



PS INSIDE

www.pittsburghillustrators.org

July, 2011

My Spot by Anni Matsick



Cats and fish are compatible on this month's cover, showing enterprising book projects underway

for two members. Others are reportedly teaching courses, doing book signings, participating in festivals and gallery shows, winning awards and donating art for worthy causes. And speaking of books, our 2011 Mixed Drinks Directory is now in the designer's hands for assembly, soon headed to the printer. Inside, look for a step-by-step feature on how one of the more complicated digital images was created.

When we're not busy creating, it's good to recharge with a trip to an art museum and summer is the perfect time for travel. This month's question attracted many great suggestions. In a separate feature, one member shares his discovery of an obscure northeastern gem with a full report and photos. But, before you take off, relax with that mixed drink and indulge in our own version of summer excursions—without leaving your chair!

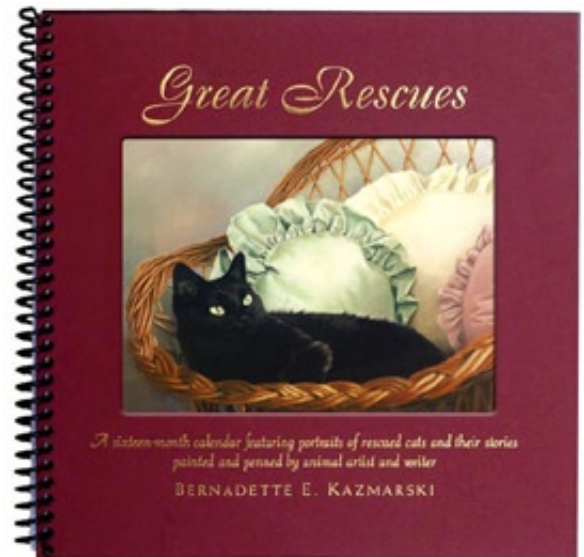
Editor: Anni Matsick
Design/Production: Ron Magnes

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News Flashes From Our Members

Cat Tales

Bernadette Kazmarski designed and self-published a 16-month desk calendar/gift book entitled *Great Rescues*. The book is 8"x8" spiral-bound, with a die-cut cover and title stamped in gold foil. It features 16 of her feline portraits and the stories of their rescue, and calendar pages including every pet day, week, and month currently celebrated. Also included are stories of the rescuers and their feline families today, notes on the design and rendering of each of the portraits, a mini cat-care book illustrated with Bernadette's drawings and "22 Cats" decorative notepaper with a collage of all the portraits. To purchase, go to: www.greatrescuescalendar.com Bernadette designed this as well, creat-



ing the illustration background and learning the Content Managed System (CMS) for web development.



Something Fishy

Rose Gauss reports, "In the early 2000s I was illustrating for Confetti children's magazine doing a monthly 'Draw Pages' and I kept the rights to all of my work. I am gathering some of those pages and re-illustrating them to make a book called: *Rainy Days & Sun Days: Creativity Boosters & Art Lessons for Kids and their Grown-ups!*" On the first page are instructions on how to draw a fish. You can see some of the pages on her blog: www.acompassrose.wordpress.com

NEWS FLASHES continued

On Exhibit

Christine Swann's pastel painting "Half-cocked" was accepted into the *Richeson 75 Figure/Portrait 2011* international portrait exhibition in Kimberly, Wisconsin. Seventy-five two-dimensional works of art were selected to represent the finest examples of painting and drawing being produced by today's visual artists. A book cataloging the show will be available for purchase. The Gallery Exhibit and Virtual Gallery will be open September 9 through November 4.



Mary Dunn's recent painting, "1901", which was on exhibit at the recent Gallery Sim *Capturing Carson* show has been juried into *Steel City Presents: The Tree Rivers Circus*. The event raises awareness on local environmental issues by building a community voice through the use of theater and festivity. It will have music, art, plays, vendors, crafters, science booths and more, all happening in the Allegheny Commons in the North Side on Sunday, July 24 until 5 pm.



Work by **Paul LeRoy Gehres, aka LeRoy "King of Art" MFA** is cited in this article on the *2011 Pittsburgh Biennial*. A photo of his display appears in the gallery: www.pittsburghlive.com

Works by (l-r) David Lesako, **John Hinderliter** and **Kit Paulsen** form *Lush*, a show at the Jeff Edwards Gallery, a new space in Bethel Park at 4909 Library Road. The title describes the luxuriant styles found in John's oils, Kit's watercolors and Dave's pastels. It runs July 9 through August 13. Here's a link to a review and more photos: peters.patch.com



Anni Matsick is exhibiting her watercolor, "Boy in Yellow," in the *2nd Annual Juried Exhibition* at Schlow Centre Region Library in State College. An opening reception took place July 7 and the show runs through July.



Nature in 2 1/2 Dimension, at The Southern Alleghenies Museum of Art at Ligonier Valley through July, showcases ten of **Cliff McGuire's** wooden wall relief sculptures. Cliff uses 2 1/2-inch cut-out panels of wood, which he assembles



to create a variety of outdoor scenes inspired by the land, water and sky, some as long as four feet. His award-winning sculptures and paintings have been exhib-

ited in museums and galleries throughout Pennsylvania, and have also been widely used in publications and advertisements. Museum Site Coordinator Sommer Toffle commented, "Cliff McGuire's wooden relief sculptures are stunning and exhibit the artist's impeccable craftsmanship."



Currently exhibiting artists were on hand for the Museum's tenth annual Garden Party on June 4 to greet guests and discuss their works on view. Throughout the ticketed event, guests were treated to cocktails and gourmet cuisine,

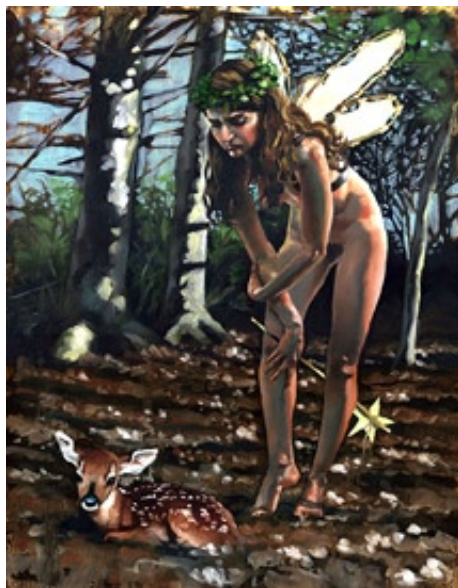
live acoustic music, and a silent auction that included antiques and artwork. The museum is located at One Boucher Lane and Route 711 South in Ligonier. Hours of operation are 10 am-5 pm Tuesday - Friday and 1-5 pm weekends. It is open to the public free of charge. More information at:



www.sama-art.org.

NEWS FLASHES continued

"Fake Fairies Will Do," an oil painting by **John Hinderliter**, won one of three Juror Awards given at the Associated Artists of Pittsburgh *Myths & Fables* show, juried by arts educator David Olson. The exhibit opened July 10 and runs through July at Gallery Sim, 1735 East Carson Street. Hours are Thursday-Sunday noon-4 pm, closed Wednesdays.



Worthy Causes

Vince Dorse reports, "I was working on some retro-SciFi posters, just for giggles, and ended up submitting this one to a fundraiser to help a neighborhood theater. Good news, it sold the first night of the show."



A skateboard emblazoned with art by **Nora Thompson** sold at the Montana Skatepark Association's annual *ON DECK 6 Skate Art Auction* at The Brink Gallery in Missoula on May 21. Bidding began online and a total of \$8,835 was raised toward their goal of helping Montana communities build free, public, concrete skate-parks. Nora's board, which fetched a winning bid of \$160, features one of the characters from her "Rots" community (this one calls himself "Reg"). View the entire gallery of boards at: www.montanaskatepark.org The 2012 call to artists can be found at: www.montanaskatepark.org

Book Event

Anne Trimble was hired to create the cover and illustrations for a book honoring Sri Ganapathi Swamiji, who established the Datta Retreat Center in West Sunbury.



The book is a short biography and a collection of his quotes. Anne was honored to attend the 25th Jubilee of the Center, and to present the book to Swamiji.

She is shown there with the book's author, Meera Laird. The artwork appeared on the book's cover and inside pages.



DUI Update

Participants in *Drawing Under the Influence*, our illustration directory in progress, will have their original art displayed in two group shows in Pittsburgh galleries. **The first is at GalleriE CHIZ in Shadyside, August 22–September 30. The second will be at Art Institute of Pittsburgh December 2–January 28.**

Important information on crucial dates appears below so please mark your calendars!

GalleriE CHIZ

Receiving and Set-Up:
Sun, Aug 21, 10 am–noon

Opening Reception:
Fri, Aug 26, 5:30–8:30 pm or TBD

Show runs Aug 22–Sept 30

Take-Down and Pick-Up:
Sat, Oct 1, all day

Address: 5831 Ellsworth Avenue, Shadyside www.galleriechiz.com

Art Institute of Pittsburgh

Receiving and Set-up:
Wed, Nov 29–Thurs, Dec 1

Opening Reception: Fri, Dec 2

Show runs Dec 2–Sat, Jan 28

Take-Down and Pick-Up:
Sun, Jan 29

Address: 420 Boulevard of the Allies, Pittsburgh

ALL work **must** be framed specifically with a **black metal frame**. No wood! Mats are optional.



PSI's 2011 Directory *Drawing Under the Influence* offers **57 tempting mixed-drink recipes**, illustrated by PSI members!

Illustration by Ron Magnes

FEATURES

DUI Recipe Art Step-by-Step

by Kurt Pfaff

I don't know about you, but I love these stimulating Pittsburgh Society of Illustrators projects that are offered occasionally over the years. They are just so much fun to work on.

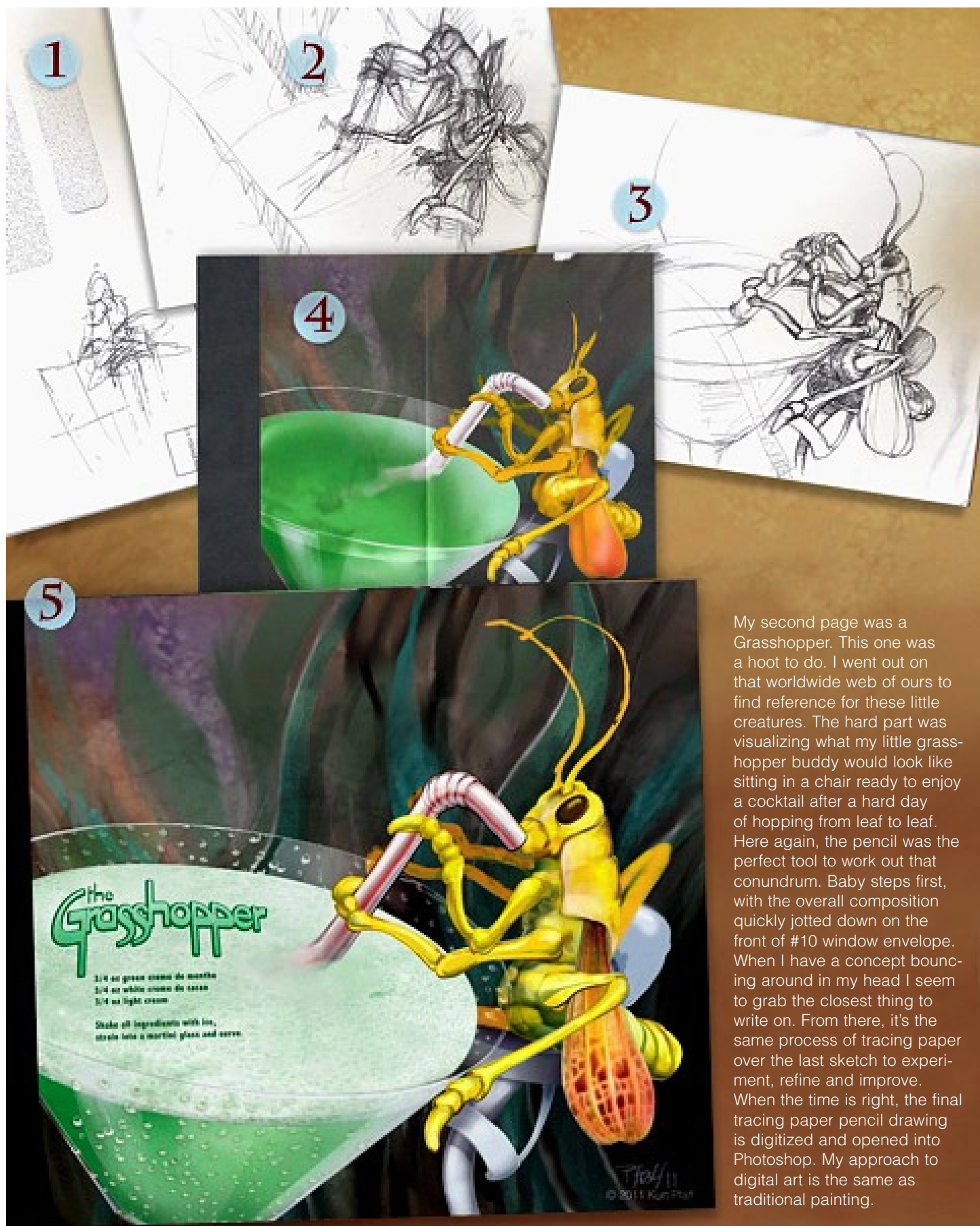
In fact, I loved this one so much I purchased two spreads in the *Drawing Under the Influence* recipe book set for publication next month. As illustrators, we are hired to produce a specific vision of the individual or creative group. With the PSI assignments, on the other hand, I become the client.

My first page was a straightforward approach as far as illustration, and in line with much of my work I do in the packaging industry. The new territory I decided on was exploring an antique type design, somewhat reminiscent of the wonderful old advertising of days long past. Although I work within the digital format of primarily Photoshop and/or Illustrator,

pencil thumbnail sketches are mandatory as far as I'm concerned. The low-tech, tried and true pencil produces a spontaneity and energy that cannot be duplicated. Using tracing paper, I work over my previous drawing attempts while always experimenting as to where this thing could go. Since this is type, there are fundamental necessities of consistent letter weight and spacing. At some point my pencil scribbles are scanned and used as templates in Adobe Illustrator to

perform those tasks, because Illustrator's pen tool will produce the smooth curves and precision needed. From time to time, copies are printed out to scribble on so I can plot where other graphic elements may go. From Illustrator, paths are imported into Photoshop to act as masks and various parts of the design are distributed throughout layers, for ease of manipulating details while increasing complexity. Everything is slowly refined and obsessed over.



FEATURES *continued*

My second page was a Grasshopper. This one was a hoot to do. I went out on that worldwide web of ours to find reference for these little creatures. The hard part was visualizing what my little grasshopper buddy would look like sitting in a chair ready to enjoy a cocktail after a hard day of hopping from leaf to leaf. Here again, the pencil was the perfect tool to work out that conundrum. Baby steps first, with the overall composition quickly jotted down on the front of #10 window envelope. When I have a concept bouncing around in my head I seem to grab the closest thing to write on. From there, it's the same process of tracing paper over the last sketch to experiment, refine and improve. When the time is right, the final tracing paper pencil drawing is digitized and opened into Photoshop. My approach to digital art is the same as traditional painting.

FEATURES *continued*

Finding a Little-Known Gem

A Field Report from Newport, Rhode Island on the National Museum of American Illustration, by correspondent **Fred Carlson**.

What could be more welcome to an illustrator's soul than discovering a totally new museum dedicated to our favorite art form? When one factors in the unplanned nature of the discovery, the joy level rises even more! Nancy and I were in Newport, Rhode Island the last weekend of June to take our son Rick to Naval Officer's Candidate Training (he's going into the navy to work on the nuclear engines on subs for the next five years with his recently acquired mechanical engineering degree, another story entirely, but the reason we drove almost 600 miles the last weekend of June!) We figured we would take a couple extra days to do the "Newport thing": see the mansions, eat the seafood, look at the ships, hit the beach... little did we know we would come face to face with quite possibly the premier collection of Golden Age illustration anywhere.



Strolling north along Bellevue Avenue (the "front doors" of mansion row, when you walk along the Cliff Walk to have the sea on one side and the "back doors" of the 65 mansions on the other side), and tired from the 3 1/2 mile hike along the Cliff Walk, Nancy mentioned that according to our walking map that we were coming on to a "museum about American

illustration." I figured it might be marine or ship art oriented, or Revolutionary War themed, being in Newport. Would it even be open on a Sunday afternoon?

Well, the flag above the gates said OPEN so there we were... face to face in a Beaux Arts 1890s Newport mansion with some of the most famed examples of American illustration possible. First impression: the sheer volume of top



pieces by J.C. Leyendecker, Norman Rockwell and Maxfield Parrish, often organized around themes and settings where they influenced one another. Second impression: select examples of top work by N.C. Wyeth, Howard Pyle and others of the Brandywine school including Oakley and Schoonover.



Third impression: the Cutlers graciously welcome their visitors and the staff is knowledgeable and friendly. Fourth impression: excellent display items relating to sketch progressions and studies of these well-known classic illustrations,



as well as accompanying print samples of the same originals! Fifth impression: a traveling show in the basement gallery of Tom Wolfe's (yes, the author!) terrific ink drawings which accompanied some of his classic essays for magazines from the 1950s forward—that guy can *draw!* (Very influenced by Searle, Steadman, and Gibson, terrific ink drawings and caricature...) Don't go near the gift shop unless you feel like cracking your retirement funds. That's not an impression, that's a warning!



The Cutler family owns the mansion and the museum, which has been open since 1998, and they are passionate collectors first and foremost. Mr. Cutler has written extensively on Leyendecker and Rockwell, and uncovered some terrific visuals on the influence of J.C. on the young Norman when they were neighbors in New Rochelle, NY in the 19-teens and 1920s. Within a few short years, with an unabashed fan worship and close proximity to J.C. Leyendecker, the young

FEATURES *continued*

Rockwell went from being a wispy, overly whimsical nature and figure painter with a raw use of color to being a design genius with pure craftsmanship holding up his themes and ideas magnificently. Seeing the original Leyendeckers in this collection opens up many new appreciations of his design genius, his craft and interpretation of form, and the pure velocity of his painting techniques which never come through in reproduction.

The introductory video on American Illustration that shows in the lobby can be seen on youtube www.youtube.com

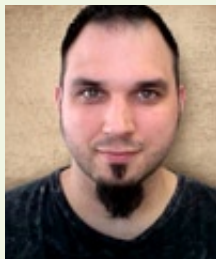


The museum is open for guided tours Friday afternoons at 3 pm, and from 11 am-5 pm on Saturdays and Sundays for the general public. Year-round tours for groups of eight or more and VIPs like PSI members can be organized easily with the staff by calling 401.851.8949. Their website is www.AmericanIllustration.org and by the looks of the enthusiasm of the Cutlers and their connections (Whoopi Goldberg is quite an illustration collector and is on their Board, and former President Bill Clinton has supported their efforts to hold up this uniquely American art form) the future is bright for this museum. Admission is \$18 (with discounts for students, children, seniors over 60 and military); considering the high rent district of this location it is a steal! No children under 5 admitted.

I have to say that Newport and the National Museum of American Illustration is about a million miles from everywhere, and it takes driving on two-lane roads and bay-spanning bridges to get there, but should be a target of our membership in their travels up to New England at their first opportunities!

New Members

Full Member



Greg Forsythe

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

Honoring a promise made to his parents, Greg agreed not to major in art, instead taking up Operations Management at Penn State University. Greg's first job out of college was as an Illustrator and there was no turning back. For the past 14 years he has been a professional director, designer, and illustrator working for businesses in the Pittsburgh area. Willing to illustrate anything, Greg's specialty is black and white stipple illustrations. He resides in Fairchance with his wife Tanya and daughter Gianna.

Affiliate Member



Raana Chughtai

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

Raana is a member of the Allegheny Highlands Botanical Art Society, and is studying Botanical Art and Illustration at Phipps Conservatory in Pittsburgh. She is a volunteer illustrator for the Carnegie Museum of Natural History, Section of Mollusks. Raana also does freelance paintings and murals.



An onlooker enjoys watching **Vince Ornato** draw a young subject during June's Three Rivers Arts Festival. (More on this next issue!)

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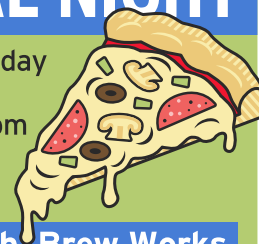
Just show proof of your PSI Membership Card and mention that PSI President Mark Brewer referred you.

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QUESTION OTM

Describe a memorable art museum trip and tell why you enjoyed/would recommend that particular museum.

John Hinderliter: I go to the **Butler Institute of American Art** in Youngstown, Ohio www.butlerart.com fairly frequently. They have wonderful shows and an incredible permanent collection but mainly I go to stand in front of the John Singer Sargent portrait painting and stare at the masterfully casual brushwork for a half hour or so.

Kathy Rooney: I highly recommend going to Italy, especially Rome and the **Vatican Museum**. The art is so amazingly indescribable. Italy is the greatest art museum in the world. Ray and I had a free place to stay in Rome for one month and it was like hitting the lottery of art. So much to see just in Rome, though we also traveled around Italy during this time. Everywhere you look, there is art within Roman ruins, churches and museums. By the end of the day our eyes were so tired, our necks so sore from staring at painted ceilings, and our legs could hardly move. "Oh yes, there's another Michelangelo but I'm too comatose from art fatigue to thoroughly enjoy it." But then we find a magnificent Caravaggio hidden in some tucked away church and our weary eyes bug out once again.



Kathy Rooney (left) straining her neck at the Vatican Museum, Rome.

Ilene Winn-Lederer: Having visited so many museums locally, regionally and on my travels internationally, it's hard to choose as each has its own unique character. So I guess I'd start with my definition of what makes a museum memorable. Since traveling necessarily limits the amount of time spent in one place, a memorable museum would be one that I want to revisit at every opportunity. So my top choices are: **The British Museum** and **The Victoria and Albert Museum, London, Metropolitan MOA, NY, The Vatican, Rome** and **The Israel Museum, Tel Aviv**.

The British Museum Courtyard: Made me feel like I'd entered the biggest art history book in the world! Jeff asked directions to the restrooms and the guard smiled. "Go straight down that corridor, turn right, just past The Rosetta Stone." Now where else could you get directions like that?



The Lewis Chess Set: I had often seen these figures in reproduction and had always wanted to draw them, but when I saw the real set here, I had to pick my jaw up off the marble floor! Way impressive! Made from whalebone and discovered piecemeal off the Isle of Lewis, they date to the 11th century.

Appropo, they had tiny reproductions, which I couldn't resist; these five miniature pieces reside in my old California typecase in my studio for inspiration.

Jim Mellett: Any and every trip to the **Smithsonian National Portrait Gallery** in D.C. www.npg.si.edu Love that place. Plus last year I was thrilled to see the Norman Rockwell exhibit. Awesome.

Anne Trimble: Driving back from Arizona last March, my husband and I stopped by the **Amarillo (TX) Museum of Art** amarillomuseumofart.org and were delighted to find a small but expertly curated collection of wonderful art. Their collection includes sketches and lesser-known work by well-known artist such as Picasso, but their focus is on American art of the 20th century. The museum also houses a collection of photographs of Farm Security Administration from the 1930s and the fascinating Price Gallery of Asian Art.

Jack Puglisi: Nearly every year my wife Lois and I make our way to Washington D.C. to visit relatives. We always make a point to visit the **National Gallery of Art** www.nga.gov while we are there. About three years ago, while visiting over Thanksgiving weekend, the Gallery was holding a huge Edward Hopper retrospective. Paintings were brought from as far away as Barcelona and it was the first time that "Nighthawks", Hopper's masterpiece, was on the East Coast in over thirty years. Edward Hopper is my favorite American artist and it was a once in a lifetime opportunity to see so many of his major works at one time and in one place.

Cliff McGuire: **The Southern Alleghenies Museum of Art (SAMA)** Ligonier is a real gem. www.sama-art.org It offers location, location, location and the staff who will tour you and answer questions. This museum is a log structure with beautiful gardens around it. Inside is a temperature controlled state-of-the-art environment that is a great home for some of our area's great artists.

Anni Matsick: Lou and I enjoy an occasional getaway trip to the **Brandywine River Museum** in Chadds Ford www.brandywinemuseum.org. It's a charming, beautifully designed rural place that features unique shows. Most memorable for us is the 2009 Edward Gorey ink drawings exhibit that included one of his full-length fur coats on display, along

QUESTION OTM continued

with other personal memorabilia. *Elegant Enigmas*, organized by the Brandywine with an accompanying book, was the first traveling exhibition of Gorey's work, and a long-overdue tribute. More recently we saw a show in one of their intimate galleries, dimly lit with crafted gold pieces inspired by the works of Andrew Wyeth inside lighted wall displays. It ran during their annual holiday "critters" ornament sale, which features numerous trees, some two stories high, decorated with handcrafted natural ornaments www.brandywinemuseum.org. (A fun tie-in was the amazing **National Christmas Center** www.nationalchristmascenter.com in nearby Paradise.) A bonus, free with regular admission, are guided tours given with spirited delivery by Victoria Wyeth, daughter of Nicholas Wyeth, of art by her grandfather, Andrew Wyeth, and by her uncle, Jamie Wyeth. The tours include a discussion of the artists' media, techniques, subject matter and models. Tours at 2 pm (1 pm on Friday) focus on Andrew Wyeth. Tours at 3 pm focus on Jamie Wyeth.



Fred Carlson: A two-fer: I had my client, art director Dave Nelson, in from New Hampshire for a weekend last year and we ambitiously visited the **Carnegie Art Museum** and **The Warhol** in one weekend. Besides the expected feeling of being "masterpieced-out" (Dave's phrase), it was a long overdue return to visual roots and inspired a rededication to workaholic patterns in my behavior. The sheer work volume of Warhol, through various media, whether just he or he in collaboration and his studio helpers, was a welcome boost, and the technique of all the painters in the art sections rejuvenate my sense of adventure in whatever projects I am working on. Then there's the bench in front of Monet's "Water Lilies"...and a chance to

rhapsodize on why we even do what we do, and what a blessing it is to recreate and revisualize all of God's world around us every day.

Dave was in the midst of creating a new series of personal non-narrative painting pieces above and beyond his AD duties for a variety of magazines, and I was in a post Fission-of-Form funk about new directions I wished to explore, sort of blown out by the work and success of that collaborative enterprise. The museum visits were like physical endurance workouts for our visual sense and, like running distances or cross country skiing training, left us gasping for air but much better off for the experience.

I would encourage all PSInside readers to visit The Warhol, especially paying attention to his early works where Andy was a very successful illustrator with his emotions conveyed through his line drawings. Then the appreciation for the work ethic involved in creating his famous silk screens and portraits can be fully appreciated. At the Carnegie, be sure to take time out to actually sit in front of "Water Lilies" on the bench, and learn what it means to create a total environment in a work of art.

Judy Emerick: One of my most memorable museum visits was to the **Museum of Fine Arts Boston** www.mfa.org for the *Gauguin Tahiti* exhibition in 2004. Until that moment I did not know I was such a fan of Gauguin. That extensive and complete show changed my attitude. His sketchbook and bits and pieces of small collectibles were all included! What a great inspiration. I also was floored by the Monet water lilies at the **Musee de l'Orangerie** in Paris. I couldn't leave the place. From Wiki: "A cycle of Monet's water-lily paintings, known as the *Nymphéas*, was arranged on the ground floor of the Orangerie in 1927. They are available under direct diffused light as was originally intended by Monet. The eight paintings are displayed in two oval rooms all along the walls." These painting are full size---wall covering. Just astounding.

Continued next issue... Send in your response for this question to: animatsick@mac.com

Got a good question? Please submit to: animatsick@mac.com

Personals

David Biber's story is building and improving bike trails in our region

David Biber is co-founder of Pittsburgh Trails Advocacy Group (PTAG), an organization whose mission is to protect and sustain shared-trail usage in Western Pa. for mountain bikers, hikers, runners, cross-country skiers and equestrians. David and PTAG work with city, county, state and private landowners to ensure our region's trails conform to International Mountain Biking Association guidelines, with minimal impact on the environment. The group also builds new trails, improves existing ones, and hosts biking events.

As president of PTAG, David holds an annual orientation for volunteers of the 10 regional parks that the organization serves. He leads clinics on proper construction of trails, proper use of tools in the field, and managing trail water flow issues. He even designed and co-wrote a field guide so PTAG's 100+ trail volunteers can tally their hours, track work efforts, and implement PTAG's plan. He was also instrumental in securing a \$10,000 grant from outdoor retailer Recreational Equipment Incorporated (REI) to help his organization further its mission.

For more information about Pittsburgh Trails Advocacy Group, a project of Bike Pittsburgh, visit ptag.org.

David Biber is a 2011 Jefferson Award recipient. To nominate a volunteer for this award, visit post-gazette.com/jefferson or call 412-262-7634.

Pittsburgh Post-Gazette
TRICORP
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David Biber is the founder and current President of Pittsburgh Trails Advocacy Group (PTAG), a non-profit volunteer organization. PTAG's purpose is to maintain the narrow hiking/mountain biking trails in the public parks in Western Pennsylvania. Founded in 2001, the organization's volunteers accumulate up to 3,000 hours per year in trail work. He recently was nominated and won a Jefferson Award for his service in PTAG. The Jefferson Awards are a prestigious national recognition system honoring community and public service in America. David's photo and award summary were in the July 8 Pittsburgh Post-Gazette.

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INTERVIEW

In Touch with...


RON MAHONEY

This internationally recognized artist whose dynamic depictions of sports figures and musicians hang in many distinguished private collections also casually shares his secrets with local high schoolers aspiring to create art.



Q: How would you describe your personality and lifestyle?

A: I've always been a little on the crazy side and like to roll the dice and take chances. Sometimes I win, sometimes I lose, but I wouldn't have been happy had I not taken all the chances that I did. I'd always be wondering, what if. I like keeping active and am always looking for something new to take a shot at. Most of all, I keep looking for new art projects.

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

A: The biggest detour in my art career was when I owned restaurants/bars. I thought I could do both at the same time, but looking back I know that my art career had to have suffered. If I had it to do over, I would have stuck with my art career (but then again, the bars were fun!). The biggest turning point was when I moved to Florida. The art business down there was so different than Pittsburgh. Most of the illustration assignments were geared towards tourism and I enjoyed that aspect of it, especially the assignments where I had to spend time on the beach!

Also, in those days there were only a few good illustrators in Florida, so there was very little competition for work.

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

A: My twin brother is also an illustrator and we did five murals for Harris Corp. in Melbourne, Florida. They were used for the walls in the Visitors and Reception area. The job was very large and it took a lot of work to pull that one off. I never thought I could work well with my brother for that amount of time. Even though we're identical twins, we've not

always gotten along very well and I was afraid we would kill each other before the project was finished. To our surprise, we actually pulled it off and the company loved the finished pieces.

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

A: I don't want to sound vain, but I love getting compliments on an illustration that I feel I've done well.

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

A: I was working on an oil painting at a plein air workshop on a farm with a friend of mine, Phil Salvato, who is a great landscape painter. I was painting an old barn in my style which is very realistic, and I said "Hey, Phil, what can I do to make this better?" He scraped it all off and said "Loosen up, Ron!" I just stood there staring at him and said "Okay."

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

A: I would tell them that once you start a project, follow it to the end and don't overwork it. I've ruined many an illustration by over-tweaking it.

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

A: No, I'd say it's pretty much the same, although sometimes the

work I do for clients isn't as much fun. I love doing sports illustration, but those jobs don't come along very often. When I lived in Florida, I did the NFL Alumni Players of the Year awards for ten years. These were portraits of the winning players that were presented to them at the annual banquet. If I could, I would just do sports illustration on a full-time basis.

Q: What do art directors like about your work?

A: I think it would be the execution and attention to detail. Also, I'm told I work very fast.

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

A: Some of the old illustrators like Bernie Fuchs, Bob Heindel, Mark English and Bob Peak. They were and are (the ones who are still alive) great influences.

Q: What would you do with ten million dollars?

A: Get out of the commercial art business and just paint for myself. Also, I would buy a Harley (with a sidecar for my wife), go to Ireland and drive down the coastline, stopping at the pubs and meeting people and sketching them.

Q: What do you enjoy reading?

A: Playboy (for the artwork, of course).

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

A: Play the guitar.

Q: Share an interesting work related anecdote.

A: Two of my passions are art and golf. I was asked by Barbara Nicklaus, wife of the great golfer Jack Nicklaus, to do a portrait of Larry Mize (another pro golfer) who was being honored at the Nicklaus celebrity golf tournament for charity in Florida. To my surprise, they asked me to play in the tournament and the portrait was presented to Larry Mize later at the dinner. I love playing golf almost as much as I love art, but with my golf scores that's the closest I'll ever get to playing in a celebrity tournament.

Look for Ron's work at:
www.wilkinsonstudios.com

BEHIND THE BRUSH

See what members are working on this month...

Here is **Jim Zahniser's** latest Icons of Music portrait. He's on display at Big Dog Coffee in the South Side with a few other icons.



Jim also sent a little sketch of a cat inspired by the work of Roy McKie. "I may try to do a more hand drawn version with colored pencils, but this was done in Illustrator. I love his simple loose style, bright colors and happy characters," Jim says.



Fred Carlson has been busy with a lot of music projects recently, including those shown. This Blind Blake DVD cover for Guitar Workshop recreates the entire feel of the old Paramount 78 rpm catalogs. All hand letterforms were done by Fred as well as the art of Blind Blake. A sketch was shown in April's issue.



Fred finally got to illustrate his hero Muddy Waters in a job—montage art for this DVD cover by Tom Feldmann for a teaching series for Guitar Workshop. "All bottleneck, all gospel, all terrific!" he says. This black and white finished sketch was okayed by Guitar Workshop to go to finished color painting recently.



Vince Dorse has this to say about his spot in the July 6 issue of Pittsburgh City Paper: "I'd be lying if I said that rendering skyscrapers and industrial equipment is my forte. Regardless, I was on a tight deadline and didn't have time to convince the art director that another valid

interpretation would be a bear wearing pants." The issue can be read online at: digital.turn-page.com



Nick Marino made a very special offer on his Twitter account—his 300th follower would receive a personalized unicorn sketch. The winner specified, "It needs wings. And robotic legs. And missile launchers. And sabertooth fangs." Here is the result.

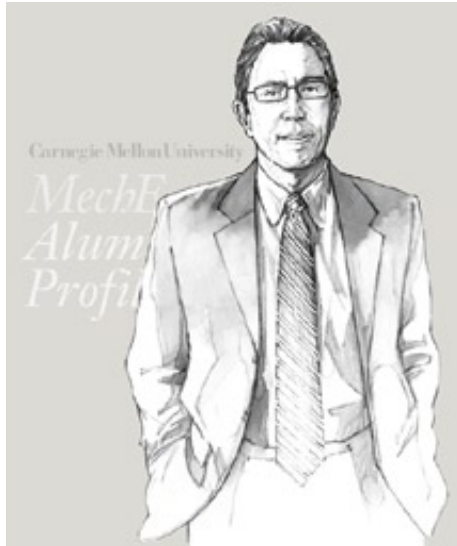


"Dream Machine" is a new sample **John Blumen** created for a monthly emailing he sends to book and magazine publishers.



BEHIND THE BRUSH continued

Here's a recent Illustration of an CMU Alumni Donor **Dan Hart** created for the spring issue of Meche News.



Pat Lewis designed a teeshirt for the Steel City Derby Demons to be sold at all SCDD matches. It's shown here during the screenprinting process at the Cotton Factory.

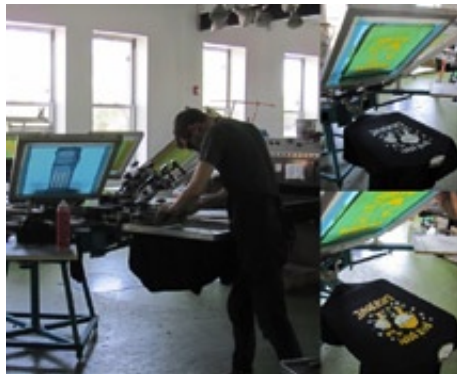


Photo: Courtesy of Cotton Factory

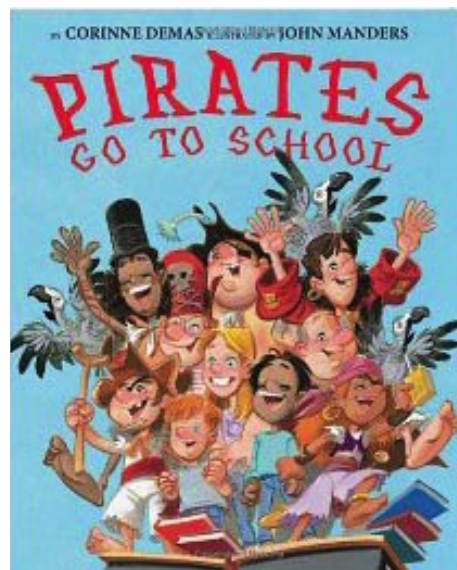
Mitchell McNaughton did this pen and ink drawing of Syrian President Bashar al-Assad, representing his severe treatment of Syrian protesters.



Here's one of **Dave D'Incau's** spot illustrations accompanying an article about how to talk to conservatives regarding the benefits of cycling in the current issue of Bicycle Times magazine, online at: www.bicycletimesmag.com



Just released, *Pirates Go to School* written by Corinne Demas and illustrated by **John Manders** is a funny rhyming story about the silly things pirates do when they go to school. Cover art is shown in progress on the easel.



John Hinderliter created this map of Pittsburgh over the Fourth for the Pittsburgh City Paper's Events Guide. The art director requested an eblast, specifically wanting to hire a PSI member. The entire job was done in Photoshop.



This is the tenth tee-shirt by **Anni Matsick** designed for Children and Youth Sidewalk Sale participants in the Central Pennsylvania Festival of the Arts. The young vendors, like this boy demonstrating his designer hula hoops, offered their wares July 13 in downtown State College.

