In the main room on the first floor of the Mary and Frances Wister Studio—that’s where the art classes take place at La Salle University—a baker’s dozen of students are mulling over sketchpads clasped unevenly to ragged easels. Every student is attempting to sketch charcoal representations of the same naked model, a fair woman with jet-black hair cropped short around her head. Wearing a paint-smeared T-shirt and similarly decorated jeans, Dave McShane, 41, walks among the students, observing silently at first. Soon he is critiquing and offering help as he goes, suggesting that one student take a line in a bit to make one arm thinner and that another extend his stroke further down the page to keep with proportion.

It is proportion that causes Dave to stop behind a particular student who has sketched legs too long, a torso too compact or maybe even both. Explaining the key concepts, he outstretches his right arm, measuring the model’s head with his index finger and thumb. Then he works down with that measurement, signifying that the torso is roughly two heads long and one-and-a-half heads wide, while the legs are jointly three-and-a-half by two.

Although this class has proven to be a popular one over the last decade, most La Salle students outside the Honors Program have probably never heard of Dave McShane. After all, he’s just a graduate of the class of ’88, a man who lives a while away in Belmont Hills, with his wife of six years, Eurhi, and his two young daughters, Pearl and Violet (one and three-years-old, respectively). Although he is an art professor at La Salle, it’s still not surprising that many students here don’t know his name—the man has functioned as a glorified adjunct for the past decade, teaching just one class, this class—Honors Art: The Creative Process. Still, despite the anonymity of his name, students at La Salle, as well as throughout the city, have most likely encountered McShane through his work.

A scene: The corner of Third and South streets above Jon’s Bar and Grille. A target on the wall, alternately yellow and black, with a black and white image in the foreground—Philadelphia’s native son, Larry Fine. The curly-haired stooge wears a plaid suit and a polka dot tie, while playing the violin vigorously.

Another: Broad Street near Summerset Avenue. A wall, washed in sky blue paint, with a black and white picture in the middle. The picture blurred slightly, intentionally. The famed Dodger, Jackie Robinson, sliding into home plate, as a catcher waits for the throw to put on the tag. Jackie’s hat flying off and his arm extending out of the black and white box and into sky-blue territory.

These murals are just two of the 40 that McShane has contributed to the city through its Mural Arts Program. Many Philadelphians are familiar with one, if not both, as well as many of his other works. McShane is proud of this. He’s proud that he gets to enshrine great people on the walls of Philadelphia. He’s proud that some of his better-received murals, like his Jackie Robinson one, have inspired neighbors to organize block cleanups and take more pride in their areas. Even though the city’s art elite looks down on murals as a lower art form, he’s proud that he is able “to paint about things that everyday people can look at when they’re out around the city and relate to somehow.”

Despite these contributions and his apparent contentment, McShane might never have become an artist. Twenty years ago he was preparing for med school and on his way to a career in surgery when he came to the realization that he was on the wrong path—that art was his true passion.
McShane is here because he’s agreed to talk about
and a big, heavy beard—“for when the mural painting
into a pony tail and tucked under a black Eagles hat)
shirt of the same fabric, McShane resembles a rugged
Shane is chowing down on a meat-lover’s pizza.
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Mixed Signals
Although he’s not part of the current college-going
generation, McShane was also plagued by a variety of
options as a kid, and encountered the same problems
that many students currently face when they attended
La Salle in the mid-’80s.
Currently running late for an interview in the Stu-
dent Union, McShane has yet to eat because his night
class, his second new course in his 10 years at La Salle, focuses on mural arts, and its goal
is to have the students paint a mural in the Olney
area. It’s Monday, March 19 and so far a destination
has been picked (at the corner of 20th and Conlyn, a
few blocks behind North Dorms) and a design decid-
ed upon (a portrait of Mr. Philmore Johnson, a man
who has contributed mightily to the neighborhood
but became infamous to many older La Salle students
as the 20th Street protester with the bullhorn). With
all this work done, the actual painting process is just
around the corner.
Having just arrived in the Union Food Court, Mc-
Shane is chowing down on a meat-lover’s pizza.
Wearing a black and white flannel coat over a red
shirt of the same fabric, McShane resembles a rugged
outsidersman, despite his oval, brown-rimmed glass-
es and a slight frame. His long brown hair (fastened
into a pony tail and tucked under a black Eagles hat)
and a big, heavy beard—“for when the mural painting
begins; it’s going to be cold”—only add to the effect,
McShane is here because he’s agreed to talk about
his experiences in the hopes of showing students that
they should always follow their passions, and not feel
trapped by anything, major or otherwise.
Born to a middle-class Irish family in 1965, McShane
was tied for the youngest among eight children with
his twin brother Frank. As McShane tells it, he and his
brother were always considered the class artists. In
grade school the duo used to get out of class to com-
plete art projects—cards for the bishop and things
like that—and then in high school they took it to a
new level, creating the scenery for plays and paint-
ing murals around their school, Paul VI High School in
Haddon Township, N.J.
“It was a great time, and my brother got to take art
class for all four years of high school, but I had to make
a choice,” McShane says, his eyes reflecting in the dim
light of the food court, alternately appearing blue and
green. “I was in the advanced track science program
and there weren’t enough electives to do both so I had
to make a choice, because the school wouldn’t allow me
to take an extra class.”
After some deliberation, McShane chose science, be-
lieving he would one day become a surgeon. He said
he lamented having made the decision, but looking
out intently over the red Coca-Cola cup in his hand,
McShane declares that he still thinks he made the right
decision for himself at the time. He loved art, but as a
high school student, surgery seemed like a dream job.
“I liked the idea of it—of being somebody that would
get into the body, fix what’s wrong with it and sew it
up,” he says. “To me, that seemed like an amazing thing to be able
to do. Since, I was doing well in sci-
ence class and I had pretty good
hand-eye coordination, I thought
I’m good at this. This is what I’m
supposed to do.”
Reflecting back on his childhood
experience, McShane recalls an
uncertainty that is to be expected in young people. McShane says
that although his brother always
knew that he wanted to be
an artist, that
he was unsure
of his own fate
“I don’t know if he
ever really
understood
why I’d want
to be a doc-
tor, because
we both loved
art and he knew all along that he
always wanted to be an artist,” he
says. “I was always unsure. Even
when I was younger, I wanted
to be a football player or whatever
the new thing was that month.”
Thus, while Frank (who has since
achieved success as a freelance
illustrator) pursued education at the University of the Arts,
McShane eventually wound up at La Salle in 1984, majoring in biology
as an honors student on a full-
tuition scholarship.
McShane did well in college bi-
ology, so much so that he wound
up being ranked first in his class.
However, as time went on, he began
to feel a tug away from the sciences. It
started small—at first he’d spend all his free
time painting murals around the school
and working on the scen-
ery for Masque
productions. There
were also times
when he’d
visit his brother at
art school and think,
“Man, I could do this
stuff!” Eventually, he
would find himself
taking breaks from studying organic
chemistry in the library by walk-
ing over to the stacks that housed
the art books and reading them,
thinking in the back of his mind “I’d
much rather be over here right now,
than over there with that chemistry
book.”

As time progressed, the pull
became stronger. Although he had
nearly completed the lengthy ap-
plication process for med school,
he found his interests drifting away
from science in his junior year, so
much so that he allowed himself
to embark on a camping trip the
weekend before he was scheduled
to take the MCATs. It was on that
trip that he had his epiphany—that
he realized he was destined for a
career in art, not medicine.
Although McShane declines to get
into specifics, he says he had a near-
death experience on that trip that
made him think hard about his life,
his choices in it and the direction in
which he was headed.
“It was clear
to me at that time, when I
started evaluating a life and death kind
of thing, that I was still
on the wrong path,” he
says. “The whole experience
crystallized my feelings for me, and it
really affected the rest of the deci-
sions I made.”
Momentarily, McShane consid-
resentment that grows in you, like, 'I'm going to school with rich kids, who for their birthday get a new Camaro, and I'm riding a crappy bike to school and working every day for minimum wage as a janitor in a grade school'! And so with that mentality, being a doctor just seemed like a big deal, a way to break out of that.

Interestingly, McShane points out, he wound up taking a job at the complete opposite end of the spectrum in terms of prestige and money. He believes there are very few professions as working class as fine arts, especially considering his work is predomnantly with murals.

I mostly go into poor communities to paint murals, and it's interesting [for me] to see myself emplacing roots that I was trying to get away from coming out of high school.

Putting the Pieces Together

As the interview comes to an end, McShane begins to summarize his thoughts, in an attempt to give his story some kind of succinct finale. He notes that during the conversation, and in his life in general, he has trouble being concise, as he likes to meander and babble on.

Despite this penchant to meander, when talking to McShane it becomes clear that once he made the decision to change his path in life, he became focused and worked hard to make his dream come true. After taking a year off to work in an insurance company and make some money to pay off some loans, McShane started all over again in a certificate program at the Academy of Art, which he looks back on as the perfect place for him. A place with formal training that focuses on the human form.

A lot of people see medicine and the arts as two opposites, but for me the connection was my fascination with the human body, he says. "Early on I thought I should be a surgeon, but I became less interested in cellular functions and all those miniscule things about the internal body, and much more interested with it as an aesthetic form. As a result, the Academy was a perfect place for me to be."

In addition, McShane believes his undergraduate work as a biology major came in handy at times. For instance, when he took anatomy for artists, he had a leg up on his classmates, as he already knew the human anatomy.

"Knowing the anatomy, and the way muscles work and flex, was a big plus, but it was also more than that," he says. "I felt like I got to do art school with some experience under my belt, so I feel like maximized on the education more so than if I had done it coming out of high school."

After completing the certificate program in 1992, McShane went on to receive his Master’s in Fine Arts at the Academy as well, taking advantage of a job running the school gallery that allotted him free tuition. Shortly after graduation he fell into mural arts, and then returned to La Salle, this time as a teacher, teaching the dream class he always wished he could take while he attended the school as a student.

Looking back, he’s happy he put the extra work in to achieve his dream, and encourages students in a similar position to do the same.

There’s so many people that get stuck in a rut of life and just feel like they’re stuck in what they’re doing. You only get one shot at it and the later you wait, the harder it is,” he says. “You’re so flexible when you’re young, even though it may seem like you’re not, because you’re invested in a major or have debt, you can still go for it. Why regret spending a lot of time in something, when there are so many other things out there? If you’re passionate about something, there’s no reason you shouldn’t do it.

“I remember this person I once knew who said, ‘I would do anything for that job. I’d kill for that job.’ She really wanted wanted wanted to work in the zoo and feed the animals. And I was like ‘Why not go for it?’ And she said, ‘Because it required a lot of training.’ And that blew me away, because she had just said she’d kill for the job, and she wasn’t willing to try to go for it and do the work. I always thought that was a shame, because at 21, 22, 23, you’re too young for regret, too young to give up on your dreams.”

Everything in Proportion

It’s April 20, and it’s hot outside, the kind of hot that makes people, young and old, want to go for a dip in a pool, any pool. McShane is working on his latest mural, the one he’s been planning with his mural art class for the entirety of the spring semester. Although he comments that the group is behind schedule, the mural itself is well on its way to being completed, with scaffolding scheduled to come down on April 30. Front and center, the image of Cullen Johnson is already finished. Wearing a gray suit and a pink tie, his face displays an array of confidence.

There are butterflies on both sides of his head—two to the left, one to the right, each of a different shade—and a random assortment of spot color below him—reds, blues, black. The grid has been completed for quite a while, and one can get a sense of the ultimate vision—Mr. Johnson from the chest up, surrounded by flowers and butterflies, all of which are being painted on by four neighborhood children, two boys and two girls, all of a different age—by looking at the marks sketched in light blue. These marks provide a sort of paint-by-numbers outline for the students helping McShane, for at the moment, all of whom are working with a different color on a different level of the scaffolding.

There are two scaffolding running the length of the mural, and McShane is currently on the third level of the left scaffold, putting some finishing touches on an orange butterfly. He wears a black T-shirt over a teal long-sleeved one, a blue Cubs hat and his characteristically paint-covered jeans. Likely a sign of the weather, but perhaps symbolic of the fact that his latest vision is coming to life, McShane appears reborn, looking five to 10 years...
younger due to being clean-shaven. When asked, he says there is no deep meaning behind his new look, saying simply that he knew it would be hot out, and so he shaved it the night before. However, he coyly suggests that it also happens to be a nice birthday present for his wife, whose birthday just passed on Wednesday.

After completing his task, McShane descends to the second level of the scaffolding, where he offers a bit of advice to a female student painting various blotches of background blue among the flower outlines. When he reaches the ground, he takes a quick drink of water, and quickly makes his way over to his gray Saturn Ion, which is filled with all sorts of painting equipment—buckets, rolls of paper towels, paint brushes, levels and a variety of tools are crammed into the back seat—to retrieve a brush. He moves behind the car, quickly pours some yellow paint out of one of several buckets, and then goes about setting up a newly arrived male student, who has shown up to offer some aid. McShane positions the man on the lowest level of the right scaffold, where he helps him to begin painting a big dandelion right beneath Mr. Johnson’s image. After a moment of mentoring, McShane leaves the man on his own and comes out in front of the scaffolding to observe what is happening.

An elderly African American man pulls up in a tan Buick LeSabre, and yells out to no one in particular, “I sure am glad you guys picked our block.” Having heard the man, Dave turns. “What’s that?” he says, unsure if the man is happy or aggravated. “You’re happy we picked it?” “Yes I am,” the man returns. “It looks beautiful.” With that, Dave offers his appreciation, waving his paint-spotted hand as the man goes on his way.

Meanwhile, a group of several young children gathers across the street, pointing at the mural-in-progress and whispering excitedly amongst themselves. Within a minute or so, another man, this time a middle-aged African American with no hair on top, but a slew of curly black around the sides, shouts out his appreciation—“It’s looking great everybody. I love it.”—as he walks down the block, right past the gawking children.

 “[The response] has been great,” McShane says. “A lot of people who came to the meeting have been dropping by to offer support, and others from the community that didn’t even know about the project, have also been very appreciative.”

Turning his attention back toward the mural, Dave looks on for a moment, and then, taking it all in, he sighs, as if to communicate without words, “This is where I’m meant to be.” His life in proportion, Dave reflects for another moment, and then gets back to work.

Frank Visco is a graduate of La Salle University, class of 2008. He wrote this story in his third year at La Salle.