She would look well in a new championship necklace -

"Each game a pearl - each pearl a prayer."
Give to the Billy Ireland Cartoon Library & Museum in support of the Sullivan Hall renovation, and Jean Schulz, widow of Peanuts creator Charles Schulz, will MATCH your tax-deductible gift! Your donation will be doubled.

Look for your Campus Campaign pledge form in the coming weeks, and give to Fund Number: 313023, or log on today at campuscampaign.osu.edu.

Campus Campaign contributions are used to support Ohio State, with 100% of the dollars raised going directly to the benefitting unit.

Ohio State's Billy Ireland Cartoon Library & Museum is the most comprehensive collection of cartoons and comics in the world. It is home to more than 400,000 original cartoons and artifacts from all genres, plus more than 36,000 books, 51,000 serial titles, 3,000 linear feet of manuscript materials, and 2.5 million comic strip clippings and tear sheets.

For more information about the Billy Ireland Cartoon Library & Museum, visit cartoons.osu.edu.

Detail from The Passing Show by Billy Ireland, September 30, 1923, Billy Ireland Collection, The Ohio State University Billy Ireland Cartoon Library & Museum. The Passing Show was a half-page weekly commentary on current events by Billy Ireland that was published in the Sunday edition of the Columbus Dispatch from the spring of 1906 until his death in 1935.
SUNDAY FUNNIES
FIRST-DAY-OF-ISSUE CEREMONY

Performance Hall at Ohio Union
The Ohio State University
Columbus, OH
July 16, 2010
10:30 a.m.

MUSICAL PRELUDE
Ohio Capital Winds
Catherine Hope-Cunningham
Director

MASTER OF CEREMONIES
David E. Failor
Executive Director, Stamp Services
United States Postal Service

PRESENTATION OF COLORS
Ohio National Guard Joint Color Guard

NATIONAL ANTHEM
Ohio Capital Winds

WELCOME
Joseph Alutto
Executive Vice President and Provost
The Ohio State University

OFFICIAL DEDICATION
Megan J. Brennan
Vice President, Eastern Area Operations
United States Postal Service

MUSICAL INTERLUDE
Ohio Capital Winds

REMARKS
Carol Pitts Diedrichs
Director
The Ohio State University Libraries

CLOSING
David Failor

HONORED GUESTS
Mort Walker
Creator, Beetle Bailey
Jim Davis
Creator, Garfield
Marcus Hamilton
Daily panel artist, Dennis the Menace
Ron Ferdinand
Sunday artist, Dennis the Menace
Nancy Silberkleit
Co-CEO, Archie Comics
Lee Salem
Editor, Calvin & Hobbes
Craig Boldman
Writer, Archie Comics
Lucy Shelton Caswell
Professor and Curator
Billy Ireland Cartoon Library & Museum

UNITED STATES POSTAL SERVICE
This delightful and colorful pane honors five of our most beloved comic strips.

Offering an idealized portrait of adolescence, **Archie** focuses on the escapades of Archie Andrews, a typical small-town teenager. Archie is cheerful and well meaning—despite his knack for goofing things up. He is also completely girl crazy. Vying for his affections are brunette Veronica Lodge and blonde Betty Cooper. Archie and his friends were created by John Goldwater and visualized by Bob Montana.

**Beetle Bailey** is a military strip with universal appeal. Possibly the laziest man in the army, Private Beetle Bailey is expert at sleeping and avoiding work. His chronic indolence antagonizes Sergeant Orville P. Snerkel ("Sarge"), the keeper of the rules, who is tough on his men but calls them "my boys." Cartoonist Mort Walker served with the U.S. Army during World War II and used that experience as "research."

Perpetually "five-ana-half" years old, Dennis Mitchell is a curious, mischievous boy with unruly blonde hair and a freckled face. Dressed in coveralls and a striped shirt, good-hearted Dennis tests the patience of his loving parents. He also likes to pester the older couple next-door, George and Martha Wilson. Cartoonist Hank Ketcham was inspired to create **Dennis the Menace** by his own four-year-old son.

**Garfield** creator Jim Davis initially wanted to focus the strip on Jon Arbuckle, an awkward bachelor with terrible taste in clothes and no luck with women. But he soon realized that Jon's orange tabby cat was the star. Lazy, self-centered, and cynical, **Garfield** hates Mondays, loves lasagna, and makes no apologies for his lifestyle, choosing to sleep all morning and eat all afternoon without guilt or shame.

Created by Bill Watterson, **Calvin and Hobbes** explores the rich fantasy life of Calvin, a precocious six-year-old boy, and his tiger friend Hobbes. Together the inseparable companions take wagon rides through the woods and ponder the mysteries of the world. With the help of his "transmogrifier"—a large cardboard box—Calvin can turn himself into just about anything, even troublemaking clones of himself.
The Ohio State University Billy Ireland Cartoon Library and Museum invites you and your guest to attend a presentation and tour by Lucy Shelton Caswell concerning “Ireland of the Dispatch” currently featured in the Exhibit Gallery.

Wednesday, November 10, 5:30 - 7:30 p.m.
Thompson Library, Room 165
Reception will follow program.
Save the date
for the
Grand Opening
of the new
Billy Ireland
CARTOON
Library & Museum
THE OHIO STATE UNIVERSITY LIBRARIES

Friday evening, November 15, 2013

Join us in celebrating this special occasion as we cut the ribbon and honor the many friends and donors who made our new home in Sullivant Hall possible.

Invitations to follow soon.

THE OHIO STATE UNIVERSITY

Art by Nate Beeler
I am pleased to announce that, following a nationwide search, Wendy Pflug has been appointed as Associate Curator for Collections at the Billy Ireland Cartoon Library & Museum. Wendy will join Curator Jenny Robb in leading the Cartoon Library & Museum into an exciting future.

Wendy comes to OSUL from the Archives Service Center at the University of Pittsburgh. She has worked at the center as the Reference and Access Archivist since 2006. In that role, Wendy processed manuscript and record collections, suggested visual materials for digitization and inclusion into digital collections, assisted researchers, provided instruction to groups and individuals in relation to archival materials and created outreach initiatives to promote the archives. Prior to working at the University of Pittsburgh, Wendy served as Archivist for The History Factory in Chantilly, Virginia.

Wendy is a graduate of the College of Wooster, and received a Master of Science in Information from the School of Information at the University of Michigan in 2004. She is a Board Member and Archives Consultant for the African American Jazz Preservation Society of Pittsburgh, and a member of the Mid-Atlantic Regional Archives Conference.

As Associate Curator for the Cartoon Library & Museum, Wendy will oversee the discoverability and management of collections, collaborate with Special Collections Cataloging, and establish processing priorities to increase the accessibility of our original cartoons, books, serials, manuscript materials, and other special materials. Wendy will also be a member of the Libraries faculty.

Our Cartoon Library is the largest and most comprehensive academic research facility of its kind in the United States. We look forward to Wendy’s contributions in building on Cartoon’s legacy and preparing for the move of the Cartoon Library to the renovated Sullivant Hall in 2013.

Please join me in welcoming Wendy to OSUL when she begins her work with us December 12.

cpd

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Throughout the past year, we've been pleased to witness a rise in the number of OSU classes that are using the Cartoon Library. During fall semester 2012, we worked with 16 classes both in and outside of the Cartoon Library, who were interested in learning about their specific discipline through the lens of comics and cartoons.

These classes ranged from Fine Arts to Business Writing, from English to Japanese Art History, and many in between. One professor, Ben Owen, a Graduate Teaching Associate, has brought his class for three visits to the Cartoon Library just this semester alone, for a fascinating project with his English 2367.02: Literature in the U.S. Experience, Comics and American Culture class. Toward the middle of their semester full of graphic novel studies, with reading assignments that include David Mazzucchelli’s Asterios Polyp, Scott McCloud’s Understanding Comics, Shaun Tan’s The Arrival and many more, Owen turned his class toward the Cartoon Library as a source of visual materials for telling a story of their own. Students were asked to pick a topic of their choice—be it World War II, sibling relationships, religion, Hurricane Katrina, or anything else, and to find items in the Cartoon Library related to this subject. Using cartoon materials of any format or genre (original art, graphic novels, editorial cartoons, etc), each student created a 5-minute PechaKucha style presentation (15 slides, 20 seconds per slide, minimal text) about the chosen topic. The results were entertaining, creative and thought-provoking, and students walked away from the experience with a better understanding of visual languages, a thorough lesson in using our library catalog for research, and exposure to the Cartoon Library’s materials.

Our move to Sullivant Hall next year is raising our visibility and generating excitement throughout campus. As more professors use comics in their classrooms, we'll be glad to have the extra space to accommodate new enthusiasts and young scholars.

Ben Owen’s students research materials at the library and present their projects in class.
Expansion allows for better display of classic comic panels

Jenny E. Robb, curator, in the stacks of the new Billy Ireland Cartoon Library & Museum

By Peter Tonguette
FOR THE COLUMBUS DISPATCH  Sunday October 6, 2013 5:12 AM

In the early 1980s, long before he was known for the graphic novel Bone and its sequels, Jeff Smith was just another budding cartoonist with big dreams.

A student at Ohio State University, he wanted to soak up all he could about the history of comic art but found himself — in the pre-Internet age — frustrated by the dearth of information available.

"Have you ever been to that comic-strip room downstairs?" asked someone, referring to the basement of the Journalism Building on W. 18th Avenue — which housed the Library for Communication and Graphic Arts.

"I hadn't been," Smith said.

Soon, though, he would make the first of many visits to the room, where he pored over original works by Milton Caniff, Walt Kelly, Charles Schulz and others.

"It changed the way I thought about comics," Smith said. "I could see the thumbprints. I could see the tricks, the ruling lines and the blue pencil underneath."

At that time, the graphic-arts library — established as the Milton Caniff Reading Room in 1977 — consisted of three overstuffed former classrooms.

In 1990, a roomier space was procured in the basement of the newly opened Wexner Center for the Arts on N. High Street, but the ballooning collection would outgrow its 6,800 square feet there, too.

This year, at last, the Billy Ireland Cartoon Library & Museum (as the venue was re-christened in 2009) has settled into a more fitting home — all 30,000 square feet of it.
All but $1 million of the $14 million cost was raised privately, with the Elizabeth Ireland Graves Foundation — administered by the granddaughter of Billy Ireland (1880-1935), a longtime cartoonist for The Dispatch — providing a lead gift of $7 million.

The upgrade, in turn, inspired university officials to renovate the rest of Sullivan Hall, which also houses the Department of Dance.

The library rests a stone's throw from its former location — a courtyard separates the Wexner Center and Sullivan Hall — but the difference between old and new is considerable.

"Sullivan Hall is right on High Street and 15th (Avenue)," Smith said. "It is the gateway to the Ohio State University."

The library offices and reading room reopened on Sept. 16; and, next month, three galleries will be unveiled during a four-day Grand Opening Festival of Cartoon Art.

The ability to continually showcase samples of its 300,000 original cartoons — encompassing newspaper strips, editorial cartoons, comic books and more — is among the greatest benefits of the move, curator Jenny E. Robb said.

"In our old space, we had a very small gallery that also doubled as our reading room for researchers," she said. "We were very limited in terms of the exhibitions that we could produce there."

Two of the new galleries will feature changing exhibits, said Lucy Shelton Caswell, the library's founding curator; the third will present old standbys in perpetuity.

"There will always be a Calvin and Hobbes; there will always be a Terry and the Pirates; there will always be a Peanuts," Caswell said. "You can go down the list of favorites, so that when visitors come, they will be able to see those things that are fun to see."

Besides the works that will hang on the walls, eight drawerlike cases built by Mock Woodworking in Zanesville will display original art. The custom design was inspired by the mummy cases at the Metropolitan Museum of Art in New York, but with comic panels exhibited in place of pharaohs.

The heart of the library, though, can be found in its extensive stacks.

With 90 flat file cabinets (for storing reams of original art) and many aisles of new compact shelving (for books, clippings, sculptures and other materials), the venue has ample room for continued growth.

"In the old space, there were no empty shelves," Robb said with a laugh. "This is a new phenomenon."

An HVAC system keeps the temperature between 62 and 65 degrees, and a dry pipe fire-suppression system hangs above the treasures.

Back in the 1970s, the library originated with Milton Caniff, the creator of Terry and the Pirates, who counted his graduation from OSU among his proudest accomplishments.
"He was the first of his family to go to college, and he always felt that he owed a great debt to the university," Caswell said. "He really was one of those 'But for Ohio State' people who felt that his life would have been totally different had he not gotten his degree here."

Though courted by the Library of Congress, Caniff chose to place his artwork and papers with his alma mater.

Like a pen-and-ink propagandist for Ohio State, Caniff encouraged Will Eisner, Walt Kelly and other famous colleagues to give their archives to the library.

In time, the venue acquired the collections of several of the relatively small number of institutions with similar missions, including the San Francisco Academy of Comic Art and the International Museum of Cartoon Art.

The latter, most recently based in Boca Raton, Fla., was founded by Mort Walker, creator of Beetle Bailey and Hi and Lois, whose son Brian is curating the library's opening exhibit next month.

As it was previously, the library is open to the public for research.

"You don't have to be affiliated with the university or any university."

Robb said.

Many people with OSU ties, of course, do rely on the library.

"(Recently), there was a student working on an English paper," Caswell recalled. "The assignment was to think about how 'sense of home' worked."

"This kid wanted to think about how cartoonists had thought about their domiciles."

Three decades after its founding, the Billy Ireland Cartoon Library & Museum is home.
OSU salutes comics and more at Festival of Cartoon Art

By Peter Tonguette
FOR THE COLUMBUS DISPATCH
Thursday, Jan. 10, 2013

This weekend, Ohio State University will turn into a destination for connoisseurs of comics.

Starting in 1983 and recurring every three years, the Billy Ireland Cartoon Library & Museum has hosted the Festival of Cartoon Art, with speakers representing a wide swath of the comics community — including professional cartoonists, representatives of publishers or syndicates and scholars who study the form.

"The original idea was to celebrate cartoons and comics and their creators," said Jenny E. Robb, the library curator.

Scattered among those who attend are usually aspiring cartoonists — which is what Jeff Smith was when he went to the maiden festival in 1983. The graphic novelist whose creations include Bone was, at that time, a journalism student at Ohio State.

"I was in heaven," Smith said.

"You'd have Sergio Aragonés from Mad magazine and Lynn Johnston from For Better or For Worse just sitting in the audience with the other attendees, drawing pictures for them."

Early festivals were sometimes held in the old Ohio Union.

"It was much smaller," Smith recalled. "The library, of course, was much smaller, too."

In September, the library moved from the basement in the Wexner Center for the Arts to a renovated 30,000-square-foot spot inside Sullivant Hall. The 2013 Grand Opening Festival of Cartoon Art, which will take place today through Sunday, is on a scale befitting the expansive new library space.

In the past, registration for the festival was limited to about 300 to better promote dialogue between speakers and attendees. This year, like most, registration quickly filled up.

But to attract the average fan of the funny, additional events were added to the usual assortment of panels and presentations, such as talks by cartoonists Matt Bors, Brian Basset and Kazu Kibuishi. Individual tickets can be purchased for each.

"This is our grand opening," Robb said, "so we want to make a big splash and be more visible in the community."

As a frequent guest at Comic-Con festivals nationwide, Smith applauds the move to become more inclusive.
"Most of our conventions, even when the publishers show up with exhibition booths, it's still open to the public," he said.

Smith is one of the headline attractions and will participate in two events. On Friday, he will share the Mershon Auditorium stage with cartoonist Paul Pope, whose works include *Batman: Year 100* from DC Comics.

"We chose these artists because they are both OSU alumni," Robb said.

David Filippi, director of film/video at the Wexner Center and co-curator of a recent exhibition of Smith's work, will moderate. He suspects that one item on the agenda will be the remarkable evolution of the once-tiny library that Smith and Pope used as undergrads.

"Did they ever imagine that this day would come where Ohio State would have this beautiful, new, fancy cartoon museum?" Filippi said.

On Saturday, cartoonists Jaime and Gilbert Hernandez will talk with Ohio State professor Frederick Luis Aldama at the Mershon Auditorium. The siblings are a force in Latino comics.

"They are not as well-known in the general public," Robb said, "but their work is something that I encourage everyone to discover."

As the festival winds down on Sunday, attendees will be able to enjoy an assortment of *Looney Tunes* cartoons, introduced by Smith.

"That's what I bring to the party," Smith said with a laugh.

For those who usually get their dose of Bugs Bunny and Daffy Duck on television or video, he added, the big-screen presentation will be a revelation.

"The jokes are just much bigger and louder," Smith said, "and the drawings are so much better than you realize."

This year's festival overlaps with the opening of the library galleries, which have been under wraps since the library set up shop in Sullivant Hall in September.

The inaugural exhibition, "Substance and Shadow: The Art of the Cartoon," can be viewed beginning at 10 a.m. Saturday.

Exhibition curator Brian Walker gathered material from the library to produce "an introduction to cartoon art."

"There (are) famous pieces like Walt Kelly's 'We have met the enemy and he is us' *Pogo* strip," he said, in addition to magazine cartoons, comic-book art, and art from films. "We have some animation drawings from *Peter Pan* of the crocodile pulling Capt. Hooch's pants down."

Even as it broadens its reach, however, the festival will stay true to its brainy roots, Smith said: "It's still a very smart, intellectual event about comics."
Dual shows at Ohio State’s Cartoon Library & Museum salute its history, stories behind items

Sunday
Posted Apr 16, 2017 at 4:57 AM

By Peter Tonguette / For The Columbus Dispatch

Forty years ago, the earliest iteration of the Billy Ireland Cartoon Library & Museum was founded at Ohio State University.

Its beginnings were modest: In 1977, cartoonist Milton Caniff — an OSU graduate and creator of the comic Terry and the Pirates — made a donation of art and other materials to what became known as the Milton Caniff Research Room.

Since then, the institution has been renamed many times (its current name honors the creator of The Passing Show, which appeared in The Dispatch from 1908 to 1935), and its library now encompasses more than 300,000 works of original art by cartoonists of all stripes.

To commemorate the venue’s 40th anniversary, the museum is presenting two concurrent exhibits.

With so many items available for potential display, one might wonder how the exhibit organizers knew where to start.

“That was our biggest challenge: How do we choose what to show?” curator Jenny Robb said. “We have a limited amount of space, and our collections are vast.”

Ultimately, they decided that one show would recap the institution’s first decade, and a second would spotlight 40 “stories” from the history of comics.
“By ‘stories,’ we mean that in a very broad sense,” said Robb, who organized “Tales From the Vault: 40 Years/40 Stories” with associate curator Caitlin McGurk. “They could be stories about the artists who created them; it could be about the particular content of the cartoon or the comics; it could be about how it impacted the audience.”

For example, one wall of the exhibit area features editorial cartoons centered on the topic of police wrongdoing — a timely topic but one that has provided cartoonists with material since at least the late 19th century.

In 1887, a cartoon by Eugene Zimmerman in Judge magazine depicts rowdy police officers engaging in misconduct; in 1968, a cartoon by Sam Milai in The Pittsburgh Courier shows an especially burly officer bearing a gun, rifle and baton and accompanied by a growling dog. In a word balloon, the officer feigns ignorance about his appearance: “Police brutality? ... Not me!”

Other topics explored include the origin of a famous phrase in Walt Kelly’s comic strip Pogo: “We have met the enemy, and he is us.”

Having made its debut in a 1970 Earth Day poster in which the character of Pogo surveys a forest scattered with trash, the line turned up again the following year in an installment of the strip. Both the poster and the strip are displayed.

Indicative of the wide assortment of items in the museum is a showcase featuring Lynn Johnston’s comic strip For Better or For Worse. In 1995, Johnston depicted the death of the strip’s dog, Farley. A showcase displays not only the original panels but also the reactions of readers in the form of letters and cards to the cartoonist. One reader expressed outrage; another penned a poem in cursive in tribute to the fictional pet.

“People cared passionately about this comic-strip dog, which is surprising in some ways, and in other ways, it makes sense,” Robb said. “People do love these characters, and they read them every day.”

Meanwhile, “Founding Collections: 1977-1987” traces the origins of the museum. Organized by founding curator Lucy Shelton Caswell, the show includes striking pieces by Caniff and the second artist to donate materials, magazine illustrator Jon Whitcomb, also an OSU graduate.
Also highlighted are cartoonists with ties to Ohio, including Dudley T. Fisher Jr., Mike Peters and Harry Westerman. Fisher, a colorist on Ireland’s The Passing Show, created his own charming comic strip, Right Around Home With Myrtle (an installment of which has the family-oriented appeal of The Family Circus).

Several former Dispatch editorial cartoonists are featured, including Jim Larrick and Jeff Stahler. In a 1982 panel, Larrick comments on money in politics by presenting a rotund piggy bank labeled “Campaign Budgets.” Its caption: “The Real Election Box.”

Other gems include an animation drawing from Winsor McCay’s film “Gertie the Dinosaur”; installments of Berkeley Breathed’s Bloom County and Cathy Guisewite’s Cathy seen during the 1983 inaugural edition of the Festival of Cartoon Art; and a showcase focused on trailblazing female cartoonist Edwina Dumm.

Together, the exhibits offer a picture of the museum’s first four decades. But the riches in its collections don’t end there. In fact, a golden-anniversary exhibit is already being contemplated.

Said Robb, “We were thinking, ‘Well, if we do this, we have 10 years to figure out what we’re going to do differently for the 50th.’”

tonguetteauthor2@aol.com
SAVE THE DATE! EXHIBITION RECEPTION AND 40TH ANNIVERSARY CELEBRATION | MAY 1, 2017

CELEBRATING 40 YEARS
Billy Ireland Cartoon Library & Museum
1977 - 2017

On May 1, 1977, founding curator Lucy Shelton Caswell began work on the Milton Caniff collection, and the institution that would become The Billy Ireland Cartoon Library & Museum was born. Join us for a special celebration, exactly 40 years later!

This is an excellent chance to explore our two new exhibits, TALES FROM THE VAULT: 40 YEARS/40 STORIES and FOUNDING COLLECTIONS: 1977-1987!

This FREE event will also feature:
A catered reception and cash bar
Games and activities
A raffle to support the new Lucy Shelton Caswell Research Award
Photo opportunities
Behind-the-scenes archive tours
A curators’ tour at 5 pm with Jenny Robb, Caitlin McGurk, and Lucy Caswell
Cake!

This event is made possible through generous support from Eileen & Lynn Theis. We hope you will celebrate with us on May 1st!
UPCOMING EVENTS

March 25, 2017 - October 22, 2017 Treasures from the Collections of the Billy Ireland Cartoon Library & Museum

May 1, 2017 Save the Date! Exhibition Reception and 40th Anniversary Celebration! May 1, 2017

September 28, 2017 - October 1, 2017 Cartoon Crossroads Columbus (CXC)

More Events...

CURRENT EXHIBITS

TALES FROM THE VAULT

CELEBRATING 40 YEARS
Billy Ireland Cartoon Library & Museum
1977-2017

March 25 - October 22, 2017

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3 x three = 9

SIGN UP

Unsubscribe
Marmaduke strips residing at OSU

By Eric Lagatta

The Columbus Dispatch

"HE WANTS YOU TO HELP ME WITH THE DISHES."

One of the more than 16,000 Marmaduke cartoons now in the hands of the Billy Ireland Cartoon Library & Museum

A Great Dane known for making mischief has a permanent home in Columbus.
The Billy Ireland Cartoon Library & Museum has acquired more than 16,000 Marmaduke cartoons from 1954 to 2010. The cartoons are part of a collection that includes strip’s creator Brad Anderson's original art, correspondence, fan mail, memorabilia and more.

Anderson had no significant connection to Columbus but, before his death in 2015, had been in contact with the library’s curators about housing his work at the venue, curator Jenny Robb said. The library, on the Ohio State University campus, also serves as an archive for the National Cartoonists Society, of which Anderson was a member.

“My dad had said for a number of years that he wanted all his Marmadukes and all his collection of cartoons and other artifacts to go to the museum because he thought they did a wonderful job” said Christine Potchernick, one of Anderson’s four children. “He was very impressed with the museum.”

Robb said the museum is grateful for the privilege of maintaining such a beloved strip.

“Marmaduke is one of the most popular (comics) of the 20th century and beyond,” she said. “So many people who are pet owners can identify with it, and it has ... entertained people for decades.”

The library is working to catalog and digitize the collection — a process that could take a year or more, Robb said. Once that is complete, she said, the museum might display some of the work in a gallery.

In the meantime, Robb said, the public, upon request, can view any part of the collection in the library’s reading room. Some of it is already available as part of the Billy Ireland’s digital collection.

Anderson, who grew up drawing cartoons in Jamestown, New York, created Marmaduke in 1954. He drew the series about the havoc-wreaking but lovable dog and his family until his death, since which his son Paul has continued to create the syndicated strip.

In addition to those cartoons, the collection obtained by the Billy Ireland includes Anderson's early watercolor paintings from his undergraduate years at Syracuse University in New York and 3,000 of his magazine cartoons from the 1940s to the 1970s.

Potchernick, who lives with her husband in Montgomery, Texas, is excited to see her father’s life work live on at the museum.

“I just think so many people with dogs can relate to Marmaduke,” she said. “He thought comics were an important part of everyday life, and he always said, ‘If they give a little smile or chuckle, I’m happy.’”

elagatta@dispatch.com @EricLagatta
YOU ARE CORDIALLY INVITED TO THE
2019 NEIL LEGACY SPRING PROGRAM
THURSDAY, MAY 2, 2019
BILLY IRELAND CARTOON LIBRARY & MUSEUM
SULLIVANT HALL,
1813 N. HIGH ST., COLUMBUS, OHIO 43210

Guests will enjoy a behind-the-scenes tour and an opportunity to view rare pieces exclusive to the university. Special guest speakers Curator Jenny Robb and Vice Provost and Director of University Libraries Démon Jaggars will provide information on this wonderful resource for our Ohio State community.

Early Tour will start at 1:15 p.m.
Program about the Billy Ireland Cartoon Library & Museum will begin at 2:30 p.m.
Late Tour will begin at 3:15 p.m.

Light refreshments will be provided.
To ensure the experience is enjoyed by all, each tour is limited to 40 participants.
Please reply with your preferred tour time (1:15 p.m. or 3:15 p.m.) by May 1 to 614-247-4105 or advancementevents@osu.edu.
VISUAL-ARTS REVIEW

ART OF FREE SPEECH

Ohio State University exhibit examines wide-ranging impact of editorial cartoons

By Peter Tongeute For The Columbus Dispatch

A new exhibit demonstrates that the work of editorial cartoonists offers important examples of free speech.

"Front Line: Editorial Cartoonists and the First Amendment" — featuring a panoply of panels centered on matters of free expression and censorship — continues through Oct. 20 at Ohio State University's Billy Ireland Cartoon Library & Museum. The show is co-curated by cartoonist Ann Telnaes and Lucy Shelton Caswell of the museum.

Historical episodes covered in the exhibit include the release of the Pentagon Papers, which contained bombshell revelations about the breadth of the Vietnam War. In 1971, Chicago Daily News cartoonist John Fischetti drew two deceased soldiers, their skeletal heads still wearing helmets, reading a news report about the Pentagon Papers. "We've been declassified," one soldier says to the other.

Other free speech-related topics tackled in the cartoons on display include former President George H.W. Bush's adamant opposition to flag burning and the anti-pornography efforts of Reagan-era Attorney General Edwin Meese.

The show suggests that, just as cartoonists have long set their sights on the powerful, those who wield a pen and ink can be a target of those who take offense.

On display is a parody of an ad that ran in Hustler Magazine that used crude terms to describe how Rev. Jerry Falwell supposedly lost his virginity. The televangelist sued Hustler but lost a unanimous Supreme Court decision. In a note written for the exhibition, constitutional law attorney Floyd Abrams invokes the words of Supreme Court Chief Justice William Rehnquist, who wrote the pro-free speech opinion in the case Hustler Magazine v. Falwell.

"The art of the cartoonist is often not reasoned or evenhanded, but slashing and one-sided," wrote Rehnquist, who added, in the same opinion, "Graphic depictions and satirical cartoons have played a prominent role in public and political debate."

In fact, several cartoonists featured in the show tackled the Falwell matter. In a 1988 panel by Henry Payne, a journalist expresses appreciation to Hustler publisher Larry Flynt for standing up for the First Amendment but nonetheless keeps Flynt — shown inhabiting a garbage can buzzing with flies — at arm's length.

Numerous panels reflect contemporary concerns about free speech, including a 2016 panel by Ed Hall in which former San Francisco 49ers quarterback Colin Kaepernick’s choice to kneel during the national anthem is presented as the embodiment of rights fought for during World War II.
In 2017, cartoonist Angelo Lopez drew Uncle Sam tied up by an angry horde promoting censorship and close-minded thinking. And in 2018, AM New York cartoonist Jimmy Margulies presented four rolled-up newspapers as the pillars that uphold democracy.

Numerous cartoonists mull the mutual misunderstanding between President Donald Trump and the media, with cartoonist Chip Bok getting to the heart of the matter in a 2017 cartoon in which the president addresses a press-conference attendee as “the enemy of the American people in the front row,” to which the reporter replies, “Thank you, Mr. Fascist Dictator.”

The exhibit encompasses many anti-Trump cartoons — including those sending up press secretaries Sean Spicer and Sarah Huckabee Sanders — as well as several that suggest that the president has a right to feel aggrieved by the press. For example, a 2016 panel by Hoover Digest cartoonist Taylor Jones shows a bewildered Thomas Jefferson reading a newspaper sowing doubts over, among other things, the Louisiana Purchase. “Falsehoods, errors ... fake news!” Jefferson says.

No matter a viewer’s political perspective, the exhibit is sure to provoke thought and discussion.

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