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Article Summary: Spencer created legendary editorial cartoons for the *Omaha World-Herald* from 1899 to 1939. His work provides a pictorial record of local, state, and national events ranging from Omaha social and civic crusades to presidential campaigns.

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Names: Guy Raymond Spencer, Gilbert M Hitchcock, Edward Rosewater, Victor Rosewater, William Jennings Bryan, William Richard (Bill) Goodall, Clarke G Powell, John N Baldwin, Clare Briggs, Pat McAndrews

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Photographs / Images (all originally published in or by the *Omaha World-Herald*): Spencer at his drawing board, February 27, 1938; Spencer's "self-portrait," May 2, 1935; "Home, Sweet American Home," February 7, 1926; November and December scenes from Spencer's 1914 cartoon calendar; "Our Nomination for the National Beauty Contest," undated; "Left Holding the Sack," February 27, 1927; "The Mighty 'Aryan,'" June 20, 1938

Eye on the Midwest: The 40-Year Career of Cartoonist Guy R. Spencer

BY PATRICIA GASTER

“The editorial cartoonist has one of the best seats in the house—front row center, where he can see all the acts in humankind’s infinite repertoire of tragedy and slapstick, and shower the actors with flowers or overripe vegetables depending on how their performances inspire him.”¹ This introduction by the *Omaha World-Herald* to the 1975 work of its editorial cartoonist Ed Fischer could also aptly introduce the work of an earlier *World-Herald* cartoonist, “one of the ablest . . . known to Midwestern journalism”²—Guy Raymond Spencer. Spencer’s phenomenal 40-year career with the *World-Herald* (1899-1939) left Nebraskans a pungent pictorial record of local, state, and national events, ranging from Omaha social and civic crusades to presidential campaigns.

Guy Spencer was born September 1, 1878, in Jasper County, Missouri, and grew up in Falls City, Nebraska.³ His father, Thomas Spencer, encouraged the boy to take up his own profession—dentistry. But even before graduation from Falls City High School in 1896, Guy was attracted to cartooning by a series of lessons published by a St. Paul, Minnesota, newspaper. He sent some of his drawings to the author of the lessons and received encouragement.⁴

After graduation Spencer borrowed \$100 to enroll in a three-month course at an Omaha penmanship school, which also taught art. The instructor recognized the young man’s talent and, when Spencer’s money was gone, told him he might stay on at school tuition-free. Spencer did so for about three months longer, supporting himself by washing dishes at restaurants.⁵ He then returned to Falls City and spent several months at home.

Spencer was soon back in Omaha trying to land a job with the *World-Herald*. The paper at first had no place for him, but the

young artist did not a second time return home. Spencer and his roommate started their own business: the roommate solicited orders for Spencer's drawings. Lettering the names of graduates on high school diplomas proved to be one of the best sources of income.⁶ Even so, they barely survived. The artist-cartoonist recalled years later that he missed a meal or two but was never really hungry.

When Spencer was again turned down for a job with the *World-Herald*, the Sunday editor suggested that he do some piecework for the paper. He was paid at the rate of \$10 for 10 drawings. His first cartoon for the Omaha paper lampooned Edward Rosewater, publisher of the rival *Omaha Bee*, and his son Victor. Spencer's work was evidently noticed by *World-Herald* publisher Gilbert M. Hitchcock, for in June of 1899 Hitchcock offered him a regular job with the paper at a starting wage of \$10 per week.⁷ Spencer was to stay with the *World-Herald* for the next 40 years until his retirement in 1939.

When Spencer joined the staff of the *World-Herald* in 1899, the paper had existed for only 10 years. The first editions had appeared on July 15, 1889, after publisher Gilbert Hitchcock merged his *Daily World* with the rival *Daily Herald* to form the *Omaha Daily World-Herald* (later the *Omaha World-Herald*).⁸ Hitchcock, later a leading Nebraska political figure and publisher,⁹ originally founded the *Omaha Daily World* in August of 1885 "for the purpose of achieving a major political office. . . . At least part of his ambitions were realized when he was elected in 1902" to Congress.¹⁰ Defeated for reelection in 1904, he won in 1906 and again in 1908. Nominally a Republican, Hitchcock at first proclaimed his newspaper to be politically independent. Gradually, however, he leaned both personally and editorially toward the Democrats; and in 1911 he went to Washington as the first Democratic senator from Nebraska.¹¹

During these years the *World-Herald* was seriously rivaled only by Edward Rosewater's *Omaha Bee*. (A third newspaper, the *Omaha Republican* had folded in 1890; the *Omaha Daily News*, started in 1899, was never a major threat to either the *Bee* or the *World-Herald*.)¹² William Jennings Bryan, hired as *World-Herald* editor in 1894, used the paper for several years to air his views on free silver, the tariff, and the abuses of monopolies.¹³ Bryan became the young Spencer's hero and helped endow the artist with a lasting hatred of trusts and monopolies reflected in some



*Guy R. Spencer at his drawing board, February 27, 1938.
Courtesy of Omaha World-Herald.*



*Spencer's "self portrait," Omaha World-Herald, May 2,
1935.*

of his most memorable cartoons. A colleague recalled in 1939 upon Spencer's retirement: "How he tore into them [the trusts]! Beef trusts, coal trust, steel trust, ice trust, paper trust, telephone trust, and gas trust. If a trust was pictured as anything less sinister than an octopus, it merely proved that Spencer wasn't hitting his stride that day."¹⁴ He regularly contributed cartoons to Bryan's newspaper *The Commoner* from 1902 to 1908.

The *World-Herald* in its early days carried few illustrations. The August 5, 1894, Sunday edition began featuring a full page of line art work, mostly illustrated jokes and political commentary. It was probably syndicated material gathered from many sources.¹⁵

The *Daily World* had featured some cartoons and editorial art work prior to its merger with the *Herald* in 1889. Its first editorial cartoon, attacking the local gas company as a tool of Standard Oil, was published January 8, 1886. Its first front-page cartoon appeared on March 5, 1887, opposing the use of state penitentiary inmates as labor for state projects. Another cartoon on April 2 slammed Omaha's lack of street signs.¹⁶

William Richard (Bill) Goodall, early cartoonist and staff artist for the *World*, was one of the first newspaper cartoonists to work in Omaha and among one of the first in the country.¹⁷ He continued for a time with Hitchcock's paper after it absorbed the *World*, but Goodall left Omaha in 1895 to become an actor and eventually worked in Hollywood as a screen writer. Goodall was replaced by Clarke G. Powell, whose drawings appeared primarily during the presidential campaign of 1896.¹⁸

But when Spencer began with the *World-Herald* in 1899, he worked primarily as an artist, not a cartoonist, and was called upon to do all sorts of illustrating. His 'GRS' was often found on some piece of advertising, or under a sketch of a man who was prominent in the news. Feature items in the Sunday editions were illustrated by Spencer, as makeup changes began demanding more and more art work in the paper. And at times Spencer would be pressed into service to illustrate a fast-breaking news story, such as a fire.¹⁹

Several times during Spencer's early days with the *World-Herald*, he drew the unfavorable notice of Editor Hitchcock. First, one of a series of line drawings Spencer had made of cyclone damage at Herman, northern Washington County, was ruined by the newspaper's engravers, and the editor's ire fell on Spencer:

Mr. Hitchcock brought that edition of the paper [with the poor reproduction] to the artist's desk, and said he didn't believe Spencer would do. The trouble was explained satisfactorily. . . . A day or so later Spencer sketched the *World-*

Herald's relief station at Herman. Mr. Hitchcock looked at the drawings, observed that men in the picture didn't resemble *World-Herald* employees on the scene, and said he didn't think Spencer would do. Spencer hadn't realized that the publisher desired likenesses of the men. He corrected the drawing, and never again did Mr. Hitchcock remark that he didn't think Spencer would do.²⁰

Spencer's first cartoon appeared on August 14, 1898. A caustic comment on the Spanish-American War, it depicted a Spaniard dressed as a pirate, saying, "Another Spanish victory. We made the Yankee pigs dictate the terms of peace."²¹ His second cartoon on August 17 hit railroad influence in the Republican Party.²² Spencer's life-long adherence to the Democrats and his hatred of trusts and monopolies, particularly railroads, were apparent even at this early date. Spencer put "railroads [then fighting to escape local taxation] and Republicans in the same category, often in the same cartoons, and through his drawings the likeness of John N. Baldwin, general counsel of the Union Pacific and almost a 'boss' in state politics, came to be almost as familiar as that of Edward Rosewater."²³

Through the spring of 1900 the *World-Herald* now and then ran a series of Spencer cartoons across the front page entitled variously: "Cartoonist's View of the Past Week" and "Events of the Week as Seen By the *World-Herald* Cartoonist," among others. The young artist first won popular notice that year for his cartoons supporting Bryan during the Great Commoner's second presidential campaign.²⁴ He became further established in 1902 when he drew a series of political cartoons depicting the Orpheum Theater debates between Republican leader Edward Rosewater and party insurgent William F. Gurley. Spencer caricatured the debates as a prize fight, his cartoons depicting one or two rounds each day.²⁵ Because Edward and son Victor had the opposition newspaper and were leaders in the opposing political party, they were fair targets for Spencer. "So frequently were his sights trained on them that Victor Rosewater once wrote a magazine article on 'How It Feels To Be Cartooned.' The illustrations he used were Spencer's drawings."²⁶

The young artist's personality sketches of each member of the Nebraska Legislature in 1903 further bolstered his growing reputation. Copied throughout the state, this series was followed through the years by others—not only of state legislators but of many public and private notables—which have earned a solid niche for their creator in Nebraska history.²⁷ Even the Nebraska

Press Association contemporaries of Spencer's employer were humorously sketched for the August 20, 1916, *World-Herald*. The 1935 series on Nebraska Legislators concluded with a caricature of Spencer himself—one of the few likenesses ever published. Despite his success Spencer throughout his career avoided public attention. "Except for the well-known signature, his name . . . [was] seldom seen in print, and his picture almost never."²⁸

During his succeeding years with the *World-Herald*, Spencer developed a clean, uncluttered style uniquely his own. "Only one thing counted with Spencer—the idea! His only aim was to put his theme across, with punch and with simplicity."²⁹ Unlike some cartoonists who have considered themselves serious artists,³⁰ he believed that art had little place in his daily newspaper productions.

Not that he lacked talent! Proof of his artistic ability was evident in his whimsical cartoons on unpredictable Nebraska weather or drawings of local hunting and fishing scenes.³¹ He also did pencil sketches of Platte River scenery and pen and ink portrait sketches. The rotogravure section of the October 14, 1934, *Omaha World-Herald* carried a striking portrait sketch by Spencer of Franklin D. Roosevelt. However, Spencer always felt he lacked the feeling for color necessary for serious painting in oil.

Spencer's range of subjects was as broad as the news itself. No topic of current interest—political, civic, humanitarian, or social—escaped notice. The *World-Herald* published hundreds of his political cartoons interspersed with pictorial comments on local civic campaigns and severe Nebraska winters. The Visiting Nurse Association, Community Chest, periodic Omaha cleanup and safety drives—all benefited from the support and publicity engendered by Spencer's cartoons. His April 7, 1936, drawing boosting the local Easter seal effort was selected by officials of the International Society of Crippled Children as the "most effective appeal" produced during the 1936 campaign.³² The society used the drawing of a lame boy clutching a crutch and reaching toward a helping hand labeled "Easter seals" in its 1937 national sale of Easter seals.

Some of his drawings—particularly those of children—resemble those of Clare Briggs (1875-1930), whose delightful cartoons of everyday human foibles were syndicated in the 1920s by the *New York Tribune* throughout the United States.³³ In fact,

Spencer's poignant 1919 appeal for needy Omaha youngsters carried underneath his characteristic signature the phrase "with profuse apologies to Briggs."³⁴

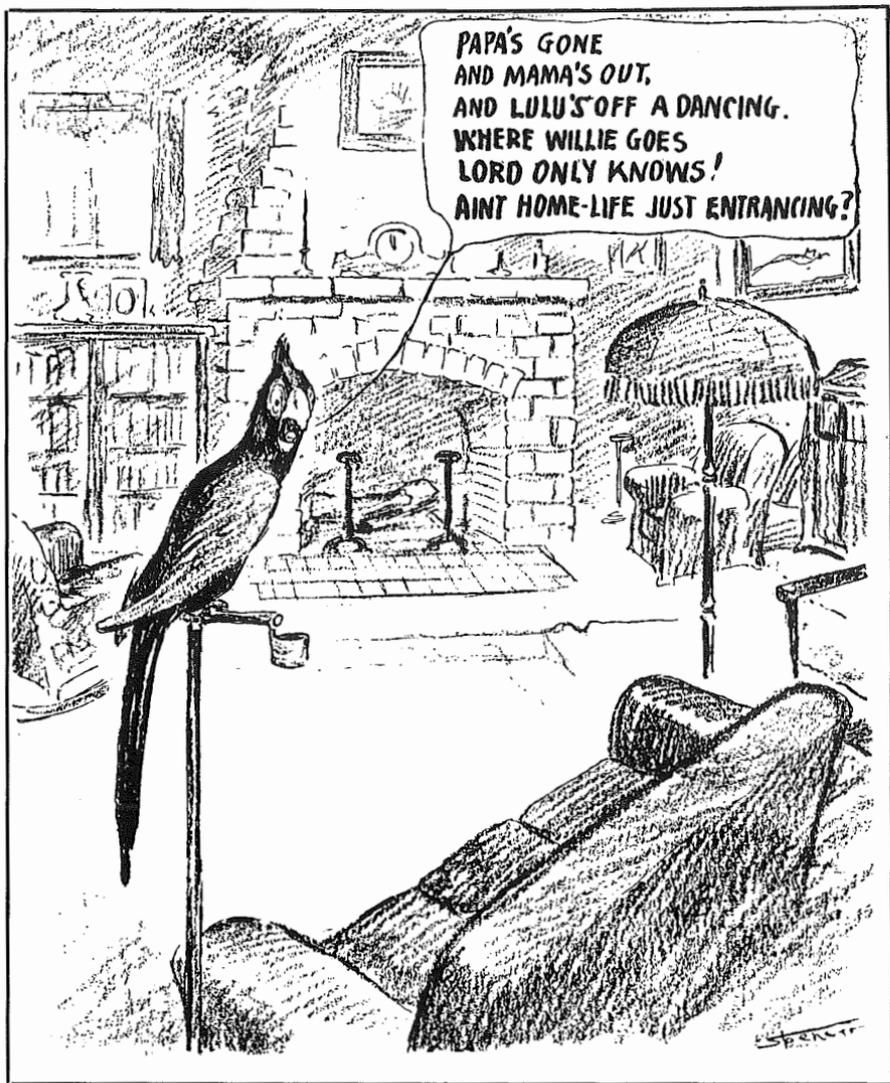
One of Spencer's favorite local themes was traffic safety. Perhaps the cartoonist, whose career began in the days of the horse-drawn buggy and streetcar, never fully adjusted to the automobile era. Several series of sketches slammed the irresponsible Omaha motorist: "Auto Sermonette," "Diary of Ima Rattlenut, Dashing Autoist," and the uncharacteristically caustic "Advice to the Auto Suicide Club." A 1935 cartoon in the latter series depicted a drunk driver with the suicide hint: "Take a few drinks before you get into your car—then driving is a thrilling sport—especially for others."³⁵ A later sketch illustrated another bit of fatal "advice": "Pay no attention to road signs—they are only for old maids and slow pokes—not for bright boys like you."³⁶

Even the Fourth of July firecracker did not escape Spencer's yearly condemnation. A 1937 cartoon, criticizing both fireworks and parental irresponsibility, depicted a bandaged youngster whimpering from a hospital bed, "Mummie an' Daddy gave me the money for the fireworks."³⁷

Another fertile source of Spencer's daily sketches was Nebraska weather. Blizzards, drought, blazing heat—all were depicted in his inimitable style. Spencer's drawings of the state's changing seasons found in "A 1914 Cartoon Calendar," are among his best. The calendar pages for October, "Nebraska's Favorite," and May, "Mother Nature's Favorite," seem to reveal the cartoonist's preference for Nebraska's moderate spring and fall seasons.

The perennial Nebraska gardener also received annual tribute from Spencer. A drawing of a heavily bundled figure with muffler, overshoes, and hoe is entitled, "Having Learned Something From Experience, Smithers Again Goes Forth to Garden."³⁸ In a similar vein another would-be gardener plows through waist-high snow drifts clutching a seed catalog.³⁹ The fruition of this early effort is seen in a 1928 sketch of the beaming vegetable grower at a meal featuring a single serving of shriveled produce identified only as "The First From His Own Garden."⁴⁰

Sports, especially local football, was not neglected. His cartoon sketch for November in "The 1914 Cartoon Calendar" had depicted a football chariot drawn by a Thanksgiving turkey.

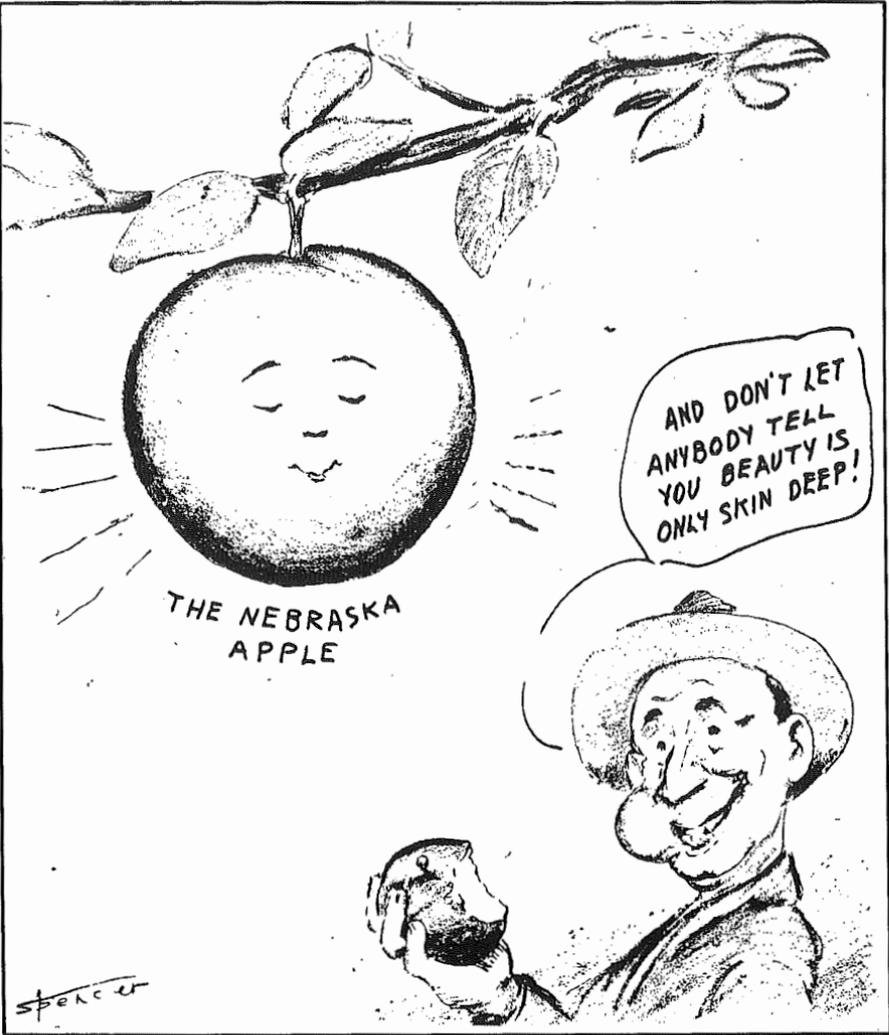


"Home, Sweet American Home," February 7, 1926. Cartoons from Omaha World-Herald clippings in Guy R. Spencer Manuscript collection, Nebraska State Historical Society.



Spencer's 1914 cartoon calendar included these November and December scenes.





"Our Nomination for the National Beauty Contest," undated.



"Left Holding the Sack," February 27, 1927. . . . (Below) "The Mighty 'Aryan'" June 20, 1938.



An October 1, 1935, letter to Spencer from a fellow sports enthusiast carried a special request: "My dear Sir:—About seven or eight years ago . . . you had a masterful cartoon on the front page of the *World-Herald* picturing one of us sports-loving human beings in the throes of near insanity, trying to listen to football games and a World Series at the same time.

"This drawing was the subject of so much favorable comment at the time, and the writer has always remembered it, and every fall hopes that it might again be repeated. So this time I'm communicating my wish to you, in the hopes that in some manner the same drawing might be used over again."⁴¹

Spencer, a life-long defender of the Nebraska farmer, believed agriculture the source of the state's prosperity. A March 29, 1935, sketch of a farmer beginning spring planting, entitled "Courage—A Shining Example for the Business World," well exemplified his attitude.

One of the few instances in which Spencer ever replied to criticism concerned his May 7, 1935, *World-Herald* cartoon supporting higher farm prices. Spencer had caricatured a worried consumer lamenting the high cost of food:

Eggs are up—and
corn and wheat
And pork and beans
and good red meat.

It costs so much
to feed our face
We can't be getting
any place!

An irate Valley County farmer complained in a May 8, 1935, letter:⁴²

The cartoon appearing in your issue of May 7 is an insult to the intelligence of the farmers of the state of Nebraska. . . . I wonder if Mr. Spencer is aware of the fact that the farmers of the middle west have seen their farm values shrink almost to the vanishing point while their overhead remained the same as in the boom days of 1919. . . .

I wonder how Mr. Spencer would like to buy corn at one dollar, hay at twenty two dollars per ton to feed milk cows to produce milk sold in Omaha at ten cents per quart for which said farmer sells to the milk dealers for three cents and which cost him five cents per quart to produce. . . . Come on over, Spencer, and learn a few things before you expose your ignorance of farm problems.

Spencer replied in part:

Though I almost never make any reply to criticism, your communication is so plainly based on misunderstanding of the idea the cartoon in question was intended to convey, that I feel impelled to reply.

What I was trying to do in this cartoon was to poke fun at the bird who so vociferously howled for higher farm prices at the beginning of the depression and who now is belly-aching so loudly because the higher farm prices result in higher food cost. . . .

You have thoroughly misunderstood the impact of my cartoon, which I grant may not be so much of a reflection on you as on the cartoon itself. . . . I am sorry I did not make my point clear.

It was, of course, Spencer's political cartoons of national figures and events that were most reproduced around the country. The December 1, 1928, *Baltimore Sun* reprinted Spencer's prophetic caricature of that year's Wall Street stock market balloon drifting higher and higher into the clouds, observed by an astonished public exclaiming, "Migosh! He can't keep doing that forever! He has to drop sometime!" The 1928 cartoon showing the escape of the airplane *Bremen* from the clutching hands of ocean and storm was reprinted in the *Chicago Tribune*, the *Literary Digest*, and the May 4, 1928, *Manchester* (England) *Guardian*. Spencer's drawings were also regularly reprinted in the *Milwaukee Journal*, *Dayton News*, *Kansas City Star*, and *Kansas City Times*, among others. Spencer's regional and national reputation was prominently featured by the *World-Herald* in its promotional campaigns:

Spencer's cartoons alone worth the price! Cartoons drawn for *The World-Herald* by Guy R. Spencer are frequently reproduced in national magazines and newspapers in other sections of the country. . . . Strong, vital, vigorous, they are also nationally accepted as expressive of the sentiment of the middlewest. . . . you will find them only in *The World-Herald*.⁴³

Aside from his job at the *World-Herald*, Spencer's chief interest was hunting and fishing in outdoor Nebraska. He and newspaper associates for many years maintained hunting shacks on the Platte River. The *World-Herald* colleague who penned a tribute to Spencer upon his retirement in 1939, recalled him as an ideal sportsman:

Great was his consternation the day he discovered that the friend with whom he had spent the morning in a duck blind had forgotten to buy a hunting license. And this writer well remembers the time that a flock of about 10 geese flew over the blind less than three minutes after deadline. The geese were very low, and easy targets but—"It's too late—you can't shoot at them," admonished Spencer, thus nipping any temptation to shoot and then set back one's watch. (It was only a cheap watch anyway, and easily could have been three minutes off.)⁴⁴

Spencer's interest in wildlife and outdoor recreation, like that of fellow cartoonist J. N. (Ding) Darling of the *Des Moines Register*, was reflected in his sketches.⁴⁵ They range from the starkly simple drawing of a Nebraska prairie chicken with a printed plea for wildlife conservation tucked under its wing⁴⁶ to a more stinging caricature of dozens of "sportsmen" blazing away at a single "Eastern Nebraska Rabbit Out for a Sunday Stroll."⁴⁷ Other conservation related cartoons feature a sly dig at "The Simon-Pure Fly Fisherman" furtively spading his garden for worms⁴⁸ or friendly caricatures of Izaak Walton League officials similar in style to those he produced of state legislators.⁴⁹

Spencer himself, once described as "a superb storyteller and word-painter," enjoyed spinning yarns to friends of his hunting experiences, which occasionally found their way into print.⁵⁰ One such experience involved lunch prepared by a distracted Spencer during, as he later recalled, a day of "the finest duck shooting of my life"—a memorable meal of sugar topped with macaroni and cheese. However, *World-Herald* photographer and hunting partner Pat McAndrews "was in no mood to be critical. We had our hands full."⁵¹ McAndrews, who had joined the newspaper staff in 1903 as a student artist assistant to Spencer, shared his former boss's enthusiasm for the outdoors and often accompanied Spencer on his hunting and fishing forays.⁵²

In 1929 Spencer was appointed by Nebraska Governor Arthur J. Weaver to what was to be his only public office—membership on the newly reorganized Game, Forestation and Parks Commission.⁵³ He and the other four commissioners served without salary, but received \$10 per day and expenses when on duty.⁵⁴ The fact that Spencer, a Democrat, had been appointed to the commission by a Republican governor in 1931 caused some opposition to his reappointment to the commission by Governor Charles Bryan. In addition it was alleged by disgruntled Democrats that Spencer's residence at Carter Lake, Iowa, each summer disqualified him as a legal resident of Nebraska and hence made him ineligible for membership on the commission.

Spencer, in a rare public statement, replied:

I have lived in Nebraska since 1884. . . . I have voted in every general election in the state since I was 21 years old, and at nearly every primary during that time, being registered as a Democrat. During all this time I have been a registered voter of the city of Omaha except for a period of about 10 years when I lived in Florence before its annexation to Omaha.

I lease a cottage at Carter Lake club, which is the Iowa side of the lake, and which I occupy during the summer months. During the remainder of each year I live within the corporate limits of the city of Omaha.⁵⁵

Wildlife enthusiasts rallied to Spencer's support. Members of the Fremont chapter of the Izaak Walton League, remembering his efforts toward the purchase of Union Pacific Lake west of Fremont for use as a state park, organized a telegram campaign in his behalf. State Senator Harry K. Easton of Omaha stated publicly that he believed the opposition had surfaced more "as the result of displeasure on the part of the Senate Democrats at Governor Bryan's failure to consult them on this and other matters, rather than real opposition to Spencer."⁵⁶ Spencer was ultimately reappointed, served a stint as commission chairman, and was continuously reappointed until the expiration of his last term on January 15, 1941.⁵⁷ He was cited, with Nebraska Governor Charles Bryan and others, for his work in "Park, Hatchery and Civil Conservation Corps activities."⁵⁸ During these years much was accomplished in the field of conservation and work begun on many Nebraska state parks and recreation areas.⁵⁹

Near the end of Spencer's career in 1937 the *World-Herald* acquired another talented cartoonist when it absorbed its long-standing rival, the *Omaha Bee-News*.⁶⁰ Mike Parks, *Bee-News* political cartoonist, continued with the *World-Herald*, until March of 1939, when he moved on to become political and sports cartoonist on the *San Francisco Call-Bulletin*. During his brief stint with the *World-Herald*, Parks drew "Nebraska in the Making," a series depicting the history of each of the 93 counties of Nebraska; and half-page sketches entitled "Bygone Nebraska" illustrating unusual events in state history.⁶¹ Parks and Spencer both left the newspaper in 1939; by October of 1940 Dan Dowling was *World-Herald* cartoonist.⁶²

Spencer retired from the *World-Herald* in 1939 after a remarkable 40-year career with the newspaper which had made his name familiar throughout the Midwest. In poor health he went south with his wife, the former Josephine McNulty, originally of Butte, Montana,⁶³ for a well-earned rest. He died several years later on December 27, 1945, in Lincoln.⁶⁴

Even Spencer's admiring colleagues on the *World-Herald* admitted the hopelessness of any final effort to evaluate his influence. His gentle good humor—one of the outstanding

qualities of his work—enabled thousands of *World-Herald* readers to “start off the day with a chuckle. Even when he dipped his pen in acid there was generally a coating of good nature that soothed the sting.”⁶⁵ His cartoons, rated by the *Literary Digest* in its heyday as among the best,⁶⁶ comprise a one-man history of world events. “But his ideas were always rooted in Omaha, and he never once forgot that he was a Nebraskan drawing for the people of Nebraska. . . . Let it suffice to say that in the era when people had more time to consider the issues of the day, the stock question, ‘Have you seen Spencer’s cartoon today?’ was . . . a by-word” throughout the Midwest.⁶⁷

NOTES

1. *Sunday World-Herald*, January 12, 1976.
2. *Ibid.*, January 15, 1939.
3. *Ibid. Who's Who in America, 1938-1939* (Chicago: The A. N. Marquis Company, 1938), 2,337. Clarissa Bucklin, ed., *Nebraska Art and Artists* (Lincoln: University of Nebraska, 1932), 48.
4. *Sunday World-Herald*, January 15, 1939.
5. *Ibid.*
6. *Ibid.*
7. *Ibid.* Guy R. Spencer manuscript collection, MS 1503, Nebraska State Archives at Nebraska State Historical Society. The collection consists of three large scrapbooks arranged in two series: newspaper clippings (1924-1938) of Spencer's cartoons and articles relating to his career with the *World-Herald*; and original drawings.
8. *Sunday World-Herald*, August 24, 1975. J. R. Johnson, “Gilbert Monell Hitchcock, Publisher,” *Representative Nebraskans* (Lincoln: Johnsen Publishing, 1954), 95.
9. G. M. Hitchcock, “Dr. Gilbert C. Monell and Hon. Phineas W. Hitchcock,” *Transactions and Reports of the Nebraska State Historical Society*, 1 (Lincoln, 1885), 102-103. Walter Christensen, “Gilbert M. Hitchcock: The Newspaperman,” *Nebraska History*, XVII (Lincoln; July-September, 1936), 189-191.
10. Paul Vanard Peterson, *The Omaha Daily World-Herald, 1885-1964* (Doctor's dissertation, University of Minnesota, 1966), 314. Microfilm copy on file at Nebraska State Historical Society.
11. Hitchcock served in the Senate during World War I and was chairman of the Senate Foreign Relations Committee; and as a member of the Banking and Currency Committee helped put through the Federal Reserve Banking system.
12. *Sunday World-Herald*, March 2, 1958. Johnson, *Representative Nebraskans*, 96.
13. *Sunday World-Herald*, August 24, 1975.
14. Peterson, *Omaha Daily World*, 236; Johnson, *Representative Nebraskans*, 95-96.
15. *Sunday World-Herald*, January 15, 1939.

15. Peterson, *Omaha Daily World*, 281.
16. *Ibid.*, 102, 114.
17. Goodall's first job as a cartoonist was on the Louisville (Kentucky) *Courier-Journal* after he had been discovered by newspaperman Henry Watterson and "given a few preliminary pointers" by Augustus Thomas, famous early-day editor in St. Louis. *Omaha World-Herald*, August 1, 1923.
18. *Ibid.* Peterson, *Omaha Daily World*, 277.
19. Peterson, *Omaha Daily World*, 331.
20. *Sunday World-Herald*, January 15, 1939.
21. *Ibid.*, August 14, 1898.
22. *Ibid.*, August 17, 1898.
23. *Ibid.*, January 13, 1939.
24. *ibid.*, December 28, 1945.
25. *Ibid.*, January 15, 1939.
26. *Ibid.*
27. The original drawings are now on file in the Spencer manuscript collection in the State Archives.
28. *Omaha World-Herald*, January 15, 1939.
29. *Ibid.*
30. An August 10, 1975, *World-Herald* report on members of the newspaper's art department commented, "Our artists didn't dream of newspapers as a career. After their art education they found they needed a steady job to stay afloat . . . [Newspaper artist] Allan Tubach . . . now has two careers: the newspaper by day and painting by night." Recent *World-Herald* cartoonist Ed Fischer has had his work exhibited at Joslyn Art Museum. *Sunday World-Herald*, September 21, 1975.
31. *Ibid.*, January 15, 1939.
32. Undated newspaper clipping, Spencer manuscript collection.
33. *The Selected Drawings of Clare Briggs* (New York City: Wm. H. Wise & Co., 1930). Born in Reedsburg, Wisconsin, Clare Briggs later moved with his family to Lincoln, Nebraska. A January 18, 1925, *Lincoln Sunday Star* article on veteran Lincoln schoolteacher Mrs. Emma Edwards includes her memories of the youthful Briggs, who attended Elliott School while she was principal there. Briggs later studied at the University of Nebraska before leaving Lincoln for St. Louis in 1896.
34. *Omaha World-Herald*, December 14, 1919.
35. *Ibid.*, December 31, 1935.
36. *Ibid.*, January 12, 1936.
37. *Ibid.*, July 5, 1937.
38. Undated newspaper clippings, Spencer manuscript collection.
39. *Ibid.*
40. *Omaha World-Herald*, May 20, 1928.
41. Letter dated October 1, 1935, from H. L. Blackledge, Kearney, Nebraska, to Guy R. Spencer. Spencer manuscript collection.
42. Letter dated May 8, 1935, to Public Pulse editor, *Omaha World-Herald*, and Spencer's succeeding reply, dated May 10, 1935.
43. *Ibid.*
44. *Omaha World-Herald*, January 15, 1939.
45. The conservation oriented sketches of J. N. (Ding) Darling (1876-1962)

won national acclaim. Like Spencer, Darling held public office in connection with his overriding interest—he was chief of Biological Survey for the US Department of Agriculture from 1934 to 1935.

46. *Omaha World-Herald*, September 29, 1927.

47. Undated newspaper clipping, Spencer manuscript collection.

48. *Omaha World-Herald*, March 22, 1928.

49. *Ibid.*, April 20, 1928.

50. Undated newspaper clipping, Spencer manuscript collection.

51. *Ibid.*

52. *Ibid.*

53. *Report of the Game, Forestation, and Parks Commission*, State of Nebraska, For the Years of 1929, 1930 and 1931, Lincoln, Nebraska.

54. *Omaha World-Herald*, May 3, 1929. Other commission members were George Dayton of Lincoln, former city commissioner; Webb Rice of Norfolk, attorney for the Izaak Walton League; F. A. Baldwin of Atkinson, merchant; and E. R. Purcell of Broken Bow, newspaper publisher.

55. Undated newspaper clipping, Spencer manuscript collection.

56. *Ibid.*

57. *Report of the Game, Forestation, and Parks Commission*, State of Nebraska, For the Years of 1932 and 1933; 1934 and 1935; and 1936 and 1937, Lincoln, Nebraska. *The Nebraska Blue Book*, 1938 (Lincoln: Nebraska Legislative Bureau, 1938).

58. *Report of the Game, Forestation, and Parks Commission*, State of Nebraska, For the Years of 1932 and 1933, Lincoln, Nebraska.

59. *Ibid.* August 11, 1981, letter from Ted E. Stutheit, Nebraska Game and Parks Commission.

60. *The Omaha Bee-News* represented the combined *Omaha Bee* and the *Omaha Daily News*.

61. Martha M. Turner, "Mike Parks, Cartoonist," *Nebraska History*, XX (July-September, 1939) 190; "History in Nebraska Newspapers," *Nebraska History*, XX (January-March, 1939), 80. The "Nebraska in the Making" cartoons were later published in book form and the 95 cuts used in printing donated to the Nebraska State Historical Society. "Gifts to the Society," *Nebraska History*, XX (July-September, 1939), 210.

62. *Omaha World-Herald*, October 20, 1940.

63. *Ibid.*, March 12, 1904.

64. *Ibid.*, December 28, 1945. Spencer was survived by his wife and three children: Steven M., Kathleen Spencer Bruskin, and Lois Spencer Smith.

65. *Ibid.*, January 15, 1939.

66. *Ibid.*, December 28, 1945.

67. *Ibid.*, January 15, 1939.