

# PSINSIDE

www.pittsburghillustrators.org

November/December 2011

## My Spot by Anni Matsick



As this issue goes to press members are busy preparing their fabled dishes for PSI's annual holiday celebration,

Saturnalia. The evening is a special time to review the year in conversation while raising toasts and angling for a slice of Rick's apple pie or sampling of Zing's chili. At year's end, we find ourselves looking back on shared good times had at monthly socials, exhibit openings and community events where members volunteered time and talents. The newsletter recorded twelve months of such giving as members donated their artwork to benefit numerous charitable causes, like the very successful one on page 7. Our exhibits calendar was highlighted by the release of the talent-packed 2011 PSI Members Directory, making a big splash and proving that people will actually pay money for one that's well designed and entertaining. Coverage of the second exhibit of originals, designed to share our experience with art students, is on page 4.

PSInside will return in January with a new look and a team of three designers. We're grateful for having the extraordinarily talented **Ron Magnes** in that role for over seven years, since the first online issue appeared in April, 2004, making a big task look easy. Another volume is archived as we look ahead to more good things in 2012.

Editor: Anni Matsick  
Design/Production: Steve Cup & Beth O'Neill

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## News Flashes From Our Members

### Wound Up

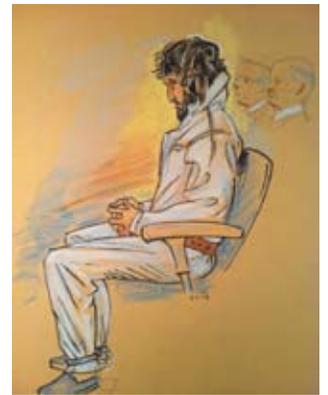
**Mark Brewer** recently finished 11 drawings for Yankee magazine's January/February 2012 issue. Here are two of them, done for an article on Yarn Bombing. The activity, also known as graffiti knitting, has grown more popular in New England towns. It's a type of street art that employs colorful displays of knitted or crocheted cloth.



### Court Report

From **Dave Klug**: I have been doing courtroom drawings for all three networks since the mid 80s, but with camera access now allowed, that disappeared. But, a few months ago I was called in by WPXI to cover the Poplawski trial for the "cop killer" in Pittsburgh who was later convicted.

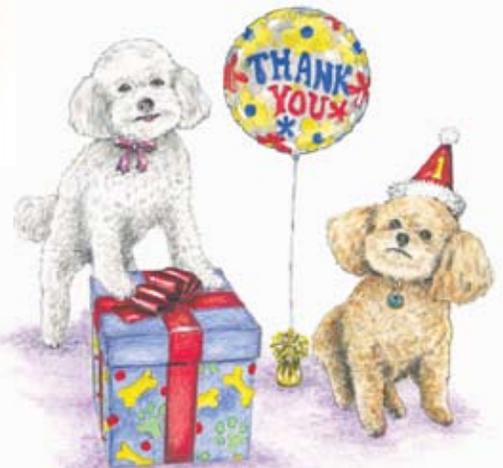
Then in mid-November I got a call from CNN in Atlanta, asking if I was available to draw in federal court the next day. The "White House shooter" was being arraigned here in Pittsburgh.



continued on page 2

### Wilson is Back

Author-illustrator **Susan Castriota** was interviewed by Radio Disney about the publication of *Wilson Learns Manners!*, the second entry in the "Wilson's Wondrous Tales" series that debuted November 6. The first installment, *Wilson Gets Adopted!*, tells the touching true story of the poodle's rescue from a high-kill animal shelter to a loving home. The second book seeks to instill in children the importance of treating others the way they would wish to be treated. More at: <http://www.wilsongetsadopted.com>



## NEWS FLASHES continued

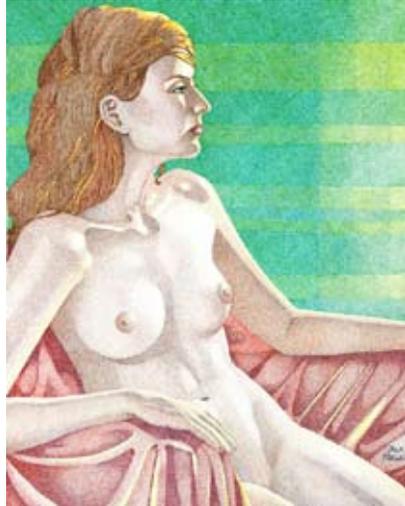
## Court Report (cont.)

Of course I said, "Ummm, I don't know, let me check." I got the details, talked with the reporter who was heading to Pittsburgh and arranged to meet an hour before the hearing. After a thorough security screening, I was in. We were the first people in the small courtroom so I scoped it out, getting what I thought would be a good angle, and did a few warm up sketches of some of the reporters. The room filled, and they brought him in. This proceeding was going to be quick, so I had to get something fast or risk national level failure. I spotted the my subject sitting on the opposite side of the room, facing away from me, talking with a lawyer! I had to quickly make my way to the other side, persuade the U.S. Marshall to let me sit by him and get busy. I had pencil, pen, four color pastel pencils and four sheets of paper. It was now or never. Luckily, the lawyers got in a pow wow and there were a few minutes of the defendant sitting alone. But soon the judge appeared, declared court in session, and in 12 minutes it was over! I had a good foundation on two sketches and stayed behind a few minutes to work on color. The reporter approached, saying, "We need to get those now!" I added finishing touches, went outside and found the camera man with his tripod, held them up and he snapped. Within the hour they were on air with the report. Whew! Now that's an artist's adrenaline rush.

## On Exhibit



"Orangatang" by **Nora Thompson** was accepted into the *16th Annual Regional Juried Art Exhibition* at the Southern Alleghenies Museum of Art in Ligonier Valley. The show runs November 18 through February 12.



**Jack Puglisi's** "Jennifer against the Green" and two others were featured in the *Naked in Pittsburgh II: Winter 2011* exhibit, held at the Red Door Space in South Side.



"The Empress" was featured in the *Pittsburgh Society of Artists Annual Exhibition 2011*, held at the Fein Art Gallery on East Ohio Street.



"Holiday Children," a watercolor by **Judith Lauso** was made digital and printed on canvas for the holiday exhibition running through January 7 at the Jeff Edwards Gallery in Bethel Park.

**Mary Dunn** has been asked to participate in two exhibits at Gallery Sim in 2012. One is a culinary art exhibit to run February 3 - March 25. The other, *Neighborhoods*, will be held April 13 - June 10. Mary will show one painting in an exhibit at the Monroeville Library, December 3 - 31.

## Worthy Causes



"Got One" is a painting **Brad Blahnik** donated to the *Epilepsy Association Gala* fundraiser at the Ritz-Carlton in downtown Cleveland. It was held in November, Epilepsy Awareness Month.

## Happenings



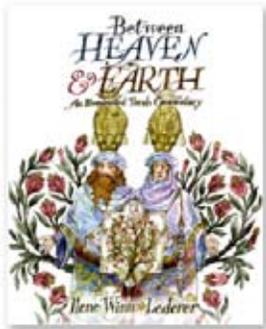
**George Schill** gave a talk on his work November 9 at Northern Ohio Illustrators Society for NOIS members and illustration students from Cleveland Institute of Art. **Mark Brewer** joined him for the trip and George gave him a tour of American Greetings and made some introductions. "We joined some of my AG friends for lunch at a Vietnamese joint and Mark tried Sriracha Sauce for the first time," George relates.

**Wayno** was recently interviewed by Erin Marton for a CBS Pittsburgh feature. He will also be profiled in the January issue of Pittsburgh Magazine, which will be published around Christmas. He will close out the year with a second run as Dan Piraro's guest cartoonist for Bizarro, December 26 - January 1.

## NEWS FLASHES continued

**Ilene Winn-Lederer** gave a lecture on *Between Heaven & Earth: An Illuminated Torah Commentary* November 27 at Calvary Episcopal Church, Walnut and Shady

Avenues. Ilene suggests the book as an ideal holiday gift. Preview and purchase at: [www.winnleder.com](http://www.winnleder.com) or Pomegranate: 1-800-227-1428 and [www.pomegranate.com](http://www.pomegranate.com)



The Pittsburgh-Tribune ran an article about how **Nora Thompson** recently published her book, *Twisted: Tales to Rot Your Brain Vol. 1*, partially funded through Kickstarter: [http://www.pittsburghlive.com/x/pittsburghtrib/news/westmoreland/s\\_767174.html](http://www.pittsburghlive.com/x/pittsburghtrib/news/westmoreland/s_767174.html) Shown is one of three bookmarks Nora gave as rewards to contributors. The book is out and available on Amazon: <http://www.amazon.com/Twisted-Tales-Your-Brain-Vol/dp/0983669902> and Barnes & Noble: <http://www.barnesandnoble.com/w/twisted-norathompson/1035446307?ean=9780983669906>

## Awards

**Sarah Miller** took home three top awards at the 18th Annual Meeting of the Marked, held October 28 at the Pittsburgh Radisson. She received a plaque and certificate for 1st Place Large Color and 2nd Place certificates for Medium Color and Small Color.



**Fred Carlson** has won a Jefferson Award for his volunteer service with the Swiss Nationality Room committee currently fundraising, designing and constructing a Swiss Room at the Nationality Rooms Program at the University of Pittsburgh. This award comes from the Pittsburgh Post-Gazette, Highmark, and the Heinz and Pittsburgh Foundations. Fred's major work included creating the fundraising appeal materials over 13 years. The Swiss Room theme of universal education for all young people was exemplified by Johann Pestalozzi (1746-1827), who created an entire educational system for young people from all back-



grounds. He was influenced by the writings of Jean-Jacques Rousseau (1712-1778) on the rights of all man above the claims of the state or sovereign kings. The Swiss Room is modeled on a time when these

influential thinkers were active.

Fred's portraits of Rousseau and Pestalozzi for the back wall are done in the sketch study style of the great portrait artist

Hans Holbein the Younger who hailed from Basel, Switzerland (active ca. 1520-1540).

There are 50 Jefferson Award winners in west-

ern Pennsylvania annually. July's PSInside reported on **Dave Biber** honored for his service to Pittsburgh Trails Advocacy Group (PTAG) <http://www.post-gazette.com/pgcharities/jefferson/program.asp>

**Bernadette Kazmarski** was awarded four Muse Medallions, the highest honor given by the Cat Writers' Association in their annual Communications Contest, for her

artwork and writing; these were chosen from the seven Certificates of Excellence awarded her in the preliminary judging in September. Entries must be at least 1/3 focused on cats, and can also include other animals or other subjects, and only include professional published work.



The Muse Medallions were given for: Illustrations, Series, "16 Portraits of Rescued Cats" from Great Rescues Calendar and Gift Book; Illustration, Single, "A Wonderful Gift" (shown) featuring a commissioned portrait from 2010 which was published as a greeting card in 2011; Blog, Entertainment, "The Creative Cat", which features updates on commissioned pet portraits, demonstrations of how her cats are used to create new products and illustrations including daily photos, articles about becoming an artist and working as an artist, profiles of other animal artists as well as information and educational articles about cats and pets; and Article, Opinion, Essay or Editorial, "On Dying and Death, and Remembrance." Read more at: <http://wp.me/pqHPa-1Kk>

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## FEATURES

# DUI Exhibit Goes Another Round at AIP

by Katie Koenig

The opening reception held December 2 at the Art Institute of Pittsburgh's gallery was the second for PSI's popular *Drawing Under the Influence*. Over 50 pieces are included from the *2011 Mixed Drinks Recipe Directory*. PSI welcomes the opportunity to work with a leading establishment of visual arts education in showing a diverse collection of original art and helping to inform and inspire the next generation of professional artists.

PSI has set up special displays to show the process work involved in conceptualizing and completing some of the illustrations in the directory. Several wall cases include thumbnail sketches, reference photos, and hand lettering. Especially enlightening is a computer presentation of **Vince Dorse's** process for his two images, the Shirley Temple and Sleepy Hollow Cider.

PSI members and guests once again perused the artwork while sipping on cocktails created from several recipes found in the directory. There was also a tasty sampling of appetizers to enjoy as visitors browsed the gallery or stopped to talk with friends and fellow guests at elegantly decorated cocktail tables.

The exhibit will hang through January 28. AIP gallery hours are 9 am - 8 pm Monday through Friday and 9 am - 4 pm on Saturday. Closed Sundays.

## Giving Thanks at the Holidays: A DUI Roll Call

### From Show Chairman Vince Dorse:

I received a lot of compliments and congratulations Friday night at the opening of PSI's *Drawing Under the Influence* show at AIP Gallery. The show looks fantastic and went off without a hitch (ahem), so it was tempting to just bask in the praise. But I could never have put it together without the hard work and help of a small group of people who really went out of their way to make sure PSI looks good. If you didn't make the opening, you can rest assured your work looks stunning

on the walls at AIP---plenty of elbow room and a nice flow. Much credit for that goes to **Ann Rosenthal**, AIP's Gallery Manager, who had a vision for the exhibit and followed through until it looked amazing. But most of the heavy lifting was done by a crew of illustrators who trekked out to AIP early that Tuesday morning before Thanksgiving to hang the show: **Mark Brewer** (President), **John Blumen** (Vice President), **Fred Carlson** (Past President), **Kurt Pfaff** (Future President?), **Charles Lucas**, **Frances Halley** and **Michele Bamburak** hung, unhung and rehung that show until the walls looked great and everyone was happy. No easy task, believe me. The work-in-progress displays that Kurt put together are visually eclectic, engaging and generating at least as much interest as the finished pieces on the walls. AIP students are getting their money's worth while our show hangs there for two months.



Special thanks goes to **Mark Brewer's** sister Amanda who undoubtedly had better things to do on Friday night than sling drinks behind the bar, but there she was--- handing out Georgia Peaches and Bootleggers to besotted art-lovers the entire evening. **John Blumen** was right beside her, mixing drinks at a fever pitch to meet the demand of the thirsty crowd (and sampling quite a few himself, you know, for quality control). **Mark Brewer** mixed about 17 Shirley Temples for **Phil Wilson** while **Frances Halley's** sons served up their very own home-brewed beer (which was a hit, by the way). It's important to note that nobody at the opening would've been quite as delightfully pie-eyed had **Gina Scanlon** (Treasurer) not scraped up a workable booze budget out of PSI's coffers. And if you weren't able to make the opening, trust me, the PSI members in attendance

made certain your membership dues did not go to waste.



Libby and Jim at the City Deli helped stretch our catering dollar as deliciously far as it could go, and the food was fantastic. Nothing but crumbs by the time we left. The night was profitable too. I worked the book table selling directories (mostly because I didn't trust any of those

other crooks with the money) and we ended up selling at least 20 copies. The good news is Ann at AIP is still getting requests for more books! Thanks to **Steve Cup** for designing such a nice looking directory, **Anni Matsick** (PSInside Editor) for hyping the show, **Alex**

**Patho** for photographing the event and all of the contributing artists who turned a drink directory into a work of art. So, while I took a lot of the praise, you can see I hardly did anything. That's why Show Chairman's such a great gig. I barely lifted a finger and practically napped through the entire process. I urge any of our talented, committed members who think they'd like to get more involved to step up and take the reigns the next time we put on a show. Besides being a really rewarding experience, you'll get to work with some of the finest people this town has to offer. Thanks again, everyone.

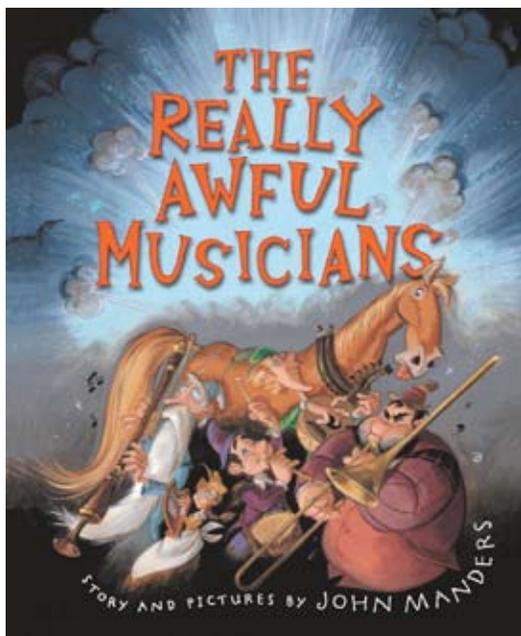
*Photos by Alexander Patho Jr.*

Link to photo gallery: <http://pathophoto.com/psi/duiaip>

## FEATURES continued

## The Really Inventive Illustrator

After years of illustrating stories by other authors **John Manders** finally has written and illustrated one of his own. *The Really Awful Musicians* hit bookstores in December.



John launched the book December 3 with an exhibit of the illustrations in Oil City at the Graffiti Gallery which houses his studio, catered by his wife, Lisa. The scene was set with large cutouts of the characters displayed in the gallery's windows. An evening reception was held for adults and another in the afternoon just for children. "For the kids I read the story and painted a picture of a royal crocodile. The adults had to amuse themselves, but even with nearly 80 people crammed into our little gallery everyone seemed to have a good time," John says. PSI members **Phil Wilson** and **Vince Dorse** along with family and friends from New York, Michigan and Florida were on hand to celebrate. John sold eight paintings and signed stacks of books. The show runs through December at Graffiti Gallery, 210 Seneca Street, Oil City. It's open Friday and Saturday, 11:00 am - 7:00 pm.

## The Really Awful Musicians

by **John Manders**

From Clarion Books in December 2011  
\$16.99/978-0-547-32820-1  
E-book available 978-0-547-57390-8

To learn more, read John's responses to Houghton Mifflin Harcourt Children's Books below.

### Author/Illustrator Questionnaire:

#### Please provide a brief summary of the book.

Once upon a time music sounded so bad that the king decreed a ban on musicians—even sending his men-at-arms to round up and feed them to the royal crocodiles. Little Piffaro, a street musician, flees in a horse-cart and along the way picks up other escaping musicians. They play as they ride. Each individual musician isn't so bad, but when one's too fast, one's too slow, one's too loud and one's too quiet, together they sound really awful. Finally their horse can't stand the noise and teaches these five unharmonious musicians how to play well together.

#### Why did you write and/or illustrate this book? What interested you in the material?

I'm a big fan of old music—like from 500 years ago. I like to attend concerts organized by the Renaissance & Baroque Society of Pittsburgh. I've heard groups like Anonymous Four; the Tallis Scholars and Piffaro the Renaissance Band ([www.piffaro.com](http://www.piffaro.com)). For a few years I created images for RBSP's annual season brochure. Subject matter was left up to me but I'm no musician so I began mining the public library's music history shelves in search of ideas. One thing I learned was: when Charlemagne came to power in 800 AD he wanted to consolidate his fractious empire so he went on a grand tour. He discovered that in each church he visited they would sing the same words to a hymn as

other churches but with a different tune. No one was sure what the notes should be because musical notation hadn't been invented yet. Charlemagne directed his chief operations officer, an English monk named Alcuin, to remedy the situation. And so Alcuin invented a system of musical notation.

I thought, what would it be like to play in a band before Alcuin's invention? Of course they'd have improvised as jazz musicians do today. But I figured I could milk plenty of laughs from the idea of musicians with utterly different personalities butchering a tune.

I was also inspired by a concert for school kids given by Piffaro the Renaissance Band (<http://piffaro.wordpress.com>). One number began with a single musician playing a simple tune on a pipe and a drum. Others joined him one at a time, each embellishing the tune with his instrument until the room was filled with wonderful polyphony. *The Really Awful Musicians* turns that idea on its head—each new musician makes the tune sound worse—until order is restored.

#### Did this book involve any special research or travel?

The settings are generally European—I didn't want the story to feel too much like any particular country—so the costumes are 16th century German, the character names are Italian-sounding, like a composer's instructions (*fortissimo!*), and the king dresses like Henry the 8th. It's what I call my "fairytale" look. Visual reference comes from the library or my own bookshelves. I have a small collection of books filled with pictures of costumes worn through history. Books of the world's great art collections supply



## FEATURES continued

paintings of people and places from long ago. Many of my books are flea-market finds. I depend on these visual resources; traveling somewhere far away for research is not practical for an illustrator with a full schedule.

**Please list any competitive titles and how you feel your book differs from them. To what other writers is your work comparable?**

I think *The Really Awful Musicians* compares to folk tales like *The Fool of the World & the Flying Ship* or *The Bremen Town Musicians*. Like those stories, *The Really Awful Musicians* is silly but contains contrasts: slow/fast, loud/soft. Ultimately these characters with their contrasting personalities learn how to work together for a pleasing result.



**In your opinion, what is the market for your book?**

Elementary school music teachers will find this story useful for teaching the concept of musical notation. Elementary school teachers in general will find it useful for teaching cooperation. I believe the age group I'm appealing to is 6-10.

**Are there details that occur to you that may be useful to us in publishing your book?**

This story didn't develop in the usual way. Ordinarily, first the manuscript gets written then the illustrations follow. Since I'm an illustrator first and a writer a long way second, I drew the story. That is, I drew very rough thumbnail sketches of all the scenes as if I were watching a movie. Once the sketches were in place I could write the words to fit the pictures.

Blog: <http://johnmanders.wordpress.com/>  
Website: <http://www.johnmanders.com/>  
Photos by Don Seed

## Roads to Publication

SCBWI Tri-Regional Conference in Gettysburg November 11-13

When a conference opens with a dessert reception offering an expansive array of cheesecakes, you know it's headed in the right direction. The major undertaking, held at the well-appointed Gettysburg Wyndham Hotel, combined three regions of the Society of Children's Book Writers and Illustrators: Western and Eastern Pennsylvania and Maryland-Delaware-West Virginia. Two years of advance planning was evident in the packed schedule, featuring three keynotes, two panel sessions and four workshop slots with numerous offerings. There were lots of attractions for illustrators and PSI members Wayno, Anni Matsick and Nora Thompson arrived ready to partake. Nora also had the role of western Pennsylvania region's Illustrator Coordinator and was busy with details that kept things running smoothly.

Additional excitement was due to the presence of SCBWI's co-founder and Executive Director, **Lin Oliver**, who proved to be as friendly and amusing as she appears when onstage at the national conferences. Lin flew in from Los Angeles but adapted easily to the chilly night air as she joined the group on the Gettysburg Ghost Tour. Lin is a leading children's book author and writer-producer of family films, television series and movies for children. With her co-author Henry Winkler, she writes the New York Times bestselling book series, *Hank Zipzer: World's Best Underachiever*, which has sold over three million copies. Lin and her editor on that series, **Bonnie Bader**, Editor-in-Chief of early and beginning readers at Grosset & Dunlap, held a workshop on Writing a Winning Series.



## The Illustrator's Track

First Pages has long been a conference feature for writers who submit their work to be read and critiqued by a faculty panel before the entire assembly. This year, First Look was introduced for illustrators who were invited to anonymously submit three images in a related sequence to be shown on a screen for comments. Wayno, Anni and Nora took advantage of that opportunity and received valuable input. Individual portfolio critiques were also offered.

In her workshop, author-illustrator **Lindsay Barrett George** showed attendees many examples of her original art, and shared her experiences, as well as displaying several dummy books she used for submissions. Attendees participated in exercises to create short narratives using simple graphic elements, and learned about Lindsay's basic guidelines for framing a story for a picture book. Her current popular titles are *Maggie's Ball*, *Alfred Digs*, *The Secret* and *Inside Mouse*, *Outside Mouse*.



E.B. Lewis

**Chad Beckerman** offered two consecutive workshops, allowing lots of time for attendees to comment and ask questions. As art director and cover designer for Abrams Books for Young Readers and Amulet Books and Abrams ComicArts, Chad has designed numerous successful series, most notably *Diary of a Wimpy Kid*, as well as many picture books. Chad showed images of books illustrated by artists under his direction, and some he had done himself. He keeps a blog at <http://cwdesigner.blogspot.com> and recommends it as a way to draw attention to your work and show your personality.

## FEATURES continued

The closing keynote given by **E.B. Lewis** rated a standing ovation as the weekend wound down. E.B. has illustrated over 50 picture books and has a long list of awards, including a 2005 Caldecott Honor for *Coming on Home Soon*. He works in watercolor on 300# Arches and his work is sought for its emotional content. He started out with a master's degree in special education and got into children's illustration when an agent saw a painting of three boys he'd done for a Philadelphia Watercolor Club show. Work was sent to nine publishers and he got contracts from all of them, leading him to quit his day job.

**Anni Matsick's** winning lapel pin design voted on at last year's WPA conference was distributed, shown being worn by WPA Regional Advisor Pat Easton and Assistant Advisor Marcy Canterna as they breathe contented sighs of relief at the event's conclusion. Their success in helping to bring it to fruition could be gauged by the enthusiastic remarks from attendees as they departed, feeling inspired and eager to apply what they'd learned.



WPA SCBWI's 2012 Fall Conference will resume at the Radisson Greentree. The Lapel Pin Competition will be conducted prior so watch for details at: <http://www.wpascbwi.com> and the Illustrator's Blog at: <http://wpascbwi.blogspot.com/>

## Black Tie & Tails 2011: The Real Housepets of Pittsburgh

The 13th annual premier gala fundraiser for Animal Friends took place Saturday, November 5 with **Dave Klug** in black tie and tails as Honorary Artist. The sold-out event was attended by a lot of big hitters and quite a few furry and adoptable friends. Dave retells the experience:

Back in April, I met with AF marketing guru Jolene Miklas and Megan Frenz who were wonderful to work with. They gave me the rundown of what was needed: a save-the-date image to be used for billboards and ads within a month, and then a few months after that images for the program guide and auction guide, focusing on eight main categories. So, I began as I usually do, working very small in my sketchbook, first for the invitation. Since I have a dog, Henry, and a cat, Jack, I had plenty of inspiration. Roughs were approved pretty easily and I finished them all in Illustrator making it very easy for Suaz Forsythe, the designer for Animal Friends, to work with. She is brilliant at using what she is given to its full potential. The end result was amazing—my artwork was everywhere. The staff at Animal Friends did an amazing job



transforming it into floral arrangements, lighting effects and printed pieces. They even had chairs with my images painted on them. All I had to do was sign them, now that's a great gig. Food and drinks were plentiful and wallets were open as items in the live auction went for some big numbers. The silkscreen I donated for the auction went for \$2200! The total raised was over \$400,000!!

My wife, Patricia, accompanied me and I was also able to invite some good friends to the event, including **Wayno** and **Kim Honath**. Wayno was last year's Honorary Artist. I am very thankful for the opportunity to help with such a special cause.

More about the event on Animal Friends' blog at: <http://animalfriendsinc.blogspot.com/2011/11/black-tie-tails-real-housepets-of.html>

Website: [www.thinkingoutsidethecage.org](http://www.thinkingoutsidethecage.org)



## INTERVIEW

## In Touch with...

Meet this triple-threat illustrator, writer and cartoonist as he details the secrets to his success in the fast-paced world of digital illustration.



**Q:** How would you describe your personality and lifestyle?

**A:** I'm kind of a pop-culture junkie. I love watching movies and TV, reading all sorts of books and comics, and thinking and talking about the creative process with other creative people. I like fried food and Saturday morning cartoons and tiki bars and Disneyland and petting dogs. My "bucket list" contains two items: "Operate a backhoe" and "Drive a car through a plate-glass window."

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

**A:** It's definitely sketching. I love getting an assignment, reading the article I'm about to illustrate, and sitting in the coffee shop with a sketchbook just brainstorming ideas. My initial thumbnails are very tiny—maybe about two inches square or so—so I can work up a simplified version of every single idea that pops into my head. This is the point where there are endless possibilities, and it's fun to push myself to take an idea further and exaggerate the poses, expressions, and/or perspective of the illustration.

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

**A:** Every artist I know hates to talk Photoshop (myself included), but I think there's a lot of value in learning

the program and seeing what it can do. I've picked up a bunch of little tricks here and there, partly from reverse-engineering stuff I've seen in other people's work, but also partly from just talking to other illustrators about how they do it. The technical stuff can be a drag but the more you learn, the more you can expand your own personal toolbox of skills and grow artistically.

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

**A:** It's probably a subtle difference that not many people would notice, but I think my personal work tends to be a bit looser, more cartoony, and more experimental than work I do for clients. It depends on the job, but I find that a lot of clients don't want the artwork to be too extreme or exaggerated or grotesque. When one does, however, it can be a lot of fun and I try hard to take full advantage of the opportunity.

**Q:** What do art directors like about your work?

**A:** That I turn it in on time? I kid, but that professionalism is actually a huge part of being an illustrator. I'm easy to work with, I maintain good communication with clients, and I always meet my deadlines, which counts for a lot. Style-wise, I think they appreciate the energy of my characters' poses, the bright colors, and the texture/effects I use in coloring to keep it from looking so much like 100% slick, sterile Photoshop.

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

**A:** Two things. First, Paul Coker's work for MAD Magazine. He has this great ability to capture his subjects in the most extreme, dynamic poses when the situation calls for it, but also to draw relatively calm scenes in an appealing funny manner as well. I love Coker's sense of mass, of action, of composition, and of contrasts. The second big influence is 60s Hanna-Barbera cartoons, especially Yogi Bear and the Flintstones. I learned a lot about color and how to stage a scene effectively from their deceptively simple layouts.

**Q:** What would you do with ten million dollars?

**A:** The first thing I'd do is look into renting some amazing studio/office space: the kind of place you see in HOW magazine, all exposed brick and ductwork, with like crazy orange sofas and a pinball machine and giant vintage signs from old

manufacturing plants and stuff. There, I'd start up a company to publish comics and graphic novels drawn by me and a bunch of my talented cartoonist friends. Then I'd maybe start another company to do the exact same thing, but for t-shirts. If I had a few million left over by this point, a third company, for designer vinyl toys.

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

**A:** Although I love to draw and use Photoshop, I'm also jealous of people who create art that's a little more "hands-on." I'm really interested in printmaking, and I'd love to find the time to really learn a bunch of different methods: especially silk-screen, letterpress, and woodcutting.

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

**A:** When I first decided to try my hand at being a professional illustrator, I read somewhere (the Artist's Market, maybe?) that a good way to get jobs was to print up postcards with your work on them and mail them to art directors. I was broke, though, and didn't have any money to get cards professionally printed, nor did I really know how to go about doing it anyway. This was in the early 2000s, so it's not like I didn't have the Internet at home, but I guess it just never occurred to me to look up and price postcard printers online. So at any rate, all I could think to do was come up with a black-and-white line drawing and copy it onto colored card stock at Kinko's (color printing, I reasoned, was out of my price range) and send that out. I still have a couple of those "postcards" and, to my eye now, they're horribly amateurish. Somehow, though, that first mailing netted me a job almost instantly—so fast I wasn't 100% sure it wasn't one of my friends playing a weird, elaborate prank on me—and I got my work published despite having no idea what I was doing. The sudden positive response was extremely encouraging, and led me to believe that maybe I could make an actual go of this if I just stuck with it. I know now that postcard mailings are rarely that effective, so I'm extremely grateful to that first magazine for taking a chance on me back when I was even more clueless than I am today.

See Pat's work at:

[patnlewis.com](http://patnlewis.com)  
[patnlewis.blogspot.com](http://patnlewis.blogspot.com)  
[twitter.com/patlewis](http://twitter.com/patlewis)

## QUESTION OTM

# If you won millions in the lottery, would you still be an illustrator and if so, what kind of illustration work would you do and where would you do it?

**Jim Zahniser:** If I won the lottery, I would open up a gallery/shop in a sunny, touristy location, like Palm Springs, and sell only my work.

**Mary Dunn:** If I were lucky enough to win millions in a lottery, I definitely would keep illustrating and painting. I have been on hold for many years, and this is now my time to enjoy this part of my life. However, I would move to a climate where it is warm and near the beach. For some reason that is inspirational to me. To win that kind of money would afford me the opportunity to retire and have the luxury of painting full time. Some of that money would provide me the best studio for an artist. Of course this is just a dream because I never play the lottery!

**Kathy Rooney:** I would probably keep my studio/house in Pittsburgh, travel to interesting places, and illustrate my own stories.

**Brad Blahnick:** If I won millions in the lottery I would still be an Illustrator. I would work on the children's book I have been wanting to write and illustrate. I would then make sequels to it and place the story in Europe and all over the world. That way I could study different parts of the world through drawing and, consequently, writing. Then I would come back to my modest house in Charleston, SC. I would then set up a business for up-and-coming graphic designers and illustrators to help them get started in the industry.

**Rodney Duran:** I would create a world-known art and music center for everyone to enjoy, with a gallery, studios, a stage, studios for artists, classrooms for children and adults, a coffee shop and a nightclub. There would be artists creating spectacles that the world would want to see. We

would have fundraisers, annual concerts, art shows and many other off the wall ideas. Someday, I will have centers like this all over the world. My goal is to make everyone realize that you can be successful as an artist or musician even if you're not born with the talent to draw or sing.

**John Ritter** is a perfect example of the power to create if you have the drive. He always states how he has no ability to draw but he is one of today's best illustrators. I had John as a teacher at AIP and he opened my eyes to the fact that everyone has the ability to create. This isn't just a dream or a fantasy, it is a vision and a passion to make a change. Artists from all over the world will come and this place will be famous. I hope to see you there.....

**Ilene Winn-Lederer:** Love this question; one of my favorite fantasies! But in truth, yes, I'd still be an illustrator doing the art I enjoy just where I am because that is a big part of who I am. The money would be nice for travel, sharing with charitable causes and I wouldn't have any guilt issues about considering my work as my play nor worry about that still-abstract notion of retirement.

**Fred Carlson:** I would still work on the assignments for the clients I have. They are terrific. I would use the money for business travel and try to sell specific project work to the big names I always wanted to do music illustrations for, since direct contact in that industry is a must. I'd probably open a storefront art & antiques and feature my wife Nancy's work as well as mine and she would have a venue to get some of the stuff laying around our house out onto the market and make some money off of it!



Illustration by Brad Blahnick

## Nov-Dec New Members Full Members



**Anna Brewer**

[anna@annabrewer.com](mailto:anna@annabrewer.com)  
[www.annabrewer.com](http://www.annabrewer.com)  
[www.afrogsblog.com](http://www.afrogsblog.com)

Anna was educated at Saint Martin's School of Art, London, and at the Liverpool School of Art. She is a freelancer with 17 years in the

field, just moved to Pittsburgh from Idaho where she had a monthly cartoon in a local paper and sold large prints of her cartoons. She says, "I became fascinated by the wheat farming in the area and my work reflected my passion for the landscape and the glorious machines that roamed the fields." She showed her work at farming conventions and the John Deere dealership and clients included Wheat Life Magazine and Hillco (makers of leveling systems for combines). She is now excited to explore Pittsburgh and its environs.



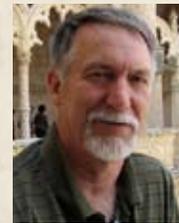
**Rodney Duran**

[rodneyduran59@gmail.com](mailto:rodneyduran59@gmail.com)  
[www.rodneymdurandesign.com](http://www.rodneymdurandesign.com)

Rodney grew up in Reynoldsville and moved to Pittsburgh in 2001.

"After a week of sleeping on my buddy's couch I was signed into the Art Institute of Pittsburgh. In 2004 I graduated with my bachelor's degree in Graphic Design and Illustration," he says. Since then Rodney's work has been in books, magazines, newspapers, CDs, posters, and many other publications nationwide. "My work is dynamic and whimsical. I love to be different. I have many styles and use many mediums. I am also a musician and full time commercial and residential painter. Art is my life and my life is music."

## Affiliate Members



**Richard Coble**

[richard.coble1@gmail.com](mailto:richard.coble1@gmail.com)  
[www.richardcoble.com](http://www.richardcoble.com)

Richard received his BFA from Pratt Institute and MFA from RIT. He is currently a graphic designer and graphic design instructor at the Bradford School. His career includes working as a product designer, and VP of Product Development for framed art and collectibles. He likes to travel to view artwork around the world.

# BEHIND THE BRUSH

## See what members are working on this month...

**Kathy Rooney** created this illustration for The Capital Grille, King of Prussia.



Here is some of **Taylor Callery's** latest work:

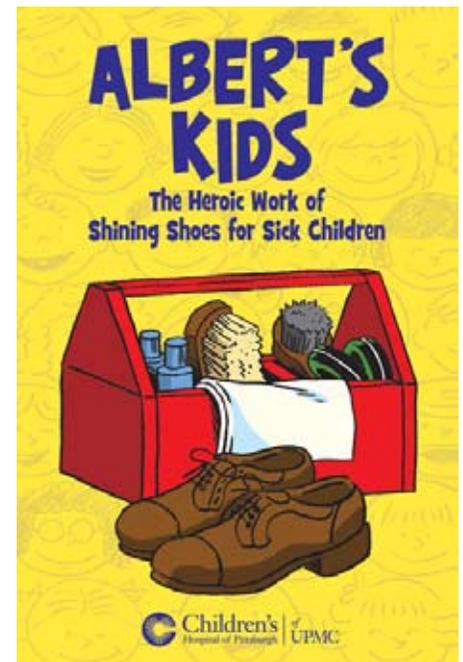
A spread for "Store Wars" in PROFIT Magazine about how to win the battle for today's busy, budget-conscious shopper against tough competition.

A spread for "Soul Man" in Leader's Edge Magazine about one man's success in creating a productive corporate culture.

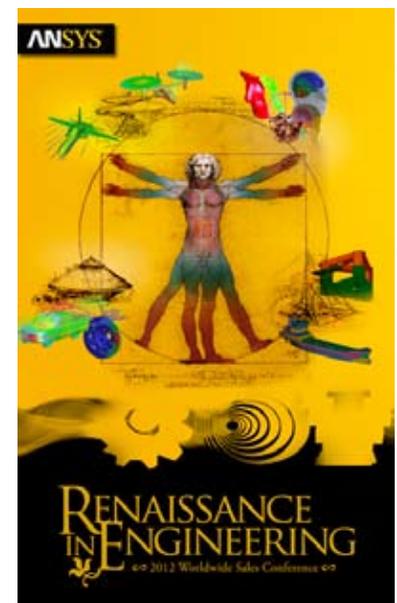


**Jim Zahniser's** Icons of Music prints are now being sold at two retail shops in the Pittsburgh area: Wildcard in Lawrenceville and Koolkat Designs in Mt. Lebanon.

Here's a book cover design Jim did for Children's Hospital, his fulltime gig as a graphic designer in the marketing department. "Albert is a shoe shine guy here at the hospital who gives all of his tips to our free care fund, so they decided to create a book about him for charity purposes," Jim says.



**Dan Hart** recently created this poster for the ANSYS 2012 Sales Conference in January. The theme was "Renaissance in Engineering." All work is in CS5.



"Vanishing Middle America," a cover illustration for Advertising Age.



**Mary Dunn** did her first painting for a Christmas Card. "This is my grandson Liam who is now two and such a joy to his grandparents," Mary says.



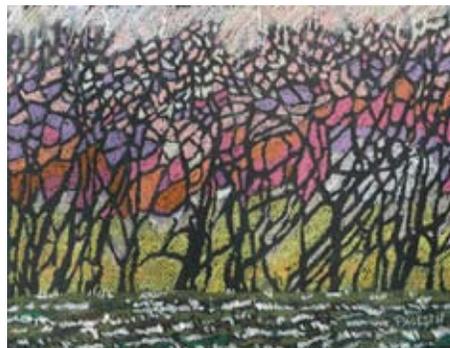
BEHIND THE BRUSH continued



The above resulted when **Charles Lucas** donated his services for a portrait as a fundraiser for his church's school, St. Therese of Lisieux in Munhall. "People donated all sorts of stuff to be auctioned off at a big luncheon last February, so I donated my services to do a 16" x 20" portrait of one person," Charles explains. "The woman who won wanted the portrait of her daughter who is in third grade at St. Therese School. Originally I planned to do it in acrylics but ended up doing it in colored pencil. Not sure how long it took; maybe 30 to 36 hours."



This is a new self-promo piece **Rodney Duran** is working on. "The Green background is for the toxic waste in this world oozing out from all the corruption and the face is red and beaten from the abuse we have all taken. The spiral stairway is the path to nowhere after you have worked so hard and the hoses and pipes are all the chaos and disorder spiraling in and out of your mind. I don't want to be too negative but I go with my instincts and true emotions when I do expressive pieces. I still have color to work out and more detail," Rodney says. He hopes to finish it for a show in Savannah Georgia next month.



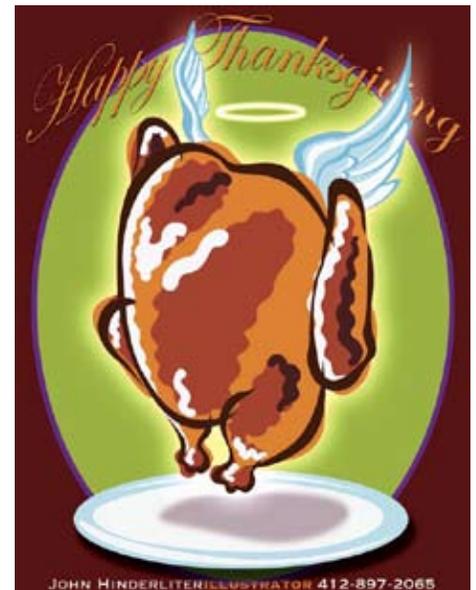
**Kit Paulsen's** latest illustration for Table Magazine accompanies a story that concerns changing one's mind about winter. "Tired of watercolor snow scenes, which often look like a Christmas card, I got the old hard pastels out of the drawer and this is what happened," Kit says.



"Recurring dreams of Rita" is a new 18" x 24" limited edition screenprint by **Tim Oliveira**.



This is the first in a series of fashion illustrations **John Hinderliter** is doing for a men's clothing store in State College. He adds, "The cool part is that they're letting me write the copy." John also shares holiday wishes from his promo email.



**Fred Carlson** shows this finished color montage of the former General of the Marine Corps and Joint Chiefs of Staff member General Charles Krulak as commissioned by Philips-Exeter Academy Fall alumni magazine for their Table Talk quarterly article. The sketch was shown in September's PSInside. After sketch approval the finished art takes about one and a half working days, done in water colors, graphite, and gouache.

BEHIND THE BRUSH continued



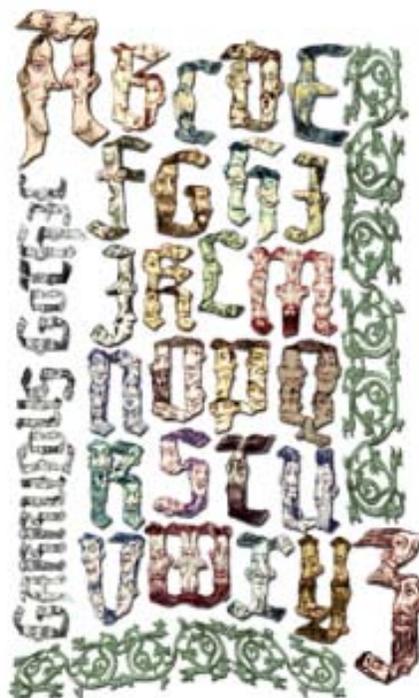
The next in the series of personality features Fred does for Philips-Exeter is this sketch prepared for the Winter 2011 issue of the alumni magazine. It depicts Jill Robinson and Betsy Stevens of the newly created Sustainability office at the school.



Commentary on drawing: <http://wp.me/pA3ye-bF>



**Ilene Winn-Lederer** sent this new illustration, "A Transparency In Time," from her Notes from The London Underground series. It incorporates an initial cap from her alphabet, Garrulous Gothic. The full set of caps is shown as are the links to her blog Imaginarius where a more detailed commentary can be seen.



Commentary on alphabet: <http://wp.me/pA3ye-b6>

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**SOCIAL NIGHT**

There is no Social held in December.

Next Social: January 27, 8 pm

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