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# The Illustration Game: Quotes & Notes

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## The Illustration Game: Quotes and Notes

Jaleen Grove

The Illustration Game, published in *Communication Arts* magazine, is an artwork that critically evaluates and satirizes the illustration industry 1959-2019. It conceives of the time period in the form of a board game in which players roll a die to advance along a path, accumulating points or losing them according to typical events of each decade. The path winds through a forest of quotations that were said in print at the time or shortly after by leading illustrators and critics. For the quotations to read properly and succinctly, wording was very slightly modified in some cases. The sources and the quotes without modification are given here for those who wish to see context and origin.

This document only discusses the quotations that appear in the black background. I have not provided info here for all the path-stones of the Game – if you're curious what one of them is referencing, email me [jaleen@gmail.com].

While I thank all the individuals cited, Steven Heller in particular deserves thanks for his many essays over the years and especially for his 1986 book, *Innovators of American Illustration*, in which many important interviews appear. Quotations derived from it are dated 1985, however, since he conducted the interviews 1984-85.

### 1960s

“\$2500 for a page or spread in a major magazine was about the norm [by 1960].” Al Parker in “Al Parker,” *Communication Arts*, May/June 1977, p.38. *Well, if you were Al Parker, that is. Bob Peak got half that—about what people still get today.*

“The children’s book especially should be considered for its impact on the young mind—a conveyor of good taste and of all the finest things which are the ingredients of our culture, and an antidote to the creeping horrors of our time.” Fritz Eichenberg, *Horn Book Magazine*, Feb 1960, reprinted in the book *The Illustrator’s Notebook*, edited by Lee Kingman, 1978, p.4. *For decades, children’s book elites sought to improve society through inculcating children with good taste, as defined by progressive social values and fine book arts. If only they’d lived to see Walter The Farting Dog (2001).*

“There is an unfortunate tendency to ignore full scale painting or the traditional picture--no matter how beautifully or dramatically done--simply because it is not in the so-called ‘creative’ direction.” Al Dorne, Society of Illustrators Annual, 1960. *As conceptual illustration advanced, traditional illustrators like Dorne, who directed the conservative Famous Artists School of illustration, were skeptical of the artistic merit of new approaches like that of Robert Weaver and the Push Pin Studio.*

“One interesting new aspect of editorial illustration in a few of the larger magazines, is the increasing willingness of editors to release the artist from the restrictions of the written word, and we see illustration which has little relevance to the text it is supposed to illustrate. ...it still seems a strange way to operate to those who believe that the artist is handmaiden to the writer...[but] to tie the illustrator down to the innocuous soap opera fiction which has been the normal diet for decades, would inhibit...[on the other hand] novelty often replaces sober picture making, and novelty is always short-lived.” Robert Fawcett, “Editor’s notes,” Society of Illustrators Annual, 1961. *Fawcett was a traditional*

*illustrator of magazine fiction, but himself lived in a very modernist style house designed by a leading architect whom he had commissioned.*

“In today’s competitive struggle the world of print is locked in combat with the electronic monster--television.... With shrinking revenue...in the competitive restyling of many magazines, established artists have been dropped in favor of new artists with more contemporary approaches. Pages formerly devoted to art have gone to the creative photographer.” Stevan Dohanos, *Society of Illustrators Annual*, 1963. *Dohanos was the illustrator of a great many Saturday Evening Post covers, like Norman Rockwell. For decades the most prestigious venue for illustrators, the Post folded in the 1960s.*

“I didn’t like [getting published in the girlie magazines] but if that was the only place I was going to get work, so be it. It was better than getting married. ...But you know, I never realized that at the time I was one of the few female illustrators around. ...So when I would walk into an office, I was a novelty, rather than someone to be taken seriously. I had several art directors in the early stages ask me why I wanted to do this. Why didn’t I consider getting married? What kind of life was this for a nice girl? I always responded politely and nicely—I guess I had to be acceptable in a lot of other ways in order to succeed at the maverick life-style.” Barbara Nessim, in 1985, in *Innovators of American Illustration*, 1986, p.126. *Nessim went on to pioneer digital art and illustration starting in 1982. She also made some of the first images of women who were not conventionally prettified.*

“ [Art] critic Clement Greenberg... decreed that subject matter was verboten...you could not have painting with a figurative base.” James McMullan, in 1985, in *Innovators of American Illustration*, 1986, p.94. *Greenberg, more than any other figure, was responsible for demonizing illustration with his 1939 essay “Avant-Garde and Kitsch” and subsequent propping up of abstract painters.*

“By 1966-67 everybody was playing the game of ‘more radical than thou.’” Ed Sorel, in 1985; *Innovators of American Illustration*, 1986, p.67. *Sorel’s art was quite political in the 60s.*

“I painted [Che] Guevara [1968] as if he were a sort of saintlike figure. ...I didn’t understand the politics very well at the time, except that I remember when that cover and then the poster appeared, *Evergreen’s* office got firebombed.” Paul Davis, in 1985; *Innovators of American Illustration*, 1986, p.109. *Yes, THAT image of Che.*

“Women were doing either children’s book illustration or working for the women’s magazines....I rendered the children of all different colors. I would get into a lot of trouble because of that and very often had fights with editors....In a few years I became known in the business for doing minority children.” Bascove, in 1985, in *Innovators of American Illustration*, 1986, p.167. *The 1970s saw renewed interest in books on minorities in the wake of the Civil Rights Movement. I say renewed because “ethnic” stories had been popular in the 1920s already.*

## **1970s**

I have noticed an attitude on the part of a few art directors who assumed that Leo does the work and I function mainly as rep even though we have always signed our work as Leo & Diane.... Of course, there have been a few calls from irate art directors who spoke with me in a manner they would never speak to Leo. Diane Dillon, *Society of Illustrators Bulletin*, Jan 1971. *This issue of the Bulletin contains quotes from*

*several Society members on the topic of the equality of women in illustration, expressing a range of views.*

“[The inaugural AIGA illustration show set out to document the] change from the *external* to the *internal*, from the traditional story telling to an expression of attitude through symbolism and generalization. This change, according to the call for entries statement, has been occurring for the last two decades and has been influenced by such phenomena as ‘atomic consciousness, Freudian psychology, alienation, drugs, pervasive television and two wars. It has been touched and affected, too, by Picasso, Mickey Mouse, Art Nouveau, Bauhaus, Dali, Beats, Hippies, primitives, comics, Magritte, ESP and photography.” Richard S. Coyne in “The Mental Picture,” *Communication Arts*, Mar-Apr 1973, p.58.

“The purpose of The Mental Picture is to dramatize the changes that have occurred in American illustration. There are two major aspects to this change: 1) illustration has become a vehicle for symbolic ideas; and 2) style itself has become part of the information in an illustration. Most of the work in this exhibit is concerned with the transmission of ideas either through the use of symbols and surreal connection, or through style as a chosen historical, social or psychological reference point. ...Throughout this great range of work, from ‘handwriting’ drawings at one end to ‘new-realist’ airbrush paintings at the other, one gets the unmistakable impression that esthetics alone are not enough. The ‘idea’ has really arrived in illustration.” Seymour Chwast and James McMullan, quoted by Coyne in “The Mental Picture,” *Communication Arts*, Mar-Apr 1973, p.58. *The Mental Picture marks the official moment that conceptual illustration triumphed over narrative illustration as the preferred mode in editorial illustration—at least in the minds of creators and art directors most allied with the hippest constituency of graphic design. Traditional narrative illustrators, meanwhile, celebrated the likes of Bernie Fuchs, who was then popularizing his famous impressionistic wiped-oil-sunny-highlights technique.*

“We are in danger, I think, of becoming one of the world’s great visual garbage cans...Technically the print process has the frightening capacity to produce quantities of senseless ideas and distribute them at great speed throughout the world. This capacity for production is outstripping the creators.” “When Life ceased publication, a large market for illustration disappeared. More than most people realize, I think. However, there are many other smaller magazine markets....I doubt the market will increase. What this has done is made the field far more selective and far more difficult....young illustrators ...have to try harder and be better than ever before.” Richard Gangel, *Communication Arts*, Sept-Oct 1973, p.54. *Gangel was the art director of Sports Illustrated, who commissioned edgy illustration and used illustrators journalistically as graphic reporters just as other magazines turned to photography.*

“There is not, to my knowledge, a single major magazine which consistently uses illustration on its covers; even *Time* frequently uses photography.” Dugald Stermer, “Al Parker,” May/June 1977, *Communication Arts*, p.38. *Stermer was a frequent contributor to Communication Arts magazine.*

“Walter Lorraine, Director of Juvenile Books at Houghton Mifflin, writes in expressing his view of illustrators, ‘a rhythm that is uniquely of that writing’s particular world. The most effective illustrators can sense that beat and can then play it back, jazz fashion, with exciting variations of expression brought from their own experiences that will enhance and extend the message’ . . . Younger artists brought up in an era of growing visual excitation (from Disney’s *Fantasia* to such programs as PBS’s International Animation Festival; from the original King Kong to Fellini’s *Satyricon*; from Rojankovsky’s *Daniel Boone* to Ungerer’s *Allumette*) and even visual violence (day-glo colors, strobe light and the 100-frames-in-20-seconds’ effects), especially those who spent their childhood watching television rather than reading,

have never developed ears for this beat. Moreover, their eyes are calibrated to rapid movement of image and design, extreme color contrasts, and such short segments in which to grab attention that all the nuances of a subject must be compressed into immediately recognizable visual symbols.” Lee Kingman, *The Illustrator’s Notebook*, 1978, p. xiv. *Kingman’s views were decidedly reactionary. His suspicion that new forms of media were rotting young minds was typical of children’s book people in general.*

“... it was a commonplace that British illustration was simply the best, and its influence was international.” Mason, *A Digital Dolly?*, 2000, p.4. *UK illustration has always looked back sentimentally on the period 1975-1985, which saw the emergence of the ‘Radical Illustrators’ (of which Mason was one and probably coined the phrase). Associated with the Royal College of Art, this edgy set of illustrators included Sue Coe, Russell Mills, the Brothers Quay, and others.*

“Years ago I used to get \$1500 a shot at *Cosmopolitan*. Now I understand they’re paying a thousand or less.” Bob Peak, *Communication Arts*, Sept-Oct 1979, p.52. *In the 1970s, many of the leading illustrators turned to gallery painting because illustration no longer paid well. Peak, however, continued doing lucrative movie posters.*

## 1980s

“Simms Taback felt there was a whole new element of illustration out there that was not being adequately represented ...He dubbed it ‘The New Illustration’ and planned a national competition...His committee ...chose 200 pieces [Society of Illustrators 1983]..It was a show that sparked controversy; opinions ran the gamut.” Anonymous in *Illustrators 25*, Society of Illustrators annual 1984. *The ‘New Illustration’ was a punk-rockish rehash of Constructivism and collage and naïve forms.*

“A woman’s experience living in this society is totally different from a man’s. Women, and that include female artists, are bombarded with male imagery in all the media. Any human that is not a white middle-class man is depicted as a stereotype. Why? Because white men in a majority control the media, and therefore perpetuate the idea of what is real—for them. Women are only encouraged to take part in images that men find acceptable and nonthreatening.” ... “Female students show me their drawings...I try to encourage them any way I can, but there is no support system for these women.” Sue Coe, in 1985, *Innovators of American Illustration*, 1986, pp.212, 220. *Coe, known for gory scenes of animal slaughter in her quest for animal rights, had been forced to do children’s books when she first got to art school in the late 60s.*

“Magazines today are timid. They have no self-confidence....We don’t look at a new magazine with the idea of seeing exciting graphics.” Cipe Pineles, in “Magazine Design: The Rationalist’s Dream?” symposium edited by Steven Heller. AIGA Vol. 3 #1, 1985. *A common complaint of the period, with the recession of the 1970s and encroaching cable TV making magazines very conservative. Pineles was a famed art director, known for her pioneering work on Seventeen magazine in the 40s-50s.*

“What’s wrong with publishing today is that nobody has guts. I mean, they’re all playing it safe, publishing safe, middle-aged people like me, who can sell books. The young people have a rough time coming in ...” Maurice Sendak, in 1985; *Innovators of American Illustration*, 1986, p.73. *Some of Sendak’s work would be considered too risqué to publish today. His landmark book Where the Wild Things Are was controversial when first published.*

“I think the initial change [of the future] is to move off the single page. The narrative form, the time sequence, and the space sequence can be explored.” Marshall Arisman, in 1985; *Innovators of American Illustration*, 1986, p.140. *Prescient, Marshall, prescient.*

“[Students] are interested in things that are so immediate, so new that we can’t keep up with the change. When someone like Keith Haring is an influence already, it’s mind boggling. He’s only been alive a few years.” Robert Andrew Parker, 1985, in Heller, *Innovators of American Illustration*, 1986, p.39. *Parker was of the era when only dead or aged people were on pedestals and it took decades to build a serious following.*

“Had anyone told me, when I was going to school, that a future status symbol in teen fashion would be a sweat shirt promoting a clothing business, I would have thought they were crazy,,, as I write this it’s still happening, as young boys and girls volunteer themselves as mini mobile billboards.” Heather Cooper, *Carnaval Perpetuel*, 1987, p.100. *Cooper is referring to the branding for the Roots clothing line that she designed.*

## 1990s

“illustration, it must be said, has been looking rather sick of late.,, , in the age of digital type, in a medium that is driven, whether we live to acknowledge it or not, by fashion and fad, even the best illustrators’ work has suffered from the no doubt superficial but still unavoidable sense of looking less urgent, exciting or timely....[Jonathan] Barnbrook’s front matter and section divider pages are hard-edged montages of type, image and blocks of shrill colour that conceal a more serious message; they are, in fact, illustrations in their own right. But their very toughness makes many of the ‘real’ hand-crafted illustrations in the book look twee.” Rick Poynor, “Monitor: The client says he wants it in green,” *Eye* #10, Autumn 1993. <http://eyemagazine.com/opinion/article/monitor7> *Rick Poynor’s “The Client Wants it in Green” is a key piece of criticism for the period and should be read in full.*

“It’s not easier, but at least it’s OK to have a family now. You don’t have to be a closet mother anymore...” Linda Hinrichs in Véronique Vienne, “Designers and Visibility: Design—not biology—is destiny,” *Communication Arts*, Sept 1994. *Hinrichs is a graphic designer known for her respect for illustrators.* <http://aiqasf.org/fellow-awards-2011-interview-linda-hinrichs/>

“While the Museum of Modern Art has admitted graphic design into its collection, it has not legitimated illustration.” Lupton, Ellen. *Design, Writing, Research: Writing on Graphic Design*. New York: Kiosk, 1996. *As of 2019, it still hasn’t. Although its own website refers to JC Leyendecker as “One of the most successful commercial illustrators of his time,” it has only one example: a 1917 war poster. Norman Rockwell is missing entirely.*

*Robert Mason’s lengthy treatise A Digital Dolly? yielded many colorful quotes but space prohibited including any but one in the 1970s section. I include some more here because his book is an important summing up of the 90s in UK illustration.*

“...designers, indeed, have forgotten how to commission illustration, and regard illustrators as primitive, cottage industry artisans to be approached with a mixture of patronage and caution, rarely and only when there’s no alternative.” Mason, *A Digital Dolly?* 2000, p.2.

“Successful [digital illustration] undoubtedly is...but as a visual form it is not one which truly seduces or engages, or can claim genuine sophistication—or even originality, artist by artist. The viewer is far too aware of the technical process...[...] a geeky obsession with what the software can do limits and dehumanizes the genre’s aesthetic, and the glabrous surfaces of such hyper-real cybertech vision just don’t engage the senses...An orthodoxy has been created...one which is not, truly, of the artist’s own making.” Mason, *A Digital Dolly?* 2000, p.16

“Spiegelman’s success as a Pulitzer Prize winner...exemplifies a feeling that comics and graphic novels, post-*Raw*, can truly be an adult genre. At present, [it] is still happening more in America than [the UK]...[...] While the comic/graphic novel scene here is, in some ways, flourishing, it flourishes mostly in those mainstream areas of film or TV spin-off and fantasy... Where younger UK artists do produce more independent work, it too often seems *just* to want to shock [lacking] sophisticated drawing skills and/or humour; or it refers endlessly to predictable obsessions with computer games, manga, and toys.” Mason, *A Digital Dolly?* 2000, p.45.

“Broadly, there has recently been the beginning of a change in attitudes towards illustration; the lack of interest in the subject which characterized the mid-to-late-Nineties has, at least partly, been transformed. Some aspects of authorial illustration, the links between illustration, text, and animation facilitated by new softwares, and the success of contemporary imagery created within new agencies and collectives all combine to give the lie to the rather silly idea that illustration may be dead.” Mason, *A Digital Dolly?* 2000, p.63.

“In order to avoid the near-catastrophes of the recent past illustration must be a lot smarter...if we don’t take ourselves, and our work, and our relationship with design more seriously—if illustration doesn’t grow up in some profound way – we could see another ‘boom and bust’ process over the next few years. Lots of brilliant but extremely short careers; illustration as flavour of (slightly longer than) the month; illustrators left totally vulnerable to the whims and vicissitudes of designers and ‘their’ industry.” Mason, *A Digital Dolly?* 2000, p.63.

## 2000s

“One of the more amusing occurrences in the world of fine art, capping a century’s worth of funny stuff, is the recent discovery that Norman Rockwell was, in fact, a very good artist.” Dugald Stermer, “What the hell happened to illustration?” in Heller/Arisman, *Education of an Illustrator*, 2000, p.29. [The Guggenheim mounted a retrospective of Rockwell, Pictures for the American People, in September 2001.](#)

“Many practitioners feel that illustration is in crisis - devalued by stock art and marginalised by designers with little interest in the form. And in autumn 1999, 500 concerned illustrators met in Santa Fe, New Mexico, to discuss the future of their profession. Does this mean the “End of Illustration”? Or is such a warning as specious as those about the end of history or the end of print?” ... “narrative and conceptual illustration is, according to one design magazine editor, ‘unnecessary in an era of digital media’.” [Heller was referring to the now biennial ICON conferences.](#)

“Though many fine illustrators employ Photoshop as a tool, it is far more threatening to the practice than any previous technological development.” [Heller gives persuasive reasons for this argument that are worth reading.](#)

“For too long, illustrators have been pedagogically segregated from designers. Even the most inclusive art schools do not encourage the marriage of the two disciplines ...segregation reinforces hierarchies, which perpetuates the myth of the “lower-caste” illustrator.... Unless illustration is reintegrated into the broader design process, a significant component of the visual media will atrophy,” Steven Heller in Andrew Blauvelt, “Raised on Ideas.” *Eye* 9.35 (Spring 2000), pp. 60-65.

<http://eyemagazine.com/feature/article/raised-on-ideas> Another must-read assessment of the period by one of its leading critics. The 1990s really were a low point for editorial illustration, with the shift to computers being harshly resisted by illustrators while embraced by designers; the disruption of stock art brought on by the web; and continuing drop in commissions and fees.

“Modems have increased in speed and the 56K modem...is becoming common....The ideal size of an image for the Internet is 50K. This means it will take about two seconds for an image of this size to travel to your computer, based on the 28.8 standard.....Computer users have little patience with lengthy downloads, which earned the World Wide Web the nickname, ‘World Wide Wait.’” Bruce Wands, Heller/Arisman, *Education of an Illustrator*, 2000, p.43. *In 2000 most people were on dial-up, and it was hard to imagine the size of images the web would soon make feasible. 100MB Zip disks were considered HUGE. CD-Rom, the main way back-ups were done, could not store an entire gigabyte.*

“It took time for the light to dawn, but ultimately, many artists began to notice that assignments were decreasing, and some came to realize that these misnamed stock ‘agencies’ were actually competitors using free work to carve a large discount niche out of the existing market for assignment work.”

“Stock merchants have begun to prey on entry-level artists. To students and beginners alike, they portray stock as a door into the illustration business.”...the young artist who once could have expected a few \$400 illustrations a month may now have to settle for the lesser half of a \$100 stock sale to gain access to entry-level clients.”

“The controversy over stock houses has divided the illustration community as nothing before has done....Unless current trends reverse, many artists could soon become dependent on stock houses for jobs. If that happens, ‘stock houses’ will become ‘image providers’ to the worldwide media.... Brad Holland, “Stock,” Heller/ Arisman, *Education of an Illustrator*, 2000, pp.73-79. *Holland’s polemic was a necessary and influential wake-up call that was instrumental in the formation of the ICON conferences.*

“I love it that self-publishing has become so much more accessible through print and through the web, almost anything is possible at the moment.” Deanne Cheuk, in *Illusive: Contemporary Illustration and its Context*, Robert Klanten and Hendrik Hellige (Editors). Gestalten Verlag, 2007, p.92. *Indeed, self-publishing and print-on-demand became a leading way to make a living as an illustrator as freelance prices continued to stagnate or drop.*

“In the silicon-world of 3D modeling, perfection is possible...Strangely, however, artists and illustrators have been slow to make use of its artistic potential.” Adrian Shaughnessy, *Varoom* 3, 2007, p.12. <https://theaoi.com/varoom/back-issues/back-issues/varoom-03/> *Varoom!’s launch in 2006 by the UK Association of Illustrators was a long-awaited occasion. Finally, a periodical with critical commentary and news about the industry just as it was re-inventing itself.*

“A formal shift from the digital to the analogue is clearly taking place. Perfect, digitally generated images are being forced out by hand-made material, material with flaws. Hands are snipping, drawing and sticking again....The new illustrations are hand-made, flawed and trashy, and it is precisely this that makes them poetic...obstinately personal illustrations, in the form of lovingly wild montages, collages and bricolages. [...] Drawing is also undergoing a renaissance....it is currently the leading illustration method again.” Claudia Mareis, “About Style in Illustration,” in *Illusive: Contemporary Illustration and its Context*, Robert Klanten and Hendrik Hellige (Editors). Gestalten Verlag, 2007, pp.2-5. *This was one of the first of many coffee-table books to come celebrating illustration, which had become newly hip in both design and fine art, thanks to the confluence of California’s “lowbrow” art scene, manga, “outsider” art,*

*and the return of drawing in trending contemporary art. One critic called the new stuff “post-illustration”—because, you know, illustration was still a dirty word in art galleries.*

“The computer does things that people may not be able to do, but at a price. There is something about the struggle and the energy used to make something that is being compromised.” Milton Glaser, *Drawing is Thinking*, 2008, p.16. *Glaser was an outspoken critic of computers from the start.*

## 2010s

“Projects which are out in public spaces seem to go on appearing. In 2007 Tom Maschler...invited me to illustrate a bus. The Book Bus travels around Zambia...” Quentin Blake, “Big Illustration,” *Beyond the Page*, 2012, p.187. *Blake established the House of Illustration in London, England—one of the few museums and cultural centers for contemporary illustration.*

“Illustration is, once again, in real danger of returning to its role as the cottage industry of the creative industries. The allure of the digital now over, the discipline has seemingly retreated into an analogue world of craft-driven aesthetics, where polite pleasantries are exchanged between illustrator and audience; an audience primarily comprised of other illustrators, albeit both student and professional. Where is the content? Where is the comment? .... Illustration has withdrawn from the big debates of our society to focus on the chit-chat and tittle-tattle of inner-sanctum nothingness.” Lawrence Zeegen “Where is the Content? Where is the Comment?” *Creative Review*, 28 February 2012. <https://www.creativereview.co.uk/where-is-the-content-where-is-the-comment-2/> *Zeegen, Dean of the School of Design at London College of Communication and Professor of Illustration at University of the Arts London, has published many books on the practice and history of illustration. Circa 2000, illustrators began making handmade and small-edition products for sale at fairs and comic-cons. Tabling is now an established form of business for illustrators, especially those in comics and zines.*

Nora Krug: ‘In the last ten years many illustrators have discovered and commercialized new niches...animators, toy designers, textile designers, game designers,’ in “Amongst Colleagues: Survey”, in Pierre Thomé, *Geduld und Gorillas: How Illustrators Are Made*, 2009, p.327. *This interview was published by the Lucerne School of Art and Design, Switzerland, and is representative of the rebirth of illustration in Europe in the early 2000s. Krug is a German graphic novelist now living in the US, whose book Heimat has recently won many accolades.*

“In articles about their books and media mentions, illustrators regularly get left out.

“Illustrators are discovering more and more that it's not enough to sit at a desk and turn out beautiful illustrations. In a media world driven by celebrity culture, it's the people who appear on television and national radio who sell the most books. [...]

“When illustrators read articles by people in our own book industry - often even people in the children's book industry - who leave our names out of publicity about our picture books and focus solely on the writer, we feel like we're fighting a losing battle if even our own people won't support us.” Sarah McIntyre, “Digging deep: the real reason illustrators keep getting overlooked,” Livejournal, 2015. <https://jabberworks.livejournal.com/691786.html>. *McIntyre blew the whistle on the children's book industry and Nielsen's book ratings system for discrimination against illustrators. She started the #picturesmeanbusiness campaign.*

“When I asked why a woman wasn't hired, many men were outraged—the suggestion that men shouldn't always be given free access to describe and profit off of women's experiences went against a lifetime of having their point of view legitimized.....In an industry with firmly entrenched boy's clubs that shout down any woman who dares voice her discomfort with the work that is being made, why is it surprising that *Newsweek* felt that a man was qualified to address the cutting pain women experience in another industry?” Celine Loup, in Katie Tandy, “6 Female Illustrators Weigh In On Sexism, Feminism, and the *Newsweek* Fiasco,” Ravishly.com, March 17, 2015. <https://ravishly.com/2015/07/23/6-female-illustrators-weigh-sexism-feminism-and-newsweek-fiasco>. *Newsweek had published a cover illustration by Edel Rodrigues for a story on sexual harassment in Silicon Valley tech companies. His picture showed a woman in a red cocktail dress being probed by a giant phallic cursor. Many people felt the image objectified women and did not directly implicate the poor behavior of men in the workplace (as opposed to computer users in general) as they deserved. Many also thought that a touchy theme about women's experiences ought to be handled by someone who has themselves been on the receiving end of sexism and might conceive of a more appropriate and sympathetic image. The argument was also fuelled by ongoing imbalance in the number of female illustrators graduating over the past 40 years versus the number being hired and recognized. A survey by 3x3 magazine in 2010 showed a large discrepancy in male vs female illustrators' annual incomes.*

“Of the many problems with Apu, perhaps the most worrying one is that, as a cartoon, he's immortal: an offensive caricature from 1989, given new life every Sunday night on Fox. ...The most effective answer to flawed art is different and better art [and] there's a rising generation of desi ready to make that art.” Jeet Heer, “My Epiphany About the Problem With Apu,” *The New Republic*, 2018. <https://newrepublic.com/article/147980/epiphany-problem-apu-simpsons>. *Jeet Heer is a Canadian cultural critic with a long history in comics as well.*

“We have been through the phase six or seven years ago when publishers got in a terrible spin about picture book ‘apps’ replacing the physical book. The physical book is proving to be extremely resilient so I am wary of making predictions about technology. Many publishers invested and lost a lot of money in technology as the book reasserted itself big time. As some of us predicted (apologies for gloating) the book needed to become more beautiful as an object to be owned and cherished and our bookshops are now alive with wonderful displays beautifully designed and produced big books that are awash with embossing, debossing and lamination.” Martin Salisbury, email to Jaleen Grove, January 22, 2018, published in *Communication Arts*, April 2019. *Indeed, prediction of the book's demise began as early as 1967 with Quentin Fiore, designer of Marshal McLuhan's books, in an essay on the subject—and peaked just as the iPad and Kindle were coming out. Salisbury is Professor of Illustration; and Director, the Centre for Children's Book Studies, at Anglia Ruskin University, UK.*