

PSINSIDE

www.pittsburghillustrators.org

August, 2010

My Spot by Anni Matsick



Excitement continues to mount as we near next month's major event: PSIcon! Our hardworking Illustration

Conference committee has planned some enticing extras! In addition to the info-packed sessions and top-notch keynote speaker, there will be an exhibit of artwork done by 30 PSI members who are first to respond. Displays by art supply vendors will offer samples and giveaways. See page 3 for updates, along with details on a new fall exhibit opportunity!

Special features in this issue include an insider's report on ICON6 from a conference committee member and transplanted Pittsburgher who also tells about his newly released book on contemporary illustration!

Look also for the story of one big hearted member who has tirelessly donated his professional services to a patriotic cause and recently flew to see his art emblazoning a big-name fundraising concert in Houston!

You'll be exclaiming, too, as you go through the pages!

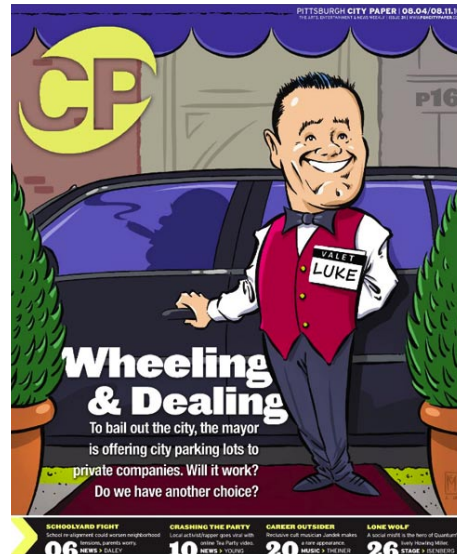
Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Economic Jump Start

"The editors wanted me to depict Luke Ravenstahl as an eager-to-please parking valet as a way to spoof the current controversy over proposed leasing of city parking lots," relates **Craig Mrusek** about his cover for the August 4-11 issue of Pittsburgh City Paper. Read the story online at: www.pittsburghcitypaper



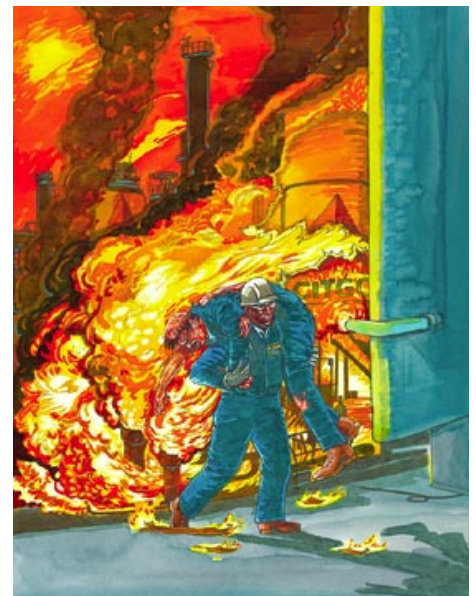
Among the Best

"Water Repeler" by **Ron Thurston** won the Brodock Award in the 29th Annual Adirondacks National Exhibition of American Watercolors at Arts Center/ Old Forge, open August 20–October 3. According to its website www.artscen teroldforge.org the show features aqua-media works on paper from many of the best living painters in North America. It has been ranked one of the ten best competitive watercolor exhibitions in the country by The Artist's Magazine and has received many endorsements and accolades.



Heroic Event Covered

Here's **Fred Carlson's** final art from the sketch shown last issue for the United Steelworkers USW@Work magazine depicting a worker rescuing another younger worker from a fire caused by a refinery explosion at a CITGO refinery in Corpus Christi, Texas in 2009.



continued on page 2

Dog's and Cat's Best Friend

Wayno has been selected as honorary artist for Animal Friends' 12th Annual *Black Tie & Tails: Recycled Pets are Best! Gala*. He will be a guest at the organization's signature event and is creating all of the art, which will be used on invitations, t-shirts, gala signage, notecards and billboards. The Gala Party is scheduled for November 6, 8-10 pm at the Circuit Center, 5 Hot Metal Street, South Side. To fetch tickets and participate in the fundraising raffle with cash prizes and Steelers tickets, go to: www.thinkingoutsidethecage.org



Recycled Art Show gets "Props"

The Art Alliance of Central Pennsylvania won a fourth consecutive Waste Watcher Award for their 2009 Recycled Art Show, "Out of the Box". **Anni Matsick** has co-chaired the event for six years and has won two Popular Vote Awards for her entries, in 2007 and 2009. Entries must incorporate throwaway materials and interpret that year's theme. The 2010 awards were presented July 27 by Professional Recyclers of Pennsylvania (PROP) for outstanding recycling efforts in the state. Winners include Mrs. T's Pierogies. A complete list will be posted at: www.proprecycles.org



Anni with co-chair Michael Dietz and Joanne Shafer, Deputy Executive Director of the Centre County Solid Waste Authority

New Full Member



Katlynn Koenig

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

Katie graduated from Savannah College of Art and Design with a BFA in illustration. She has completed work for internationally displayed posters, magazines, and several murals throughout the Pittsburgh area. Her work is a unique blend of realism and surrealism, created through a combination of traditional and digital media to achieve the unexpected.

Farewell, Dear Sherman



It is with sadness that PSInside announces the passing of **John Manders'** beloved parrot, Sherman. Through the years, John and his wife, Lisa, have welcomed so many of us into their home where we all had the wonderful opportunity to meet Sherman. We will always remember the smiles that Sherman brought to our faces, his love of our company, and our love for him. Sherman lives on in many of John's books, wherever he's drawn a pirate scene.

PSI LAPEL PIN



\$6.00 for the first pin and \$4.00 for each additional pin. Checks should be made out to **Jim Mellett**, or contact Jim at a meeting and pay cash.

Personals

Kathy Rooney reports that her husband, Ray Sokolowski, will be teaching an adult Basic Drawing class at the Father Ryan Arts Center this fall. This course introduces the tools of drawing and focuses on how objects and spaces are perceived. With the aid of 3-dimensional props, you will study and learn to draw the effect of light on surfaces. You will also learn perspective and reflection in drawing. Materials needed: 18" x 24" newsprint tablet and black conte crayon. Class will be held on Thursday evenings 6:30 – 8:30 pm, September 13 through December 11. Register online at: www.fatherryanartscenter.org



"This Photo was taken by Jessica Vining, a famous Tucson photographer," reports **Rich Rogowski**. "The location is the Surly Wench pub, and it's during an event called ArtPhag where a bunch of artists get together and produce works on the spot. I'm on the left."

Fun Link



Mighty Optical Illusions
www.moillusions.com

Business Meeting

Upcoming Business Meeting

September 21st —7:30 pm
at John Blumen's home

PSICON UPDATE

Enroll now! Tell your friends!

Registration is now open for PSIcon, PSI's all-illustration conference set for Saturday, September 25 at Pittsburgh Technical Institute. **SIGN UP EARLY** to get your first choice of sessions! The fee for members is \$45. Non-members fee is \$70 or \$55 for those who register by September 8.

Sign up now through: www.pittsburghillustrators.org

Or go directly to: [PSICON registration sign up page](#)

Keynote Speaker

Karen Kohn, Senior Art Director, Carus Publishing Company.



Carus publishes magazines for children of all ages including the highly esteemed Cricket, Ask and Ladybug. Karen will speak about the various types of illustration styles their publications look for as well as new developed apps soon to be released. **Karen often finds new illustration talent to use throughout the publications from speaking engagements. She'll be reviewing portfolios as well.**

Session Leaders

Illustrators **Mark Zingarelli, George Schill, Fred Carlson, John Manders, Ilene Winn-Lederer, John Ritter** and Illustrator's Agent **Cliff Knecht**.

Attendees can attend a Q&A Panel Discussion with **Mark Brewer, John Blumen, John Manders, Phil Wilson** and **Ilene Winn-Lederer** or, for a \$10 fee, opt for a portfolio review with **Karen Kohn, Fred Carlson, Mark Zingarelli, John Ritter, George Schill** or **Cliff Knecht**.



Gallery Exhibition Space

Available to all PSI members on a first come-first served basis for this event. There is no gallery fee. Sign-up deadline is September 15. Maximum number of pieces is three per member. Gallery will accommodate approximately 90 pieces, so the first 30 members to sign up for the gallery exhibit will be eligible.

All pieces must be labeled on the back with artist's Name, Phone Number and/or Email Address, and Title

of Piece. All art must be delivered 4:00 — 7:30 pm on Friday, September 24. **No Exceptions!** If you can stay a few minutes to help hang your pieces it would be greatly appreciated!! **All art Must** be picked up at end of conference Saturday, September 25 between 5:00 and 5:30 pm. **No Exceptions!** Pittsburgh Technical Institute and PSI will not store art or be responsible for any art left behind.

Please direct all gallery registration information to **Phil Wilson** at: philart1@verizon.net by **No Later** than September 15th.

Official PSIcon vendors:



Top Notch Art Centre



Fall Group Exhibit



PSI has been invited to exhibit at the Father Ryan Arts Center signature annual event, *ART on the Rox*, in their beautiful gallery in McKees Rocks this fall. Participation

is open to Full Members of PSI and artists will receive great visibility. The exhibit will be showcased at the October 9 fundraiser and will continue for two months from October through November. Work must be framed, may be for sale or not, and can be work that was previously exhibited. A 20% commission on all sales will be paid to the Father Ryan Arts Center. Work can also be donated for their October 9 art auction.



This year's *ART on the Rox* event is an eclectic gathering of entertainment and art featuring many talented performers and visual artists from the Greater Pittsburgh area, as well as a live auction and advanced online auction to raise awareness and funds for the Father Ryan Arts Center. www.fatherryanartscenter.org

ART on the Rox will be held on Saturday, October 9. Scheduled to appear are:



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Jessica Lee, Ray Very, Lenora Nemetz, Myrna Paris, Andrei Pidkivka, Pittsburgh Heat Hip Hop, The Pillow Project and Mid Atlantic Contemporary Ballet. Call 412.71.3052 for ticket information.

To see pictures of the gallery and the Father Ryan Arts Center, including photos from Ray Sokolowski's very successful art opening and show from last year go here: <http://www.kodakgallery.com>

Sketchbooks on the March



Here's your chance to participate in The Sketchbook Project which will tour the country before settling into the permanent collection of The Brooklyn Art Library for public view. Anyone can join in by buying the \$25

Moleskine sketchbook and choosing a theme, then sending in the filled book by the January 15 deadline. The tour starts next March. For an additional \$20 they will create a digital companion for the library's website. **Joe Winkler** gives

us a preview here of his sketches done for the theme "Sleepless."

"The theme can mean as much or as little as the artist wants," Joe adds. "To me, it means nothing." Updates can be found on Joe's blog at: winklerart.blogspot.com. For complete info and to order the sketchbook go to: arthousecoop.com



Never Stop Learning



...is the title of **Kurt Pfaff's** latest entry at www.pittsburghcreative.com in which he cites the upcoming PSIcon illustrators conference as a prime

source for information. Kurt is one of 30 Pittsburgh Creatives posting to this interesting collection of thoughts from seasoned pros. His contributions appear on the 13th of each month.

Happy Birthday, Andy!



Photo by Keith Hodan / Pittsburgh Tribune-Review

On what would have been Andy Warhol's 82nd birthday, "**Lucky Leroy**" **Gehres** (center) and other fans danced to "Happy Birthday" August 6 at his gravesite in St. John Byzantine Catholic Cemetery in Bethel Park. Full coverage at: www.pittsburghlive.com



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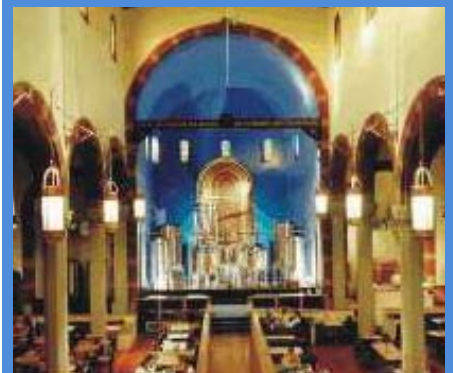
Savings on Supplies!

Bring in your PSI Membership Card to receive a 10% discount off non-sale items.

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(412) 421-3002 www.artistcraftsman.com

Top Notch Art Centre and Artist & Craftsman Supply will see you at PSIcon!

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

2010 PSI Art Institute of Pittsburgh Scholarship Awards

On April 4, awards were presented for outstanding work by students participating in the Art Institute of Pittsburgh's (AIP) Annual Student Show by PSI Scholarships Chairman **Rhonda Libbey**. Jurors for the prizes were Rhonda and fellow PSI members **Mark Bender**, **Mike Malle** and **Greg Schooley**. PSI provides scholarship awards to area students who demonstrate exceptional potential and commitment to become established illustrators.

The exhibit showcases over 116 student works in design, illustration, jewelry, photography and stop-action film. It can be viewed August 2 through September 19 at the AIP Gallery, 420 Boulevard of the Allies.



Rhonda Libbey comments: We were all very impressed with the work that was before us to judge. The quality of the work at the AIP student show is always exemplary, but this year the students all brought their 'A' game. We decided to award students based on their body of work present, because there were so many fantastic individual pieces. The students whom we awarded all seemed to be working very hard to master their chosen media and it really shows. They were not satisfied with just doing the class assignments. I am really glad that we have the opportunity to reward them for this, because it really does take that kind of dedication to make it in this industry.

Mark Bender comments: The work was strong. Some of the students are already working in the field for clients such as the Chicago Tribune and Penthouse magazine.

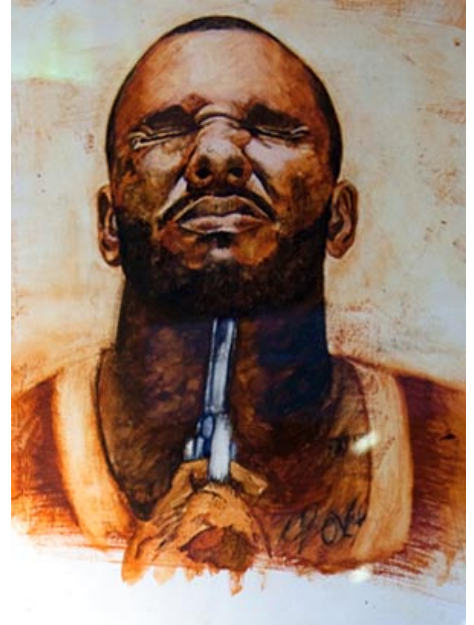
First Place \$150
Mitchell MacNaughton



Second Place \$125
Joey Schichtel



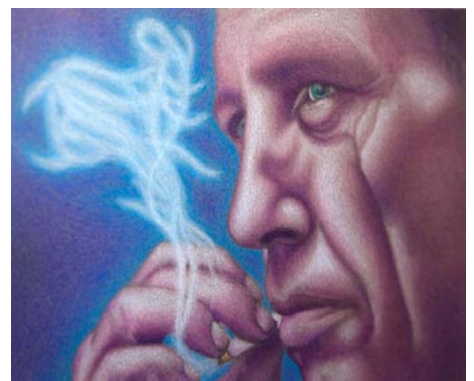
Third Place \$75
Richard Stutler



Thomas Ruddy Award \$250
Gregory Hartman



Honorable Mention \$50
Courtney Miller



ICON Hardly Believe It's Over

by Michael Fleishman

In a word, ICON6 was *amazing*. Well, that's three words, isn't it? I attended ICON3 and 5; I spoke at ICON4. And I am on the board of Directors for ICON6. But I'm here to tell you that this was *the* best ICON ever. Bold words for a one-eyed fat man...but...wait...that's from the movie, *True Grit*. Let me start again...



ICON6 Board Members

This is Michael Fleishman writing from Yellow Springs, Ohio. So, you say, what's this Ohio boy doing writing an article for your newsletter? I'm an ex-patriat Pittsburgh native and I'm sort of an unofficial, honorary, not really, kind of a guest in training member of the PSI, I guess. We have some history and connection: I'm old, old friends with **Anni Matsick**, **Ilene Winn-Lederer** and **Fred Carlson**. I was part of the PSI group that attended ICON3 in Philadelphia back in the day (and rounded out the group rate for that conference). I grew up in Squirrel Hill, went to Allderdice, then to IUP. My dad owned the Regent Square Theatre and I bet he told you to get your feet off the seats when you were a kid. I was a zombie extra in George Romero's *Day of the Dead*. I used to hang out with Henry Koerner's daughter in high school. I used to lifeguard at the CMU pool when Fred Rogers was swimming there. I am *no* relation to the *Mad Max* Fleishman that nailed Big Ben (although I got phone calls about that), however I am a *direct* relation to my college art major son, Maxwell Fleishman.

So there ya go. But back to ICON6. ICON6 was two intensive years in the making. The board was tight, smart and hard working. We did two board meet-



Langham Hotel in Pasadena

ings in Pasadena, CA and one in NYC over those two years, hammering out this conference, creating the event from the ground up. We took some flak for having it where we did, and at this particular hotel ("Too Hollywood"; "The place isn't cheap"). But holding it at the Langham Hotel in Pasadena was by design: we are so *positive* about the bright state of Illustration as an enduring creative

activity, as a brilliant career and viable business, as a thrilling mindset, that we're going to have it in an absolutely gorgeous, wonderfully spacious environment, smack in the middle of spectacular



Workshop

weather...and we're going to label it "*Sunny Side Up*." Then we packed it jam with an eclectic program that catered to the best of what illustration has to offer (intellectually, technically, emotionally, business-wise). We brought in an impressive array of diverse professionals



Panel Discussion



Roundtable Luncheon

for the keynotes, workshops, sessions, panels and discussions. And in reality, hotel costs were competitive (but no other option was as sweetly beautiful as the Langham). What did I do at ICON6? I produced two sessions and a workshop,



Bookstore

co-chaired the bookstore with Mark Todd, and spoke at two Roundtable luncheons.

Sessions were done in a "one tent, under the same roof" style (think TED), so you

didn't have to miss a second of anything (unless you wanted to hit the can). There was the Roadshow for art directors, the reception at Art Center; a number of big deal gallery events and exhibitions and an all-illustrators soccer game.



The Roadshow Reception for Art Directors



All-Illustration Soccer Match



Todd Oldham

Todd Oldham, Irene Gallo, Wayne White, Yuko Shimizu, Gary Taxali, Linda Bleck, Tim Biskup, Christoph Neimann



Wayne White

and Thomas Blackshear were just some of our speakers. We sparked a little controversy—what else is new? imprint.printmag.com. The Clayton Brothers and Matt Groening heard the



The Clayton Brothers



Matt Groening



Robert Neubecker and Michael Fleishman

conference was so cool, they came to hang out with us. Folks, like Robert Neubecker, actually flew down for the day, as word got out. We had a *knock-out* bookstore (but, yes, I'm biased in a Barnes and Noble sort of way). Of course, outside there was that pool and inside, some killer parties. Head count:



Hotel Pool



Party

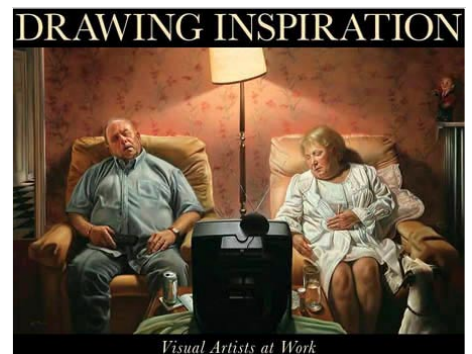


Party

almost 500 of us mixing it up together for four days. You could certainly say we softened up the joint.

If you were there, you know what I mean. If not, we're sorry we missed you. You can head to the site www.theillustrationconference.org and catch some video. And there will be ICON7 in two years. Stay tuned.

Michael Fleishman narrativeart.blogspot.com is an illustrator, writer and teacher, living and working in Yellow Springs, OH. The author of the popular *Starting Your Career as a Freelance Illustrator or Designer* www.amazon.com and *How To Grow As an Illustrator* www.amazon.com, (both Allworth Press) as well as *Exploring Illustration* (Cengage), www.amazon.com teaches at Edison Community College in Piqua, OH. Mike recently published his sixth book, *Drawing Inspiration: Visual Artists at Work* (Cengage).



Visual Artists at Work

Michael Fleishman Talks About His Latest Book...

DRAWING INSPIRATION



Visual Artists at Work

Q: One of our members posted the cover of your newest book in his Facebook status with the comment, “This book looks interesting, with a David Bowers cover to boot.” David was one of PSI’s earliest members. What made that image your choice?

I make it a point to showcase local artists in all my books. I still consider Pittsburgh part of my “local” stomping grounds, thus I sought David out to be in this one.

This is a case where art by committee actually worked. At the DIVA launch meet in Albany, NY, I brought all the art to date on a mini-hard drive. It was show and tell: we weren’t discussing the cover yet, I was simply cruising through visuals; just demonstrating to those present (about eight of the various Cengage folks who’d be working with me on this book) the depth and breadth of the incredible talent I had assembled.

When I enthusiastically got to Bowers’ stuff—and I love David’s work—something just palpably clicked with the group. “State of the Union” in particular...we started to riff on the book’s title and how this image combined with that title to create an incredibly killer, supremely ironic, just plain funny as hell joke. The novel horizontal cover orientation, the somewhat risky concept, the clean, simple, strong layout—all spun out—boom—right then and there.

Q: What was your defining mission/purpose in creating the book?

This book is about the connections of drawing-based creativity. The thread that runs between student and teacher, teacher and professional, artist and viewer. I wanted to unravel that string and see how far it plays out.

Q: What was your pitch to the publisher?

The original pitch was to create a small, “take it with you anywhere” studio and backpack-friendly guide to the essentials (and in fact, it was called *The Essentials Series*). The acquisitions editor, Jim Gish, came out to Yellow Springs to discuss ideas we’d been playing with over the phone. I took him to a local landmark restaurant, Young’s Jersey Dairy, and after checking out the goats, cows, and pigs (hey, this is Ohio)—and over a good farm breakfast—this book was born. Then we went back to my house and jammed on the guitars before he had to get outta Dodge.

Actually, I should amend the above: it’s books plural. The concept was originally to be three small (in size and page count), spiral-bound books—Drawing, Color, Type. Very ambitious, eh?

The Drawing book was always first in the line, and ultimately, after reviewing the Draw draft manuscript, we saw we had something radically different than the petite, intimate volume originally envisioned. We didn’t relish cutting a single word; we didn’t want to lose content to page count; nor did we intend to limit the visuals (or exclude any interviews).

So we went with “just” the Draw text (for now). We renegotiated the contract, and DIVA became the most monumental project of my career, morphing into the seriously bigger, all

the better (and far more elegant) book you hold in your hands. When all’s said and done, you do edit stuff out, of course, but we gave the new direction a fighting chance by upscaling.

Q: What was most enjoyable/interesting about compiling the entries?

Working so closely with an awesome cast of gracious, generous, inspiring illustrators (188 international artists, 465 pieces of art): first through the interview process, and then as I curated the beautiful art selection. As visuals came in, every day was a bit like Christmas—you should see the art that didn’t make the book cut (and you can, on the overflow galleries at the book’s web site).

Q: Now that the word is out—on art-related blogs, through ICON—what feedback are you getting from those reading and finding use from the book?

I’ve been getting incredible love on this book; it’s so gratifying and such a rush. Here’s a sample:
“FANTASTIC!!!—WOW!!!!—
BEAUTIFUL!!!—A REAL ART
PIECE!!!—ELEGANT!!!—
INSPIRING!!!—RIGHT ON!!!—
HANDSOME!!!—A REAL TREASURE
TROVE!!!!—EYE OPENING!!! Just a few thoughts that come to mind as I page through this masterpiece...Thank you--thank you--thank you for your genius, your vision, your concept and for your unwavering devotion to bring about this wonderful compilation of the art of Illustration in this handsome handbook of what’s being done and how to do it. I can’t imagine the hours and hours of hard work and sheer determination that went in to this very worthwhile project.” Also got a nice review at: drawn.ca

Q: Since you’re talking to illustrators here, anything else you’d like to add?

Who’s bringing the Krispy Kremes?

Designing for Our Troops

by Don Henderson

For the past seven years I've been doing artwork for an Air Force Tech Sergeant named Dan Vargas. I first met Dan by e-mail when he was with United States Air Force Protocol at Whiteman AFB, Missouri. He wrote me asking if I would be interested in designing a pin-up girl for each of the 21 B-2 Stealth Bombers. Whiteman AFB is home to the famed 509th Bomb Wing. The 509th Bomb Wing dropped the Atomic Bombs on Japan



several paint schemes for the Air Force NASCAR entry. During Dan's assignment at San Antonio he got very involved with helping wounded veterans and did volunteer work with several groups that

the many things I did for him were the preliminary designs for the Air Force F-22 and B-2 choppers that were built by Orange County Choppers. I also designed

were doing work for wounded Vets. One of these groups is the Bay Area Builders Association, Operation Finally Home (OFH), which builds mortgage free homes for wounded troops returning home from Iraq and Afghanistan. Dan Vargas is now retired from the Air Force and works full time for OFH. I designed the Operation Finally Home logo and have done tons of

artwork for them; everything from stationery, business cards, flyers, concert posters, passes and banners, truck wraps; anything they need, I do for free as a way of saying thanks to the guys and gals who have given so much for our country.



On July 8th, my birthday, Dan Wallrath the founder of Operation Finally Home and a CNN Hero, flew my family and me to Houston, Texas to attend the Concert For Brothers & Sisters and to do a little sightseeing Texas style!

Saturday afternoon I attended a radio simulcast with Dan Vargas and Cindy

Schoening on KTRH AM News Radio with Jim Dutton who hosts the Texas Home Improvement Hour. Jim is a great guy and does a lot of work for our wounded Vets.

Saturday night we attended a Houston Dynamo pro soccer game. Budweiser had a tailgate party for OFH, then Dynamo team honored the wounded Vets and Budweiser gave OFH a \$5,000 giant check. Up until this point, I had no idea how integral a part of the organization I was, because at half time they asked me to go out on the field with Dan Wallrath and the wounded Vets to accept it. We had a great time! The game against Columbus ended 0-0.



Sunday afternoon, we attended the Concert for Brothers & Sisters with the Charlie Lucas Band and headliner Ted Nugent. Bizarre right wing rants aside, old Ted can still rock the house and put on a great show. I didn't get to meet him, I was out riding across fields in a military tracked vehicle during the meet & greet!



It was cool as hell! The Texas Military Museum had a nice display of equipment on display and I just couldn't resist going



Dan Vargas and Jim Dutton

that ended WWII. Some may also know of the 509th from the Roswell Incident. Today, the Tigers of the 393d Bomb Squadron and the Grim Reapers of the 13th Bomb Squadron of the 509th Bomb Wing fly the B-2 Spirit Stealth Bombers. Over the years I've done a lot of artwork for both squadrons as well as the Bomb Wing at Whiteman and have had the opportunity to visit and tour the base several times. I had the honor of designing the main landing gear graphics for the B-2 Spirits assigned to the Grim Reapers. I may be the only artist in Pittsburgh to have ever set foot in the cockpit of a B-2 Stealth Bomber! I continue to do artwork for free for the 509th Bomb Wing as a way of saying thanks for my Freedom! Because of all I do for the Grim Reapers, a few years ago I was made an honorary member of the 13th Bomb Squadron Association at their reunion in Nashville.

Eventually Dan Vargas moved on to Air Force Recruiting at the West Point of the Air Force, Randolph AFB in San Antonio, TX. While Dan was at Randolph, among

FEATURES continued



for a ride in one of their historic war machines. The concert was a huge success for OFH, with over 5,000 attending! It was especially gratifying to see thousands of people

wearing the t-shirts I designed for the concert!



Monday evening we visited Donny Daughenbaugh, his lovely wife Sarah and their two kids in their new home. Donny was wounded in Iraq while serving with



the Marines. He was shot in the face and still has the bullet lodged in his head. Donny gave us a "Cribbs" tour of their new home. Each home built for wounded Veterans is mortgage free and in Texas they get several years free of property taxes! It really made me feel good to see the finished product. A lot of nights and weekends as well as lunch hours and free time were spent doing artwork for OFH; it was a real thrill to see the real brick and mortar home and a happy deserving family within!

What pencil do you use for your artwork and why?

Phil Wilson: "When I do a sketch I first rough it out with a non-photo blue pencil, and then go over that with a Col-erase red pencil to better establish the drawing. It's an old animator's trick that I picked up when I had the animation studio. After firming up the sketch in red pencil I tighten it up to its final stage with one of two mechanical pencils: one with .5mm lead, and for really small detail one with .3mm leads. The .3mm leads break quite easily, but you never have to use a sharpener which saves time, and they can't be beat for extra fine line work!"

Ilene Winn-Lederer: "To be honest, while I preferred Derwent for color work and the plain old #2 or 'F' Turquoise for drawing, I haven't actually drawn with pencils in years. My linework has primarily employed the Zebra ballpoint pen enhanced with digital color. The 'F' Turquoise produced a nice medium weight line, was easily erasable and blended well when necessary. My other favorite was and on occasion, still is the Caran D'Ache lead pointer and holder for traveling."

Craig Mrusek: "I just use plastic Bic mechanical pencils. I've used a bunch of fancier, more expensive types, but the Bics are my favorite because they are extremely light and fit well in my hand---they feel almost like I'm not holding anything at all. Plus, they're cheap, refillable, come in .5 and .7 mm sizes, and I can find them in any drug or grocery store. They also sell them in packs, so I can just buy a bunch and have them stashed all over the house (instead of having one 'favorite' pencil I'm always trying to keep track of)."

Cheryl Ceol: "I love pencils!!!! Any and all pencils, lol. My favorite is probably the Black Magic pencil I got years ago in an art kit. I'm not sure if it's easily purchased nowadays. But the question brought me back to the memory of doing a pencil rendering using a collection of hard and soft leads. It looks like I'll have to open that drawer and freshen those pencils up a bit."

Joe Winkler: "When I use pencil I generally try to keep up to three leads going light to dark: 2B, 6B and 9B. When using those I'm thinking more line technique than tone. Sometimes I like to use charcoal pencil (or "Ebony" pencils) to do more of a tone shading and eliminate line and the base drawing all together. But that's rare. As with my paintings, my goal is to try to *loosen up!!*"

Fred Carlson: "After 30 years of combining pencils and watercolors, the can't miss repro quality of the Derwent Graphic pencils 2B leads the pack for me. In the 1980s I noticed the lead quality of the Turquoise and Faber 2B leads was getting very silvery and grayed out, and I then experimented with the Derwent pencils and have been a fan ever since. You can paint right over them without a lot of lead movement, and you don't need to fix the graphite first. When you look at the Derwent line of pencils-I highly urge everyone to avoid the 'sketch pencil' line of Derwent pencils-they are an amateur version of charcoal. You want to get the Derwent *graphic* pencils, and 2B is it for me. They are black pencils with little orange rings near the top. They are available retail at Utrecht, sometimes stock is an issue, and also through Marty Smith at A&B Smith. I tend to order four dozen at a time and sharpen them all at once to a needle point so when I work on jobs I have a big supply of sharpened pencils ready to go and don't waste time sharpening during the job."

John Hinderliter: "My current favorite pencil is the stylus on my Wacom Intuous 4 tablet. If I'm not working digitally, then it's the Mirada Black Warrior #2 because of its smoothness and eraser."

Anni Matsick: "For sketching, I'm partial to the Pentel mechanical pencils with HB lead. The barrel holds a big supply. For final art on watercolor paper, before painting I draw the entire composition with a black Col-erase pencil. It's a light line and disappears with a kneaded eraser."

Thanks to Bernadette Kazmarski for this month's question. Got a good question? Please submit to: animatsick@mac.com

In Touch with...

RICH ROGOWSKI

At his dream job or on the half-pipe, "Rogo" works both sides of a skateboard. His art has turned librarians into superheroes and made pit bulls loveable. Find out here what thoughts compel his bold images.



Q: How would you describe your personality and lifestyle?

A: Intense. Every activity I'm involved with has some element of high energy or immediacy. I thrive on being under pressure and tight deadlines. I meet every challenge head-on and always second-guess myself. I guess that's the dichotomy of humanity though. Where our confidences meet our doubts.

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

A: Yes. I was challenged by a mentor to stop imitating and start being myself. Probably the hardest thing about being an artist and/or illustrator is finding your own voice. People will notice what you have to say as long as it's original and authentic.

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

A: Problem Solving. Allowing yourself to grow. Being able to open a light on something in a slightly different manner. Changing perspectives and seeing things from different angles.

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

A: I had a mentor that told me "it's time to stop pretending and start making art." that really stirred me to be honest with myself about what I wanted to get out of illustration/art.

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

A: Do what you like. Stop worrying about what others think, and give yourself permission to like what you like. There's a reason you are drawn to certain elements in life, and those things are there for a reason. Stay patient. Everything takes practice. Never give up. And take a deep breath.

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

A: Not really. I try to stay pretty consistent with my style, but my subject matter may sway a bit more. I think that the lines have been blurred between "fine art" and illustration and that galleries are starting to gravitate towards artists with an illustrative style.

Q: What do art directors like about your work?

A: Speed. I work at a really high speed and can produce several illustrations a day.

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

A: Skateboarding. I gorged myself on 80s skate graphics growing up and produced my own hand drawn designs at a very young age. V Court Johnson who created graphics that resembled icons for Powell Peralta skateboards in the 80s and Jim Phillips who created work for Santa Cruz skateboards.

Q: What would you do with ten million dollars?

A: Travel the world, open a skate-park, and buy everyone in PSI a Mac laptop.

Q: What do you enjoy reading?

A: Philosophy. I really like the existentialists and the nihilists. I like periodicals as well. I'm reading *Plato and a Platypus Walk into a Bar* right now.

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

A: Skydive. Approaching the earth at death-defying speeds. Haven't done it yet, but it's on the list.

Q: Share an interesting work related anecdote.

A: I answered an ad for an illustrator on Craigslist. I met with the client and they had no idea how to hire an illustrator so I ended up instructing them with my PEG contracts. After introducing them to the world of freelance, the client hired me as an art director and I became quality control for illustration files. And then I became the head designer for the t-shirt company. I believe that no matter what, if you submit hard work and a passion for what you do it will eventually pay off. Stay rad. Stay epic. Life awaits.

BEHIND THE BRUSH

See what members are working on this month...

"Chloe and the Barn" is a commissioned plein air watercolor done by **Cheryl Ceol** for a client in Westmoreland County. It is a 5" x 7" painting on hot press watercolor paper. The other two are plein air watercolors of a July camping trip to Clear Creek State Park along the Clarion River.



Gary Ritchie says, "I'm pleased to share a smidgen of environment design created for Digital Media Workshop's www.dmwi.net sci-fi adventure, Prominence www.prominencegame.com." More to follow, as permission allows, as the game is in production.



Rick Antolic recently completed this 28" x 40" oil painting titled "PINK." "Although it may be hard to see in this small reproduction, the model is sporting pink toenail polish, hence the title," Rick explains. "She is a friend of mine, and was at my place one day wearing this pink toenail polish. And she has a beautiful, somewhat olive skin complexion. I kept looking at her bright, pink toenails against the color of her skin, imagining a dark brown background surrounding it," Rick thought it would be more subtle to a full nude painting rather than focusing on that one detail and asked if she'd pose. "I learned afterward that she was nervous about it at first, but once she saw the end result she told me how glad she was that she did."



George Schill created this series for Schneider Downs marketing media.



Here are three pieces **Phil Wilson** recently completed for Master Pieces Puzzle Company's jigsaw puzzles. The Lions and Puppies puzzles feature hidden images throughout the scenes. The Lions have 19 and the Puppies have 20.



Here's the first of a series of digital illustrations **John Hinderliter** did for Yoga Woman energy drink's website.

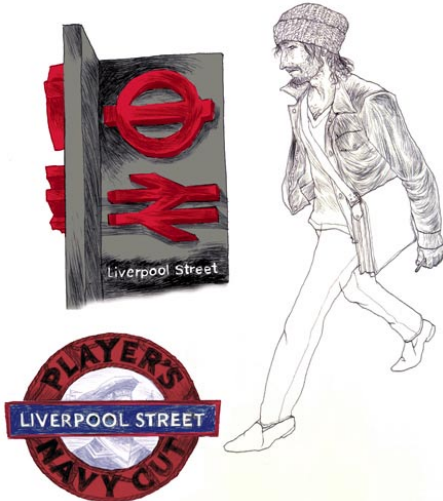


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Ilene Winn-Lederer shares the next drawing in the "Notes from the London Underground" series. "I've also sent the line drawing pre-color and a few details of which I chose the one that merged the London

Underground and Players Cigarette logos," she says. "They seemed to compliment each other."



"A little illustrator's blog out of the U.K. called Illustration Dust has a monthly challenge where winners are based on popular vote," relates **Nora Thompson**. "iFrank won their April challenge, and Drakula won in June."

The Rots Facebook page has grown to over 2,100 fans. www.facebook.com

The Rots were featured on the Zazzle home page in July, and 11 of Nora's designs have won ZazzleTops Today's Best Awards.



For her next Allegheny Observatory movie drawing **Kathy Rooney** had to make John Brashear look young using an older photo of him as a reference. According to Kathy, "He did have quite a bit of hair as a young man."



Here is **Fred Carlson's** sketch for final OK for Philips-Exeter Academy Alumni magazine, a quarterly assignment. The subject is Dean of Residential Life Russell Witherspoon, "Drawn as all my work is, with Derwent Graphic Pencils 2B," says Fred.



Here are **Wayno's** notes from a July 20 appearance by **Rob Rogers** at the Mount Lebanon Public Library. "This is how I take notes at a lecture. It might partially explain the difficulties I had with college-level math courses," he says.

