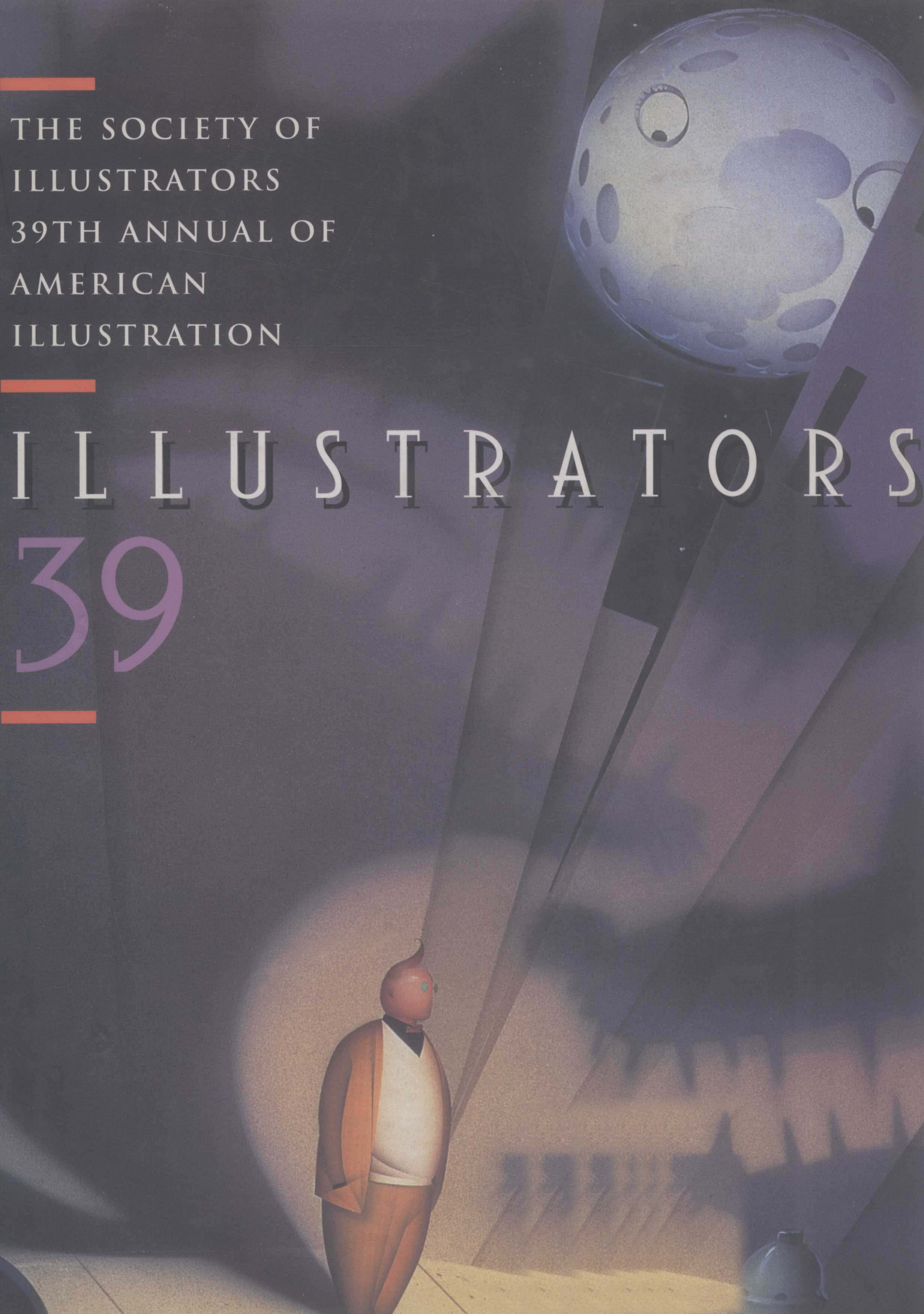
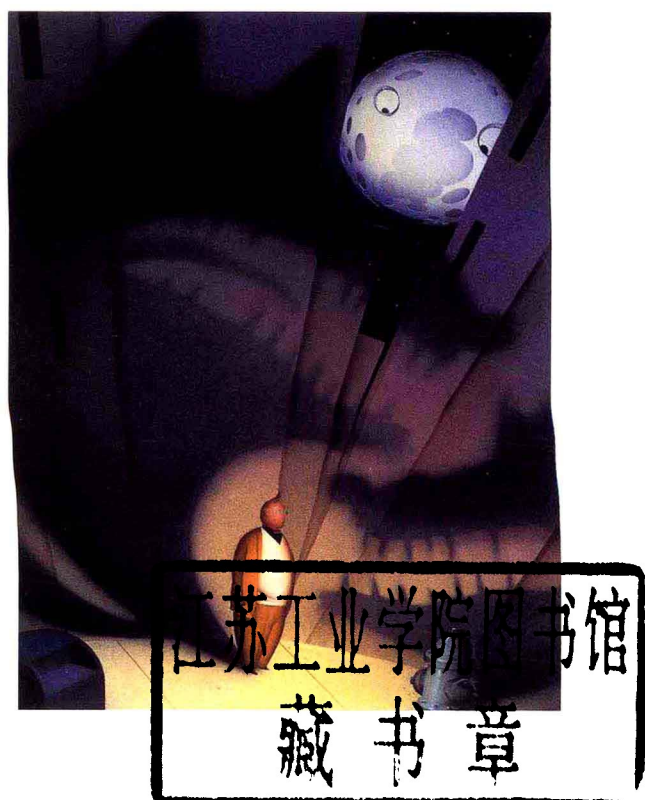

THE SOCIETY OF
ILLUSTRATORS
39TH ANNUAL OF
AMERICAN
ILLUSTRATION

ILLUSTRATORS

39



THE SOCIETY OF ILLUSTRATORS
39TH ANNUAL OF AMERICAN ILLUSTRATION
ILLUSTRATORS 39



From the exhibition held in the galleries of the
Society of Illustrators Museum of American Illustration
128 East 63rd Street, New York City
February 8 — April 12, 1997

Society of Illustrators, Inc.
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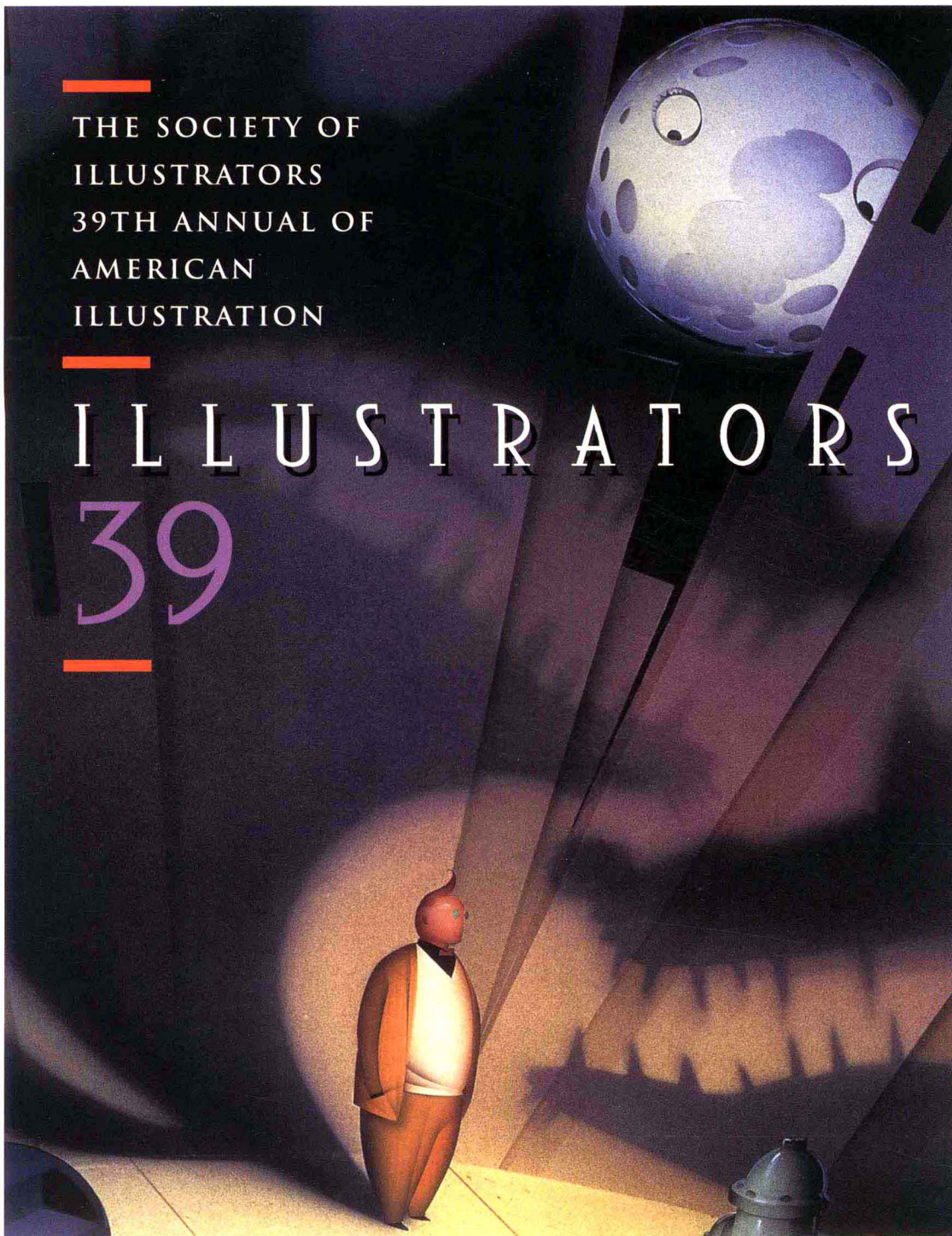


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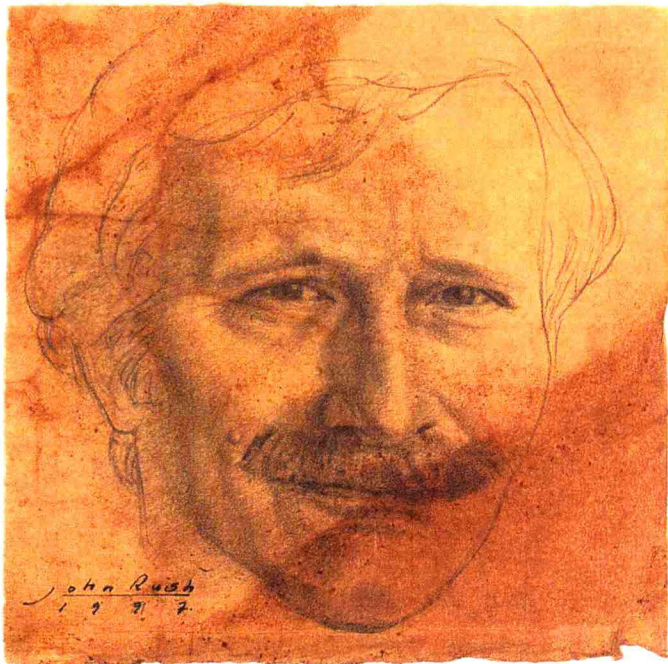
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PRESIDENT'S MESSAGE



Portrait by John Rush

Illustrators 39 is likely to be the best exhibition of illustrative art you'll see this year. Once more, another show and another opportunity for illustration's finest to strut its stuff. To be sure, we're not perfect, but the Society, through the efforts of its Past Chairmen's Committee, strives mightily to improve these exhibitions with each passing year, carefully attempting to strike a balance between what the juries collectively feel is the best of what's submitted with what is most representative of illustration's constantly changing aesthetic landscape. Clearly, we all can't be happy with the results, for that is the inherent nature of the beast. If we all thought alike, all responded to the same artistic standards, we'd all paint the same way and illustration in America would become as lackluster and pointless as contemporary television. Once, when I was depressed about the first negative letter of comment I'd ever received, an editor friend of mine told me that if the readers didn't write in from time to time to complain, then we weren't doing our job—we weren't entertaining them, we were merely boring them. Those who are startled or upset by something new often come to embrace that new idea in time. A good case in point is Surrealism—or Conceptualism, if you will—once the rage in mainstream fine art but regarded as too outré for commercial picture making, it fairly dominated illustration in the '70s and '80s and is still very much alive as we head toward the new millennium.

We extend our thanks to Chairman Wendell Minor, his Assistant Chair, Murray Tinkelman, and to the many top talents who gave selflessly of their time and good judgement as jurors to make *Illustrators 39* the grand display it is. Our thanks, too, to the Society's incredible staff who tirelessly deal with the mountain of submissions, and traffic manage the arriving and departing artwork year after year without complaint and with preternatural efficiency. The Publications Committee, under the guiding hand of Chairman Jerry McConnell, is to be commended too, for producing the unequivocal showcase book of our industry.

Congratulations to all of you with work in the show, for in every respect you have made this whole event possible through your faith in the selection process and by virtue of the sheer excellence of your art. As our Annual Exhibitions continue to grow and submissions soar, it becomes increasingly more difficult to be chosen from among the veritable ocean of work that arrives each year at our doorstep. You've done much to be proud of and you have given the rest of us yet another lofty standard to strive toward.

Vincent DiFate

President

1995 - 1997

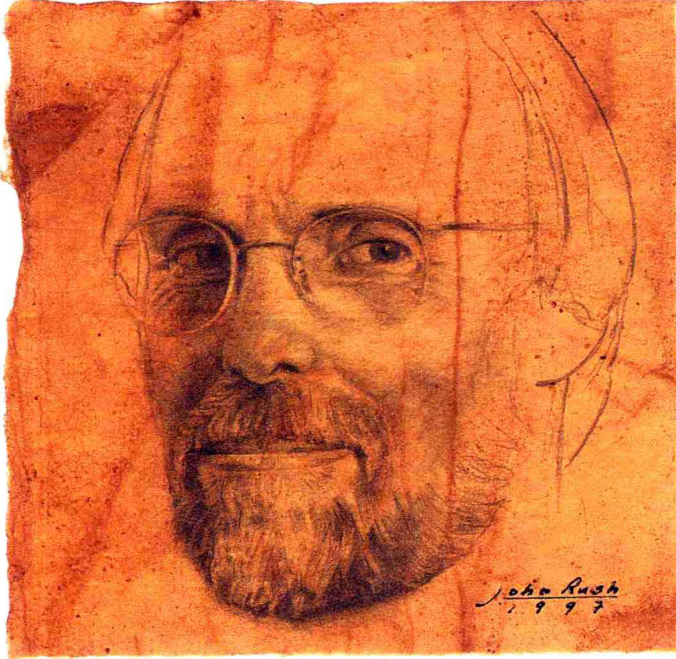


John Bergstrom of American Showcase with Wendell Minor, Chairman of the 39th Annual (right) and Murray Tinkelman, Assistant Chair (left). American Showcase was once again the Exclusive Sponsor of Awards Galas for the Annual Exhibition.

american

showcase

CHAIRMAN'S MESSAGE



Portrait by John Rush

I believe I am the only past President of the Society of Illustrators to chair the annual exhibition after his presidency and not before, which leads me to think of a few more "firsts" for the 39th Annual of American Illustration. Anita Kunz was the first woman to create an illustration for the call for entries poster. Michael Whalen was the first artist to win a gold medal for a digital illustration. The 39th Annual was the first to be announced on the internet. Bill Mayer's art was chosen for the cover of this year's annual book. I had the privilege of designing the cover. It was the first time two Ringling School of Art and Design graduates have ever collaborated on an annual cover, and most likely will be the last. Or does lightning strike in the same place twice?

David McCullough once told me that it takes at least 50 years for one to gain a clear perspective on any event in history. As the Society of Illustrators fast approaches its one hundredth anniversary in 2001, I believe my perspective is very clear on the importance of the Society as custodian and documentor of the field of American illustration. Our annual exhibition continues to be the hallmark of the industry, and serves as a very valuable time capsule for today's artists and future generations of artists to come.

I have served on many juries in every facet of our business, and I am thoroughly convinced that the Society of Illustrators Annual Exhibitions are run with impeccable fairness and without bias.

Whether you have ever won a medal or not, being included in any Society Annual is a great honor, and the 39th Annual is surely no exception. Our jury this year included the best talent there is, and they were very selective. Congratulations to all who have work in this volume.

I wish to extend my appreciation and special thanks to Murry Tinkelman, my Assistant Chairman, and Anita Kunz, D.J. Stout, Bill Mayer, John Rush, all the jury chairpersons, Terry Brown and the wonderful Society staff, Vincent DiFate, and last but not least, all of you out there who work very hard to make your mark in the unique field of American illustration.

The Society of Illustrators has been, and always will be, there for you. Come join us and make history into the next century.

Wendell Minor

Chairman, 39th Annual Exhibition

Illustrators Hall of Fame

Since 1958, the Society of Illustrators has elected to its Hall of Fame artists recognized for their “distinguished achievement in the art of illustration.” The list of previous winners is truly a “Who’s Who” of illustration. Former Presidents of the Society meet annually to elect those who will be so honored.

Hall of Fame Committee 1997

Chairman	Murray Tinkelman
Chairman Emeritus	Willis Pyle
Former Presidents	Diane Dillon Peter Fiore Charles McVicker Wendell Minor Howard Munce Alvin J. Pimsler Warren Rogers Eileen Hedy Schultz Shannon Stirnweis David K. Stone John Witt

Hall of Fame Laureates 1997

Leo & Diane Dillon
Frank McCarthy
Chesley Bonestell
Joe DeMers
Maynard Dixon
Harrison Fisher

Hall of Fame Laureates 1958-1996

1958	Norman Rockwell
1959	Dean Cornwell
1959	Harold Von Schmidt
1960	Fred Cooper
1961	Floyd Davis
1962	Edward Wilson
1963	Walter Biggs
1964	Arthur William Brown
1965	Al Parker
1966	Al Dorne
1967	Robert Fawcett
1968	Peter Helck
1969	Austin Briggs
1970	Rube Goldberg
1971	Stevan Dohanos
1972	Ray Prohaska
1973	Jon Whitcomb
1974	Tom Lovell
1974	Charles Dana Gibson*
1974	N.C. Wyeth*
1975	Bernie Fuchs
1975	Maxfield Parrish*
1975	Howard Pyle*
1976	John Falter
1976	Winslow Homer*
1976	Harvey Dunn*
1977	Robert Peak
1977	Wallace Morgan*
1977	J.C. Leyendecker*
1978	Coby Whitmore

1978	Norman Price*	1989	Erté
1978	Frederic Remington*	1989	John Held Jr.*
1979	Ben Stahl	1989	Arthur Ignatius Keller*
1979	Edwin Austin Abbey*	1990	Burt Silverman
1979	Lorraine Fox*	1990	Robert Riggs*
1980	Saul Tepper	1990	Morton Roberts*
1980	Howard Chandler Christy*	1991	Donald Teague
1980	James Montgomery Flagg*	1991	Jessie Willcox Smith*
1981	Stan Galli	1991	William A. Smith*
1981	Frederic R. Gruger*	1992	Joe Bowler
1981	John Gannam*	1992	Edwin A. Georgi*
1982	John Clymer	1992	Dorothy Hood*
1982	Henry P. Raleigh*	1993	Robert McGinnis
1982	Eric (Carl Erickson)*	1993	Thomas Nast*
1983	Mark English	1993	Coles Phillips*
1983	Noel Sickles*	1994	Harry Anderson
1983	Franklin Booth*	1994	Elizabeth Shippen Green*
1984	Neysa Moran McMein*	1994	Ben Shahn*
1984	John LaGatta*	1995	James Avati
1984	James Williamson*	1995	McClelland Barclay*
1985	Charles Marion Russell*	1995	Joseph Clement Coll*
1985	Arthur Burdett Frost*	1995	Frank E. Schoonover*
1985	Robert Weaver	1996	Herb Tauss
1986	Rockwell Kent*	1996	Anton Otto Fischer*
1986	Al Hirschfeld	1996	Winsor McCay*
1987	Haddon Sundblom*	1996	Violet Oakley*
1987	Maurice Sendak	1996	Mead Schaeffer*
1988	René Bouché*		
1988	Pruett Carter*		
1988	Robert T. McCall		

**Presented Posthumously*

Hall of Fame 1997

Leo & Diane Dillon b. 1933

Leo Dillon and Diane Sober were born in March 1933—eleven days apart. Leo was born in Brooklyn, New York, and Diane just outside of Los Angeles, California. Each of them began drawing pictures as young children, and when they met at Parsons School of Design in New York in 1954, they were both single-minded in their mutual dedication to a life of art. They were fiercely competitive, or as Leo says, “This wasn’t mere competition, it was war. We spent a lot of time and energy trying to prove ourselves to each other. In the midst of all this, born of mutual recognition of our respective strengths, we fell in love.”

In 1956 the Dillons graduated from Parsons and in 1957 they decided to be married. Leo worked as an art director for a men’s magazine, and Diane had a position in an advertising agency, but they soon made the next most important decision of their creative lives. They quit their jobs and started a Design Studio at home called simply, Studio 2.

As freelance artists their work included advertising, book covers, album covers, movie posters, and magazine illustration. Happily, they discovered the world of fantasy and science fiction and slowly they began to build a substantial client list. Though they were working more, they were barely making a living and life was hard. But they never lost the passion for their work or their dedication that kept them constantly searching for excellence. Their greatest strength was the enormity of their combined talent. It encompassed their shared passion for ancient Egypt, the Renaissance, Folklore from all over the world and of course, Art Deco. Added to their extraordinary technical skill and an imagination fueled by two very separate sensibilities, they were able to produce work that had a broad range of style and diversity unique in their field. For their extraordinary accomplishment they received recognition in 1971 by the International Science Fiction Association in the form of the Hugo Award, followed in 1982 by the Balrog Award for a Lifetime Contribution to Science Fiction/Fantasy Art.

One day, one of their book covers caught the attention of an editor at Dial Press, and for the first time the Dillons found themselves illustrating a picture book, *The Ring in the Prairie: A Shawnee Tale*, published in 1970. It was the beginning of a whole new direction for them and they embraced it with joy. Only six years later they would complete *Why Mosquitoes Buzz in People’s Ears: A West African Tale*, that would receive the 1977 Caldecott Award for the best illustrated children’s picture book, awarded annually by the American Library Association.

For Leo this was a major event as he was the first African American to win a Caldecott Medal. The very next year they were awarded a second Caldecott for *Ashanti To Zulu: African Traditions*. This time they became the first illustrators to ever win consecutive Caldecott Medals.

They continued exploring new techniques and media, new cultures and traditions, and always with impeccable research and a passion for perfection. They have deliberately chosen books that give children a sense of pride in themselves, and fire their imagination, and African American culture and history has become a cornerstone of their work.

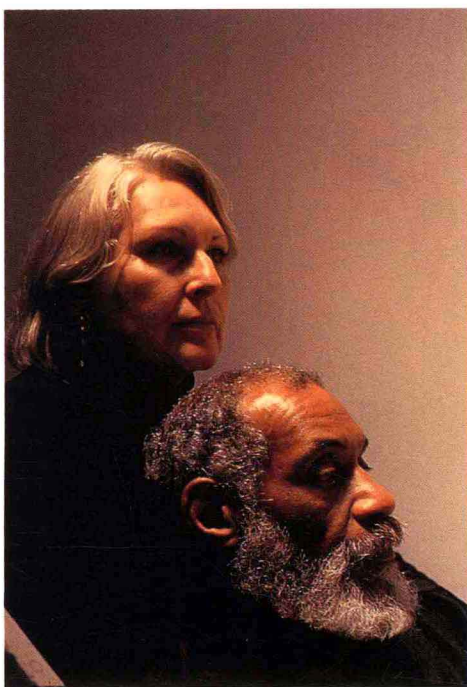
Intriguingly, the Dillons work together on the same piece of artwork, passing it back and forth with the end result a perfect marriage of skills. They credit the existence of a “third artist” who emerges as each of them works on an image. A line can be started by one and finished by the other, and the composition evolves as the work continues back and forth. Both Leo and Diane believe in the magical element of it all—together they create a picture that neither one of them could have created alone.

Although their greatest joy is to be in the middle of the “next book,” they have also been teachers and lecturers and their work is exhibited widely across the country and abroad. They taught at the School of Visual Arts from 1969 to 1977 and were awarded Honorary Doctorates at Parsons in 1991. They received the Society of Illustrators

Hamilton King Award in 1997 and Diane served as the Society’s first woman President from 1987 to 1989.

Leo and Diane continue to live in their brownstone in the Cobble Hill section of Brooklyn with their son Lee Dillon, a talented painter and sculptor. In fact, Lee may well be the silent “fourth artist” as he too has collaborated on occasional projects.

Their awards and honors are innumerable, among them: New York Times Best Illustrated Awards, the Boston Globe Horn Book awards, Coretta Scott King Award and Honor, a Gold Medal from the Society of Illustrators as well as thirty Certificates of Merit, and four from the Art Directors Club of New York, and two Library of Congress Annual Listings. Perhaps the most recent is truly an indication that this indomitable pair continue in their search for excellence and truth. In 1996 Leo and Diane Dillon were the recipients of the prestigious Hans Christian Andersen Award.



Dilys Evans



Her Stories—African-American Folktales and Fairy Tales and True Tales
told by Virginia Hamilton, Blue Sky Press, 1995, acrylic on Bainbridge Board.

Hall of Fame 1997

Frank C. McCarthy b. 1924

Like many illustrators of his era, young Frank McCarthy was enthralled by the adventurous, courageous exploits of Prince Valiant, Flash Gordon, and the characters N.C. Wyeth brought to life—so much so that the walls of his boyhood tree houses were covered with copies he'd drawn of the beloved illustrations. This early fascination with daring, athletic heroes has carried through his dual-career life. McCarthy was not only a prolific illustrator of paperback covers, magazine stories, and major advertising for films from the 1940s through the late 1960s, he also became an outstanding fine arts Western painter from the end of the '60s to the present.

Born in 1924 in New York City, McCarthy drew pictures throughout his grade school years in Scarsdale, New York. As a teenager, he ventured into Manhattan to study during the summer at the Art Students League under George Bridgman, the author of many anatomy books, who gave him a strong appreciation for the dynamic human form. He was later a student of Reginald Marsh, a well-known painter of the Depression Era. Pratt Institute followed high school, where, McCarthy modestly claims, "I was by far not the best student—but somehow I managed to muddle through." During that time he attended many fascinating and edifying lectures at the Society of Illustrators by great artists such as John Gannam, Al Parker, and Harold Von Schmidt.

Soon after graduation, McCarthy worked as an apprentice at Illustrators Incorporated, where he wrapped packages, made deliveries, and assembled mechanicals. Once he became a staff artist he worked on many *Saturday Evening Post* ads for which he had to retouch his own veloxes. This task required fastidious attention to pattern, value, and contrast, which was to become a well-respected and sought after hallmark of his work.

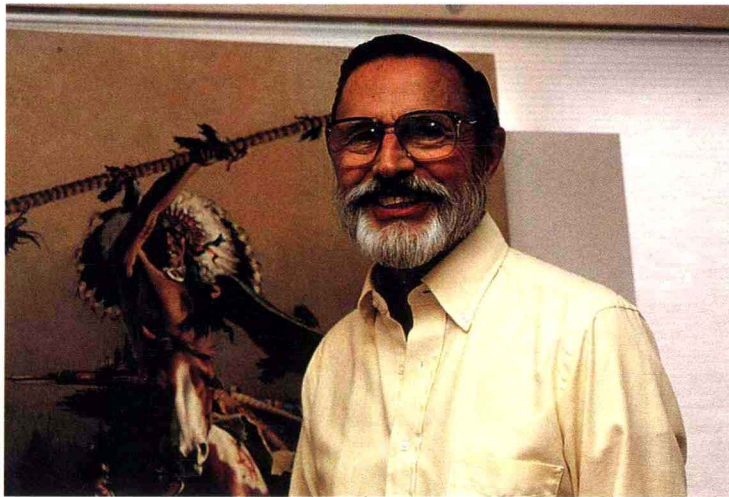
The artist went freelance in 1946 (his first job earned him \$7.50). In the early '50s he joined Fredman Studio, which would later become the Fredman Chaite Studios. His reputation began to grow as that of a talented illustrator of both paperback covers and magazine stories—especially those with Western, action-oriented, or as McCarthy puts it, "shoot 'em up bang bang" themes.

While producing for magazines, such as *Collier's*, *Outdoor Life*, *Redbook*, *True*, and publishers, including Avon, Dell, and Fawcett, McCarthy developed his trademark skills. He possessed an adept control of color values and contrasts which reproduced extremely well. He also had an ability to

conceive and execute scenes at the climax of action and drama, whether it be two cowboys with their guns drawn, or Native American warriors charging into battle. And he was not solely concerned with the action. McCarthy enhanced it by placing his figures within the grandeur of stunning American landscapes—red-rocked canyons, sage brush deserts, snow covered mountain ranges. During his busiest periods, McCarthy painted up to four book covers a month.

In the 1960s film studios took advantage of the fact that illustrators, rather than photographers, could often better dramatize a story's plot, themes, and characters in one coherent, compelling image. "There was no one better than

Frank McCarthy for the action movies," remarks illustration historian Walt Reed. "Anything they couldn't photograph, they'd have me paint," recalls McCarthy. He flourished as an illustrator of advertising imagery (including posters, record cover art and the like) for major movie studios like Paramount, United Artists, Universal, and Warner Brothers. He painted many movie stars--almost always from film stills--including



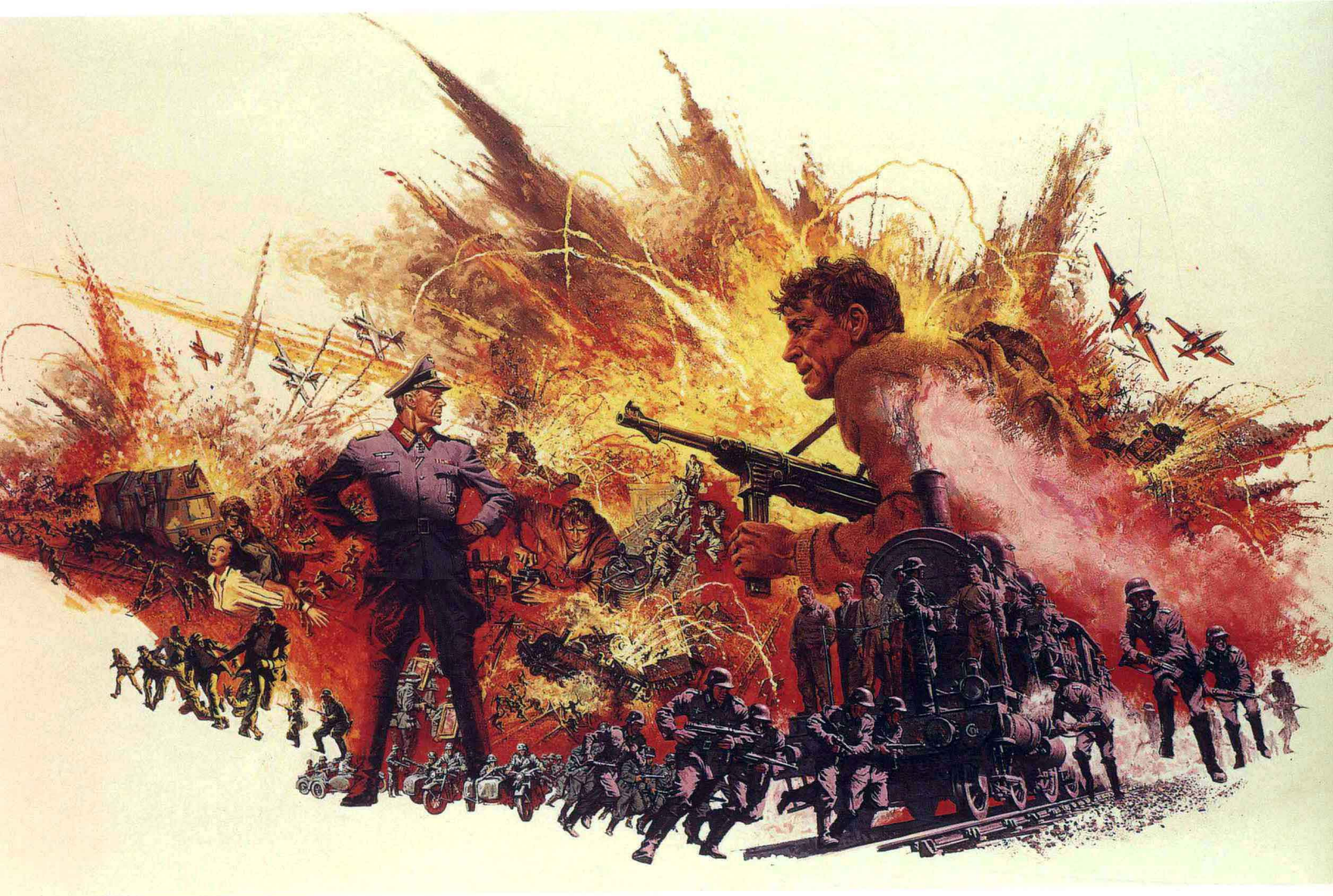
John Wayne in "The Green Berets," Sean Connery in "Thunderball," Charlton Heston in "The Ten Commandments," and James Garner in "The Great Escape."

McCarthy remembers a particularly challenging job during this busy time: creating the recognizable likenesses of Tony Curtis and Yul Brynner as they battled each other with swords while on horseback. "It's hard to do because when two guys are fighting, their faces don't look the same as they do in everyday life. And they were in profile, not head on." Numerous versions later, the image for "Taras Bulba" was completed for United Artists.

In 1968 McCarthy began to move away from commercial illustration when Charlie Dorsa, a good friend from his first studio job, propelled him into the world of Western fine art. Dorsa introduced him to a sales person at a gallery who, upon seeing McCarthy's paperback covers, remarked, "If you can do that for me, I can sell them."

McCarthy took him up on the offer and within just a few years he stopped doing commercial work and devoted himself exclusively to painting Western art for galleries nationwide. Today he continues with this passion, conveniently based in glorious Sedona, Arizona, an area rich in history and inspiration for his Western themes.

Clare McLean



"The Train," movie poster for United Artists featuring Burt Lancaster.

Hall of Fame 1997

Chesley Bonestell (1888 - 1986)

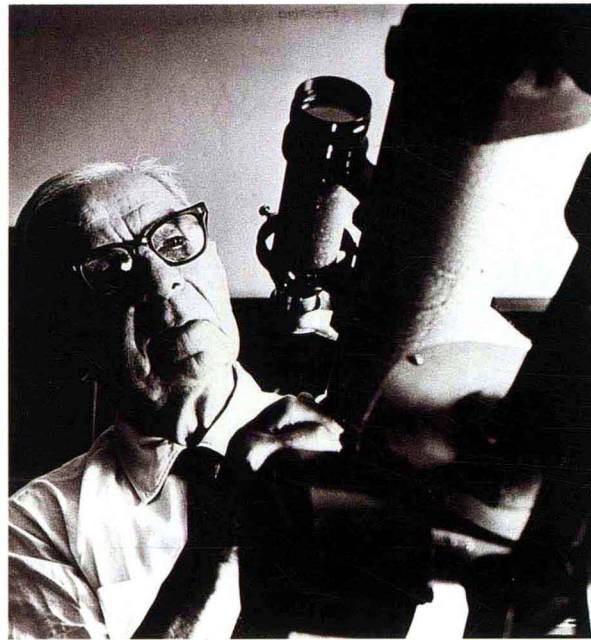
I never met Chesley Bonestell, although his painting of the newly-formed moon rising above a lava sea on ancient earth is one of my earliest and most vivid memories of illustrative art. The painting appeared in the first installment of a remarkable series that ran in *Life* magazine entitled, "The World We Live In," and for a boy whose mind was full of wonder about such things, what a vision it was. It appeared in December of 1952; I was seven then, and it changed my life forever. Remarkably, Bonestell was just weeks away from his sixty-fifth birthday and only eight years into his career as an astronomical illustrator: a career that would ultimately garner him an international reputation and enduring fame. But Chesley Bonestell had pursued three distinct careers over the course of his long life, and in each had left an abiding mark on the twentieth century.

A native Californian, Bonestell's young life was besieged by tragedy. His mother died of pneumonia before his first birthday, and in 1906 he and his family narrowly escaped death when the San Francisco earthquake destroyed their home. In the following year he moved to New York to attend the Columbia University School of Architecture but left in 1910, never to complete his studies. Over the next three decades he worked primarily as an architectural designer and renderer for such prestigious firms as Willis Polk and William Van Alen. The Van Alen firm is especially noted for having designed one of America's great tributes to art deco, New York City's Chrysler Building. Bonestell's many design aspects for the building include the gleaming silver needle and baleful gargoyles atop the famous structure. Other notable structures in which Bonestell had a hand include the Sherry-Netherland Hotel at Central Park, the U.S. Supreme Court Building in Washington D.C., and San Francisco's Golden Gate Bridge.

In 1938, with World War II imminent and with construction at a virtual standstill, Bonestell turned to Hollywood where his considerable artistic abilities quickly transformed him into one of the most sought after and highly paid matte painters in the film industry. Many of the interior and exterior views of the cathedral in the 1939 version of "The Hunchback of Notre Dame" with Charles Laughton, were actually paintings produced by Bonestell to recreate that famous structure as it appeared in the 15th century. The fabulous Xanadu of Orson Welles' 1941 cinematic opus "Citizen Kane," existed nowhere beyond the few single-story sets built on the RKO lot and in a series of exquisitely convincing works that Bonestell painted on glass

for the production. Other classic films in which his art appeared include, "How Green Was My Valley" (1941), "The Magnificent Ambersons" (1942), "The Horn Blows at Midnight" (1945), "Rhapsody in Blue" (1945), and "The Fountainhead" (1949). In 1949, at the suggestion of legendary science fiction author Robert A. Heinlein, Bonestell was introduced to film producer George Pal and thus began an affiliation that included such classic SF movies as "Destination Moon" (1950), "When Worlds Collide" (1951), "The War of the Worlds" (1953), and the "Conquest of Space" (1955). "Destination Moon" is widely acknowledged by film historians as the catalyst that ignited the highly successful SF movie boom of the 1950s.

In 1944, while in the thick of his Hollywood involvement, Bonestell made an unsolicited submission to *Life* of a series of paintings of the planet Saturn as viewed from five of its moons, thus exercising his lifelong avocation for astronomy. The works, stunningly majestic and authoritatively detailed, appeared in the May 29, 1944, issue. For many readers who had never seen such subjects so convincingly portrayed, the far flung worlds of the solar system were transformed into places which suddenly seemed real and accessible. Additional, similar works for articles in *Life*, *Look*, *Coronet*, and elsewhere, and book collaborations



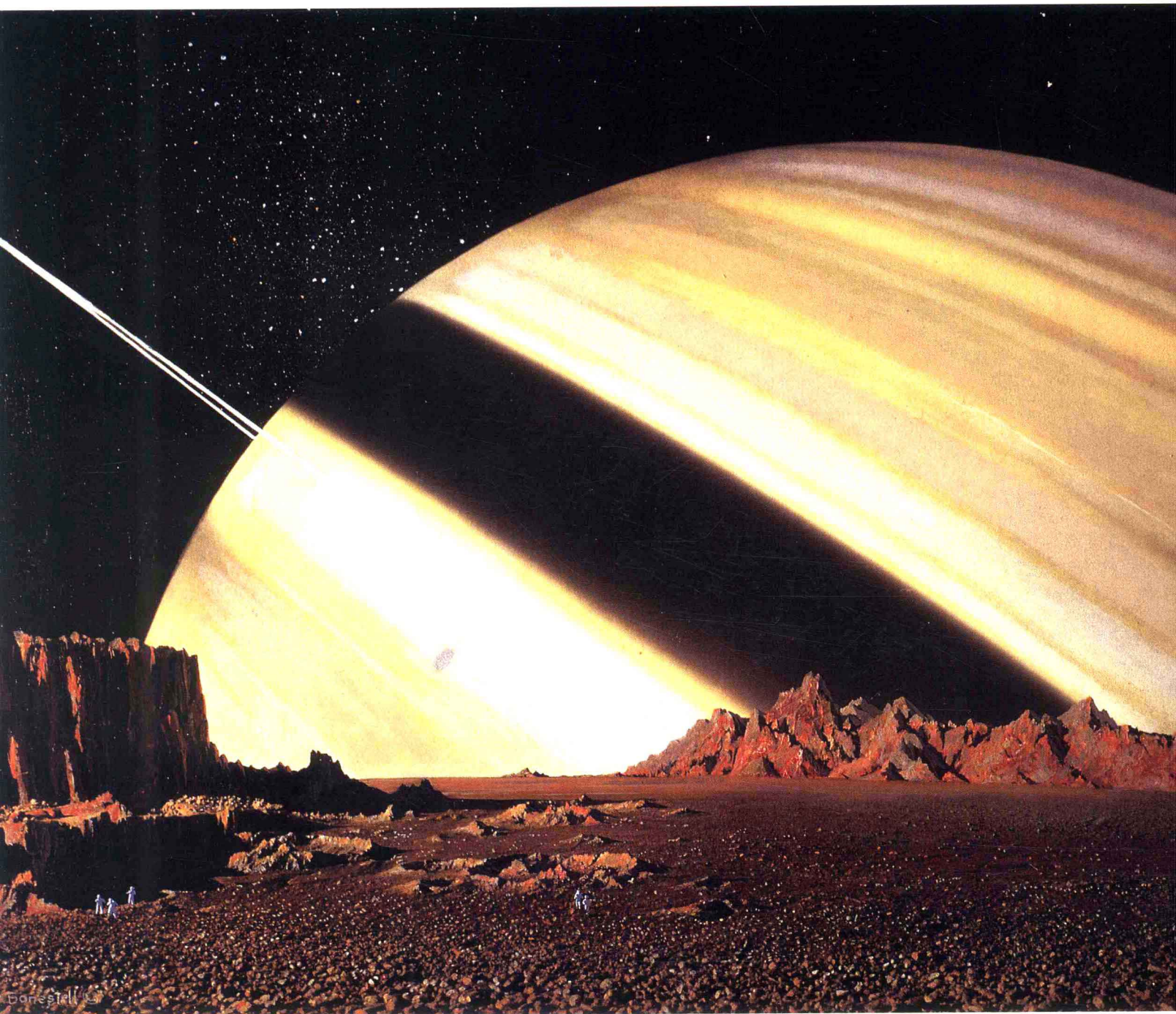
The artist, circa 1958

over the next four decades with such astronomy and rocketry experts as Willy Ley, Wernher von Braun, Arthur C. Clarke, and Dr. Robert Richardson, helped to persuade the American public of both the desirability and practicality of space travel. In those halcyon days when America earnestly believed that it could attain any goal for which it reached, Bonestell was the unequivocal "dean" of astronomical artists and a man of celebrity status in the illustration community.

In 1986, three months prior to Bonestell's death at the age of ninety-eight, Dr. Carl Sagan identified asteroid (3129) 1979MK2 as "Bonestell" in recognition of the artist's profound influence on popular interest in the heavens. In a subsequent newspaper interview, and with an apparently characteristic acerbic wit, Bonestell referred to his late friend, rocketry pioneer Willy Ley, who some years earlier had had a lunar crater named in his honor. "An asteroid is a flying mountain," Bonestell declared. "I go around the sun. Willy doesn't move."

Vincent DiFate

President, Society of Illustrators



"Saturn from Mimas," 1943. The second largest planet in our solar system, Saturn rises majestically over the horizon of Mimas, one of its tiny inner moons.
Art courtesy of Bonestell Space Art.

Hall of Fame 1997

Joe DeMers (1910-1984)

A man of great personal charm and warmth, Joseph Albert DeMers was also blessed with exquisite taste, which was reflected in his illustrations, his gallery paintings and later, in his art and antiques gallery on Hilton Head Island.

A native of San Diego, California, DeMers' artistic and entrepreneurial talents became apparent at a very young age. Not only did he start painting when he was five years old, but soon thereafter began selling his art door to door out of his bicycle basket. While still a youngster he painted scenes on bass drums for traveling bands and on spare-tire covers in order to support himself. He went on to study art in 1929 at the Fine Arts Galleries in San Diego, and a year later received a scholarship to the Chouinard Art Institute in Los Angeles, which he attended for three-and-a-half years. He studied under Pruett Carter and later became an instructor there, teaching classes in "Theory and Use of Color," "Abstract Design and Composition in Relation to Illustration," and "Landscape Painting." He received additional scholarships from Chouinard and for another nine years continued to study there in the evenings.

By the time he was 23, DeMers was exhibiting in galleries and getting extremely good notices from art critics throughout the country. However, those were the years of the 1930s Depression—good reviews didn't mean big bucks. DeMers knew some people in the motion picture industry so, after a prestigious but low-paying job of helping design the 1935 Worlds Fair in San Diego, he turned to Hollywood and began working as a production designer, visual consultant and illustrator for Warner Brothers, later doing some of the same kind of work for their big cross-town rival, Metro-Goldwyn-Mayer. Although DeMers didn't consider this the high point of his career, he nevertheless enjoyed working with a young director in the late 1930s on a picture still acclaimed a masterpiece. The director was John Huston and the film was "The Maltese Falcon." Among other films that DeMers worked on were "Arsenic and Old Lace," "Angels with Dirty Faces," and "Sergeant York."

But the Hollywood life style paled after awhile, so DeMers ventured into the publishing business. With a couple of partners, he decided that 1945 was the time to get into the children's book arena. There were virtually no book publishers in the children's field who were turning out relatively inexpensive books. He achieved a modicum of success, with four best-selling books which he wrote and

illustrated, but soon after the war the big publishing houses began moving into the field and DeMers' company was simply not big enough to compete.

His first editorial assignment came from *Fortune* magazine—to illustrate "Ham and Eggs" for an article on "fast food" restaurants along the California coast. *Esquire* magazine followed with a five year contract to do the "Esquire Girls," an arrangement from which DeMers managed to extricate himself after 18 months.

In the late 1940s DeMers began getting story illustration assignments from some of the national magazines. He moved to the East Coast and joined the Charles E. Cooper Studio in New York where many of the

"stars" of that period were working. DeMers' great flair for style and brilliant use of color, loosely painted, soon caught the attention of more art directors. His delightful illustrations portraying chic women amid tasteful backgrounds began appearing in popular magazines such as *McCall's*, *Cosmopolitan*, *The Ladies' Home Journal*, *Good Housekeeping* and *The Saturday Evening Post*. He also found a steady market abroad, where his work appeared in such European publications as *Paris Match*, *Jour de France* and *Marie Clair*. Aside from his editorial illustrations, DeMers also worked

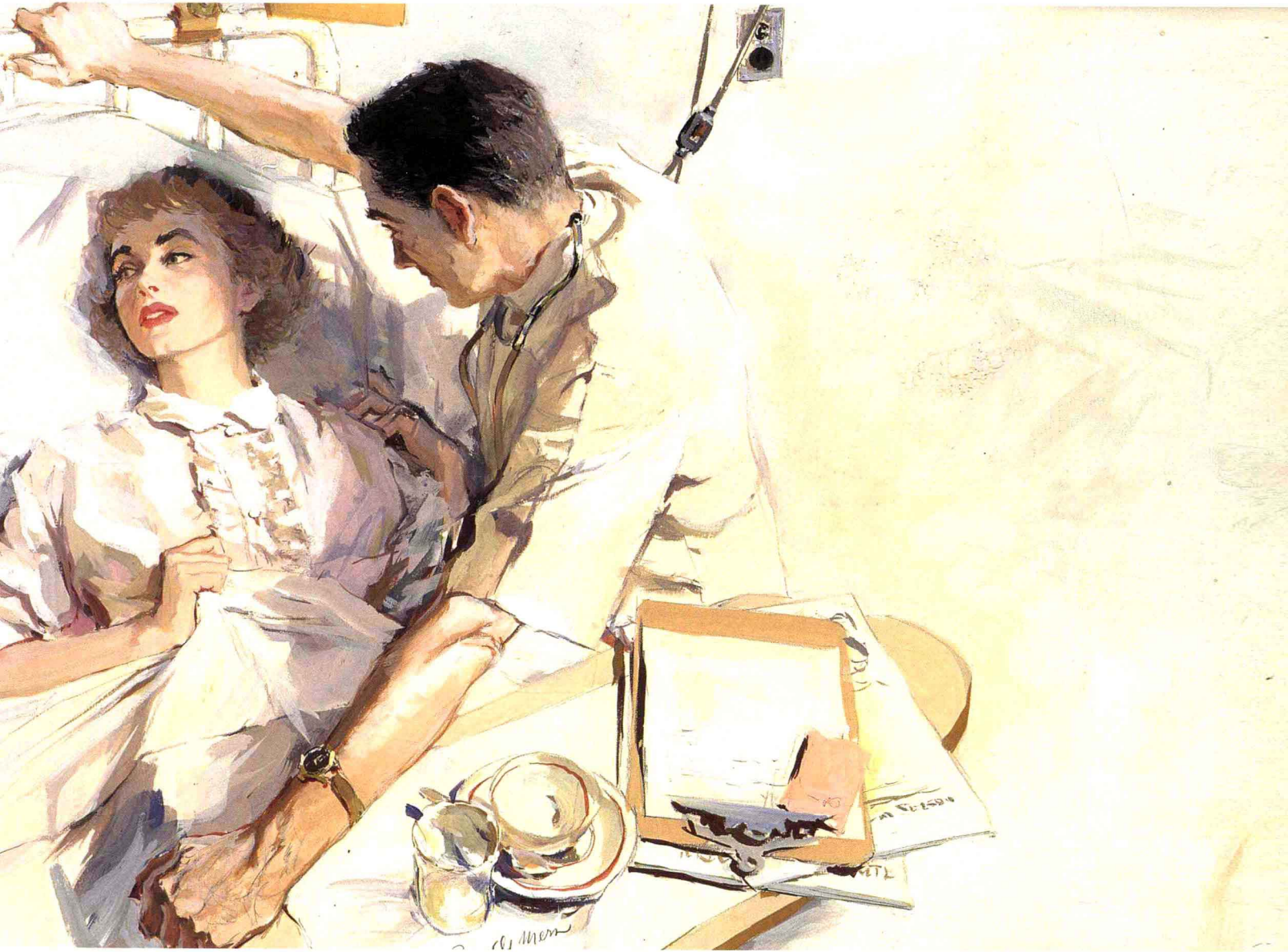
on such national advertising campaigns as Jello, Pepsi-Cola, Life Savers, Philip Morris, and many others.

In 1969 DeMers, with his wife Janice and daughter Danielle, moved to Hilton Head Island, South Carolina, where two other members of the Society of Illustrators Hall of Fame, Joe Bowler and Coby Whitmore, also resided. Within two years DeMers had opened a gallery in Harbour Town, filled it with antiques, objets d'art and interesting paintings, and just as his illustrations showcased his unique, excellent taste, so did the gallery. Upstairs, he built a studio for himself so that his penchant for painting could be fulfilled when the spirit moved him.

DeMers' paintings have hung in many major American galleries, including the Museum of Modern Art in New York City, the Corcoran Gallery in Washington, D.C. and The Palace of the Legion of Honor in San Francisco.



Arpi Ermoyan



"Tell me the truth," she pleaded, "what are people saying—what are they saying about me?" from "Sweetest Girl in Town," *McCall's*, May 1953.
Permanent Collection of the Society of Illustrators Museum of American Illustration.

Hall of Fame 1997

Maynard Dixon (1875-1946)



Maynard Dixon came into my life in 1974. At that time I was spending my summers painting landscapes in northern New Mexico and studying the rich art history of the region. Discovering my first Dixon painting at Forrest Fenn's Gallery in Santa Fe was a seminal experience. Maynard Dixon's clarity of light, form, and composition were as pure as that found in Edward Hopper's and Rockwell Kent's work.

Why had I not known of Dixon's work before? I have since learned that many artists and illustrators who made a reputation for themselves west of the Mississippi have been historically less prominent on the national scene. But Dixon's reputation as one of the best artist/illustrators of his day continues to grow and expand beyond his time and beyond the Mississippi; east to national, and international renown.

Born in Fresno, California, Maynard knew at a very early age that he wanted to be an illustrator of the Old West. He loved the work of Howard Pyle, A. B. Frost, and Frederic Remington. In 1891, at the age of sixteen, he sent two sketch books to Remington hoping for some advice. Dixon was not disappointed. Remington liked what he saw in the young artist's work and encouraged him to "draw, draw, draw and always from nature."

Dixon's first illustrations appeared in *The Overland Monthly* in 1893. He was only eighteen years old then, three years younger than N.C. Wyeth was when his first illustration was published on the cover of *The Saturday Evening Post* in 1903. In San Francisco, Dixon's career flourished with numerous assignments for the *San Francisco Morning Call*.

The famous editor, Charles F. Lummis, became a great supporter, mentor and friend to the young artist. Writers like Jack London began requesting his work, and in 1900 Dixon illustrated the frontispiece for London's first book, *Son of the Wolf*, published by Houghton Mifflin Company.

Dixon's studio was destroyed in the earthquake of 1906. This event proved to be a catalyst for relocation to New York in 1907 where the artist refined his illustration skills in such famous publications as *Scribner's*, *Outdoor Life*, *Collier's* and *McClure's*. Maynard's fame grew with the publication of Clarence Mulford's *Hopalong Cassidy* book series from 1910 to 1913. He was elected to membership in the New York Society of Illustrators in 1911, and in 1912 had several paintings accepted in the National Academy of Design's annual exhibition.

The West proved to be such a powerful force in Maynard's life that his stay in the East was relatively short. He returned to San Francisco in 1912 and opened what became his famous studio at 728 Montgomery Street (the building is now registered as a national landmark). It is interesting to note that the building sustained damage in the earthquake of 1989, and is currently unoccupied.

Dixon's second marriage to the photographer Dorothea Lange in 1920 also proved to be a pivotal event in his life. Although he continued to create poster designs, and illustrate for companies such as Standard Oil and Southern Pacific through the '20s and '30s, Lange encouraged Dixon to focus more on his personal work. He never forgot

Remington's advice. Working from life on painting and sketching trips, he developed an illustration style that translated beautifully into an approach to painting that was unique.

His last major book project was to do seventy pen-and-ink drawings and watercolors for Francis Parkman's *The Oregon Trail* in 1943. It is one of his finest illustration efforts.

Like Winslow Homer before him and Edward Hopper after, Dixon evolved into one of the finest painters of his time. Today, Dixon's work shines forth with a true grit honesty and a beacon of clarity that renders it timeless.

We owe a great debt to those who believed in Dixon's legacy, for there are many whose flame dies out in the rush for tomorrow. His sons Dan and John

Dixon, Dorothea Lange, Edith Hamlin and finally his biographer, Donald J. Hagerty (*Desert Dreams: The Art and Life of Maynard Dixon*) have kept Maynard Dixon's flame burning bright. Through his illustrations and paintings Dixon created an image of the West without the Myth, and that is his greatest gift to art and American culture.

In 1993, I was commissioned by Simon and Schuster to design a cover for Larry McMurtry's *Streets of Laredo*. My design incorporated Maynard Dixon's painting *Cloud World*, and needless to say, the result was a great success. Thanks, Maynard.

Wendell Minor

Past President, Society of Illustrators 1989-1991
Hall of Fame Committee

