

**The unlikely  
resurrection of  
Frank Quattrone**  
By Carleen Hawn

**Wine City!**  
Where to sip, shop, swirl & stomp

**The new  
pickup  
artists:  
Are singles  
here ready?**

**How Sarah  
& No-Name  
caught a  
ride on  
Pixar's *Cars***

# San Francisco



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Uncork the  
Bay Area's white-hot,  
world-class wine  
scene with our  
ultimate wine-lover's  
guide (see page 100).

## Play ball

Mark Ulriksen tips his hat to Willie Mays in paintings for *A Day in the Bleachers*.

"Arnold Hano's story, which was first published in 1955, is about the day Willie Mays made the most amazing catch in baseball, in the first game of the 1954 World Series, at the Polo Grounds in the south Bronx. My thoughts were on the iconic image from the cover of Hano's book, only pulled back to show the view from the announcer's perch behind home, with all of the vastness and details of the stadium in front of us. Bobby Thomson's famous home run down the left-field line in 1951, which Don DeLillo wrote about in *Underworld*, was like 290 feet. It was 483 feet to the outfield marker; Vic Wertz's ball went about 460 feet, and Mays caught it. That needs to be the best painting in the book. It will unfold in four pages and be the only one in color; it's a painting of a vanquished stadium as much as of the most famous catch in baseball history. Baseball fans love these stadiums, and this one is gone. I have a big library of baseball books; then I went online and started doing research that way, too. With modern technology, I can scan an image, blow it up, and edit it. I'm mostly painting in black and white, so working from these images is helpful; I can just copy a tone instead of trying to figure out how to show it in color. I don't miss painting in color, not right now. Every morning I wake up and I have the palette ready."

AS TOLD TO PAMELA FEINSILBER  
PHOTOGRAPH BY JOCK McDONALD

### THE WORK

Fourteen original paintings for *A Day in the Bleachers* (text by Arnold Hano), a limited-edition, letterpress-printed, fine art book from San Francisco's Arion Press.

### CV

A Bay Area native, Ulriksen returned in 1985 after working as a graphic designer in Boston. He was an art director at *San Francisco Focus* until 1993, when he got his first assignment from the *New Yorker* to create the artwork to illustrate a story. Since then, he's worked steadily for that magazine, including doing 24 covers. He also does artwork for other books and publications, as well as private commissions such as family and dog portraits.

### WORK SPACE

A narrow but comfortable painting- and drawing-filled office with a deck for his dog, Henry, in his house in Cole Valley.

### RECOGNITION

Society of Illustrators silver (2002) and gold (2003) medals; profiled in industry magazines such as *Communication Arts*; featured in college text *Graphic Communications Today*, fourth edition, 2004, and *Illustration Now: 150 Illustrators*, 2006.

WORK IN PROGRESS

