



37
Illustrators

#57200

The Society of Illustrators 37th Annual of American Illustration

THE SOCIETY OF ILLUSTRATORS
37TH ANNUAL OF AMERICAN ILLUSTRATION
ILLUSTRATORS 37 美国插图

插图展



From the exhibition held in the galleries of the
Society of Illustrators Museum of American Illustration
128 East 63rd Street, New York City
February 11 - April 15, 1995

Society of Illustrators, Inc.
128 East 63rd Street, New York, NY 10021

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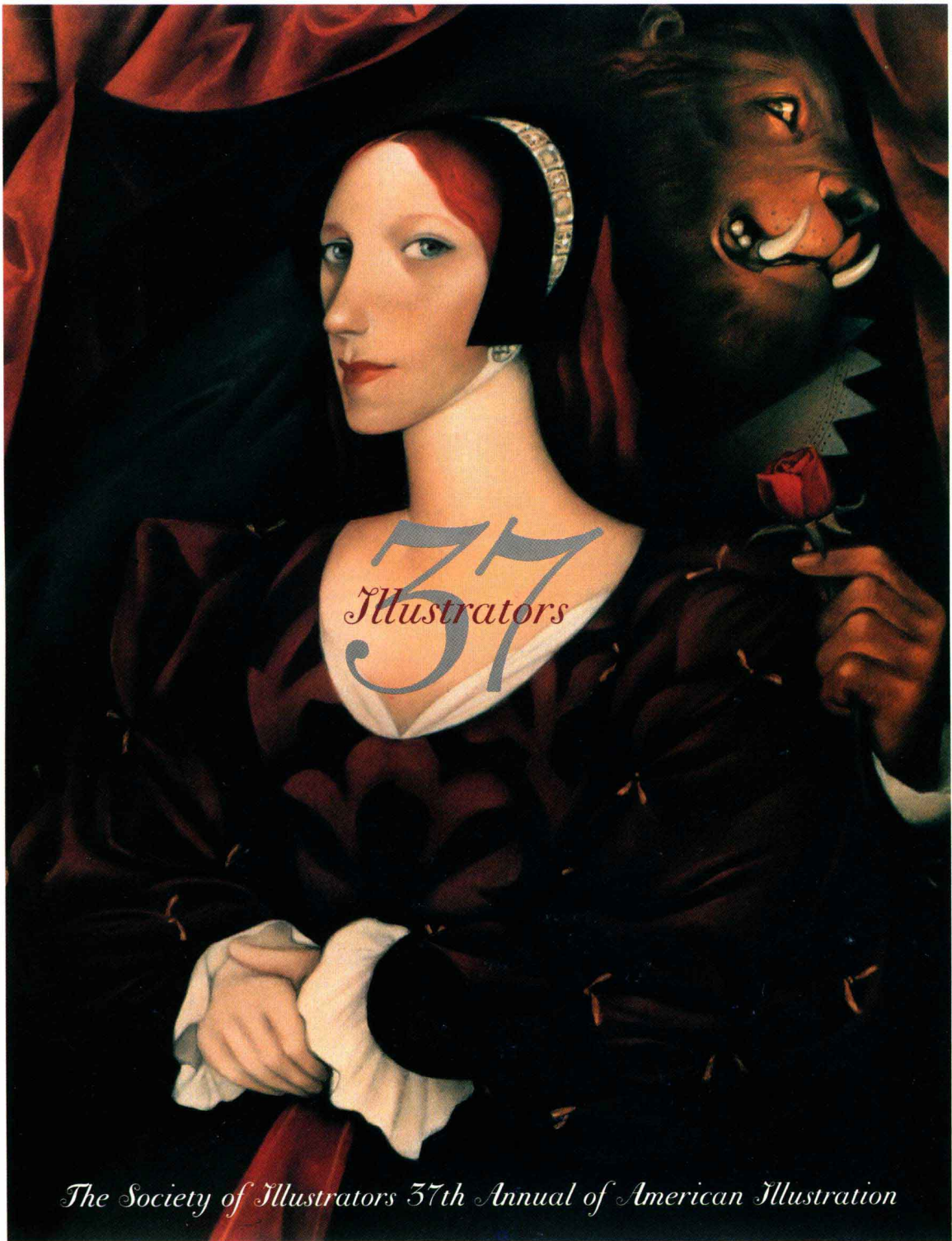
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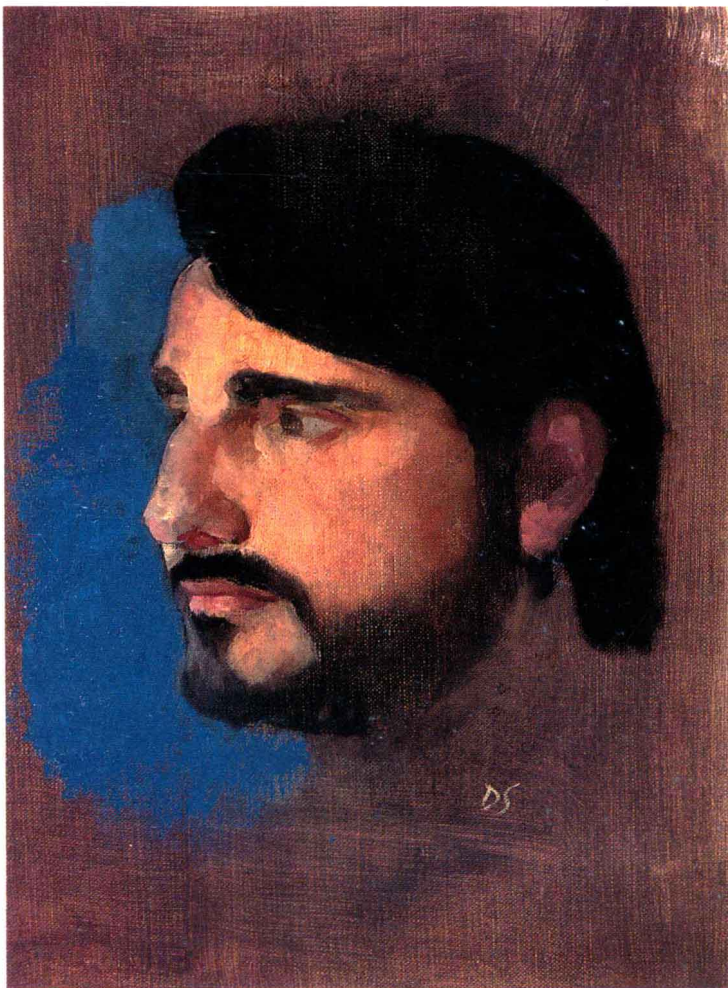
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1/37

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PRESIDENT'S MESSAGE

Welcome to what I know you will agree is a very comfortable book.

Each volume of the Illustrators Annual brings to us the familiar images of the best of illustration today. Both the regulars and the newcomers speak in friendly tones about the perseverance it took to reach these pages; they also speak about the satisfaction this professional recognition gives them.

These artists are like family. Their art tells stories oft repeated and gladly listened to again and again, like the joke you enjoy even more the second time you hear it.

Wilson McLean chaired the 37th Annual. Marshall Arisman was his assistant. They're a couple of major talents who took the time to create a great show and this book. Thanks, gents.

So sit back in your Laz-E-Boy and say hello to some good friends.

Peter Fiore
President
1993 - 1995

Portrait by Daniel Schwartz

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THE SOCIETY OF ILLUSTRATORS AWARDS

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.

The Hamilton King Award, created by Mrs. Hamilton King in memory of her husband through a bequest, is presented annually for the best illustration of the year by a member of the Society. The selection is made by former recipients of this award and may be won only once.

Also, the Society of Illustrators presents Special Awards each year for substantial contributions to the profession. The Dean Cornwell Recognition Award honors someone for past service which has proven to have been an important contribution to the Society. The Arthur William Brown Achievement Award honors someone who has made a substantial contribution to the Society over a period of time.

HALL OF FAME LAUREATES 1995

James Avati
McClelland Barclay*
Joseph Clement Coll*
Frank E. Schoonover*

HAMILTON KING AWARD 1965-1995

Paul Calle 1965	Gerald McConnell 1981
Bernie Fuchs 1966	Robert Heindel 1982
Mark English 1967	Robert M. Cunningham 1983
Robert Peak 1968	Braldt Bralds 1984
Alan E. Cober 1969	Attila Hejja 1985
Ray Ameijide 1970	Doug Johnson 1986
Miriam Schottland 1971	Kinuko Y. Craft 1987
Charles Santore 1972	James McMullan 1988
Dave Blossom 1973	Guy Billout 1989
Fred Otnes 1974	Edward Sorel 1990
Carol Anthony 1975	Brad Holland 1991
Judith Jampel 1976	Gary Kelley 1992
Leo & Diane Dillon 1977	Jerry Pinkney 1993
Daniel Schwartz 1978	John Collier 1994
William Teason 1979	C.F. Payne 1995
Wilson McLean 1980	

HALL OF FAME LAUREATES 1958-1994

Norman Rockwell 1958	Stan Galli 1981
Dean Cornwell 1959	Frederic R. Gruger* 1981
Harold Von Schmidt 1959	John Gannam* 1981
Fred Cooper 1960	John Clymer 1982
Floyd Davis 1961	Henry P. Raleigh* 1982
Edward Wilson 1962	Eric (Carl Erickson)* 1982
Walter Biggs 1963	Mark English 1983
Arthur William Brown 1964	Noel Sickles* 1983
Al Parker 1965	Franklin Booth* 1983
Al Dorne 1966	Neysa Moran McMein* 1984
Robert Fawcett 1967	John LaGatta* 1984
Peter Helek 1968	James Williamson* 1984
Austin Briggs 1969	Charles Marion Russell* 1985
Rube Goldberg 1970	Arthur Burdett Frost* 1985
Stevan Dohanos 1971	Robert Weaver 1985
Ray Prohaska 1972	Rockwell Kent* 1986
Jon Whitcomb 1973	Al Hirschfeld 1986
Tom Lovell 1974	Haddon Sundblom* 1987
Charles Dana Gibson* 1974	Maurice Sendak 1987
N.C. Wyeth* 1974	René Bouché* 1988
Bernie Fuchs 1975	Pruett Carter* 1988
Maxfield Parrish* 1975	Robert T. McCall 1988
Howard Pyle* 1975	Erté 1989
John Falter 1976	John Held Jr. 1989*
Winslow Homer* 1976	Arthur Ignatius Keller 1989*
Harvey Dunn* 1976	Burt Silverman 1990
Robert Peak 1977	Robert Riggs* 1990
Wallace Morgan* 1977	Morton Roberts* 1990
J.C. Leyendecker* 1977	Donald Teague 1991
Coby Whitmore 1978	Jessie Willecox Smith* 1991
Norman Price* 1978	William A. Smith* 1991
Frederic Remington* 1978	Joe Bowler 1992
Ben Stahl 1979	Edwin A. Georgi* 1992
Edwin Austin Abbey* 1979	Dorothy Hood* 1992
Lorraine Fox* 1979	Robert McGinnis 1993
Saul Tepper 1980	Thomas Nast* 1993
Howard Chandler Christy* 1980	Coles Phillips* 1993
James Montgomery Flagg* 1980	Harry Anderson 1994
	Elizabeth Shippen Green* 1994
	Ben Shahn* 1994

*Presented posthumously

HALL OF FAME COMMITTEE 1995

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Howard Munce, Alvin J. Pimsler, Warren Rogers,
Eileen Hedy Schultz, Shannon Stirnweis,
David K. Stone, John Witt

HALL OF FAME 1995

James Avati b. 1912

As in Giotto's intimate bible scenes, James Avati sets a small stage upon which the story is acted out. His pictures are not illustrations of the words of a text, but encapsulations of the theme. Each character remains stubbornly and uniquely individual. Placed intimately together in a small room, in a folk culture, at a certain hour and season, his characters act out the ordeals of everyday life. Their bodies and faces confess, the disarray of their costumes reveals, the clutter on the bed testifies, the remnants of a meal are evidence, and the other side of the tracks through the window sets the scene so that we can see the story happening ourselves. We forget that it is Avati who is making it take place.

Norman Rockwell painted us as we would like to see ourselves—at our best. Avati is the flip side of Rockwell. He is also on the other side of a trend toward abstraction, self-expression, and retreat from content which characterized the post-World War II years. Avati is no rebel or Social Realist, but rather a Naturalist, painting us with our suspenders down.

Avati, like many back from the war, was no longer exactly young, but he had no formal training and had no bad habits as a "schlock-artist" to overcome. His standards had been set during his studies at Mercer and Princeton University. His father was a society portrait photographer and he married the daughter of an artist and an art director, who were both at the top of their fields. Like other soldiers back from the hard truths of a real war, he was ambitious to work at the most serious levels possible. From 1949 he produced work for *Collier's*, *American* magazine, *McCall's*, and *The Atlantic Monthly*, among others.

The strong mass market appeal of paperback books, with their stories distilled on the covers, was a post-war phenomenon. The books were written by the great authors of the day, color printing had become cheap, and television had not yet arrived. Also, the advertising-filled magazines were designed to sell dreams of gluttony after a long spell of hard times and shortages.

New paperback companies did not have to satisfy old readerships; their readers were fresh, young, and literate. There was no traditional visual form to follow. Of course, the "pulp" were folded in as compost and some covers were designed as trash, but for new books there was much experimentation with fresh imagery. The best writers, coupled with the new paperback venue for serious pictures, gave beginners like Avati a chance.

It was a very small window of opportunity—perhaps a dozen year—until the business was overwhelmed by TV, mall marketing, and art directors fighting for rack space. It was high noon for low kitsch, yet in those years, Avati created some masterpieces of American illustration.

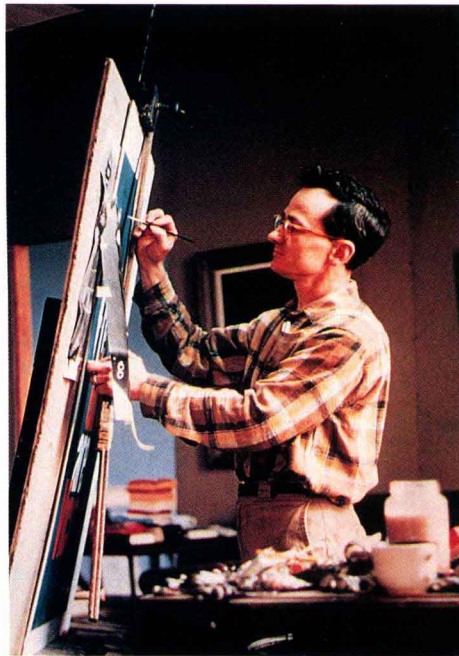
Avati's pictures contain characterizations and narratives more powerful than the usual humorous, moralizing, and condescending comedies of genre painting. His pictures are as serious in intent as the writing they illustrated. Sometimes they are in the burlesque mode, as in Erskine Caldwell's *Southland*; sometimes in the tragic vein of William Faulkner's deep South; sometimes of the brutal vitality of John Farrell's *Chicago* in the depression years. Sometimes they display white American males coming to terms with other sexualities, races, and cultures, as in Ralph Ellison's *Invisible Black* or Pearl Buck's *Chinese*. Most often it is the intense relations between men and women regardless of time, place, race, or class, which are Avati's subjects.

Avati was born in and lived most of his life in Red Bank, New Jersey. When he was nearly 80 years old, he left his second family and pursued the woman he loved to Petaluma, California, taking with him one of his sons, his ninth child. This journey was as strange as any he illustrated on a paperback cover.

But it was in Red Bank that he found his types and settings. His models are real people from the neighborhood who peer out at us with both shyness and self-liberation as they find themselves in a cameo part in one of Avati's fictional dramas. Their awkwardness is endearing, their commonness, beautiful.

Avati's people live in that homely corner from which we ascend to reach the world of Culture, Counter Culture, Patriotic idealism, the expression of agonized Genius, Religious Awe, or Masterpieces. That's not where Avati is; Avati works deep inside our private opinion about what the world is actually like. We aren't all that good, or all that bad, or all that picturesque. We are all Avati characters.

Stanley Meltzoff



Avati at work on a Pocketbook cover in Red Bank, New Jersey, 1953



Cover for *Tobacco Road* by Erskine Caldwell, © 1957, New American Library. Photos courtesy of Stanley Meltzoff.

HALL OF FAME 1995

McClelland Barclay (1893-1943)

Although he achieved widespread fame for his paintings of beautiful women, McClelland Barclay was an artist with many interests who painted a variety of subjects. His first love was the sea, a passion that permeated his whole life. Barclay's earliest artwork was marine and as a young man he spent time as a sailor and fisherman before working for the Federal Bureau of Fisheries as a collector. One of his favorite retreats was Monhegan Island in Maine where he did a number of paintings of the sea.

Born in St. Louis, Missouri, Barclay studied art at the St. Louis Museum of Fine Arts; the Corcoran Gallery of Art in Washington, D.C.; the Art Students League in New York City; and the Chicago Art Institute. He later became a member of the Society of Illustrators and was one of the founding members of the Artist's Guild of Chicago. Barclay began his commercial art career in Chicago, and then became allied with the McManus Agency in Detroit. In 1921 he created

the advertising campaign which would garner him widespread recognition: the girl with the "Body By Fisher" for General Motors. This very successful campaign extended into the early 1930s. The ads were reproduced in magazines and on billboards, and most followed the same format: full-color images of two or three figures, outlined in black, silhouetted on white ground. Barclay favored bright primary colors: blues, reds, yellows, and oranges, making these paintings bold and eye-catching. The Fisher Body Girl was sophisticated and beautifully dressed, as were the girls he painted for magazine covers and story illustrations for *Redbook*, *Cosmopolitan*, *The Saturday Evening Post*, and *Ladies' Home Journal*, among others, and ads for many other clients.

In 1933 Barclay gave his girls more curves, rounding out the long and lean figure of the Fisher Body Girl. His new subjects were more apt to be engaged in sports, mirroring his own interests in horseback riding, water and snow skiing, and tennis. At the same time, his painting style evolved into a less hard-edged and more painterly one; the brush strokes became shorter and less blended.

Barclay's commercial illustration subjects were not limited to fashionable girls. He painted for industrial clients including the Koppers Company, who manufactured machinery; Camel cigarettes; Texaco, and Mobil Oil. In 1939 he established the McClelland Barclay Art Products Corporation which produced a myriad of objects, all of which he designed and sculpted. They included sterling silver and costume jewelry, cast metal bookends, ashtrays, boxes, lamps, vases,

and plaques. These were generally ornamented with subjects from nature: leaves, flowers, birds, and animals.

Patriotism was another defining characteristic of Barclay's life. During both world wars he created numerous prize-winning recruiting posters for the military and for the Red Cross. In World War I, he worked for the United States Shipping Board, where he was involved with the design and implementation of camouflage for troop transports and commercial vessels.

In 1938 Barclay joined the United States Navy, believing that America would enter the war in Europe against Germany. As a member of the first unit of the War Arts Corps, he wanted to paint military action as it truly was, to create a permanent historical record of the war. He consequently traveled extensively and painted enlisted men as well as the leading American military officers including Generals Marshall and MacArthur (whose

portrait he completed in Australia), and Admirals Nimitz, King, and Halsey. Barclay loved the Pacific, particularly Hawaii, and had planned to settle there after the war to paint portraits and marine scenes. He was reported missing in action on a torpedoed L.S.T. in the Solomon Sea two weeks before his scheduled return home.

Lieutenant Commander McClelland Barclay was posthumously awarded the Purple Heart in 1944. Also in 1944, an illustration he did for Koppers was honored with the Art Directors Club Medal. He was cited "in recognition of his long and distinguished record in editorial illustration and advertising art, and in honor of his devotion and meritorious service to his country as a commissioned officer in the United States Navy which lists him as missing in action in the South Pacific." In 1946 on the third anniversary of his death, a foundation in his name was established. Implemented through grants to leading art schools and gallery exhibits of original paintings, the McClelland Barclay Fund For Art was formed "to aid thousands of American artists who never had a fair opportunity to market their work."

Judy Francis



An Artist Turns Sculptor
McClelland Barclay, passing a vacation in Havana, changes from canvas to clay and models a head of his wife, who has posed for many of his paintings. Associated Press



McClelland Barclay

HALL OF FAME 1995

Joseph Clement Coll (1881-1921)

Joseph Clement Coll's greatest admirers during his lifetime—and since—have been his fellow illustrators. For much of his career, beginning in 1905, he labored in the relative obscurity of a Sunday newspaper supplement, the *Associated Sunday Magazines*.

Over the next ten years he evolved into one of America's finest practitioners in the medium of pen and ink. His own heroes were Edwin Austin Abbey and the Spanish master, Daniel Vierge, and he rivaled them both in skill. Coll was unrivaled in his unique vision, however, and in the imagination of his pictorial concepts. Perhaps it grew out of his Irish heritage. Certainly it was nurtured by the many Irish stories he illustrated by the authors Seumas MacManus and Maude Radford Warren, as well as the fantastic novel, *The Lost World* by Sir Arthur Conan Doyle, which Coll copiously illustrated in serialized form for the *Associated Sunday Magazines* over a period of several months.

His most evocative illustrations were done for an extensive series of short stories published in *Collier's* magazine about the mysterious Dr. Fu Manchu by the author Sax Rohmer. The stories had everything—high adventure, intrigue, sex, and the shadowy menace of a diabolical genius aspiring to take control over the Western World. Coll reveled in the freedom of interpretation afforded and chose unusual vantage points and compositional devices that were well ahead of his time.

Although Coll used models and made careful studies from them to aid his renderings, their poses could have been conceptualized only in his head. In working out his picture ideas, he was completely absorbed. His daughter remembered that he would sit in his favorite rocking chair with a blanket over his head to shut out any distractions; and he was not to be disturbed.

Some of Coll's studies survive in the form of warm-up sheets. Like a baseball player or a musician, he would precede his final rendering with exercises of pen strokes of various weights and spacing as well as portions of a head or folds of clothing to coordinate his hand and eye. Certainly the final renderings are virtuoso masterpieces. He could use the pen point like a brush, playing the finest lines against solid blacks.



Coll had begun his short career (he died at forty from appendicitis) as a young apprentice in the newspaper art department of the *New York American*. There he worked his way up from drawing borders and spots to inking portraits over silver prints (early halftones did not reproduce well on newsprint stock) and then on to reportorial assignments. It was basic training for him and he was sent to their Chicago paper for further development. Especially good at rendering figures, he was soon hired by the newly formed *North American* in Philadelphia.

His precocious skill was recognized by a perceptive art director, J. Thomson Willing, who nurtured his career and who sometimes collaborated with him when lettering was needed, as in another Conan Doyle serial, "Sir Nigel a Companion to the White Company." It was Willing who wrote this moving tribute to Coll in *The Century Magazine*, May 1922:

The boy who did his imaginative work—and
we who knew him always thought of him as
a boy destined to do yet bigger things—
passed away in late October, a loss to the
art and culture of his time.
No bargainer for wealth or fame,
His was the better part—
A simple love of all his kind,
And lifelong fervor in his art.

Walt Reed
Illustration House



"Mephisto," from the "Fu Manchu" stories by Sax Rohmer as reproduced in *Collier's*, pen and ink. Permanent Collection of the Society of Illustrators Museum of American Illustration.

HALL OF FAME 1995

Frank E. Schoonover (1877-1972)

Frank E. Schoonover's remarkable career spanned nearly the entire period from 1890 to 1940 affectionately referred to as the "Golden Age of American Illustration." The most capable and best trained of the young artists of the period had studied under the extraordinary tutelage of Howard Pyle, without question one of the greatest contributors to American art and literature.

Despite an inclination to enter the ministry after schooling in Trenton, New Jersey, Schoonover, inspired by a summer advertisement in the *Philadelphia Inquirer*, applied for Pyle's composition class at Drexel Institute in 1896 where he matured substantially, becoming one of the chosen ten for the coveted Pyle summer class in Chadds Ford. Four years later, Pyle handed Schoonover his first commercial assignment. "I was the happiest boy in the world when Mr. Pyle gave me that manuscript."

Thus began 40 years of dedication to a craft that resulted in over 2,000 published images for over 120 books and numerous magazines and periodicals. There were also several long trips as Schoonover strove to experience for himself the emotions of these unique narrative paintings he would later render. It was Pyle who championed the "mental projection," as he called it, in combination with historical fidelity to the subject matter, so that the pictorial story telling would be endowed with a soul unique to the moment portrayed. As his work evolved from 1900 on, we can evaluate his paintings by observing each decade as a chapter in his artistic portfolio.

Schoonover numbered his first illustration for the book, *Jersey Boy in the Revolution*, #1. The date, article, publisher, medium, size, times, models, and even costs were faithfully recorded in his "daybook" continuously through illustration #2,500. If we include the year 1911, the first decade witnessed 500 illustrations; travels to Canada, Montana, New Orleans; and several stories. During the winter trip of 1903 to Hudson Bay, the Objibwa tribe made him a blood brother and anointed him, "Misanagan," or picture-making man. The expenditure of all this energy and inspiration resulted in arguably his finest work: canvases that emote passion and drama, embellished by a palette true to Pyle's teachings—blends of umber, ochre, ultramarine, viridian—earth colors playing light and shadow masterfully throughout the picture.

Pyle's death in November of 1911, boldly noted in Schoonover's daybook, was in some ways the high-water mark for many of the Pyle students. Clearly, Schoonover felt the loss, but with his work in strong demand, he again rendered 500 images, including 24 illustrated books, from 1911 to 1920. The decade ended with a very important series of World War I paintings for *Ladies' Home Journal*. Though mildly romanticized, they were large canvases, occupied with detail, portraying both the guts and the glory of a war.

He became a combat artist in abstentia. Fortunately, today all nine paintings hang together in the Delaware State Armory.

During the third decade, Schoonover took on the mantle of children's book illustrator that popularizes him today. Though not as bold as his contemporary, N.C. Wyeth, who worked for Scribner's, Schoonover's covers for *Robin Hood*, *Treasure Island*, *Kidnapped*, and many others published by Harpers, evoke warmth and gentleness very appropriate for the youth of those days. In fact, we count 60 books about cowboys, pirates, presidents, folk heroes, and Knights of the Round Table embellished with almost 800 Schoonover illustrations. This was the wonderful visual playground for a whole generation.

The beginning of the 1930s marks the gradual decline in the role of illustration, though at 53, Schoonover continued to prosper, illustrating another 22 books, and closing out the decade with almost 2,300 paintings. Many of his magazine assignments came from *Country Gentleman* and *American Boy*, neither high-quality publications. Consequently, Schoonover adapted a tri-color palette with various combinations of blue, white, yellow, red, and black, while also vignetting many compositions. Interestingly, his most notable efforts can be found at Emmanuel Episcopal Church: 13 magnificent stained glass windows combine all his illustrative talents in a very spiritual motif. He also painted his only mural in 1939 for the H. Fletcher Brown Vocational School.

Several daybook entries in 1936 acknowledge Schoonover's transition from dedicated illustrator to easel painter: four landscape paintings of Bushkill, Pennsylvania, where he spent his summers at the family home, with a barn/studio just across the stream; "the Land of His Forefathers," as he aptly titled one of his later landscapes. From 1941, he spent the rest of his life recording the lay of the land in the Brandywine and Delaware River valleys. These approximately 200 paintings constitute his artistic epilogue. Many were painted directly over old illustrations whose use became, sadly, stretched canvas. Though he sold some of his works, he prefaced the transaction with the comment, "Why would I want to sell it when I've already been paid for it?"

Schoonover died in 1972 at age 95, having outlived almost all of his contemporaries. His contributions to the heritage of American art, as well as those of many other illustrators, deserve recognition in any analysis of the cultural history of this country. His studios in Wilmington, now restored and open to the public, serve as a living museum and conservation gallery. His election to the Society of Illustrators Hall of Fame finally expresses a professional gratitude for his gift of storytelling images.

John Randall Schoonover
President, Schoonover Studios Ltd.

