

Joseph Pulitzer

# *Pulitzer Prize Cartoons*

The Men and Their Masterpieces

DICK SPENCER III

*Office of Public Information  
University of Colorado*



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STATE AVO  
ALZERIA  
MARSHALL ISLANDS



## Preface

"A cartoonist is many things to many men. To some he is a clown, tickling the world with the point of his pen. To others he is a wit, drafting cogent comment on the course of events, coming through on deadline with the day's perfectly incisive remark. To still others he is a sort of intellectual gadfly, stinging sinners to repentance with a barb of ridicule. But if he is true to himself he is also a reporter in the finest sense of the word, telling the story day by day with maximum economy, clarity and truth."

From

"THE CAMPAIGN OF '48  
IN STAR CARTOONS," *The  
Washington Star*.

**L**IKE THE BRAIN SURGERY of the Incas, a science may become lost. A civilization and its customs may be forgotten, but its art lives on to perpetuate its legends, and its history.

Much of what we know about prehistoric man came from a study of his crude artistic efforts laboriously carved in stone. In later years, our own Sioux Indians possessed an annual historical record known as the *Winter Count*. This was the work of a tribal artist, wherein the outstanding event of the year was recorded in pictographs. The *Winter Count*, extending back more than two centuries, might have proved an



invaluable record had the aborigines possessed any sense of historic values as we know them. Their feeling for history was trivial, however, and it is all too seldom that an event of more than passing interest emerges from the faded colors painted on the ancient buffalo hides.

The Haida Indians of Alaska adorned their totem poles with symbolic figures which represented the communal life of the clan, or the individual events of one family. Who knows, perhaps the Pulitzer prizewinning cartoons of this era will be our totem for tomorrow. On the following pages you have a time machine that takes you from the roaring twenties up to the present. You can see the cartoons that were chosen to represent the reflection of American thinking for each year on our totem. It is a brief span of history. On some of them the newsprint has scarcely begun to yellow, but already it is interesting to look at them in retrospect.

Since 1917, the prizes created by the will of the late Joseph Pulitzer have become the accolades for distinction in the fields of journalism, letters, and music. Prizes also are given for use in the study of art and travel, to broaden the points of view of prominent journalism students.

In this book our interest is centered upon the editorial cartoonist — a view of his works in the past in the perspective of today — and the biographical backgrounds of the men whose profession it is to mould or reflect public opinion with pen or brush or crayon.

In the turbulent world of today, when we cherish such slogans as *Freedom Goes Where the Newspaper Goes*, and *Truth to a Free People*, we are paying homage to the free press of America.

No name in the journalistic history in this country shines brighter than that of Joseph Pulitzer. Pulitzer had definite ideals about the newspaper profession, and these ideals are constantly being rekindled through the awards created by his will. These ideals and dedications were noted in the salutation

of the old *New York World* when Pulitzer took over that paper in 1883. Frank Luther Mott, himself a Pulitzer prize winning historian, quoted this almost in full in his book *American Journalism*:

The entire *World* newspaper property has been purchased by the undersigned, and will from this day be under different management — different in men, measures, and methods — different in purpose, policy and principle — different in objects and interests — different in sympathies and convictions — different in head and heart . . .

There is room in this great and growing city for a journal that is not only cheap but bright, not only bright but large, not only large but truly democratic — dedicated to the cause of the people rather than to that of the purse potentates — devoted more to the news of the New than the Old *World* — that will expose all fraud and sham, fight all public evils and abuses — that will battle for the people with earnest sincerity.

In that cause and for that end solely the new *World* is hereby enlisted and committed to the attention of the intelligent public.

JOSEPH PULITZER

The Pulitzer creed for newspaper writing was simple and strong. Ireland, in his book *Joseph Pulitzer*, mentions that Pulitzer once summed it up as follows:

“What a newspaper needs in its news, in its headlines, and on its editorial page is terseness, humor, descriptive power, satire, originality, good literary style, clever condensation, and accuracy, accuracy, accuracy!”

That is a big order for any newspaper; and it is true that few, if any, newspapers measure up to this creed day after day, or even for one complete issue. It is a goal, however, and newspapers or newspapermen who approach or achieve this standard are those who win awards — or who can be satisfied within themselves that they are fulfilling the highest standards of their profession.

The awards of the Pulitzer prizes and travelling scholarships in journalism are made by the trustees of Columbia University on the recommendation of the Advisory Board of the Graduate School of Journalism. Juries are appointed by the university in each category. They are invited to exercise their independent and collective judgment and to submit



from two to five recommendations, without necessarily indicating their order of preference. The jurors are advised that their recommendations are for the information and advice of the Advisory Board only, inasmuch as the board is charged with the responsibility and authority under the will of Joseph Pulitzer to select, accept or reject the recommendations of the jurors. In journalism, the jurors are appointed on the recommendation of the president of the American Society of Newspaper Editors.

Nominations are usually made in January, and are sent to the secretary of the Advisory Board, Graduate School of Journalism, Columbia University, in New York City.

For journalism awards, nominations may be made by any individual anytime during the calendar year. Printed copies of editorials, articles, cartoons, photographs, and information regarding the individual nominated must accompany all nominations.

The prizes are awarded for work done during the preceding calendar year, and there is no limit to the number of times a person may win an award. Nothing in the plan limits in any way the authority and control of the Advisory Board, and the function of the dean and faculty of the Graduate School of Journalism is to act as a clearing house for the board. The school does not select, reject, modify, interpret or recommend any nominations or awards. The Advisory Board meets annually at Columbia University in April.

The Pulitzer prize in editorial cartooning is awarded "for a distinguished example of a cartoonist's work published in an American newspaper during the year, the determining qualities being that the cartoon shall embody an idea made clearly apparent, shall show good drawing and striking pictorial effect, and shall be intended to be helpful to some commendable cause of public importance, due account being taken of the whole volume of the artist's work during the year." The award is \$500.

As you go through this book, keep in mind that the



award is for work that was done in the previous calendar year. Leading off each chapter is a brief review of the outstanding news events during the year the cartoon appeared, as compiled by the Central Press Association. Remember, also, that you are viewing these cartoons in the perspective of today. You have an advantage over the cartoonist who had to pluck his idea from the boiling caldron of world affairs, perhaps even fitting events together for a prediction. And lastly, be mindful that the Pulitzer prizes were endowed by Joseph Pulitzer with the hope that he could influence American journalism toward free, unbiased, and interesting reporting of the news — so that the American people, in whom he had such confidence, would always have access to the truth.

DICK SPENCER

March, 1951



## *Acknowledgments*

Baltimore Sun  
Daily Oklahoman  
Chicago Times  
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Washington Daily News  
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Des Moines Register  
New York Tribune  
Los Angeles Times  
New York Herald Tribune  
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Sigma Delta Chi

*A* HEARTY ROUND OF THANKS is extended to the vast number of people who graciously helped me scrounge the material for this book from dusty files, crowded morgues, and yellowed clippings. Even in a brief span of history such as this book covers, it was necessary to trouble newspaper and magazine librarians, promotion departments, syndicates, agents, and other cartoonists, in addition to the



Pulitzer prize winners themselves. Many of the cartoonists have long been gone from the papers on which they won their laurels — some have died, others have retired from the business of penning the foibles of the world. As you read over the list of acknowledgments, perhaps you may also recognize the names of newspapers that have been engulfed, merged, or otherwise written off the records.

DICK SPENCER

# Milestones

1922	ROLLIN KIRBY . . . . .	15
1923	<i>No Award</i>	
1924	JAY NORWOOD DARLING . . . . .	18
1925	ROLLIN KIRBY . . . . .	22
1926	DANIEL R. FITZPATRICK . . . . .	26
1927	NELSON HARDING . . . . .	30
1928	NELSON HARDING . . . . .	34
1929	ROLLIN KIRBY , . . . .	36
1930	CHARLES R. MACAULEY . . . . .	38
1931	EDMUND DUFFY . . . . .	42
1932	JOHN TINNEY McCUTCHEON . . . . .	46
1933	HAROLD M. TALBURT . . . . .	50
1934	EDMUND DUFFY . . . . .	54
1935	ROSS LEWIS . . . . .	58
1936	<i>No Award</i>	
1937	CLARENCE D. BATCHELOR . . . . .	64
1938	VAUGHN SHOEMAKER . . . . .	68
1939	CHARLES G. WERNER . . . . .	72
1940	EDMUND DUFFY . . . . .	76
1941	JACOB BURCK . . . . .	78
1942	HERBERT LAWRENCE BLOCK . . . . .	82
1943	JAY NORWOOD DARLING . . . . .	86
1944	CLIFFORD K. BERRYMAN . . . . .	90
1945	BILL MAULDIN . . . . .	94
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1948	RUBE GOLDBERG . . . . .	106
1949	LUTE PEASE . . . . .	112
1950	JAMES T. BERRYMAN . . . . .	118





*Pulitzer Prize Cartoons*

**"ON THE ROAD TO MOSCOW"**





# 1922

1921: A severe industrial slump threw 5-million workers out of jobs. President Harding called an unemployment conference to make recommendations for winter employment . . . The U. S. Senate ratified a treaty ending the war with Germany . . . Benito Mussolini became dictator of Italy . . . An international conference on limitations of armaments opened in Washington . . . The World Series saw its first subway series as the New York Giants bested the Yankees, 5-3.

THE FIRST PULITZER PRIZE for editorial cartooning was awarded to Rollin Kirby of Pulitzer's own *New York World* for his rendition, "On the Road to Moscow."

Russia had been in the news several times throughout the previous year, primarily through the terrible famine in the Ukraine when 5,000,000 people died. That was also the era when Lenin and Trotsky were severely denounced by a senator who urged Congress to fight them for the sake of the "poor, innocent Russian people who were in the grasp of the damnable beasts!"

Rollin Kirby was born in Galva, Illinois, on September 4, 1874, and was educated in the public schools. He was married on November 6, 1903, to Estelle Carter of Lebanon,



Tennessee, at which time he described his occupation as "magazine illustrator." From 1901 to 1910 Kirby was illustrating for *Collier's*, *McClure's*, *Life*, *American*, *Harper's* and other publications.

He launched his newspaper career in 1911 on the long-since defunct *New York Evening Mail*, going from there to the *Evening Sun*, from which he was fired after a few weeks.

His next job proved more to his liking, however. He served 19 years on the *New York World*, garnering three Pulitzer prizes during these years. Kirby stayed on with the *World-Telegram* after the demise of the *World*, leaving finally after what he called "a series of disagreements with the Scripps-Howard organization over a matter of policy."

He ended his newspaper career with the *Evening Post*; and, although he considered himself retired, he continued to turn out occasional cartoons for the Sunday magazine of the *New York Times*.

In 1931 Kirby published a volume entitled *Highlights — A Cartoon History of the '20's*, and branched forth into the literary field with several other books. A one-act comedy, *The Spin of the Wheel*, was published in 1937; and a year later this was followed by another one-act comedy, *As the Limb is Bent*. His next book was *Political Cartoons, 1930-1942*, which was published in 1942.

# 1923

1922: Disarmament was the big news of the year. A five-power naval treaty limiting capital tonnage was agreed upon by the U.S., Britain, Japan, France and Italy at a respective ratio of 5-5-3-1-1 . . . A four-power Pacific pact was agreed upon by the same nations excepting Italy . . . The roof of the Knickerbocker theater in Washington collapsed, killing 96 . . . Great improvements in the use of insulin were made during the year . . . The Giants again defeated the Yankees in the World Series by a 4-0 margin.

**No Pulitzer prize was awarded  
in 1923 for editorial cartooning.**

# 1924

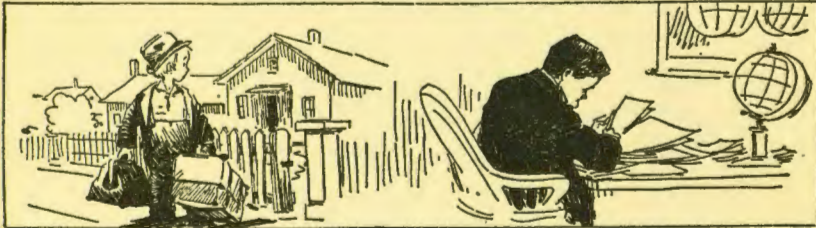
1923: An ominous occurrence to which the world paid scant attention took place in Bavaria, Germany—the beer hall putsch of Adolph Hitler and Gen. Enrich Ludendorff, leaders of the Nazis. The revolt was put down and Hitler was jailed . . . Seventy-six, 41 of them children, died in a school building fire in Camden, S.C. . . . The nation was shocked by the sudden death of Warren G. Harding. Calvin Coolidge was sworn in as President . . . A great earthquake in Japan killed 200,000 . . . The Yankees finally beat the Giants in a World Series, 4-2.

*A* CARTOON by Jay Norwood Darling showing the opportunities of life *In Good Old U.S.A.* was awarded top honors as the best cartoon of 1923. The signature on the cartoon was “J. N. Ding,” of course, and far more people know him by his pen name than by his real name. This cartoon is timeless. It might well serve as an inspiration to future Americans arriving at Ellis Island, as well as to bring a moral message to each new, perplexed younger generation.

J. N. Darling was born October 21, 1876, in Norwood, Michigan. The signature, Ding, first appeared in the Beloit (Wisconsin) yearbook on a cartoon satirizing the faculty as chorus girls. Darling signed the cartoon “Ding” as an attempt at anonymity, but the faculty found out who drew it and suspended the artist for a year. Since that time, the scrawled Ding signature has appeared on more than 17,000 cartoons



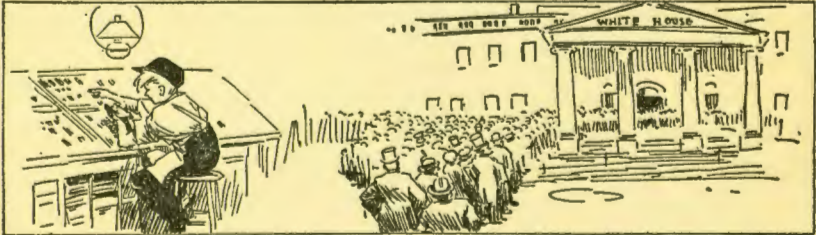
"In Good Old U.S.A."



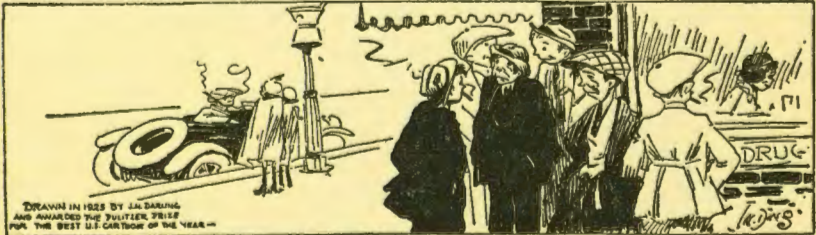
AN ORPHAN AT 8 IS NOW ONE OF THE WORLD'S GREATEST MINING ENGINEERS AND ECONOMISTS WHOSE AMBITION IS TO ELIMINATE THE CYCLE OF DEPRESSION AND UNEMPLOYMENT



THE SON OF A PLASTERER IS NOW THE WORLD'S GREATEST NEUROLOGIST AND HIS HOBBY IS GOOD HEALTH FOR POOR CHILDREN



A PRINTER'S APPRENTICE IS NOW CHIEF EXECUTIVE OF THE UNITED STATES



DRAWN IN 1925 BY J. L. BARKING  
AND AWARDED THE PULITZER PRIZE  
FOR THE BEST U.S. CARTOON OF THE YEAR

BUT THEY DIDN'T GET THERE BY HANGING AROUND THE CORNER DRUG STORE

which have been reprinted countless times in other newspapers, books, brochures, and special reprints to supply the requests of readers.

His debut as a newspaper cartoonist came after graduation from Beloit in 1900, when he caricatured a lawyer who refused to be photographed. Ding was covering a trial as a cub reporter for the *Sioux City Journal* at the time. The *Journal* ran the cartoon, and Ding never returned to reporting. His drawing ability carried him to the *Des Moines Register* and after a while to the old *New York Globe*.

A product of the Midwest, Ding didn't like Manhattan. He returned to Iowa as staff cartoonist for the *Register*, and at the same time, the *New York Tribune* and its syndicate. Ding's most famous cartoon, "The Long, Long Trail," depicted the mourning for his close friend, Teddy Roosevelt. The cartoonist himself almost took the long, long trail when he became critically ill with peritonitis. Many newspapers had his obituary set in type, some of them carrying a quotation from President Calvin Coolidge stating, "The country has sustained the loss of a lovable personality and an outstanding figure." Ding has outlived the former president by many years.

In September of 1947 the *Des Moines Sunday Register* ran a special supplement of 100 cartoons entitled "Looking Through the Years With Ding." In a full-page tribute to their great cartoonist, the *Register* had this to say:

It is hard to say which races faster for his beloved country, Ding the cartoonist or Ding the citizen. He has prepared many a beachhead at his drawing board, but he has also gotten out among his fellowmen and worked hard for his number one worry, conservation.

He is the father of the long-range program that is improving Iowa's state parks, building lakes. In Des Moines Ding pushed sponsored playgrounds and recreation spots, for which he received the 1929 community award. In 1934 he went to Washington to be chief of biological survey in the Department of Agriculture. In this period of red tape frus-



tration and bureaucratic hamstringing, he remarked that he would whittle along as best he could on his wildlife program but thought his whittling would probably get him dismissed. He finally resigned, and FDR said in epitaph, "Well, anyway, Ding has saved our ducks for us."

Ding has always fretted over ducks. Once he gave \$9,000 to Iowa State College for a study of wildlife conservation, with the comment, "Ducks can't lay eggs on a picket fence. There should be a puddle for every duck."

The same easy humor that shows in his cartoons turns up in his impassioned pleas for conservation. In 1935 he wrote an article whimsically complaining, "Our endowment of wild life resources is the bow-legged girl of the village. Everyone sympathizes with her but nobody asks her to the picnic." His work for conservation brought him a distinguished service medal in 1943 from the Roosevelt Memorial Association — which recognizes fields in which Theodore Roosevelt was active.

Ding joined the staff of the *Des Moines Register and Leader* in 1906 when he received a wire from the paper while honeymooning in the West Indies. He was offered the position of staff cartoonist, and his first cartoon appeared in the *Register* on December 9, 1906.

Another president, Ding's fishing friend Herbert Hoover, was confused by the similarity in the cartoons drawn by Ding personally and those drawn by his understudy, Tom Carlisle, and still bearing the signature Ding. As a special favor to President Hoover, Ding began to insert a tiny *x* after his signature on drawings he did alone. Ding never dropped the practice, and the *x* has appeared on all his works since.

In Ding's enthusiasm for life he travelled far and wide. He found time to tour the world and to write two books, *Ding Goes to Russia* (1932) and *The Cruise of the Bouncing Betsy* (1937).



# 1925

1924: The Teapot Dome oil lease scandals rocked the nation, resulting in a wave of resignations from the President's cabinet . . . Murder of Bobby Franks, 13, in Chicago, for which Nathan Leopold and Richard Loeb were tried, convicted and sentenced for life, received widespread notoriety . . . Death came to Nikolai Lenin and former President Wilson . . . For the first time in U.S. history two women were elected to governor's jobs in Wyoming and Texas . . . President Coolidge was elected to another term . . . The World Series saw the Washington Senators triumph over the New York Giants, 4 games to 3.

**R**OLLIN KIRBY won his second Pulitzer prize for his cartoon "News of the Outside World." The drawing is a portrayal of a hobo camp inhabited by three outcasts who had failed to join with the 48 nations in the League of Nations Peace Pact.

Mexico was afflicted with the pains of internal disruption. Russia didn't want anything to do with capitalistic countries. And various explanations, accusations, and insinuations were tossed about as to why the United States didn't join. During this period there was a marked trend towards isolationism on the part of the United States, traceable, perhaps, to George Washington's sentiments about "no foreign entanglements." Henry Cabot Lodge, Massachusetts, was credited with guid-



"News of the Outside World"

Edwin  
Kirby





ing the machinery which kept senators in line in voting down United States membership in the League of Nations.

A brief biographical account of Rollin Kirby was given in the chapter concerning his first prize winner. It might be of interest to note, however, that Kirby was in on the most sensational newspaper merger in an era of mergers, when a Scripps-Howard maneuver in 1931 resulted in the *New York World-Telegram*.

The *World* started losing money in 1926. This led to attempted economies and high-pressure advertising methods. The loss of staff morale and prestige among advertisers only made matters worse, and by 1930 the situation had reached the near-panic stage. Roy W. Howard offered \$5,000,000 for three Pulitzer papers, and after much ado the deal was closed. Howard killed the morning and Sunday papers, and combined the *Evening World* with the *Telegram*. A coroner's report on the death of the *World* would undoubtedly carry the statement that it was crushed between the conservative papers (the *Sun*, the *Times*, and the *Herald Tribune*) and the tabloids. During this era in the history of the *World* it could have been described as neither conservative nor sensational. Although Scripps-Howard contended that the *World* lived on in the new paper, the mourning for the passing of a champion of the liberal cause was loud and long.

# 1926

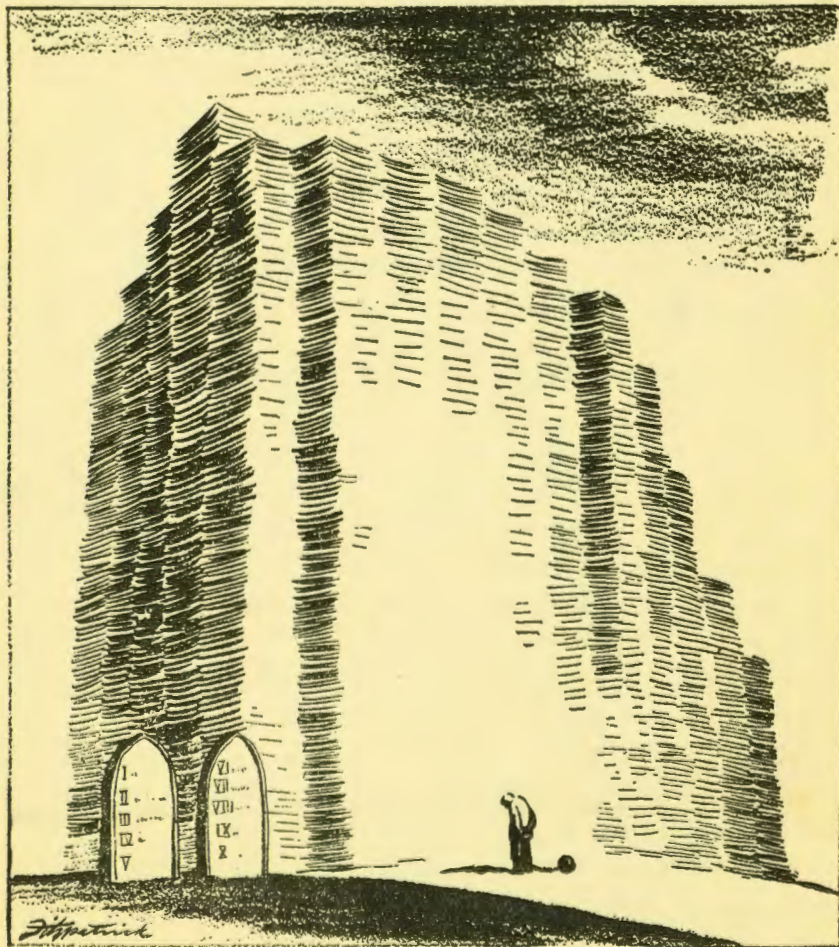
1925: The "monkey trial" in Dayton, Tenn., of John T. Scopes, a high school instructor, accused of teaching the theory of evolution, caused a national furore. Defense counsel was headed by Clarence Darrow and the prosecution by Willam Jennings Bryan, three times Democratic candidate for President, who died two days later . . . First electronically perfect transmission of a photograph via telephone wires was achieved during the year . . . A treaty to outlaw war was ratified by Germany, Great Britain, France, Belgium, Italy, Poland and Czechoslovakia . . . The Pirates returned to the World Series to edge the Senators, 4-3.

**D**ANIEL R. FITZPATRICK, of the *St. Louis Post-Dispatch*, was awarded the Pulitzer prize for his interpretation of "The Laws of Moses and the Laws of Today."

Reflecting a degree of subtle humor, the cartoon shows the comparative relationship between the mountainous pile of legal complexities today and the simple tablets containing the laws of Moses.

Long acknowledged as the outstanding exponent of symbolism in his cartoons, Fitzpatrick sketched in more detail in this drawing than in most of his works. Bold, dark areas placed with a sweeping stroke of a broad crayon are a part of the Fitzpatrick trade mark. The large, clenched fist gripping sword, dagger, gavel, whip or what-not is an integral part of his symbolism. His panels are seldom broken up by

"The Laws of Moses and the Laws of Today"





balloons, labels, or excess reading matter. Readers of the *Post-Dispatch* have come to know that the ideas behind Fitz's cartoons are carefully broken down so that one powerful theme is portrayed in each cartoon. The idea seems as clear and simple to the reader as the free and uncluttered appearance of the drawing.

Fitzpatrick was born March 5, 1891, in Superior, Wisconsin. He went through high school in Superior and then attended the Chicago Art Institute. His newspaper career began on the *Chicago Daily News* in 1911.

"I was one of 19 artists," he explains. "In those days virtually everything was illustrated by the local artist—comics, sports, and news events. I would have to do from four to six drawings a day on as many subjects, things which today are taken care of by syndicated artists."

His long career with the *St. Louis Post-Dispatch* began in 1913, and he has been with them ever since—reducing complex ideas and events to a seemingly simple pattern in black and white. His association with the *Post-Dispatch* has been a pleasant one. He can refuse to draw cartoons expressing views which are directly contrary to his own; and, by the same agreement, he can't order his publisher to print a cartoon that the publisher doesn't want run. Fitz thinks the greatest figure in American cartooning history was Thomas Nast (1840–1902) whose cartoons were credited with breaking up the notorious Tweed ring in New York.

The April 6, 1947 issue of the *Post-Dispatch* carried a full-page cover drawing by Fitzpatrick for the 100th anniversary edition of the paper commemorating the birth of the founder, Joseph Pulitzer. Beneath Fitz's drawing of Pulitzer was printed "The Post-Dispatch Platform":

I know that my retirement will make no difference in its cardinal principles; that it will always fight for progress and reform, never tolerate injustice or corruption, always fight demagogues of all parties, never belong to any party, always oppose privileged classes and public plunderers, never lack sympathy with the poor, always remain devoted to the public welfare,

never be satisfied with merely printing news; always be drastically independent; never be afraid to attack wrong, whether by predatory plutocracy or predatory poverty.

April 10, 1907

JOSEPH PULITZER

Fitzpatrick's cartoons play a big part in maintaining these cardinal principles for the *Post-Dispatch*.

In 1947 the Pulitzer Publishing Company published a book of Fitzpatrick cartoons forwarded by Ralph Coghlan, editorial page editor of the *Post-Dispatch*. In this foreword one may readily see how Fitzpatrick is looked upon by his fellow workers:

I have watched Fitzpatrick work for more than twenty years and I still marvel at his mental qualities and his ability to distill his views of world events into pictures. Sometimes these pictures burn with wit or irony; others have a terrific emotional thrust; and still others hold a civilized balance against foolish extremism. Through all his cartoons runs the pattern of his philosophy.

I should say his philosophy is a simple one: Fitz is against Fascism in Washington or Kokomo, as well as in Berlin or Tokyo. He's for the underdog, whether he be a tragic figure at Dachau or a poor guy in an American soup line. Fitz has a profound contempt for stuffed shirts or, to put it more elegantly, the Ibsenesque "pillars of society." He sees through their masks. He hates the greed of this gentry. Fitz wants democracy to work, so he is against demagogues who front for them. By the same token, to preserve democracy, he despises those who foul the ballot box or who misuse democratic means for private ends.

Throughout Fitz's cartoons will be found his fidelity to the principles of Joseph Pulitzer — always fight for progress and reform, never tolerate injustice or corruption, never lack sympathy for the poor, always oppose privileged classes and public plunders, always remain devoted to the public welfare, always be drastically independent . . .

If Fitz is a radical, as he is called — and I hope the charge is true — it is a radicalism that grows out of American soil — the radicalism of Thomas Jefferson, Tom Paine, William Lloyd Garrison and Robert M. La Follette . . .

May I testify — and I know — that these drawings are born of passion and sometimes agony on the part of the man who wielded the crayon?

RALPH COGHLAN

In addition to the Pulitzer award, Fitzpatrick has won many other laurels. One of the most unusual came in 1949, when Washington University (St. Louis) conferred upon him the honorary degree of Doctor of Letters.



# 1927

1926: Television first loomed on the horizon with the development of the televisor by a Scottish scientist . . . The first talking picture shorts were shown in New York . . . Disasters during the year included a Florida-Alabama-Mississippi hurricane, claiming 372 lives . . . In the sports world Gene Tunney outpointed Jack Dempsey for the world heavyweight boxing championship . . . The St. Louis Cardinals upset the New York Yankees, 4-3, in the World Series.

**N**ELSON HARDING'S CARTOON "Toppling the Idol" brought the first Pulitzer prize in editorial cartooning to *The Brooklyn Eagle*. Harding stressed the world league and international understanding as the theme of many of his cartoons. It is significant that his award winner should be a portrayal of the League of Nations destroying the "War Idol."

In the twenties the League of Nations was the breath of hope for world understanding, as the United Nations is today. If you hold to the belief that *history repeats itself*, what better object lesson could you have than to simply alter the label from "League of Nations" to "United Nations," and run Nelson Harding's 1927 prize winner in today's paper. It carries the same message with identical impact, although more than two decades have passed.

Harding was never one to take himself seriously, and his statements following the announcement of his Pulitzer prize



## TOPPLING THE IDOL





were characteristic. Asked about his reaction to the honor, he replied, "Well, for the first minute and a half you feel fine and dandy. There is a feeling of comfort and well-being in your checking account where an aching void had been a minute and a half before." To another interviewer he quipped, "You may say I owe my success to eating lots of spinach, or never going out without rubbers, or anything else that occurs to you."

Born in Brooklyn, Harding received his early education at Greenwich Academy, Greenwich, Connecticut. For his art training, he attended the Art Students League, the Chase School and the New York School of Design. It was at the league that he met his wife, the former Anna Seamon, who was a portrait painter.

Before he had a chance to get started in his profession, the Spanish-American War broke out. Young Nelson served as a private in the infantry and saw action in the battles of San Juan Hill and Santiago.

Harding joined the *Brooklyn Eagle* in 1908 and, during the next 21 years that he worked on the paper, became one of the most reprinted cartoonists in the country. In addition to his drawing skill he had a knack with words. He wrote short humorous paragraphs under the heading "Here and Now" which were printed on the front page of the *Eagle*.

In 1929 he left the *Eagle* for the *New York Journal* and remained with that paper when it was combined with the *American*. He retired from the field of newspaper cartooning in 1943, and died in January, 1945.



# 1928

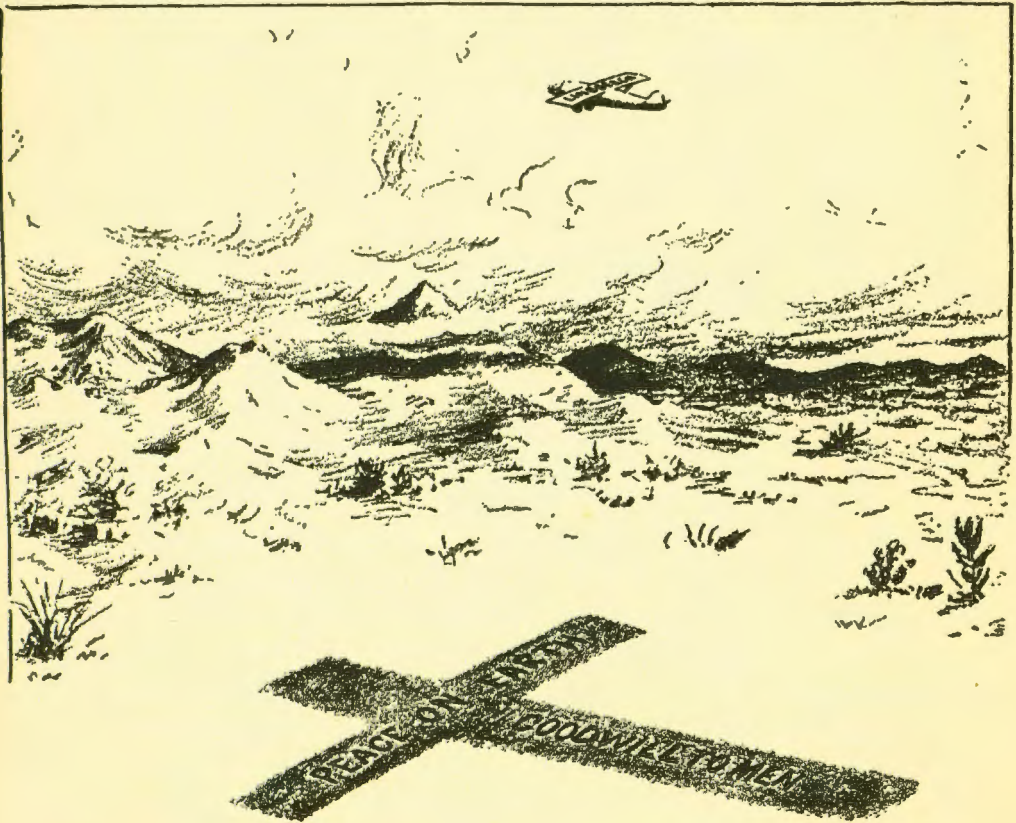
1927: Charles A. Lindbergh became a world hero when he flew solo across the Atlantic from Mineola, N.Y., to Paris . . . Disaster struck in April and May when hundreds drowned in Mississippi River floods . . . U.S. Marines landed in Nicaragua to protect American interests there. . . The first full-length talking picture, *The Jazz Singer*, premiered in New York . . . Sports events: Babe Ruth set the record, which still stands, of 60 home runs in a single season . . . The Yankees blanked the Pittsburgh Pirates, 4-0, in the World Series.

**N**ELSON HARDING'S repeat victory for the 1928 award made him the first cartoonist, and only one to date, to win two successive Pulitzer prizes.

He capitalized on the public acclaim of Lindbergh as a national hero, skillfully wove it into his favorite theme of world peace, and produced another winner. The Pulitzer prize judges looked with favor on the symbolism expressed in the cartoon, and its tie-in with Col. Charles A. Lindbergh's goodwill flight to Mexico, another of the news stories of the year.

In working out the theme of the cartoon, Harding felt the trip to Mexico by one of our national figures was a definite step towards promoting international understanding. Use of the word "goodwill" in relation to the flight seemed to fit in perfectly with the quotation, "Peace on Earth, Goodwill to Men." The airplane itself suggested the pattern of the cross for the shadow.

**"MAY HIS SHADOW NEVER GROW LESS"**



*Nelson Harding*

# 1929

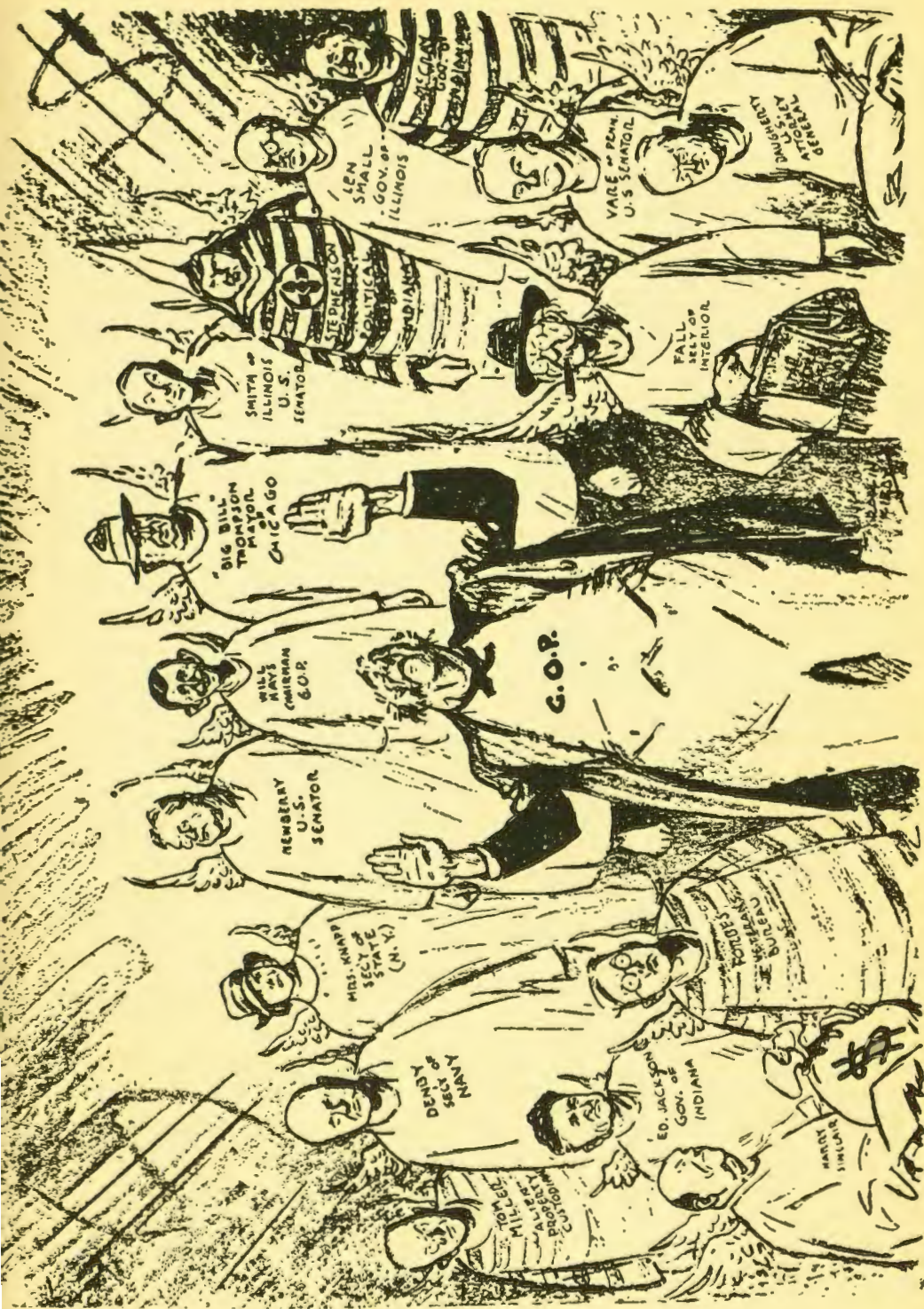
1928: A great purge of old Bolshevik leaders by the Kremlin exiled Trotsky, Zinoviev, Radek, Kamenev and Rakovsky . . . Arnold Rothstein, a New York sporting figure, was shot and died two days later . . . Herbert Hoover was elected President after a bitter campaign against Alfred E. Smith . . . The Yankees crushed a hapless St. Louis Cardinals club, 4-0, in the World Series.

THE THIRD Pulitzer award to Rollin Kirby came for his cartoon with the one-word caption, "Tammany." It was published seven columns wide in the September 24 issue (1928) of the *New York World* during the heat of the presidential campaign.

The portrayal, often described as a "masterpiece of hypocrisy," showed the holier-than-thou attitude ascribed to the Republican party in denouncing Tammany and their machine.

Officials of the *World* stated that never before had they received such a reaction to a cartoon — letters poured in from all parts of the country expressing all shades of opinion.





"Tammany"

# 1930

1929: The Wall Street crash, which began Oct. 29, was the forerunner of the great depression. Stock values plunged \$50-billion and some 25-million persons were affected . . . The State of Vatican City was established at Rome, Italy . . . Most cheerful note of the year was the signing of the Kellogg-Briand treaty, which outlawed war . . . Cmdr. Richard E. Byrd and crew flew from Little America across the south pole and back . . . The Philadelphia Athletics whipped the Chicago Cubs, 4-1, in the series.

CHARLES R. MACAULEY'S CARTOON "Paying for a Dead Horse" was judged the best cartoon of 1929. As we look back now, it seems strange that the best cartoon appearing in 1929 should portray a person struggling under the burden of reparations from World War I. We can scarcely realize how any event in that year could overshadow the Wall Street crash. Perhaps America was over-optimistic, or the Pulitzer award committee figured the crash was a temporary thing.

Macauley's winning of the Pulitzer prize in 1930 made a record, of sorts, for the *Brooklyn Eagle*. It was the third time in four years that one of its cartoons had merited top honors — Nelson Harding, of course, garnering previous awards for the *Eagle* in 1927 and 1928.

Explaining how he happened on the idea for the winning cartoon, Macauley said that it was just part of the day's work.

"The hope of the world then," he said, "was that war



## PAYING FOR A DEAD HORSE







was dead. The old adage about paying for a dead horse suggested both the motif and the caption for the drawing."

Macauley was employed from 1904 to 1914 by the *World* as editorial cartoonist. His work attracted the favorable attention of Mr. Pulitzer, who sought Macauley's advice in shaping the plans for the Pulitzer prize for cartoonists, editorial writers, reporters and other newspaper workers.

Macauley has been a cartoonist since 1892. He is a native of Canton, Ohio, and his first work was done for the *Canton Repository*. He has also drawn for *Puck*, *Judge*, the old *Life*, and the *New York Herald*. He is the creator of "the Big Stick" which will always be associated with Theodore Roosevelt, and also of the camel as the symbol for the Drys and the hippopotamus as that of the Wet faction.

In 1927 Macauley was stricken with tuberculosis of the spine and underwent one of the most difficult surgical operations known to the medical profession at that time. For three months afterward he was confined to his bed, but had his drawing board strapped in front of him and battled his way back to health. He joined the *Eagle* staff on January 18, 1929, and five weeks later drew the cartoon which won the Pulitzer prize. His work is marked by great virility and variety, and is widely reproduced throughout the United States and abroad.

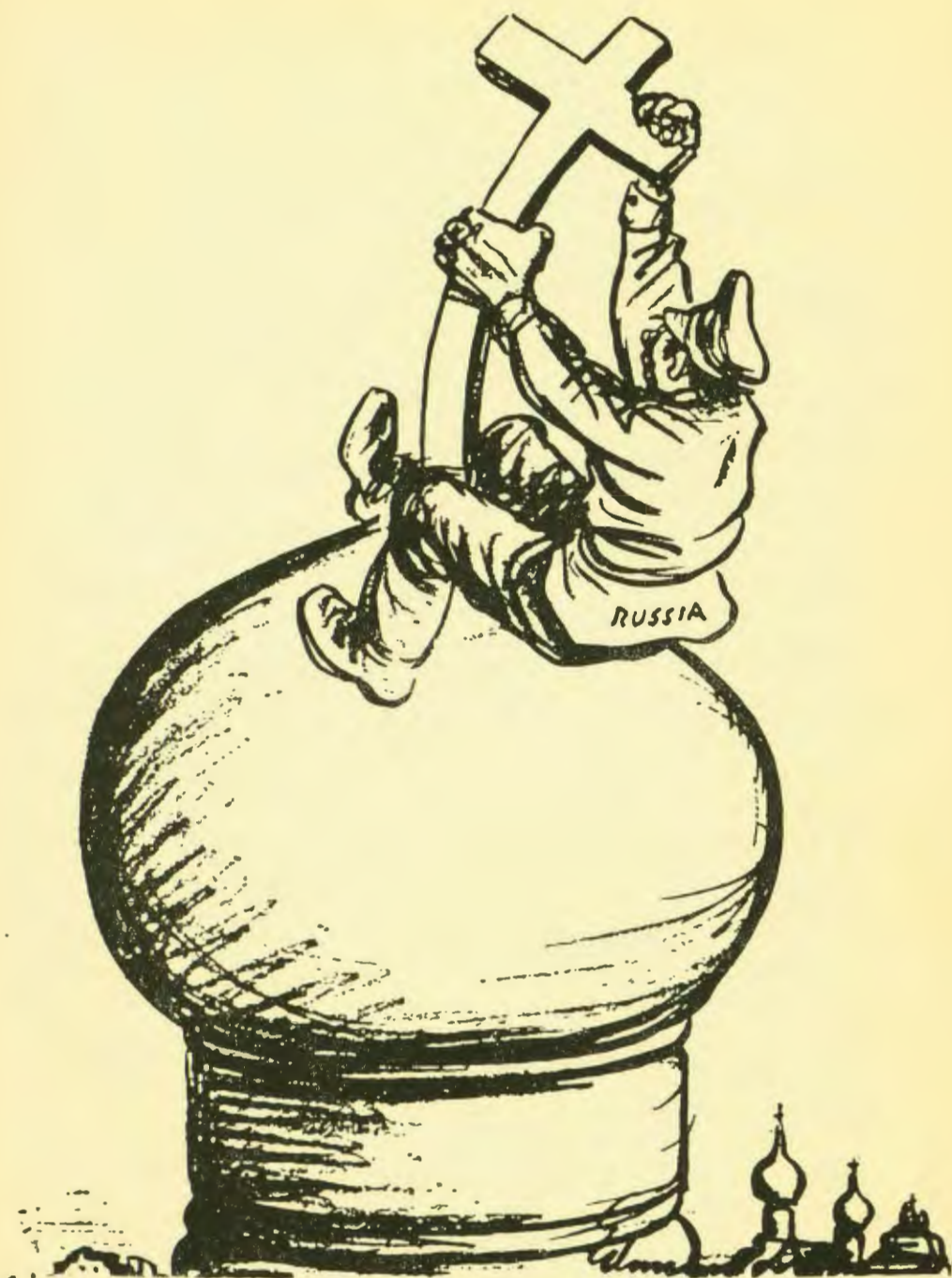
# 1931

1930: There was a brief rally in the stock market before the depression settled down completely and covered the nation with economic gloom . . . Disaster plagued the world, beginning with the Ohio state penitentiary fire in which 320 convicts perished. A hurricane killed more than 2,000 in Santo Domingo and a wreck of a British dirigible cost 47 lives . . . Judge Joseph F. Crater of the New York state supreme court disappeared and never was found . . . Bobby Jones thrilled the sports world by his golf grand slam, by winning the American open and amateur and the British open and amateur tournaments. The Athletics earned the World Series championship by defeating the Cardinals, 4-2.

JHE CAPTION on Edmund Duffy's first Pulitzer prize winner was "An Old Struggle Still Going On." This was drawn back in 1930, showing a Russian communist hauling the cross from a mosque, and might be used as added argument by those who contend that history repeats itself. Some twenty years later cartoonists again were sniping at communists on the same theme — religious suppression.

One such drawing, by syndicated cartoonist Jesse Cargill (King Features Syndicate), showed the "strong man of Moscow" rolling up his sleeves preparing to push a large stone out of the country. Inscribed with a large symbolic cross, the stone was labelled "Religion." The cartoon was overlined, "Rock of Ages." Duffy's 1931 prize winner could





"An Old Struggle Still Going On,"

run tomorrow with no change of labels and still fit into the pattern of the news.

Born in 1899, the son of a Jersey City cop, Duffy skipped high school entirely and entered the Art Students' League in New York at the age of fifteen. He broke into the newspaper field with a page of sketches on the Armistice Day celebration for the Sunday magazine section of the *New York Tribune*. Duffy took a number of assignments like this and stored up some money doing straight news and sports drawings. He sailed for Europe with \$150 in his pocket, and landed a job on the *London Evening News*. Footloose and twenty-one, he moved from London to spend a couple of years in Paris studying a little art, and a little night life.

In 1922 he came back and went to work for the *Brooklyn Eagle* and the *New York Leader*. The *Baltimore Sun* was backing John W. Davis for president shortly after that, and was looking for a political cartoonist with punch. In 1924 the *Baltimore Sun* borrowed twenty-five-year-old Duffy for three months — and kept him twenty-four years! During his sojourn with the *Sun*, Duffy was awarded three Pulitzer prizes while sketching editorials on "politics, peace, and the plight of the poor taxpayer." He shares top honors for this achievement with three-time-winner Rollin Kirby ('22, '25, and '29). Duffy's subsequent winners were in 1934 and 1940.

In mid-May of 1948 he took a vacation, to rest and look over some other offers that had come his way. His first cartoon for the *Saturday Evening Post* appeared in the January 15, 1949, issue. In the "Keeping Posted" section of that magazine, the editors devoted the entire section to an introduction of their newly-acquired cartoonist. Duffy's colleague, the distinguished editorial writer and biographer, Gerald Johnson, tried to describe Duffy's power as a cartoonist:

Around Baltimore this three-time Pulitzer prizewinner was regarded with the uneasy delight that a zoo keeper has in a particularly fine Bengal tiger. A municipal asset, unquestionably, but everyone shuddered to think what would happen if he ever went on a rampage.



Duffy is a fine draftsman, which helps, but is not essential. He hates three things—sham, injustice, and cruelty—and this hatred wins him enthusiastic public support, but is not essential. What makes him a great cartoonist is his extraordinary ability to see and to make you see the pivotal truth in a complicated situation.

The *Post* was happy to report that this “fine glossy specimen with the championship claws will be on exhibit regularly, starting with this issue, in our own cageless zoo.” The *Post* even moved its editorial page forward to page ten to make room for Duffy’s pungent comment on the news of our wild and woolly times.

For further background on their new cartoonist, *Post* editors quoted Nunnally Johnson, now a movie writer and producer, who had watched Duffy’s progress with delight ever since they were a pair of high-spirited sprouts on the *Brooklyn Eagle*:

Duffy’s mayhem is generally ranked with the best, but behind this artistic viciousness . . . is a stock set of principles which are inflexible. I can’t think of a provocation strong enough to make Duffy take unfair advantage of a political enemy. It will never occur to him, in fact. He may gut a statesman, but the statesman will die with the comforting reflection that he was gutted well above the belt. Nor do I believe there is a job attractive enough to persuade him to draw a cartoon counter to his honest beliefs . . . If Duffy don’t believe it, Duffy don’t draw it!



# 1932

1931: The world's economic plight worsened when Great Britain went off the gold standard, with many smaller nations following suit . . . The Empire State building, world's largest, was opened in New York City. It is 1,250 feet high (102 stories) . . . Knute Rockne, famed Notre Dame football coach, was killed in an airplane crash . . . The Gas House Gang from St. Louis defeated the Philadelphia Athletics, 4 games to 3, in the World Series.

AT HIS HOME in Lake Forest, Illinois, John Tinney McCutcheon died June 10, 1949. He was 79 years old, and had spent 43 years of his life portraying the American scene with his pen for the *Chicago Tribune*. The *Tribune* carried an eight-column banner line on page one announcing the beloved cartoonist's death. On the same front page was the byline of John T. McCutcheon, Jr., a *Tribune* reporter.

McCutcheon is generally credited with penning the most famous American cartoon, which, contrary to popular belief, is not the one which won for him the Pulitzer prize. His perennial favorite, "Injun Summer," has appeared at least once annually since 1907; and appeared in full color for the first time in 1934 in the *Chicago Tribune*. It has been reprinted so many times the office has lost count. It was the subject of a fireworks display at the Chicago Centennial Fair of 1933, and again at the 1941 Chicagoland Music Festival.

A Wise Economist Asks A Question





Upon his death, *Time*, *Quick*, and fellow-cartoonist Vaughn Shoemaker gave his famous cartoon a special treatment as a final tribute to the great cartoonist.

His Pulitzer prize winner, "A Wise Economist Asks a Question," typifies the ease with which McCutcheon handled leading topics of the day. In a few strokes of the pen he recorded for posterity the plight of the people in this period of our history.

McCutcheon was born on a farm eight miles south of Lafayette, in Tippecanoe County, Indiana, on May 6, 1870. He was graduated from Purdue University with a B.S. degree in 1889, and in the same year joined the staff of the *Chicago Morning News* (later the *Record*) as an artist. While in college, he had written for the Lafayette newspapers and had illustrated college publications. He chose to pursue an art career because newspaper art was still in its infancy.

He continued with the *Record* and its successor the *Record Herald* until July, 1903, when he became cartoonist for the *Chicago Tribune*. He remained with the *Tribune* until his retirement because of illness, in 1946.

McCutcheon's first political cartoons were published in 1896 during the presidential campaign that elected William McKinley. In 1897, he started around the world on the United States revenue cutter, McCulloch. He joined the United States fleet under Admiral Dewey at Manila Bay. He continued as a correspondent throughout the Spanish-American War, the Filipino insurrection and the Boer War in Transvaal.

After joining the *Tribune* in 1903 McCutcheon was sent on a tour of the Crimea, Caucasus, Persia, Russia, Chinese Turkestan and Siberia in 1906. In 1909 he went on a big game hunt in Africa with Carl Akeley. Later he was with Teddy Roosevelt's safari and sent illustrated articles to the *Tribune*. He was sent to Vera Cruz as a war correspondent in the Mexican punitive expedition.



McCutcheon is the author of *Stories of Filipino Warfare* (1900), *Cartoons by McCutcheon* (1903), *Bird Center Cartoons* (1904), *The Mysterious Stranger and Other Cartoons* (1905), *Congressman Pumphrey* (1907), *In Africa* (1910), *T. R. in Cartoons* (1912), *Dawson III, Fortune Hunter* (1912), *The Restless Age* (1919), *An Heir at Large* (1922), *Crossed Wires*, and *The Master of the World* (1928).

Purdue University awarded him a D.H.L. degree in 1926, and Notre Dame made him an LL.D. in 1931.

Speaking of McCutcheon's popularity, Carey Orr, senior cartoonist for the *Tribune* and for many years a close friend, recalls that McCutcheon, early in his career, had departed from the then accepted form of political cartooning, best exemplified by Nast, Bush, and Davenport—the cutting slashing and satirical cartoons aimed at political and social evils.

John wasn't much interested in evils of any kind, he liked his fellow man too well to ascribe ulterior motives to him. He would rather draw his "Boy in Summertime" or his "Mysterious Stranger" in "Bird Center" than to be pointed out as the man whose cartoons defeated a president or elected a mayor or governor.

McCutcheon was the pioneer of his field—the human-interest cartoon.

# 1933

1932: Unemployment and business failures became worse during the next year. Nearly 3,500 men marched on the Capitol to collect bonuses for wartime service. U.S. troops drove them out of Washington, using tanks and tear gas. One was killed . . . Japanese troops landed on the Chinese mainland, began invading Shanghai . . . Charles Lindbergh's child was kidnapped March 1. His body was found May 12 . . . James J. Walker resigned under fire as mayor of New York . . . Franklin Roosevelt was elected President . . . The Yankees whipped the Cubs, 4-0, in the World Series.

**H**AROLD M. TALBURT'S highly symbolic cartoon "The Light of Asia" won the award for 1933. Appearing in the *Washington* (D.C.) *Daily News* and other Scripps-Howard papers January 27, 1932, the cartoon climaxed the mounting tension in perfect timing with the landing of 70,000 Japanese troops at Shanghai January 28.

Earlier in the month, Secretary of State Stimson had notified all signers of the Nine-Power Treaty (1922) that the United States would recognize no gains achieved through armed force contrary to the Pact of Paris of August 27, 1928. The Kellogg-Briand Pact (Pact of Paris) had received almost immediate and universal approval in 1928, since the pact only involved renunciation of aggressive war and made no provision for sanctions.

Talbert's clear-cut analogy, showing the crumpled and



## The Light of Asia





flaming pact endorsed by the League of Nations held high in the grip of Japan, deftly portrayed the situation of the times.

Talbert sums his biography up in a few brief statements, much the same as roughing out one of his cartoons:

Born in Toledo, Ohio, February 19, 1895 . . . have blue eyes, thinning brown hair, 5 feet 4 inches tall, weighing 130 pounds. Educated in the public schools of Toledo, started to work as a soda jerk, painted signs for the drugstore, and can still crack an egg one-handed without breaking the yolk!

There is more to Talbert's biography than that, of course. While mixing cherry phosphates and creating banana splits behind the soda-fountain counter, he began working on the late Negley D. Cochran, editor of the *Toledo News-Bee*, who already had developed two famous artists — Sidney Smith and Walter Allman. Finally, despite Negley's protest against spending his life raising artists, he took Tal under his wing. "I discovered a full set of brains under his hair and that he was bubbling with ideas," Cochran wrote later.

But it wasn't one great surge to the top, as Tal himself points out. His newspaper career began on the first day of 1916 as a reporter on the *Toledo News-Bee*, where he did reportorial work for three years. When his first cartoons were submitted, some of them were used, but they didn't cause a furore, he admits.

About the time the Willard-Dempsey fight loomed on the horizon, the sports editor of the *News-Bee* wanted a cartoonist to do a daily sports cartoon. Talbert was sent to Dempsey's training camp with instructions to turn out a daily cartoon. Shortly afterwards Cochran gave orders that he be pulled in from the street and given a chance to draw a daily cartoon regularly.

When Cochran went to Washington in 1921 and established the *Daily News* he took Talbert along as cartoonist for the *News* and the Scripps-Howard alliance.

G. B. Parker, editor-in-chief of the Scripps-Howard news-

papers, made this comment about cartoonists in general, and Talburt in particular:

Far be it from me to downrate editorial writers or others whose expressions are through words and who thereby conform to the pretty-well-proven belief that in the final working out of things in a troubled and usually wicked world the pen is mightier than the sword.

Since I am a pen-man (or pencil or typewriter-man) myself, don't think I am going back on my class when I say that in terms of public influence, the cartoonist has it all over the writer. That is, if he is a cartoonist of the capacity of Harold M. Talburt.

Which presumes that he has within him, as Tal does, the qualities already possessed by a great writer and a great editor, plus that extra, graphic touch which makes the crayon quicker than the type.

Just an ability to draw doesn't mean anything much, any more than does the ability to put down one word after another make a writer. But when you find the combination that is Talburt you have the ultimate in journalistic effectiveness.

One main reason is, as I have said, that a picture is shorter. Another is, that a cartoon carries the cutting force of ridicule; a force that doesn't hurt so much as the force of words. Even the victims frequently ask for the originals of the cartoons, and have them framed and hung on the walls. Often they don't know what has happened until they try to turn their heads.

Anyway, Tal's pictures of the "packing case" did as much, I think, to decide the Supreme Court battle as did all the editorials, columns, and congressional speeches. And to cite a more recent example, his symbol of the National Youth Administration as a little boy with cap and ribbon and a long beard did more than all the diction towards the much overdue liquidation of that bureaucratic barnacle.

So, without dragging this out, you will understand why I, as an editor, would like to play Hamlet, and be a cartoonist, too.



# 1934

1933: A series of bank holidays was ordered by President Roosevelt . . . The first Fireside Chat was broadcast . . . The U.S. went off the gold standard . . . Congress passed the NRA . . . The Nazis seized control of Germany with Adolf Hitler as chancellor . . . The Chicago world's fair opened, highlighted by Sally Rand's fan dance . . . An assassin's bullet in Miami missed President-elect Roosevelt, but struck and killed Chicago's Mayor Anton Cermak . . . The U.S. resumed diplomatic relations with Russia . . . Three-two beer became legal and prohibition ended in the U. S. when Utah became the 36th state to ratify the 21st amendment . . . The Washington Senators took it on the chin from the New York Giants, 4-1, in the World Series.

EDMUND DUFFY'S second Pulitzer prize came as a result of a cartoon drawn when he was good and mad. California's Governor James Rolph Jr. had waved the red flag in his face the previous year by condoning a lynching. This astonishing nonchalance from the head of a state government infuriated Duffy, and he turned out the memorable cartoon entitled "California Points with Pride —!" Typical of many Duffy cartoons, there are no spoken words. The overline carries the only written message.

Duffy's career was touched upon earlier, in conjunction with his first prize winner, but little was said of him, personally. He has often been described as dapper — a lean, well-



California Points With Pride





dressed man prized among newspapermen as exceedingly merry company. In any mention of Duffy, the writer always gets around to his love for horse racing. This zeal for racing was acquired in Maryland, and Duffy says it is exaggerated. Being a fast worker, and with nothing better to do after completing the day's drawing, he managed to be at the track by post time quite consistently. On the days he didn't make it to the track, he fought off a flood of questions about the horses' health and the condition of the track.

Cropping up here and there in Duffy's career are little nuggets of magazine illustration experience. While free-lancing for the *New York Evening Post* and the Sunday edition of the *Tribune*, he did some illustrating for *Scribner's Magazine*. Returning from his London and Paris exploits in his early twenties he illustrated stories for *Century Magazine* and *Collier's*. In 1924 he married Anne Rector, a well-known painter.



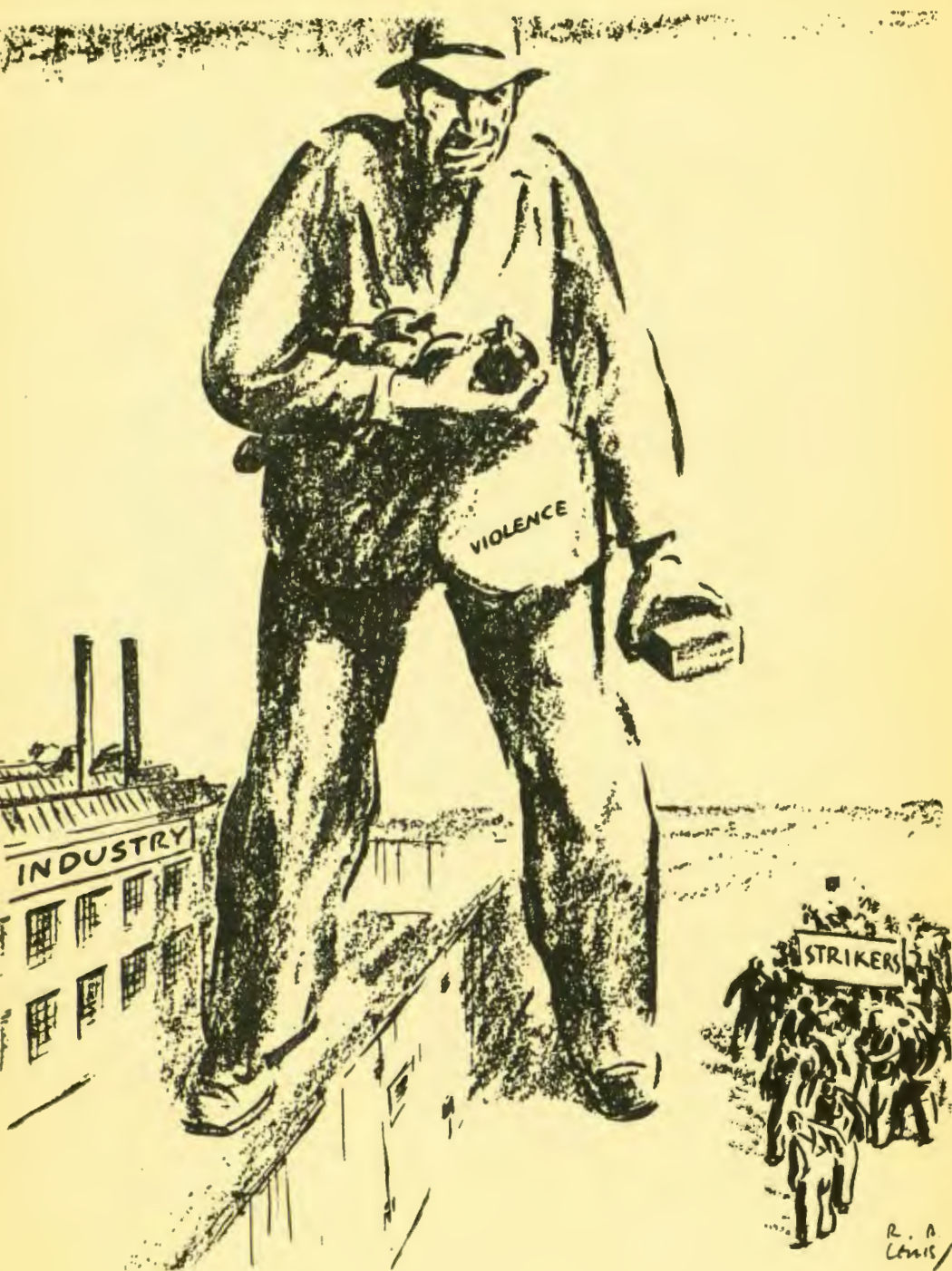
# 1935

1934: Though strenuous efforts were made to combat the depression, it was estimated that there were 4.7-million U.S. families on relief . . . Belgium's King Albert was killed in a fall from a cliff and was succeeded by his son, Leopold III . . . Congress granted independence to the Philippines, to be effective in 1946 . . . Public Enemy No. 1 John Dillinger was shot and killed in Chicago by the FBI . . . Fire aboard the liner Morro Castle, off New Jersey, killed 130 . . . War broke out between Italy and Ethiopia . . . The World Series saw the St. Louis Cardinals, led by Dizzy and Paul Dean, beat the Detroit Tigers, 4 games to 3.

**T**HE NEWS BACKGROUND for Ross Lewis' 1935 award winner was a series of stories from the LaFollette Investigation Committee in Wisconsin, which showed the organizational setup of Pearl Berghoff to supply industry with strike-breakers and guards. The unions often hired the same type of professional "tough guys" to break picket lines and intimidate non-union men. These striking parallels were the foundation of the cartoon, with Lewis utilizing the old "fence straddling" phrase as the key for his analogy.

Ross Lewis was born in Metamora, Michigan, in November, 1902. He completed his high school studies there, and followed this with specialized art training at the Milwaukee Teachers College and the Wisconsin School of Art.

Lewis then spent a year in commercial art work. In 1926



"Sure, I'll Work for Both Sides"





he went to work in the art department of the *Milwaukee Journal*, where he developed both his fine technique and reputation. He prepared layouts and drawings for the *Journal's* civic promotion series which was awarded the Schuman trophy by the Association of Newspaper Advertising Executives at Denver in 1927. The Schuman trophy was, at that time, the highest advertising award in the nation. During this period Lewis' cartoons began to be widely reproduced.

For three years Lewis was engaged in commercial design and advertising layouts. Then, taking a year's leave of absence from the *Journal*, he studied at the Art Students' League in New York, under Boardman Robinson and Walter Jack Duncan.

His powerful treatment of news topics and political subjects led up to his winning the 1935 Pulitzer award, with his drawing receiving heavy acclaim for bringing to light "in a commendable course, an issue of public importance." This violence was developing in labor troubles not only in Wisconsin but throughout the nation.

Many art schools and schools of journalism have works of Ross A. Lewis on permanent exhibit. Lewis has exhibited at the art institutes of Chicago, Indianapolis, and Racine. He has had one-man shows of sketches and cartoons at the Milwaukee Art Institute and the Kalamazoo Institute of Arts.

# 1936

1935: Economic recovery still seemed far off with 22-million reported on relief rolls . . . Congress passed a gigantic \$4.8-billion work relief bill . . . President Roosevelt signed the Wagner labor act and the far-reaching social security measure . . . All Jews in Germany were divested of citizenship . . . Will Rogers, famed comedian, was killed along with pilot Wiley Post in an air crash in Alaska . . . U.S. Sen. Huey Long was assassinated in the Louisiana state capitol . . . Bruno Hauptmann was electrocuted in New Jersey in the Lindbergh baby kidnap-murder case . . . Manuel Quezon became the first president of the Philippines . . . The World Series brought a 4-2 victory to the Detroit Tigers, over the Chicago Cubs.

**No Pulitzer prize was awarded for  
editorial cartooning in the year 1936.**



# 1937

1936: Italy and Germany proclaimed the Rome-Berlin Axis . . . The U.S. Supreme Court declared the Agricultural Adjustment Act unconstitutional . . . King George V of England died and was succeeded by Edward VIII, who abdicated and in turn was succeeded by his brother, George VI. Edward shortly after married Mrs. Wallace Simpson, an American divorcee . . . Civil war broke out in Spain . . . Italian troops entered Addis Ababa, ending the Ethiopian war . . . President Roosevelt was re-elected to his second term . . . The nation was shocked by a series of mysterious torso murders in Cleveland . . . The New York Yankees beat the New York Giants, 4 games to 2, in the World Series.

JOP HONORS for 1937 went to Clarence D. Batchelor, of the *New York Daily News*, for his drawing entitled "Come On In, I'll Treat You Right. I Used to Know Your Daddy."

With a hint of continental flavor, Batchelor pictured the youth of Europe as a stage-door Johnny being lured upstairs by a curvacious *femme fatale* labelled *war*. The "body beautiful" is not accompanied by a face to match. In 1936 the world was drifting into war. Youth was being attracted by blaring bands, uniforms, and waving flags — without looking war straight in the face. Pursuing the analogy further, Batchelor sketched in a show billing on the wall: "Follies of 1936, Starring Hitler and Mussolini . . . Now Playing."

This was a turbulent era. Things were happening in

"Come on In, I'll Treat You Right, I Used to Know Your Daddy."





Europe, things most of us here in America didn't want to interpret, even though the writing was on the wall. With an ocean separating us, and fingers crossed optimistically, we liked to believe that this little game in Europe was a play war with take-all-you-can-without-fighting rules.

With World War II between us and Batchelor's cartoon, it is easy to see how prognostic was his portrayal of *war*.

Basic data on Batch, as he is called around the *Daily News*, would go something like this: He was born in Osage City, Kansas, in 1888. There in the Sunflower state he attended public school and Salina high school. He studied at the Chicago Art Institute from 1907 to 1910, and began work on the *Kansas City Star* in 1911 as a staff artist. After a brief period on the *Star*, Batch free-lanced a year and then worked on the *New York Journal* for four years. Following another brief fling at free-lancing, he worked as a cartoonist for the Ledger Syndicate and the *New York Post* from 1923 to 1931, and then went to the *New York News* as political cartoonist.

In addition to the Pulitzer prize, Batch has won numerous other awards, including a \$200 prize by the American Medical Association in 1912 for the six best cartoons on public health; the Commercial Investment Trust Safety Awards in 1938, '39, '40, and '41; and the National Headliners' Award in 1937.

Batchelor's Pulitzer prize for the *Daily News* marked the first time the award had been given to a tabloid newspaper. The *News* is rightfully proud of its cartoonist. House ads inviting readers to "breakfast with Batch" are not unusual.

"Every morning, rain or shine . . . on the Fourth of July, Christmas or Yom Kippur . . . more than two million New Yorkers are treated to the tart cartoon commentaries of C. D. Batchelor."

"The Most Talked About Batchelor in Town" headlined the *News* in a full page acquainting these two million New



Yorkers with their "tousle-haired, boutonniere cartoonist who brings a touch of the Old World to the most immediate business on earth . . . their daily newspaper, the *News*."

This fast-moving copy gave readers a glimpse of the man who shares their breakfast each morning:

Satirist in a slouch hat, C. D. Batchelor, editorial cartoonist for the *News*, is the champion of the common man. An artist whose crisp cartoons pillory the pompous, his daily one-man shows play to an audience of more than two million net paid . . . have made him the best known Batchelor in town.

But the most hallowed acclaim, highest on the mantle of his heart, are the nods received from fellow cartoonists for the creation of two outstanding editorial symbols. The first is a Hogarthian portrayal of World War II . . . a *fille de joie*, noteworthy for her décolletage and death's head, enticing Europe's youth to her restless bed.

The other is a scathing characterization of the Old Guard Republicans . . . a very paunchy, slightly punchy, highly dangerous little man whose bristling mustachios seemed always to be twitching furiously. Recalcitrance rampant, the li'l fellow always wore no shield; usually appeared naked except for a high silk hat and a scowl.

As with most moralizing artists, Batchelor works in an ivory tower . . . but he works in his shirt sleeves. A zealous defender of the public weal, he manages to maintain a guileless mien while hurling harpoons with the accuracy of Captain Ahab. Persistent as a hungry housefly, tenacious as a bulldog, his stabbing stylus punctures politicians, chips away at corruption and rails against reaction. Subway circuit savant, the people's pundit, Batch is a curious blend of the dusty Midwest and the faded grandeur of Paris' Left Bank. Omnipresent cane in hand, he's a cavalier in the canyons of New York . . . the perennial boulevardier.

# 1938

1937: The dirigible Hindenburg exploded and burned while landing at Lakehurst, N.J., killing 36 aboard . . . President Roosevelt asked for permission to increase the supreme court membership to 15, causing his opponents to raise the cry of "court packing." . . . Aviatrice Amelia Earhart Putnam disappeared in a plane over the Pacific . . . Howard Hughes set a transcontinental air speed record of 7 hours, 28 minutes . . . The Japanese took the Chinese capital, Nanking, in the celebrated rape of Nanking . . . In the World Series, the Yankees again defeated the Giants, 4 games to 1.

VAUGHN SHOEMAKER, chief cartoonist for the *Chicago Daily News*, won his first Pulitzer prize for his cartoon "The Road Back?", predicting World War II. "Shoes," as he is called by his close friends, was born on the south side of Chicago in 1902 and grew up there. He attended Myra Bradwell grammar school and Bowen high school.

An expert swimmer, Shoemaker became lifeguard for the city at the 76th street beach, and served several summers. In 1919 he entered the Chicago Academy of Fine Arts, where he showed little promise of becoming an artist. In fact, when the school was forced to cut the class to accommodate many students on the waiting list, Shoemaker was called before the dean and politely informed that his future was elsewhere, certainly not in drawing or sketching. The art director's judgment proved wrong, however, for some seven years later



## The Road Back?





Shoemaker was asked by the same art director to be the chief instructor of the same class. He remained on the faculty for 12 years.

While attending the academy, Shoemaker still clung to his job as lifeguard. One day, while on duty in his lifeboat, he pulled alongside what he describes as "the prettiest swimmer at the beach." He yelled an admonition to her, and she answered back without pulling punches. The girl was Evelyn Arnold, who later became Mrs. Shoemaker. They have one child, Vaughn Richard II.

In 1922 Shoemaker heard the *Daily News* was looking for a young artist to do odds and ends in the art department. He applied and got the job. For two years his stint consisted of doing 90 tiny drawings for a feature known as "The batch of smiles" plus a dozen drawings a week for another feature known as "More Truth Than Poetry." In 1925 Shoemaker was appointed chief cartoonist of the *Daily News*. He was only 23 years old at the time.

His fame began to spread, and reached a peak in 1938 when he was awarded his first Pulitzer prize. At the time he was notified of his prize award he was travelling in Europe. From country to country he went, sketching the mad surge toward war. The late Field Marshal Hermann Goering published in his newspaper, the *National Zeitung* of Essen, a number of Shoemaker cartoons labelling them as "horrible examples" of anti-Nazi propaganda in the United States. What Goering didn't know was that Shoemaker had drawn many of the cartoons in Berlin, and had smuggled them out in a false-bottomed suitcase.

Shoemaker's cartoons appear in 44 newspapers throughout the United States, Canada, Mexico, and Tokyo, Japan, with a daily circulation of 4,000,000. He was awarded the National Headliners' prize in 1943 as the outstanding cartoonist of the previous year.

He holds an honorary doctor of letters degree from Wheaton College, awarded in 1945. Besides his work for the *Daily News*, and his sideline of water color paintings, Shoemaker has found time to produce six cartoon books. He is founder and chairman of the Gospel Fellowship Club of Chicago, a member of the Chicago Christian Business Men's Committee, and Vice-Commodore of the Great Lakes Cruising Club.

His outside interests are twofold: religion and yachting. His yachting he reserves for his spare time, his religion is something that he practices sincerely every minute of every day. More of an insight into this aspect of his life appears following his 1947 prize winner in this book.



# 1939

1938: Nazi aggression was the big news of the year. German troops crossed the Austrian border, effecting a political and geographic union of Germany and Austria . . . The Munich conference, which gave Hitler autonomy of the Sudeten Germany in Czechoslovakia, was hailed by British Prime Minister Chamberlain as "peace in our time" . . . The wage-hour bill was enacted in the U.S. . . . Howard Hughes completed his record flight around the world in 3 days, 19 hours, 14 minutes . . . Four days later Douglas Corrigan landed in Dublin, on his "wrong-way" flight across the Atlantic . . . The Yankees continued to win world championships, by whitewashing the Chicago Cubs, 4 games to none.

CHARLES G. WERNER'S cartoon "Nomination for 1938," depicted a scroll emblematic of the Nobel peace prize lying across a grave bearing the epitaph "Czechoslovakia, 1919-1938." This cartoon is a fine example of the elements judged in the Pulitzer nominations — dramatic impact, simplicity, thoroughness of design, and timeliness of the subject. It also exemplifies another function of the editorial cartoonist: not merely to reflect opinion, but to mold it or to predict the outcome of a series of events.

Werner's cartoon was a prediction of the impending dissolution of Czechoslovakia after Hitler had guaranteed the country's inviolability. Germany had seized the Sudetenland, but had not yet occupied the entire country. This simple, yet

Nomination for 1938





powerful, cartoon was conceived and completed in less than two hours as Werner worked over the drawing board. He admits that other cartoons have caused him more mental agony, and taken more time to draft. At the time his drawing took top honors, Werner had been turning out political cartoons a little less than two years. He had previously worked as an artist and retoucher.

Werner was born in Marshfield, Wisconsin, March 23, 1909. His newspaper career began on the *Springfield* (Missouri) *Leader and Press* as a cartoonist and photographer — mainly the latter. In 1935 Werner went to the *Oklahoman* and *Times* as an artist and retoucher. His flair for cartooning began to find response and encouragement, and in a short time he was producing the daily cartoon on the editorial page of the *Oklahoman*.

Preparing himself for the profession of editorial cartoonist, Werner spent about half his time in the office, drawing. The rest of the time he was buzzing around the editorial department quizzing reporters and editors about news of the day, searching for cartoon ideas, showing them his finished work, talking politics and world affairs with deskmen, and going over local events with the reporters. For the most part, Werner developed his own artistic style and technique. In 1938, however, he spent a few weeks under the tutelage of J. N. "Ding" Darling, who was impressed with Werner's talent.

Walter M. Harrison, managing editor of the *Times* and *Oklahoman*, admitted in his column that the Pulitzer award came as a surprise to him. Harrison wrote:

Last winter when I asked Werner to select a dozen of his best cartoons to submit in the competition, our idea was to give him a build-up which might get him consideration for honors within ten years.

Three weeks ago, I knew he was in the eight which had been shaken out of more than five hundred cartoons submitted. He was so tickled over getting that far that he couldn't sit still!

At the time he received the award, 30-year-old Werner

was the youngest cartoonist to receive the honor — a record he held until 1945, when 23-year-old Bill Mauldin turned out the prize winner.

Werner left the staff of the *Oklahoman* at the time the *Chicago Sun* was started, and held the position as chief political cartoonist for the *Sun* for five years until its doors closed in 1946. While working for the *Sun*, Werner received the Sigma Delta Chi award for editorial cartooning in 1943. This was the second year this award was made by the national professional journalism fraternity. Since January 1, 1947, he has been turning out political cartoons for the *Indianapolis Star*.



# 1940

1939: Germany and Russia signed a 10-year non-aggression pact, freeing Hitler to wage war on Poland . . . German troops crossed the Polish border, Sept. 1. Great Britain and France declared war on Germany . . . Russia then invaded Poland . . . There was little actual fighting, thus the war was called the Bore war . . . Russia invaded Finland and met surprising resistance . . . Loyalist Spain finally surrendered to the Insurgents . . . Pope Pius XI died and was succeeded by Pope Pius XII . . . Italy invaded Albania . . . the king and queen of England spent the summer touring the U.S. and Canada . . . The play *Life With Father* opened on Broadway and threatened to run forever . . . The New York Yankees annexed their fourth (consecutive) World Series victory by defeating the Cincinnati Reds, 4 games to none.

**E**DMUND DUFFY'S rendition of Hitler's blood-smeared "Outstretched Hand" brought him his third Pulitzer prize. Czechoslovakia was ground underfoot in 1938. In 1939, the year of Duffy's cartoon, it was Poland and then Finland. Finland went down swinging, as they say in the fight game, but an awe-stricken world gulped and shuffled its feet as it watched the neighborhood bully bludgeon the small fry caught off guard by treaties, peace offers, promises, and such phrases as "no more territorial demands."

In an era when a madman's treaties meant little and his promises meant less, Duffy's cartoon was a solemn warning not only to the smaller buffer countries of Europe but to free men the world over.

## The Outstretched Hand





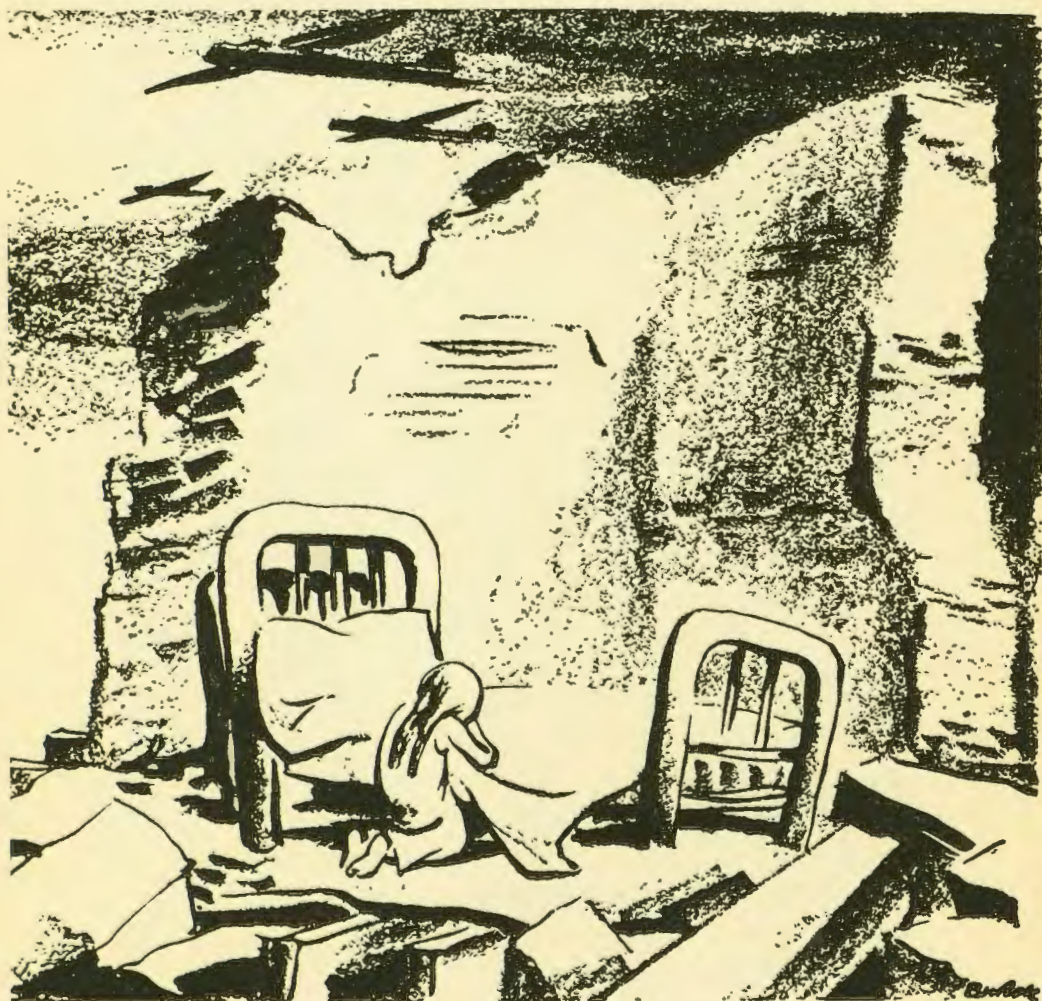
# 1941

1940: Russia finally brought Finland to its knees . . . Germany invaded Norway . . . The great Blitzkrieg (lightning warfare) was launched by the Germans as they simultaneously invaded Belgium, Holland and Luxembourg . . . The British retreat from Dunkirk began May 29 . . . Italy declared war on France and Great Britain . . . France fell and signed a humiliating peace treaty with Germany June 22 . . . Russia occupied neutral Latvia, Estonia and Lithuania . . . Germany began Luftwaffe bombings of London . . . British troops invaded Libya, North Africa . . . Scientists isolated the first sample of pure U-235 . . . Leon Trotsky, exiled Bolshevik leader, was assassinated in his home . . . President Roosevelt signed a bill calling for the nation's first peacetime draft . . . Roosevelt was elected to his third term . . . The Cincinnati Reds upset the Detroit Tigers in the World Series, 4 games to 3.

JHE 1941 AWARD went to Jacob Burck, who “just sort of drifted” into becoming a newspaper cartoonist.

This drawing illustrates better than words Burck's vivid, powerful drawing, and his skilled use of stark symbolism. Many times an artist can scarcely reconstruct the thinking process that led up to a cartoon idea. For this particular panel, however, Burck recalls each step in his thinking—how

"If I Should Die Before I Wake . . ."





nebulous elements took form and shaped themselves into the complete idea. This can best be told in the artist's own words:

It is June, 1940. All over the world people are in trouble. They don't know where to turn or what to do for help. Soldiers are dying; so are countries; men and women are suffering. Nothing seems safe anymore. Even the Maginot line is gone. And I am trying to draw a cartoon for tomorrow.

Before me are vague lines and scribbles forming shapes on a piece of paper. One of the shapes becomes a mother, a mother crying. Other shapes become the bombed ruins of her house. Certain lines show ruthless bombing planes. War is hard on mothers.

But that is not as simple an idea as it should be for a cartoon. What is simple? A child. The mother becomes a child. The child is getting ready for bed. Alone, her father off to battle, her mother perhaps killed by bombs. The little girl begins to say her prayers: "Now I lay me down to sleep . . ." One by one the phrases of the prayer come . . . "If I should die before I wake . . ."

That's it.

"If I should die before I wake . . ." a little child in trouble turning childlike to God. That will be the cartoon for tomorrow.

It was a simple story, simply drawn. It told a story of unbelievable pathos, but was a true portrait of what was happening those dark days in the countries of Europe.

Jacob Burck was born in Bialostok, Poland, in 1904. In 1914, a few months before the war began, his mother brought him to America. Jacob's father, a bricklayer, had preceded the family to the United States.

As far back as Burck can remember, he liked to draw. His transplanted parents believed that a child should be encouraged in his talents. In Cleveland, Ohio, they sent him through the public schools, through high school and to the Cleveland School of Art.

By 1930 he was in New York studying with Albert Sterner, famous portrait painter, and Boardman Robinson, who has been called the father of cartoonists. Burck wanted to be a portrait painter, but also was interested in other forms of art. He liked cartooning, and made drawings now and then for *New Masses*. The *New Masses* cartoons came to the attention

of O.K. Bovard, veteran managing editor of the *St. Louis Post-Dispatch*. Bovard wanted Burck and got him. Burck stayed with the *Post-Dispatch* until the summer of 1938, when he left to join the staff of the *Chicago Times* (now *Sun-Times*).

Burck still does portraits in a North Side studio and hopes some day to exhibit them. But mostly he's a cartoonist, which means that he spends innumerable hours scribbling ideas in what he calls "shorthand," a pencil scrawl which suggests line and shade and volume to him — but doesn't look like much of anything to the layman.

He is habitually desperate, never producing a cartoon until the deadline is snapping at his heels; but the cartoon is always forthcoming. For its 1948 *Book of the Year*, Encyclopaedia Britannica used five cartoons by Burck, illustrating articles on atomic energy, law, the President, food supply of the world, and taxation. This was the largest number of drawings by a single cartoonist.

The first award for editorial cartooning by Sigma Delta Chi, national professional journalism fraternity, went to Jacob Burck in 1942. In November of 1947, Eddie Cantor announced he was sponsoring an editorial cartoon contest, with \$500 in prizes, for the best drawing or cartoon illustrating the need for the American public to remember disabled hospitalized veterans through his fourth "Give a Gift to a Yank Who Gave" campaign. The winning cartoon was one drawn by Jacob Burck.

For those who contend that environment helps make artists, the cartoonist's two sons, Joseph and Conrad, should be in a pretty good spot — their mother is an artist, too.



# 1942

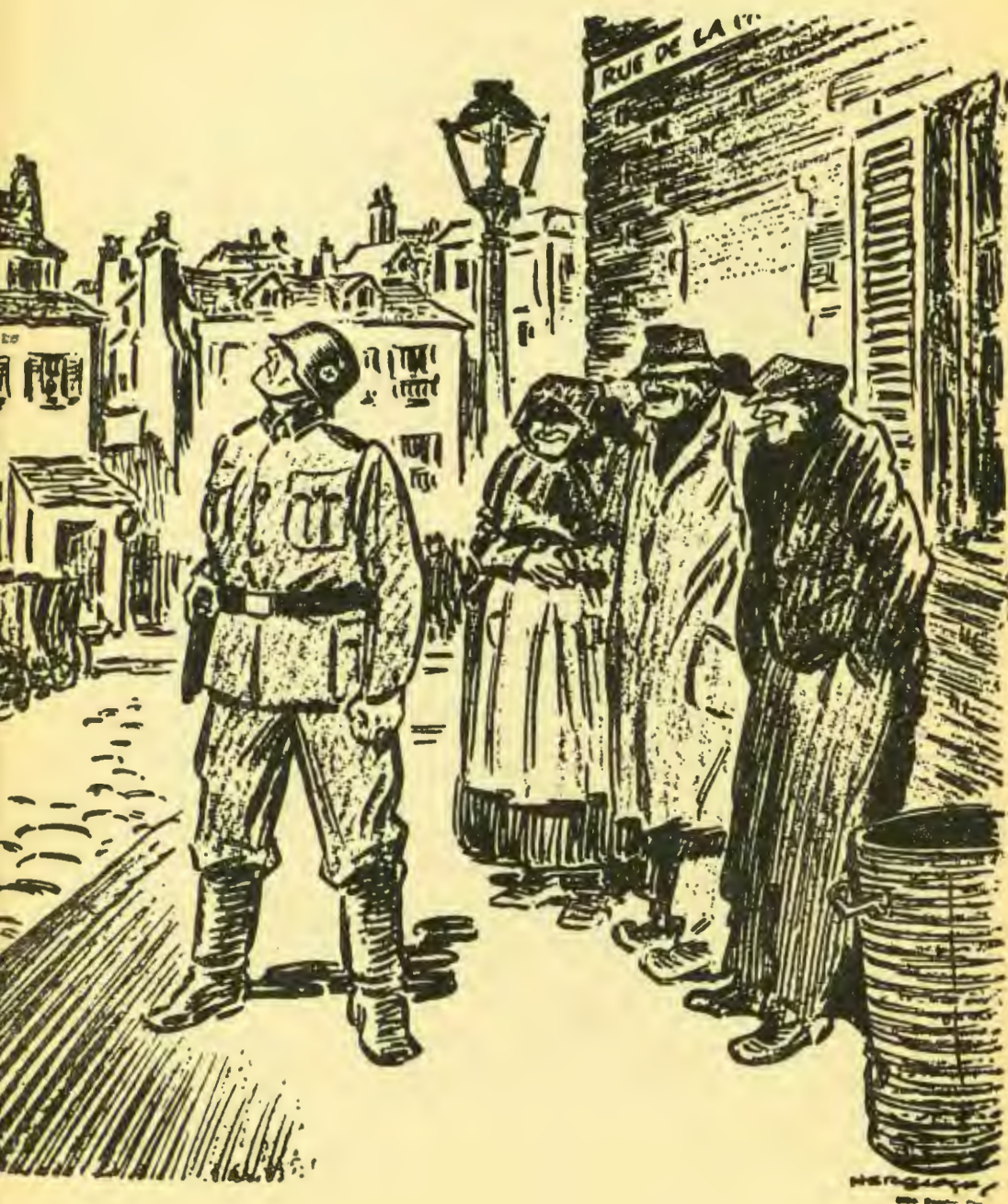
1941: The worst raid of the war on London killed 1,436 and damaged the house of commons, Westminster Abbey and the British museum . . . Rudolf Hess, No. 3 Nazi, landed in Scotland, apparently fleeing Germany . . . The Germans invaded Russia . . . Joint U.S.-British peace aims (the Atlantic charter) were issued by Roosevelt and Churchill . . . Japan attacked Pearl Harbor and the Philippines, then declared war on the U.S., Great Britain and the Dominions . . . The U.S. declared war on Japan as Japs invaded Malaya . . . Germany and Italy declared war on the U.S. and the U.S. declared war on them the same day (Dec. 11) . . . The Japanese occupied Guam and Wake island . . . The World Series saw the Yankees defeating the Dodgers, 4 games to 1.

*A* CARTOON with the simple caption "British Plane" won the 1942 award. It was drawn for N.E.A. by *Washington Post* cartoonist "Herblock," the signature described by *Time* magazine as "the economy-size pen name of Herbert Lawrence Block."

The Herblock cartoon carries the same subtle theme as the hidden *dot-dot-dot-dash* in Beethoven's Fifth Symphony, which was dubbed the "Victory Symphony" during World War II because of the "V-for-Victory" interwoven in the melody. A complete message between nations is expressed in the hidden smiles of the Parisians as a scowling, helmeted German gazes skyward at a "British Plane."

Herblock has been turning out cartoons for over 20 years.

## BRITISH PLANE





Son of a Chicago chemist, he won a scholarship to the Chicago Art Institute. He quit school in 1929 to start cartooning for the *Chicago Daily News*, and later moved to Cleveland to draw for the Newspaper Enterprise Association, where his work received nationwide recognition when he won the National Headliners' Award for editorial cartooning in 1939.

After drawing his Pulitzer prize winner for N.E.A. in 1941, Block donned a uniform to put out a G.I. Information sheet. In 1945 ex-Sergeant Block became editorial cartoonist for the *Washington Post*. He is now syndicated to more than 150 other papers, plus the European *Herald Tribune*, the *Rome Daily American*, and the *Manila Bulletin*. Among other accomplishments, Herblock is also the first cartoonist to appear in the weekly London *Economist*.

For his subtle humor and barbed satire, Herblock won the 1948 Sigma Delta Chi award for editorial cartooning. The judges said:

His cartoons seem to us to be the product of a genuine and integrated philosophy. His cartoons are always simple, never labored. Their impact is immediate. Among other things that impressed us about Herblock is his wit. His cartoons in a humorous vein show just as rich a background for opinion and they make just as serious a point as his most gravely spoken pictures.

Also among the Herblock laurels is the 1950 Heywood Broun Award, which was a split award for the first time in its brief nine-year history. Herblock shared top honors with Ted Poston, *New York Post* reporter, both men receiving \$500 and a citation by the American Newspaper Guild (CIO), sponsor of the competition, for the most outstanding journalistic achievement of 1949 "in the spirit of Broun."

Herblock was honored for the general excellence and effectiveness of his cartoons throughout the year, and for their penetrating and powerful comments on the actions of Congress and the nation's leaders. His cartoons are now handled by the Post-Hall Syndicate. Herblock also won the Sigma Delta Chi award for 1949, to become the first cartoonist to win this prize twice.

In January of 1950 Herblock had a 194-cartoon showing in Washington's Corcoran Gallery, which prides itself on showing the best in modern American Art. Following the Corcoran show, the Rosenwald Collection of the National Gallery of Art bought several of his cartoons, thus making Herblock the first living U.S. cartoonist in the Rosenwald group of prints and etchings. The only other living cartoonist represented is Britain's David Low.

Herblock cartoons are born in a cluttered cubbyhole in the offices of the *Washington Post*. He spends his mornings reading the papers, doodling and groping for ideas. He usually makes three or four rough sketches — carefully placing his own favorite on top when he shows them to editor Herbert Elliston, who usually confirms Herblock's opinion.

Herblock scoffs at the idea that cartooning comes from inspiration. "It's more like laying bricks," he says.

In an interview with Jane McMaster, who writes for the Syndicates section of *Editor & Publisher*, Herblock outlined his tools as an editorial cartoonist as:

- An office with at least 1,000 newspapers stacked in an untidy heap, because he may want to clip them someday.
- Two radios whose news flashes sometime speed him to the teletypes on another floor.
- A Sears and Roebuck catalogue for aid in drawing household articles.
- Pictures of Washington politicians, for caricaturing same.
- Some turkey feathers, gift of Fred Seibel, *Richmond* (Va.) *Times-Dispatch* cartoonist, for brushing art gum eraser leavings off drawings.
- Goutless legs to facilitate trips to the Capitol.
- And, convictions.

"Editorial cartoonings should express sincere convictions," says Herblock. "The work is like that of a columnist or editorial writer — to find out as much as you can — and then put it down on paper."

"I don't think an editorial cartoon necessarily has to be funny — or with words or without words. The only rules are general rules — it should be simple, and you should say something."



# 1943

1942: The tide of Japanese conquest rolled on as Singapore and New Guinea fell . . . Bataan fell to Japan . . . Gen. James Doolittle led an air raid on Tokyo . . . Corregidor surrendered . . . The battle of Midway occurred as Japanese troops landed on Kiska and Attu in the Aleutians . . . Americans attacked Guadalcanal . . . The British, meanwhile, stopped the German attack in North Africa . . . A fire in the Coconut Grove night club in Boston killed 491 persons . . . The Cardinals won the World Series from the Yankees, 4-1.

**H**IS SECOND PULITZER AWARD came to J. N. "Ding" Darling for his cartoon "What a Place For a Waste Paper Salvage Campaign." This was a humorous barb aimed at the mountainous pile of reports in triplicate burying the Nation's Capitol. The target for Ding's poignant pen on this occasion was, of course, the bales and bundles of reports being filed by bureaus, boards, commissions, committees, etc.

On April 24, 1949, some six years after garnering his second Pulitzer prize, Ding retired. Perhaps it would be more fitting to say that after almost 50 years and 17,000 cartoons he gave up regular production of his drawings, because the *Register* has invited him to continue drawing occasional cartoons for that paper. He has, as a matter of fact, emerged from retirement on several occasions to do just that — once with a memorial tribute after the death of Editor Emeritus Harvey Ingham.

The *Register* first learned of Ding's retirement when he







sent a penciled note from Captiva Island, off the west coast of Florida, where Ding regularly spent his winters. He announced simply that he was through with syndication, and instructed understudy Harold I. (Tom) Carlisle to go on his own.

"A good cartoon, involving pleasant criticism to stimulate thinking is not in the mood of the people at the present time," Ding wrote. "It isn't fun any more."

Special honors for the cartoonist continue to pile up, however. In 1951 the state of Iowa opened a 400-acre recreational lake in a 1,500-acre state park, complete with cabins, roads and picnic areas all around the two-mile long body of water. It was named Lake Darling, honoring the retired cartoonist-conservationist, and is the largest and most attractive artificial lake in any Iowa state park.

It was through Ding's own opposition that a plan to have his photo on the 1950 federal duck stamp was abandoned. Just prior to taking off for a trip to Alaska the cartoonist wrote Secretary of the Interior J. A. Krug and other friends in Washington, D. C., explaining that the use of his photo on the duck stamp would be embarrassing to him. He asked that the custom of having a wildlife scene on the stamp be continued.

Often described as "the greatest friend the wild duck ever had," Ding's etching of a duck in flight was used on the first federal duck stamp in 1933 when he was director of the old biological survey.

Two months after his retirement, Ding presented to the State University of Iowa a large collection of cartoons spanning the political, social and economic history of the United States for half a century. Also included were documents and correspondence which can be used in correlating records of the early history of natural resources of Iowa and the nation. The collection is housed in the Iowa room of the new University Library.



# 1944

1943: The Casablanca conference between President Roosevelt and Prime Minister Churchill took place . . . U.S. planes staged first attack on Germany . . . Battle of Stalingrad ended German advance into Russia . . . Germany Afrika Korps surrendered . . . Sicily was invaded by western troops . . . Mussolini quit as Italian premier . . . Italy surrendered after a five-day siege . . . Gen. Dwight D. Eisenhower was named supreme commander of Anglo-American invasion forces . . . In the world of sports, the New York Yankees defeated the St. Louis Cardinals, 4 games to 1.

CLIFFORD K. BERRYMAN, "the man who invented *teddy bears*," drew the cartoon, "But Where is the Boat Going?", which won the Pulitzer award in 1944. The cartoon depicted the apparent state of confusion existing among some of the nation's leaders on the important wartime problem of the United States manpower stabilization program.

The 80-year-old Berryman, veteran of 58 years of front page editorial cartooning, collapsed on his way to work in November, 1949. Despite his age, he had been drawing three cartoons a week on national affairs. After his collapse he had but one wish — that his death might be delayed until after the Gridiron Club dinner so that his passing might not interfere with the planned program. He died on December 11, several hours after the festivities were over.

Cliff Berryman worked his way to the top in a profession



"BUT WHERE IS THE BOAT GOING?"





for which he had no formal training, combining his keen powers of observation and skill in reducing an editorial point to a panel which tells the story at a glance. He came by his art naturally. His father, James T. Berryman, entertained his eleven children by drawing cartoons for their amusement. Cliff's first employment came as a draftsman, not a cartoonist. As an employee of the United States Patent Office, it was his job to illustrate subjects submitted for patent protection — for \$30 a month. While he was thus employed he studied the work of contemporary pen artists, and eventually submitted a sample to the *Washington Post*. It was accepted; and he received \$25 for the drawing — just \$5 less than his monthly paycheck!

In 1891 he became a full-time cartoonist on the staff of the *Washington Post*. He remained there until 1908, then switched to the *Washington Star* where he remained until his death.

To older politicians and thousands of friends he was known for creating the famous *teddy bear*. He first drew the cub back in 1902 as a joke on President "Teddy" Roosevelt while he was on a hunting trip in the south. The President was breaking camp with nothing bagged, so the story goes, when some one led a cub bear in on a leash and suggested that he shoot the cub.

"There I draw the line," boomed the President, "If I shot that little fellow I couldn't look my own boys in the face again!"

The incident impressed Berryman. For a time, all of his cartoons featuring TR carried the little pen sketch of the teddy bear. It later became a trademark, of sorts, and appeared on his cartoons throughout the years. Commercialization of the toy teddy bears was left to others, however, and the originator drew no profit from it.

Originals of his cartoons were in great demand over the years, and he gave away thousands. One of them, that Presi-

dent Truman now treasures, pictured John Q. Public handing the president the degree of doctor of letters for his "S.O.B." remark in defending aides from attack.

A collection of Berryman cartoons forms an exhibit in the Library of Congress, the first to be placed alongside the older forms of recognized art. Five days after his 80th birthday, he was awarded the Cosmopolitan Club's 1948 Distinguished Service Medal as "Washington's Outstanding Citizen." President Truman, who had been on the barbed end of more than one Berryman cartoon, wrote these felicitations to Cliff on his 80th birthday:

You are a Washington institution comparable to the Monument. To me you are ageless and timeless. Presidents, senators, and even Supreme Court justices come and go but the Monument and Berryman stand.

That was typical of messages from presidents and other national figures that fill the Berryman files. His work is being carried on by his son, James T. Berryman, who is a cartoonist on the *Washington Star*.



# 1945

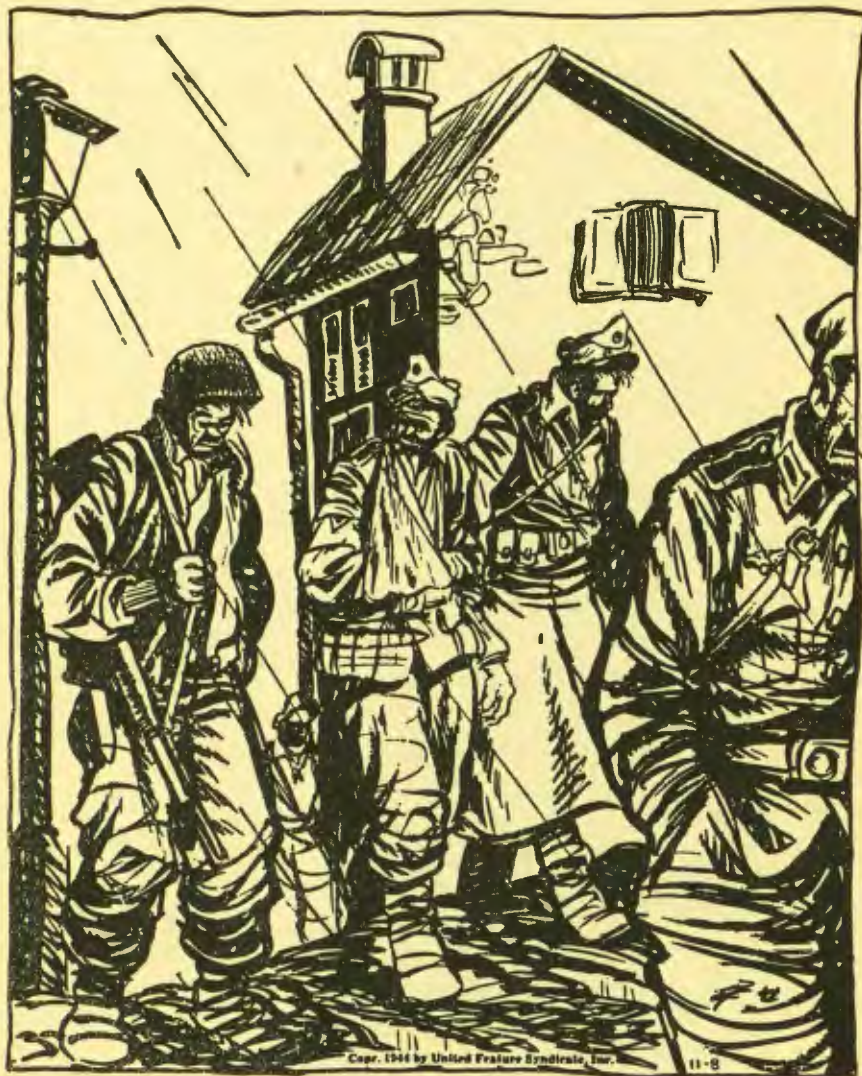
1944: Americans landed in New Guinea . . . D-Day, June 6 saw allied troops landing in Normandy in great force . . . Americans landed on Saipan . . . German V-1 rockets hit southern England . . . Allied troops landed on Guam . . . Hitler escaped assassination attempt the same day (July 19) . . . V-2 rockets bombarded England . . . Americans invaded Philippines . . . Siegfried line buckled before U.S.-British forces . . . The German counterattack, the battle of the bulge, began at Christmas-time. The attack was frustrated after 10 days of intensive fighting . . . A blast in Port Chicago, Calif., killed 32 . . . President Roosevelt won his fourth term . . . The Cardinals defeated their cross-town rivals, the St. Louis Browns, 4 games to 2, in the World Series.

JHE TRUEST STORY of the foot-slogging, mud-splattered, war-weary combat infantryman of World War II came from two sources, according to the GI's themselves — from the typewriter of Ernie Pyle and the drawing board of Bill Mauldin.

Almost any of Mauldin's cartoons might have been selected for the 1945 Pulitzer award. Certainly there were many others which reflected the same bitterness, the same truthfulness, and the same human understanding as the prize winner. Ernie Pyle hit upon the reason for Mauldin's wartime success when he wrote that his cartoons were not merely funny . . . but terribly grim and real.

Mauldin was only 23 when he was awarded the Pulitzer

**"Fresh, spirited American troops, flushed with victory, are bringing in thousands of hungry, ragged battle-weary prisoners . . ."**  
(News item).



Copyright 1944, Bill Mauldin



prize, which made him the youngest cartoonist ever to receive this honor. Mauldin's maturity, according to Pyle, came simply from a native understanding of things, and from being a soldier himself for a long time. Both men took it upon themselves to reveal to the folks back home the true picture of the war — up front, where men were actually fighting and dying.

Concerning the cartoon selected for the Pulitzer award, Mauldin had this to say:

Newspapers at home have to print the news as it appears on a world-wide scale, but if they would clamp down a little harder on their enthusiastic rewrite men who love to describe "smashing armored columns," the "ground forces sweeping ahead," "victorious, cheering armies," and "sullen supermen," they wouldn't be doing a bad job. A dogface gets just as tired advancing as he does retreating, and he gets shot at both ways. After a few days of battle, the victorious Yank who has been sweeping ahead doesn't look any prettier than the sullen superman he captures.

Mauldin could never be accused of not knowing his subject during the war years. His subject was the combat infantryman, and that's what Mauldin was — until his drawings took him out of the terror, dirt, and misery. His first "subscribers" were his most critical audience, and they heartily approved their laureate.

Mauldin was born in New Mexico, Oct. 29, 1921, and grew up on a ranch near Phoenix, Arizona. His first venture into the field of commercial art came at the age of 12, when he did a set of rodeo posters. He sold his first cartoon for ten dollars, while taking a correspondence course in cartooning during his high school days in Phoenix. He attended the Chicago Art Institute, where he paid for his studies driving a truck, washing dishes, and designing menus.

In 1940, when he was 18, Mauldin joined the National Guard in Arizona and went on active duty with it as a rifleman in the 45th Division. The 45th was one of the early units overseas, getting a taste of combat in Sicily and a good-sized gulp in Italy, France, and Germany. Mauldin's first

"war" cartoons were drawn for his divisional newspaper, and an alert editor for *Stars & Stripes* latched onto the young cartoonist when the Mediterranean edition began publication.

By the end of the war Mauldin's two characters, Willie an' Joe, were as real to the troops as buddies in their own outfits. Mauldin's thinking reflected the thinking of thousands of returning veterans. Realizing this, United Feature Syndicate, Inc. took on the services of Bill Mauldin as a syndicated cartoonist to continue reflecting the thoughts of these returning veterans as they sought to fit themselves into the pattern of life back home.

Mauldin's first book, *Up Front*, was a best-seller and a book-of-the-month selection.

Buried inconspicuously in this book, on page 21, is Bill Mauldin's Pulitzer prize winner. It is part of the complete picture, no more or less dramatic than those before it, or on the pages following it.

As the returning veterans slipped unceremoniously back into civilian life, with far fewer rehabilitation problems than anticipated, Mauldin's job of reflecting the opinion of the returned warriors became less important. In April, 1948, the young cartoonist ran a final panel on "Willie an' Joe" and assorted other Mauldin creations, announcing:

The above characters have gathered to tell you we're tired and we're going fishing for awhile. We hope to see you again soon.

Bill needed a rest. "This is something I should have done when I first got out of the army," he said, announcing that later on he would decide whether to go back into newspaper cartooning or let Willie and Joe stay on the shelf for the duration of the peace.

Mauldin's second book, *Back Home*, was a follow-up on the returning veterans, and his third book, *A Sort of a Saga*, tells the story of Pop Mauldin, his uncomplaining wife, and their two offspring, Bill and Sid.



# 1946

1945: Gen. Douglas MacArthur led American troops landing on Luzon, main Philippine island . . . Gen. George Patton's third army invaded Germany at Oberhausen and Peter-skirche . . . Yalta conference was held . . . U.S. troops recaptured Bataan . . . Americans crossed the Rhine . . . U.S. forces landed on Okinawa . . . President Roosevelt died suddenly at Warm Springs, Ga., with Harry S. Truman assuming the presi-dency . . . Gen. MacArthur pro-claimed Philippine liberation . . . Russian army entered Berlin suburbs . . . Partisans executed Benito Mus-solini . . . The German radio an-nounced the death of Hitler . . . Berlin fell May 2 . . . Germany surrendered May 6 . . . The United Nations was created by a conference of 45 nations in San Francisco . . . The first atom bomb in history was experimentally exploded in a New Mexican desert . . . Potsdam con-ference (U.S., Britain, Russia) in Ber-lin . . . Second A-bomb dropped on Hiroshima, Japan, Aug. 5 . . . 78,150 killed . . . Third atom bomb dropped on Nagasaki, Japan, 35,000 to 40,000 killed . . . Russia declared war on Japan . . . Aug. 14 Japan surrendered, ending World War II . . . Rationing of canned goods and gaso-line ended in U.S. . . . Japan for-mally surrendered to the allies, Sept. 1, aboard the U.S.S. Missouri . . . The World Series was won by Detroit who defeated the Chicago Cubs, 4-3.

**E**MERGING FROM A YEAR that evoked headlines proclaiming the fall of the German army, atom bombings of two Japanese cities, end of the greatest global war in history,

# Time To Bridge That Gulch





the execution of Mussolini, the announced death of Hitler, creation of the United Nations, and the death of our own President Franklin D. Roosevelt, Bruce Russell's cartoon warning on the Russian situation took top honors for the Pulitzer award.

Entitled "Time to Bridge That Gulch," and depicting the widening gap between Russia and the United States caused by "deepening suspicions" and "irresponsible statements," Russell's prize winner was a timely forecast of the cold war.

Bruce Russell's story is a model for any young man who is willing to devote himself vigorously towards a specific goal, employing his talents wholeheartedly. Born in Los Angeles, August 4, 1903, he attended the city schools there. While at Polytechnic high school he studied art and drew cartoons for the *Poly Optimist* and the school annual. Before graduation in 1921 he was elected to Ephebian Society, the honorary group of city high school graduates.

Enlarging and expanding on his cartooning experience, he drew for the university paper for four years at UCLA, while cartooning for the regular Los Angeles newspapers on the side. Russell took the art course and studied the W. L. Evans school of cartooning and the Federal School Course. For four years his cartoons enlivened the *Pelican*, comic magazine at Berkeley, California, and he became a member of Hammer and Coffin, humor magazine fraternity.

In 1926 Russell joined the art staff of the *Los Angeles Evening Herald*, where he turned out sport cartoons, editorial cartoons, theater drawings, sketch assignments, photo-retouching, lettering and a daily crossword puzzle. He went with the *Los Angeles Times* in 1927 under Arthur B. Dodge, veteran art department manager of San Francisco and Los Angeles. Such well-known names as Bud Fisher, Hype Igoe, Tad, Jimmy Swinnerton, George Herriman, Davenport, Bob

Day, and Cliff McBride all worked under Dodge. Russell confined his cartooning pretty much to sports and theater page drawings in his early days with the *Times*. But from 1930 to 1933 he managed to turn out a comic strip for the Associated Press Feature Service called "Rollo Rollingstone" under the signature of Bruce Barr. He started his editorial cartooning job for the *Times* in September, 1934.

In addition to his 1946 Pulitzer award, Russell also won the Sigma Delta Chi special citation award for cartoons that year. In 1947 he was presented with the National Safety Council Citation for traffic safety cartoons. He added the National Headliners' Award for cartoons to his string in 1948, and won second prize for cartoons from the Freedom Foundation of Valley Forge in 1949.

Cartoons by Russell have made their way into the F.B.I. headquarters in Washington, D. C., President Truman's collection, Huntington Library, and numerous college library collections throughout the country.



# 1947

1946: The cold war between the western democracies and Communist Russia began almost as soon as the shooting war ended . . . Almost every effort for an amicable settlement of postwar problems was blocked . . . Hung as Japanese war criminals were Gen. Tomoyuki Yamashite and Lt. Gen. Masaharu Homma . . . The United Nations security council held its first meeting at Hunter college, N.Y. . . . Disasters: LaSalle hotel fire, Chicago, 61 dead; Winecoff hotel fire, Atlanta, 121 dead; earthquake-tidal wave in southern Japan, 1,172 dead . . . The fourth and fifth atom bombs were experimentally exploded over Bikini atoll . . . The Philippines became independent July 4 . . . Eleven leading Nazis were sentenced to death in Nuremberg trials . . . Hermann Goering committed suicide, others were hung . . . Federal Judge T. Alan Goldsborough fined the United Mine Workers \$3.5-million and their president, John L. Lewis, \$10,000 for contempt of court, growing out of defiance of an anti-strike injunction . . . The Cardinals beat the Red Sox, 4-3, in the World Series.

*V*AUGHN SHOEMAKER'S second Pulitzer prize was awarded for his cartoon "Still Racing His Shadow" — an apt portrayal of the headlong race between the two factions, "cost of living" and "new wage demands."

Something of Shoemaker's background was discussed in an earlier chapter, and mention was made of his intense



## Still Racing His Shadow





interest in religion. Shoemaker is one of those people who believes in carrying his religion into his everyday life. It is his way of life, and he is quick to acknowledge the help his faith has given him in his work. William F. McDermott, a fellow newspaperman on the *Chicago Daily News*, wrote a booklet entitled "God Guides My Pen," about the life of Vaughn Shoemaker. In the foreword are these words:

He couldn't draw . . . a straight line. Grade school teachers pushed him along to get rid of him. Lazy and indifferent, he quit high school after two years of failure. He went to work as a lifeguard — and fell in love. The girl demanded that he prove he could make something of himself.

Fascinated by a "quick and easy" cartooning ad of an art school, he enrolled. After three months the director begged him to quit. He offered the pupil all of his tuition back if he would only get out and make room for a student of promise. "You won't make a cartoonist in a thousand years," he told the youth. Years later that same pupil went back to that school as a special teacher.

God entered his life at the death of his brother, and then began the "miracle" of transforming a willful failure into one of the world's outstanding cartoonists — Vaughn Shoemaker.

Shoemaker refers to the "break" that landed him a position as cartoonist on the *Daily News* as "God's Providence." Ted Brown, the chief cartoonist, left to take a position in New York City. His assistant had gone to take another job, also in New York, and within the same week the second assistant had to leave because of illness in his family. That left no one but twenty-two-year-old Shoemaker, and a raving boss who yelled: "You, Shoemaker . . . Draw something, ANYTHING, until I can look around and get a cartoonist!"

Cartoons with a religious motif come easily to Shoemaker. In his own words, he tells the story behind one of his all-time favorites, "The First Christmas Gift":

Christmas was coming, one well-remembered year, and I was floundering around for a real Christmas idea. I had drawn what I felt to be one good Christmas cartoon for a religious publication. It was a "Bethlehem" picture, titled "The First Christmas Gift," with the star gleaming down on the manger, and across the body of the cartoon I had written the words of John 3:16 "For God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life."

Search my head and heart as I would for a new idea, God led me back to the Bethlehem drawing, saying, "This is it." I went to work on it, making a new sketch to submit to the editors. The morning came when we had to decide, in editorial conference, on the Christmas cartoons. I started for the conference with "The First Christmas Gift" under my arm.

The drawing was all right, the editors said, but that line, John 3:16 — it wasn't Christmasy. It might offend the non-Christian readers of the *News*. Couldn't I find some other line? I fought for John 3:16, it was that or nothing. I guess I was pretty stubborn — but it meant a lot, that text. I was the only man in the room who wanted it, and my heart sank lower and lower as hope faded. Finally one of the editors said, "We'd better take it to the publisher. Let him decide."

The publisher, Col. Franklin Knox, later Secretary of the Navy, listened patiently to all the obvious reasons why the cartoon should not be used. He sat and thought it over a minute and then said, "Let's be sensible. Shoemaker's right. If it weren't for John 3:16 there wouldn't be any Christmas. Run it. We need more like it in the *News*."

I finished that cartoon and it made the greatest hit of anything I have ever done. It has been reproduced fifteen years in succession at Christmas in the *Chicago Daily News*, many times on the front page. Later the editors frequently asked me when we were going to have another gospel cartoon.

Surely Vaughn Shoemaker is one of those all-too-rare men who combine living, working, and religion into one, and find contentment.

Before his death, John T. McCutcheon paid this tribute to Shoemaker:

I have long admired Vaughn Shoemaker for both his character and his ability. I have watched his sure development and his steadily widening influence with the keenest gratification. One of the compensations of advancing years, as I see it, is the pleasure of noting the younger men advance to fame and a devoted following.

With a friendly eye, I have appraised the qualities which have contributed to Mr. Shoemaker's rise. His work is a happy, quite unusual combination of striking simplicity, excellent ideas, an unmistakable evidence of deep convictions in his more serious subjects, and a delightful humor. It is rare that these qualities are all combined in one man. He has them to an impressive degree, and to make his work even more exceptional, he is gifted with a brilliant artistic excellence. His drawing is splendid. His composition and his arrangement of his blacks and whites and tints are beautifully effective. No doubt his detours from work to water colors have taught him the smashing value of color masses.

This is high praise from a great cartoonist.



# 1948

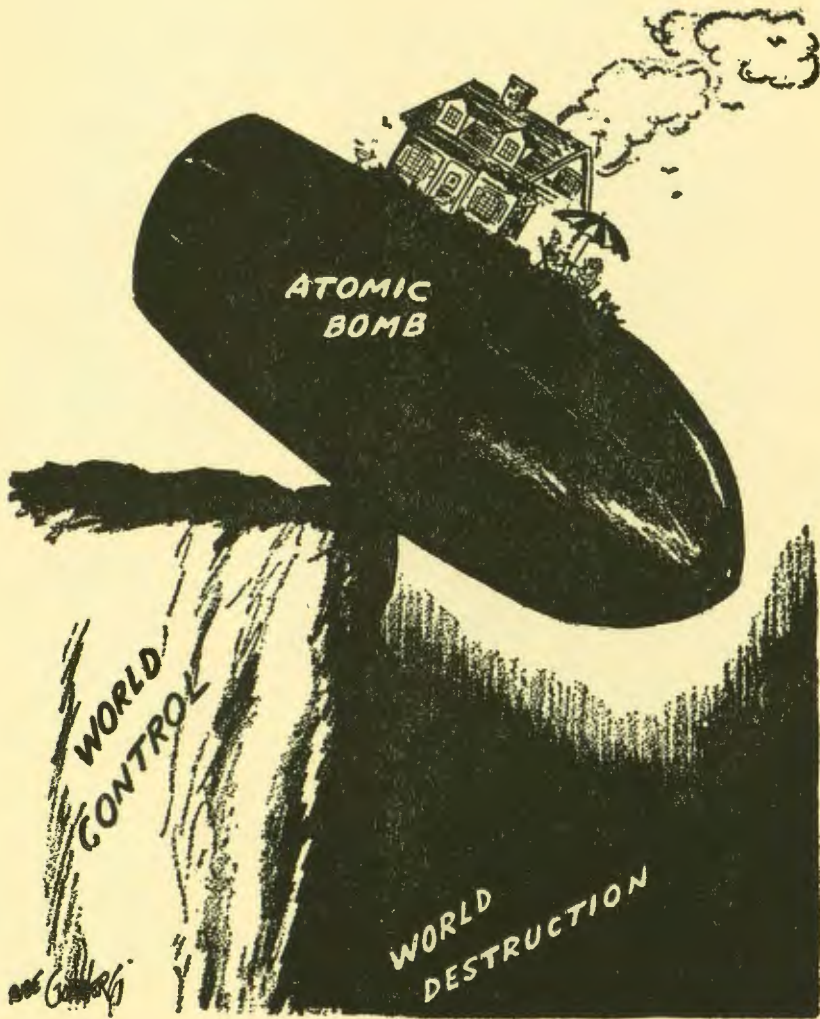
1947: Control of the U.S. atomic energy secrets was transferred to a civilian group . . . The Russians rejected a U.S. plan for international control of atomic secrets . . . Congress approved a bill to merge all armed forces under a department of defense . . . Princess Elizabeth, heir to the British crown, married Philip Mountbatten . . . A French nitrate-laden ship blew up at Texas City, Tex., killing 512 . . . The Yankees beat Brooklyn's Beloved Bums, 4-3, in the World Series.

JHE SIGNATURE of Rube Goldberg appeared in the lower lefthand corner of the cartoon which won top honors in 1948. It is the same signature recognized the world over as that of "the man who draws crazy inventions."

Entitled "Peace Today," the cartoon appeared first in the *New York Sun* of July 22, 1947. It graphically illustrated the frame of mind in which people of all nations found themselves. Our homes — everyone's home — rested squarely atop the atomic bomb. Had we created a Frankenstein? If properly harnessed and controlled, what wonders the atom could bring about. If unleashed, on the other hand, it could only bring world destruction.

Reuben Lucius Goldberg was born on the 4th of July, 1883, in San Francisco. He received a bachelor of science degree from the University of California in 1904, and married Irma Seeman in 1916. They have two sons, Thomas Reuben and George Warren.

Peace Today



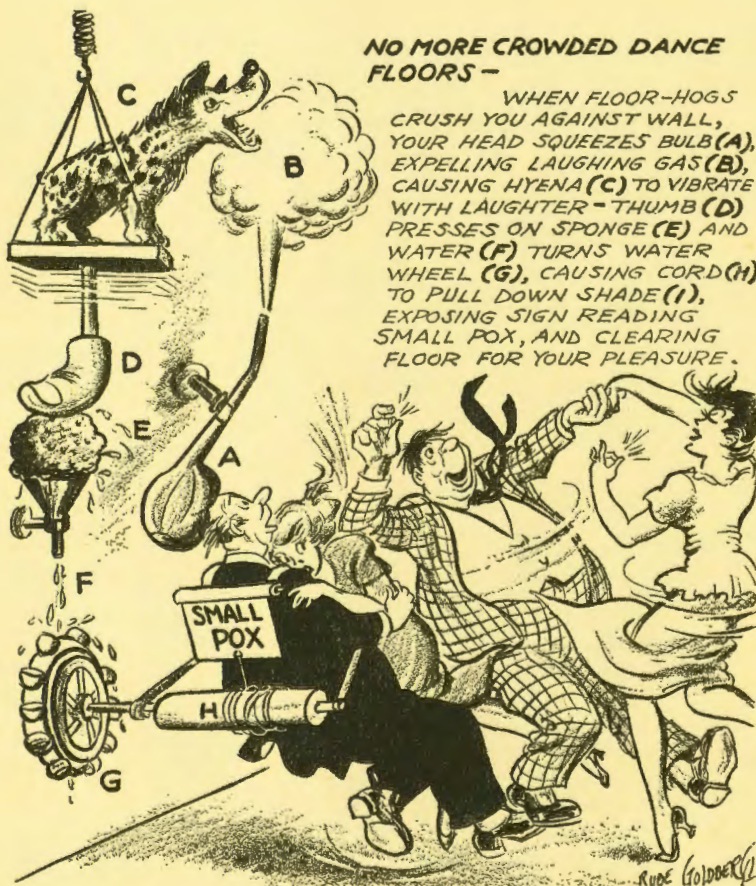


Back in 1904 Rube secured a job cleaning out the *San Francisco Chronicle* art department. There are some early-vintage Californians who insist that Rube took the job to find out what was happening to his many submitted drawings. He found the answer in the wastebasket. It was a blow, but it didn't kill Rube's enthusiasm for art. It might be well to mention that Mr. Goldberg took a mining engineering course in college, and later a position as a sewer designer for the city of San Francisco to give him the proper background for his art profession. A peculiar setting, yet no one can deny that Goldberg made the most of his opportunities.

Rube worked for the *Chronicle* from 1904 to '05, then moved to the *San Francisco Bulletin*, where he remained until 1907. Moving to New York that year he landed a job illustrating sports for the *Evening Mail*. It was his brain-child "Foolish Questions" that really started Rube on his way. Since 1921 Goldberg's cartoons have been widely syndicated. The parade included such old time favorites as Boob McNutt, Ike and Mike, Side Show, and Professor Lucifer Gorgonzola Butts, A.K., etc. In 1938, the *New York Sun* hired him as its first political cartoonist in 18 years, and he remained with that paper until the "sinking of the *Sun*" January 4, 1950. Following the startling turn of events, Goldberg went to the *New York Journal-American*. For a long time his cartoons were distributed by The Bell Syndicate, and currently are handled by King Features Syndicate.

Although Rube is still known primarily as the cartoonist who created infinitely complicated inventions in slapstick, he has proved to the world that his mind is in keen working order. Thomas Craven, author of *Cartoon Cavalcade*, once credited Rube with inciting millions to "rip-roaring laughter that pulled the midriff and made no sense." Then he went on to deride the cartoonist for "reversing his direction, losing his imagination, sinking lower and lower, and ending up as a serious political cartoonist."

Craven spoke thusly because he was one of those avid



Rube Goldberg became widely known for his "inventions" that took a poke at the complexities of modern society. Typical is the one shown above.





followers who sincerely believed that Rube's Foolish Questions, Phony Films, and famous inventions in which he complicated the performance of the simplest act by a screwball apparatus, burlesquing the machine age and the wasted energy of the poor boobs who accumulate so much baggage for so short a journey — these things have done more to set the world straight than his efforts at political thinking.

Rube hasn't changed, only his scope has been widened. He can still sketch out a crazy invention at the drop of a hat, and does so at every meeting where he is called upon to perform.

In 1945 Rube won the Sigma Delta Chi award for editorial cartooning, and in both 1949 and 1950 was among the top three in the annual balloting of the National Cartoonists Society for the "Year's Outstanding Cartoonist." Goldberg was the first president of the Cartoonists Society, and still retains the title of honorary president.

Among the books he has authored are: *Foolish Questions* (1909), *Chasing the Blues*, *Boobs Abroad*, and *Is There a Doctor in the House* (1929), *Post War World* (1944), and a motion picture *Soup to Nuts* (1930).



# 1949

1948: Mohandas K. Gandhi, Hindu spiritual and political leader, was assassinated . . . The new state of Israel was proclaimed . . . The American-British air lift, to circumvent a blockade imposed by Russian occupation forces, began to supply western Berlin with food, supplies and fuel—all by transport plane . . . Mrs. Oksana Kosenkina was injured in a leap as she tried to escape from the Russian consulate in New York . . . Queen Wilhelmina abdicated the throne of Holland and was succeeded by her daughter, Juliana . . . Count Folke Bernadotte, mediator in Palestine, was assassinated . . . President Truman confounded the political experts by defeating Thomas E. Dewey for the presidency . . . Bonny Prince Charles, who may some day be king of England, was born to Princess Elizabeth, Nov. 14 . . . Josef Cardinal Mindszenty was arrested by the Hungarian government on charges of treason . . . In the world of sports: The U.S. won the track and field title of the XIV modern Olympic games . . . The Cleveland Indians defeated the Boston Braves, 4 games to 2, in the World Series.

AT EIGHTY YEARS OF AGE, Lute Pease became the oldest cartoonist to receive the Pulitzer prize, when his pungent portrayal entitled "Who, Me?" took the 1949 award. Pease's vigorous and energetic life is reflected in the cartoons he has sketched for the *Newark (N.J.) Evening News* for the past 35 years.

Depicting John L. Lewis as the "Peck's Bad Boy" of the

Who, Me?







year, the Pease cartoon reflected the tempo of American thinking toward the man with the bushy eyebrows. Right or wrong, John L. was the source of many a headache throughout the nation in the era documented by Cartoonist Pease. A keen insight of the elderly artist's sense of humor is visible through this one cartoon. Lewis is not pictured in the act of smashing the window labeled "U. S. Economy"; but, like the small boy with jam on his face, the circumstantial evidence is quite convincing.

An adventure-strip artist could dip his pen into Lute's real life story and come up with all the necessary drama for his story. Born in Winnemucca, Nevada, in 1869, Pease spent his boyhood in Vermont before returning to the West to become a ranch hand. Then came trying to get in on the Oklahoma Strip before the land rush, freighting with oxen on the White Pass in '98, five years of prospecting in Alaska, wood chopping, running a Nome bunkhouse, and being first resident United States Commissioner in northwestern Alaska.

He got into the newspaper game while working as a salesman for a California grocery concern — a job which he hated with a passion. As he walked down a street in Portland, he saw a rejected lover kill his girl-friend and commit suicide. Pease made sketches of the scene, and landed a job on the *Oregonian*. Later he spent six years as editor of the *Pacific Monthly*, during which time its circulation jumped from 40,000 to over 100,000 before it was sold to the *Sunset* in 1912. While Pease was editor of the *Pacific Monthly*, the magazine paid Jack London \$7,000 for his *Martin Eden* after it had been turned down by snooty eastern publishers.

At the time, Pease recalls London remarking:

When you bought that novel and paid cash for it, I nearly fainted. I couldn't believe it of a West Coast magazine. I once had a fight with one of them for trying to collect the five dollars they had promised for one of my first things. I got rough in their office, and they threw me downstairs!

Lute still recalls with a chuckle his now-famous interview



with Mark Twain when he was cubbing for the *Oregonian*:

That was back in '95. Mark was on his way to the station in Portland, and he let me ride along with him. Said he planned to inspect the equator and wind up a few sections of it to make a ball of yarn — the book turned out to be *Following the Equator*. Mark began a striking figure of speech, but had to hop on the train before he could finish it. I put a finish on it myself, thinking he would never see a copy of the *Oregonian*. The next thing I knew, I got a telegram from him, from Victoria, British Columbia, saying, "Good enough. You said it better than I could have said it myself."

Lute's love of sketching stuck with him in all his adventures. When he built his log cabin in the Yukon he recalled how he peeled the bark off the walls and covered them with pencil sketches of trappers, mushers, and other occasional visitors. His gold-rush days are vividly portrayed in words and sketches in his recent book, *Sourdough Bread*.

When he and his artist-wife, Nell Christmas McMullin, came east after leaving the *Pacific Monthly*, they frequently exhibited their paintings. Lute's portrait of Henry Rankin Poore was hung in the National Academy of Art. Pease started a cartoon syndicate when he re-invaded the East, but the managing editor of the *Newark News* liked his work so well he was offered the position of staff cartoonist. One of his early drawings for that paper was his now-famous portrait of Tex Rickard standing at a bar in Nome, Alaska, which Lute drew from memory.

Pease has been with the *Newark Evening News* since 1914, and happily proclaims that he has never had to draw a cartoon contrary to his own convictions — except once. There is a humorous story behind that one exception, too, according to Lute.

The late Wallace M. Scudder, founder and publisher of the *News*, was a kindly man with a keen mind. He did, however, resent Teddy Roosevelt's stinging criticisms of Woodrow Wilson early in World War I. Mr. Scudder asked Pease to draw a cartoon on Roosevelt expressing his own personal attitude, which he proceeded to outline in great detail.

"To me," Pease recalls, "as to most Westerners, Teddy was something of a demi-god, and I instinctively knew that such a cartoon would be a mistake."

To prove it, he drew up such a slashing, biting, bitter cartoon that it completely delighted the publisher, and expressed his opinion exactly.

"Just what I wanted, Lute," the great man chuckled, "but I'll hold it here on my desk a few days until the right time comes to use it!"

"And," Lute adds with a twinkle, "the right time never came."

For recreation Lute paints seascapes, hoping to be well represented in all the American art galleries by the time he's ninety. "If I ever get around to retiring," he adds, "I'm going up to Maine and paint the sea."

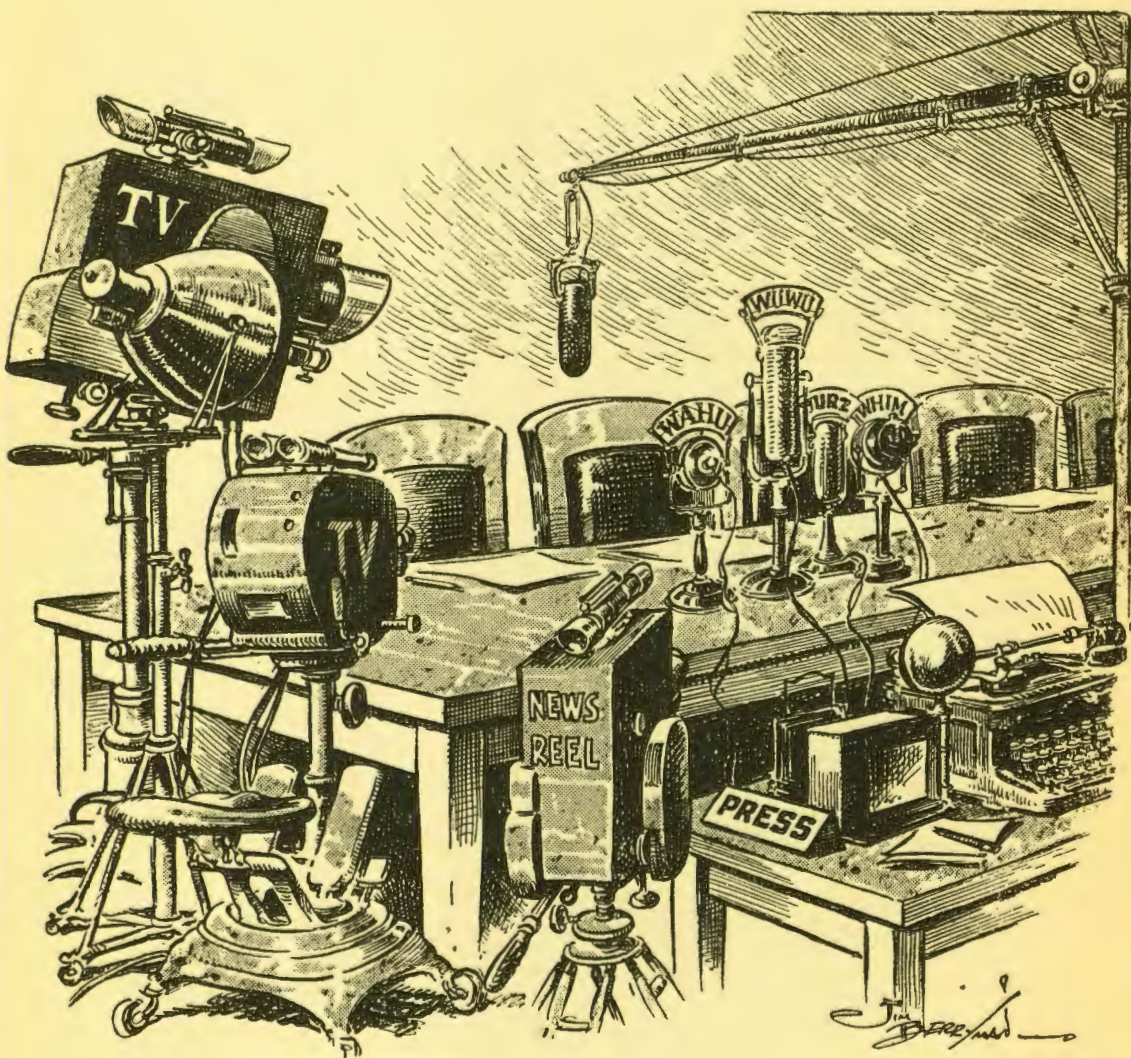


# 1950

1949: President Truman announced the explosion of a Russian atomic bomb. The North Atlantic Alliance Pact was signed. Kingsbury Smith's interviews with Stalin were credited with leading the negotiations that ended the Berlin Blockade. Little Kathy Fiscus died 95 feet down a well pipe. Loud haggings were heard on Army-Navy-Air Force unification. A jury convicted 11 top Communists in the U.S. While the Communists were overrunning China, civil war in Greece ended, and "peace" was established in Israel. Hungarian courts convicted Cardinal Mindszenty of treason. Former Secretary of Defense James Forrestal took his own life. The New York Yankees beat the Brooklyn Dodgers, 4-1, in the World Series.

JOP HONORS went to James T. Berryman of the *Washington Star* for his cartoon, "All Set for a Super-Secret Session in Washington." The year 1949 was the spawning season of Red Herrings, and the era of guarded files. Any Washington official who spoke in whispers or "off the record" was looked upon with suspicion. We didn't want *secret sessions* in Washington — even if they had them in the Kremlin — we wanted to be well-informed. Jim Berryman caught all of this feeling in his cartoon without picturing a single human being.

The day before the Pulitzer announcement, Jim's picture was in the *Star*. He was receiving the American Legion's Distinguished Service Certificate for outstanding Americanism



All Set For A Super-Secret Session In Washington





from Charles K. Dunn, commander of the District Department of the Legion.

This marks the first time a father and son have both won Pulitzer awards for editorial cartooning. Jim's father, the late Clifford K. Berryman, was awarded the prize in 1944.

Born June 8, 1902, in Washington, D. C., Jim attended Washington University and the Corcoran Art School. He was a reporter on the *New Mexico State Tribune* in 1923, and a staff artist on the *Washington (D. C.) Evening Star* from 1924 to 1930. In 1926 he married Louise Marble Rhees; and they have one son, Rhys Morgan Berryman. Jim was an editorial illustrator from 1931 to 1933, sports cartoonist for the *Star* and *Sporting News* from 1934 to 1941, and also classified as a magazine illustrator since 1936.

He became political cartoonist on the *Star* in 1941, with King Features since 1944, art director of National Rifle Association publications, and a teacher of graphic arts at South-eastern University in Washington, D. C., in 1937 and 1938. In addition to the Pulitzer prize he has received awards from the New York World's Fair, Infantile Paralysis Foundation, war bond committee of the United States Treasury, and the American Red Cross.

As a sideline to cartooning Jim has written and illustrated a number of stories on hunting and sporting arms for outdoor magazines. About his newspaper career, he has this to say:

Frankly, I certainly had no driving ambition to be a cartoonist. I wanted to be an engineer! But engineering school was too tough for a fellow with an allergy to higher mathematics, so I took journalism — and actually wanted to be a *writer*.

Back in the '20's I was reporting for Scripps-Howard papers in New Mexico when my father wired me to come east because my mother was seriously ill. Followed a period of odd jobs — transitman for DC Highway, usher in a movie house, hotel clerk, etc.

My father, relatives and friends pleaded with me to take up drawing — insisted that because my father was a great cartoonist I *must be able to draw!* Finally I consented to go to work as an apprentice on the *Evening Star's* art staff. For *eleven years* I drew pots and pans, shoes, and hand-lettered the words *BARGAIN SALE*. My father insisted I was learning the profession



from the ground up — as far as I could see I was stuck in the sub-basement. I couldn't draw and I knew it!

The only kinds of art work which interested me at all were architectural rendering and animal sketching. I didn't give a hoot for cartoons. My father's cartoons reflected the editorial policy of the paper — never criticize or ridicule anyone, never take a definite stand on any issue, always straddle any fence you encounter! This attitude, in those days, was completely alien to the journalistic doctrine I absorbed during my neophyte days with Scripps.

My dad reached his peak during the lush, gentle days before World War I. Front page cartoons on fishing, horseless carriages, women's styles, Christmas, schoolboy pranks, and sports events were tuned to the times and considered first-rate for reader consumption.

As you well know, that nice world blew apart in 1914. The American Press grew up overnight — from a tousled-headed, wistful little boy to a swashbuckling, arrogant adventurer! Politics and sex-slayings crowded church sociables and county fairs off the front page.

In 1935 . . . after two whole years of FDR . . . the *Star*, its editorial writers and my father's cartoons (which had appeared seven days a week for more than 9,000 consecutive days) were still shedding sweetness and light into the lives of 125,000 subscribers.

But on May 29th my father was taken to the hospital seriously ill — with the *Memorial Day* cartoon only half drawn! The editor called me in and said, "James, you will have to finish your father's cartoon for tomorrow . . . the *Star* never goes to press without his cartoon on the front page!"

I had never drawn — nor even attempted to draw — a political nor editorial cartoon in my life; but I painstakingly followed my father's pen style and completed his partly-drawn picture, and signed his name. For the next 14 weeks a Berryman cartoon appeared — signed C. K. Berryman, but produced by yours truly. It was back-breaking work and nerve-racking to try to think cartoonistically and copy another technique.

THE Berryman returned to part-time activity in the autumn of 1935, and found I had initiated a New Deal myself. I had gone to work on Franklin-the-Great and executed two cartoons so uncomplimentary to him that he demanded apologies from me and the *Star*!

After heated arguments, my dad broke down and occasionally took a pen-and-ink sock at Roosevelt, never as vitriolic as mine, but a real departure from former policies. However, neither he nor the *Star* ever approved of what they term my "spirit of revolt."

One of the traditions made by Jim's father was that the "victim" of the Berryman was always the first to ask for the original. How well Jim has succeeded along these lines is

illustrated by his experience with Senator McCarthy, Republican, of Wisconsin.

Two of his cartoons on Senator McCarthy's campaign against the State Department brought in a flood of indignant mail. One was the March 17, St. Patrick's Day cartoon, entitled "St. McCarthy." The Senator, with a halo over his head, was blocked at the door of the State Department by Secretary Acheson. The Senator was saying, "But I still say there are snakes in there."

The other cartoon was entitled "Just a Couple of Strange Bedfellows Named Joe," and the occupants of the bed were unmistakably Joe Stalin and Joe McCarthy. In each instance Senator McCarthy telephoned and asked for the original drawing. When he heard about the mail, some of it extremely abusive, as feelings were running high on the issue, Senator McCarthy asked it be sent to him so he could answer it.



## *Conclusion*

*W*ITH THE ANNOUNCEMENT of the Pulitzer prize winners each year comes the marking of another milestone. Prizes have been awarded annually under the will of the late publisher, Joseph Pulitzer, since 1922.

What has been the pattern, and what does it prove? Perhaps nothing more than the fact that there is no pattern. The cartoonists, themselves, are not of the same cloth. Age is not a factor. One year the top honors went to a twenty-three-year-old youth — four years later the award went to an energetic octogenarian.

Education, in the formal sense, is not a factor. Represented among our winners are artists with more than one college degree — and others who stopped their schooling short of a high school cap and gown.

Nor is there a pattern in style, other than the restrictions placed upon the artist through the necessity that his works must be reproduced in newspapers in much the same method. For the most part, editorial cartoons are run about the same size in newspapers, and are usually reproduced without a halftone screen. These men pride themselves on being different and distinctive in style, even though restricted to pen, brush, or crayon. It is safe to say that no two styles are identical. Even the undiscerning eye can tell a Herblock from a Fitzpatrick, and any reader of the *Washington Evening Star* could tell in a moment if a Berryman cartoon was penned by Cliff, or his son Jim.

If the cartoons were pigeon-holed as to subject matter the pattern would still be wide. Many of them reflected the spirit of the times, some of them molded the thinking of the times, and still others were crystal-ball gazing by bold prognostics with penpoints. Some were worldly and far-reaching, others were warm and human. Even in the method there is a wide divergence from pattern. The degree of subtlety runs the full range. As Ding Darling put it, "there are two ways to let the air out of a balloon — you can use a meat ax or a pinpoint. Both are effective!"

The very word *cartoon* implies humor, but here again we are without formal pattern. The humor of these cartoons varies; some grim, some pathetic, some sad, some ironic, some bitter — but all portraying a measure of truth.

So perhaps we should cast pattern aside, and view these works as a time machine with each flashback representing a segment of the spirit of the times. There will be others in the future, and our totem will continue to grow. They are worthy of study; not only by those in the field of communications or political science, but by all of us who search the newspapers for news and opinions. Keep in mind that along with the humor, the wit, and the sting found in these little picture editorials you will also find a lot of truth.