



EVERYTHING THAT IS BOUND UP... DAY TO EUROPE.



**LINES with
POWER &
PURPOSE**

.....

**An Editorial
Cartoon Collection**

at the University of
Central Oklahoma



Acknowledgements

This project consumed a great amount of work, time, research and dedication. The development of this collection into an exhibition with supporting visual and audio guides would not have been possible if we did not have a support of many individuals and organizations. The College of Fine Arts & Design at the University of Central Oklahoma would like to extend our sincere gratitude to:

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**LINES with
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**An Editorial
Cartoon Collection**
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Editorial Cartoons

Brett Sharp

This exhibition features over fifty original editorial cartoons from the nation's great metropolitan newspapers during the Golden Age of print journalism. In the mix are artistic novices all the way to seven Pulitzer Prize-winning cartoonists who have earned a total of twelve of these prestigious awards. Spanning the dawn of the 20th century through the early postwar period, these drawings represent noble attempts to interpret a world torn apart by war and economic disruption. They chronicle the challenges of everyday life in the context of enormous change. On a daily basis, these editorial cartoonists delivered biting social commentary made more palatable through amusing illustration. Deceptively simple drawings framed the public's understanding of world events and trends. Along the way, these cartoons provided welcome comic relief.

Political cartoons are not a uniquely American invention, but these drawings have played a significant role in the life of the body politic of this nation since the beginning. Ben Franklin's famous "Join or Die" cartoon to Paul Revere's depiction of the Boston Massacre fed the rebellious fervor of The Revolution.

Political humor relies on an informed and receptive audience. Headline stories prime newspaper readers to more quickly grasp the cartoonist's unique take on the day's news. Editorial cartoons pare down political views to the core. Even more than most other forms of journalistic commentary, cartoons effectively expose hypocrisy, reveal contradictions, introduce new ideas, and promote fresh perspectives as news events unfold. A talented cartoonist makes even complex political arguments accessible to ordinary citizens. The friendly strokes of the cartoonist's pen often belie the rawness and reality of the issues at hand.

The cartoonist draws strength from the limited conventions of the newspaper context. Just as the strict rules of a haiku challenge the poet to create exactly the right mood within the tight construction of very few words, the editorial cartoonist presents a powerful distillation of political argument through a single image and maybe a few well-placed labels or a short caption. It literally illustrates opinion. To accomplish this underappreciated feat, cartoonists develop their own language—a language taught to and subsequently shared with their readers. Standard conventions such as the oft-used Uncle Sam or Statue of Liberty evoke great abstract concepts such as nation, patriotism, and public interest. On the darker side, cartoons can exploit the inherent cruelty of stereotypes, prejudice, and xenophobia. For better and for worse, editorial cartoons are the cutting edge of the Zeitgeist. They encapsulate the hopes and dreams and fears of the times.

Cartoons are also a form of manipulative expression. If only for a moment, the cartoonist forces readers to see the world in his or her distinct way. The masterful political trick of the cartoon is that it bypasses our normal psychological filters. It's a power shared with all artistic forms. For example, you can enjoy a particular song and yet disagree with its lyrics or find the lifestyle of the performer offensive. In the same way, you can disagree with an editorial cartoon's political stance and still find it funny. In spite of our own predilections, the cartoonist forces us to confront

an alternate truth. Successful political leaders tend to be very mindful of the potency of artistic persuasion. They take great strides to solicit creative expression that supports their political ambitions. Through art, politicians attempt to influence the symbolic atmosphere that surrounds their campaigning and governance. Editorial cartoonists on the other hand, tend to follow the journalistic mantra to "comfort the afflicted and afflict the comfortable." Their soap box is a mere frame on a page. Yet, they exercise outside influence on politics and society at large.

About the Collection

The Melton Gallery at the University of Central Oklahoma has housed this set of political cartoons for over three decades. Although a few pieces have been presented from time to time, never before has the collection been exhibited in its entirety. According to William Wallo, former director of the Melton Gallery, the collection was originally donated by Mr. Lynn Martin. As a long-term sales manager for Triangle A&E, an Oklahoma company that serves artists and designers, Martin came into contract with numerous illustrators. He was also extremely active in various community groups promoting the arts in the Oklahoma City area. Martin likely assembled the pieces in this collection from those that had been used for reproduction in periodicals and through his involvement in local arts groups.

The collection itself advances the story. A primary source for over a third of the cartoons was Charles Jeter "C.J." Armstrong. Three of the cartoons are drawn by Armstrong himself. Four are drawn by an artist with the pen name "Army," who appears to be apprenticing with Armstrong. And eleven are autographed directly to Armstrong by some of the great editorial cartoonists of that age.

According to his obituary in the *Daily Oklahoman*, he died on December 11, 1986 at the age of 85. He had been born in the summer of 1901 in Little Rock, Arkansas. He served in the Navy during the First World War. An address penciled in one of the cartoons shows that Armstrong was living in Drumright, Oklahoma in 1940. The U.S. Census confirms that he did live there at that time along with his wife Octavia and their son Charles G.

During World War II, Armstrong worked at the Douglas Aircraft Company plant. He also worked for almost two decades for OG&E. And it appears that he retired from his own company, Armstrong Electric. His obituary also notes that he was a world traveler and a "watercolor artist." Armstrong and his wife both outlived their son. She passed away in 1992. They have no living descendants.



FUNNY

.....

HISTORIC

.....

STUPENDOUS

.....

CARTOONS of

the last

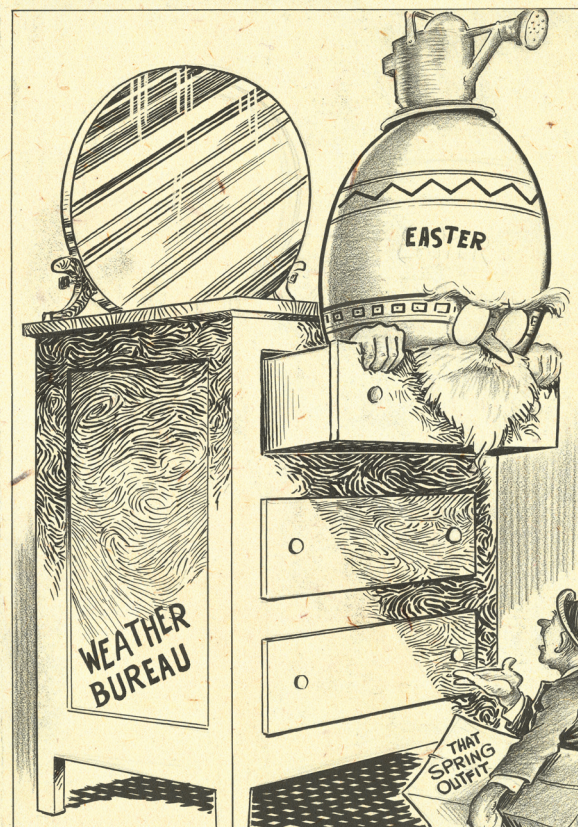
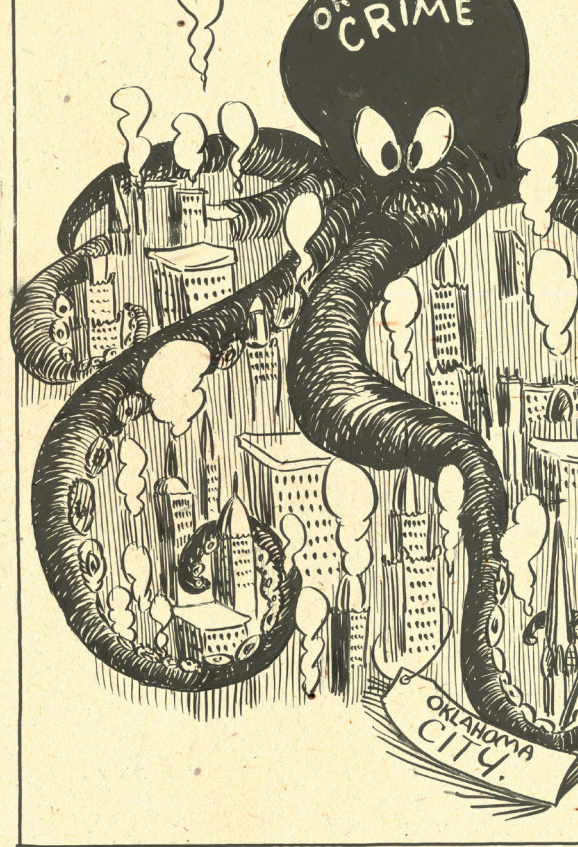
CENTURY!

LINES with POWER & PURPOSE

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An Editorial Cartoon Collection

at the University of
Central Oklahoma



This Good News is Rather Overpowering

Fred Wise

This playful, four-panel cartoon picks up on a conversation between two lawyers. Cartoonist Fred Wise exposes the hypocrisy of those who profit on the misfortunes of others. To represent the lead attorney, the artist employs a standard motif of the "robber baron," a symbol of populist sentiment since the late 19th century. The robber-baron persona is usually characterized by a large, balding, cigar-chomping, bushy-mustached, stoic-faced man reminiscent of the great American industrialist, J.P. Morgan.

The cartoon plays to the reader's sense of schadenfreude as the snobby elite lawyer gets his well-deserved comeuppance.

The name of the law firm is a play on the word Mackintosh, a brand of rubberized raincoats imported from England. At that time, the Mackintosh coat was known more for its practicality and functionality rather than for its sense of style and fashion.

Artist: Fred Wise

Date: Unknown

Location:

Kalamazoo, MI

Publication:

Unknown

1- MACK AND TOSH-THIS GOOD NEWS IS RATHER OVERPOWERING.



Shoes and Ships

John T. Coulthard

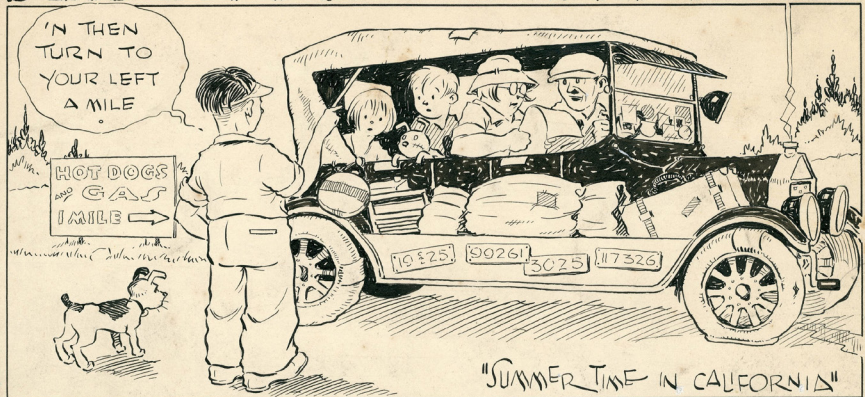
John T. Coulthard was a commercial artist operating for most of his life in the Bay Area of California. As a young man, he gained some renown for winning cartoon contests and drawing magazine covers. As an avid stamp collector, he later turned his attention to producing cachets. These are the illustrations—usually printed on the left side of mailed envelopes—to commemorate an event or celebrate the first-day issue of a stamp.

Coulthard's contributions to this collection appear to be intended for publication in a magazine for other cartoonists. He displays various illustration and humor techniques, speaks about the ubiquitous experience of being rejected by publishers, and profiles the experiences of specific cartoonists.

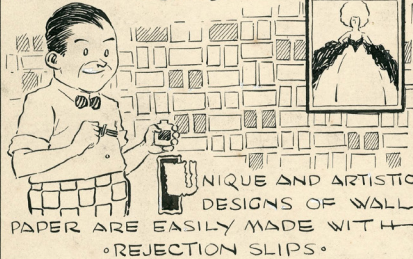
Artist:
John T. Coulthard
 (1903-1966)
 Date: 1925

Location:
Modesto, CA
 Publication:
Unknown

"SHOES and SHIPS" intimate details by COULTHARD



Household Hints.



OUR COMING CARTOONERS

3. JAMES ZUNK
 After reading several ancient Soakem Cartoon School testimonials Jimmy has decided to be a cartooner. It would certainly be better to spend \$25 and become a famous cartooner than to continue delivering groceries. Doesn't it say plain enough that, regardless of present ability or lack of talent they will make you a top-notch? If that wasn't so they wouldn't let 'em send it thru the mails. Yes, James, there is a Santy Claus.

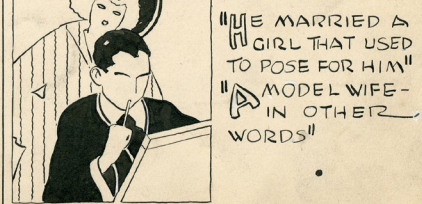
MODERN MOTTO OF MANY MAIDS:
 "NEVER PUT ON TODAY WHAT YOU CAN LEAVE OFF 'TIL TOMORROW."

LOCO LIMERICK



AT A MUSICAL COMEDY QUAIN THE CHORUS WORE NOTHING BUT PAINT. YES, THEY DANCED UNADORNED AS THE DAY THEY WERE BORN WHICH MADE HALF THE AUDIENCE FAINT.

UNADULTERATED HUMOR.



Rejections

John T. Coulthard

In "Rejections," Coulthard enviously references "Bud Fisher," the pen name of Harry Connor Fisher. He became one of the highest-paid cartoonists when he secured a lucrative contract with the W-heeler Syndicate. In addition he received royalties for use of his comic-strip characters "Mutt and Jeff," who were featured in numerous live-action short films, animated cartoons, comic books, stage shows, and sheet-music songs.

"Rejections" is a poignant piece of pure poetry that speaks to the disheartening experiences common to all artists as they first begin to share their creative work with the wider world.

Artist:

John T. Coulthard
(1903-1966)

Date: **Unknown**

Location:

**Modesto,
California**

Publication:

Unknown



Right Around Home: They Just Ain't a Bitin'!

Dudley Fisher



Cartoonist Dudley Fisher provides readers with a wonderful slice of Americana. He mastered the aerial perspective in his syndicated weekly comic *Right Around Home*. His bird's eye view of a quaint Midwestern community encourages the reader to take his or her time soaking in all the characters and their various activities. It was perfect for those quiet Sunday mornings as families gathered around to read the paper. His liberating style was probably born from his experience as an aerial photographer during World War I (Heintjes, 2012, p. 84). A pleasant theme of small-town living unified each cartoon.

Like the fictional town of Mayberry in *The Andy Griffith Show*, the homespun charm and nostalgic warmth of Fisher's cartoon neighborhood is a retreat from harsher realities addressed in other parts of the day's news. No serious issues are tackled here except in the most lighthearted, indirect way. Problems and conflicts are quickly solved by the efforts of all the neighbors. Yet—like Mayberry, the Fisher community exhibits an extraordinary lack of ethnic diversity. In this particular cartoon, potential problems such as violence, alcoholism, pollution, and traffic safety are treated in such a humorous, cavalier way, that readers are reassured that in the end, everything will be all right.

Artist: Dudley Fisher (1890-1951)
Date: July 24, 1938
Location: Columbus, OH

Publication:
The Columbus Dispatch
(November 3, 1938)

Labels: Autographed to "J.C. Armstrong"
[C.J. Armstrong], "With Best Regards
DUDLEY FISHER October-31-1938"

Eugene “Zim” Zimmerman Cartoons

Zimmerman was a pioneer in the “Grotesque” school of caricature. An incredibly prolific cartoonist, he specialized in often vicious portrayals of his subjects that exaggerated disfigurements and played-to stereotypes. As Zimmerman explains to aspiring cartoonists in his book *Cartoons and Caricatures or Making the World Laugh*:

Suppose your subject is a man with decided features... If his nose is inclined to be chubby, then increase its chubbiness a trifle. If it inclines toward the long, lean hook nose, then add a bit to the hook and length. Not enough, however, to lose the resemblance to the original. A high or low forehead you must increase or diminish as the case may call for. Thus you go through the entire body, ... giving to each member its characteristic peculiarity... Take for example the Hebrew and the Irish face as the two extremes for characteristic curves. You already know that to produce an Irish face you must give it a pug nose, and the Hebrew face the hook nose, though these essentials in drawing do not always exist in nature ... However, to carry out the purpose of your picture you must stick to these characteristics. (1910, p. 20)

His unapologetic advice to his fellow cartoonists is shocking by today’s standards as is much of his work.

The cartoon soldier in this piece appears to be wearing a dress uniform of German military vintage. The spiked helmet looks much like the Baden Dragoon Pickelhaube that was in use between 1894 and 1915 by the Army of Württemberg. However, other European powers also imitated this style of uniform. The cigarette holder adds an additional element of character and its smoke provides a bit of “movement.”



Artist:

**Eugene
“Zim”
Zimmerman
(1862-1935)**

Date: **Unknown**

Location:

Unknown

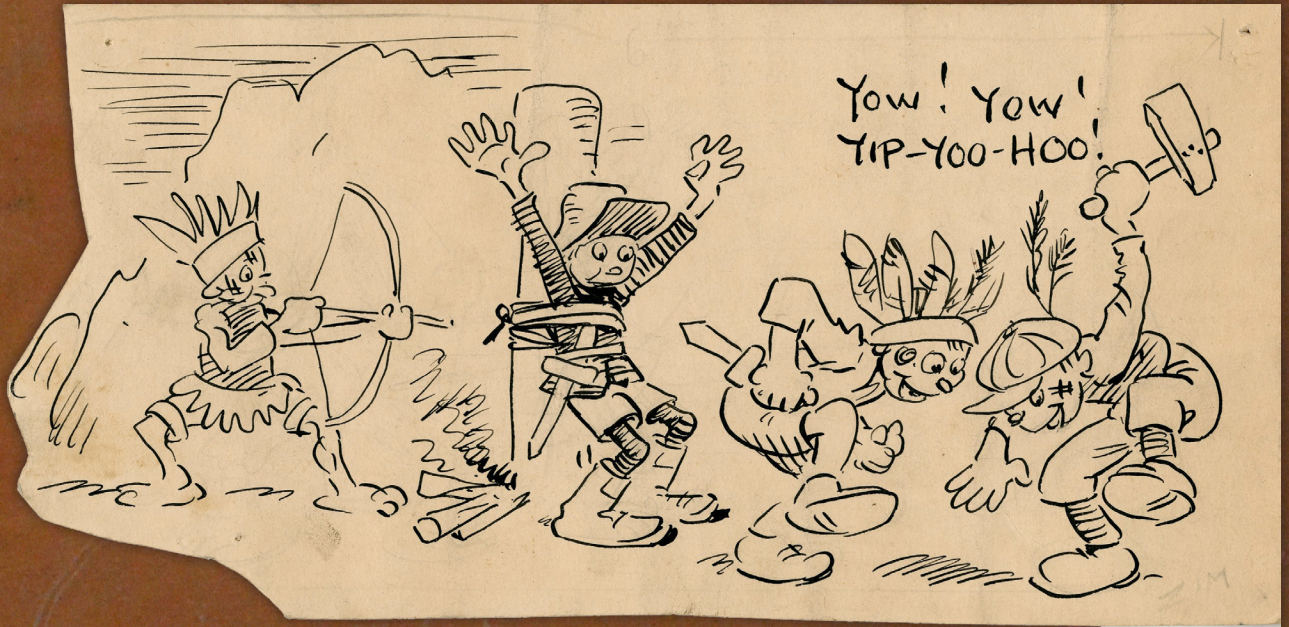
Publication:

Unknown

Artist: Eugene "Zim" Zimmerman
(1862-1935)

Date: 1925
Location: Unknown

Publication: *Art and Life*
(1925)



The next cartoon was probably prepared for "Zim's Page" which was a regular feature in *Art and Life* magazine between 1924-1925 (Zimmerman, 1988, p. 133). It may be that these are just boys playing "cowboys and Indians," but it obviously plays on the darker mythology of white pioneers advancing civilization along the Western frontier in the face of savage Native Americans. The revelry of the playful Indians stands in stark contrast to the imminent threat of the U.S. soldier being burned at the stake. After all, smoke is starting to waft up from below. If that's not enough to suggest immediate danger, one of the Indians stands ready to release his arrow from a drawn bow.

Zimmerman became the founder and first president of the American Association of Cartoonists and Caricaturists, a precursor to the American Association of Editorial Cartoonists and other more specialized professional organizations.

THE CROSSWINDS OF WASHINGTON

S. J. Ray

During the early years of Franklin D. Roosevelt's presidency, a majority of the justices on the U.S. Supreme Court were appointed by Republicans. In response to a series of judicial defeats for key elements of the New Deal, the Roosevelt Administration proposed The Judicial Procedures Reform Act of 1937. It would allow the president to add more justices to the Supreme Court up to a maximum of six for every justice who did not retire within six months after his 70th birthday. The real purpose was to make the Court more friendly to New Deal programs and other presidential actions.

This legislative initiative became more widely known as the "Court-Packing Plan." Opponents to the bill launched extraordinary letter-writing campaigns. To turn the tide of negative public opinion, Roosevelt addressed the nation during one of his famous Fireside Chats on March 9, 1937. Silvey Jackson Ray's cartoon was published just a few days later as the public debate was reaching peak intensity.

In his depiction, Ray portrays a politician sitting on a fence and using all his might to hang on in the face of competing pressures. This character is perhaps U.S. Senator George McGill from neighboring Missouri who sat on the Senate Judiciary Committee.

President Roosevelt spent much of his political capital to get the bill passed. Eventually, that bill died in committee. Roosevelt may have lost the battle, but on the greater point of getting his New Deal initiatives to survive judicial scrutiny, he may have won the political war. The swing vote on the Supreme Court, Justice Owen Roberts, subsequently began voting to back New Deal measures. The popular press began referring to this change as, "The Switch in Time that Saved Nine."



Artist: Silvey Jackson Ray (1891-1970)
Date: March 16, 1937

Location: Kansas City, MO
Publication: Kansas City Star

They tell me your son ...

HRG



The art here may be original, but the joke is not. The script for this cartoon (penciled in at the bottom) appears almost verbatim in numerous humor sections of newspapers throughout the U.S. since at least 1910 and extending through the early 1940s. The earliest instances credit original publication with *The Chicago News*.

Artist: HRG

Date: 1923

Location:

Unknown

Publication:

Unknown

Tagline:

They tell me your son is in the college football eleven.

Yes, indeed.

Do you know what position he plays?

Ain't sure, but I think he's one of the draw-backs.

*They tell me your son is in the college football eleven.
 "Yes, indeed."
 "Do you know what position he plays?"
 "Ain't sure, but I think he's one of the draw-backs."*

I have always had a broom in my hand.

Charles R. Macauley

Macauley won the Pulitzer Prize in 1930 for his cartoon "Paying for a Dead Horse." In dramatic form, it symbolized the severe reparations imposed upon Germany's Weimar Republic for the costs of World War I. But well before reaching this pinnacle of success, Macauley had tried his hand first with bookkeeping. Unfortunately, he tended toward miscalculation and drawing caricatures of his supervisors (Rian, 1929). With his opportunities in bookkeeping rapidly diminishing, he switched to a career path more in line with his talents.

Unlike the great Thomas Nast and other cartoonists of the 19th century, Macauley and his cohorts did not have the luxury of producing a cartoon here and there for weekly or monthly publications. They had to produce five or six times a week for the daily newspapers. Mark Benbow (2012) notes that in order to meet this demand, "The new cartoons had to be smaller and less detailed than earlier cartoons and were printed in black and white rather than in color" (p. 219). As photography increasingly became a mainstay of modern communication, it effectively liberated illustration from mere documentation of events. Cartoonists began to experiment with fresh new forms of interpretation.

Macauley himself also dabbled in the literary arts writing fiction and essays in which he would often illustrate his own work. The cartoon "I Have Always Had a Broom in My Hand" is a wonderful example of Macauley's style. Here, he writes an inspiring profile of John Wanamaker, who rose to prominence as a merchant. Basically, he was the Sam Walton of his era. He also had served as the U.S. Postmaster General. Macauley's essay was featured on a full-page spread in the New York newspaper *The Sun*. In a second illustration that accompanies that same story, Macauley depicts Wanamaker rolling a boulder up a mountain. The drawing makes it obvious that Wanamaker has been pushing this boulder (labeled "Ambition") all of his life, and that through such persistent and hard work is nearing the top which is labeled "The Ideal."

The other drawing, more simple in line and form, simply shows Wanamaker sweeping with a broom labeled "Industry." It too celebrates Wanamaker's work ethic. But more importantly, it drives home Macauley's judgment that Wanamaker is an exemplar of integrity. According to Macauley's profile, Wanamaker has transformed the mercantile industry by engaging and succeeding through honest advertising. Furthermore, the heroic Wanamaker advanced the Progressive ideals of efficiency and effectiveness by significantly reforming the U.S. Post Office while under his command.



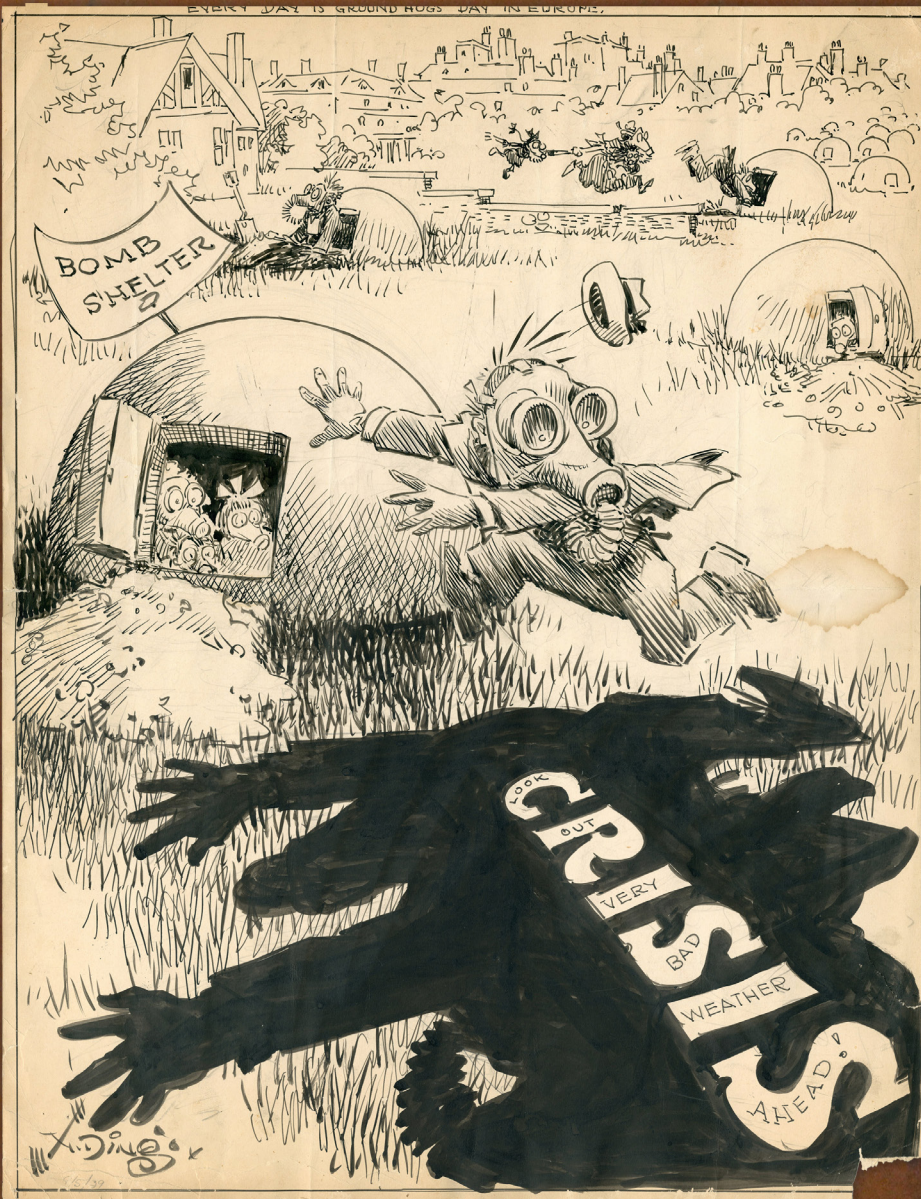
Artist: **Charles R. Macauley**
(1871-1934)

Date: **March 29, 1914**

Location: **New York, NY**
Publication: ***The Sun***
(New York)

Every Day is Ground-Hog's Day in Europe

Jay Norwood "Ding" Darling



Nazi Germany invades Poland on September 1, 1939 and World War II officially begins. On that same day, Jay Norwood Darling, under his pen name "Ding," publishes his "Every Day is Ground Hog's Day in Europe" cartoon in *The Des Moines Register*. Numerous papers throughout the U.S. reprint it in the days ahead. As ominous events rapidly unfold toward inevitable death and destruction on a global scale, Ding's cartoon gives voice to the fear and dread everyone feels. This simple cartoon captures the spirit of humanity at a critical turning point in history.

Artist:
**Jay Norwood
 "Ding" Darling
 (1876-1962)**
 Date:
September 1, 1939

Location:
Des Moines, IA
 Publication:
**The Des Moines
 Register**

Labels:
**look out very bad
 weather ahead**

Embarrassing Moment

Charles Jeter "C.J." Armstrong



This cartoon probably references the withdrawal of British troops from the Shanghai and Tientsin (Tainjin) Chinese concessions on August 9, 1940 during the Second Sino-Japanese War. Under international law, a concession refers to a territory of a sovereign state that allows a foreign power to exercise local control. In this case, Britain had administered enclaves within major Chinese cities as trading ports and areas of commerce since the 19th century. The removal of British garrisons was a strategic move calculated to shore up military forces protecting the English colony of Hong Kong against Japanese aggression.

In the cartoon, the man in the top hat represents Britain (you can see this identification traced in non-repro blue on his vest). The stereotyped caricature of an Asian in military uniform could be symbolic of militaristic Japan. One also could make the argument that it represents a particular Japanese leader—perhaps Emperor Hirohito or one of his prime ministers or generals. The flag on top of the cap might have started out as a cartoon version of the Japanese flag, but its similarity to the United Kingdom's Union Jack is confusing.

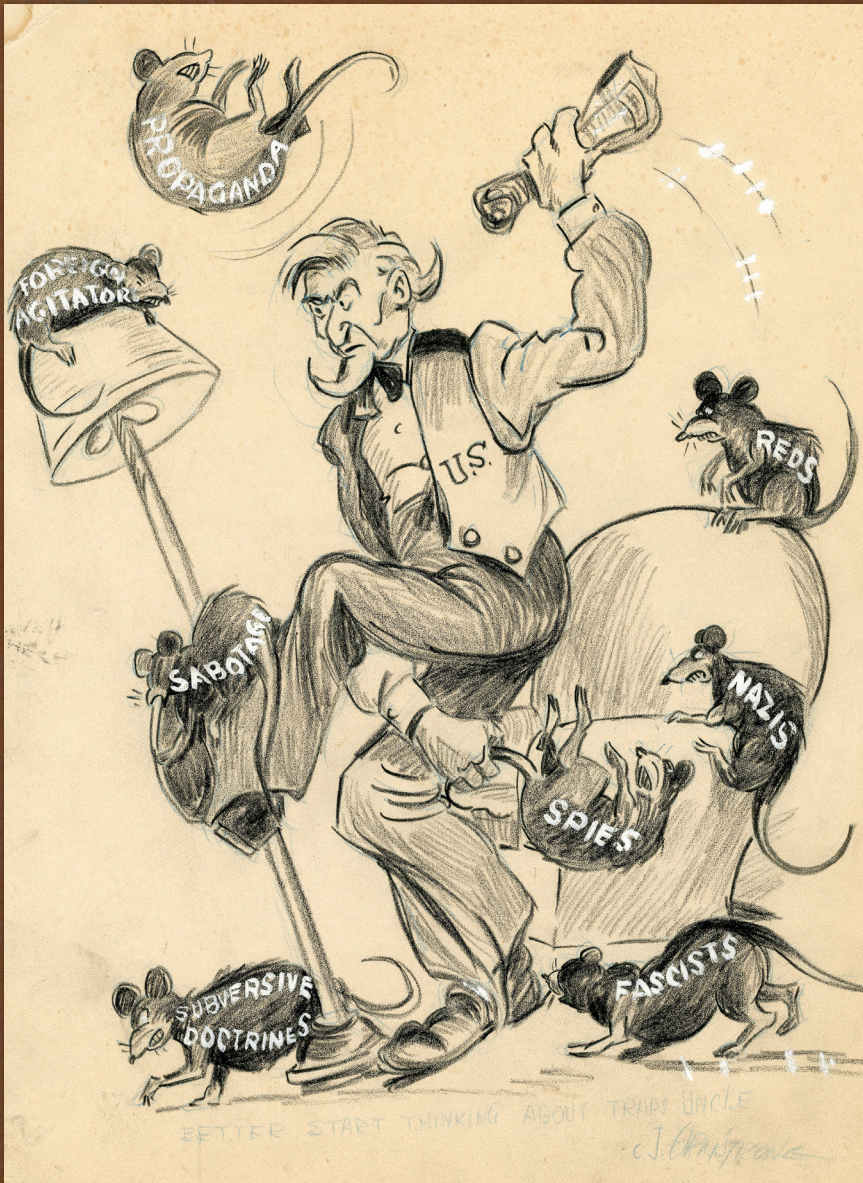
Such acquiescence by the British is seen here as encouraging the ambitions of Hitler and Mussolini for their own territorial expansion.

Artist: Charles Jeter "C.J." Armstrong (1901-1986)
Date: est. August 1940

Location: **unknown**
Publication: **unknown**

Better Start Thinking About Traps Uncle

Charles Jeter "C.J." Armstrong



The First World War ended with an uneasy peace. After a decade of economic depression, tensions were quickly mounting worldwide. Unresolved issues that had festered for years were breaking out into open hostilities. Americans began to recognize that their isolationistic instincts were ineffective at keeping international challenges at bay. Threats, both real and imagined, seeped into the American consciousness.

Armstrong's cartoon vividly expresses the fears and frustrations of a nation confronting the realities of war as it expands overseas. Full implications for the home front were still murky, yet more evident every day. The news was filled with possible spies, agitators, and saboteurs. No easy solution was in sight. Instead of handling domestic turmoil on a case-by-case basis, the hope pictured here is that American policymakers could take a quick and decisive move to aggressively contain these threats.

Artist:

**Charles Jeter
"C.J." Armstrong
(1901-1986)**

Date:

est. 1940

Location:

unknown

Publication:

unknown

Rat Killing Time

"Army"



Imitation is the sincerest form of flattery. In this drawing, the aspiring artist pen-named "Army" extends the story initially suggested by his (or her?) mentor, C.J. Armstrong, in the latter's cartoon "Better Start Thinking About Traps Uncle." Army updates the scenario in his cartoon "Rat Killing Time." In this newer version, Uncle Sam actually succeeds in trapping a couple of the rats. One rat is named Fritz Kuhn after a naturalized American citizen of German descent who became a well-known Nazi sympathizer. In 1939, Kuhn was elected president of the largest Nazi-advocacy organization in the U.S., the German American Bund.

The other rat is named Earl Browder after the prominent Communist activist. Browder served as the General Secretary of the Communist Party USA during the mid-1930s through the end of World War II.

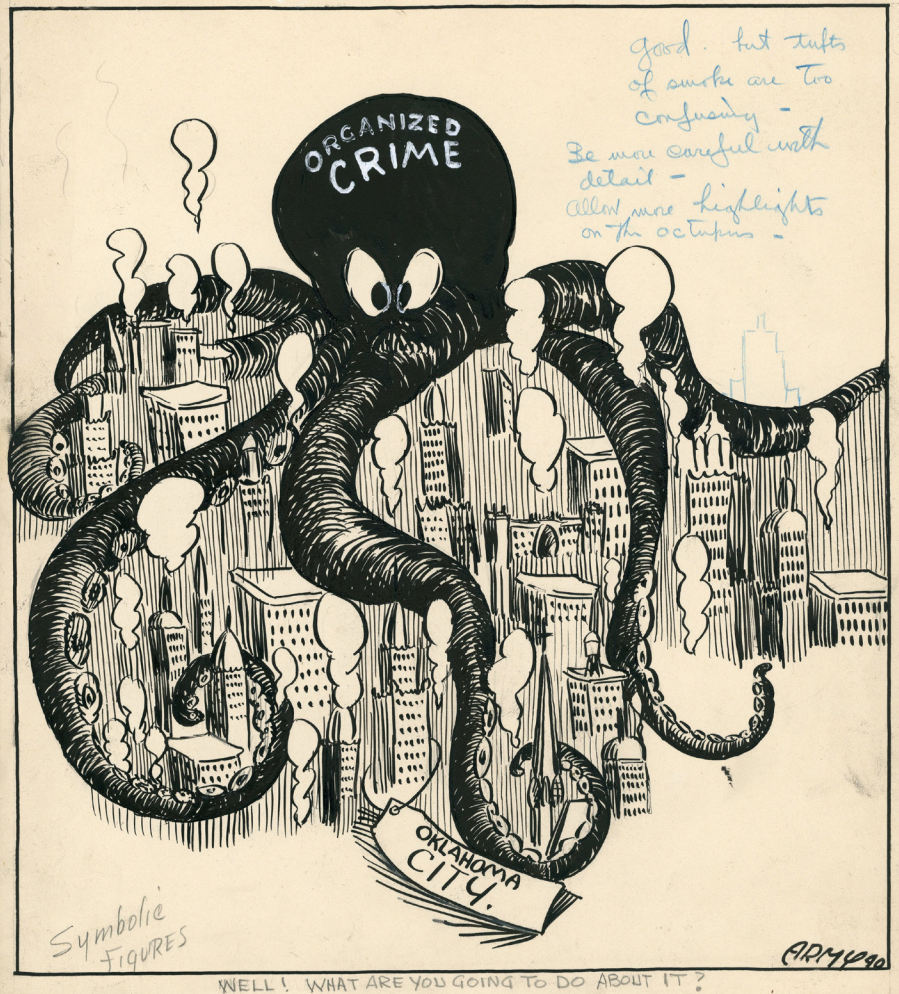
Artist: "Army"
Date: 1940

Location: **unknown**
Publication: **unknown**

Well, What are You Going to Do About It?

“Army”

C.J. Armstrong's protégé “Army” issued a call to arms for citizens of Oklahoma City to become aware and help fight organized crime in their city. The inspiration for this particular cartoon remains a mystery. In the early 1940s, the hotbed of any organized crime in Oklahoma City probably revolved around bootlegging, the illegal distribution and sale of alcohol. Prohibition at the national level was repealed in 1933, but states and cities were allowed to keep and enforce their own laws. Except for weak beer, Oklahoma remained “dry” until the 1950s. Perhaps “Army” was highlighting the extent to which organized crime had its tentacles throughout major institutions within Oklahoma City. Or perhaps he was just practicing for Armstrong's approval in anticipation of a news story involving organized crime.



Artist: “Army”
Date: 1940

Location: unknown
Publication: unknown

Billions for Defence but Not One Cent for Protection

“Army”

The artist is probably referencing rising unemployment among American merchant seamen. The U.S. Congress responded to the growing turmoil in Europe in the 1930s with a series of neutrality acts. As a result, the U.S. terminated its shipping in the North Atlantic. Among other strategies for alleviating economic distress of the displaced seamen, President Franklin D. Roosevelt explored shifting American ships to flags of other national registries such as Panama. Labor leaders made headlines in November 1939 when they spoke out on behalf of the American merchant seaman and specifically confronted Roosevelt on his plan.

Army's tagline here is derivative of a quote often attributed to Charles Cotesworth Pinckney and sometimes to Thomas Jefferson, “Millions for defense, but not a cent for tribute.” The words were actually uttered by South Carolina Congressman Robert Goodloe Harper in a dinner toast to future Supreme Court Justice John Marshall after he returned from France in June 1798.

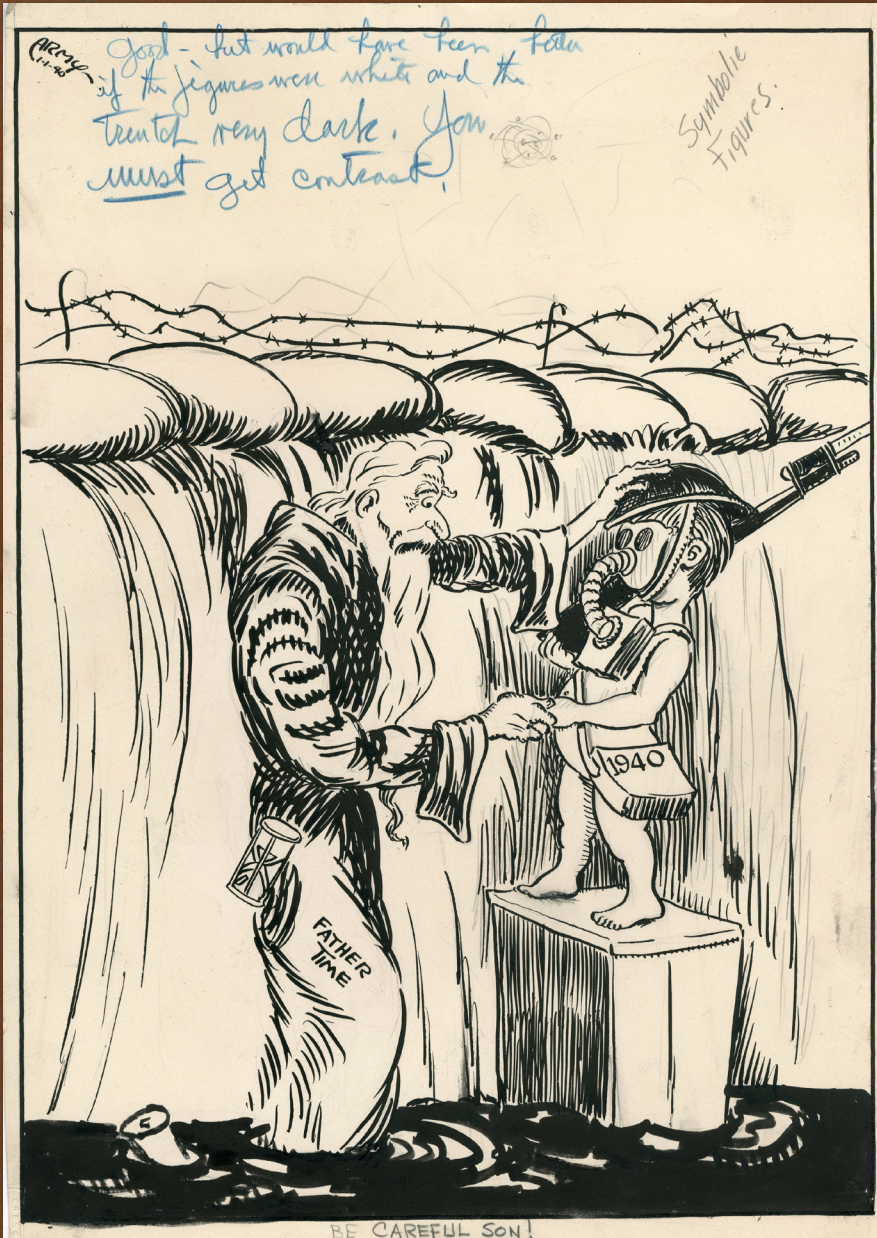


Artist: “Army”
Date: circa 1940

Location: unknown
Publication: unknown

Be Careful Son!

"Army"



The approach of a new year is often seen as a time of hope, but the approach of 1940 seemed extraordinarily ominous with the gloom of war on the horizon. To pictorialize the approaching threat of a new war, "Army" draws upon the experiences of the First World War and its horrifying use of poisonous gas and trench warfare.

In this last piece in a set of exercises from C.J. Armstrong, Army's mentor, the artist deploys the personifications of the change in years with Father Time and Baby New Year.

Artist:
"Army"

Date:
January 1, 1940

Location:
unknown
Publication:
unknown

Doc Weaver

Charles Jeter "C.J." Armstrong



Armstrong appears to be experimenting with a new character "Doc Weaver." Obviously, the good doctor is experiencing a few challenges taking care of the kids. Perhaps this cartoon is a caricature of one of Armstrong's personal acquaintances, a real Dr. Weaver. Maybe it's an illustration of a literary character such as Ellis Parker Butler's "Doc Weaver" who was featured in some of her fiction serialized in newspapers. It's also a mystery of what the good doctor is mixing up with his laboratory equipment.

Artist:
**Charles Jeter
 "C.J." Armstrong
 (1901-1986)**
 Date:
 est. 1940

Location:
unknown
 Publication:
unknown

Interstate Commerce Commission

Nate Collier



Nate Collier was an active cartoonist in numerous publications including *Cartoonist*, *Chicago Daily Journal*, *Harper's*, *Life*, *Judge*, *Saturday Evening Post*, and *The Motion Picture Magazine*. He had much more success as a freelance artist. He attempted to initiate several comic strip, but no syndicate would publish any beyond a few months.

Here, Collier's cartoon depicts the railroads' request to the Interstate Commerce Commission to raise rates on freight as if the industry were a suitor romantically courting a would-be love. Left out of this new relationship were the rebates that railroads used to effectively lower charges paid by favored shippers.

Artist: Nate Collier (1883-1961)
Date: 1914

Location: unknown
Publication: unknown

Then—Then He Turned Around

Nate Collier

John Thomas “Jack” Callahan was a prolific cartoonist through the early 20th century. One of his favorite themed, single-panel cartoons was a series of contributions labeled “Then—He Turned Around.” In these sketches, a character says something in a manner not mindful that an observer is present that makes the statement compromising or embarrassing.

Nate Collier borrows from Callahan’s formula for a more serious point. In Collier’s version of “Then—He Turned Around,” the United States government (in the form of Uncle Sam) is standing behind Mexican military dictator Victoriano Huerta as he boasts, “Bah! I care not that much what the Gringo Americano says!” Collier’s cartoon was probably drawn in 1914 in reference to President Woodrow Wilson’s military response to the Tampico Affair in which several sailors from an American whaling ship were mistakenly detained by Mexican authorities. The incident precipitated the Battle of Vera Cruz and months of American military engagement. The forced resignation of Huerta by American military pressure finally resolved the hostilities.



Artist: **Nate Collier (1883-1961)**
Date: **1914**

Location: **unknown**
Publication: **unknown**

I've read the Book of Verses ...

Nate Collier



William Jennings Bryan was a perennial presidential candidate for the Democratic Party at the turn of the 19th to the 20th centuries. He was considered the major leader of the powerful Populist Movement. In 1913, Woodrow Wilson appointed Bryan to serve as the U.S. Secretary of State. In this wonderful satire of Bryan in his last year as head of the State Department, Nate Collier borrows liberally from Quatrain XII of Edward Fitzgerald's "translation" of the *Rubaiyat of Omar Khayyam*:

**"A Book of Verses
underneath the Bough,
A Jug of Wine, a Loaf of
Bread--and Thou
Beside me singing in the
Wilderness--
Oh, Wilderness were
Paradise enow!"**

In terms of Wilson's foreign policy, Bryan proved quite ineffectual. His diplomatic entreaties to the German government after the sinking of the *Lusitania* in May 1915 were disregarded when Wilson called the attack an illegal action. Wilson demanded that Germany discontinue its policy of unrestricted submarine warfare. In protest, Bryan resigned from his position in June 1915.

Artist: Nate Collier (1883-1961)

Date: 1915

Location: unknown

Publication: unknown

Tagline:

Interstate Commerce Commission

Lancaster Reform School

W.E. May



In this cartoon, W.E. May portrays public reaction to a series of abuses alleged to have taken place at the Boy's Industrial School in Lancaster, Ohio during the 1920s and 1930s. In one high-profile incident in 1932, a former high school teacher at the reformatory accused guards of flogging inmates with a leather paddle. At least one student confirmed the abuse charging that the paddle left visible marks on his body. This was a minor issue in Ohio's gubernatorial election of that year.

Artist: **W. E. May**
Date: **Circa 1932?**

Location: **Ohio**
Publication: **Unknown**

A Question of Size

J.E. Bryant

ART & LIFE
PAGE 42
COPY Illustrations
ISSUE Oct - 1935

← 6 3/4" →



A QUESTION
of SIZE



Artist:
J.E. Bryant
Date:
October 1935

Location:
unknown
Publication:
Art & Life

Same size -

Play Ball!

John Knott

John Knott was an exemplary editorial cartoonist. As a proud graduate of the Royal Academy of Art in Munich, Germany, his daily portrayals in the *Dallas Morning News* bore more realistic detail than most other cartoonists. For nearly half a century, Knox produced thousand of cartoons. He was a finalist for the Pulitzer Prize in Editorial Cartooning 1936. Knox won the prestigious National Headliner Award in 1939 by his peers in the Association of American Editorial Cartoonists. Perhaps his best known character, especially in his home state, was the archetypal "Old Man Texas" who in modern times is most resembled by actor Sam Elliott in one of his later cowboy roles.

Knott employs the classic sports metaphor—in this case to illustrate the public's desire for management and labor to just get along.

Artist:

John Francis Knott
(1878-1963)

Date:

est. 1937

Location:

Dallas, TX

Publication:

Dallas News



His Royal High-ness

Lanning



Artist:
Lanning
Date:
unknown

Location:
unknown
Publication:
unknown

America Goes to the Coronation

Vaughn Shoemaker

The winner of two Pulitzer Prizes for Editorial Cartooning, Shoemaker was a veritable institution at the *Chicago Daily News*. He's best known for creating the character "John Q. Public."

As egalitarian as the American people like to think of themselves, they demonstrate a remarkable enchantment and fascination with royalty. They are certainly enthralled by the spectacle of a coronation. In this wonderfully celebratory cartoon, Vaughn captures American enthusiasm for all the associated pomp and circumstance. In this case, George VI is crowned as the new king of the United Kingdom. Vaughn also gives a plug for enjoying such an event from the comfort of one's home rather than facing all the indignities of navigating the crowds.

Artist:

**Vaughn Richard
Shoemaker
(1902-1991)**

Date:

May 12, 1937

Location:

Chicago, Illinois

Publication:

Chicago Daily News



The Noble Animal—I Serve Her Well ...

Luther Bradley



After attending college at Yale and a short career in his father's Chicago real estate firm, the young Luther Bradley went searching for adventure. During his travels, he began to develop his art and his style. Eventually, he made his way to Australia. While there, he applied to be a newspaper artist which initiated an eleven-year career in Melbourne. When his father died, he rejoined his family in Chicago to help take care of his mother. Now back in Illinois, he became a freelance artist illustrating children's books and drawing cartoons here and there for various Chicago periodicals. In the summer of 1899, he joined the staff at *The Chicago Daily News* where he worked almost daily until his death in January 1917 (Smith, 1917).

Artist: **Luther Daniels Bradley**
(1853-1917)

Date: 1903

Location: **Chicago, Illinois**
Publication:
Chicago Daily News

Tagline:
The Noble Animal. I serve her well, why must she annually make me ridiculous?

Be a Good Egg

William H. Summers

Bill Summers was the long-time cartoonist for the *Cleveland Daily News* but also worked for the *Buffalo Evening News* and published in *The New York Times*. His work was often picked up by the wires for national distribution. He was a finalist in 1945 for the Pulitzer Prize.

In this homage to an upcoming Easter weekend, Summers shows his everyday people struggling to plan against the vagaries of the weather. Here, they are obviously begging a god-like Great Easter Egg to stave off threatened rain. Their hopes are likely to be dashed. Notice the watering can sitting precariously on top. Summers also offers the dubious elegance of a cleverly crafted bad pun with his physical manifestation of the "Weather Bureau."

Artist:

William Henry Summers
(1897-1951)

Date:

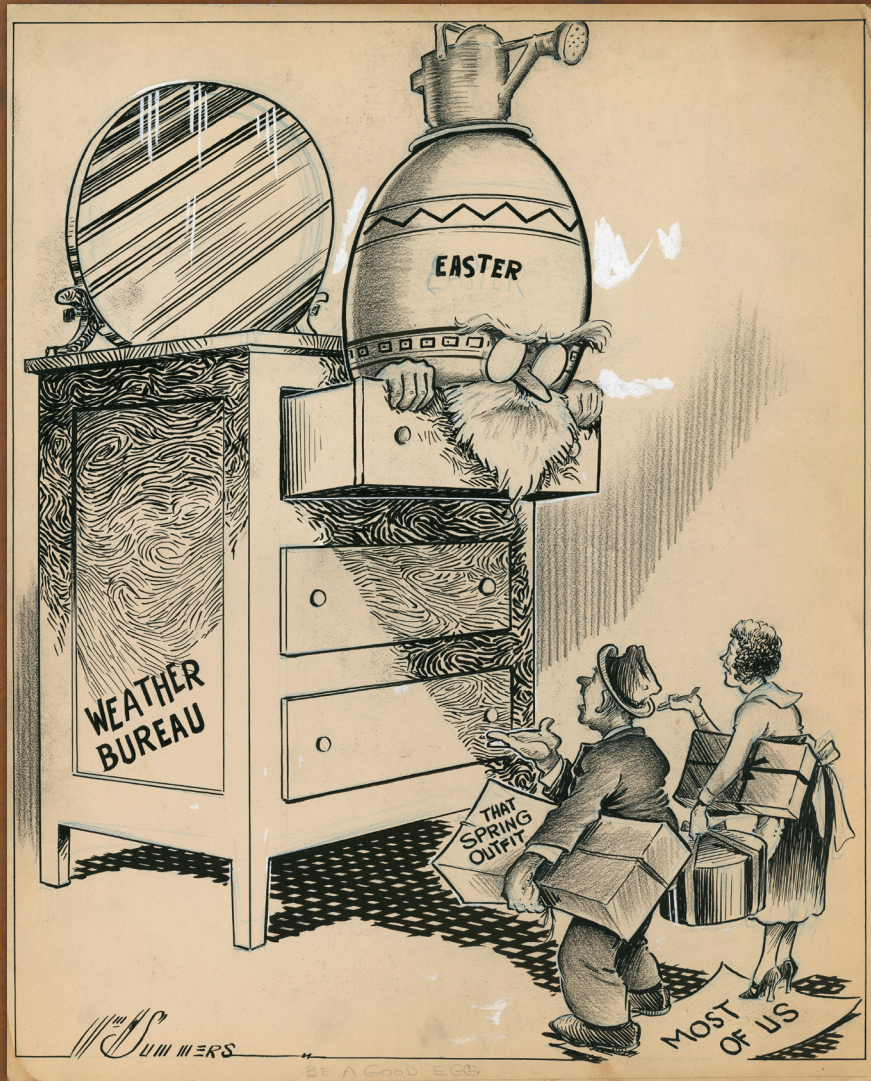
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Location:

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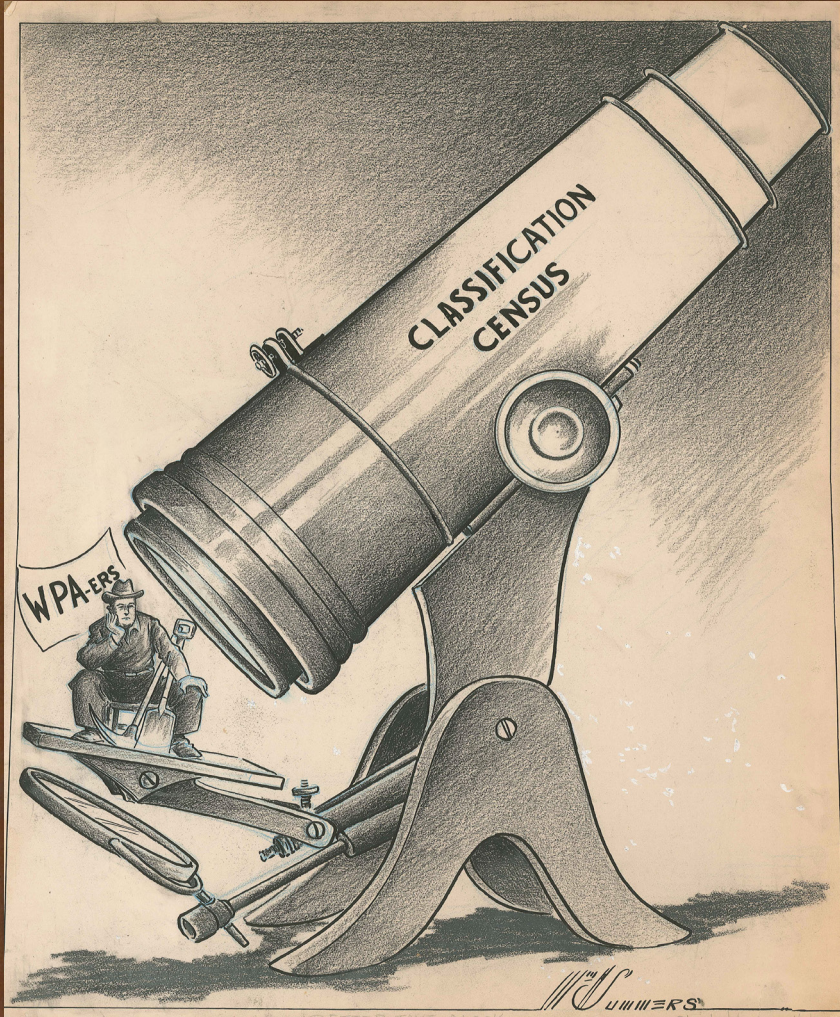
Publication:

unknown



Better Take a Look

William H. Summers



Summers is likely referring to an effort by the federal government in 1935 to centralize occupational information on its various workers on relief programs. In selected areas, the information gathered was intended to facilitate re-employment of qualified workers. In other words, if a need for a certain type of work emerged, officials then could identify quickly and match available qualified individuals in the region. The goal was to reduce unemployment directly rather than just gather information for broader policy analysis. Instead of the house-to-house canvassing used for the similar *unemployment* census, the *classification* census required workers to show up and register at enumeration headquarters at a particular time in order to remain active on relief rolls.

Artist: William Henry Summers (1897-1951)
Date: February 1935

Location: Cleveland, Ohio
Publication: Cleveland Daily News

Dowie-Roosevelt-Dictionary

Bowen



In this dramatic caricature, Bowen captures the zealous spirit of John Alexander Dowie, a charismatic, self-proclaimed healer who achieved great notoriety around the turn of the 19th to 20th century. Dowie established his own church with himself as leader. At midnight on New Year's 1900, he revealed that he had secured a large tract of lakefront property north of Chicago. Here he planned his utopian city of Zion. A year later, he declared that he was actually the biblical "Elijah" returned to restore the true church. Dowie subsequently adorned himself with ostentatious, priestly garments. Many of his followers were dismayed by these new developments.

Rumors of Dowie's sexual promiscuity (including polygamy), use of alcohol, financial malfeasance, and profligate lifestyle exacerbated the growing crisis of faith among his followers. He suffered a stroke while in Mexico and Dowie's disillusioned disciples found their opportunity to depose him from his own church. His health continued to fail and he finally died in 1907.

Artist: **(F. E.?) Bowen**

Date: **unknown**

Location:

Chicago, Illinois (?)

Publication:

Chicago Daily News (?)

Come On Hen ...

William F. Hanny

William F. Hanny served as the editorial cartoonist for the *St. Louis News-Press* from 1912 to 1922. According to a profile in the *Literary Digest*, Hanny said that he was:

educated in a grade school and the Free Public Library. After five years in a sawmill heard that people got money for writing jokes. Acquired an old typewriter and found that the same was true. Discovered later that a comic picture would sometimes sell a weak joke; so learned to draw.

In his later years, Hanny drew for the *St. Paul Pioneer Press*, *Philadelphia Inquirer*, and the *Chicago Sun*.



Artist: William Frank Hanny (1882-1947)
Date: 1915

Location: St. Joseph, Missouri
Publication: St. Joseph News Press (?)

1936 Victory

C.K. Barrington



In the lead-up to the 1936 presidential election, Franklin D. Roosevelt had publicly promised that after votes were counted, he would reward himself with a fishing trip—win or lose. However, even Roosevelt was surprised by the extent of his victory. During a press conference following release of the election results, Roosevelt also hinted at attending the opening day of the Inter-American Peace Conference in Buenos Aires. In fact, he did take his 14,000-mile “Good Will” diplomatic mission to help secure friendly relations with South American nations. He also combined his efforts at statesmanship a few leisurely fishing stops along the way.

Artist: William Frank Hanny (1882-1947)

Date: November 4, 1936

Location:

Washington, DC

Publication:

Washington Evening Star

It's a Lonesome Elephant

Ralph Wilder

During the 1912 presidential election, the Republican Party split with incumbent William Howard Taft, taking the party's nomination and former president Theodore Roosevelt, breaking ranks with the Republicans. Roosevelt organized his own convention under a new party banner, the Progressive Party (popularly called the "Bull Moose Party"). A contentious Democratic Party finally awarded its nomination to Woodrow Wilson. Even American union leader Eugene V. Debs ran a spirited campaign under the banner of the Socialist Party of America and managed to garner 6% of the popular vote in the general election. But the divided vote among Republican supporters cleared the way for a decisive Electoral College win for Wilson. In addition, the Democrats gained control of the Senate and held the House of Representatives with a dramatic gain in seats. The Republican defeat was historic.

In this cartoon, the Republican Party is represented by its traditional symbol of the elephant. Here, the Republican Party is left to lick its wounds while defeated President Taft heads off to visit the newly opened Panama Canal.



Artist: **Ralph Everett Wilder (1875-1924)**

Date: **unknown**

Location: **unknown**

Publication:

**Indianapolis News or
the Chicago Record Herald (?)**

No sir! There ain't nobody here but us chickens

Jerry Doyle

Throughout his career of nearly six decades, cartoonist Jerry Doyle applied the muscular, heroic style of the American comic book to his political cartoons. This cartoon refers to a significant political battle being waged behind the scenes in the halls of Congress. The attempt was to move American foreign policy—then firmly anchored in isolationism—to a more interventionist stance on the international scene. Prescient political leaders realized that German and Japanese aggression overseas was already having a major impact on American interests.

President Franklin D. Roosevelt worked through congressional leaders such as Senator Key Pittman, chair of the Senate Foreign Relations Committee, and Representative Samuel D. McReynolds, chair of the House Committee on Foreign Affairs, to weaken the publicly popular Neutrality Acts that restricted energetic action that might favor a particular side in the emerging conflict. Public pressure to maintain a stance of neutrality meant that when President Roosevelt signed the latest version of the Neutrality Act on May 1, 1937, it remained much more isolationist than he would have preferred (Cole, 1960, p. 656).

The phrase “ain't nobody here but us chickens” referred to a racially-tinted joke regarding a chicken thief. The premise was sanitized somewhat in an episode of *Our Gang* (“Little Daddy,” 1931) and spread further into popular culture.



"NO, SIR! THERE AIN'T NOBODY IN HERE BUT US CHICKENS."

Artist: **Gerald "Jerry" Aloysius Doyle**
(1898-1986)

Date: 1937

Location: **Philadelphia, PA**
Publication: **New York Post & Philadelphia Record**

Signs of Spring

J. Bell

Artist:

J. Bell

Date:

Unknown

Location:

Unknown

Publication:

Unknown



They're Thinkin' About It!

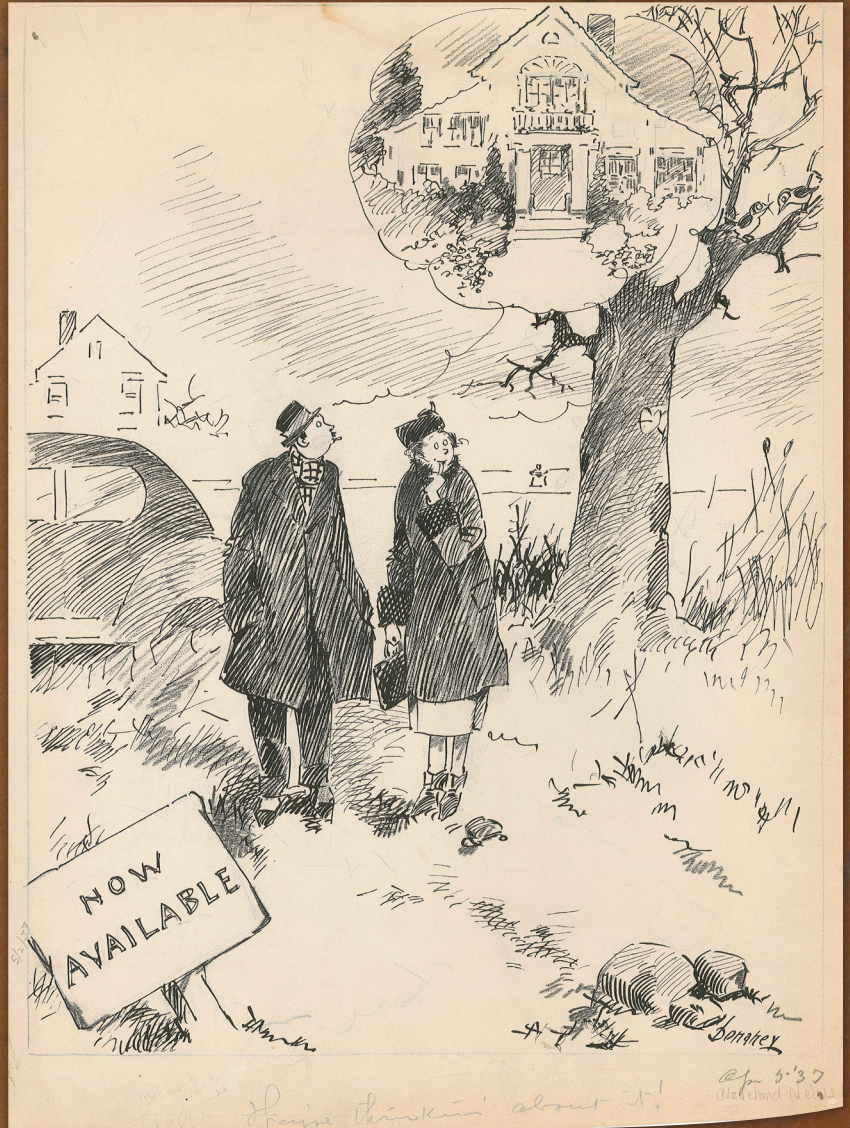
Donahey

Owning your own home is the embodiment of the American Dream of prosperity and upward mobility. In this sweet rendition, Donahey beautifully illustrates the hopes and optimism of a young couple imagining the possibilities for their new home.

According to *The Encyclopedia of Cleveland History*, Donahey studied art at the Cleveland School of Art. He later served as the chief editorial cartoonist for the *Plain Dealer*, Cleveland's daily newspaper, from New Year's Day 1900 until his death in 1949. He also published in the *Ohio Democrat*, *Cleveland World*, *Cleveland News*, and the *New York Journal*.

Artist:
**James Harrison "Hal"
 Donahey (1875-1949)**
 Date: May 1937

Location:
Cleveland, Ohio
 Publication:
Cleveland News



Rough Journey

C.D. Batchelor

Congress first submitted its proposal to amend the U.S. Constitution to allow for federal regulation of child labor for the states to ratify in 1924. It specifically gave congress the "power to limit, regulate, and prohibit the labor of persons under eighteen years of age." The move toward ratification got off to a slow start. By the start of 1933, only six states had ratified the proposed amendment. As the Great Depression continued, revelations of the reappearance of "little sweat shops" re-ignited ratification efforts (Huston, 1937). By the end of 1933, fourteen more states approved the Child Labor Amendment.

In January 1937, President Franklin Delano Roosevelt wrote a letter to the governors of the 19 states whose legislatures were available to consider ratifying the amendment that year. The state of New York was among the many states to take up new deliberations on the Child Labor Amendment. One high-profile state leader who adamantly opposed the amendment was Nicholas Murray Butler, then-president of Columbia University. Although not specifically identified, he may actually be caricatured as the man representing the "Old Deal" in the cartoon.

The "Rough Journey" for the proposed constitutional amendment continued. After Roosevelt's call for renewed consideration of the Child Labor Amendment, only four more states ratified it. The proposed amendment is still pending because Congress never set a time limit on the ratification process. Theoretically, it could become a future amendment if ten more states gave their approval. That's not likely to happen as Congress passed the Fair Labor Standards Act in 1938 which included provisions against child labor. The Supreme Court upheld that legislation in 1941. So the power of the national government to regulate child labor is now settled law.

The same year this cartoon was published, Batchelor won the Pulitzer Prize for Editorial Cartooning. Prior to joining the *New York Daily News* as its editorial cartoonist, Batchelor worked for the *Kansas City Star*, the *New York Post*, and as a freelance artist.



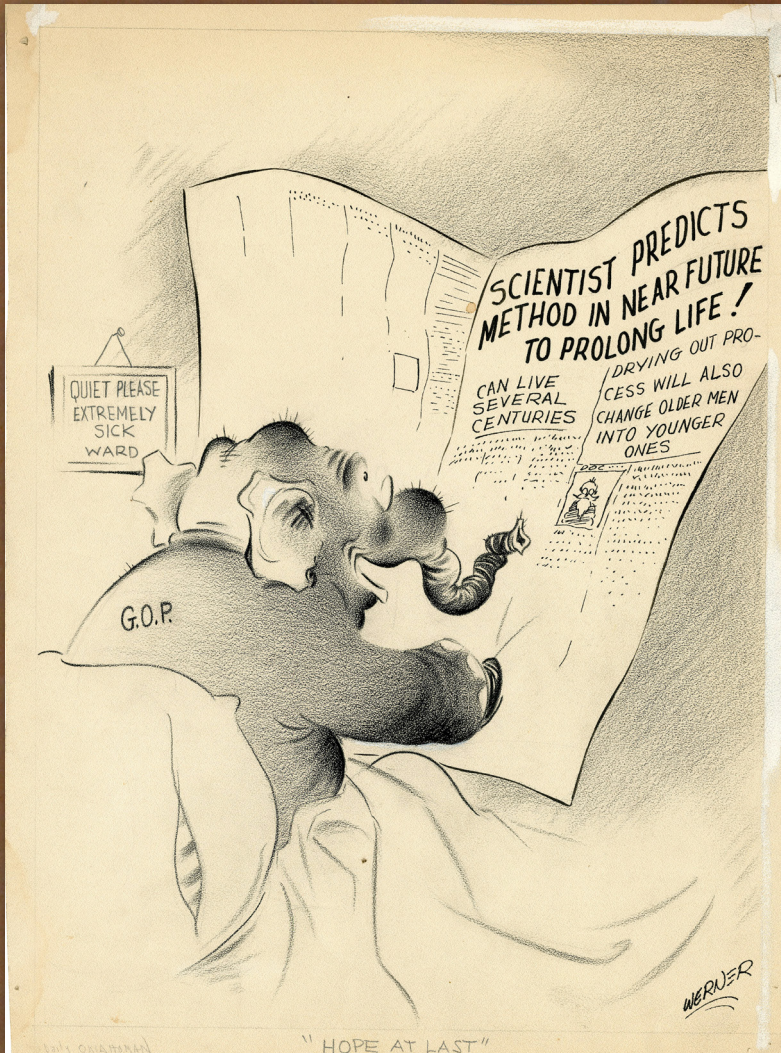
Artist: **Clarence
Daniel Batchelor**
(1888-1977)

Date: 1937

Location: **New
York, NY**
Publication: **New
York Daily News**

Hope at Last

Charles Werner



Werner only worked for the *Daily Oklahoman* from 1935 to 1941, but he left a lasting legacy. There he won the Pulitzer Prize with his acerbic take on the infamous Munich Agreement of 1938. Under its terms, Neville Chamberlain and other European leaders settled with Adolf Hitler to allow Germany to annex the “Sudetenland” from Czechoslovakia. Chamberlain’s plan to achieve “peace for our time” is widely regarded as the prime example of unsuccessful appeasement.

At only 29 years old, Werner was the youngest artist to win the Pulitzer Prize for Editorial Cartooning in his day. The feat is all the more amazing since his only formal training in art appears to be through a correspondence course with the Art Institute of Chicago (Wepman, 2008).

In this more lighthearted cartoon, Werner pokes a bit of fun at the Republicans. The party at the national level and certainly in Oklahoma wandered through the wilderness during the Roosevelt years.

After a brief sojourn with *The Chicago Sun*, Werner began a career of nearly half a century with the *Indianapolis Star*. While there, he won numerous awards including the National Headliners Club Award, the National Service Clubs Award, the Sigma Delta Chi Award for excellence in journalism, and seven Freedom Foundation Awards. He also served as president of his professional society, the Association of Editorial Cartoonists. Although self-identified as a conservative, Werner blasted politicians of all political stripes and consistently supported environmental causes (Wepman, 2008).

Artist: Charles Werner (1909-1997)
Date: circa 1935-1941

Location: Oklahoma City, OK
Publication: The Daily Oklahoman

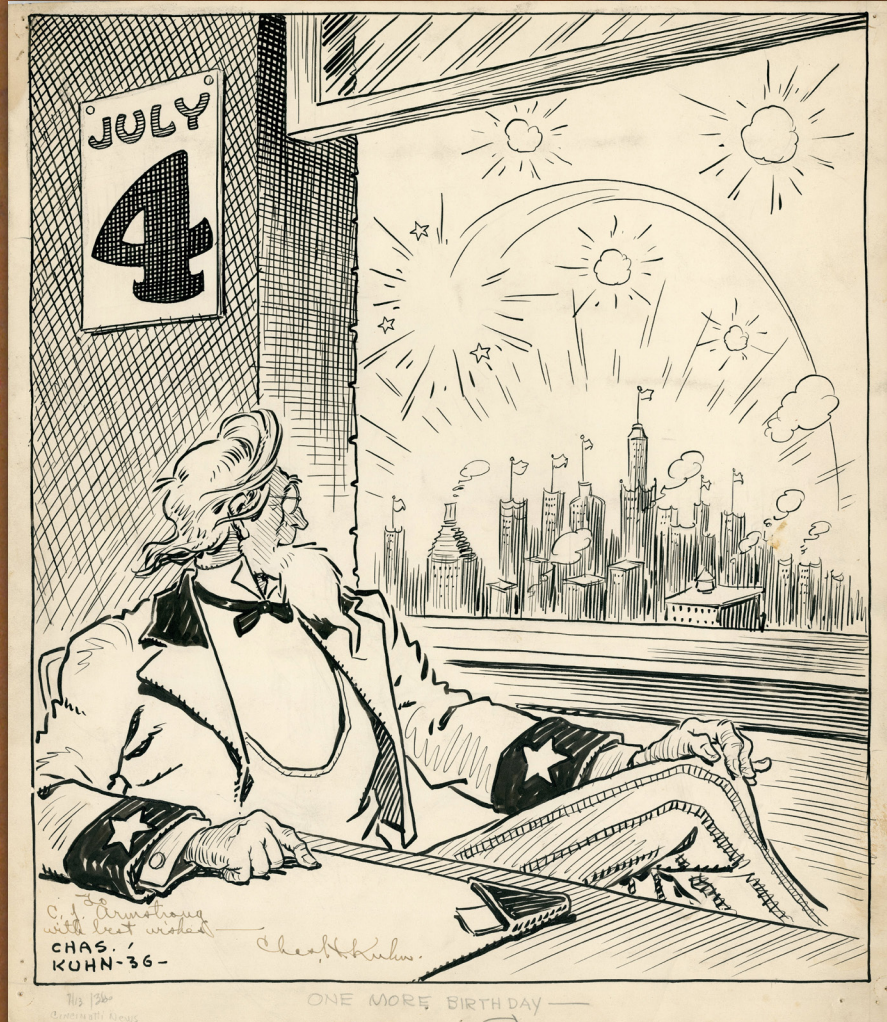
One More Birthday

Chas. Kuhn

This feel-good, patriotic cartoon features Uncle Sam kicking back to enjoy the Independence Day festivities. The artist Charles Kuhn was most famous for the comic strip *Grandma*, which he drew for many years after he left his original career in editorial cartooning. He had been a naval firefighter during World War I. He studied cartooning under the tutelage of Frank King (best known for creating the comic strip *Gasoline Alley*) at the Chicago Academy of Fine Arts. He initially served as the editorial cartoonist for the *Denver Rocky Mountain News* before he became the longstanding editorial cartoonist for the *Indianapolis News*.

Artist:
Charles Harris
 "Doc" Kuhn (1892-
 1989)
 Date:
 July 4, 1936

Location:
unknown
 Publication:
unknown



William Faversham in The Hawk

Schwartz

The subject of this cartoon is a stage production of *The Hawk* starring the English actor William Faversham. He had been an extremely popular actor on Broadway and in early Hollywood films. Faversham had been in the cast of the original Broadway production of Oscar Wilde's farcical play *The Importance of Being Earnest*. He continued to make his name in New York City shows as well as various traveling stage productions.

According to the Internet Broadway Database, *The Hawk* opened in New York City on November 28, 1914 and stayed in the city for 136 performances. Not only did Faversham play the leading man, he was also the producer.

The artist Schwartz illustrated a version of the stage play that was most likely presented during the 1915 holiday season. The acting company toured in Washington, DC; Boston, Massachusetts; Reading, Pennsylvania; Greensboro, North Carolina; and other cities along the East Coast. Faversham's wife at the time, Julie Opp, was scheduled to co-star in the role of the Countess Marina de Dasetta. However, Opp suffered a "nervous breakdown" and couldn't complete the season (*New York Times*, 1915). Arlene Hackett replaced her in the role. Rounding out the cast were H.E. Herbert, Grace Henderson, Aquilla Stewart "Pop" Byron, Elise Oldham, Edwin Cushman, Magna Paxton, and Herbert Belmore. The consistency of cast names with Schwartz's illustration indicates the probable timing of the drawing to be between November 1915 and January 1916.

Another important clue to the origin of the cartoon is an embossed stamp on its lower right-hand corner which identifies it as the "PROPERTY OF G.H. LOCKWOOD." Guy H. Lockwood taught in two different correspondence art schools, the Acme School of Drawing and later his own self-named Lockwood Art School, both headquartered in



A.S. Byron as
Eric Drakon

Arlene Hackett
Cesse Marina de Dasetta.

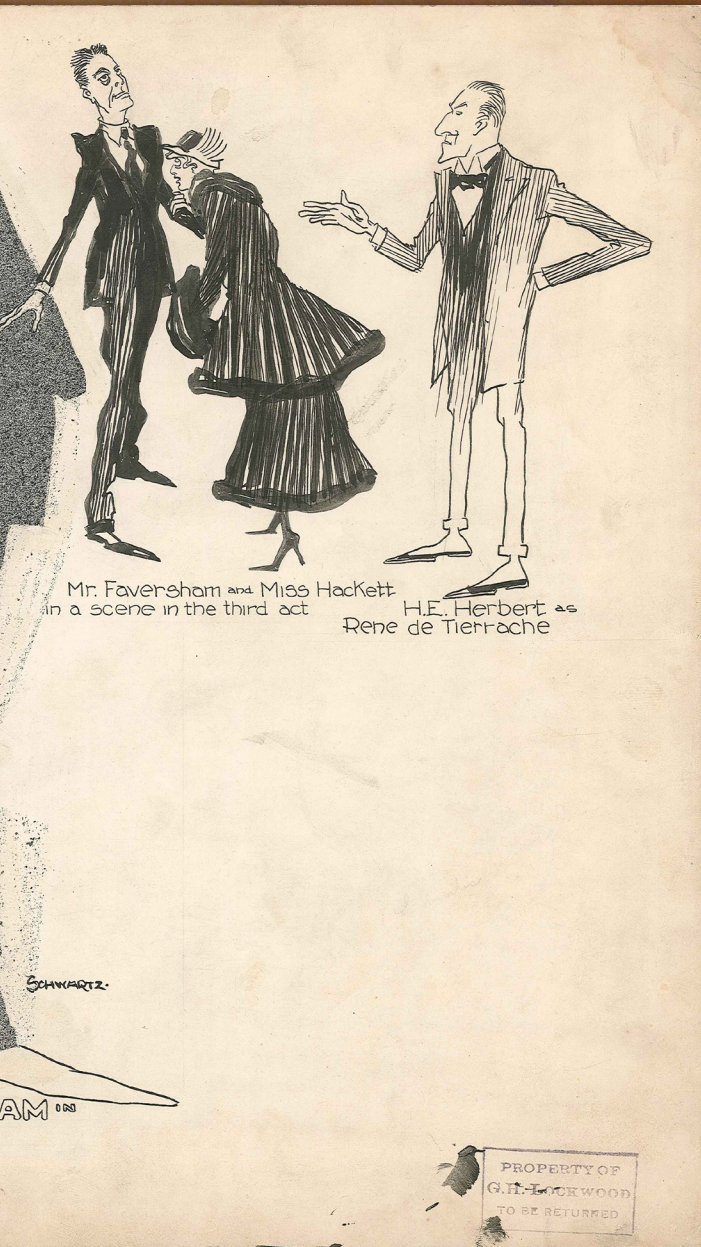
Elise Oldham as
Cleopatra

Mr. Faversham and
Mr. Herbert

WILLIAM FAVERSHAM
"THE HAWK"

Artist: Schwartz
 Date: Circa 1915

Location: unknown
 Publication: unknown



Kalamazoo, Michigan. Interestingly, another cartoon in the collection, “Mack and Tosh” by Fred Wise, also mentions the city of Kalamazoo on its reverse side. Nate Collier (who contributed three cartoons to this collection—“I’ve Read the Book of Verses,” “Interstate Commerce Commission,” and “Then—He Turned Around”) was a prominent graduate of Lockwood’s school (Wheeler, 2010).

In 1912, Lockwood successfully ran for the City Council of Kalamazoo as a socialist and served a single two-year term before deciding to run in the city’s mayoral race—a campaign that he lost:

Guy Lockwood was easily the most committed believer in the Socialist Cause. He came to Kalamazoo in 1904 from Girard, Kansas where he had worked for the Socialist newspaper, *The Appeal to Reason*...Lockwood used his artistic talents to promote the Socialist cause. He published a series of pamphlets originally entitled *The Prophet and the Ass* but later renamed *The Billy Goat*. These illustrated booklets promoted a distinctly Marxist perspective. He was active in the local Socialist Party, giving lectures and writing letters to the editor explaining and defending socialism (Kalamazoo Valley Museum, 1914).

In 1907, the G.H. Lockwood Art School launched *Student Art Magazine* for novice cartoonists. It often featured artwork from Lockwood students. Perhaps this illustration was submitted as a homework assignment. Perhaps it was published in Lockwood’s *Student Art Magazine*. Or it could have been prepared for a newspaper review, a theatre program, an advertisement, or for a promotional poster.

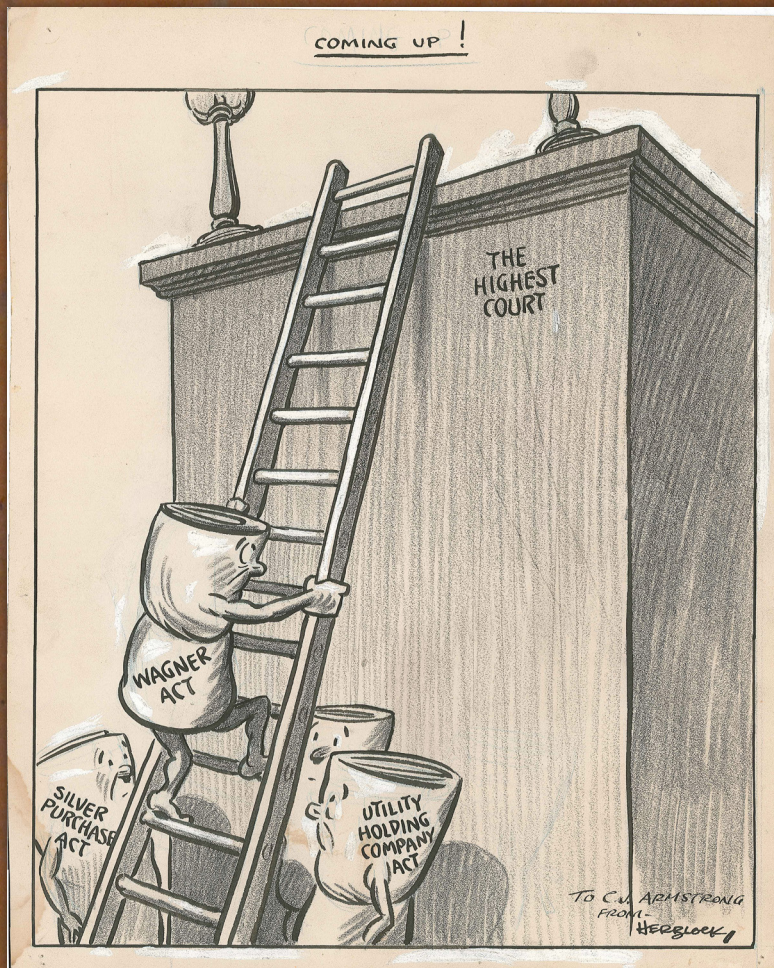
Coming Up

Herblock

Herbert Lawrence Block (“Herblock”), the future winner of three Pulitzer Prizes for Editorial Cartooning (1942, 1954, and 1979), was already a nationally syndicated cartoonist in 1936. On October 5 of that year, the U.S. Supreme Court reconvened in new session after its summer recess. It had been quite active the previous two years reviewing a series of cases involving President Franklin D. Roosevelt’s New Deal legislation. The Court had also built up a backlog of appeals from the summer months to consider for review. Pending cases involved several disputes related to newly enacted legislation such as the Silver Purchase Act of 1934, the National Labor Relations Act (the “Wagoner Act”) of 1935, and the Public Utility Holding Company Act of 1935. The following week, the Court announced that it was placing these matters on the docket for the coming judicial year.

With the history of the Supreme Court at that time striking down several key initiatives of the president’s New Deal, Herblock captures the uncertainty inherent in whether these laws would survive their initial judicial scrutiny. Herblock’s “Coming Up” cartoon was published in newspapers all around the country in late October and early November of 1936.

During World War II, Herblock served in the Army doing art and public relations work. After his honorable discharge, *The Washington Post* hired him as its lead editorial cartoonist—a position he and his public enjoyed for more than fifty years. Herblock is probably the best known and most appreciated editorial cartoonist of the 20th century. Along the way, he illustrated the politics of the Cold War and the Civil Rights Movement. He coined the term “McCarthyism.” Along with his other colleagues at *The Washington Post*, he won a fourth Pulitzer Prize for work on the Watergate investigation. Notably, President Richard Nixon had placed him on his “enemies list.” Herblock was witness to the Reagan Revolution, the collapse of the Soviet Union, the First Gulf War, the Clinton Era, and the election of President George W. Bush.



Artist: **Herbert Lawrence Block**
(1909-2001)

Date: **October 29, 1936**

Location: **Cleveland, OH**
Publication: **National**
syndicated by the **Newspaper**
Enterprise Association

Gilmore and His Band of Players

G.B.



The Federal League of Base Ball Clubs was a short-lived attempt to create a third major league to challenge the National and American Leagues. The Federal League only played for two full seasons, 1914 and 1915. The League made major headlines when its second president, James A. Gilmore, spearheaded the strategy of offering lucrative contracts to then baseball stars and team managers. Among those who took the bait were Al Bridwell, Mordecai "Three Finger" Brown, Samuel Howard "Howie" Camnitz, Hal Chase, James Otis "Doc" Crandall, Mikey Doolan, Russell Ford, Claude Hendrix, Solly Hoffman, Bill McKechnie, Danny Murphy, Hy Myers, Jack Quinn, Tom Seaton, and Joe Tinker.

The challenges presented to the fledgling league by the National and American Leagues coupled with the looming threat of World War I created financial difficulties from which it never recovered. A last-ditch attempt at survival came in the form of a lawsuit against the other two leagues. Unfortunately for the Federal League, the case bogged down in the courts for too long and the League folded. A later lawsuit resulting from the settlement among the three leagues by the Baltimore team eventuated with a Supreme Court decision that exempted baseball from antitrust regulation—a status it still enjoys today. The Federal League's heritage also lives on in Major League Baseball with one of its original ballparks: Wrigley Field, the home of the Chicago Cubs.

Artist: G.B.
Date: Circa December 1914

Location: **unknown**
Publication: **unknown**

With No Thought for the Victim

Daniel Bishop

WITH NO THOUGHT FOR THE VICTIM



To C. J. Armstrong
Best Regards
DB.
ST. LOUIS STAR-TIMES

Daniel Bishop trained to be an officer in the Army at Knox College in Galesburg, Illinois but his service was discontinued shortly after signing of the Armistice in November 1918. He studied at the Chicago Academy of Fine Arts and became the editorial cartoonist for the *St. Louis Star Times*. He married Florence Johnstone on October 1, 1938 and they had two daughters, Beverly and Barbara.

Bishop's cartoon dramatizes the price of military aggression on the population who must bear not only severe economic deprivations but also oppression at the hands of their political masters.

Artist: Daniel S. Bishop (1900-1959)
Date: Unknown

Location: St. Louis, Missouri
Publication: St. Louis Star-Times

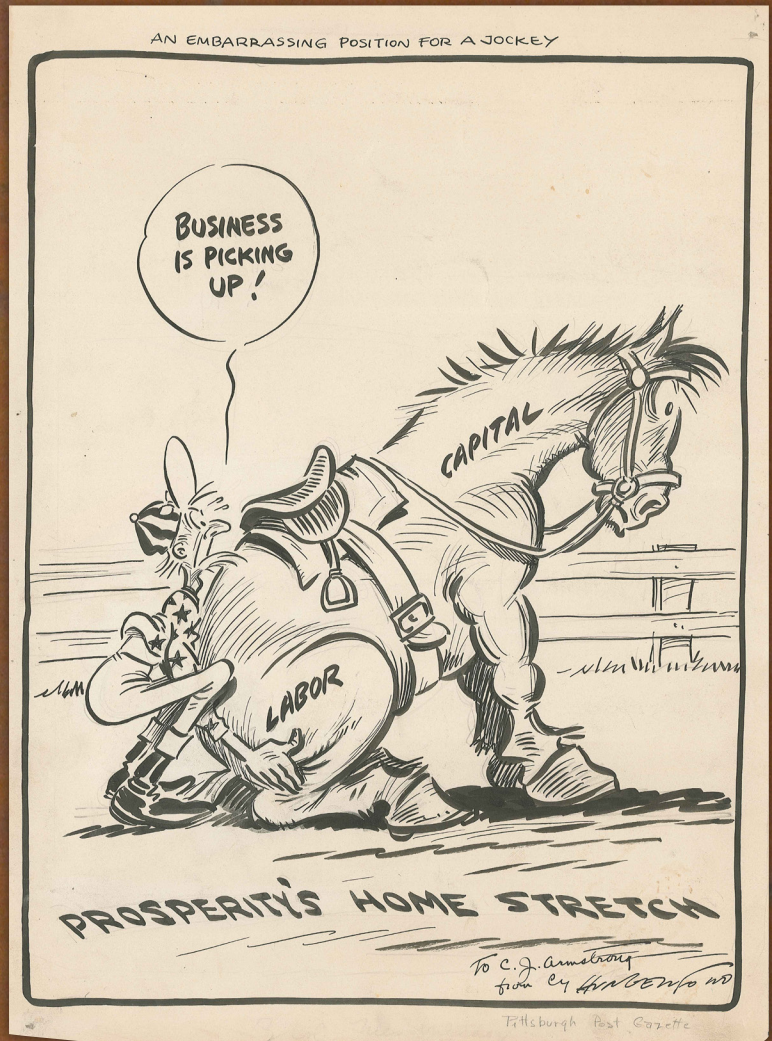
An Embarrassing Position for a Jockey

Cy Hungerford

Cy Hungerford was an institution among the political scene of Philadelphia for more than 65 years. He first worked for the *Philadelphia Sun* in 1912 but moved in 1927 to the *Pittsburgh Post-Gazette* where he remained until he retired in 1977 at the ripe old age of 89. He passed away only four days after the death of his wife Dorothy.

Throughout his long career, he put out a daily cartoon and even managed to produce a popular comic strip *Snoodles* during the late teens and early 1920s. He received many honors including the National Headliner Award in 1946, the Golden Quill Award in 1966, and the Pennsylvania Award of Excellence (1970).

His cartoon "Prosperity's Home Stretch" was likely produced during the late 1930s or early 1940s as President Franklin D. Roosevelt implemented initiative after initiative to jump start the Depression-era economy. However, it stands the test of time as anyone who has lived through a lagging economy can attest.



Artist: **Cyrus "Cy"
Cotton Hungerford**
(1889-1983)
Date: **Unknown**

Location: **Pittsburgh,
Pennsylvania**
Publication: **Pittsburgh
Post-Gazette**

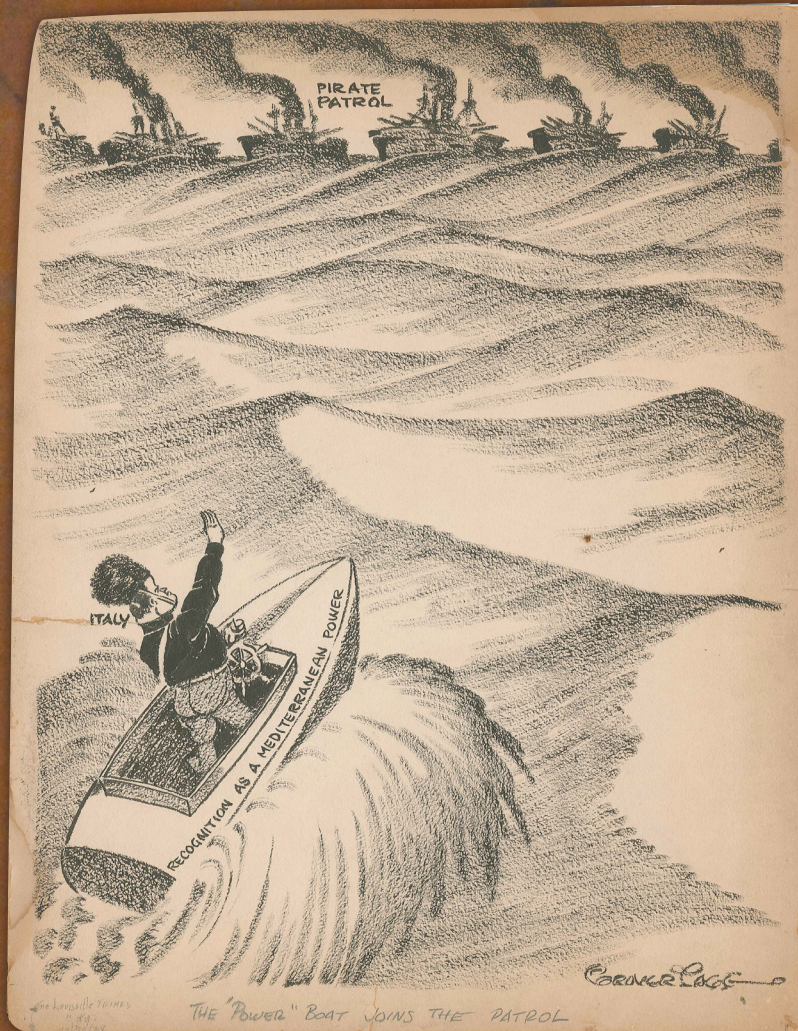
The Power Boat Joins the Patrol

Grover Page

Grover Page began working as an editorial cartoonist for the *Baltimore Sun* when he was only eighteen years old (Hanley, 2010). After spending a couple of years working for the *Nashville Tennessean* and studying his craft at the Art Institute of Chicago and the Chicago Academy of Fine Arts, he finally joined the staff of the *Louisville Courier-Journal*. There he spent the next four decades drawing his highly symbolic and powerfully opinionated cartoons.

On September 10, 1937, envoys from nine different nations convened in Nyon, Switzerland to address attacks on neutral international shipping by so-called "pirate" submarines linked to the Spanish Civil War. The submarines were in fact Italian although not identified as such at the time. The Soviet Union had accused Italy of sinking two of its ships. Both Germany and Italy had been invited to the conference but refused to attend after Russia made its accusations. The United Kingdom and France had initiated the conference which ultimately included Bulgaria, Egypt, Greece, Romania, the Soviet Union, Turkey, and Yugoslavia. Together the nations agreed to establish a major counter-offensive of patrol boats to hunt and kill the "pirate" submarines operating under Mediterranean waters.

This particular cartoon is most likely a reaction to news out of Paris on September 30 that Italy had agreed in principle to join British and French fleets patrolling the Mediterranean against the "mysterious power" behind the pirate submarines. Lampooned in the cartoon is of course Benito Mussolini, Italy's fascist dictator during World War II.



Artist: **Grover Page**
(1892-1958)
Date: **October 30, 1938**

Location: **Louisville, KY**
Publication: *The Louisville Times*

We Are Very Grateful

Paul S. Bringle



Artist: **Paul S. Bringle**
(1897-1959)
Date: circa 1924

Location:
Denver, CO.
Publication:
Unknown

Bringle was born around 1897 in Covington, Tennessee. He served overseas during World War I. He and his wife Lillian had one daughter, Ellen. They moved to Colorado where he lived in Keystone and the Denver area. According to the 1940 U.S. Census, he listed his occupation as self-employed in commercial art and advertising. Several of his works are part of the Denver Public Library's special Western Art Collection—many of which have been digitized. Among the books that he illustrated are Arthur Carhart's *Colorado* (1932) & Sanford Hassell's *Know the Navajo* (1949).

Like many editorial cartoons, Bringle makes his point using both humorous and poignant elements. Here, he is likely discussing the "Bonus Act" for war veterans upon which Congress had deliberated in various forms through the early 1920s. The American Legion had strongly objected to it being referred to as the "Bonus Act" since it implied that they would receive above and beyond expected compensation. Since veterans had not received "full payment" for their service to country, how could it rightfully be referred to as a "bonus" they asked. It came to be known as the World War Adjusted Compensation Act. Versions of the bill had been vetoed by both presidents Harding and Coolidge. Finally in 1924, Congress overrode Coolidge's veto and it became law. It basically paid out in similar fashion to a 20-year life insurance policy. The full value of the issued certificate did not mature until the veteran's birthday in 1945. As a World War I veteran himself, Bringle expresses his brilliant take on the whole legislative ordeal with a certain degree of authenticity.

Sports 1912

Kin



Kin Hubbard was a close friend of Will Rogers and each credited the other with being America's greatest humorist (The Indianapolis News, 1930). Like Rogers, Hubbard was a Democrat. Yet he avoided being involved directly in politics (although he had served a couple of terms on the Indiana Election Board). Hubbard was more of a thoughtful observer. For years he chronicled the politics of his home state of Indiana and the national scene through his enormously popular cartoon series "Abe Martin of Brown County." Newspapers around the country published it for nearly three decades. He was also a noted journalist and writer. His homespun wisdom made him one of the most quoted writers of the 20th century. His death over the Christmas holidays in 1930 hit the American public hard, but few knew his full name. He was best known through his character Abe Martin and under his pen name "Kin."

Artist: Frank McKinney
 "Kin" Hubbard
 (1868-1930)
 Date: 1912

Location: Indianapolis, Indiana
 Publication: *Unknown*

Ship Ahoy!

Bruce Russell



Bruce Russell won the Pulitzer Prize in editorial cartooning in 1946 with an incredible prescient cartoon that foreshadows the Cold War. In it, he depicts the Soviet Union in the form of an angry bear facing off with a grim American eagle over a cavernous ravine. Storm clouds form in the sky overhead as two pieces of paper labeled “irresponsible statements” and “deepening suspicions” fall down below.

Russell was a California native, and he graduated from UCLA. He began his career as a sports cartoonist at the *Los Angeles Evening Herald* but left there almost immediately to join the *Los Angeles Times* where he worked for the next quarter of a century. During that time, he also drew the comic strip *Rollo Rollingstone*, which the Associated Press syndicated nationally from 1930 to 1933. His cartoons were highly critical of President Franklin D. Roosevelt’s New Deal programs. Russell really came into his own as an accomplished editorial cartoonist with his work during World War II. His fellow editorial cartoonists elected him to be President of the Association of American Editorial Cartoonists in 1960. He died suddenly of a heart attack in 1963 at the age of 60.

His cartoon spoofs King Alfonso XIII of Spain. Alfonso abdicated his throne on April 14, 1931. In the early morning hours on the next day, he and his son boarded a westward-bound cruiser presumably headed for England. He and his family eventually settled in Rome but maintained his family’s claim to the crown. He remained active in trying to influence Spanish politics through the Spanish Civil War.

Artist: **Bruce Russell (1903-1963)**

Date: **Unknown**

Location: **Los Angeles, California**

Publication: **Los Angeles Times**

But George—I Ordered Them to Stop

Hugh M. Hutton



The state of Pennsylvania had been reliably Republican since the Civil War. In the 1934 election, George Howard Earle III became the first Democratic governor to be elected in reliably Republican Pennsylvania in forty-four years. He was swept in with the popularity of President Franklin D. Roosevelt and with Earle's promise to enact a "Little New Deal" in his state. Earle's administration was hampered with charges of graft and corruption among his highest officials. Former Attorney General Charles J. Margiotti, who unsuccessfully ran against Earle in the Democratic primary initially brought the charges.

Earle's own appointed Attorney General Guy K. Bard worked tirelessly to keep the grand jury from being empaneled and from moving forward. Bard tried to take over management of the grand jury probe from the district attorney. Hutton's cartoon illustrates the rebuff by County Court Judge Paul N. Schaeffer who ordered the grand jury investigation to proceed.

Hugh M. Hutton was the editorial cartoonist for the *Philadelphia Inquirer* between 1934 and 1969. Hutton's formal training in art was through a correspondence course with the Minneapolis School of Art. He had also worked for the *New York World*, the *Philadelphia Public Ledger*, and for United Features Syndicate.

Artist:

Hugh M. Hutton
(1897-1979)

Date: July 10, 1938

Location:

Philadelphia,
Pennsylvania

Publication:

Philadelphia Inquirer

That Man Again!

Rodger

The Republicans were especially joyous to make significant gains nationwide in the 1938 midterm elections because of the sustained popularity of President Franklin D. Roosevelt through the Great Depression years.

Artist:

Rodger

Date: 1938

Location:

**San Francisco,
California**

Publication:

San Francisco News



THAT MAN AGAIN!

Rodger
SAN FRANCISCO
NEWS

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