



PSINSIDE

www.pittsburghillustrators.org

August, 2009

My Spot by Anni Matsick



Just when I fear we won't have much to show for an issue, a new month's deluge of responses flows in

from members. It's always interesting and fun to see who's getting what in assignments and even more fun to find out that some of them were assigned in direct response to gallery samples on the PSI website! You'll find two of those reported this month.

This issue's question expounds on the topic of getting the word out to art buyers, so don't miss members' tips on how to do that successfully.

Another cool sign that we're "out there" and in sync are the assignments related to the G20 Summit coming to town next month. You'll find two of those to the right of this column. It may be the lazy days of summer but some of us are still busy as bees!

Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Stellar Work



Kathy Rooney is working on a series of 20 illustrations done in vintage newspaper line art style for a science docu-

mentary movie now in production that tells the story of the historic Allegheny Observatory located on Pittsburgh's North Side. The Allegheny Observatory achieved worldwide fame for many accomplishments including among astronomers for star mapping of the highest precision. The project is being filmed by Dr. Dan Handley with narration by Pittsburgh-born David Conrad who appears in the hit CBS Series *The Ghost Whisperer*. Executive producer is Pittsburgh City Councilman Bill Peduto. The first item on Kathy's agenda was to create a logo for the movie to be printed on coffee mugs for promotion.

View the movie trailer for this fascinating film being produced locally in association with the Smithsonian Institute and the Senator John Heinz History Center: <http://www.aothemovie.com/>

The finished film will air on WQED-TV and a public premiere is planned at the Heinz History Center.

G-Schill

One positive for illustrators with the upcoming G-20 Summit is that there are related assignments floating around and those of us lucky enough to get

them won't have to deal with the related traffic jams. **George Schill** scored this cover for the Pittsburgh Quarterly and



a full page ad for CMU's Tepper School of Business headlined "Confronting the Elephant in the Room."



Website Working!

This full page illustration was created by **Dan Hart** for the Summer 2009 issue of The Link for CMU's Computer Science Department. Dan reports, "I got this assignment when the editor called me after he saw my work on the PSI web site."



On Exhibit



Two members had to "think small" in creating paintings for Art in the Garden, a miniatures show set for Sunday, September 13, 2- 6 pm

at the LeMoyne House, 49 East Maiden Street, Washington, PA. Entries must be no more than 20" x 20" framed. **Leda Miller's** "Fox and Ferns" and "Fox Den



Bill Vrscak, Yvonne Kozlina and Vince Ornato exhibited several paintings each at Seven Springs Resort on Friday, August 14, in conjunction with their Wine and Food Festival. The evening gathering for resort managers and executives was open to the overnight guests and the exhibitors were there to circulate. Vince has had a long association with the resort, drawing caricatures for them at various events, festivals, promotions and on ski season weekends.



and Hemlock" are each 3" square, oil on copper. "I Woke up in the Woods" and "Sandy Creek Marsh" are 18" x 19" watercolors by **Kit Paulsen**.

Popular Culture: A Retrospective of Published Illustrations by **John Ritter** is on display at the Southern Alleghenies Museum of Art at Ligonier Valley,



August 14 through November 7. The image shown here is titled "Think of England," done for the Boston Globe Book Review, May 2002. Call (724) 238-6015 for reservations for lunch and a lecture with John on Thursday, September 17, noon-2 pm. Cost is \$13 or \$12 for museum members. The museum is at One Boucher Lane, Route 711 South, Ligonier.

Mapped Out



Rick Antolic says he had always wanted to illustrate a map. Cut to the summer of 2008 when he was hired by the Ambridge Chamber of

Commerce to illustrate a walking map of Ambridge. "It was a simple map at first, just the major churches and a few restaurants that belonged to the chamber," says Rick. "But over the ensuing weeks and months, the project grew. And with a change of leadership at the eleventh hour, the project grew even bigger." Eventually, Rick politely asked them to stop adding things to the map and, to his surprise, they listened. He now says, "I don't want to do another map!" The work will be included in the new Ambridge Visitor's Guide and will be made into an interactive map on the chamber's new website, both of which will be unveiled later this month at the dedication of the new Ambridge Chamber of Commerce building, with special guest Bishop Donald Zubick.

Illustrators Boot Camp

Anni Matsick recently conducted an Introduction to Illustration for Children workshop for teenagers, crammed into



the last week of July at the McCann School of Art in Petersburg. X-treme deadlines for four projects were dealt out to the talented teens, whose strong

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drawing skills readied them for the challenge. Anni's goal was to show them an overview of four types of traditionally done assignments in both color and black and white. The students went through daily simulations of assignments arriving "through an agent" or "direct



from a client", acting as art directors for each other. The week ended with the creation of an image for a self promo card. (Whew!) Details on the summer program's varied offerings can be found at: <http://www.mccannart.org/>

Wish Granted!

A wish granter's magic wand is, in this case, in the form of a paint brush, wielded by artist **Michele Bamburak**, who will be brightening the walls of a little girl's room with imaginative imagery. The Make A Wish Foundation of Pittsburgh was searching for someone to paint murals on four walls of a room used for her therapy. Michele responded instantly to an emailed request sent out to our membership. Four other members responded with willingness to help as needed. The project should be completed by Thanksgiving.

The foundation fulfills wishes to children 2 1/2 to 18 years of age who have a diagnosed life threatening illness or injury. The Pittsburgh chapter located in the Gulf Tower downtown is the busiest chapter in the world, having granted some 10,000 wishes since it opened in 1983.

Michele will be acknowledged in the Make A Wish newsletter which is published monthly and is sent to about 8,000-10,000 donors, volunteers and companies all over Pennsylvania and beyond.

Welcome New Members

Anita Alano
Tim Oliveira
Gary Ritchie
Denise Robinson



How did this ...

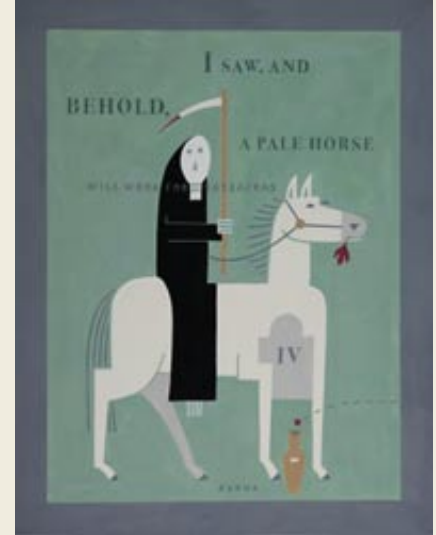


In a Bottle, Haley McKinney

The missing link will soon be revealed! These works by Haley McKinney and Bill Panos will be united with the poem that completes their triad when **Fission of Form opens on Saturday, August 29 at the Panza Gallery. A reception follows on the following Saturday, September 5, 6-9 pm.** Poetry readings have been moved to a separate event on October 3, 6-9 pm, due to the large number of attendees anticipated for the reception. All twenty triads will be on display, much anticipated by their creators as well as the general public.

Fission of Form is a unique collaboration by members of Pittsburgh Society of Sculptors, Pittsburgh Poets and Pittsburgh Society of Illustrators. This innovative show combines the work of 60 participants. Twenty sculptors created pieces that inspired poems that were given to illustrators for their interpretations without seeing the original sculptures. The trios will be united in the displays at the Panza Gallery, located at 115 Sedgwick Street in Millvale. **The show runs through Saturday October 31, when**

become this?



Have Sickle—Will Travel, Bill Panos

there will be a closing reception 6-9 pm.

Participating PSI members are **Rick Antolic, Michele Bamburak, Fred Carlson, David Coulson, Rose Gaus, Paul "Leroy" Gehres, Yelena Lamm, Judith Lauso, Ilene Winn-Lederer, Rhonda Libbey, Anni Matsick, Bill Panos, Gina Antognoli Scanlon, George Schill, Christine Swann, Ann Trimble and Bill Vrscak.**

FoF Postcards available soon!

Promotional postcards announcing Fission of Form's opening are expected to be available for all members to pick up at the Tuesday, August 18 business meeting. Each exhibitor should get around 15-20 of these. Members are urged to send them to clients and personal patrons asap so recipients can mark their calendars for the September 5 opening. Cards will be mailed to members not able to attend the meeting.

PSI Fall Trip Washington DC Oct 9-11



Those planning on joining PSI's Fall trip to Washington DC to visit the National Gallery and other points of interest, please contact **John Blumen** at jjblumen@aol.com and he'll send you driving directions along with other trip information. Anyone who would like to share a ride or a hotel room, please let John know.

WANTED: Caricature Artist

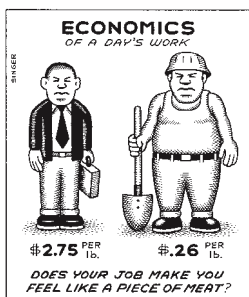
Carnegie's Arts and Heritage Festival is in dire need of a caricature artist! Festival fans are always asking if they'll have one, but none applied in the initial call for artists. Here's how it works: there is no booth fee, you can roam anywhere in the festival and keep everything you earn. You must sign up to be included in advertising, then sign in and out so they can let people know you are there. Dates are September 10, 11 and 12. Visit www.carnegieartsandheritage.com for more information.

Edward Tufte Course

August 27

Edward Tufte, an expert in the presentation of informational graphics such as charts and diagrams, is offering a one day course in Pittsburgh on August 27. The price includes four of seven books he has written. He writes, designs, and self-publishes his books on analytical design, which have received more than 40 awards for content and design. He is Professor Emeritus at Yale University, where he taught courses in statistical evidence, information design, and interface design. His current work includes landscape sculpture, printmaking, video and a new book.

For a description of Edward Tufte's books, one-day course and artwork and to register online go to: <http://www.edwardtufte.com/tufte/> For further information, call Graphics Press at (203) 272-9187.



Workplace Funnies: A Cartoon Exhibit

September 10-30

Opening reception Thursday night, Sept. 10

The International Labor Communications Association (ILCA) is holding a convention in Pittsburgh September 10-12. Their opening reception is being held in conjunction with a special exhibition entitled Workplace Funnies: A Cartoon Exhibit,



featuring various award-winning labor-oriented cartoonists and other artists. The reception will be open to the public after 8:30 pm on Thursday, September 10 at the ArtUp gallery, 820 Liberty Avenue, in Pittsburgh's downtown Cultural District.

Attendees and delegates will be treated to work by P.S. Mueller, Bill Yund, Clay Bennett, Mike Konopacki and Gary Huck, among many more. The exhibit also features the work of Pulitzer Prize winning cartoonists Joel Pett and Signe Wilkinson as well as a runner-up for this year's Pulitzer, Matt Wuerker. The work of the late Fred Wright, cartoonist for the United Electrical Workers (UE), is also included.

The United Steelworkers (USW), headquartered in downtown Pittsburgh, is sponsoring the reception, and Leo Gerard, USW President, is addressing the ILCA at the convention.

The exhibit is sponsored by ArtUp, with donations from the ILCA, UE, Working Class Studies Association and various individuals. The show's concept was developed by Gary Huck, cartoon curator for ArtUp. This is the seventh exhibit of political cartoons he has curated into Pittsburgh.

For more info: artup.org or Gary Huck at (412) 400-8398.

How to Decide if You Need a Rep

An article by Linda Whitehead, recently written for ADBASE, is posted on this blog to specifically help commercial illustrators and photographers find the right representation: <http://lindawhitehead.ca/?p=262>

Personals

Many members of PSI have seen Ellen Carlson's (**Fred Carlson's** daughter) artwork over the years, as she has grown up in our midst! We are pleased to announce that her one-woman senior show, Search For Inspiration, at the Shearer Gallery at Transylvania University in Lexington Kentucky will open November 13, and will run through the end of November. Images to come! Her varied work includes ceramics, drawings, paintings, block prints and etchings, scientific and medical illustrations, and photography. Ellen will complete a double major in Studio Arts and German language in December.

Kathy Rooney invites all to mark your calendars for a gallery opening featuring a first solo exhibit of paintings by her husband, Ray Sokolowski at Father Ryan Arts Center in McKees Rocks on Friday, October 16, 6:30-9 pm. Ray's journey to Italy resulted in a new dedication to his art in the form of two distinct painting series. The exhibit, From South Side to Italy and Back, will run October 19 through November 25.

Kathy also reports that the Steelers' six Lombardi Trophies will be displayed in the Great Hall at the Senator John Heinz History Center from Monday, August 17 through Sunday, September 5 – nearly three full weeks! The Mike Fabus Steelers photo exhibit will also open August 17 on the fourth floor.

Business Meeting

Come Out, Get Involved, Be Inspired!

Upcoming Business Meeting

August 18 Business Meeting
7:30 pm at John Blumen's home

Fun Link



For your clients:

www.makemylogobiggercream.com

2009 PSI Art Institute of Pittsburgh Scholarship Awards



Thursday, June 23 was a big night at AIP when PSI jurors handed out PSI's



Ruddy award winner Mitchell MacNaughton near one of his pieces

Scholarship awards for this year. **Mike Malle, Greg Schooley, Mark Bender,** and committee chairperson **Rhonda Libbey** chose this year's winners. The photos show the high level

of work displayed by the students, which made the process equally rewarding.

Rhonda Libbey comments: "We did something a little unconventional, in that we granted our awards based on the student's body of work instead of individual pieces. We did this because we couldn't help but notice that these particular artists had many pieces worth merit, and we wanted to spread the awards around a little. This way more good will and encouragement is given to those who deserve it."

Tom Ruddy Award, \$250
Mitchell MacNaughton

First Place: \$150
Courtney Mead

Second Place: \$125
Kayla Barko

Third Place: \$75
Penelope Barbalios

Honorable Mention: \$50
Devin Soisson



Second Place winner Kayla Barko featured by one of her works "Beware of the Swine Flu"



Third Place winner Penelope Barbalios next to four of her pieces



Devin Soisson next to five of his pieces

Photos: Alex Patho Jr.



John Blumen
Vice President



In my ten years as a member I have met some of the most talented and generous people you would want to hang out with and hope to continue doing so for a very long time.

I first heard about PSI from an art director who thought I would be interested. Being more of a designer than an illustrator at that time, I wasn't sure it would be the right fit but I decided to give PSI a look. It was a very good decision! It took few meetings and a little effort on my part to settle in but was well worth it.

The main benefit for me was getting to know others with similar experiences and career concerns. Working for many years as a freelancer I knew a few agency staff artists but no independent ones like myself. Finding people that actually understood what I did for a living was really refreshing.

After some time of coming to meetings and getting to know the other members, one of PSI's shows Through the Mind's

Eye came along and was in need of a chairperson. Never having chaired a show before, I was somewhat reluctant to volunteer but I thought what was the sense of joining a organization and not getting involved. It turned out to be a really great experience! And with all the help I received from the other members that did it before, it wasn't difficult task at all. From that show I continued offering my help were and when I could and chaired another show as well. I found that joining in the activities and projects of PSI is the best way to get the most from it.

In Touch with...

**KURT
PSI**

You can taste the tang just looking at the tempting fruit Kurt dishes up in his product illustrations. A visit to his website will have you wishing you could reach into the screen to pull out that icy margarita. Here are some of his thoughts on the business of creating such eye catching, sensory art.



Q: How would you describe your personality and lifestyle?

A: My lifestyle is devoted to ferociously toiling behind a computer screen with occasional outbursts of intense relaxation by traveling to far off lands such as Sidney Australia, Barcelona Spain and Istanbul Turkey. I married a woman who is determined to see as much of this world as she can. For this I am grateful because if not for her, I would probably never move from behind that computer screen.

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

A: The biggest career detour was October of 2000 when a 20-year partnership in an advertising agency and marriage was dissolved. My first wife and I called it quits and she bought up my share in our business. I was forced to reinvent my life.

It was a time of considerable turmoil and stupendous joy. I found out that old saying is indeed true, when one door slams shut not one, but many doors fly open. Uncertainty was, and still is, the scary part.

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

A: If I'm doing it right I learn about myself from each and every assignment. I try to push my own envelope to explore creative places I've not discovered yet. If I'm not terrified and questioning myself and my abilities at the beginning then I have little interest in the job. Luckily there are plenty

of uncontrollable variables with each project to make it engaging. Assignments are plagued with inflexible production constraints and challenges with ridiculous deadlines. Throughout the project evolution answers are found by thinking it through and problem

solving. The payoff is the check that arrives afterwards of course, but there are many other sources of gratification. Admiring the finished piece while chuckling about how frightened I was at the various stages of construction yields a fair amount of satisfaction, too. I enjoy sometimes surprising my customers and always get a kick out of surprising myself as well.

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

A: I love the fulfillment it continually provides. Illustration is hard work but euphoric when all the planets of the solar system align and the assorted creative elements of your illustration fall into place. As we all know, its sheer hell when they don't. But if you can get in that groove where you can't stop or walk away because of obsessing over the piece you're working on, it can be exhilarating.

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

A: We become what we think about most.

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

A: I really don't know if I'm worthy of their admiration. I've been at this for a while now and I'm still a work in progress. My big secret is put in the time. Draw a lot but, more importantly, discover your niche or style. For me, I'm still looking. The great thing about PSI is we are a collection of individuals. The successful ones learned to follow their own path and have the strength to believe in themselves. That works in life too. You won't get anywhere following the crowd. That means taking many risks and sometimes enduring ridicule. That's where the strength part comes in.

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

A: Time is a valuable commodity so I feel producing artwork must serve a purpose. I don't just pick up a pencil and start drawing. I work with 3D and drawing programs and practice regularly to gain experience.

I am hired lately primarily for illustrations on packaging. Although I am extremely grateful for the work the result is being somewhat pigeonholed in the eyes of agencies and their creative and art directors. The last few challenging PSI assignments of Recast, Right Now and Fission of Form have been wonderful opportunities for me to explore an editorial style. I like the fact that art directors aren't molding my work into their particular need. By getting into my obsessive and exhilarating groove I had the means in which to learn and develop unrealized possibilities. By taking on these exercises I could showcase my capabilities in other divergent illustration genres and once again surprise myself in the process. The finished product is utilized as promotion to advance my business by opening doors that once were closed to me because I didn't have specific samples. The assumption was made I didn't or couldn't do the work. I'm happy to have proven that assumption wrong.

Q: What do art directors like about your work?

A: One art director made a comment on LinkedIn of which I am most proud. He said, "The thing that stands out most about Kurt is his willingness to take the extra step to make things great instead of just good."

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

A: Pittsburgh Society of Illustrators members have been my greatest influence so far. Mom always said, "You become with whom you associate." So hanging around very creative, talented people does invariably raise the bar. And isn't that just what being a member of PSI should do?

Q: What would you do with ten million dollars?

A: Having ten million fall into my lap would finally allow me to relax. The struggle of chasing jobs to sustain life can be a bit tiresome. The money would be invested. Gifts would be given to family and friends. I'd have a really tricked out house, car and computer. My wife and I would continue to travel but with ten million we could really go in style! And she would probably end up with a whole bunch of shoes. Do I have to tell her I have this money?

Q: What do you enjoy reading?

A: The backs of cereal boxes and toothpaste tubes. Sometimes I even read these things called books but that is limited to software "how to" books and manuals.

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

A: I've always admired those individuals who have a fluent connection with the universe. People who clearly understand the incredible power of the law of attraction

and readily practice this metaphysical concept in their daily worldly relationships. They clearly understand that their thoughts become reality so they think only positive ones, and that it is essential to give in order to receive. As a result, good things come to them. I'm far from processing these qualities in my own life so I would like to learn how to do this consistently and better.

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

A: I'd been aggressively going after illustrating for the Daily's Drink Mix package label redesign. The project would be quite profitable if I could just persuade the creative director to hire me. There were 12 different illustrations and I quoted a week to do each one. I finally got word I won the contract except for one little stipulation, instead of 12 weeks I only had eight. I got this news as part of the creative team in the client's conference room for initial planning and couldn't conceal the blood draining from my face as I tried to process the fact I was losing a month of time. Panic overtook everyone in the room as I fell silent. Discussion quickly ensued for a contingency plan. Maybe someone else should be hired to help? That jolted me back to reality. I had to make this work. I finally regained my composure and assured the group I was capable. I smile when I think about the ride back to my studio asking myself over and over, "Okay, so how are you going to pull this off?"

As evidence shows, I succeeded and those illustrations were for a long time the jewel of my portfolio. The experience helped me once again to realize what I could do when I have to.

Here's the website where you'll find those tempting drinks: www.kurtpfaff.com

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Only to PSI members!

The 2009 database is available for only 10 cents per peel-and-stick label!

Custom searches allow you to purchase specific company types, job titles, specialties and locations.

It's quick, easy and affordable.

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

What are your secrets or tips on how to get the attention of art buyers?

Kathy Rooney: "I just received my first commission via our new PSI web site as the result of my PSI portfolio page where I feature a customized image of my illustrated Duquesne Campus map www.pittsburghillustrators.org/Members/rooney.html# This past week I received an email from Point Park University requesting a quote followed by a commission to do a map for their downtown campus. During my first production meeting at Point Park U, I specifically asked if my PSI portfolio page is what prompted them to contact me. The answer was definitely yes. Also, they were very impressed with the PSI site and with the fact that PSI is the 4th largest society of illustrators in the U.S. If you feel you have a niche market (or maybe you can create a niche market for yourself) in your illustration style or subjects, I suggest you build a little attractive montage graphic that demonstrates exactly what you do as a part of your PSI portfolio page. It's worth a try—our audience is watching!"

Kurt Pfaff: "This is a pro bono two-color piece I designed and illustrated for the French Creek Valley Conservancy to promote their upcoming



waterway clean up event. The art will appear on all signs, posters, advertising, and website as well as hundreds of tee shirts and hats given away the day of the event."

Pro bono is a great way of driving traffic to your website and getting the attention of art buyers. Tucked into the corner of the illustration is my website url address, clearly visible but unobtrusive. Organizations can be very grateful for your creative contribution and provide generous promotional opportunities on their advertising and collateral materials. It's also nice to be associated with institutions and circumstances that benefit society as a whole."

John Blumen: "Show only your very best work and only the work you want to do. Don't send samples you yourself are less than happy with. An art director will see the difference and, more than likely, remember only those. And sending work you aren't truly interested in will also show."

Ilene Lederer: "The tried and true postcards, advert sheets, gallery shows and clever holiday promotions still work to some extent, but where these devices were intended to result in portfolio showings, times have changed and very few art directors want to look at portfolios in real time anymore. Like one of the presenters at ICON last summer suggested, maybe it's time to reframe our creative identities and explore other unexpected uses for our talent. If you've been wedded to advertising illustration for much of your career, maybe your next move might be product design or graphic novels, who knows? What have you dreamt of doing, but never felt confident enough to have a go at it?"

Given the many art venues I've worked and the myriads of self-promo devices disseminated over the years, I suppose I could be the poster child for 'whatever works'. But my efforts began with great hope and had a mantra in common: 'Never give up!' Every new phase is essentially like starting over, as if you were selling a new identity, even if you've already established a following in one market. Never mind that this catch phrase sounds like magical thinking: Keep doing what you love and in the scheme of universal give and take, you'll eventually recognize when, where and how your skills will merge to gain the attention you deserve."

Leda Miller: "Take your art to another state. I've tried many avenues for my paintings: exhibits, raffles, donations to charities, building a website, the list goes on. What I've found is that art sells in certain states more than in PA. Florida, Texas and Massachusetts are a few where art sells well at good prices. It's not that I've sold a lot in those states, but artists I know that either lived in those areas or have connections to display/exhibit there sold much more work on a regular basis than they have in Pennsylvania."

John Hinderliter: "I've been doing this for a living for 30 years and still have no idea how to get the attention of art buyers. For some weird karmic reason I

always get work after sending out promo pieces but it never has any connection to the promo piece."

Fred Carlson: "I get good results from sending a special email to art directors already on my client list. This email is a service from the Creative Shake site (formerly Portfolios.com). It allows you to send a pre-formatted email to a client that when clicked upon by your recipient, shows your whole thumbnail page from your page on Creative Shake. In my case, my page has 20 recent portrait assignment commissions from magazines, newspaper, books and CD covers—a very specialized message. These are not sent to people who I have not worked with before; I do not believe in unsolicited email advertising— which puts me in the dark ages— but I have heard from ADs that much email advertising is blocked, opted out of, or just trashed. I've read it is 10 to 12 times easier or takes less than 10% of the effort to engage a new job from an existing client than it is to get a job out of a new client or someone who has never used you. In a limited advertising environment as is this moment, it pays to reinforce your messages to existing client lists.

I also always get good responses from special large envelope packets of recent samples to existing clients. Customers still like to hold pages and see samples face to face and not on a screen. I create little one-page summaries of recent career news too, including shows, seminars and classes taught, and even personal samples (Jamie Huntsman spoke to this at her marketing seminar last February, and I don't do it often enough, but it provokes thought and interest and is targeted so it gets read, as opposed to blogs where you wonder if anyone except your best friends and family are reading your musings).

These two examples are time and cost intensive but I believe have done much to create a steady client base over 29 years; a base that *remembers* you and trusts your judgment and experience and talent even as times, styles, and budgets move around and up and down."

Thanks to Kathy Rooney for inspiring 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

Gina Antognoli Scanlon often uses her children as subjects when she wants to experiment with an idea. About this 18"x24" oil on canvas Gina says, "After a long day of playing and exploring in the great outdoors, I captured my mud covered son after he climbed a tree to rest. I was not as interested in portraying his physical likeness as much as I wanted to create a study of shadow and the essence of just being a boy."



Here's an illustration done by **Jim Zahnizer** for his new employer, UPMC (University of Pittsburgh Medical Center). It represents a procedure where "bubbles" filled with medication are delivered to specific parts of the body, where the medication is then released. It was done with a combination of Illustrator and Photoshop. Jim says, "Not as much fun as a Hank Williams portrait, but it's employment."



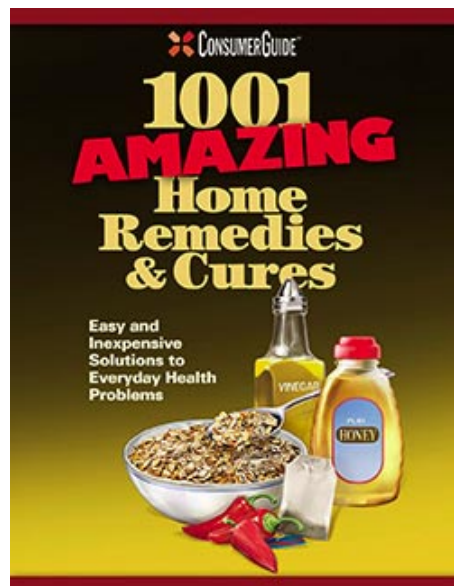
John Manders has started a web log. "I'd like it to be a sort of 'The Art of...' whatever book I'm working on," John says. Have a look at: johnmanders.wordpress.com The image is for his latest book, about which John adds, "I'm working on a story about a T Rex who comes to a little girl's birthday party. I needed a security guard in this natural history

museum scene, so I dragooned our own dinosaur illustrator, **Phil Wilson.**"



Mark Zingarelli did this portrayal of Liza Shaw for an ongoing series of chef portraits for Condé Nast Traveler.

Here is a book cover with design and illustration done by **Kurt Pfaff**.



Those familiar with the suddenly-popular "Celtic Tree of Life" illustration on



books and jewelry and so on might see echoes in this piece since **Bernadette Kazmarski** got three requests within one week

to incorporate that design in work for clients. Sense of Place Learning liked the branches and roots concept and the Celtic knot theme. They will design teaching modules and lesson plans combining history, heritage, ecology and the arts. Bernadette says, "I decided to add the twining roots and branches in the center to show that both grow together or the cycle is pulled off balance, and those same twining roots and branches form the shape of a butterfly, the symbol of transformation."

This full page illustration was done by **Mark Bender** for PLANADVISER magazine. The award winning art director was SooJin Buzelli (whose husband is award winning illustrator Chris Buzelli). The article was on measuring your investors.



Taylor Callery created this striking illustration for The Progressive concerning journalists and their ongoing fight to find the truth and justice in each story.

Michele Bamburak will be doing plate designs/illustrations for Riverside Design for their Plates with Purpose program in



which plates are created for non-profits around the country to raise funds. She did the 9"

wheat design shown here for the Food Bank and was then asked to do a series for the Garden Of Hope Project (breast cancer).

This image by **Craig Mrusek** accompanied his most recent column for Bachelor Pad Magazine. It dealt with science fiction movies of the 50s and 60s and included a recipe for a classic Irish whiskey-based drink called The Brainstorm.



This July 14 Bizarro comic is another gag written by **Wayno** and drawn by the comic's creator,



Dan Piraro.

Here is the one from July 20, including Wayno's sketch.



"Dan added action to the scene, and greatly improved the gag," he adds.

This classy print by **Ron Mahoney** was commissioned by Alpine Jaguar in Fort Lauderdale, Florida.



Craig Jennion just finished this colored pencil commission of his young subject, Danny.



Here's a fun page from Highlights for Children magazine's monthly Thinking feature **David Coulson** began illustrating this year. The copy listed questions about artists at an arts fair. And here's a link to another busy scene he did recently, an online map for a girl's camp in Wisconsin: www.kamaji.com/map/



John Hinderliter's recent promo image is based on an illustration he did last year for the American Library Association.

