My Spot by Anni Matsick

As PSInside proves in each issue, there’s a huge volume of talent within our membership, all waiting to be tapped for juicy assignments. To reach that market, our 2011 Mixed Drinks Directory is in the works. Bringing our art to the bar and kitchen, this spiral-bound, handy-sized book will become a much-consulted addition to anyone’s shelf. Don’t be left out, this is one directory that will become a conversation piece and keeper! Reserve your page now, then watch art buyers, friends and relatives spout their delight when you hand out your 30 free copies! See page 4 for art from one member who beat the surge and has his page ready.

Remaining membership dues are down to a trickle, but if you haven’t paid yours yet you won’t be able to participate in the directory and accompanying gallery exhibit. Rush now to get that check in the mail or use PayPal; see easy instructions on page 4.

So, as you relax with these pages and reach for that beverage, think of a creative one you’d like to share!

News Flashes From Our Members

Wickedly Good!
Ilene Winn-Lederer created this illustration for an upcoming NPR broadcast and CD cover of the performance. “I was very excited to work with the playwright Ellen Kushner and her production to create this image that evokes a time in a 17th century Eastern Europe rife with superstition and witchcraft hysteria,” she says.

These links to Ellen’s blog and the show website provide more information and a way for our members to contact local radio stations with requests to carry this unique broadcast!

ellen-kushner.livejournal.com
www.thewitchesoflublin.com

Sold!
Dan Hart used CS5 to create this poster for the 2011 ANSYS Sales Conference. The theme was ANSYS in Concert: The Encore.

On Exhibit
An exhibit of works by Mark Klingler is currently at the Community Arts Center of Nature in Johnstown through March 31, at 1217 Menoher Boulevard. It’s in Our Hands Wildlife Exhibit is a sampling of paleontological reconstructions, butterflies and wildlife images with some fossil casts, insects and sculptures of fossils to compliment. All were used to create the images. “He’s goin’ courtin’!" shows a Canada Goose drake (Branta canadensis) courting. It
Christine Swann is one of five female artists exhibiting their work in Beauty, Strength, Reflection: Five Perspectives on the Female Form at Shaw Gallery on Liberty Avenue. The other artists are Claire Hardy, Peggi Habets, Jeannie McGuire and Barbara Kern-Bush. Each has contributed individual works on paper and canvas, as well as a five-piece collaborative piece titled “Dressing Matters” that serves as a focal point of the show. Shown is Christine’s pastel portrait “Janet”. The exhibit runs April 1-30 with an opening reception Friday, April 1, 5:30 - 7:30 pm. Gallery hours are 11 am – 3:30 pm Tuesdays thru Saturdays. The show is also part of The Pittsburgh Cultural Trust’s Gallery Crawl set for Friday, April 29, 5:30 – 9 pm.

For the month of March, Anni Matsick’s work is featured at Schlow Regional Library’s Betsy Rodgers Allen Gallery in State College. Anni shares six pieces previously shown in various themed shows sponsored by the Pittsburgh Society of Illustrators. Accompanying signs give details of the exhibit each appeared in. Shown is her watercolor, “Raveled”, from Fission of Form.

Brash! 12 emotions we share, an exhibit of work by Jeff Outlaw, debuts April 1 at Red Door Gallery, 2112 Sarah Street, Southside. from 6-9 pm. It is a recently finished collection of 12 watercolor figure paintings including “Contrite”
shown here. The show will be no cover, and there will be prints and originals for sale. More information on Jeff’s website at: www.thejeffoutlawshow.com.

Dave Klug’s “Lover not Fighter” poster shown in last month’s issue raised over $40,000 for Hello Bully, the rescue effort for Pit Bulls. Last year, Rich Rogowski’s canine artwork was the face of their fundraiser.

Dave’s “Love Dog” poster giveaway through Whirl magazine rated him an appearance on KDKA-TV and got the highest response to any of their contests to date.

CPFA Jurying
Ron Thurston was one of five jurors determining those accepted into this year’s Sidewalk Sale for the 45th Annual Central Pennsylvania Festival of the Arts. Jurying was done in State College February 17-18. Less than a third of the over 1,100 applicants were accepted for the approximate 305 booth spots available. Jurors are shown entering numerical scores into a laptop while images are cast on large screens as CPFA Director Rick Bryant looks on. Jurors will return in July for on-site evaluation for prizes. Past jurors have included PSI members Fred Carlson, Rick Antolic and Mark Bender. More information on the CPFA at: www.arts-festival.com

Class Offered
Mark Klingler is offering an adult class at the Carnegie Museum in April: Three evenings, drawing from nature including a visit to the Hall of Mammals.

Drawing Wildlife Class Series, Thursdays in April, 6-9 pm. Contact Program Registration: 412-622-3288 or programregistration@carnegiemuseums.org

Second Saturday Workshops
Here are two upcoming events, presented by Trust Education and Community Engagement Department, at the Trust Arts Education Center at 805-807 Liberty Avenue. www.pgharts.org

Children’s Book Illustration is led by award-winning illustrator John Manders. The workshop provides a process overview, including creating a manuscript, illustrating a manuscript and the collaborative process of working with publishers to produce a children’s book. It will be offered Saturday, April 9, 11 am – 2 pm. Fee is $40, register at: www.pgharts.org
Dues are DUE!!

There are two ways to pay:
1. Send a check payable to “Pittsburgh Society of Illustrators” to Gina Scanlon, PSI Treasurer, 142 Harding Rd, Pittsburgh PA 15229
2. PayPal: go to www.pittsburghillustrators.org and click the “Renew Member Dues” link on the homepage

Please note: In order to participate in the Mixed Drinks illustration directory, DUES MUST BE CURRENT.

For questions, please contact Gina Scanlon at ginascanlon@comcast.net

Make a Splash!
Reserve your page NOW!

One of the first to take the plunge, George Schill shares his recipe for a Hair Brain Shooter!

Click here for the PDF that contains information for members who wish to participate in the Mixed Drinks illustration directory. The LOW PRICE is specifically geared to entice all members to join in!

Remember, only those in the directory will participate in the Mixed Drinks gallery exhibition to follow.

All artwork is due by May 31!

We have space for 60 recipes and members may purchase more than one spread. Unofficially, we have already sold 20 spots.

First, send your check for $169 so your spot is locked in. Then take a little time to come up with a recipe that suits your style, taste or both!

Send your check for $169 made out to Pittsburgh Society of Illustrators, to:

Mark Brewer, 439 Lark Tree Circle, Bridgeville, PA 15017

George Schill reveals his Top Ten Reasons for advertising in the PSI Mixed Drinks Directory:

10. I don’t do enough promotion.
9. 500 of these keepers will be sent to big-time art buyers.
8. Big-time art buyers throw away my postcards.
7. I get 30 free copies.
6. They’ll make great Christmas gifts for my clients and family, because they drink a lot.
5. My bedroom ceiling would look cool wallpapered with directory pages.
4. I get to be in a fancy gallery art show with hors d’oeuvres and imported beer.
3. I get to try Phil Wilson’s Pepsisaurus.
2. $169 is cheaper than filling up my gas tank for a month.

And the Number One reason I’m advertising in the PSI Drink Directory is . . .

1. As a sales rep from Portfolios.com once said to me, “If you don’t advertise with us, you don’t care about your career.”

George Schill’s Hair Brain recipe was tested under strict lab conditions.

Heads Up: Exciting Development For ASIP!

From ASIP Representative Ilene Winn-Lederer:

As your rep on the board of ASIP (American Society of Illustrators Partnership), I’m excited to announce a significant development!

At a national teleconference on January 31, the news crystallized that after years of persistent legal and moral struggles, ASIP is now poised to ally with the Artist’s Rights Society (ARS) for the purpose of collecting and distributing illustrators reprographic royalties. Brad Holland and Cynthia Turner who have tirelessly spearheaded these efforts are now in process of preparing letters for all member organizations within ASIP specifying the terms of this alliance.

I will provide updates to all of you in PSI when they become available. Stay tuned!

Savings on Supplies!
Bring in your PSI Membership Card to receive a 10% discount off non-sale items.
5603 Hobart Street, Squirrel Hill
(412) 421-3002 www.artistcraftman.com

“Supporting Pittsburgh Artists Since 1971”

PSI members receive a 20% discount on all non-sale in-store supplies plus custom framing
411 S Craig Street, Oakland • 412.683.4444 • Steve Hnat—Owner
www.tnartsupply.com
Illustrators Take Center Stage

PSI members fill slate of posters for Pittsburgh Irish & Classical Theatre.

Pittsburgh Irish & Classical Theatre is featuring the works of five Pittsburgh-based illustrators on posters for its 2011 season. The artists, all Pittsburgh Society of Illustrators members, are: Sarah Miller, Mark Brewer, LeRoy “King of Art”, Michael McParlane, and Mario Zucca. Mark Brewer also provided art for Private Lives in their 2007 season. Their creations can be seen in the newly-published PICT 2011 brochure, and on the PICT website at: www.picttheatre.org

The artists were contacted by Melissa Hill Grande who found their portfolios online in the PSI website gallery.

“It was wonderful working with the artists on the illustrations for this season’s productions. They were all delightful and enthusiastic, and the pieces they created are extraordinary. I think their enthusiasm comes through in the individual illustrations.”

Melissa Hill Grande Associate Artistic Director and Director of Marketing Pittsburgh Irish & Classical Theatre

The Pittsburgh Irish and Classical Theatre was founded in 1996 to diversify the region’s theatrical offerings by providing Pittsburgh and Western Pennsylvania audiences with high-quality, text-driven, affordable productions of classical theatre and the works of classical and contemporary Irish playwrights and to significantly improve employment opportunities for local talent in all facets of theatrical presentation and production. PICT is a Small Professional Theatre (SPT) affiliated with Actors’ Equity Association, and a constituent member of Theatre Communications Group (TCG) and the Greater Pittsburgh Arts Council. PICT is the Professional Theatre in Residence at the University of Pittsburgh and PICT productions at the Charity Randall and Henry Heymann Theatres are presented in cooperation with the University of Pittsburgh—Department of Theatre Arts.

LeRoy “King of Art”: The Importance of Being Earnest

Mario Zucca: The Mask of Moriarity

Mark Brewer: House & Garden

Michael McParlane: Race

Copies of the 2011 PICT brochure are available in many locations around Pittsburgh, or by emailing mgrande@picttheatre.org.
Paul Schifino hired two PSI members to create images for Pittsburgh Public Theater’s season brochure.

John Manders was chosen to create an image for the Shakespeare comedy *As You Like It*. “Much of the play takes place in the woods,” John says. “The main character, Rosalind, disguises herself as a man; there is a jester, shepherds, nobles, peasants; romantic intrigue; a wrestling contest; kissing practice; sheep; a punched lion and a wounded deer. I worked all this stuff into one rough sketch—I like the look of chaotic fun with a forward motion. The director—Ted Pappas—plans to stage it all in Victorian costume.”

Dave Klug did the art for *Around the World in 80 Days* and has this to report: “When Paul called, he gave a brief description of some things that needed to be followed, like having no balloon, this wasn’t like the movie, and also that the color red was a theme for the season. And that was it, have fun with it. I did a pencil sketch, very small, sent in an enlarged version of that, got the OK to do a color study. At that point I started cleaning up my drawing and working it in Illustrator. At that point I started cleaning up my drawing and working it in Illustrator, but they commented it was too ‘childrens book’ like and too tight, and they were right, and I’m not ashamed to admit it. They liked the rough sketch more, so I backed up a little and approached it different, basically just cleaning up my first draft and working on it in Photoshop, using some texture, and it worked great, I was happier with it and so were they.”

Pittsburgh Public Theater, contemporary theater in the heart of downtown Pittsburgh’s Cultural District, offers intimate, engaging, professional theater on a unique three-sided thrust stage. Each season offers a series of diverse productions that may include American classics, masterworks, contemporary plays, and musicals.

Paul Schifino
Pittsburgh Public Theater

**Staying Out in Front**

Always ahead of the crowd with unique ideas, LeRoy “King of Art” combines performance art with his latest gallery exhibit.

It’s worth the trip to Panza Gallery in Millvale to enjoy the show and draw your own conclusions on *BIG BOOBS: A male homosexual addresses the female form among other so-called ‘things.’* The prolific exhibit of new work by Paul LeRoy Gheres aka LeRoy “King of Art” opened February 26 and runs through March as the featurette in their *Figure Drawing Show 2011*. He is shown sharing an ebullient moment with his mom, Kitty Gehres, at the show’s opening. Behind them is his “Gloria Steinem Debbie Harry Anna Nicole Smith Playboy Bunnies Quilt.”

*BIG BOOBS* is an installation art collage extravaganza exploring women’s issues from the perspective of a gay man. Every collage incorporates a female figure drawing from a female model created at Panza Gallery’s Thursday evening figure drawing group.

Kitty Gehres said, “After hearing his artist’s talk, I felt he handled the subject of the female form with respect, honor, dignity and with a bit of humor.”

A special event took place March 5 when LeRoy gave an artist’s talk that began with a brief puppet show. LeRoy’s performance brought new dimension to *A Quarreling Pair*, a short play by Jane Bowles, in and on a wearable stage.
cleverly devised by him. The dialogue is an argument between two women who live in separate conjoining rooms. LeRoy comments, “I thought the perfect place to stage this play is in a bra and created this wearable stage a while ago and it went perfectly with my theme for this figure drawing show.” The “actors” take their places at 1:49 in this three minute clip: www.youtube.com

If you missed the talk you lost a chance to take home a free pair of wearable “boobs.” Still plenty of time left to see the exhibit, though!

The gallery at 115 Sedgwick Street is open Wednesday, Thursday and Friday 10-5 and Saturday 10-3. Images can also be seen on LeRoy’s blog at: leroy'sbigboobs.blogspot.com

Ron Mahoney returns to Sto-Rox

Students create work based on Ron’s techniques.

Ron Mahoney and the students from Sto-Rox High School in McKees Rocks first met at the Father Ryan Arts Center when he and Kathy Rooney talked about their work in the BEST OF PSI show on exhibit. Later in their classroom, he wowed the students and their teacher with a demonstration. The Art II, Art III and Art lab students then completed a project based on Ron’s techniques and waited for his return. The group’s fascination is revealed in photo coverage of his February 16 visit.

“Mr. Mahoney volunteered to return to the high school and not only did he critique the artwork, but he also helped art students improve upon it. Students will now be making adjustments to their first illustrations and completing a second illustration project in order to gain more experience, hone their skills and improve upon the illustration process. And to top off all of this goodness, Mr. Mahoney is willing to come back yet again to view student progress. The art students are very thankful to Mr. Mahoney for sharing his time and his talent!”
—Art Teacher Daniele Livingston

Ron describes his process:

The technique was to draw your image on a piece of double thick cold press illustration board because when it gets wet it doesn’t warp as much as a light weight board. After drawing the image, get the whole board wet and then do your wash of whatever colors you would like. Hold the board up and put a good wash of color starting from the top and let it run dark at the top and then let whatever happens when it runs down. After it dries, take your Prismacolor pencil and bring the image up from dark to light and just keep going into the illustration until you get the final image you are looking for.

Inspirations

Phil Wilson is intrigued by these reminders of long gone colossal specimens that once ruled the earth and now inhabit his portfolio.

I’ve been a dinosaur fanatic ever since I was a kid. What’s more impressive than animals that grew as large as 125 feet long, as tall as a four-story building, and so bizarre in appearance that they almost defied believability?

Ever since I started illustrating these animals for scientific magazine articles, books, and children’s merchandise, I’ve also been collecting various fossil artifacts and highly detailed sculpts to assist me in depicting these dinosaurs. I find it’s much more reliable to use the skeletons and skull reconstructions as reference than simply to “recycle” what other artists have depicted in their illustrations as reference for mine.

By using these skull casts and reproductions, I can turn them in any position I need to achieve my objective and know that the proportion will be scientifically accurate, something very important when illustrating for some of the top name paleontologists who demand absolute accuracy to accompany their written materials.

And I admit that I just really like to look at some of the actual full sized casts that I have and marvel at what they must have looked like fleshed-out in life! Just holding a T-rex tooth the size of a banana in my hand can get me thinking and wondering about these fantastic creatures that we’d all love to see (from a safe distance of course!), but can only experience through Hollywood movies and our own imagination!

The examples of the fossil replicas that I’ve included here are just a few of the pieces I have in my collection and use as reference for my art. I’m sure that these and future acquisitions, along with the latest findings by top paleontologists will continue to help me produce dinosaur art that will be as scientifically accurate and up-to-date as possible!

Photos by Phil Wilson

Photos by Daniele Livingston
**Interview**

**In Touch with...**

**Michael Yolch**

Precision and accuracy are what attract high profile clients like Caterpillar and McDonald’s Corporation to Michael’s work. His meticulously constructed images demonstrate an intricate process or display the inner workings of a complicated piece of hardware. Read his thoughts on this highly specialized facet of the illustration business.

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

**A:** A colleague and I were given the assignment to build a 3D model image to reflect the population density of the United States. This required learning two new high-end, and very complex, software packages very quickly. FORM-Z 3D modeling software and ESRI’s GIS data mapping software packages. I was terrified and never thought I could do it! We delivered one of the company’s coolest images ever and I learned that if I really challenged myself, I could accomplish much more than ever thought possible.

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

**A:** I love when I am able to help people fully understand complicated things through visual communication! I thrive on simplifying complexities.

**Q:** What’s the most constructive criticism that you ever received?

**A:** The best criticism wasn’t about my work but instead about my personality. Several colleagues once told me early in my career that they “never knew if I was joking or serious” and I was grateful for their honesty. Consciously fixing that personality flaw has greatly improved working relationships with all of my clients and colleagues over the years.

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

**A:** I believe the best illustrators know a great deal about a lot more than (just) Illustration. Learn everything you can about all aspects of illustration and design. Learn about fonts, color palettes, stroke weights, balance, white space, etc. Master one thing or master some things. Don’t just be “okay” at a bunch of things. Study the work of all the other successful illustrators and have a “real world” portfolio.

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

**A:** I am generally very easy to work with and I listen acutely to my client. Experience has taught me which intelligent questions must be asked to most appropriately satisfy a client’s goal. By the end of the subsequent deliverable, art directors seem to appreciate the attention to detail, project management and clean concise solution.

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

**A:** Well, the “what” of the answer is that while in the Air Force right out of high school, I was a jet mechanic. The technical manuals that we used to repair the aircraft fascinated me with their ability to make very complex things simple. That planted a seed for the desire to be a technical illustrator. The “who” of the answer is an emphatic Don Moyer (one of the owners of Thoughtform). I had the incredible opportunity to work alongside Don for seven years and the experience was truly priceless. Don is an immeasurably brilliant thinker, designer, communicator and all around wonderful human being. I couldn’t possibly recommend a better mentor.

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

**A:** I would help as many people as possible.

**Q:** What do you enjoy reading?

**A:** I love technology! There’s always an issue of Popular Science or Popular Mechanics lying around. As a musician, worship leader and small home recording studio guy, I also spend many hours reading about all kinds of music gear along with a good dose of more thought-provoking writings such as C.S. Lewis, Oswald Chambers and Richard Foster.

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

**A:** Play the piano! I play guitar, bass and drums in many styles but the piano is probably my favorite

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**continued on page 9**
instrument. Hmm... I’d better get started!

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

A: While working at a design firm, there was an immovable deadline on a very large project. I (literally) never left my computer for nearly 72 hours other than to use the restroom and did meet the deadline. While I used to pride myself on being the guy who never missed a deadline, I have since learned to be a much better project manager because working like that is simply not worth the toll your body takes mentally and physically. I feel a great deal better now and still haven’t missed a reasonable deadline!

Check out Michael’s work on his website at: www.yolchillustration.com

QUESTION OTM

What is one thing you wish you had known when you started on your career path?

Taylor Callery: I wish I had known going into my career how much patience is needed to succeed. This concept of patience has only really sunken in over the past two years or so from the guidance of some good friends. It’s not only the patience in the process, but the patience with yourself that can really make or break your chances to reach the goals you have set for yourself.

Joe Winkler: How much I would enjoy working in Photoshop and the computer in general. When I started out in the early 90s I hadn’t yet embraced the onslaught of technology that was to come. Much of what we learned in art school was changing rapidly in the real world by the time I graduated. Didn’t realize at the time I could ever become as proficient at Photoshop, Illustrator and Quark to make a living.

Dave Biber: I wish I had known about the career of Industrial Design.

Ilene Winn-Lederer: Despite my traditional training as an illustrator which required learning to work in a wide variety of styles/techniques that would make me more “marketable”, I wish I’d known that the time would come when it would be okay, indeed preferred, to develop my own voice as an artist/illustrator. Such a relief! Yet it makes me wonder what that voice would have looked like had I begun to develop it earlier!

John Hinderliter: The one thing I wish I’d known? That I should have paid more attention to developing a personal art vision and statement.

Fred Carlson: This is mainly for all you illustrators under age 30 starting out on your own... like descending from Mount Sinai, this is the Word, the Law, the Real Deal that can save you a lot of headaches and hellish all-nighters.

I wish I had known in 1974, when I did my first freelancing at age 19, that the typical client’s level of awareness of how your wonderful work gets done is either totally non-existent or very naive. This knowledge base just does not matter to them (one assumes they are as interested as we are in such arcane technical insights as scumbling, rendering, massaging edges, compressed background color fields, crosshatching, highlighting, reverse highlights, and so on—but they are not as interested as we are or else they’d be illustrating and not directing or commissioning art).

I learned after four or five years that this part of the aesthetic dialogue is not a material part of the discussion when one negotiates fees, deadlines, etc. I used to waste a lot of time assuming my customers knew or cared how long good work takes to achieve. Your adjunct job as an illustrator, with the main thing being producing wonderful images for your clients and serving your own aesthetic goals, is to also serve as a full service educator and taste developer for your customers, all done nicely of course. By the time you’ve been working for 30 years or so as I have, you better have a cadre of clients who know what they are doing or else it’s trigger time.

I hope none of my current wonderful clients think I am talking about any of them... now those people are the greatest and know everything.

Thanks to Taylor Callery for this month’s question. Got a good question? Please submit to: annimatsick@mac.com

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BEHIND THE BRUSH

See what members are working on this month...

Six additional images by Phil Wilson have been added to the previous 11 illustrations he created that are available as murals through Murals Your Way for a total of 17. They can be viewed together by typing in “Phil Wilson” in the search box at the top of their website page at www.muralsyourway.com. Two of the latest entries are pictured here.

Taylor Callery’s illustration was completed for The Atlantic magazine, March issue (page 30), for a technology piece on 3D sound.

Here are two of a group of spots done in watercolor by Anni Matsick for a poster on proper standards for migrant field workers. They demonstrate how to assure edible products are not contaminated. It will be distributed through a university extension program.

John Hinderliter shares three pencil sketches done for Children’s Hospital. “I was hired to design a new indoor ‘garden’ room for the kids. A lot of it is interactive, even connected to the actual garden outside the windows,” John says.

John also sent a recent figure drawing from the Tuesday night South Arts figure session.

Wayno has a new part-time gig as the colorist for the Bizarro daily comics: waynocartoons.blogspot.com

Fred Carlson shows the drawing...
dropped into a rough layout and the finished art in color. The finished pencil was approved from showing five rough ideas that took about 11 hours and the tight pencil for OK took six hours. The finished color illustration took 26 hours.

Fred recently completed this cover for cmyword, author Charlotte Fisher's publishing company. According to her website at www.cmyword.com the book “...speaks to the dysfunctional members of society – those of us known as the vast majority. Mackinac Bridge Jesus is a collection of twisted, tragic, comedic and tender biographical essays about healing, forgiveness, finding the perfect bra and embalming your relatives.” Ms. Fisher, described as a “grittier, gayer Erma Bombeck,” is a former executive in marketing and PR writing at Ford. Mackinac Bridge Jesus is her first book collection.

Here’s a card design from a batch of Valentine’s Day concepts George Schill is creating for American Greetings.

A new book from Imaginarius Editions will be released next week by Ilene Winn-Lederer. The Little Sheep That Couldn’t Sleep is a funny and colorful little bedtime story for children age two years and up. Stay tuned for more information at Ilene’s website: www.winnlederer.com, Facebook and Twitter.

Here’s two of several pieces Ron Magnes just completed for sale as prints at fineartamerica.com

“Here's a b/w piece I did for my March Dr. Bamboo column at www.barnone drinks.com,” says Craig Mrusek.