and film. All are rendered in Nathan's seemingly innocent, saccharine-colored, cartoon style.

Nathan's previous solo show at the Zombo Gallery, Wee Beasties, was a collection of 50 tiny paintings of invertebrates. To find out more about his work, visit www.scaredofbees.com.

Zombo Gallery is located at 4900 Hatfield St. in Lawrenceville. Paintings will be available for sale online the following day at www.scaredofbees.com/minimonsters/minimonsters.htm. The gallery hours are Fridays, 5 pm-7:30 pm. Additional hours by appointment.

Mahoney Applauds Dudash Workshop



Here are snapshots of the **Michael Dudash** oil painting workshop August 13-15 at his studio in

Conneautville, taken by **Ron Mahoney**, who heard about the workshop through an announcement in the July PSInside. Ron tells us, "Michael's work is absolutely amazing and he and his wife are great people. Also got to know some illustrators from Saskatchewan, Canada, Seattle and New York." A portrait Ron was working on in its early stages appears to the left of the model, an Amish man who posed in the studio.



Next Top Artist?

LeRoy "King of Art" Gehres is quoted in this report about a casting call for a yet-untitled reality show on artists to air ultimately on Bravo, modeled after Project Runway. Look for his photo at: blogs.wnyc.org/culture/2009/07/20/casting-bravos-untitled-art-reality-show

Business Meeting

Come Out, Get Involved, Be Inspired!

Upcoming Business Meeting

October 20, 7:30 pm
at John Blumen's home

Sept 25 social gathering is CANCELED due to G-20 security

ANNOUNCEMENTS

WPA SCBWI Fall Conference

November 6-7

The Western Pennsylvania chapter of Society of Children's Book Writers and Illustrators has scheduled its annual fall conference November 6-7 at the



Radisson Hotel in Greentree. Kelley Cunningham, Art Director for Highlights High Five magazine, will present the program for illustrators.

Chapter members are invited to submit designs for a lapel pin that combines the year, the chapter title and a graphic representing the children's book field. It will be created for sale at the 2010 conference as first in a collection.

Entries must be received by October 25 and should be emailed to **Rose Gauss**, Illustrators Representative, at RoseGauss@comcast.net

More details and a registration form can be found at: www.wpascbwi.com/wpascbwi-fall-conference.htm

PSI Fall Trip Washington DC

Oct 9-10



Those planning on joining PSI's Fall trip to Washington DC to tour the National Gallery and other points of interest, please contact John Blumen at jjblumen@aol.com for driving directions along with hotel information.

Anyone who would like to share a ride or a hotel room, please let John know and he'll see what can be arranged.

New Members

Full Members



Anita Alano

[email](#)

Anita has a MA in Painting from Rochester Institute of Technology and taught visual art in the Pittsburgh

Public Schools, then took an early retirement to refocus on her own artistic development.



Greg Frommeyer

[email](#)

Greg is an artist and art teacher. Though he has not devoted himself to one specific art medium, his current concentra-

tions are ceramics, woodworking and illustration.



Gary Ritchie

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

Gary develops concepts and creates 2D and 3D artwork for real-time environments, applica-

tion interfaces and animation. He has over 13 years of experience as a graphic and web designer.



Johann Wessels

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

Johann's degree is in printmaking. He uses a Mac and Wacom for illustrat-

ing. He taught History of Art at six universities and has worked in movies and television.

Associate Member

Denise Robinson

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

Educated at the Wheeler School, Denise has been involved with career placements at Pittsburgh Technical Institute for the past eight years.

Personals



"We love our new daughter-in-law, Anne, but this photo was taken a few minutes before she arrived at the ceremony," says **Rose Gauss**, shown here with son Steve, daughter Clare, husband Jim and son Ben (the groom). Rose adds, "It was a beautiful occasion on September 5 in Montebello, Quebec. We enjoyed the weather, surroundings and our wonderful new in-laws."



Linda Varos (Exhibition Chair 2005-2007) has rejoined after a two year absence. Currently she is developing and presenting mar-

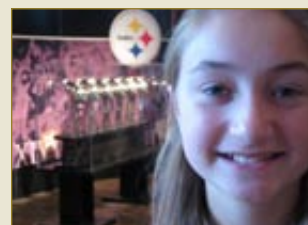
keting and artistic projects for caregivers, hospice patients and the elderly, a completely new direction for her art. She continues to create for her Fairie Realm audience and says, "That too has shifted into a new body of work exploring the power of art as a tool for spiritual growth. This work is the focus of my new web site and illustrated book, both currently in progress."

Johann Wessels writes, "I would like to invite PSI members to take a look at my blog at www.johannwessels.blogspot.com and feel free to respond in any way they see fit. I joined PSI to connect with fellow illustrator artists. I work from my basement in the flattest Canadian prairies with no other illustrators within hundreds of miles and would appreciate comments and suggestions or any communications about work and art."



"This October The AIP Graduates class of 75-76 will be getting together," **Ron**

Thurston reports. "So far we have 12 attending. The reunion theme will be a celebration of legendary instructor and painter Henry Koerner. Above is a drawing he did of me just about one month before his death."



Jim Mellett and his daughter, Kathryn, went to the Heinz History Center

to see the six Super Bowl Trophies and found there was a three-hour line to stand and pose for a photo. Jim confides, "We snuck up around the corner and snapped this image, pretty cool."

Publish or Perish? Nah! Self-Publish!

Ilene Winn-Lederer



As illustrators, we all have our unique stories though many details of our professional endeavors overlap, especially when it comes to recognition or the lack

thereof. The vagaries of courting and securing a healthy client base and our efforts to see our work in print are the foundation of our industry.

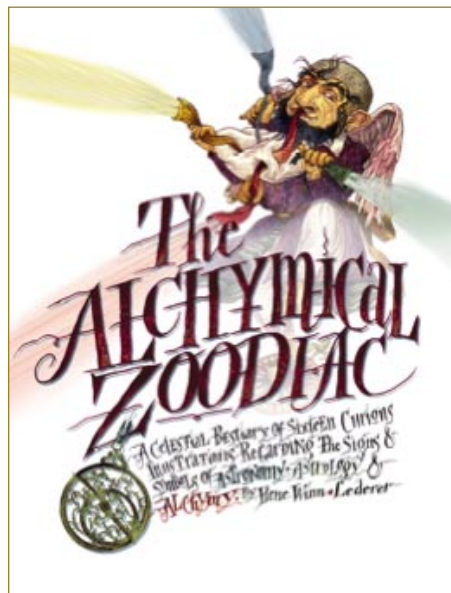
Over the years, through triumphs and disappointments, my work has appeared in many venues throughout the US and internationally. While gracing a variety of books, newspapers, magazine covers and features, my images invariably accompanied the words of others. Having always dreamed of writing and illustrating my own words, I created prototypes of several books for children and sent these to every mainstream and second-tier publisher across the country. Much hopeful waiting ensued but it was always like blowing in the wind. It was also early in my career and I naïvely considered the possibility of self-publishing. However, at that time, the expense of self-publishing and marketing exceeded the cost of my home mortgage! I put aside my handmade book prototypes and resumed commissioned illustration work, teaching and occasional gallery exhibitions.

My writing experience actually began at my gallery shows where art collectors regularly requested explanations of my images. As I became weary of retelling these stories, I realized that the answers to these requests could be accessible to all if I were to document my thoughts and attribute sources of inspiration as I created my visual art. This practice eventually became useful in a bid for assignment work from a regional newspaper. As the editor was about to say “thanks, but no thanks,” she vaguely muttered something about how the paper could use some interesting features.

“Too bad you don’t write,” she said. Oh yeah? Says who? “Gee, I’ve always wanted to illustrate some unusual folk-

tales,” I said on impulse. How about I write a story and illustrate it?” “Ooh, that would be so cool!” she said. “Could you have a history of Halloween, say 1000 words, with an illustration by Tuesday? (This was the previous Thursday) Uh-oh. What did I get myself into? Long story shorter, I nearly turned myself inside out and magically, it seemed, this conversation became a series of 25 illustrated short stories that appeared under the headline Visual Fiction in the Pittsburgh Tribune-Review Sunday magazine from 1993-97. The pay was pathetic, but the experience was priceless. You can see a few of these at: www.winnleder.com/visualfiction/index.htm

Eventually, with internet technology opening national venues for my work and evolving software tools forcing expensive pre-press service bureaus into obsolescence, I realized that I had to negotiate these technical learning curves if I wanted to develop, preserve and promote my professional integrity. All of which reawakened my old self-publishing dreams and led to *The Alchymical Zodiac*, my first published ottoman book (too small for a coffee table).



Even so, recalling old wounds to my ego, my biggest obstacle to self-publishing was cynicism. Why bother publishing my own stuff when assignment work keeps my plate relatively full? Because while it can be fun to illustrate someone else’s books, I could not stop thinking that my own stories were yearning to see the light of day. So, after speaking with a number of illustrator friends and print industry colleagues, I began to research print on demand sources as an alternative to tra-

ditional self-publishing and distribution. The prices were not too bad, but in most cases, the templates were not terribly flexible. In addition, the POD companies owned the ISBN, the cost of which was included in the print package, or they were affiliates of the ginormous online web merchants that charged a hefty sales commission on any book published elsewhere. Moreover, it was necessary to apply as an independent publisher and take your chances of even getting listed at such sites as Amazon or B&N. Nevertheless, I put my book together and applied as an independent publisher just before the print run was completed. This was back in March of 2009. I have yet to hear one way or the other. My lack of patience notwithstanding, I decided to take my chances by purchasing an ISBN number and barcode. I then chose to work with a local printer where I had the benefit of technical consultations as needed and press checks for color and print quality. This way, if by some miracle I were to receive an offer for secondary rights from another publisher, I would have no other “middleman” to deal with. So, though it was more expensive to do so, it felt better to support a small local business and have quality control over my work than to get lost in the maw of the corporate POD entity.

Just to get my feet wet, I ordered only a small print run of 100 to keep my unit cost affordable. To be honest, designing and printing a book is only the tip of the proverbial iceberg. Marketing and distribution are the more daunting challenge, but I’ve been promoting the book online, both at the social networking sites and at selected blogs, including my own. I’ve placed them in local stores with some modest success; enough to encourage thoughts about my next self-publishing venture! So stay tuned! Below are links to sites where you can see previews of *The Alchymical Zodiac*, comment on my blog, and learn a bit more about self-publishing.

www.winnleder.com/zodiacbook/default.htm
imaginarius13.wordpress.com
www.shared-self-publishing.com/index.html
www.shared-self-publishing.com/an-illustrator-in-podland.html
en.wikipedia.org/wiki/Print_on_demand
www2.xlibris.com
www.booksurge.com
www.iuniverse.com
www.lulu.com

Fission of Form Opening Reception

September 5, 6-9 pm
Panza Gallery, Millvale

Curious viewers swarmed the Panza Gallery for the long awaited opening of Fission of Form, where the triads of sculpture, poetry and illustration were, at last, revealed!



Jillian Nintze (sculptor), Rhonda Libbey



Fission of Form continues through Saturday, October 31 when there will be a closing Halloween costume party 6-9 pm.

A poetry reading is scheduled for Saturday, October 3, 6-9 pm



Bill Panos, Haley McKinney (sculptress), Annette Dietz (poet)

Some stayed the entire evening, engaging in conversations with sculptors, poets and artists concerning the works on display. Exhibitors sought the others in their groupings and many were happily united for the first time. The evening was a true melding of the creative pursuits, and words like "unique!" "imaginative!" and "powerful!" were often overheard above the excited chatter.

Gallery owner and host Mark Panza could be found behind the bar dispensing beverages and lively commentary.



Rosaly Roffman (poet), Kurt Pfaff



Fred Carlson, Anni Matsick and Rick Antolic



Mark Panza entertains his guests!

PSI members I-r (exhibitors *): Dave Coulson*, Ron Thurston, Anni Matsick*, Gina Antognoli Scanlon*, Kurt Pfaff*, Lynne Cannoy, Fred Carlson*, Rhonda Libbey*, Judy Lauso*, Rick Antolic*, Michele Bamburak*, John Blumen, Bill Panos*, Kathy Rooney, Paul Gehres* Other exhibitors at the opening not shown were Yelena Lamm, Leda Miller, Bill Vrscek, Anne Trimble and Christine Swann.



Chuck Lucas (client), Fred Carlson, Sister Rosaire Kopczenski (sculptor), Judy Lauso



Photographer Alex Patho generously contributed the photos on this page and posted a gallery of 70 images online for the next few months at: www.pathophoto.com/fof After you click on any of the thumbnails to see the larger version of the image, you may save them to your computer via drag and drop or save.

In Touch with...

FRED CARLSON

Fred has been one of PSI's mainstays since its beginnings and has also led at the national level. As a prolific artist and generous mentor, he makes his own opportunities and inspires others toward success. Here's some insight on what makes him tick at his accelerated pace.



Q: How would you describe your personality and lifestyle?

A: I am never satisfied, always practicing. People say I am an eternal optimist, but I can see around corners and am very realistic. I understand people being people. My schedule would declare me a workaholic but I do not neglect those close to me. I share as much as I can in all things. I am seriously and joyously grateful for all the gifts and provisions God has given me.

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

A: When I applied to Carnegie Mellon, I decided I was more interested in seeing my works in print than creating "one of a kind" art. That difference led me to design and graphic arts rather than what is now called a "fine arts" career. Thankfully all the vocabulary issues surrounding these

often warring disciplines seem to me to be encapsulated in an illustration career so I can pursue my highest aesthetic ideals at the same time as communicating through multiplicity of my images in print or online, or in a corporate boardroom.

Also, when I said "yes" in 1986 to being on Executive Committee and later President of the Graphic Artists Guild; that learning experience leading to a focused and realistic viewpoint on our industry from a national perspective was so invaluable to everything else I do in my own career or with my PSI family. I urge everyone to say "yes" to leadership and volunteer requests--you have the skill sets or else people wouldn't ask you for their help and leadership.

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

A: The recent series I did for the book *The Little Book of Hope* had me illustrating eight scriptures from the Old Testament and

eight from the New Testament: all offering lessons on hope. On top of investigating what it meant to pictorialize the famed historic characters was the weight of dealing with how 2,000 years of artists have dealt with the same subjects--this was a huge intimidation factor. I put almost everything else on hold for 60 days and just surrounded myself with two millennia of Christian art, rediscovering so much of what artists through time have lifted up. I felt better about doing what I do best and not comparing myself to what others have done. At age 51 that was a rediscovery of what young illustrators need to learn when they are 21.

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

A: The communication that comes from seeing and processing a foundational narrative beauty, coming from the illustrator through a process that blends work with aesthetic

craft. This proves there is an underlying aesthetic called beauty that exists in the world, despite what contemporary culture exudes and promotes, and that beauty beats back the darkness and illuminates (from the very definitions of illustration...). Art is meant to communicate and mystify, not mystify alone. Good illustration work satisfies on all objective and subjective levels.

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

A: Bob Heindel's brief tutorial on color he gave me at my 1979 Illustrator's Workshop crit with him--I talked about this in the May PSInside question of the month. He showed me how to compact my value scale within my work so that I could use highlighting and shadowy negative space more effectively. Previously my color had been all over the map and quite arbitrary.

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

A: My work is so drawing-based that I would start with the supposition that one cannot draw enough, especially of a journalistic, sketchbook nature. Like when reading, the human mind is meant to discern reality and translate that reality around them into drawing symbology and reiteration in two-dimensions. One gains knowledge of the world simply by observation and replication. Creative ideas then spur from this basic act: ideas about design, visual hierarchies, dealing with edges and space, and personal narrative within all of this. So get those sketchbooks out, everyone, and get to it!

I also urge all younger practitioners to be relentless in doing work that appeals to your own personal passions: in my case, my passion for music has yielded me so many clients and assignments that you would never know are out there.

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

A: My personal and commissioned works are not really different. I always seem to have great success promoting my personal works as self-promotions so people seem

drawn to the art whatever the genesis of it. Some of my biggest corporate assignments were the result of a buyer seeing one of my personal pieces and wanting their message to be a part of what I was doing in the work.

Q: What do art directors like about your work?

A: Crispness and subtlety seem to both co-exist in my pieces, they always mention that. Accuracy of detail has always been valued, though I think my work is pretty loose. I guess you can be loose and “accurate” at the same time. The graphite lines in my work seem to prompt that reaction. People seem amazed at my speed and turnaround but it’s not like I have to reinvent the wheel each job! I’ve been doing this for pay since my sophomore year of college (1974).

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

A: From the historic: Vermeer, Hans Holbein, Frans Hals (I love his red noses); from the crass contemporary: Andy Warhol, Marvel Comics, MAD Magazine artists and cartoonists; at arm’s length: Pat DiCosimo (my HS art teacher), pals like Joe Fiedler, Ilene Lederer, teachers Herb Olds, Bruce Carter, Tom Ruddy and Howard Worner; both near and far: professionals Alan E. Cober, Bart Forbes, Bernie Fuchs, Brad Holland; and finally, for a life example, my old neighbor where I grew up, Mel Bredahl. He gave me my first little jobs (I did yard work for him and packed mailing materials for his small business) and he was a constant fount of work ethic advice and he held up the beauties of capitalism—he died at the breakfast table of a heart attack reading Investor’s Business Daily; he always wanted to hear how my business was doing. And Susie Bradley’s dad, Bill: he always said we CMU students need to “Be professional!”

Q: What would you do with ten million dollars?

A: I would pay off daughter Ellen’s college loans, let my wife Nancy retire from Westinghouse and do her prints full-time, start a PSI fund for programming and scholarships, create one honking huge new promo campaign for my work, and endow my church and local diocese with the rest.

Q: What do you enjoy reading?

A: Paul Johnson histories (especially his new one entitled *ART*, and *Modern Times*), The Bible, opinion magazines, anything by Walker Percy (3x National Book Award winner), stories of musicians’ lives, and anything about track and field and distance running.

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

A: I would love to play the fiddle without driving my cats nuts. It’s all in the bowing elbow. After picking fretted instruments for 42 years with picks and fingers, bowing is totally counterintuitive for me. The amount of time you have to practice bowing to get good is out of my reach right now, that’s why I haven’t been able to do it yet. I know where the notes are on the neck but bowing is the art form one has to master to create the flow of good fiddling.

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

A: When I was hired to do the CD cover art and total packaging for the Bill Monroe compilation “American Traveler” for SONY Universal, I thought I had died and gone to heaven. I had taken a close up reference photo of Bill when he appeared at the Three Rivers Arts Festival in 1982; little did I know it would serve as source for one of my best portraits ever. Some of my photos I take when I drive on the by-ways of Greene County, down near the corner of the state, just dropped into place as landscape elements behind Bill in the art. Old maps I had collected provided montage elements for the inside spreads. There is a use for everything in this world. I love driving around aimlessly on back roads and this project just let that all come out.

Thinking about ADs: Michael Maskarinec, when he was art director of Pittsburgh magazine, always prompted and appreciated little detours in my work, and he gave me 95 assignments, so he’s up there as favorite art directors. Luba Kolomytseva at National Review gave me 150 jobs over nine years. I never had to do a sketch for her, ever. The deadlines were too stringent. America just gives me a rough proportion and they say, “Do whatever you want, we love it!”

That’s good art direction! Dave Nelson in Dublin, New Hampshire, art directs a half dozen magazines including the Yankee Travel Guide, Cable in the Classroom, Dartmouth Alumni, and Phillips-Exeter Academy Bulletin, and his design sense is phenomenal—partly because he’s a closet illustrator too! Dave’s feedback is invaluable.

Fred’s work can be enjoyed at:
www.carlsonstudio.com

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If you had the opportunity to meet any artist, living or dead, who would it be...and why?

Phil Wilson: "I've been fortunate enough to meet some of my 'idols' in the art world over the years: Looney Tunes animator Chuck Jones, Disney animator Eric Larson, fantasy illustrator Boris Vallejo, and have corresponded with several others now deceased: Disney animators Frank Thomas, Ollie Johnston, Ward Kimball, Woolie Reitherman and Woody Woodpecker creator Walter Lantz. But my greatest regret is that I never got to meet my biggest 'idol' and influence, Walt Disney.

Walt passed away in 1966, the year I graduated from high school, just ten days after his 65th birthday, and 15 days before my own birthday. I've always admired him for his creative mind, seemingly years ahead of everyone else around him. And for his 'stick-to-it' attitude when all around him were skeptical and even derisive of his latest idea, or 'folly' as they would often refer to them. Things that his peers and even his family referred to as 'follies' were the first sound cartoon, the first color cartoon, the first feature length cartoon, the first theme park and on and on. Walt always proved all his detractors wrong in the end. Where would the world of movie entertainment and pop culture as a whole be today without the vision of Walt Disney? Maybe we would still have these things, but, I'm sure they would have come many, many years later, if at all, and would they have had the quality and attention to detail that Disney always brought to everything he did? Disney is still the standard by which all competition is measured. When he died, it is said that there were enough of Walt's plans and ideas left on the back burner to sustain the studio for the next 15-20 years! That is creative genius that few others have ever equaled. One of my favorite quotes is from Mr. Disney who said, 'It's kinda fun to do the impossible.' That quote has held inspiration for me in everything I ever set out to do.

Upon reporting Disney's death, then newscaster Eric Severeid said, 'This

world shall probably never see his like again...' and I would have to agree!"

Jim Zahniser: "I think Sinatra would have been interesting to hang out with."

Leda Miller: "If I could meet any artist, I would have to make it a group meeting because there are too many of equal interest to me. Adolf William Bouguereau, Arthur Rackham and any of the Wyeths. (Maybe I was born in the wrong century!) I would glean from Bouguereau his secrets to painting luminous skin tones. I would pry out of Rackham where he got his ideas and on what (or whom) he based his fantasy figures. And I would soak up anything the Wyeths had to offer!"

Fred Carlson: "Whether one loves his work on face value, whether one is influenced by the style overtly or tangentially or merely respects his historic impact on our field, the bravura personality and work ethic of N.C. Wyeth shines through every illustration he ever did, and is the reason I would like to share a meal and conversation with this giant.

I'd like to ask him how he transferred his love of art to his talented kids, including Andrew. I've lived recently through those ups and downs with my own talented kids. I would be interested in his wrestling with the whole issue of being pigeonholed as an illustrator as he sought to branch into a multitude of directions later in his career. I'd like to ask him about his ability to maintain enthusiasm as he moved from 30" x 40" canvases to wall murals and other large-scale commissions.

How did he keep his agents honest? Who did he trust with his deliveries? Who were the best and worst quality assurance printers of his paintings? What did he think of Dada? How did he juggle his schedule (I know this—his clients *waited* for him to be done!) ... and I'd like to ask him about his wonderful statements concerning his commission to illustrate the parables of Christ in 1923, when he dedicated a year of research before starting them. His brilliant comments on the majesty of real life being unfolded in the parables is only touched upon briefly in pages 74-76 of the famed Douglas Allen Wyeth bio.

Maybe I could wistfully redirect a day's schedule for him in October 1945 where perhaps he could be found elsewhere besides being stalled on a railroad track near his home, struck and killed at age 63, way too young and still vigorously working."

Lynne Cannoy: "James Joyce—the literary antidote to Twitter and emoticons."

Cheryl Ceol: "I'd love to meet Winslow Homer. It would be great to pull up a seat next to him, watercolors in hand, and just paint. Especially because it would probably mean that I'd be near a beach, with my toes in the water. But really, to just be near someone who quite obviously loved his subject and helped you to feel the spirit in nature."

Kathy Rooney: "I have always admired Georgia O'Keeffe, not only for her artwork, but for her life as an artist all the way up to age 99 when she died. If I could meet her, I would ask for her formula for such creative lifetime success."

Rhonda Libbey: "If I could meet any artist ever, though my list of candidates is really long and prone to change any given day, I might pick Geoffrey Chaucer (c. 1343 – 25 October 1400) he was an English author, poet, philosopher, bureaucrat, courtier and diplomat. Best known for writing *The Canterbury Tales*. He wore so many hats and moved in the circles of aristocracy, but he was born a poor peasant. This was so unlikely for anybody to rise above his or her born station back then, and he did it by being smart and creative. It really gave him a good understanding of how it was for everybody in that time, even for women. It would be really cool to talk about all of that over coffee with him. Second on my list might be Vincent van Gogh. He really could have used a supportive group of friends like PSI. :o)"

Johann Wessels: "If I could meet any artist? Rembrandt van Rijn the 17th century Dutch master. He was able to draw with such incredible ease...so loose and gestural, almost abstract, and yet he could define details and shapes with precision. He took etching and printmaking to new levels and was profoundly prolific in all his work. Judging from his work, he must have been a very interesting person and I imagine he would have been a wonderful colleague or friend to spend time with ... chatting, drinking or pondering life."

Thanks to Craig Mrusek for this month's question. Got a good question for an upcoming issue? Please submit to:
animatsick@mac.com

A Look at What PSI-ers are Working on This Month

This full-page illustration for Billboard Magazine was created by **Taylor Callery** for an article about music publishing and the business of songs.



Gary Ritchie's personal art project Frontier Forts: Fort Necessity won second place in the first annual **Collada Contest**. This 3D, historically-faithful recreation of Fort Necessity National Battlefield in Farmington, Pennsylvania is targeted at real-time delivery for projects in game engines, virtual worlds, and Flash 3D.



"Entering the Collada Contest provided me with a goal to speed up the progress on my **Frontier Forts** project," Gary relates. "The next revision is planned for the end of the summer, when an interactive walk-through will be made available."



Results show that **Cheryl Ceol** was productive on a SketchCrawl at the Butler



Farm Show. "In between a thunderstorm and eating fair food, a small group of fellow art-

ists enjoyed going from exhibit to exhibit brushing up on our quick sketches and small watercolor renderings," she reports.



"Here's a li'l illustration done recently at my cocktail & art blog," says **Craig Mrusek**. It accompanies a post about a tiki drink called "Queequeg's Harpoon." The image can be seen in context at: drbamboo.blogspot.com/2009/09/save-dateand-save-whales.html



Fred Carlson created this image for Runners World magazine of Bernard Lagat, the Kenyan emigre who became a US citizen earlier in the decade. He became the first runner to win the 1500m and 5000m races at the 2007 World Championships, and just missed out in



the just-completed 2009 Worlds by getting a bronze in the 1500 and silver in the 5000. This piece was done in graphite and watercolor on a tight deadline during the week the World's were being run (August 15-23).

Fred quickly moved on to this portrait of Peter Steele, completed August 26-27 S.J. For AMERICA Magazine, a tribute to the Australian writer, poet, teacher and theologian on a career retrospective.



The marathon continued with this pencil sketch done for presentation produced August 27-28 for Philips-Exeter Academy in Exeter NH, for their quarterly column Table Talk. The subject is Jon Sawyer, former award winning journalist for the St. Louis Post-Dispatch and now the manager and producer of the Pulitzer Center On Crisis reporting. Fred relates, "This service specializes in web portal reporting from around the world reporting on remote, neglected world affairs like hunger, tribal conflicts,



disease, etc. It's an interactive news site where you can communicate directly with the reporters as the young man in the lower right is doing."

Johann Wessels is currently working on a digital piece for European competition, using Painter IX and a Wacom Cintiq screen. "I purposely work to ensure my illustration doesn't look digital. The image here is only one of 20 smaller panels that make up the entire piece," he adds.



This portfolio/promotional piece by **Jamie Hunstman** was created in PhotoShop. "Trying my hand at some Steampunk elements," she reports.



quarter and is already #12 on the list for the year. "I can't wait for the next royalty check to arrive," he says.

Jim also completed this illustration for a local client who was putting together a booklet on training/coaching your sales staff.



Mark Brewer's "The Bessemer Converted" is about how the environment in Pittsburgh has changed over the years. It will be included in a show at the Warhol Museum during the G-20.



Here's the latest puzzle art done by **Jim Mellett** for White Mountain Puzzles. Jim recently received an email from the company's president showing the sales statistics for their hundreds of puzzles for the year 2009 (excluding a few that are photographic and seasonal). Number One on the list is Jim's Television History theme. He also claims spots #4 (Rock 'n' Roll), #5, #6, #9, #12 and #15. That's seven puzzles in the top 20! His Country Music puzzle just started shipping this



These images by **Mark Zingarelli** are from a section on AARP's website called "Hear Ye! Hear Ye!" where a court case is recounted and readers are asked to decide the outcome. The actual court ruling is revealed on another page, where another illustration appears.



continued on page 10

Here's a piece **Ilene Winn-Lederer** just finished for the October issue of The Progressive Magazine. It's for book review on authors writing about transnational adoption.



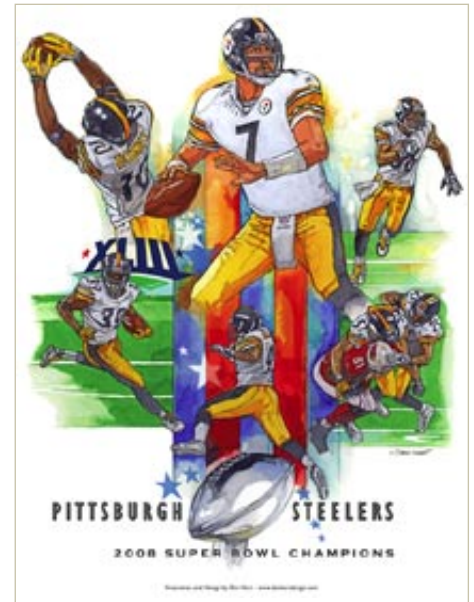
A Q/A with visual artists **Kathy Rooney** and her husband, Ray Sokolowski, is featured in the Artisan Quarterly, a Father Ryan Arts Center of Focus

On Renewal publication dedicated to the arts. The issue is available for download at: www.fatherryanartscenter.org

Ron Magnes just completed three illustrations (two shown) for Direct Energy Business, North America's leading energy supplier. Each illustration depicts an iconic Pittsburgh landmark comprised of all natural elements to promote their "greening up" the city of Pittsburgh campaign for the G-20 Summit. These works will be used for bus wraps, bus pavillion posters, magazine ads and other collateral material.



Dan Hart sent this illustration for a 22" x 28" Steeler Super Bowl 08 Commemorative Poster. He is still looking for a client; otherwise, it will work as a promotional tool when he gives out the printed posters.



Fun Link

Six year old artistic prodigy:

<http://tinyurl.com/lqwlwq>



Jim Mellett
Secretary



I have been a member of PSI almost from the beginning when we started meeting at the Max and Erma's in Greentree.

From the start of PSI, I looked forward to meetings, shows, and social events. I met so many wonderful people that truly understood the problems I faced as an illustrator. As PSI came together, I began volunteering to help hang gallery shows at the old Art Institute building. Soon after that, I began my long run as PSI secretary.

I'm not sure if many members know me that well because seven years ago I started a part time job at UPS as a driver. Since most of our events are in the evenings, I rarely get to attend meetings, openings, and social nights. Therefore, my volunteer opportunities are limited. This part-time work on top of my full-time freelance illustration work (that luckily is still going well), keeps me pretty busy and, sad to say, away from many PSI functions.

One of my proudest PSI accomplishments was the PSI "Play Ball" show that

was organized by longtime member **Greg Schooley** and me. Without numerous volunteers to help with mailings, hanging, refreshments, and card and poster design, we couldn't have presented such a successful gallery show. So many individuals chipped in with whatever time they had and helped to make our show a winner.

I wish I could do more as a volunteer, but I have never been pressured by any member to do more than I could at any particular time. PSI members understand that sometimes the assignments get in the way of volunteering. Everyone has financial concerns, family issues, and hopefully client deadlines to deal with each and every day. I have found that PSI members are grateful for anything you can do to help out the entire group. I look forward to my next opportunity to volunteer for PSI.