



PSI Inside

www.pittsburghillustrators.org



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Editor: Anni Matsick

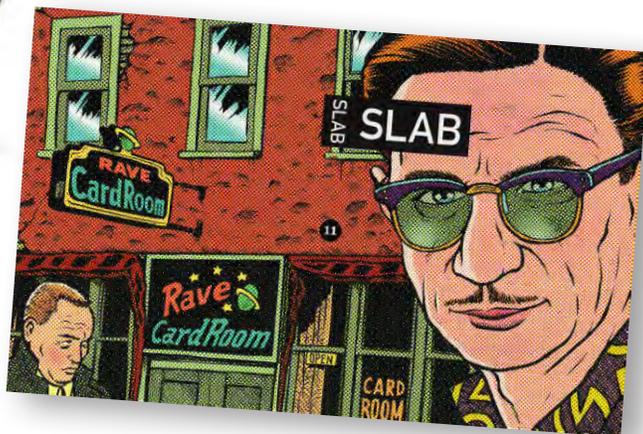
Reporters this issue:
Genevieve Barbee
Fred Carlson
Hannah Garrison
Anni Matsick

Design & Production:
Yelena Lamm



HEADLINE

Brian Allen illustrated an album cover (see page 8) for the Brazilian heavy metal band **John Wayne** (named after John Wayne Gacy — not the other guy, he says) which was cropped for the disc. According to Brian, this album cover is the first in a set of two albums, that when placed together will form one cohesive image. "This album represents the dark side, while the following album will have a similar design, but mirrored, and 'lighter.'" View the speed-inking tutorial Brian created for YouTube [here](#).

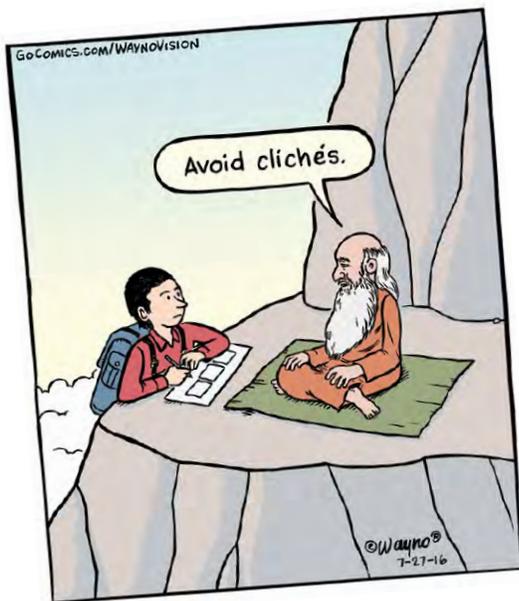


HEADLINE

English professor Dr. Mark O'Connor from the English Department at Slippery Rock University asked **Mark Zingarelli** to do the wraparound cover artwork for their Sound and Literary Art Book (SLAB). Mark also did a poster and had four of his Eddie Longo comic strips published in this literary collection.

HEADLINE

WAYNO has been devoting time to his comic panel, *WaynoVision*. This July 26 preview is "sort of a self-portrait and self-administered advice," he says. Find it [online](#) each Monday and Wednesday.



My Spot

Anni Matsick

If you're enjoying this issue, loaded with reports on PSI status, events and meetings, check the list of names in the sidebar and thank a reporter!

They are the eyes and ears of the newsletter, going on the spot each month so all of us can stay informed on

anything we've missed. More thanks go to our designer, who gracefully packs it all into these few pages making the compilation look easy! Two Business of Illustration meetings make this a meaty issue, along with an update on plans for our 20th anniversary show, and a lot more happenings are shared by individual artists in Member News. Readers who rank Behind the Brush as their favorite part won't be disappointed — plenty going on there, as well as in the Spotlight which this time focuses on an illustrator who's among our busiest. Oh, and thanks, also, to all of the members who shared their news — wouldn't be an issue without you!

On Exhibit

A unique show will open June 24 and run through September 4 at SPACE Gallery, 812 Liberty Avenue. The Pittsburgh Cultural Trust project is guest curated by Brett Yasko. Eleven PSI members are among 250 contributing artists who have done a portrait of the same subject, Pittsburgher John Riegert, whose name serves as the show's title. An opening reception free to the public will take place June 24, 5:30 - 10 pm. The show will include works by PSI members **Genevieve Barbee, Ashley Cecil, Lex Covato, Dave D'Incau Jr., Yelena Lamm, Judith Lauso, Anni Matsick, Kurt Pfaff** (shown), **John Ritter, Elizabeth Claire Rose** and **Anne Trimble**. Details can be found [here](#).



Honorable Mentions were awarded to **Anni Matsick** and **Bill Vrscak** for their entries, "Sweet Dreams" and "Lawrenceville Morning" respectively, in Pittsburgh Watercolor Society's annual *Waterworks* members show, held April 2-23 at Spinning Plate Gallery. Juror for prizes was Graham Shearing. Also on exhibit were "Island Guy" by **Ron Thurston**, and "Freckles" by **Kit Paulsen**.



Kudos

Mark Zingarelli received the Nemo Award for Outstanding Excellence in the Cartoon Arts, presented to him by **Wayno**, at the *KaBlam!* fundraiser for the ToonSeum on April 23. The Nemo was first awarded in 2008, and has honored a select group of artists, including Pittsburgher Ron Frenz (Spider-Man, Thor, etc.), artist, activist, and historian Trina Robbins (Wimmen's Comix, Wonder Woman) and underground pioneer Bill Griffith, creator of Zippy the Pinhead. Mark contributed six ink drawings to the auction.

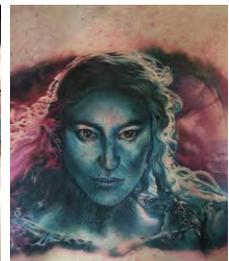


Photo: Archie Carpenter, the ToonSeum

Sarah Miller was awarded 1st Place in Color Portraits, 3rd Place in Large Color and Sunday's Tattoo of the Day (see photo of bicep) at the *United Ink Tattoo Convention* held April 1-3 at Resorts World Casino in New York City. Canvas Craig Ruch sat eight hours with Sarah and fellow artist



Zhang "Popo" Po as they collaborated on a design, which won Friday's Tattoo of the Day award. The client told PSInside, "It wasn't really that bad. Most intense moments were when they both were using the largest size needles." Popo took American 1st Place, Black & Gray Large and Portrait, and others.



Later this month, Sarah won 2nd and 3rd awards for Large Color and 3rd large color at the *9th Annual Baltimore Tattoo Arts Convention*, held April 15-17 at Baltimore Convention Center.

Donna House has been designated "Teacher of the Year" by the Community Art Center of Cambria County, Johnstown. The award will be presented May 14 at the Susquehanna Country Club in Johnstown. In the last year, Donna has taught classes in colored pencil, pastel and encaustics. She is currently teaching a class in scratchboard.

Out and About

"**The Creative Process with Vince Ornato**" is a new show on Bethel Park TV. Vince was interviewed for this first segment in February on the deck of his Northside studio by Allen Levine, whose talk show, "Pittsburgh Sportsline," has run for four years there. Allen has produced over 400 of his own shows, as well as "Healthier Happier You" with Jamie Oliver, for BPTV. The segments run about 28 minutes, and Vince will record one per month for about a year. View Episode 2 [here](#).

An interview with cover artist **Vince Dorse** appears in the April 13-20 issue of Pittsburgh City Paper. Vince did the cover art based on Donald Trump's visit to Pittsburgh that week, along with an inside spot illustration showing a damp version of the presidential candidate. Since he had generous lead time, Vince put together a step-by-step post at his [process blog](#).



Kit Paulsen will teach an Introduction to Watercolor class at South Arts Pittsburgh on Wednesdays 1-4 pm on May 18, 25,

June 1, 8 and 15. Full details and a registration form are available [here](#). About her painting demo for the West Hills Art League last Thursday, Kit says, "What an engaging, curious, close knit group! My subject was how working from a black & white photo forces one to make harmonious color choices."



April 12 Social Meeting

Gathering at Church Brew Works this month were President Pat Lewis, VP **Amanda Zimmerman**, Treasurer **Fred Carlson**, Secretary and Exhibition Coordinator **Molly Thompson**, past VPs **John Blumen** and **George Schill**, PSI Designer **Yelena Lamm**, members **Danielle Amiano**, **Genevieve Barbee**, **Hanna Garrison**, **Jim Prokell**, **Hillary Schenker**, **Christine Swann**, **Gregg Valley**, **Phil Wilson** and new affiliate member **Katya Greco**.

Art of Facts Update

The planning for the 20th anniversary exhibition of the Pittsburgh Society of Illustrators, **Art of Facts**, *Uncovering Pittsburgh Stories*, continued on Monday April 18 with a meeting of most of the Core Committee members hosted by **Kurt Pfaff** at his South Side studio. The full prospectus and the fundraising primer for all full members is coming very soon and the May Business of Illustration meeting to be held at **Fred Carlson's** home/studio on Thursday, May 26 (to avoid the holiday weekend) will be show-centered; critiques of work in progress, sharing themes and ideas, full explanations of the prospectus and fundraising primer, PR potential for national visibility, etc..



L-R: Rick Antolic, Fred Carlson
Photo credit: Kurt Pfaff



L-R: Kurt Pfaff, Kathy Rooney, Molly Thompson
Photo credit: Fred Carlson

Fred Carlson shares sketches:

Working some early stages on one of my entries for the upcoming Heinz History Center **Art of Facts** show. Sketches are Derwent graphic pencils on Strathmore.

On June 17, 1964, the Rolling Stones played in Pittsburgh at the West View Park Danceland music hall as part of their brief first United States tour. Records show that perhaps 400 people were in attendance and tickets were



\$1.50 available at National Record Marts (where else?). It was part of the KQVacationland summer series and Chuck Brinkman was an announcer. The Chiffons and Bobby Goldsboro were also on the 6-act bill that ran from 8pm to midnight. This packed schedule only allowed the Stones 35 minutes to run through 11 of the songs featured on their first US release "England's Newest Hitmakers: The Rolling Stones!". 10 of them were covers by blues-rock stars like Willie Dixon, Rufus Thomas, Chuck Berry, and Buddy Holly with one self-penned hit, "Tell Me."



The Stones only played San Bernadino, San Antonio, Omaha, Excelsior MN, Detroit, Pittsburgh, Harrisburg, and Carnegie Hall in NYC on this 15-day swing. They used their June 10-11 time to record most of their 12x5 LP at Chess Studios in Chicago, although they

never played in Chicago this first tour! Only 3 snapshots are known to exist of the West View Park show taken by a Brookline teen from stage left where Bill Wyman and Brian Jones were standing, no press photography exists. These sketches show development of a final montage piece celebrating the youthful excitement of this almost unremembered moment where the "World's Greatest Rock N Roll Band," known for playing for crowds of over 100,000 started their international career in this rustic enclave north of Pittsburgh reachable by trolley car!

Kathy Rooney comments on her planned entry:

I quickly opted to do a focus drawing on Nellie Bly when the show was announced since I had started a very large drawing of her on paper many years ago and was glad for a reason to finally finish it in digital form. Nellie fascinates me because at a mere 22 she became a superstar reporter, not only due to her writing skills but because she had the guts, as a woman, to work abroad in the provincial 1880s. I read her books on her travels, first to Mexico where she called out the poverty there, and then *Trip Around the World in 72 Days*, which established her fame. Nellie was a born tomboy and she caused waves wherever she went. The theme tie-in is that Nellie got her big start as a writer in Pittsburgh at The Dispatch, writing articles about the plight of working women. She then moved on to The World, in New York City, in search of more investigative writing assignments. The World's owner had her do an investigative report on an insane

asylum in response to reports of brutality and neglect, for which she went undercover and had to feign insanity. The outcome was *Ten Days in an Asylum* which was very descriptive and difficult for me to read.



Treasurer & New Member Contact Fred Carlson reports on:

Treasurer's Report & Member Update

Thanks to the PSI membership for your prompt payment of dues this past three months! It truly made my job as Treasurer very smooth, and I did not have to call-around to find out who was doing what regarding staying in the Society!

Here is the latest reporting on our PSI Treasury and Membership:

Figures through 4/28/2016

Citizen's Bank checking accounts:	\$19,166.80
Citizen's Bank savings account:	\$2,053.87
PayPal account:	\$936.40
Total cash-on-hand:	\$22,157.07

2016 Total Income:	\$10,142.00
2016 Dues received:	\$ 8,942.00
2016 Scholarship Gifts rcvcd:	\$1,200.00
2016 Dues Outstanding:	\$485.00
2016 Members Outstanding:	6 full, 1 affiliate (still to pay dues 4/28/2016)

2016 Membership 4/28/2016	
Total Members:	156
Total Full Members:	133
Total Full Members (Life Benefactors) (included in Full member total)	16
Total Affiliate Members:	23
Total Affiliate Comp Members: (included in Affiliate member total)	5

SAVE 20%

on non-sale items with PSI members card

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Genevieve Barbee reports on:

March BOI Meeting



Members gathered on March 25 at Wilkins School Community Center in Regent Square for a panel discussion titled, "So You Want to Have an Exhibition of Your Work. The panel, led by **Lisa Rasmussen**, included **Fred Carlson**, **Kathy Rooney**, **Vince Ornato**, and **Yelena Lamm**.

Lisa Rasmussen worked at Third Wall Gallery for many years and told how the owner managed her space. Each artist met with the director who determined if the work was sellable, and then booked an exhibition to display for one month. A forty percent commission was taken. The artist was responsible for advertising with use of gallery's mailing list. After six years, the director began charging a rental fee for the space. She would retain either the 40 percent commission or the rental fee, whichever was higher.

Lisa listed the normal expenses for a gallery exhibition which included: application fees (a contentious issue, they can eat into the return on investment of a show; will this opportunity get your work in front of a high profile jury, in front of diverse clients, a new market?); commission taken by gallery (ranging from 40–60 percent); rental space cost; postcards and postage for mailing list; reception refreshments and entertainment; framing (some galleries who also operate a framing shop require you use them to frame your work).

Some things to consider when submitting your work are to research the gallery. First, is it the right fit for your work? Secondly, what is the submission process (ask, if not explicit). Knowing someone who has shown there is a great way to get in the door. Be sure to follow the submission process to the letter (It is there for a reason, mostly to screen out those that cannot—or will not—follow directions). Take professional documentation of your work (which you should be doing regularly, regardless). Have a professional web presence and make sure there are clear and usable directions on your site to both see your work and get in touch with you (ask a friend to look it over for feedback).

When you get a meeting, bring high quality prints instead of originals, at least 5–6 pieces for consideration (no to bring the whole show). Present your updated resume, and dress professionally. When following up, wait for them to call (maybe send an email after a month to six weeks if you haven't heard back). Galleries schedule at least a year in advance so there's no

rush, but be prepared in case someone drops out at the last minute!

It's important to think outside the regular gallery! There are bars, restaurants, churches, libraries, coffee houses all display art. Someone asked the question, "Why do I need to give my resume if my work is sellable?" It helps the owner tell a story about you, lets others get to know you and your work, serves as a screening technique to ensure that the artist is serious about working with the gallery.

Vince Ornato remarked that we exhibit to "show our work, to sell, and to get paid." Get exposure on your own to increase your public presence and gain experience. Vince emphasized the importance of keeping an eye on your expenses — they add up! If showing in a non-traditional gallery space, (restaurant, coffee shop) ask them to sell right off the wall. This can come with a commission or fee but will remove the barrier for the customer. McGee Women's Hospital sells through their gift shop!

Yelena Lamm recently had exhibitions at the Carnegie Library in Homestead and Bock Tott Gallery in Sewickley, remarking that they have been great opportunities for exposure, networking, and selling. She advised on building good marketing strategies. Using social media, a postcard (snail mail list) and an e-mail list. Be sure to not add people randomly to your list. Everyone hates spam and it's a great way to irritate people. Use your friends, family, business associates (include people to whom you have sold work). A tip to define your market: Who thinks that what you do is interesting?

Kathy Rooney collaborated with her husband, Ray Sokolowski, to sell his fine art out of their home studio using "guerrilla" marketing techniques. She created a list of prospective art buyers from their own personal networking endeavors. This list consisted of her target demographic: established contacts of wealth (corporate, large non-profit, etc.). Using her email list she released regular media alerts. In each message she features a large picture as "eye candy" and very little text, saying: New Painting from Ray!" She sold a \$5,000 piece this way, which started the ball rolling. She keeps a link to her Etsy shop in her email signature.



Fred Carlson discussed the very reasons why illustrators should work toward exhibitions. Working towards exhibitions: grows our aesthetic self esteem, makes us try new subjects and approaches, diversifies sale opportunities and

grows our client base. He offered an excellent handout featuring information and comparison of the top four annual exhibition opportunities for illustrators (NYSI, CA, AI, SILA) and left us with the advice that "if you aren't recouping your costs, you should be getting new market exposure and experience."

In attendance: President **Pat Lewis**, Secretary **Molly Thompson**, Treasurer/New Member Contact **Fred Carlson**, New Member Screening Committee Chair **Kathy Rooney**, PSinside Designer **Yelena Lamm**, Past President **Rick Antolic**, Program Committee members **Danielle Amiano** and **Lisa Rasmussen**, members **Genevieve Barbee** and **Vince Ornato**.

Photos by **Pat Lewis**

New Affiliate Member

Katya Vadim Greco Swissvale
www.katyavadimgrecoart.com

Katya has over 30 years in the freelance field. She was trained in Kiev, where she received a BA in Theory and History of the Arts. After moving to the United States, she received an Associate Degree in Graphic Design from the Art Institute of Pittsburgh in 1997. Her work includes portraits, still life, landscapes and illustrations. She was referred to PSI by **Yelena Lamm**.



To read more about some of the members featured in this issue, look for their Spotlights in past newsletters, available on PSI's website.

July 2014

January 2015



Vince Ornato



Wayno



Illustration: Kurt Pfaff

Life Drawing at Panza Gallery

Long Pose Monday: Mondays 6-9pm \$10
Life Drawing: Thursdays 6:30-9:30pm \$10
Saturday Sessions: Saturdays 10am - 1pm \$10

Coffee, pastries & drinks served.
Enter basement gallery on left side of building.

www.panzagallery.com

Hannah Garrison reports on:

April BOI Meeting



The April 29 Business of Illustration meeting was held at the home/studio of **Ashley Cecil** in Highland Park, which began with a slideshow presentation of her work from various residences. She called it her "BYOB tour of Pittsburgh." Ashley's current work involved a transition from portraits to flora and fauna. Her patterns are influenced by the Arts and Crafts movement in which beautiful and fine workmanship governed. She takes the pieces further by applying them to items, including scarves and pillows, selling them at various arts and crafts shows such as *Wings and Wildlife* and *Handmade Arcade*.



Ashley chose to stay in Pittsburgh for this sequence because of responsibilities in her personal life, which include having a young child. One of her biggest struggles was marketing her work and presenting a face to the public eye. She decided to approach the Phipps, Carnegie Natural History Museum, and the National Aviary. Her pitch was to go to each place once a week for five hours. She also worked with various local florists in their boutiques. At the CNHM she was allowed to go through specimens in the back rooms and choose what she wanted to paint. The Aviary proved to be a little difficult because she never knew at which given day a certain bird would



be on display. The Phipps was more predictable, as she was able to walk around and choose which specimen to paint. Her

process involved first setting the pattern on canvas at her studio. She would then draw the birds on craft paper and place where she wanted on the canvas. She then carefully traced the outline and painted inside the silhouette. Ashley also learned along the way to digitize her patterns for future use before anything was painted on top. She would then start at the Aviary, and then visit the CNHM, florists and the Phipps later in the week.

Painting plein air allowed her to interact with a variety of crowds, including children who were curious about her work. She was interviewed on KDKA-TV's Pittsburgh live, had lunch with people interested, and met future and current clients along the way. Some things she learned were how much she could plan versus life's unpredictable circumstances. Also, being portable was very important.

In attendance: VP **Amanda Zimmerman**, former VPs **David Biber** and **Ashley Cecil**, PSInside Designer **Yelena Lamm**, Scholarships Committee Chair **Rhonda Libbey**, PSinside reporter **Hannah Garrison**, photographer **Alex Patho Jr.**, members **Kelly Ackerman**, **Katya Greco**, **Elizabeth Claire Rose** and **Hilary Schenker**

Photos by Alex Patho Jr.

Next BOI Meeting:

THURSDAY May 26 (Note change from Friday due to Memorial Day weekend)

Topic: Update on **Art of Facts: Uncovering Pittsburgh Stories** (PSI 20th Anniversary Exhibition at the Heinz History Center)

Location: Home/studio of Fred Carlson, 118 Monticello Drive, Monroeville, PA 15146

Time: Meeting starts promptly at 7:30pm

Details: The full prospectus and a fundraising plan will be provided in hard copy form. Bring finished work, ideas, sketches, and any process studies to share for a group critique situation. If you are bringing work for feedback, please notify Fred ahead of time (412.856.0982/fred@carlsonstudio.com) since we need to schedule everybody and we will have time constraints. Bring a snack or drinks to share!

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Drawing Under the Influence:
An Illustrator's Guide to Mixing Drinks

only \$5

Spiral bound, soft cover, 128 pages. PSI's 2011 Directory featuring 59 illustrated recipes.

Introductions by mixmaster Craig Mrusek, Kathy Rooney and brief history by George Schill. Concept: George Schill & Ron Magnes. Design: Steve Cup

Play Ball!

PSI Illustrated baseball card sets of 12

less than 10 sets left!



\$10/set

Printed originally to promote the 2001 Play Ball! show of baseball illustration at AIP.

Illustrators represented in the set of 12: David Biber, Fred Carlson, George Schill, John Manders, Ron Thurston, Larry Tinsley, Greg Valley, Ilene Winn-Lederer, Ilena Finocchi, James Mellett, Kathy Rooney, Lynn Cannoy.

Sales benefit PSI general treasury.

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NEXT PSI SOCIAL



Tuesday, May 10
Beginning at 6:30 pm

Church Brew Works*
3525 Liberty Avenue, Strip District

*Featured in the *New York Times*

Free parking! Free appetizers!

Spotlight on.. Brian Allen

Directed at today's youth counterculture, Brian's dynamic imagery has found its place in many products. This labor intensive design was done for skateboard enthusiasts.

"They look just amazing! Everyone is giving compliments about the graphic because it's very cool!" was the reply from Martina Ieffa at Revenga Skateboards in Italy, who had hired Brian to conceptualize and illustrate a team of superhero zombies to be laser-engraved into their decks. The company specializes in original, custom designs from illustrators whose imagery appeals to their young clientele.

"It was challenging to pump a ton of detail in the board, while making sure to keep the lines bold enough so as to not cause much trouble in the engraving process," Brian recalls. While designing, he also had to structure the composition so the layout could be changed to fit a t-shirt, expanding its sales potential. Brian kept the characters masked on separate layers in Photoshop, so moving them around at the end was relatively easy. A six-color silk-screen version was created for both boards and shirts. You can watch a YouTube video of the process in Manga Studio, using a Wacom Cintiq 24HD, [here](#)

When asked to describe his work procedure, Brian says, "I typically work in four stages: rough concept sketch, pencils, inks, and final color. Keeping the client in the loop through the whole process usually helps me avoid those dreaded 'little tweaks' that clients often make that turn

out to be not so little. In this particular project, the only revision the client had was in the coloring stage. I had initially colored everything in blue tones, but she wanted to make the zombies green, so we ended up making the costumes orange."

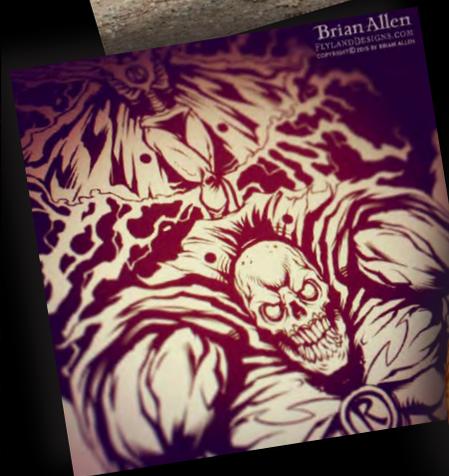
Brian has expanded his reach and currently has a variety of assignments on the drawing board. These include some new t-shirt designs for Hard Rock Cafe and Smith & Wesson, a book cover for a young adult fantasy novel, a logo design for a trucking company in Norway, "and a bunch of other wacky stuff." A "really exciting" project he has just started calls for creating illustrations to be 3D printed as molds and wrapped around gun barrels, for a new retail brand. Watch this space.

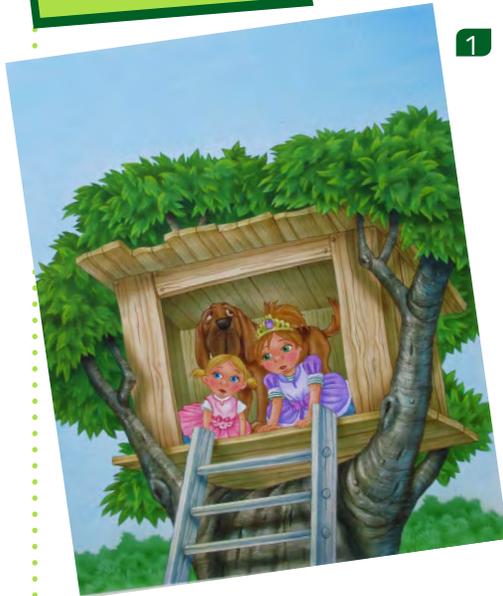


©Photo By Linda And Robert Hale 2013

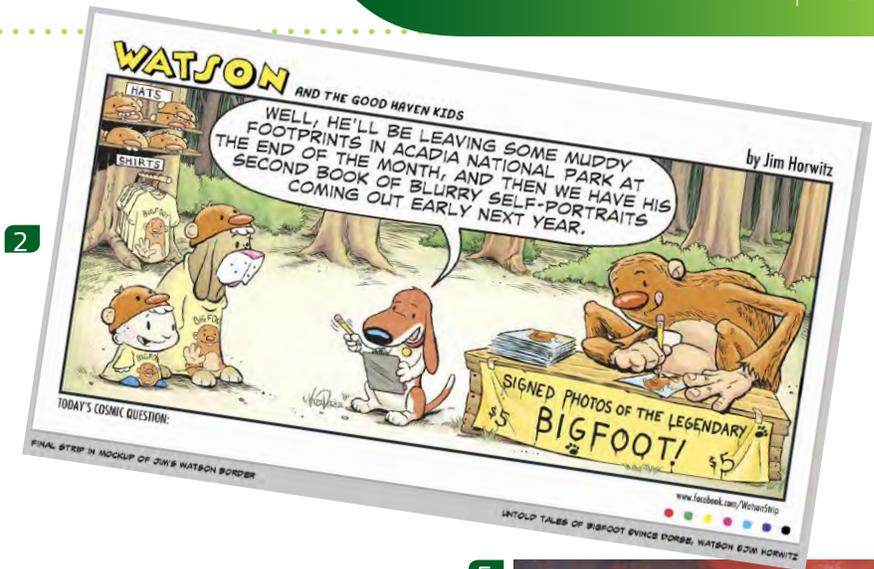


Brian Allen
FLYLANDDESIGNS.COM
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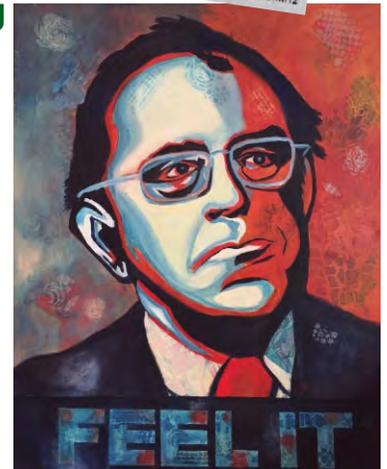


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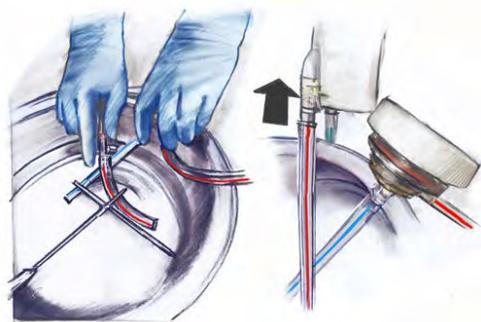


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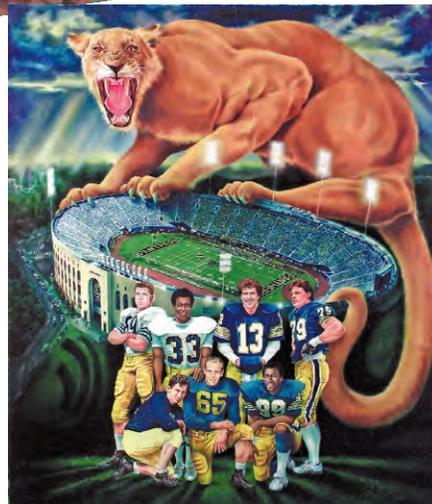


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7



1. This scene is from a current children's book project **Phil Wilson** is illustrating, *L'il Ben and a Day for Play*, written by Mary Ann Cogliano. It's the second book Phil is doing for her "Muckapoo Farm" series.

2. **Vince Dorse** collaborated on a *Watson* guest strip with creator/cartoonist Jim Horwitz featuring Jim's characters and his own *Untold Tales of Bigfoot* characters. Here's a process post that outlines how they put it together.

3. "Magnolia in Spring," a 24"x36" acrylic on canvas, appears under the still life tab on new member **Katya Vadim Greco's** website.

4. This graphic illustration of comedian Don Knotts from his iconic movie "The Ghost and Mr. Chicken" was done by **Terri Adams**, with plans for a screened t-shirt. A sketch was done from a photo reference then worked on in pen and ink. Final art was rendered in Adobe Illustrator.

5. **Mary Dunn's** "Feel It" is a portrait of Bernie Sanders done in the style of Sheppard Fairey.

6. **Ron Thurston** says, "The art director has convinced the medical procedure company to go with more sketchy (human friendly) illustrations instead of cold photo-like illustrations. Good for her and the client." Ron has done about 30 of these drawings for the client.

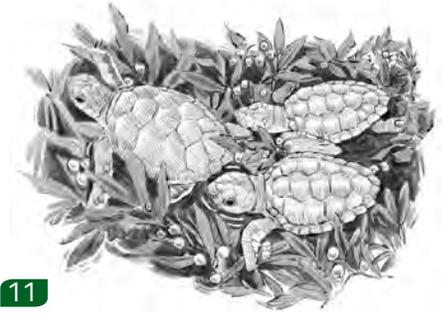
7. **Jim Prokell's** original illustration of "PITT Stadium and Retired Jersey Players" (4' x 5', oil on canvas) recently was sold to a University of Pittsburgh alumni, an art collector from White Plains, NY.

8. Here's an ad **Kurt Pfaff** did with the creative staff at Garrison Hughes, utilizing his 3D illustration.

9



11



10



12



13



9. **John Hinderliter** did these two illustrations for a small sci-fi magazine.

10. Penguin Random House books continues to hire John for their book series. He recently did about 240 illustrations for books about Stonehenge

and The Great Barrier Reef. He's now doing sketches for one on the Taj Mahal.

11. Cobblestone magazine had John do these pieces to accompany text on environmental activists.

12. Here's the full cover done by **Brian Allen** for the album described on page 1. "It was a great pleasure working on this with the band, as they gave me a lot of freedom, and I set upon the design without much planning, and tried to let it flow," he says. Members

of John Wayne pose near the banner. 13. **Yelena Lamm** illustrated story pamphlet for new Lammily Photographer fashion doll. She combined digital illustrations made on iPad Pro with traditional watercolor backgrounds.