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Guide to the Helen E. Hokinson Cartoons for The New Yorker

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by Sandra Markham

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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CALL NUMBER: YCAL MSS 1084

CREATOR: Hokinson, Helen E. (Helen Elna), 1893-1949 , artist

TITLE: Helen E. Hokinson Cartoons for *The New Yorker*

DATES: 1926-1949

PHYSICAL DESCRIPTION: 25.42 linear feet (15 boxes)

LANGUAGE: Captions in English.

SUMMARY: The collection consists of more than 340 cartoons, cover drawings, and concept sketches in ink, pencil, watercolor, crayon, and charcoal on paper that were created for *The New Yorker* magazine by Helen E. Hokinson.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.hokinson>

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.hokinson>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Gift of James Reid Parker, 1980.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The Helen E. Hokinson Cartoons for *The New Yorker* is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Helen E. Hokinson Cartoons for *The New Yorker*. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

Processing Information

This finding aid was produced from an existing inventory. All captions and descriptions in the box and folder list were taken from the inventory, although it is unclear if the inventory was made by the donor, James Reid Parker, or by library staff when the collection arrived in 1980.

Former call number: Za MS +1

Related Materials

James Reid Paper Papers (YCAL MSS 371), Beinecke Rare Book and Manuscript Library.

Helen E. Hokinson (1893-1949)

Helen Elna Hokinson was born on June 29, 1893, in Mendota, Illinois, the daughter of Mary Wilcox Hokinson and Adolph Hokinson, a farm machinery salesman. After graduating from Mendota High School in 1913, she attended the Academy of Fine Arts in Chicago, and drew fashion illustrations for local department stores. Moving to New York in 1920, she studied at the New York School of Fine and Applied Art (later the Parsons School of Design) and worked as an illustrator for several of the city's fine department stores including Lord & Taylor and B. Altman and Company. Equally interested in cartooning, Hokinson submitted a drawing to *The New Yorker* within months of the magazine's founding in 1925, and was hired to make sketches at cultural events in the city such as art exhibitions or dance and music recitals. Thereafter the magazine published nearly 1,800 of her cartoons and vignettes within its covers, and sixty-eight of her watercolor drawings on its covers, until just after her death in 1949.

Helen Hokinson became one of the best-known of *The New Yorker* cartoonists, in company with Charles Addams, Peter Arno, Whitney Darrow Jr, George Price, and James Thurber. Working from her apartment in New York's Gramercy Park neighborhood or her cottage in Silvermine, Connecticut, she created her own genre of civic-minded "Hokinson women," described by Richard Merkin in a short profile of the artist published in *The New Yorker* in 1994: "Her dowagers and clubwomen were generally edging up on their fifties, were overweight (but intent on doing something about it), and were addicted to chapeaus that somehow always looked both chic and wrong. They were women of cheerful mien, earnest in their cultural and horticultural pursuits, and inclined toward the ingenuous. It was easy to laugh at them, but something about them—perhaps their energy, perhaps their tiny feet—made you laugh gently and with affection." Hokinson set her subjects in women's club meetings, community theatricals, country fairs, and flower and pet shows as well as at the opera, art museums, and, naturally, a wide variety of retail shops. Many of her early cartoons were published without captions, but eventually she, and most of the magazine's other cartoonists, began to use captions assigned by editors or staff writers, some of whom would first suggest captions for which Hokinson would then fashion an image.

In 1931 James Reid Parker, who wrote humorous pieces and light sketches for *The New Yorker*, met Helen Hokinson and the two became a professional team with Parker supplying captions for Hokinson's drawings. They met once a week, on Fridays, to exchange and develop ideas, and communicated daily by

postcard if either was traveling. Their arrangement continued until Hokinson's death in an airplane crash on November 1, 1949; Parker served as the executor of her estate.

The editors wrote an appreciative farewell to Helen Hokinson in their November 12, 1949, issue: "Miss Hokinson's first drawing appeared in *The New Yorker* on July 4, 1925. The magazine was less than five months old then, and it was singularly fortunate in finding, at its difficult beginning, an artist of such rare and gentle distinction. In the years since then, her pictures have appeared in these pages almost every week, and the ladies she drew have become perhaps the most widely known and certainly the most affectionately cherished of any characters we have introduced to our readers. If satire is defined as an exposure of anyone's weakness, she was not a satirist at all, or even a humorist, if there is any implication of harshness in that. Her work was the product of loving observation and a boundless delight in all absurdity, none more than that she found in herself, and the pleasure she gave other people was really a reflection of her own."

Helen Hokinson's cartoons were published in three collections during her lifetime, *So You're Going to Buy a Book!* (Minton, Balch & Co., 1931), *My Best Girls* (New York: E. P. Dutton, 1941), and *When Were You Built?* (New York: E. P. Dutton & Co., 1948), and three after her death: *The Ladies, God Bless 'em* (New York: E. P. Dutton & Co., 1950), *There are Ladies Present* (New York: E. P. Dutton & Co., 1952), and *The Hokinson Festival* (New York: E. P. Dutton & Co. 1956).

Scope and Contents

The collection consists of more than 340 cartoons, cover drawings, and concept sketches in ink, pencil, watercolor, crayon, and charcoal on paper that were created for *The New Yorker* magazine by Helen E. Hokinson. Many were signed by the artist and few are dated except by stamps and notes applied by the magazine's production staff. The drawings that are dated range from 1926 to 1949, but in general the works are chiefly from the 1930s and 1940s. There are more than thirty drawings or sketches meant for covers (easily recognizable by the distinctive color bar running along the left edge of the image) as well as several multi-panel cartoons that read like storyboards (for example, Series VI, drawing 64: So You're Going to Have Your Picture Taken!).

The drawings primarily feature situations in which Hokinson's iconic matrons interact with their friends, cultural colleagues, children, pets, sales clerks, and their stalwart household staff members (two examples in Series VII: in drawing 78, a matron stepping off a train tells her driver, "I have two sheep in the baggage car, Gordon, they're for the lawn." and in drawing 76, a matron alone with her housekeeper says, "Alice, go look at my engagement pad and tell me what I'm doing."). The city and suburban scenarios are those Hokinson knew well: department stores, women's clubs, box offices, amateur theater stages, pet shows, cocktail parties, and anywhere that American tourists would be seen abroad. Much of her humor is visual and not always obvious from a caption (Series VII, drawing 10, "Where are the guns, please?" features a woman and small boy in the stuffed animal section of a toy store; Series VI, drawing 63, "Do you all give up?" depicts a game of charades in which the matron is on the floor posed as a sphinx) and many of the references, such as those to cosmetics magnate Richard Hudnut, theater star Maurice Evans, United States Vice President Henry A. Wallace, and to Briarcliff Junior College, are no longer relatable in the twenty-first century. However, the gentle humor that Hokinson applied to her ladies and their circumstances both mirrors and transcends its time, and some of the cartoons—in particular the matron whispering to a Paris bookstall attendant in French about James Joyce's banned *Ulysses* (Series VII, drawing 8, published May 22, 1930) or walking out on a performance of Igor Stravinsky's *The Rite of Spring* (remarking "Mr. Damrosch will hear of this." in Series VII, drawing 26), or the two matrons in an art gallery quizzically circling Constantin Brancusi's *Bird in Space* (Series VII, drawing 173, published February 6, 1926) or pausing to query a Southwest pueblo resident about the legendary Mabel Dodge Luhan (Series IV, drawing 12, published July 9, 1938)—present cultural markers still of interest to readers many decades afterward.

Drawings that carry on their versos the magazine's copyright stamp, serial numbers in blue or black crayon, and directions to the printer regarding image size and placement, indicate that they had been published. Those without may be rejected ideas or weren't submitted for consideration, and in six cases the drawings are accompanied by notes (usually rejection notes) from James M. Geraghty (1905-1983), art editor at *The New Yorker* from 1939 to 1973; one mentions Harold Ross (1892-1951), the magazine's founder and editor-in-

chief. However, although unmarked, some of the drawings may have appeared in the magazine's category of "covering art"—groups or sequences of images which appeared on a page or two, usually with a one- or two-word caption—or as vignettes in the "Goings On" or "Talk of the Town" sections of the magazine. In two cases the collection holds drawings that are in both cartoon and cover formats: the three matrons touring Mexico in Series VI, drawing 46, appear in a cover design in Series VII, drawing 68, and the tennis club group in Series VII, drawing 104, is also in a cover sketch in Series VII, drawing 18.

In addition to the cartoons there are three watercolor views of rural France in Series III (drawings 39-41) taken when Hokinson visited there in the late 1920s, and four unidentified watercolor views in Series VII (drawings 73, 79, 129, and 143) as well as two printed pieces: a progressive proof of a Hokinson cover on the June 22, 1946, issue (Series VII, number 17) and in the same series, number 69 is a detached Hokinson cover from January 5, 1946. Also present is a 1931 cartoon by Perry Barlow (1892-1977), her colleague at *The New Yorker* (Series VI, drawing 78).

The drawings in this collection were among a larger group left as a bequest by Helen Hokinson to her friend Helen Mobert (1896-1979). Before they were transferred to Mobert, James Reid Parker (1909-1984), Hokinson's executor and primary caption writer, added captions on the drawings which had none. In the subsequent thirty years, Mobert sold most of the drawings she had inherited, and at her death the residue passed to Parker. Mobert had written new captions on many of the drawings; Parker erased those captions and rewrote the originals, either from memory when the caption was his own or from published sources when the drawing was executed before he began collaborating with Hokinson. The captions in the box and folder list below were transcribed as they appear on the drawings. Those with quotation marks indicate that a character in the cartoon is speaking. Those without quotes are simply titles applied by Hokinson or Parker, and [descriptions in brackets] are for drawings with no caption or title present.

Arrangement

Organized into seven series by the number of the portfolio in which they were received. Within each series the drawings are arranged in order of a numbered inventory that accompanied the collection.

Collection Contents

Series I: Portfolio 1

b. 1, f. 1	1. "I always mistrust the ones that win a lot of prizes." Black ink and gray wash over pencil, 14 1/4 x 13 1/2". Caption written in pencil at foot of drawing above another version: "I always mistrust them when they get a lot of prizes.", which is written in pencil over a previously erased caption with different wording. A6070 written in blue crayon on verso, portion of second 0 cut away.	
b. 1, f. 2	2. "I hope I haven't alarmed you about Dartmouth." Black ink and gray wash over pencil, 13 3/4 x 15 3/4". Caption written in pencil at foot of drawing over a previously erased caption with different wording. A71096 written in blue crayon on verso.	
b. 1, f. 3	3. "Suppose I tell you the kind of life I lead, and you suggest something." Black ink and gray wash over pencil, 12 1/4 x 14 3/4". Caption written in pencil at foot of drawing over a previously erased caption with different wording. A6239 written in blue crayon on verso.	
b. 1, f. 4	4. "It's the same lecture, but for twenty dollars more he wears a leopard skin." Black ink and gray wash over pencil, 11 3/4 x 14 3/4". Caption written in pencil at foot of drawing over a previously erased caption with different wording. A8906 written in pencil on verso, portion of the 6 cut away. Date 1/16/32 written in pencil on verso.	1932
b. 1, f. 5	5. "Surely you must have something a young ensign might use on a destroyer." Black ink and gray wash over pencil, 14 x 11 1/2". Caption written in pencil at foot of drawing over a previously erased caption with different wording. A513 written in blue crayon on verso; evidence of cropping suggests that this number had a fourth digit subsequently cut away.	
b. 1, f. 6	6. "Well, I'm saving my lira for an antipasto binge on a rainy day." Black ink and gray wash over pencil, 16 x 13 1/4". Caption written in pencil at foot of drawing. AA6795 written in blue crayon on verso.	
b. 1, f. 7	7. "It happened like this. One day Miss Arden was looking at a beautiful sunset..." Black ink and gray wash over pencil, 11 x 8 3/4". Caption written in pencil at foot of drawing above a portion of the same caption (written in another hand), the remainder cut away. AS written in blue crayon on verso.	
b. 1, f. 8	8. "Do you think it's serious enough for a party of the president of Princeton?" Black ink and gray wash over pencil, 13 x 15 3/4". Caption written in pencil over previously erased caption with same wording. A1477 written in blue crayon on verso.	
b. 1, f. 9	9. "I've been driving for a whole year, and you're the first person who hasn't got out of my way." Black ink and gray wash over pencil with onlay correction pasted to upper portion of drawing, 14 x 17 3/4". Caption written in pencil at foot of drawing over a previously erased caption with same wording. A1230 written in blue crayon on verso.	

b. 1, f. 10	10. "What I didn't learn about Charles the Second in the book they sent last month!"	
	Black ink and gray wash over pencil, 14 x 14 1/2". Caption written in pencil at foot of drawing over a previously erased caption. A6997 written in blue crayon on verso, portion of the 7 cut away.	
b. 1, f. 11	11. "My husband is going to shoot me, but I don't care."	1940
	Black ink and gray wash over pencil, 13 1/2 x 12 1/2". Caption written in pencil at foot of drawing above a previously erased caption with different wording. AA5511 written in crayon on verso. Jun 22 1940 stamped on Kraft paper cover sheet.	
b. 1, f. 12	12. "But if you married a man named Kimball your first year out of college, what on earth did you do with Albert Fowler?"	
	Black ink and gray wash over pencil, 17 x 13 1/2". Caption written in pencil at foot of drawing above a previously erased caption with different wording. A8501 written in blue crayon on verso.	
b. 1, f. 13	13. "Never mind, Mrs. Jones. We'll take the will for the deed."	1934
	Black ink and gray wash over pencil, 15 x 18 1/2". Caption written in pencil at foot of drawing over previously erased caption with same wording. Oct 17 1934 stamped on verso. AA1457 written in blue crayon on verso.	

Series II: Portfolio 2

b. 2, f. 14	1. The thrill of buying your first car A sequence of six panel drawings, black ink and gray wash over pencil, each drawing 3 1/2 x 5", together mounted on a 14 3/4 x 12" sheet; captions written in pencil on the mounting sheet below each drawing and on the verso of the mounting sheet in variant wordings.	
b. 2, f. 15	2. Some day, in an unexpected place, you will likely meet an Old Friend. says the O. F. "I'm just over in Westchester—next-door neighbors—drop in any time!" A sequence of nine panel drawings, black ink and gray wash over pencil, each drawing 5 x 5 1/2", together mounted on a 16 x 18" sheet backed with cardboard. Captions written in black ink at foot of each drawing; the first and fourth captions with correction onlays.	
b. 2, f. 16	3. Very likely, one day, an otherwise intelligent friend will announce, "My dear, I've been to the most marvelous astrologist!" A sequence of nine panel drawings, black ink and gray wash over pencil, each drawing 4 x 5", mounted in rows of three on 14 1/2 x 6" sheets. Captions typewritten on the mounting sheet below each drawing.	
b. 2, f. 17	4. Very likely a gentleman will say to you some evening—"I wonder how you'd look with you hair long." A sequence of six panel drawings, black ink and gray wash over pencil, the drawings 4 1/2 x 5" and 4 1/2 x 6", together mounted on a 16 1/2 x 11 1/4" sheet. Captions written in black ink at foot of each drawing.	
b. 2, f. 18	5. "Perhaps I should get a size larger this time. They seem to shrink after I get them." Black ink and gray wash over pencil, 14 1/2 x 14 1/4". Caption written in pencil over two previously erased captions with different wording. A8997 written in blue crayon on verso.	
b. 11, f. 240	6. So you're going to play bridge! A sequence of eight panel drawings, black ink and gray wash over pencil, the drawings, 5 x 5" and 5 x 6", numbers 1, 2, 3, 4, 7, 8 in panels of two, 5 and 6 separate, together mounted on a 20 x 12" sheet. Title written in red crayon on upper left margin of drawing number 2; captions written in black ink at foot of each drawing.	
b. 11, f. 241	7. So you're going to hire a secretary! A sequence of nine panel drawings, black ink and gray wash over pencil, the drawings 5 1/2 x 6"; numbers 5, 6, 8, 9 in a panel of four, numbers 1, 2, 3, 6, 9 are separate, together mounted on an 18 x 19" sheet. Title written in red crayon on panel above drawing number 2; captions written in black ink at foot of each drawing.	
b. 11, f. 242	8. [Two children and their chauffeur at the Automat.] Black ink and watercolor, 11 3/8 x 8 3/4" in an exhibition mat. Drawing for cover published February 26, 1938.	1938
b. 11, f. 243	9. [Street scene in India. American family—husband, wife, daughter, and family dog on leash, and an Indian guide—encounter a snake charmer.] Black ink and watercolor, 11 3/8 x 8 3/4"; label on lower right corner of exhibition mat: "Helen Hokinson Issue of August 22, 1931." Drawing for cover published on August 22, 1931.	1931

Series III: Portfolio 3

b. 2, f. 19	1. [Woman talking to a man, both seated on deck chairs on an ocean liner] Black ink and gray wash over pencil, 13 x 15 3/4". Caption erased but remains partially visible. AA8041 written in blue crayon on verso.
b. 2, f. 20	2. "Where are the hats for better women?" Black ink and gray wash. over pencil, 17 1/2 x 13 1/2". Caption written in pencil at foot of drawing over a previously erased caption with different wording. A7902 written in blue crayon on verso.
b. 2, f. 21	3. "I'd never let a doll of mine wear a dress like that." Black ink and gray wash over pencil, 15 x 14 1/2"; caption written in pencil at foot of drawing over previously erased caption. AA5582 written in blue crayon on verso.
b. 2, f. 22	4. Carnegie Hall—Saturday morning. "Hurry up! The band's already started." Black ink and gray wash over pencil, 12 x 16 1/2". Caption written in pencil at foot of drawing over previously erased captions. AA3065 written in blue crayon on verso.
b. 2, f. 23	5. "By the way, did the Queen ever send Mrs. Roosevelt a bread-and-butter letter?" Black ink and gray wash over pencil, 15 1/2 x 17 1/2". Caption written in pencil at foot of drawing over previously erased captions with variant wording. AA9633 written in blue crayon on verso.
b. 11, f. 244	6. "Don't go, everybody! There are lots more commentators to come." pencil sketch, 14 x 21 3/4". Caption written in pencil at foot of drawing, unsigned. Upper and lower left corners missing, 1 x 5 1/2" piece cut from sheet below caption, 4" tear in sheet into drawing up from middle of bottom edge, small portion missing from right edge of sheet.
b. 2, f. 24	7. "Does your husband want you to look dark and mysterious?" Black ink and gray wash over pencil, 13 1/2 x 13 1/2". Caption written in pencil at foot of drawing over a previously erased caption with same wording and above a previously erased caption with variant wording.
b. 2, f. 25	8. The painters are due to come early Monday morning...SO... A sequence of four panel drawings, black ink and gray wash over pencil, the drawings 4 1/2 x 5" and 5 x 5 1/2" are in two panels of 4 1/2 x 12" and 6 x 12" with a title panel 2 1/4 x 12". Title written in pencil on panel at head of drawings; captions written in black ink at foot of each drawing.
b. 2, f. 26	9. "I like and respect Dr. Kimball, but I wish he looked more romantic in the pulpit." Black ink and gray wash over pencil, 15 3/4 x 15". Caption written in pencil at foot of drawing over previously erased captions with variant wording.
b. 2, f. 27	10. "If this were Venice, we could have haggled over the price." Black ink and gray wash over pencil, 14 1/4 x 16 1/2". Correction onlay over left half and upper third of drawing. Caption written in pencil at foot of correction onlay. A7945 written in blue crayon on verso, portion of A cut away.
b. 2, f. 28	11. So you want a little house in the country! A sequence of nine panel drawings, black ink and gray wash over pencil, each drawing 5 x 5", drawings 1, 2, 5, 7, 8 on one panel 17 x 11 1/2", drawings 3 & 6 on one panel 11 1/2 x 6 1/2", drawings 4 and 9 separate, together mounted on an 18 x 18 1/2" sheet. Title written in black ink at head of drawings; captions written in black ink at foot of each drawing.

Series IV: Portfolio 4

b. 3, f. 29	1. "Perhaps I ought to explain we're beginning to think about boys." Black ink and gray wash over pencil, 13 x 12 1/2". Caption written in pencil at foot of drawing above a previously erased caption—with same wording. AA8218 written in blue crayon on verso.	
b. 3, f. 30	2. Session at the library. Black ink and gray wash over pencil, 11 3/4 x 9 3/4". Caption written in pencil at foot of drawing. A4370 written in black crayon on verso.	
b. 3, f. 31	3. [Man in tails playing grand piano] Black ink over pencil, 12 1/4 x 10 1/4" mounted on a 14 3/4 x 11 1/4" sheet; no caption.	
b. 10, f. 170	4. Dancing class—a disgusted advanced pupil draws a beginner. Black ink and gray wash over pencil, 7 1/4 x 5 1/4". Caption written in pencil at head of drawing. 138 written in black crayon on verso.	
b. 3, f. 32	5. "At last I've found a clerk who takes an interest in my feet!" Black ink and gray wash over pencil, 11 x 15". Caption written in pencil at foot of drawing above a previously erased caption with same wording. A8449 written in blue crayon on verso. Date 9/12/31 written in pencil on verso; published on p. 64 of the September 12, 1931, issue.	1931
b. 3, f. 33	6. "You can't expect to find a perfect man." Black ink and gray wash over pencil, 11 x 11". Caption written in pencil at foot of drawing above a previously erased caption with same wording.	
b. 3, f. 34	7. "I wonder if wild rice would be a thrill for Colonel Parker?" Black ink and gray wash over pencil, 11 1/4 x 12 1/4". Caption written in pencil at foot of drawing. AA1598 written in blue crayon on verso, portion of first A and 8 cut away.	
b. 10, f. 171	8. "And now good bye, kiddies, till tomorrow. Remember your radio uncle is going to be very disappointed if you don't eat your vegetables." Black ink and gray wash over pencil, 8 1/4 x 10 1/8". Caption written in pencil at foot of drawing. AA4066 on 6 written in blue crayon on verso.	
b. 3, f. 35	9. Waiting for the girls to finish a clothes gabfest. Black ink and gray wash over pencil, 11 1/4 x 9 1/4". Caption written in pencil at foot of drawing over previously erased caption of A Foursome. 3254 and highlites 8292/4-1-2/110 written in pencil on verso.	
b. 3, f. 36	10. "I can't decide whether to be Madame Yvonne or Mademoiselle Yvonne." Black ink and gray wash over pencil, 12 3/4 x 14 1/4". Caption written in pencil at foot of drawing over previously erased caption with different wording. AA7860 written in blue crayon on verso, portion of first A cut away.	
b. 3, f. 37	11. "Why, Mrs. Sedgwick, I had a feeling I'd meet someone in New York today!" Black ink and gray wash over pencil, 13 3/4 x 17 1/2". Caption written in pencil at foot of drawing over previously erased caption with different wording.	

b. 3, f. 38	12. "I'm dying to ask him a few questions about Mabel Dodge Luhan!" Black ink and gray wash over pencil, 16 3/4 x 14". Caption written in pencil at foot of drawing over previously erased captions with variant wording. AA7704 written in blue crayon on verso. Published in July 9, 1938, issue with the caption "Just a minute. I'm going to ask him a question or two about Mrs. Luhan!"	1938
b. 3, f. 39	13. [Road passing through French village under a house built over the road] Watercolor, 13 x 9 3/4"; drawn in France one summer in the late 1920s.	circa 1927
b. 3, f. 40	14. [Road passing through hillside meadow, trees and mountain in background] Watercolor, 13 x 10"; drawn in France one summer in the late 1920s.	circa 1927
b. 3, f. 41	15. [View from hillside of a village and its farm land beyond] Watercolor, 13 x 9 3/4"; drawn in France one summer in the late 1920s.	circa 1927

Series V: Portfolio 5

b. 11, f. 245	1. [Scene at the circus.] In each of three rings a pair gymnasts performs a balancing act—three do headstands on the end of long poles balanced on the shoulders of their partners while a large lady watches fearfully. Black ink and watercolor, 20 x 13". Date stamped Feb 15 1933 PM in lower right corner A6774 written in blue crayon on verso. Kraft paper cover sheet dated in pencil April 22 '33. Drawing for a cover published on issue of April 22, 1933.	1933
b. 3, f. 42	2. [Matron in fur coat on ladder in front of a bank of frozen food lockers handing a frozen turkey down to chauffeur.] Black ink and watercolor over pencil, 16 3/4 x 13 3/4"; unsigned. Rough sketch for cover.	
b. 11, f. 246	3. Paris Street. Try and cross one: the English Channel is nothing. A sequence of nine panel drawings. Black ink and gray wash over pencil, the drawings various sizes together on a sheet 20 x 13 1/2". Title written in pencil at head of drawing no. 2 and cancelled.	
b. 11, f. 247	4. A taxi in Paris—and what happens after you get one. A sequence of ten panel drawings. Black ink and gray wash over pencil, the drawings, various sizes, together on a sheet 20 x 13 1/2". Title written in pencil above drawings 1 and 2, captions written in pencil at foot of each drawing. A2296 written in pencil on verso.	
b. 3, f. 43	5. [Scene at a country fair: matron with dog on leash and chauffeur viewing cakes and preserved fruits in jars at stand.] Pencil and watercolor, 17 3/8 x 14", unsigned. Rough sketch for cover.	
b. 3, f. 44	6. [Scene at outdoor church bazaar: matron and chauffeur arrives, each carrying a cake.] Pencil and watercolor, 15 x 16 1/2", unsigned. Notation—Mrs. Benedict—written in pencil at foot of drawing. Rough sketch for cover.	
b. 3, f. 45	7. "Oh Albert—I did something wrong on the Geo. Wash. Bridge." Black ink and gray wash over pencil, 14 x 17". Caption written in pencil at foot of Kraft paper cover, and date stamped in lower right corner APR 16 1938. AA7357 written in blue crayon on verso.	1938
b. 3, f. 46	8. [Scene on stage at rehearsal of an amateur theatrical company, woman director standing addressing seated group of actors.] Black ink and gray wash over pencil, 14 x 17 3/8". AA8371 written in blue crayon on verso. Kraft paper cover sheet date stamped NOV 4 1939.	1939
b. 11, f. 248	9. [Scene on stage of an amateur theatrical company. Through parted curtains a matron in beret, blouse, and pantaloons reads speech to audience.] Black ink and gray wash over pencil, 15 x 22". A9014 written in blue crayon on verso. Kraft paper cover sheet dated in pencil 12-22-45.	1945
b. 11, f. 249	10. [Scene on stage at rehearsal of an amateur theatrical company—woman director addressing the actors, all standing.] Black ink and gray wash over pencil, 15 x 23". A9705 written in blue crayon on verso.	

b. 3, f. 47	11. Does this play have scenery? Black ink and gray wash over pencil, 15 x 19 5/8". Caption written in pencil at foot of Kraft paper cover sheet. Date stamped in lower right corner JUN 5 1943. A5605 written in blue crayon on verso.	1943
b. 11, f. 250	12. "The question is—do we need to fall back on Gilbert & Sullivan or do we want to fall back on Ibsen?" Black ink and gray wash over pencil, 14 5/8 x 23". Caption and date Nov. 10 - 44 written in pencil at foot of Kraft paper cover sheet. A6925 written in blue crayon on verso.	1944
b. 11, f. 251	13. But even if we could scare up enough sisters & cousins & aunts, would we be able to scare up enough sailors to go with them? Black ink and gray wash over pencil, 15 x 22". Caption and date Jan 6 '45 written in pencil at foot of Kraft paper cover sheet. A7438 written in blue crayon on verso.	1945
b. 3, f. 48	14. [Ballet dancer stretches back stage.] Black ink and gray wash over pencil, 12 x 9". In pencil on verso in upper left corner: "Goings-on". AA1571 on 2 written in blue crayon on verso and 3/17/34 written in black crayon.	1934
b. 11, f. 252	15. [Scene at rehearsal of amateur theatrical company—woman director below stage addressing actors on stage.] Black ink and gray wash over pencil, 15 5/8 x 22 5/8". AA8021 written in blue crayon on verso. Stamp on Kraft paper cover: Oct 22 1938.	1938
b. 3, f. 49	16. "That's the wrong way to test spark plugs—according to Lieutenant Alice Keogh." Pencil, 13 3/4 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing.	
b. 3, f. 50	17. "I'll tell you how I buy Defense Bonds. I go without daiquiris!" Black ink and gray wash over pencil, 15 x 13 3/4".	
b. 3, f. 51	18. "Phooey on the little Lapland children!" Pencil, 13 3/4 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing. Notation at lower left: "Toy gun in hand."	
b. 11, f. 253	19. "I don't think I should be required to count the stroke the mosquito spoiled, do you?" Charcoal on paper, 15 x 22", rough sketch, unsigned.	

Series VI: Portfolio 6

b. 12, f. 254	1. "Just think—he's almost old enough to have an Oedipus complex." 6 Black ink and gray wash over pencil, 20 x 15". Caption written in pencil at foot of drawing above previously erased partially visible caption.	
b. 12, f. 255	2. "The question is, does this town need planned parenthood?" Pencil, 15 x 23 1/8", rough sketch, unsigned. Caption written in pencil at foot of drawing above previously erased partially visible caption. Upper left corner missing.	
b. 12, f. 256	3. "I only demand two things, Mrs. L'oiselle—excellent material and good lines." Pencil, 15 1/8 x 22", unsigned. Caption written in pencil at foot of drawing with notation—Not Parker—in lower right corner indicating J. R. Parker was not responsible for the caption.	
b. 12, f. 257	4. Country store. "Mr. Kirby says we don't carry marshmallows—they sell out too fast." Pencil, 14 x 23 1/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.	
b. 12, f. 258	5. "I'm trying to use up quite a few things because the moving men are coming tomorrow." Pencil, 15 5/8 x 22", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption, and typed on a slip attached to the drawing.	
b. 12, f. 259	6. "He just doesn't understand conversational French." Black ink and gray wash over pencil, 15 1/8 x 21". Caption written in pencil at foot of drawing, and cancelled. A5665 written in red crayon on verso.	
b. 12, f. 260	7. [Two matrons conversing at a dog show—one seated with her feet up, resting on a carrier, the other standing.] Black ink and gray wash over pencil, 12 x 22". Portion of lower section of drawing containing the caption cut away. A8511 written in blue crayon on verso and partially cut away.	
b. 12, f. 261	8. "How gratifying it is that the Archbishop of Canterbury approves of the atomic bomb!" Pencil, 15 x 22", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption, and typed on a slip attached to the drawing.	
b. 12, f. 262	9. "Wir wollen keinen Skandal in Edgewood. Das entwertet den Boden." Black ink and gray wash over pencil, 14 x 20". Caption typed on a slip and attached to a strip of brown paper tape covering English caption at foot of drawing. A8416 written in pencil on verso as well as the following: 9/19/31, Miss Helen Hokinson c/o <i>The New Yorker</i> , For Sale \$50.00, Insurance \$100.00.	1931
b. 12, f. 263	10. [At a dog show- a sequence of six panel drawings each of a contestant.] Black ink and gray wash over pencil; 15 x 20", unsigned. A4068 written in pencil on verso.	

b. 12, f. 264	11. "You know Dr. Findlay better than I do. Why don't you go in and tell him that his geraniums have a communicable disease." Pencil, 14 5/8 x 23 1/8", rough sketch, unsigned. Caption written in pencil at foot of drawing. Accompanied by item 7:126 typed rejection note from James Geraghty.
b. 12, f. 265	12. "Tell Mrs. Conklin about the wonderful steaks you had on Okinawa." Black ink and gray wash over pencil, 14 1/2 x 21 3/8". Caption written in pencil at foot of drawing, with notation—More timely?—in lower right corner. Verso with outline sketch in pencil of two matrons standing conversing with caption written in pencil at foot "Oh, he'll get use to it."
b. 12, f. 266	13. "Can't you wait just ten more minutes? You're my foreground." Pencil, 15 x 22", rough sketch, unsigned. Caption written in pencil at foot of drawing and typed on slip attached to drawing.
b. 12, f. 267	14. I don't know the name of the show but I can hum something from it. "I'll never forgive myself for letting Tallulah Bankhead get away!" Pencil, 15 x 22", rough sketch, unsigned. Two captions written in pencil at foot of drawing, the second over a previously erased caption partially visible, and typed on a slip attached to drawing. Notation—another version—in pencil in lower left corner.
b. 12, f. 268	15. [Meeting of the ladies club—standing member questions chairman.] Black ink and gray wash over pencil, 14 1/8 x 22 3/4". AC2497 written in blue crayon on verso.
b. 12, f. 269	16. "I move we all give Mrs. Perry a rising vote of thanks for having made us all want to go right out and start collecting young artists." Pencil, 14 x 21 1/4", rough sketch, unsigned. Caption written in pencil at foot of drawing above and over previously erased captions partially visible, and typed on a slip attached to drawing. Notation—(Some Van Goghs & Cezannes by table) This is going on at club now—in pencil in lower right corner.
b. 12, f. 270	17. "Turn on your hearing aid, mamma. Mr. Peabody is worth it." Pencil, 14 x 23", rough sketch, unsigned. Caption written in pencil at foot of drawing.
b. 12, f. 271	18. "Pardon me, would you please put on your hat?" Pencil, 15 x 22 1/4", rough sketch, unsigned. Caption written in pencil at foot of drawing and typed on a slip attached to drawing.
b. 12, f. 272	19. [Couple talking to a matron at a social event.] Pencil, 15 x 20", rough sketch, unsigned. Several captions written in pencil at foot of drawing and partially erased.
b. 12, f. 273	20. "If I subscribe for alternate Wednesdays, I won't get too much Verdi, will I?" Pencil, 14 x 23", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.
b. 12, f. 274	21. "She doesn't know it, but I'm making it formal—gradually." Pencil, 15 x 20", rough sketch, unsigned. Caption written in pencil at foot of drawing with notation—2 gardeners—in lower left corner.

- b. 10, f. 172 22. [Typed note from James Geraghty, art editor of *The New Yorker*]
"Dear Miss Hokinson: These ideas were turned down. I would feel badly about it if you didn't have the treasury of undrawn ideas. Geraghty"; initialed JG. 5 x 8". The note was not attached to any particular drawings.
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- b. 12, f. 275 23. "Hurry along with your American bred blood matrons."
Black ink and gray wash over pencil, 15 x 22 3/4", unsigned. Caption written in pencil at foot of drawing. Portion, approximately 9 x 9", cut away from lower right quadrant of drawing.
-
- b. 12, f. 276 24. "What is this one supposed to do for me?"
Pencil, 14 x 23 1/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.
-
- b. 12, f. 277 26. "Is Josephine H (...) still running?" "Is Judith Anderson still running?"
Pencil, 15 x 22", rough sketch, unsigned. Two captions, partially erased, written in pencil at foot of drawing, with notation—Not Parker—in lower right corner. Accompanied by item 6:25, typed rejection note from James Geraghty for sketches 6:26 and 6:27: "Dear Miss Hokinson: These two new ideas were turned down JG."
-
- b. 12, f. 277 27. "How do you do. We just wanted to knock on your door & tell you that we love Redding Center."
Pencil, 14 x 23 1/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over partially erased caption.
-
- b. 13, f. 278 28. "you like to buy some luscious tomatoes?"
Pencil, 15 x 19", rough sketch, unsigned. Caption, partially missing, typed on a slip attached to drawing. Erased caption—written in pencil—partially visible at foot of drawing and partially covered with remains of a typed caption.
-
- b. 13, f. 279 29. "Can you hold dinner while Mr. Peabody makes another cocktail? We're all reminiscing about..."
Pencil, 14 x 23", rough sketch, unsigned. Caption written in pencil at foot of drawing and partially erased.
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- b. 13, f. 280 30. "Why don't you try it on, just for a laugh?"
Black ink and gray wash over pencil, 14 x 23 1/8". Caption written in pencil at foot of drawing with notation—Not Parker—in lower right corner.
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- b. 10, f. 173 31. [Matron and spouse at clothing store muffler (scarf) counter.]
Black ink and gray wash over pencil, 5 1/8 x 7", unsigned. Margins cut away. Drawing relates to #s 113, 185, 186 in Portfolio #3.
-
- b. 13, f. 281 32. [Two sketches of bucking horses—one with a rider.]
Black ink and gray wash over pencil, 13 x 22" and 7 3/4 x 10". Most of upper 3/4 of sheet containing horse with rider cut away; the second drawing containing the horse without rider is mounted to the right of the first -drawing. 4871 written in black crayon on verso.
-
- b. 13, f. 282 33. "Isn't that a critic from one of the newspapers in front of us?" "Of course not, silly, a critic wouldn't clap."
Black ink and gray wash over pencil, 13 x 20". Caption written in pencil at foot of drawing, and crossed through with notation—fix. A3829 written in pencil on verso.

- b. 4, f. 52 34. "Oh congratulations, Hilda! There was only a little too much salt in everything tonight!"
Black ink and gray wash over pencil, 15 x 18 1/8", unsigned. Caption written in pencil at foot of drawing over previously erased caption. To the left of drawing is a sketch of Hilda previously erased.
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- b. 13, f. 283 35. "I think she's beginning to look on the bright side of Martha's Vineyard."
Pencil, 15 x 22", rough sketch, unsigned. Caption written in pencil at foot of drawing above and over previously erased caption partially visible, and typed on a slip attached to drawing.
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- b. 4, f. 53 36. "But it doesn't say anything to me." "I'm sure my husband would get awfully tired of shepherdesses."
Pencil, 13 3/4 x 17", rough sketch, unsigned. Two captions written in pencil at foot of drawing over partially visible previously erased caption. Note written in pencil on 3 x 5" slip attached to drawing: "'Are you severe or fluffy?' (Make sure Ross sees they're curtains)."
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- b. 13, f. 284 37. "What is this one supposed to do for me?"
Pencil, 14 x 20 1/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption partially visible, and typed on a slip attached to drawing.
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- b. 13, f. 285 38. "Would you be able to cope with dotted swiss and ruffles?"
Pencil, 14 3/8 x 23", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.
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- b. 13, f. 286 41. "If I ride up with you to the ninth do you mind if I walk down to the eight?"
Pencil, 15 x 22", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.
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- b. 13, f. 287 42. "I'm so pleased, my husband is going to put on his dinner jacket for my birthday."
Pencil, 15 x 21 1/4", rough sketch, unsigned. Caption written in pencil at foot of drawing, over previously erased partially visible caption, and typed on a slip attached to drawing. A second caption: "Are you performing any miracles, Mr. Paul?" written in pencil and attached to the drawing.
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- b. 13, f. 288 43. "Of course you understand I don't always have what I bid."
Pencil, 14 1/2 x 23 1/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption partially visible, and typed on a slip attached to drawing.
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- b. 13, f. 289 44. "Which helps Britain the most, tweeds or whiskey?"
Black ink and gray wash over pencil, 14 x 21 5/8". Caption written in pencil at foot of drawing over previously erased and partially visible captions Notation—This can be changed to dress goods department—written in pencil to the left and above the caption.

- b. 13, f. 290 45. (with 39 and 40): "Mrs. Harrison Quigley tells me that anyone who cares to see her night-blooming cereus may do so without an appointment."
Pencil, 15 x 22", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption and above another caption with variant wording- itself over a previously erased caption. Accompanied by captions number 39 & 40: a) typed: "Mrs. Harrison Quigley tells me that anyone who cares to see her night-blooming cereus may do so without an appointment" OR "may do so by appointment"; b) written in pencil: "This is the Dorothy Thompson that we're always getting mixed up with our Dorothy Thompson."; and typed: "This is the Dorothy Thompson that we're always getting mixed up with our Dorothy Thompson." 5 x 8"
- b. 13, f. 291 46. "Let's speak Spanish, so they won't know we're American."
Black ink and gray wash over pencil, 14 x 11". Correction onlay over lower right quadrant of drawing. Caption written in pencil on mat below drawing over previously erased caption with variant wording, and typed on a slip attached to the drawing. See Series VII, drawing 68 for a version intended for a cover.
- b. 13, f. 292 47. "We aren't going to throw our airplanes until after the Bach, remember?"
Pencil, 14 3/8 x 23", rough sketch, unsigned. Caption written in pencil at foot of drawing and typed with variant wording on a slip attached to drawing. The slip contains a notation—I'm afraid no other caption matches the action in the drawing—written in pencil below typed caption.
- b. 13, f. 293 48. "There's only one Bing."
Pencil, 14 x 22 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption, and typed on a slip attached to drawing. Verso has a light pencil sketch of scene in graveyard.
- b. 13, f. 294 49. "Herbert, I want to talk with you about these 1927, '28 and '29 *Fortune* magazines."
Pencil, 22 x 15", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption, and typed on a slip attached to drawing.
- b. 13, f. 295 50. "I represent sixteen shareholders who are madder than wet hens!" or..."who are just as mad as we can be."
Pencil, 14 x 22 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption, with notation—stockholders meeting at left. Typed note: "Dear Miss Hokinson" These two were turned down as I told you yesterday. JG", 5 x 8", attached to drawing.
- b. 13, f. 296 51. "Clifford, please try not to drop Miss Ogilvie again." (Rehearsing "Ah, Wilderness")
Pencil, 14 x 23", rough sketch, unsigned. Caption written in pencil at foot of drawing, and typed on slip attached to drawing.
- b. 13, f. 297 52. "And this is the old Roosevelt home."
Pencil, 15 x 23", rough sketch, unsigned. Caption written in pencil at foot of drawing with notation—White House—at left.
- b. 4, f. 54 53. "I wanted you to be among the first to sample my own gin and vermouth proportions."
Pencil, 13 1/2 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing, and typed on slip attached to drawing.

b. 13, f. 298	54. "I want something I won't bulge out of." Black ink and gray wash over pencil, 15 x 22 1/8". Caption written in pencil at foot of drawing over previously erased caption. A4026 written in blue crayon on verso.	
b. 13, f. 299	55. "There's a shoe salesman in here who spoils me terribly!" Black ink and gray wash over pencil, 15 x 22". Caption written in pencil at foot of drawing over previously erased caption (and above another caption with alternate wording) and typed on a slip attached to the drawing. Pencil-written note also attached: To put on the drawing being held there of two women entering Altman's. "There's a clerk in the shoe/soap/book/greeting card department who spoils me terribly." (I like shoe best).	
b. 13, f. 300	56. The Turkish Bath (An Intimate Record) A sequence of ten panel drawings on three sheets. Black ink and gray wash over pencil, the drawings each approximately 5 x 7" except #10, 5 x 10 3/4", are mounted on sheets 22 x 14 1/8", 22 x 14 1/8", and 17 1/4 x 12 3/4" respectively. Captions written in black ink on overlay sheets to appear at foot of each drawing. Several numbers written on verso.	
b. 13, f. 301	57. [Two matrons seated in rocking chairs conversing on porch of house at the seashore.] Black ink and gray wash over pencil, 15 x 20". AA3814 written in blue crayon on verso. Kraft paper cover sheet date stamped AUG 1 1936.	1936
b. 13, f. 302	58. [Three matrons (two conversing) near elevator in foyer of an apartment house.] Black ink and gray wash over pencil, 14 x 23". Correction overlay on left half of drawing. A8615 written in blue crayon on verso. Kraft paper cover sheet dated in pencil 6-16-45.	1945
b. 13, f. 303	59. "You know perfectly well you've got to lose three pounds if you intend to go to Madison Square Garden!" Pencil, 15 x 20", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption partially visible.	
b. 13, f. 304	60. "I don't really like cocktails, I just think I do/I just like to mix things up for my friends." Pencil, 15 3/4 x 22 1/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption partially visible.	
b. 14, f. 305	61. "—and next week we are going sailing out together into the new era." Black ink and gray wash over pencil, 15 x 22". Caption written in pencil on right margin near foot of drawing. A9209 written in blue crayon on verso.	
b. 14, f. 306	62. [Two matrons conversing on sidewalk across from a large church.] Black ink and gray wash over pencil, 14 x 23 1/8". Correction onlay over right half of drawing. AC1487 written in blue crayon on verso.	
b. 14, f. 307	63. "Do you all give up?" Black ink and gray wash over pencil, 20 x 15". Caption written in pencil at foot of drawing, and on Kraft paper cover sheet with date stamp SEPT 14 1935. AA3594 written in blue crayon on verso.	1935

b. 14, f. 308	64. So You're Going to Have Your Picture Taken! A sequence of 12 panel drawings. Black ink and gray wash over pencil, each drawing 4 x 5" on two sheets, six per sheet, each 22 1/8 x 15 1/8". Correction overlay covers all of drawing #7. Title written in black ink at head across both sheets. Captions written in black ink at foot of each drawing. A4930 written in pencil on verso of both sheets.	
b. 14, f. 309	65. "I wouldn't do this for anybody but Richard Hudnut." Pencil, 15 x 22", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.	
b. 14, f. 310	66. The Country Dog Show. Four vignettes, black ink and gray wash over pencil, the drawings, various sizes, on a single sheet, 19 x 16". Title at head and caption at foot of fourth drawing—Franklin gets a big kiss—written in pencil.	
b. 14, f. 311	67. "How much are you asking for Maurice Evans?" or "How much is Maurice Evans?" Pencil, 14 x 22 1/8", rough sketch, unsigned. Caption written in pencil at foot of drawing, and typed on a slip attached to drawing.	
b. 14, f. 312	68. [Scene at rehearsal of an amateur theatrical company—matron director conversing with cast.] Black ink and gray wash over pencil, 15 7/8 x 22 3/4". AA7739 written in blue crayon on verso. Kraft paper cover sheet date stamped SEP 17 1938.	1938
b. 14, f. 313	69. [Scene at rehearsal of amateur theatrical company—matron director directing three members of the cast.] Black ink and gray wash over pencil, 15 x 22 5/8". AA7386 written in blue crayon on verso. Kraft paper cover sheet date stamped APR 16 1938.	1938
b. 14, f. 314	70. [Scene at rehearsal of amateur theatrical company—matron director conversing with two members of the cast.] Black ink and gray wash over pencil, 14 x 23". Erased caption partially visible at foot of drawing. A2806 written in blue crayon on verso.	
b. 14, f. 315	71. "This is doing me so much good. I'm going back to Boston a new person." Black ink and gray wash over pencil, 14 x 22". Caption written in pencil at foot of drawing and cancelled. A6824 written in blue crayon on verso.	
b. 14, f. 316	72. [Scene at rehearsal of amateur theatrical company—cast at table reading on stage.] Black ink and gray wash over pencil, 14 x 23". Erased caption partially visible at foot of drawing. A2833 written in blue crayon on verso. Kraft paper cover sheet date stamped NOV 1 1941.	1941
b. 14, f. 317	73. [Two matrons having iced tea on porch watch approach of a UPS driver.] Black ink and gray wash over pencil, 14 x 22". Erased caption partially visible at foot of drawing. A2584 written in blue crayon on verso. Kraft paper cover sheet date stamped JUN 28 1941.	1941
b. 14, f. 318	74. So You're Going to Bermuda & Ride a Bicycle! A sequence of twelve panel drawings. Black ink and pencil, each drawing approximately 4 x 4" on a sheet 17 x 22", unsigned. Title written in black ink at head of drawings; captions written in pencil at foot of each drawing.	

b. 14, f. 319	75. "Bertha! Stop flirting!" Black ink and gray wash over pencil, 15 3/4 x 22 3/4". Caption written in pencil at foot of drawing over previously erased partially visible caption.	
b. 14, f. 320	76. "Oh Mr. Speer, you neglected my Dante." Black ink and gray wash over pencil, 14 x 22 1/8". Caption written in pencil at foot of drawing. A9885 written in blue crayon and date 4/15/33 in pencil on verso.	1933
b. 14, f. 321	77. "Yes lady, I'll be careful." Black ink and gray wash over pencil, 14 1/8 x 22". Caption written in pencil at foot of drawing, and cancelled. A7080 written in blue crayon and date 8/2/30 in pencil on verso.	1930
b. 14, f. 322	78. [Matron and daughter in stand at a sporting event.]; cartoon by Perry Barlow Black crayon, charcoal and gray wash over pencil, 17 x 19 5/8", signed P Barlow. Two tears at head, three at foot, one in right margin, 1/2-2" in length. Verso contains rough pencil sketch of a young woman in hat and coat, waving. A8660 written in red crayon and date 11/14/31 in pencil on verso.	1931
b. 14, f. 323	79. "But if we disband our Defend America Committee, won't Russia take it as a sign of yielding?" Black ink and gray wash over pencil, 15 x 19". Caption written in pencil at foot of drawing. AC 3594 written in blue pencil on verso.	
b. 4, f. 55	80. "May I date Betty up for the movies? We've known each other two years." Black ink and gray wash over pencil, 17 7/8 x 13 1/8". Caption written in pencil at foot of drawing. A5422 written in blue crayon on verso.	
b. 4, f. 56	81. "You must go to my beauty doctor. She'd make another person of you." Black ink and gray wash over pencil, 12 x 10". Caption written in pencil at foot of drawing. A4173 written in black crayon on verso.	
b. 4, f. 57	82. "I don't play kid stuff at all." Black ink and gray wash over pencil, 13 x 16 7/8". Caption written in pencil in bottom lower left corner of drawing, alternate caption in pencil at foot, and notation—Morris Baum Theatrical enterprises—in pencil at head of drawing. A2758 written in pencil on verso.	
b. 14, f. 324	83. "Why Don't You Com..... . Yes, Why Don't I?" A sequence of eight panel drawings about the disappointments of traveling for a weekend visit. Black ink and gray wash over pencil, the drawings each approximately 5 x 5" on a sheet 13 x 20 1/8". Title (partially missing) written in black ink on overlays at head over previously erased title and at foot, and captions in black ink at foot of each drawing.	

Series VII: Portfolio 7

b. 15, f. 325	1. "She never graduated with us—it's just that she told her husband she did." Pencil, 20 x 15", rough sketch, unsigned. Caption written in pencil at foot of drawing. Alternate captions: a) "She may have been a nitwit, but that never stopped Princeton."; b) "I'm just looking to see if he says anything about New Canaan." typed on slips attached to drawing. 2 x 3" piece missing from upper left corner.	
b. 10, f. 174	2. [Sailor and girl seated on park bench.] Black ink and gray wash over pencil, 7 x 5 7/8". A5508 written in blue crayon and date 5/10/30 in pencil on verso.	1930
b. 4, f. 58	3. "No ma'am, we didn't take the position. They wanted us to fold and we insert." Black ink and gray wash over pencil, 14 3/8 x 15 5/8", unsigned. Caption written in pencil at foot of drawing. 4710 written in pencil on verso.	
b. 15, f. 326	4. "But if a girl goes to Briarcliff and to Arthur Murray's do you think she really needs Smith?" Pencil, 14 1/4 x 18 3/4", rough sketch. unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption.	
b. 4, f. 59	5. "I'm so thrilled! Milton's going to treat me to have my walls glazed." Black ink and gray wash over pencil, 10 1/2 x 10 1/2". Caption written in pencil at foot of drawing. Lower portion of mat torn away with remains of caption (repetition of the above?) visible. A48 (last digits of number missing) written in pencil on verso.	
b. 4, f. 60	6. "Sit down, Oiving, you don't want one of these ladies to get your seat, do you?" Black ink and gray wash over pencil, 12 x 10". Caption written in pencil at foot of drawing and cancelled. 489 (letter and first digit missing) and date 4/25/31 written in pencil on verso.	1931
b. 10, f. 175	7. [Man and woman dancing.] Black ink over gray pencil, 4 x 2 7/8", rough sketch, unsigned.	
b. 15, f. 327	8. "A-avez-vous Ulysses?" Black ink and gray wash over pencil, 20 x 15". Caption written in pencil at foot of drawing and cancelled. Notation: (a friend of mine gave me this idea, she said she submitted a drawing of it to the N. Yorker but it was rejected. I think it's an awfully funny idea.) written in pencil in lower right corner margin and cancelled. AS905 written in blue crayon and date May 24, 1930 in pencil on verso.	1930
b. 10, f. 176	9. [Woman in robe holding small loaf of French bread to her mouth.] Black ink and gray wash over pencil, 2 x 4", rough sketch, unsigned. Lower left corner missing. Sketch further developed in panel cartoon "Petit Dejeuner" (Series VII, drawing 81).	
b. 10, f. 177	10. "Where are the guns, please?" Black ink and gray wash over pencil, 10 x 8 1/2", rough sketch, unsigned. Caption written in pencil at foot of drawing, and cancelled.	
b. 15, f. 328	11. [Scene at country dog show.] Black ink and gray wash over pencil, 14 x 19 3/8", rough sketch, unsigned. Verso contains notation—Only, if needed—written in pencil.	

b. 10, f. 178	12. [Young woman in fur coat confronting saleslady at dress pattern counter.] Black ink and gray wash over pencil, 10 x 7 1/8", rough sketch, unsigned. 8 x 3/4" strip cut away from left margin, 2 x 1" piece missing from right margin, 1/2 x 1 3/4" piece missing from lower right corner.	
b. 4, f. 61	13. "Mother's only going to the dentist—you'd be bored to death." Pencil, 14 7/8 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption, and typed on a slip attached to drawing.	
b. 4, f. 62	14. "Will you please whistle for a taxi with a radio?" Gray wash and pencil, 12 1/4 x 18 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing.	
b. 4, f. 63	15. [Three matrons playing croquet.] Black ink and watercolor, 13 3/4 x 11 1/8", unsigned. Rough sketch for cover.	
b. 4, f. 64	16. "I would ask for a full tank if both dogs weren't on their way to get married." Pencil on tissue mounted on paper, 11 x 16 3/4", rough sketch, unsigned. Caption written in pencil on matt below drawing, notation—(always liked this situation)—written in pencil on mat in upper right corner. Upper right corner of drawing missing.	
b. 15, f. 329	17. [Matron presenting bouquet to her butcher.] Progressive proof of cover for June 22, 1946, issue with color bars, 21 7/8 x 13 1/4".	1946
b. 4, f. 65	18. [Two matrons with spouses trailing, dressed for tennis, proceeding across club lawn.] Watercolor over pencil, 16 7/8 x 13 7/8", unsigned. Notation—left Mrs. Grisner—written in pencil in right margin. Rough sketch for cover. See Series VII, drawing 104 for an expanded cartoon version.	
b. 4, f. 66	19. [Matron with Scottie and saleslady trying on dog blankets.] Watercolor over pencil, 17 3/4 x 11 7/8", unsigned. Rough sketch for cover.	
b. 15, f. 330	20. "Be sure and let me know the minute somebody makes a clock." Black ink and gray wash over pencil, 15 x 12 1/4", rough sketch, unsigned. Caption written in pencil at foot of drawing. Title: THE GIRLS By Helen E. Hokinson (her signature) written in pencil at head of drawing.	
b. 4, f. 67	21. [Disgruntled maid sitting in lounge chair on patio viewed from the house by her employers.] Black ink and watercolor over pencil, 12 x 8 7/8", unsigned. Notation—Newcombe's house—written in pencil on lower right corner of mount. Rough sketch for cover.	
b. 4, f. 68	22. "Quick, Nora—What's a county in Ireland that begins with D?" Pencil, 12 1/4 x 18", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption, and typed on a slip attached to the drawing.	
b. 4, f. 69	23. "I'm awfully tired of books about things." Pencil, 13 3/4 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption.	

b. 4, f. 70	24. "No, no, no, Mr. Stokely! You can suggest centuries of oppression better than that." Black ink and gray wash over pencil, 14 x 17 3/8". Caption written in pencil at foot of drawing over previously erased partially visible caption.
b. 15, f. 331	25. "Did you meet any nice boys this summer?" "Yes I met a swell boy scout; and what a man! Just covered with medals!" Black ink and gray wash over pencil, 20 x 15". Caption written in pencil at foot of drawing, and cancelled; alternate wording in right margin. A5166 written in pencil on verso.
b. 4, f. 71	26. Walking out on Stravinsky's "Sacre." "Mr. Damrosch will hear of this." Black ink and gray wash over pencil, 6 5/8 x 6", unsigned. Caption written in pencil on mount below drawing. Notation—HOK A1736 (orig; cut missing 9/13/28) in pencil in upper right corner of mat. A1736 written in pencil on verso.
b. 10, f. 179	27. [Woman making flower arrangement while husband looks on.] Pencil, 6 x 5 1/8", rough sketch, unsigned. Notation—making flower arrangement on husband's desk dark somber room—written in pencil in lower right corner. Drawn on verso of Hokinson printed invoice form.
b. 10, f. 180	28. [Scene at buffet party.] Pencil, 6 x 5 1/8", rough sketch, unsigned. Rough sketch for cover. Drawn on verso of Hokinson printed invoice form.
b. 4, f. 72	29. [Matron and child on a see-saw with nanny standing by.] Watercolor over pencil, 11 x 8 3/4", unsigned. Rough sketch for cover.
b. 10, f. 181	30. [Drawing of red barn and six colored balls.] Watercolor over pencil, 10 7/8 x 8 3/8", rough sketch, unsigned.
b. 5, f. 73	31. [Figure studies—five women and a man.] Colored crayons, 11 7/8 x 8 7/8", unsigned, sketch torn from sketch pad.
b. 5, f. 74	32. [Parson arrives for a visit.] Watercolor over pencil, 10 x 7 5/8", unsigned. Rough sketch for cover.
b. 5, f. 75	33. "Let's go have tea after the retrievers." Black ink and gray wash over pencil, 15 5/8 x 18", rough sketch, unsigned. Caption written in pencil at foot of drawing above two alternate captions. Torn through center from head to foot.
b. 5, f. 76	34. [Cowboy on horseback with Kansas pennant.] Black ink and gray wash over pencil, 17 3/4 x 10 1/4", unsigned. A4871 written in black crayon on verso.
b. 5, f. 77	35. The rough rodeo boys are in town. Black ink and gray wash over pencil, 9 3/4 x 18 1/2", unsigned. Title written in pencil at foot of drawing, and cancelled. Lower left corner cut away. A4871 written in black crayon on verso, part of the A cut away.
b. 10, f. 182	36. [Woman commenting to a man at a concert.] Black ink and gray wash over pencil, 5 x 5", rough sketch, unsigned. Upper left and right corners cut away.

b. 10, f. 183	37. [Rear view of man and woman in evening dress walking.] Black ink and gray wash over pencil, 8 5/8 x 6 1/4", rough sketch, unsigned. Upper and lower right corners cut away.	
b. 10, f. 184	38. [A group of men and women in evening dress.] Black ink and gray wash over pencil, 8 1/4 x 9 1/4".	
b. 5, f. 78	39. So You're Going to Sublet Your Apartment. A series of twelve panel drawings. Black ink and gray wash over pencil, the drawings, each approximately 4 x 6", on three sheets—four drawings per sheet, the sheets 13 x 15 7/8". Title written in pencil at foot of drawings across the three sheets, and cancelled; captions written in black ink at foot of each drawing. A3857 written in pencil on verso of each sheet.	
b. 10, f. 185	40. [Portrait of a bald man in glasses and overcoat reading a large book.] Black ink and gray wash over pencil, 9 3/8 x 7 3/4", unsigned. A4370 written in black crayon on verso. Notation—held from 4370 written in black crayon on tissue cover sheet.	
b. 5, f. 79	41. [Meeting of a ladies club.] Black ink and gray wash over pencil, 13- 3/4 x 17 7/8". A4383 written in blue crayon on verso.	
b. 10, f. 186	42. "Its fragrance is positively intoxicating." Black ink and gray wash over pencil, 6 1/2 x 8 1/2", unsigned. Caption written in pencil at foot of drawing, and cancelled.	
b. 5, f. 80	43. Westminster Dog Show. Black ink and gray wash over pencil, 15 5/8 x 11 5/8", rough sketch, unsigned. Left half of drawing cut away.	
b. 5, f. 81	44. "We're just going to gypsy through France." Black ink and gray wash over pencil, 14 x 16 1/8". Caption written in pencil in lower left corner of drawing. Lower and right margins torn away, small piece missing from upper, left corner. A8531 written in blue crayon and date 6/25/32 in pencil on verso, portion of the A missing.	1932
b. 5, f. 82	45. [Four matrons in overalls seated at a table in a cottage by the shore, one serving salad to the others, butler and dachshund attending.] Watercolor over pencil, 17 x 13 7/8", unsigned. Rough sketch for cover.	
b. 5, f. 83	46. "You never think of them as having a home life, do you." Black ink and gray wash over pencil, 8 1/2 x 15 1/8".	
b. 15, f. 332	47. "But Becky Sharp has lots of lovable qualities." Black ink and gray wash over pencil, 14 x 17 3/8". Caption written in pencil at foot of drawing. AA8188 written in blue crayon on verso.	
b. 5, f. 84	48. [Matron in hat and fur coat viewing small bronze statue of a woman.] Black ink and gray wash over pencil, 11 x 9 7/8". A1723 and notation—captionless 5 Ave—written in pencil in upper right corner. A1723 written in pencil on verso.	

b. 5, f. 85	49. [Matron in hat and fur coat seated on a couch in a room cluttered with furniture.] Black ink and gray wash over pencil, 10 x 10 7/8", rough sketch.
b. 10, f. 187	50. [Seated man writing.] Black ink and gray wash over pencil, 4 3/8 x 5 5/8", unsigned. Notation—(goes on page called "The Ides of March."—written in pencil in lower right corner of mat. A4171 written in pencil on verso of drawing.
b. 5, f. 86	51. [Matron, standing on large lawn, horrified by house being constructed in the distance.] Colored crayons over pencil, 7 x 10", unsigned. Rough sketch for cover.
b. 10, f. 188	52. [Group of matrons conversing with the proprietor of a fish restaurant on the end of a pier.] Colored crayons over pencil, 8 1/8 x 6", unsigned. Rough sketch for cover.
b. 5, f. 87	53. [Woman in formal gown, seated on chaise lounge with small dog, telephoning.] Pink and gray wash over pencil, 11 x 16 3/4", rough sketch for headpiece of a page of text, unsigned. Piece 6 5/8 x 4" in right margin cut away.
b. 15, f. 333	54. [Woman grooming cats at a cat show.] Watercolor over pencil, 19 x 13 1/2", unsigned. Rough sketch for cover.
b. 10, f. 189	55. [Seated small crying boy holding stuffed dog and doll attended by salesclerks and mother.] Black ink and gray wash over pencil, 7 x 8", rough sketch, unsigned.
b. 10, f. 190	56. [Rear view of young woman painting, seated before exhibition case of small classical statues.] Black ink and gray wash over pencil, 7 x 6".
b. 10, f. 191	57. [H. E. H. drawing of three seated matrons conversing.] Black and white photograph, 10 x 8".
b. 10, f. 192	58. [H. E. H. drawing of large woman on hill top with dog running for shelter from impending rain storm.] Black and white photograph, 10 x 8".
b. 10, f. 193	59. [H. E. H. drawing of two women seated conversing before a large window flanked either side by a large nude female statue.] Black and white photograph, 10 x 8".
b. 10, f. 194	60. [H.E.H. drawing of matron and sales clerk in hat store.] Black and white photograph, 10 x 8".
b. 10, f. 195	61. The Rivals. Black ink and gray wash over pencil, 8 x 10", unsigned. Title written in pencil at foot of drawing.
b. 5, f. 88	62. [Sketch of large tree.] Watercolor, 13 1/4 x 9 3/8", unsigned.

b. 15, f. 334	63. "This is the last straw, Lady Windermere's husband wants her to go Bermuda!" Pencil, 12 1/8 x 18 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption above cancelled typed caption with alternate wording, and typed on a slip attached to the drawing. Notation—(could be sitting around table)—written in pencil in left corner.	
b. 5, f. 89	64. [Matron and man seated conversing at a cocktail party.] Pencil, 13 3/4 x 16 3/4", rough sketch, unsigned. Erased caption partially visible written in pencil at foot of drawing.	
b. 5, f. 90	65. [Chair of ladies club addressing the members.] Black ink and gray wash over pencil, 13 3/4 x 17 7/8". Erased caption/s at foot of drawing. Correction onlay in upper right margin. A4185 written in blue crayon on verso.	
b. 15, f. 335	66. "I'm sorry there are so few here today to enjoy the Reptiles of North America." Pencil, 12 1/4 x 20 1/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption, and typed on a slip attached to drawing.	
b. 5, f. 91	67. "The general picture is this. We went in the hole with 'Twelfth Night'..." Full caption: "The general picture is this. We went in the hole with 'Twelfth Night,' got some of it back with 'Private Lives.' We had to borrow from the bank after 'Peer Gynt,' and were able to pay some of it back after 'The Drunkard.' Then we did 'The Lower Depths.' Doesn't someone else want to be treasurer for awhile?" Pencil, 12 x 16 3/4", rough sketch, unsigned. Caption written in pencil over previously erased caption on mat at foot of drawing, and typed on a slip attached to drawing. Notation—could be sitting around table—written in pencil in lower left corner of drawing.	
b. 5, f. 92	68. [Three matrons with cameras encounter two Mexican men lounging in afternoon siesta.] Watercolor over pencil, 14 x 10", unsigned. Rough sketch for cover. See Series VI, drawing 46 for the related cartoon.	
b. 5, f. 93	69. Detached cover of the January 5, 1946, issue	1946
b. 6, f. 94	70. "My, aren't you glad you're not a salesman!" Pencil, 13 7/8 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing, and typed on a slip attached to drawing.	
b. 6, f. 95	71. "George, is there something about the Russians that we're supposed to like?" Pencil, 13 7/8 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption, and typed on a slip attached to the drawing.	
b. 10, f. 196	72. [Child asleep in bed, Christmas stocking hung on mantle.] Watercolor over pencil, 9 x 6", unsigned. Rough sketch for cover.	
b. 6, f. 96	73. [View from the shore of the ocean.] Watercolor and crayon, 9 7/8 x 13 7/8", 1/4" green paper tape border, unsigned.	
b. 6, f. 97	74. [Matron paddling a rowboat with one oar.] Gray wash over pencil, 9 3/8 x 12 1/4", rough sketch, unsigned.	

b. 6, f. 98	75. "Do you take I.O.U.'s?" Pencil, 13 7/8 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption, and typed on a slip attached to the drawing.	
b. 6, f. 99	76. "Alice, go look at my engagement pad and see what I'm doing." Pencil, 13 7/8 x 16 7/8", rough sketch, unsigned.	
b. 6, f. 100	77. [Matron with fishing pole at edge of stream covers her eyes as butler puts worm on the hook.] Black ink and watercolor over pencil, 8 3/4 x 11", unsigned. Rough sketch for cover.	
b. 15, f. 336	78. "I have two sheep in the baggage car, Gordon, they're for the lawn." Black ink and gray wash over pencil, 15 3/8 x 19". Caption written in pencil at foot of drawing. AA1654 written in blue crayon and date 7/14/34 in pencil on verso.	1934
b. 10, f. 197	79. [View of mountain range.] Watercolor, 7 x 9 7/8", unsigned.	
b. 15, f. 337	80. [Scene at club meeting. Chair addressing seated members.] Black ink and gray wash over pencil, 12 3/8 x 20". AA3409 written in blue crayon and date stamped JUN 8 1935 on verso.	1935
b. 15, f. 338	81. Petit Dejeuner. A sequence of eleven panel drawings. Black ink and gray wash over pencil, the drawings approximately 4 x 4" together on a sheet 20 x 13". Title written in pencil at head between first two drawings, captions written in pencil at foot of each drawing. See Series 7, drawing 9 for a sketch from this sequence.	
b. 15, f. 339	82. "Say, Cap—where's Miss Dotty DeWolf's room?" "Now don't you worry about me." Two drawings. Black ink and gray wash over pencil, the two drawings 8 1/4 x 6 1/4" and 5 3/4 x 7 1/4" mounted together on a sheet 13 1/2 x 20 1/4", both unsigned. Captions written in pencil at foot of drawings and cancelled. 1245/5-4/110 written in pencil on verso of mat.	
b. 6, f. 101	83. "Good news! My husband is giving me twelve hours with you for my birthday." Pencil, 14 x 16 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing, and typed on a slip attached to the drawing.	
b. 6, f. 102	84. "They spoil him so at Bonwits." Pencil, 13 3/4 x 16 7/8", unsigned. Caption written in pencil at foot of drawing, and typed on a slip attached to the drawing.	
b. 6, f. 103	85. "Today I'm just looking around." or "Do you mind if I just look around?" OR "Do you happen to know of something the Holly Carollers would find refreshing?" Pencil, 13 3/4 x 16 7/8", unsigned. Both captions written in pencil at foot of drawing, and typed. on a slip attached to the drawing.	
b. 6, f. 104	86. "There won't be a German prisoner in the lower berth will there?" Pencil, 13 7/8 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible captions.	

b. 6, f. 105	87. "I'm just looking to see if he says anything about New Canaan." Pencil, 12 1/4 x 18 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption. Erased notation—Reid maybe art conference would think this funny if it were a more successful writer—in right margin.
b. 6, f. 106	88. "What makes A. J. Cronin's people get into so much trouble?" Pencil, 14 x 17", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption, with notation—(could be woman in book shop)—below.
b. 6, f. 107	89. "Is there any danger of the tussock moth deciding to come down from Massachusetts?" Pencil, 14 x 17", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible captions, and typed on a slip attached to the drawing.
b. 6, f. 108	90. "I think it's wonderful to be able to do things with your hands." Black ink, crayon, and gray wash, 12 x 17 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible captions, and typed on a slip attached to the drawing.
b. 6, f. 109	91. [Matron in fur coat retrieving her dog from railway baggage car.] Pencil, 8 7/8 x 11 7/8", unsigned. Rough sketch for cover.
b. 6, f. 110	92. "It's about two very delightful mules." Pencil, 13 3/4 x 16 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over and above previously erased partially visible captions, with notation—(The new Agnew Chamberlain book)—written below.
b. 6, f. 111	93. [Matron in overalls leaning on fence looking at cornfield.] Colored crayons over pencil, 9 7/8 x 6 3/4", unsigned. Rough sketch for cover.
b. 6, f. 112	94. "Je te dis, Celestine, que je ne veux pas visiter at tombe du general Grant!" Black ink and gray wash over pencil, 12 1/8 x 19". Caption written in pencil at foot of drawing.
b. 6, f. 113	95. Mrs. Fortescue made the gesture she used to attract the lowly. Black, gray, and pink washes over pencil, 13 7/8 x 10 1/4", rough sketch, unsigned. Title written in pencil at foot of drawing.
b. 10, f. 198	96. Perspective drawing. Pencil, 6 3/8 x 5 1/8", rough sketch, unsigned.
b. 10, f. 199	97. Drawing of an evergreen tree. Colored pencil, 6 x 5 1/8", rough sketch. On verso of Hokinson invoice: printed form memo of Helen E. Hokinson.
b. 10, f. 200	98. [Woman with two small children, and older figure in foreground.] Watercolor and pencil, 8 1/4 x 6 1/2", rough sketch, unsigned.

- b. 6, f. 114 99. "I don't think I could ever love another short stop as much as I love Phil Rizzuto."
Pencil, 12 1/8 x 18 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing. Typed alternate caption—"I never really get hot under the collar until after the 1st inning"—on a slip attached to the drawing.
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- b. 7, f. 115 100. "I've never really made up my mind about Mozart, have you?"
Pencil, 12 1/4 x 18 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over and above previously erased partially visible caption, with notation—could be in record shop—in lower left corner, and typed (including notation) on a slip attached to the drawing.
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- b. 7, f. 116 101. "I've decided not to wear a ribbon, even though I did spend a month in Honolulu."
Pencil, 16 7/8 x 13 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing. Typed alternate caption—"God, but I'll be glad to get back to Akron and the elastic-band game."—on a slip attached to the drawing.
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- b. 7, f. 117 102. "What floor are the Idaho women on?"
Pencil, 12 1/4 x 18 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing. Alternate caption—"What floor is the little Danforth child being married on?"—written in pencil on a slip attached to the drawing.
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- b. 15, f. 340 103. "How often do they have to share?"
Black ink and gray wash over pencil, 13 1/2 x 9 7/8". Caption written in pencil at foot of drawing. Title—THE GIRLS By Helen E. Hokinson (her signature)- written in pencil at head of drawing.
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- b. 7, f. 118 104. "Oh good! Nobody's watching."
Pencil, 13 7/8 x 17", unsigned. Caption written in pencil below figures on drawing, above notation—Bridge instead—and alternate caption at foot of drawing—"Has the scoring changed much in the last twenty years?"—with notation—Tennis—in lower left corner. See Series VII, drawing 18 for a version drawn for a cover.
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- b. 15, f. 341 105. "Professor Bent, may I ask you if it's true that delphiniums abhor manure?"
Pencil, 15 x 20", rough sketch, unsigned. Caption written in pencil at foot of drawing over and above previously erased and partially visible captions, and typed on a slip attached to the drawing.
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- b. 7, f. 119 106. "I don't know what to do, Doctor. We have one personality clash after another."
Pencil, 13 7/8 x 16 7/8", unsigned. Caption written in pencil at foot of drawing over previously erased caption, with notation—(possibly just one dog in picture)—and typed with slightly altered wording on slip attached to the drawing.
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- b. 7, f. 120 107. "Have you something porchy in a desk?"
Pencil, 13 7/8 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing with alternate endings—tea set, love seat, secretary—in lower left corner, and typed on a slip attached to the drawing.
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- b. 7, f. 121 108. [Matrons talking to golf caddies.]
Pencil, 14 x 17 1/2", rough sketch, unsigned. Caption written in pencil at foot of drawing but partially obscured by remains of a slip previously pasted over it, and with remains of a typed alternate caption on a slip attached to the drawing.

b. 7, f. 122	109. "It reminds me of something very embarrassing that once happened to me at a wedding breakfast." Pencil, 12 x 18 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing above two alternate captions, with notation—In hotel lobby—in lower left corner, and notation—Miss Marion Dettinger Russell's adv. Dept.—in lower right corner.	
b. 10, f. 201	110. [Matron in fur trimmed coat, waving.] Black ink and gray wash over pencil, 7 7/8 x 8", unsigned.	
b. 10, f. 202	111. [Two couples in evening clothes conversing.] Black ink and gray wash over pencil, 8 3/4 x 6 3/8", unsigned.	
b. 10, f. 203	112. [Two couples in evening clothes in box at the opera.] Black ink and gray wash over pencil, 7 x 10 7/8", unsigned.	
b. 10, f. 204	113. [Large matron and small spouse at clothing store muffler (scarf) counter.] Black ink and gray wash over pencil, 5 x 10 1/4". Bottom margin cut away with remains of pencil caption visible. 1 x 2" piece missing from lower left corner with remains of Hokinson's signature visible. A1338 and N.Y. written in pencil on verso. Drawing related to #31 in Portfolio 2 and to #185 and #186 in Portfolio 3.	
b. 10, f. 205	114. The setters should be given gold medals for deportment. Black ink and gray wash over pencil, 7 7/8 x 4-7/8"; unsigned. Title written in pencil at foot of drawing.	
b. 7, f. 123	115. "George, guess what! A very artistic woman in West Virginia is going to weave a suit for you." Pencil, 13 7/8 x 16 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.	
b. 7, f. 124	116. "I gave them the dearest little cheese scoop, it must be here somewhere." Pencil, 12 1/4 x 18 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing.	
b. 7, f. 125	117. "I've just been through another tank engagement with Fletcher Pratt." Pencil, 14 x 18", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.	
b. 7, f. 126	118. "The only way to meet the Cunningham boys is when they come ashore for ice." Pencil, 14 x 17", rough sketch, unsigned. Caption written in pencil at foot of drawing.	
b. 7, f. 127	119 and 120. "We're going to have to ask you to overlook a badly torn hoop skirt." Pencil, 13 7/8 x 16-7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing. Accompanied by typed note from James Geraghty, dated 8/31/49, regarding sketch no. 120.	1949
b. 7, f. 128	121. "Ask Mrs. Porter if she could wrinkle her nose the way Gertrude Lawrence does, it will help the audience to remember who she is." Pencil, 14 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption, partially erased notation in lower left corner.	

b. 10, f. 206	122. [Young couple in coats.] Black ink and gray wash over pencil, 8 1/4 x 4 3/4", unsigned.	
b. 10, f. 207	123. [Two young women.] Black ink and gray wash over pencil, 7 3/8 x 7 1/4", unsigned.	
b. 10, f. 208	124. [Scene in Italy—matron with guidebook and small dog riding in open horse-drawn carriage through ruins.] Black ink and watercolor, 10 x 7 5/8", unsigned. Rough sketch for cover.	
b. 10, f. 209	125. [Scene in Palestine—matron in village street.] Black ink and watercolor over pencil, 14 x 8", unsigned. Notation—Rough idea sketch for Palestine...—written in pencil in lower left corner. Rough sketch for cover.	
b. 10, f. 210	127. [Rear view of a woman seated in beach chair under umbrella with small dog.] Black ink and gray wash over pencil, 7 3/8 x 6".	
b. 10, f. 211	128. [Woman and young girl with their dogs under a tree.] Black ink and gray wash over pencil, 10 3/4 x 8", unsigned.	
b. 7, f. 129	129. [View of country house on a hill.] Colored crayons over pencil, 8 7/8 x 11 7/8", unsigned.	
b. 10, f. 212	130. [Young woman posing in photographer's studio.] Black ink and gray wash over pencil, 7 1/4, x 10 1/4", unsigned. Upper margin cut away with remains of title—(Try and get me)—visible. 3 x 4" piece cut away from lower left corner.	
b. 7, f. 130	131. [Matron standing in canoe tied up to a dock.] Gray wash over pencil, 9 1/8 x 12 1/4", unsigned. Tail margin cut away.	
b. 7, f. 131	132. [Four matrons entering car in front of church.] Watercolor over pencil, 15 x 9", unsigned. Notation—Mrs. Benedict—written in pencil at foot of drawing. Rough sketch for cover.	
b. 7, f. 132	133. "Well, there you are. We had just about given you up for lost!" Pencil, 13 7/8 x 16 7/8", rough sketch, unsigned. Caption partially erased written in pencil at foot of drawing, notation—(could be one woman in her garden)—in lower left corner. Postcard dated December 18, 1947, and sent by three Williams College students to Hokinson suggesting the idea for the drawing (garden club ladies hunting for mushrooms) is attached.	1947
b. 7, f. 133	134. [Matron conversing with fuel oil truck driver filling her in-ground tank.] Gray wash over pencil, 9 x 14 3/8", rough sketch, unsigned. Notation—Mrs. Grisner—written in pencil in upper right corner.	
b. 10, f. 213	135. [Three young women (one with ukulele) and two men in bathing costumes under umbrella painted with "New York's Great Store."] Black ink and gray wash over pencil, 8 x 9 3/4", unsigned. Upper left and head margins cut away. The slogan "Greater New York's Great Store" was used by Bloomingdale's, and appeared as advertising on Westchester County beach umbrellas in the late 1920s.	

b. 7, f. 134	136. [Two matrons with three dogs at dog show.] Black ink and gray wash over pencil, 10 x 9 3/8", unsigned. Erased caption partially visible at foot of drawing. Upper left and head margins cut away.
b. 10, f. 214	137. [Two young women conversing with clerk.] Black ink and gray wash over pencil, 6 7/8 x 7 7/8", unsigned. Tear in upper left margin, 1 x 1" piece missing from lower right corner.
b. 10, f. 215	138. [Two young women conversing with man standing by pillar.] Black ink and gray wash over pencil, 8 1/8 x 7 1/4", unsigned. 2 x 3" piece missing from upper left corner.
b. 10, f. 216	139. [Two young women entering building between large pillars.] Black ink and gray wash over pencil, 8 1/8 x 6", unsigned.
b. 10, f. 217	140. [Two young women seated in subway car conversing.] Black ink and gray wash over pencil, 6 x 5 7/8", unsigned. Piece from lower right margin missing.
b. 10, f. 218	141. [Two young women in coats and hats.] Black ink and gray wash over pencil, 4 3/4 x 5". Margins trimmed with loss of three letters of signature.
b. 10, f. 219	142. This is the dog. Brown ink, 5 x 5 1/8", unsigned. Title written in brown ink at foot of drawing and cancelled. A2048 written in pencil on verso.
b. 10, f. 220	143. [Two young women in coats and hats.] Black ink and gray wash over pencil, 5 1/2 x 7 1/2", unsigned.
b. 10, f. 221	144. [Rear view of two young women in coats and hats.] Black ink and gray wash over pencil, 9 x 7 1/4", unsigned.
b. 10, f. 222	145. [Fat man in cap with rose bushes.] Black ink and gray wash over pencil, 6 1/2 x 5 1/4".
b. 10, f. 223	146. [Woman in bathing suit and cape, with umbrella, walking.] Black ink and gray wash over pencil, 7 x 8". Left and right margins cut away.
b. 10, f. 224	147. Do You Want a Passport. Black ink and gray wash over pencil, 7 x 7 1/4", unsigned. Title written in pencil at head of drawing and partially cut away; head margin, right margin, and 3/4 x 3" piece in lower right corner cut away.
b. 10, f. 225	148. [Two young women in coats and hats taking an oath before an official.] Black ink and gray wash over pencil, 6 3/8 x 10 1/4", unsigned. 1 x 4" piece in lower right corner cut away.
b. 10, f. 226	149. Drawing of a house and tree. Watercolor over pencil, 9 x 7".

b. 8, f. 135	150. "Where is he going, grandma?" "Hush dear." Black ink and gray wash over pencil, 7 3/8 x 6", unsigned. 4710/18-4 written in pencil on verso.	
b. 10, f. 227	151. [Small boy looking at photos of men and women on bulletin board.] Black ink and gray wash over pencil, 4 7/8 x 4", unsigned. 2 x 1/2" piece missing from upper right corner.	
b. 10, f. 228	152. [Elderly matron reading newspaper.] Black ink and gray wash over pencil, 6 7/8 x 5 3/4", unsigned.	
b. 8, f. 136	153. The Circus Is Coming. Black ink and gray wash over pencil, unsigned. Title written in pencil at foot of drawing, and cancelled. 7837/1-/116 written in pencil on verso above a label with L7837 printed on it.	
b. 10, f. 229	154. [Rear view of two matrons in swimming suits and caps wading.] Black ink and gray wash over pencil, 6 3/4 x 6", unsigned. Portion of lower left corner missing.	
b. 10, f. 230	155. [Beach scene.] Young woman carrying two bottles of soda-pop, and young man carrying two ice cream cones threading their way through the crowd of umbrellas and sun bathers. Black ink and gray wash over pencil, 10 3/4 x 7 3/8", unsigned. Portions of left margin missing at head and tail.	
b. 8, f. 137	156. "Oh - you must send that one to <i>The New Yorker!</i> " Black ink and gray wash over pencil, 16 1/2 x 14 1/2". Caption written in pencil at foot of drawing. 4710/18-16 written in pencil on verso.	
b. 8, f. 138	157. "Oh she always says 'Hasta luego'. It's something she picked up on the Grace Line." Pencil, 13 3/4 x 16 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing below, over, and above previously erased partially visible captions. Notation—a line for Goody Goodson - who, due to her extensive travel likes to use Spanish phrases, or Italian. Another character could make this remark about her.— written in pencil above and to the right of caption.	
b. 10, f. 231	158. [Chickens in cages with sign THIS SHOW DISINFECTED.] Black ink and gray wash over pencil, 7 1/2 x 8 1/2". Title written in black ink in lower middle of drawing. 7819 written in blue crayon on verso with portions cut away.	
b. 8, f. 139	159. "I'm not even speaking to Bonnie Prince Charlie after the way he behaved in front of the judge this morning." Pencil, 13 7/8 x 16 3/4", rough sketch, unsigned. 3 x 2 3/4" piece cut away from upper left corner.	
b. 8, f. 140	160. Uninvited Guests. Black ink and gray wash over pencil, 15 1/8 x 6 3/4", unsigned. 1463/15-13/110 written in pencil on verso.	
b. 15, f. 342	161. [Two matrons in 1920's Model T Ford.] Black ink and gray wash over pencil, 12 3/4 x 19 3/4", unsigned. Tail margin cut away. A8602 written in blue crayon and date 12/5/31 in pencil on verso.	1931

b. 8, f. 141	162. [Two matrons seated, one in large hat with flowers.] Black ink and gray wash over pencil, 13 x 8 3/4", unsigned. Left and right margins torn away. Several captions, cancelled or torn away in part, written in pencil at foot of drawing. 2047/4-2 110 written in pencil on verso.	
b. 10, f. 232	163. Youthful Aspirants for Mr. Ziegfeld's Chorus. Black ink and gray wash over pencil, 11 x 8", unsigned. Title written in pencil at foot of drawing. Head margin cut away. A4058 written in pencil on verso.	
b. 10, f. 233	164. [Two matrons in short fur jackets and hats.] Black ink and gray wash over pencil, 8 7/8 x 6 1/8", unsigned.	
b. 10, f. 234	165. "What on earth did you want to go to a place like that for?" Black ink and gray wash over pencil, 10 3/4 x 8 1/2". Caption written in pencil at foot of drawing. Left, right, and tail margins cut away. A written in red crayon on verso and partly cut away.	
b. 10, f. 235	166. [Two young girls in ballet class.] Black ink and gray wash over pencil, 7 1/2 x 11", unsigned. 3963/1-1-2/110 written in pencil on verso.	
b. 8, f. 142	167. The Standees have their own debate. "Now, listen, at the first of our discussion, what was it you said you didn't believe in?" Black ink and gray wash over pencil, 8 1/2 x 15", unsigned. Title and captions written in pencil at foot of drawing, and partially cancelled. A4016 written in pencil on verso.	
b. 8, f. 143	168. Views of houses in the country side on recto and verso. Watercolor over pencil, 10 1/8 x 13 3/4".	
b. 8, f. 144	169. A wedding hound. Black ink and gray wash over pencil, 15 x 10 1/2", unsigned. Title written in pencil. A4505 written in pencil on verso.	
b. 8, f. 145	170. Along The Seine. Black ink and gray wash over pencil, 15 x 10 1/2", unsigned. Title written in pencil at foot of drawing below cancelled alternate title--Our Compatriots in Paris. A45 written in pencil on verso and partly cut away.	
b. 15, f. 343	171. "Here comes a Jade Sunrise as served by Carole Lombard." Black ink and gray wash over pencil, 14 x 17 1/2". Caption written in pencil at foot of drawing above partially erased caption. AA7898 written in blue crayon on verso.	
b. 10, f. 236	172. One of the most important things to the beginner of ballet dancing is the iron rail which encircles the room. Just because she is learning ballet dancing is no reason why she need be old fashioned as to haircut. Black ink and gray wash over pencil, 10 3/8 x 7 1/4", unsigned. Titles written in pencil at foot of drawing. A1764 written in black ink on verso.	
b. 8, f. 146	173. [Two perplexed matrons viewing Brancusi's "Bird in Space" sculpture.] Black ink and gray wash over pencil, 8 7/8 x 7 1/8". A1628 written in blue ink on verso. Published on p. 28 of the February 6, 1926, issue.	1926

b. 8, f. 147	174. The Gramercy Park season begins. Black ink and gray wash over pencil, 11 3/8 x 15". Title written in pencil at head of drawing, and cancelled. A5156 written in pencil with portions cut away.	
b. 10, f. 237	175. [Matron with Scottie on leash viewing tower of Pisa.] Watercolor over pencil, 8 x 11", unsigned. Rough sketch for cover published April 25, 1931.	1931
b. 8, f. 148	176. [Chair of ladies club and young performer.] Pencil, 16 3/4 x 13 7/8", rough sketch, unsigned. Small tears in right margin.	
b. 8, f. 149	177. "Herbert, our car has been acting up again." Crayon, 13 3/4 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing, and typed on a slip attached to the drawing.	
b. 8, f. 150	178. "What can we do to prove to everybody that we have a sense of humor?" Pencil, 14 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption.	
b. 8, f. 151	179. "Whatever happened to those inexpensive little islands off the coast of Spain?" Pencil, 12 1/4 x 18 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible caption.	
b. 8, f. 152	180. "I'm really very cross with your cousin Alberta for sending me those coasters with poodles on them!" Pencil, 13 3/4 x 17", rough sketch, unsigned. Caption written in pencil at foot of drawing below, over, and above previously erased and partially visible notation and captions, and typed on a slip attached to the drawing.	
b. 8, f. 153	181. "Mr. Kirby went too far this morning. He said turnip tops were good enough for anybody!" Pencil, 12 x 18 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.	
b. 15, f. 344	182. "You know, this year I'm almost tempted to let Walter surprise me." Pencil, 12 1/4 x 18 1/2", rough sketch, unsigned. Caption written in pencil at foot of drawing.	
b. 8, f. 154	183. [Matron with two framed paintings.] Pencil, 13 3/4 x 16 3/4", unsigned.	
b. 8, f. 155	184. "Vassar has certainly changed since we were there. My daughter tells me the only man they're crazy about is Vice Pres. Wallace." Pencil, 13 3/4 x 16 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption. Notation—about to go up to the Vassar Club—in right margin. Tears in left and right margins.	
b. 10, f. 238	185. [Large matron and small spouse at clothing store muffler (scarf) counter.] Black ink and gray wash over pencil, 5 1/2 x 6 3/8", unsigned. N.Y. written in pencil on verso. Drawing related to #31 in Portfolio #2 and to #113 and #186 in Portfolio 3.	

b. 10, f. 239	186. Buying a Muffler. Black ink and gray wash over pencil, 6 1/4 x 6 5/8", unsigned. Title written in pencil at head of drawing. N.Y. written in pencil on verso. Drawing related to #31 in Portfolio #2 and to #113 and #185 in Portfolio #3.	
b. 9, f. 156	187. "If there was only some way of finding out what Swampscott's mood is going to be!" pencil, 14 x 18", unsigned. Caption written in pencil at foot of drawing over previously erased caption.	
b. 9, f. 157	188. "Next year the real estate man is going to try to squeeze me into Westport." Pencil, 14 3/8 x 17 3/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased caption.	
b. 9, f. 158	189. "Do you think we'll ever get thru having Foreign Affairs?" Or "Now tell us what the Dutch really are doing in Indonesia?" Pencil, 12 1/4 x 18 3/4", rough sketch, unsigned. Captions written in pencil at foot of drawing over previously erased partially visible captions. Erased but visible notation in lower left corner.	
b. 9, f. 159	190. "Have we forgiven Spain yet?" Pencil, 11 7/8 x 17 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing over previously erased partially visible captions. Alternate caption—"Will all those who are interested in going through an aluminum plant please raise their hands?"—typed on a slip attached to drawing.	
b. 9, f. 160	191. [Matron selling fresh vegetables along side of road in front of her estate.] Black ink and watercolor over pencil, 13 1/4 x 10 1/4", unsigned. Notation—Mrs. Newcombe—written in pencil in right margin. Rough sketch for cover.	
b. 9, f. 161	192. Ye quaint registration booth. Black ink and gray wash over pencil, 17 3/4 x 11 1/2", unsigned. Title written in pencil at foot of drawing, and cancelled. A4770 written in black crayon on verso.	
b. 15, f. 345	193. "There's no future in a place like Bryn Mawr." Black ink and gray wash over pencil, 19 x 14 3/4". Caption written in pencil at foot of drawing. A7400 written in blue crayon and date Nov 29.30 in pencil on verso. Has paper window mat with hanging loop attached.	1930
b. 9, f. 162	194. [Matron with tree limb cutter contemplating cutting sunflower.] Pencil, with sunflower in watercolor, 16 3/4 x 13 3/4", unsigned. Rough sketch for cover.	
b. 9, f. 163	195. [Housemaid in window contemplating scenery out window.] Watercolor over pencil, 12 x 9 1/2", unsigned. Rough sketch for a cover.	
b. 9, f. 164	196. [Chauffeur helping matron learn to ride bicycle.] Watercolor over pencil, 16 7/8 x 13 3/4", unsigned. Notation—Many chauffeurs will be put into this kind of service—written in pencil in lower left corner. Rough sketch for cover.	
b. 9, f. 165	197. [Four matrons seated at a table having 4th of July party.] Colored crayons over pencil, 17 x 14", unsigned. Rough sketch for a cover.	

- b. 15, f. 346 198. "Are Alfred and Mary Dunhill married?"
Pencil, 12 x 18 5/8", rough sketch, unsigned. Caption written in pencil at foot of drawing and typed on a slip attached to the drawing. Notation—No—written in pencil on a slip attached to drawing.
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- b. 15, f. 347 199. The girls having luncheon party in a summer tea shoppe looking for place cards.
Black ink and watercolors over pencil and crayon, 17 7/8 x 14", unsigned. Title written in pencil in upper right margin. Rough sketch for a cover.
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- b. 9, f. 166 200. "But our lease says the Saturday after Labor Day."
Pencil, 14 x 16 7/8", rough sketch, unsigned. Caption written in pencil at foot of drawing.
-
- b. 9, f. 167 201. "Do you mind if we just peek in the window?"
(Or, they could be talking to each other and saying: "Do you think they would mind if we just peeked in the window?" pencil, 16 3/4 x 13 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing, and typed on a slip attached to the drawing.
-
- b. 9, f. 168 202. Ladies club meeting.
Black ink over pencil, 14 3/4 x 17 5/8", rough sketch, unsigned.
-
- b. 9, f. 169 203. "Oh Mr. Cotton, do you play bridge?"
Pencil, 13 3/4 x 16 3/4", rough sketch, unsigned. Caption written in pencil at foot of drawing. Remains of a slip containing typed alternate caption attached to drawing. Notation—mail man—written in pencil in lower left corner.
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Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Preferred Titles

New Yorker (New York, N.Y. : 1925)

Subjects

American wit and humor, Pictorial
Artists -- United States
Cartoonists -- United States

Genres / Formats

Cartoons (humorous images) -- United States
-- 20th Century
Drawings (visual works) -- United States --
20th Century
Illustrations (layout features) -- United States
-- 20th Century
Watercolors (paintings) -- United States -- 19th
century

Occupations

Artists -- United States -- 20th Century
Cartoonists -- United States -- 20th Century

Names

Barlow, Perry, 1892-1977
Geraghty, James M., 1905-1983
Hokinson, Helen E. (Helen Elna), 1893-1949
Parker, James Reid, 1909-1984

Contributors

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