

*Transcription of audio recording of interview with Philip John Saraf created by Jodi Kazlow for an art history assignment entitled: "Interview with Local Artist Philip Saraf" dated November 19, 1992. Transcribed by Kim Marie Fischer Peters 19 October 2016. KimMarieFischer@gmail.com*

**Question:** Tell me about your family?

**Philip Saraf:** First of all, I was born and raised here in Savannah, Georgia. I grew up here in Savannah. My ancestors – my mother's people was from Lebanon; my father came from Armenia<sup>1</sup>. They both met here in Savannah. My mother was a housewife.

**Question:** Tell how they met?

**Philip Saraf:** My grandfather had a friend here who was an Armenian friend and a friend of my father. My father had escaped from Armenia<sup>2</sup> because the Turks were killing the Armenian people. And he had this friend here in Savannah, he came and this friend asked him if he'd like to find a good wife here. Then he met my mother and then, of course, they get married and they had twelve children. Only eight<sup>3</sup> of us lived.

My mother was a housewife, my daddy had a general merchandise store. He made his own ice cream, he sold beer and wine and he worked from six in the morning to about 12 midnight. We had a good life then. My father was killed when I was eleven years old. I had to work ever since. I helped my mother get my sisters and brothers through school<sup>4</sup>. I have five sisters<sup>5</sup> and two brothers.



Mary Gannam Saraf and George Abdulkerim Saraf

<sup>1</sup> Grandpa George A. Saraf and his family lived in Turkey. They escaped to Aleppo, Syria during the genocide through the efforts of George's older brother Antoine who worked at the train station where they lived in Turkey. Many of the family members – girls and boys – were named after him, including two of George's children.

<sup>2</sup> Ibid.

<sup>3</sup> Only seven of the children of George Abdulkerim Saraf and Mary Gannam survived: Phyllis, Philip, Antoinette, Mary Ann, George, Rose, Antoine. Mary Gannam remarried after George's murder to Harold Payson Beecher and had additional pregnancies but only a daughter, Iris Marie Beecher, survived.

<sup>4</sup> Philip took on more responsibilities as the "man" of the family upon his father's murder on June 13, 1941, however, the siblings helped each other, and Philip's mother, Mary Gannam Saraf, hired a woman to take care of the house and children in her absence, as she had to assume management of the store.

<sup>5</sup> Ibid.

My parents did not encourage me in my art, but my mother did some artwork while she was in school, and I used to go through her papers and I'd see some of her artwork. But they never encouraged me because we were poor and we just couldn't afford it. And when I was going to school they only had art class maybe once a month, sometimes, some months they didn't have it. There was this girl that brought a paint box to school and I always wish I could have a paint box like that. But, I remember being five years old; I got a piece of chalk and was drawing on the sidewalk. I got a whipping for defacing public property. And so anyway, I've always liked to draw ever since I was about five or six years old. I've always remembered that. That was my beginning.

**Question:** **What or who inspired you to become an artist?**

**Philip Saraf:** You know, I really can't recall but I did know that I loved art when I was in school. And my daddy had, no, my mother had this man working with her after my daddy got killed – a black man. He was drawing faces of people. I thought it was very good and I was inspired by that.

But other than that, I never had any art training. And when I used to have a hobby raising plants – working and raising animals... See, I lost my hearing when I was two years old from Scarlet Fever<sup>6</sup>. I couldn't hear. I had a problem there and I had a difficult time going through school<sup>7</sup>, but I've always loved art. It was there with me.

**Question:** **Was it a complete loss of hearing?**

**Philip Saraf:** It was nerve damage. I had Scarlet Fever<sup>8</sup> for about six months and then she noticed my hearing was lost when I was two years old. And my daddy, being he's from the old county, didn't believe in doctors and he wouldn't let mother take me there. And so, she said I had a fever for six months and then she noticed my hearing was gone.

So, I don't consider it a handicap; I consider it a blessing, because without my hearing, I hear with my eyes instead of my ears. And with my eyes, I see all the beauty, I see all the movement. I see all the expression, everything – even the moss that grows on the trees. And the animals – if you watch them – you can see the ears pointing in a certain direction if there was danger their back hump up. And they were my ears for me. So I had a way, anything that was strong, like a strong smell I could smell it long before people did. If storm was coming or, you know, if a fire. I had what I call my sixth sense. So these were some of God's gifts to me, which really inspired my painting in the future.

You know, if you go through nature, if you notice, everything God created has curves, has rhythm – it has no straight lines. Only man makes straight lines. But if you go, the Indians believe that whenever a person dies he comes back into a spirit through an animal, through some kind of plant, anything. And sometimes if you really look, you can see the tree spirits. You can see a face of animal or person or thing. And some of them you could see a swan, you could see an elephant, you could see an old man, you could see anything. So, these are beautiful things, if you look with your eyes you can see them. The black people believe that whenever a baby is born, and if you find a tree

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<sup>6</sup> Family members indicate that Philip had chronic ear infections and this caused his hearing loss. Siblings do not recall anyone in their family having Scarlet Fever.

<sup>7</sup> Philip finally received what we would consider today to be a crude hearing aid when he was about 12 years of age. He completed grammar school at Sacred Heart School with his sister Mary Ann, who is three years younger than he. His hearing loss negatively impacted his grammar and speech as evidenced by this transcript and his writings.

<sup>8</sup> Family members indicate that Philip had chronic ear infections and, as he states, George A. Saraf did not trust doctors, this caused his hearing loss. Siblings do not recall anyone in their family having Scarlet Fever.

with a hole in the tree and if you pass the baby through the hole in the tree, it will never get sick. It will always be healthy.

You know, not being able to hear, I didn't have any playmates. I never had any human playmates<sup>9</sup>, but I did have animals for playmates. I had three dogs. I had about 18 heads of Billy goat. And I would run through the pasture barefooted as a child. I was always happy. I didn't know that I wasn't supposed to have all these things. I didn't know I was supposed to hear things. But with my eyes I see.

**Question:** **Did you live on a farm?**

**Philip Saraf:** On a farm? Well not exactly a farm – it was on the edge of the city<sup>10</sup>. My mother had a stable and about nine acres of land and, of course, we had one cow, one horse. And then, my grandfather gave me the Billy goat. He had bought a female goat and going to barbecue it. Well, he found out she was with kid so he didn't want to kill her, so he gave her to me. And from her I raised a lot of little ones and also I had another male and I got 18 heads of goat. So running through the pasture, everywhere I go, the goats followed me single file. We would run through the pasture and if I sit down, they sit down and if I lay down, they lay down. They always stop and sit around me in a circle. And sometimes the days are so warm and I get up under the oak tree, you know, in the shade and look up in the sky. In the sky I see all of these formations of people, castles, of frog, animals – everything. It was so beautiful! It is one of the most relaxing things and then you would fall asleep and dream about all these things. It was very beautiful.

**Question:** **Did you have any schooling in art or did you learn more by doing?**

**Philip Saraf:** I've never had any training in art because when my daddy was killed my mother couldn't afford it. We were lucky if we got anything to eat<sup>11</sup>. And when I was 22 years old I went to Atlanta in December of 1952, I think it was, I was 22 years old. And about November of 1953, I was so depressed. I had nothing to do on the weekend, so I roamed through Rich's department store and I saw these plaster figurines. You know these plaster figurines they pour into a mold and, of course, you're supposed to paint them and put a glaze over it. I had bought some cheap oil paint and I had these little Coca Cola stoppers to mix my paint in it and paint these figurines and put a glaze on them and take it home every time I had a chance to go home, about once every six weeks. I gave them to my mother, and my sister would get those things and play with them and break them, so I thought it a waste of time.

Since I had paint and very cheap brushes, I finally got some cheap canvas to paint on. I'll show you one of my original paintings. I start copying from magazines. I've always wanted to paint but I didn't have any ways to get out to paint – I stayed in my room, so I start trying to paint. And I began – like everybody told me I had talent, but I needed more work. So one man at the office where I worked at – Martin Brothers

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<sup>9</sup> Philip had female siblings to play with but his first brother who survived was not born until he was eight years old.

<sup>10</sup> The family moved into their first home at 3710 Hopkins Street in 1938. It was next door to their Grandfather's place. He had a small store, home, garden, pecan and pear trees and, of course, chickens.

<sup>11</sup> Philip's mother, Mary Gannam Saraf, had to take over operation of the family store after Philip's father, George Abdulkerim Saraf was murdered on June 13, 1941. She hired a woman to help with housework and to care for the younger children when she was at work. Philip's siblings state that they never went hungry – they always had food on the table, especially since they lived next door to their grandfather Karem George Gannam with his garden, fruit and nut trees, chickens and sheep. Philip was only 11 years old when his father was murdered and it took a toll on him as well as the other children who missed their father terribly. Just six months later, their uncle George Gannam was killed in the attack on Pearl Harbor, compounding their grief.

Dental Lab – he heard that I wanted to be an artist – that I wanted to paint. He was an artist himself. He was an old man about seventy something years old. He was retired. His name was Robert Harmen. And he had an oil paint box and he loaned me his paint box and his brushes. I thought that was the greatest thing in the world. So, I would start painting and he came up one night up to my apartment – up on the third floor. The old man couldn't hardly make it - he had heart trouble. He gave me a demonstration in how to use the oils and how to paint a seascape. And that was the last time, that was the only time, he ever came up. He spent about an hour there; he had to go.

But later on, I bought some watercolor paper and watercolor paint - very cheap - and I started painting on paper, and I was doing little flowers and a lot of still life. I was giving them away. People loved and admired them. I was giving them away. They kept telling me I had talent - keep painting. And so finally, I left Atlanta in April of '56 - moved to Albany, Georgia. The first art association I joined into was Albany Art Association - at Radium Springs – I remember that. I went with a group – we went out painting outdoors at a red shack. That was a beautiful painting – I don't remember what happened to it. But that was one of my first experiences going out with a group and to paint and we all learned from each other.

**Question: What artists – either famous or local – do you admire or have influenced your work?**

**Philip Saraf:** The most famous artist that I admire very much is Vincent Van Gogh. He was my favorite Master. After reading some books on him, I feel like that I have the same relationship with him. You know, coming up the hard way and living by yourself. You know, Vincent painted to live – just like we have to have food to live. A lot of time he would starve to death while he \_\_\_ painting. And, to look at his work, especially sunflowers and the rays of the sun he stare at the face in his paintings, it was something beautiful about every brush stroke he made. That was my favorite Master.

And then, a local artist was old Raiford Wood<sup>12</sup>. He does a lot of realistic scenery – country scenery. He does the subject matter I like. He was a friend of mine and he had a hearing problem. We used to go out painting together.

But most of my great experience was getting books from the library. If there was a thing or subject matter I wanted to learn on or know the technique how to paint with oil, watercolor, pastel, acrylic, ink, or Japanese book on Sumi-e, ink and drawing. Drawing is the foundation of painting – that was number one. You got to learn to draw before you can learn to paint. So most of my lessons come from library. I couldn't afford to go to art school.

**Question: What media do you work in? Which do you enjoy most?**

**Philip Saraf:** My first medium was oil. My second medium was watercolor and then I have tried pastels. Pastels was too much dust, and oil – I couldn't stand the turpentine and linseed oil because I have an allergy. Watercolor seemed the best choice medium. Watercolor was a happy medium. And, of course, I use French Arches paper. The best paper that can be done is pure rag and acid free. And, of course, canvas, when I did use canvas, I used white cotton canvas, also sometimes, if I could afford it, linen canvas. But I went to acrylic painting later on, but I came back to oil, I mean watercolor. Excuse me, went back to watercolor. In watercolor, I had more freedom and it's a very happy medium. You can capture scenery at the spur of a moment and the feeling. Just like somebody singing a song or playing a piano, and you can complete a painting. And watercolor is my first choice.

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<sup>12</sup> Raiford James Wood (1895-1974) known for his paintings and as an educator.

**Question:** **What kind of subject matter do you paint and what is the range of sizes of your work?**

**Philip Saraf:** I love country scenery. I love animals, I love horses, I love the chickens, I love the Billy goat. These are the things I like to capture. An old shack, I've always remembered the shacks and they're so homely; they're down to earth. The country scenery – everything I painted I go back later in the future to paint and it gone forever. This like recording history. And a lot of some of the old scenery around town in Savannah, historical houses, anything that people will not see in the future – it will be recorded. And it's something that I can relate with because everybody seems so humble. I want to read you one poem. I had written this poem in my Christmas card one year about the meek and the humble.

I seek the beauty in all things (even people) like the sea-shells,  
driftwood, and all the gifts of God, that are cast upon the shore  
of time.

I seek happiness, not in castles of kings, but in the humble little  
cabins, where the meek live more closely to nature.

I am content with the Peace I find with the birth of the Christ-  
Child in a lowly stable. God's gift to mankind!

A lot of the old shacks and barns are disappearing. People modernize these barns with concrete blocks and have no style or anything. It doesn't feel lived in. But the old barns seem to be relaxed – it seem so cozy and comfortable – so to home. These are where the people seem to be the happiest. When you see a fancy home with a lot of straight lines and it's all tucked tight, it just doesn't have a feeling of humbleness. It doesn't have a feeling of being lived in. It's more of a showcase instead of a home.

**Question:** **What places and people that you have painted have touched your life the most?**

**Philip Saraf:** Back in 1969, I saw an ad in the paper where Oaky Plantation – about 50 miles from here up around Clyo<sup>13</sup> - was having an art festival. I had to ask a lady friend of mine to go with me. We were going to see what it was all about.

**Question:** **Where was it - Clyo?**

**Philip Saraf:** It's really Oaky Plantation<sup>14</sup> – between Springfield and Clyo. Well, going to Oaky Plantation, up a dirt road I thought I found a treasure of a place to paint. There was a lot of old shacks, wagons with mules, pig, Billy goat, turkey, geese and hound. I thought it was so beautiful I've stopped and took pictures all along the way we head to Oaky. On the way to Oaky we stopped at one black man's place, old William's – I can't think of his

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<sup>13</sup> Clyo is a town in Effingham County, Georgia.

<sup>14</sup> The Oaky community, once a thriving place, is located on Springfield Road in the northern part of Effingham County south of Mizpah United Methodist Church... The Bota family hosted the Oaky Arts and Crafts Show annually on the third weekend in September for many years... The property was maintained as a beautifully landscaped showplace famous for over 2000 azaleas in a mostly natural setting. A lodge house and other buildings were on the main complex... The Botas had the living quarters at one time and their home was lost to fire. Tragically the only buildings remaining are one outbuilding at the main lodge site. The pavilion was destroyed rather than repair the damage by the owners... <http://www.ffmpegherald.net/archives/14723/>



name – Joe William’s, and he had goat, geese, and in the back of his truck he had some baskets – split oak baskets. So, I asked Joe Williams where’d he get these baskets. And he said, “Old Mr. Byrd’s, Mr. Byrd’s – four miles past Oaky.”

So, we went to visit Oaky first and see the art show and I told this lady friend of mine, “I want to find the basket maker.” And we asked everybody, “Where is Mr. Byrd’s place?”

But nobody ever heard of Mr. Byrd. Finally, we asked an old black man on the road – on Clio Kildare Road – “Where is Mr. Byrd – the man who makes the baskets?”

He said, “Oh, you’re looking for Mr. Burns – Mr. Henry Burns<sup>15</sup>.” I said, “That might be the one.” He said, “Yes.” He showed me how to get there. It was just only a few miles down the road. When I discovered Henry Burns and his basket shed and the house was so beautiful . It was a most beautiful feeling to discover this. And his wife, she was a woman of the sun, of earth,

and they were both so humble. So, she had poppies blooming around her house and to me that was, I feel like I discovered where I wanted to be – in Effingham County. So anyway, I took some pictures and I went on down the road with this lady friend of mine. We did a painting of Johnny Lovett’s house<sup>16</sup>. It had clothes lines, dogs running, kids around. He was playing the guitar on the porch. This was one of my first paintings up



that way and so about several months later I went back and found Henry Burns house again, and took the photograph I had taken of Marie Burns’ flowers. She asked me to come back up and have dinner someday. So, I made an appointment to come back another time and she had fried chicken – all kind of food on the table. I was out painting

<sup>15</sup> Philip created a painting based on a photograph of Henry and Marie Burns called “Country Gothic.” It received the People’s Choice Award at the Landings Art Association Spring Art Show in April 2013. He also used this painting for his 2013 Christmas card, along with the story of how he met Henry and Marie. Philip also spoke of Henry’s passing in July 1980 his annual Christmas card.

<sup>16</sup> Johnny Lovett’s house. In his 2002 Christmas card, Philip relates the story of Johnny Lovette and his family and features the painting on the cover. He states that it was Sunday, May 16, 1971 that he painted Johnny Lovette’s house, however, in this interview, he remembered it being in July 1969.

her chicken coop – the roost, it’s in the hallway. [The painting was hanging in the hallway of his apartment at the time of the interview.]

So that’s how Marie Burns – going back and forth there to do painting – they adopted me, and called me one of the children. And so, there I had a place; and everybody round the country knew me from Marie Burns. And I was invited to all these different people’s houses to paint they farmlands, they homes, they barns. I was made to feel welcome everywhere I went. So this Marie Burns touched my life more.

And now all around that area – so now all that scenery is gone. A lot of that stuff’s been burned down and destroyed or torn down. It’s gone forever.

Every year around Christmas time, I was very fortunate to get a cushion or quilt blanket by the hands of Marie Burns. She made quilts; her husband made baskets. But I was very fortunate. This is one of Marie Burns’ cushions right here. She always put the date and the year. There’s two more over there on that chair. There’s two more on the foot stool, see the two over there? I have a lot of quilt blankets in this chest. If you look under there, you’ll see the date on it – I keep on the rocking chair. That other one down there, too. There’s another one down there.

One of my favorite – one of my most favorite pieces in this whole house – is my little shadow box of early American kitchen. Everything is mostly hand made. I did three small paintings in there with postage stamp size. Those are my smallest and my largest painting is a watercolor in this other room here. It’s about five feet tall and three feet wide. That’s about the largest one I did.

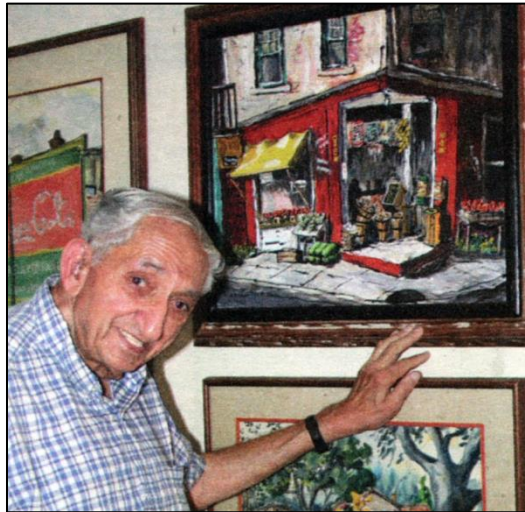


**Question:** What are some of your favorite paintings?

**Philip Saraf:** Well, some of my favorite paintings is a country store – a country store from Guyton, Georgia. It had so many beautiful things around there, and it’s all country. And another favorite store right here in Savannah on the corner of Barnard and Gordon Street<sup>17</sup> which is now gone forever. That’s the red store with the yellow awning.

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<sup>17</sup> In the final printed version of the interview that Jodi Kazlow prepared for class, the location was changed to Abercorn Street.



And then the daffodil fields up in Bluffton. And every Spring I looked forward to the daffodil fields and it just kind of lift up my spirits, because after going through a cold weather it's so beautiful to see the daffodils in bloom and I try to capture these. Now the field is beginning to lose its luster because old Mr. Huggins, who owned the field, had passed away and nobody taking care of it like it used to be. Oh, the Polk Produce was another one of my paintings which I had prints of it. I worked on it for two years off and on because there was so many things happening, but I finally had prints made of it.

**Question:** What other kinds of art and artists do you admire?

**Philip Saraf:** I admire Andrew Wyeth. He is one of my favorite American Artists. I admire his watercolor, too, and his subject matter. Those are two I admire very much.

**Question:** How about local artists? You mentioned Pearl Kaminsky.

**Philip Saraf:** Pearl Kaminsky – she does beautiful collage. Lynn Grant – she does beautiful watercolors, too. Sharon Saseen who I admire very much – we used to go painting together about nine years, and I influence her very much. She was an artist always, but I influenced her very much.

Not being able to hear with my ears, but I hear with my eyes, when I see the Savannah Symphony play in the park and on River Street, it is so beautiful it brings tears to my eyes. But I want to capture this on canvas – all the movement they make and the curves, the violins, the base fiddle, the drums. Everything is so beautiful. It kind of moved me to paint these. And these are some of my favorite subject matter, also.

**Question:** Do you work only on your art or do you have another source of income?

**Philip Saraf:** I'm a dental lab technician which is a form of art to create things and every piece of denture or crown and bridge is different for every person – it's never the same. And this is the income that I worked with for forty two years.

**Question:** Would you prefer to concentrate on your art if you could?

**Philip Saraf:** I am definitely planning on to. As soon as I retire, I'm going to concentrate more on my artwork, and I'm going to travel a lot, and I hope to live in the country in a little shack, if I can, and have me some chickens, a garden, and a hound. I'm going to have me a fireplace and live comfortable and happy.



**Question: Do you always work alone?**

**Philip Saraf:** In the beginning, I've always worked alone, because I didn't know that anybody else could paint. But later in life, once in a while, some people who want to be artists or some who are artists, we like to go together, take a lunch and go out in the country somewheres or go on a long trip and do painting. But sometimes there's young people who like to paint. They can go along and join me. I'd be glad to teach them what I know. And if they can't take it, they should stay home. But if they really want to be an artist – a real artist – to really go and really capture beautiful work and they learning from somebody who had a lot of hard experience and learned the hard way, then I'll be glad to pass on everything I know.

Sharon Dillon<sup>18</sup> was a good artist, but she a little intimidated, a little bashful, she was shy. But she didn't know. She was always raised in the city. She was protected all the time. But she go with me – I opened so many doors. We went out in the country. She met people; she learned about animals; she had all kind of beautiful experience. I helped her find the subject matter to do for her book on "Where Does My Feather Pillow Come From?" And we went... I gave her a lot of ideas on things – where to go and the subject matter to find – and she got very bold. And then from there she got ahead of me and then she became very famous. One of the most famous paintings she did was of a view from River Street which I got permission to get from across the Savannah River. I got permission to go over there and Sharon did this painting. And from there, she had prints, and then she hit the top. She went very famous.

And then another artist friend of mine was a young fellow who went to Savannah College of Art and Design School. He was having such a rough life. I taught him. He was doing dry bush technique in watercolor, but I taught him how to do the wet into wet technique. He was a gifted artist – a wildlife artist – and then he learned the freedom of watercolor. He became very bold and he is very gifted – mostly a fine type artist.

When I first met young Steve<sup>19</sup>, he didn't have much but he was very gifted, but he was hungry when I first met him. I asked him if he had anything to eat and he said no. I said, "Well sit down at the table and I have something. I'll feed you." Because I found out his food was being stolen at the dorm where he was staying and so I gave him a key to my house. I told him, I said, "It easy for me to fix for two people as it is for one." And I said, "I have plenty of lunch meat in the refrigerator." I said, "You come and eat your lunch here anytime you want." He ate his breakfast and his lunch. This is how he survived.

**Question: What values and philosophy do you live by and have influenced your art?**

**Philip Saraf:** To speak about values and all I will tell you something – I dedicated a Christmas card I had made in 1972:

I dedicate this card to my mother's father, Karam Gannam, who is 92 years old. He came into this country from Beirut, Lebanon in 1905. From the Biblical land, he brought with him a strong religious faith and pass it on to us.

To all who knows him, he is like a prophet who speak of God, of beauty and of love. He has a faith in the seeds he sow in the garden of love, for he has reaped many a rich reward. These I share with family, friends and neighbors.

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<sup>18</sup> Sharon Saseen Dillon. <http://saseen.com/>

<sup>19</sup> Stephen F. Schetski, graduate SCAD, Instructor, Savannah Arts Academy.

During my youth he once taught me if a man goes through life and don't learn to find and enjoy the beauties of life in nature, he is not living; he is dead.

Hence, I have found art, poetry, beauty and love as a universal language. Even in cooking, one of the most important ingredient is love, a joy to serve.

One of my greatest experience in life is being able to transmute love into an inanimate object and giving it life. Alive it become a part of me, a friend. A rock, a broken shell, an old shoe, a personality and value all it own. Even colors speak for me, a ticking clock is a heartbeat and from my hearth warm glows of love, all added to the beauty and charm of Christmas I wish to share with you. The best gifts are tied with heartstrings. The joy of Christmas and love.



Karam Gannam in his garden on Hopkins Street

**Question:** What advice would you give to young artists starting out?

**Philip Saraf:** If you are very creative and you love what you do, you know, everybody has a medium of expression. And you should use that medium. It is a gift from God. If you don't use it, you will lose it. But some people can dance, some can sing, some can play musical instruments, some could be an automobile mechanic, and some paint. Some may sculptor and all, but my medium is painting. And I think that every person has a medium of expression. They should use it, and if they don't use it, they will lose it. And I think, you should develop it and you know, pursue it and keep learning everything you can. I learn every day. I never stop learning and I enjoy everything I do.



Steve Schetski, Philip Saraf, Christopher & Ashley Peters and Kim Fischer Peters

Talking about so many people being influence by my art, I have an old lady friend Ann Evan who writes children's stories. When she see the prism in my windows when it cast a rainbow across the room, she wrote a book "On the Rainbow Bridge" – a young boy who crossed a bridge to the artist in the sky and learned to paint. So this book is very beautiful but it has not been published, yet.

I have a nephew<sup>20</sup> who, when he was about five years old, he been influenced by me. He did a little painting for me when he was six of Christ on the cross and he did one of an eagle. Just recently, he turned 10 and he wrote and illustrated a book on a children's story of his two little turtles. And he is now start painting – I taught him how to do watercolors. He's doing very well.

**Question:** Someday when you die, what you like to be remembered most for?

**Philip Saraf:** Well, my art is a memorial to me. My art would be left to the future generations to enjoy. They are my thoughts, my memories, they are my heart, they are my love. These I'd like to be shared with everyone.

<sup>20</sup> Oliver Christopher "Chris" Peters. <http://ChrisPeters.net>