

freedom to create as if I have a canvas and perhaps be more 'fine art.'

CM: My illustrations work more as commercial art. Most of them appear as cover art for the features sections of the San Diego Union-Tribune. I see my clients as the editor, designer and reader of the newspaper and my ultimate purpose is to entice the reader and sell the story. While my fine-art influences are painters such as Manet, Renoir and Mary Cassatt, I find most of my inspiration comes from contemporary illustrators such as Anja Kroencke, Brian Cronin, and the local Rafael Lopez.

RK: I developed as an artist doing cover art and logos for bands. Night club art. Maybe that tilts us toward the theatre arts, but the important thing is making the art work for the client. That means talking with the client from the beginning. If we need an illustrator with a particular style, then we will bring that person in.

NBS: I like to study images of all kinds and don't necessarily see the hard line separating these approaches. I enjoy studying commercial photography, for example, because so much commercial work is visually mature and sophisticated in its storytelling. It has to communicate clearly and well. Commercial work often references fine art imagery, but if you have no understanding of fine art, or if you don't open yourself to allow a more subtle way of seeing, you miss out in your own creative process.

Additional art by those interviewed can be found at their websites:

Nadia Borowski Scott
Jack Davis
Greg Klamt :
Ron Kipnis and Bill Harris :