

RED CARTOONS

1927



The **DAIRY**
WORKER
PUBLISHING
COMPANY
CHICAGO ILL.
NEW YORK N.Y.

2

RED CARTOONS

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The **DAIRY**
WORKER
PUBLISHING
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CHICAGO ILL.
NEW YORK N.Y.



—By Lydia Gibson
THE WORKERS MONTHLY
May, 1926.

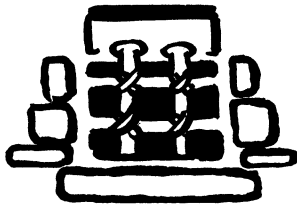


—By Lydia Gibson

THE WORKERS MONTHLY
May, 1926.

Red Cartoons

of
1927
from
THE DAILY WORKER
and the
WORKERS MONTHLY



Drawn by

Fred Ellis
Lydia Gibson
A. Jerger
Maurice Becker
H. J. Glintenkamp
La Grace

Robert Minor
William Gropper
Vose
Joseph Vavak
K. A. Suvanto

Art Young
Adolph Dehn
M. P. (Hay) Bales
Hugo Gellert
G. Silzer
O'Zim (O. R. Zimmerman)

Edited by Walt Carmon

Editor "Red Cartoons" (1926)

Copyright 1927

DAILY WORKER PUBLISHING COMPANY

Chicago

New York

Red Cartoons of 1927 from the Daily Worker and the Workers Monthly

[and from Labor Defender]

Drawn by

Fred Ellis

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Chicago New York

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(and from Workers Monthly)**

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—By *Fred Ellis*

THE WORKERS MONTHLY
February, 1926

Introduction

WITH civilization so topsy-turvy with conflict, with social catastrophe already bruising our heels, our artists can no longer afford to dawdle with the trivial or flirt with the inane. They cannot afford to dream when action is so imperative. Nor can they afford to prettify the nebulous, when the real is so drastic and forbidding.

If art is to become other than an amusement for the fatigued merchant, the tired flapper, and the jaded libertine, it must rise from the individual to the social, and endeavor to attain a revolutionary beauty commensurate with radical vision and aspiration. Art must have social purpose and plan.

The cartoon is a form of art that immediately lends itself to social interpretation. The cartoon, in fact, has become an active expression of contemporary civilization. It has developed into a medium of comment and criticism that is essential to our culture. The cartoon represents a kind of snap-shot logic that often is sharper than words, and more effective than argument. A philosophy is captured in a flash of lines or scorned with a simple gesture. In brief, the cartoon speaks a language that is direct, pithy and dramatic.

In these days of modern psychology the importance of the emotions in forming judgments and confirming conclusions has been amply demonstrated. Cartoons have an immediate effect upon the emotional process. They can by their directness of presentation agitate, propagandize and inspire. They give emotional tonus to intellectual attitudes. They give spirit to logic, reason to tactics.

These cartoons are cartoons of social meaning and economic significance. They are conceived in the spirit of the class struggle and devoted to the definite purpose of class propaganda. Despite the canine ululations of the bourgeois critics, the artistic clarity and forcefulness of these cartoons do not suffer as a consequence. On the other hand, the animus that motivated their creation seems to have infused them with emotion molten in intensity and magnificent in sweep.

Such collections as the Red Cartoons of 1926 and 1927 are, after all, a development in the cartoon genre that has come only after numerous evolutions in its substance. The word cartoon is derived from the Italian "cartone," which means pasteboard, and the real cartoon, according to its original character, is a large picture in fresco, oil or tapestry. It served as the model of the finished work. The word cartoon was not employed until 1843, when a large exhibition of real cartoons was held in Westminster Hall, from which selections were made of the designs for the decoration in the fresco of the new houses of parliament. What are now known as cartoons were originally

called caricatures. Political caricatures naturally did not develop until after printing was invented and rapid circulation of material could be realized. It is interesting to note the growth of the genre. The earliest caricature (or as today called cartoon) is a French engraving that dates back to 1499, in which Louis XII is depicted playing cards with the Doge of Venice and the Swiss ruler, while the other rulers of Europe are forced to look on. In the seventeenth century caricatures multiplied. One of the most amusing and at the same time bitter, is that inspired by the Protestants who fled to England after the edict of Nantes had been revoked in 1685—the caricature consisted of twenty-four hideous faces grotesquely similar to the ministers and courtiers of Louis. In England the bourgeois was frequently caricatured by the artists of the aristocracy. One of these caricatures representing "The High Court of Justice, or Oliver's Slaughter House," is especially clever and memorable. In 1710 in the notorious proceedings against Dr. Sacheverell, caricature became a salient weapon. It was at this time that the word "caricature" came into common use.

Hogarth and Cruikshank were the leaders of the bourgeois satirists in their effort to use caricature for the moral ends of the bourgeoisie. In America, Thomas Nast was the famous political cartoonist. Defending the Republican party during the Civil War and attacking Tammany afterwards, Nast was important in making the cartoon popular in the United States. Puck, Judge and then Life followed with cartoons as one of their central attractions. It was Life magazine that, for instance, discovered the work of Charles Dana Gibson.

In England, Max Beerbohm chalked a change in the attitude of the cartoonist. Beerbohm was the Sinclair Lewis of cartoonery. Instead of playing up the bourgeoisie as had his predecessors, in particular Hogarth and Cruikshank, he satirized it. But Beerbohm's caricatures had more of fun than earnestness about them, more of mischievous contempt than of deep hatred.

The proletarian cartoonist is a new figure to emerge. In the attitude of the radical cartoonists of today there is firm-set realization that the time for playful piquancies is past, and that pictorial satire and exposure must be undertaken in profound seriousness. **Red Cartoons** bears out this fact with unequivocal emphasis. The absurdities and injustices of a class-strangled society must not be twisted into form evocative of laughter, but revealed with candor productive of hatred.

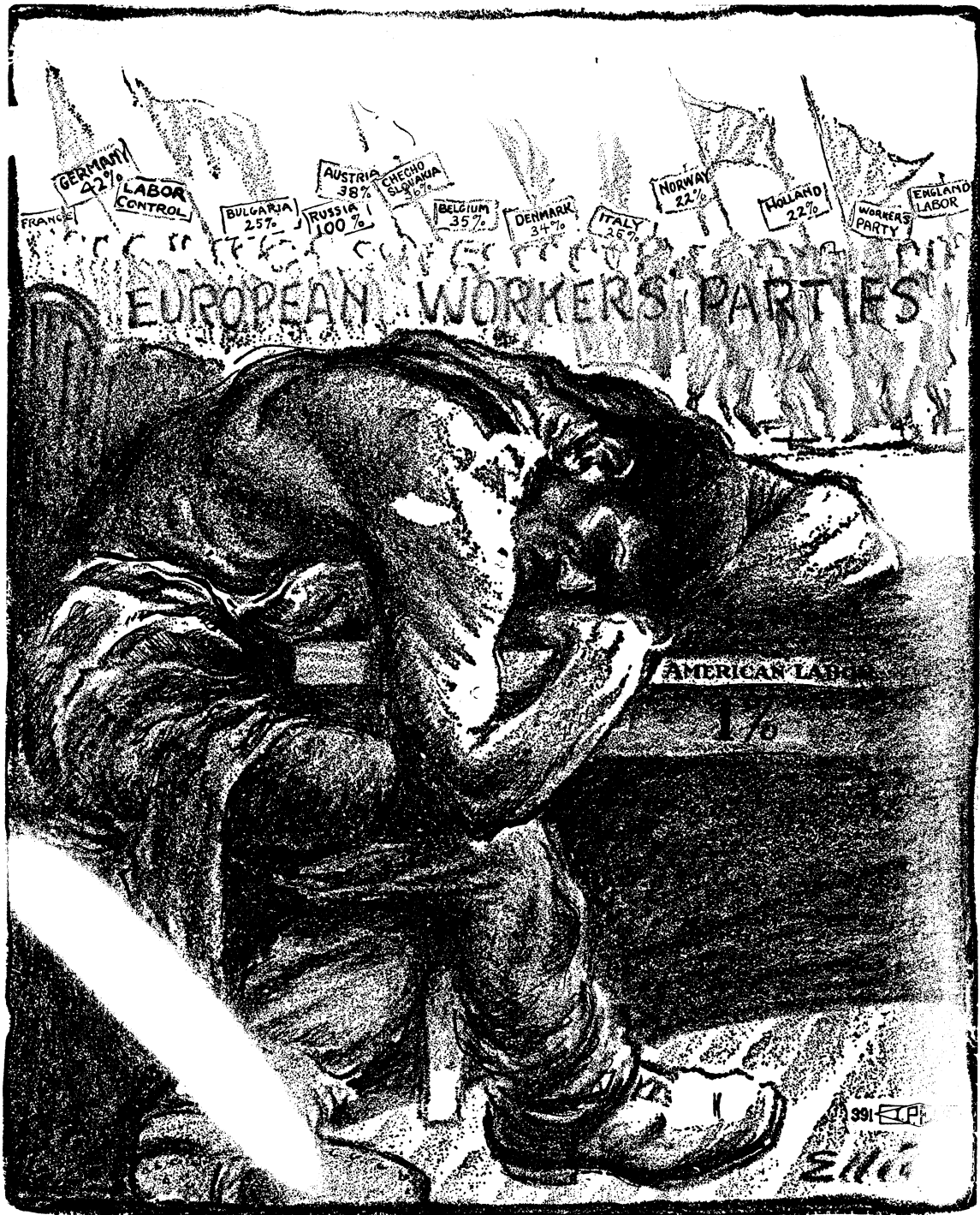
In this form, then, **Red Cartoons** has social power and revolutionary significance. Its purpose is at once challenge and inspiration.

V. F. CALVERTON.

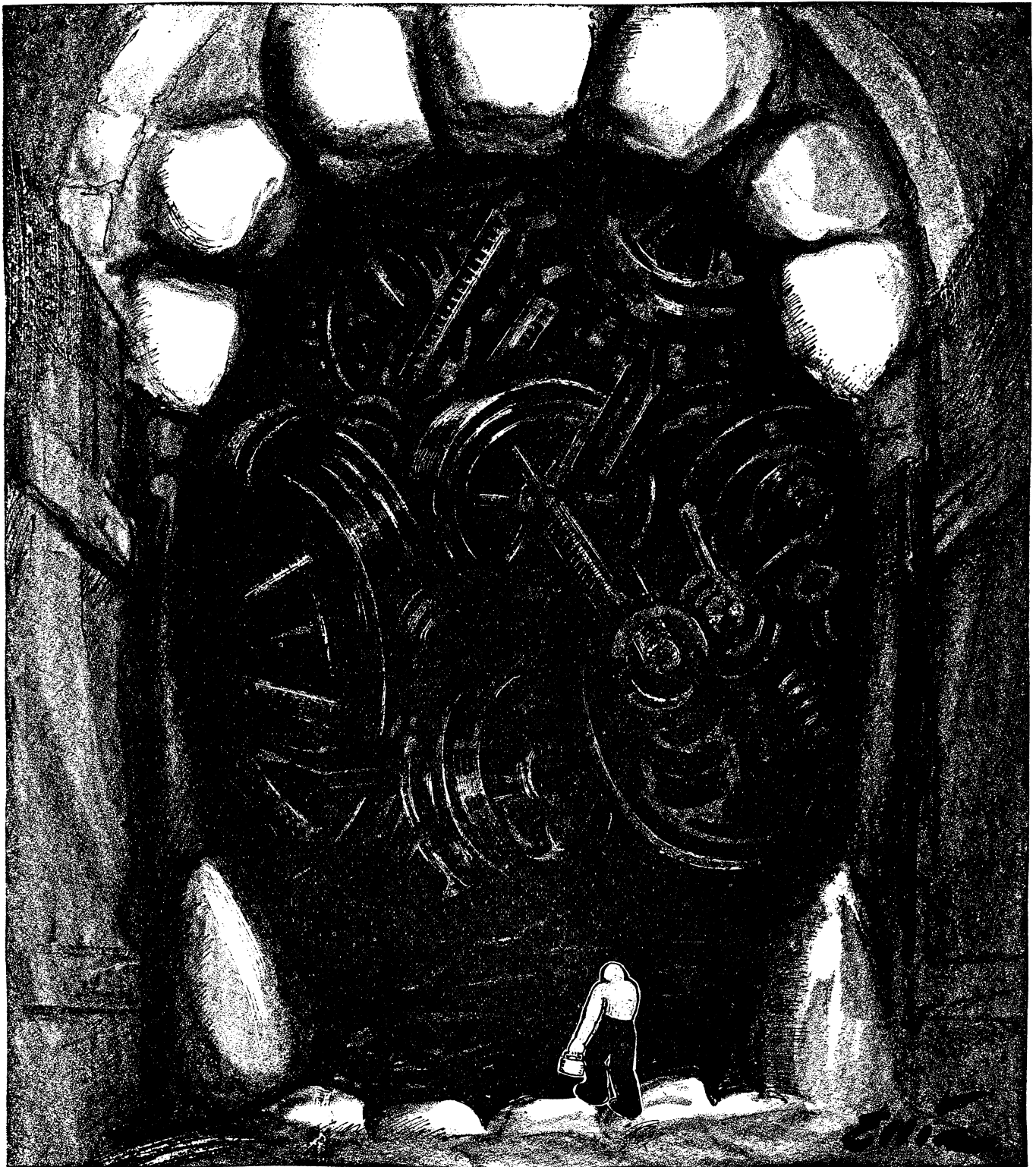


The Two Big Fellows
—By Robert Minor

THE WORKERS MONTHLY
May, 1925

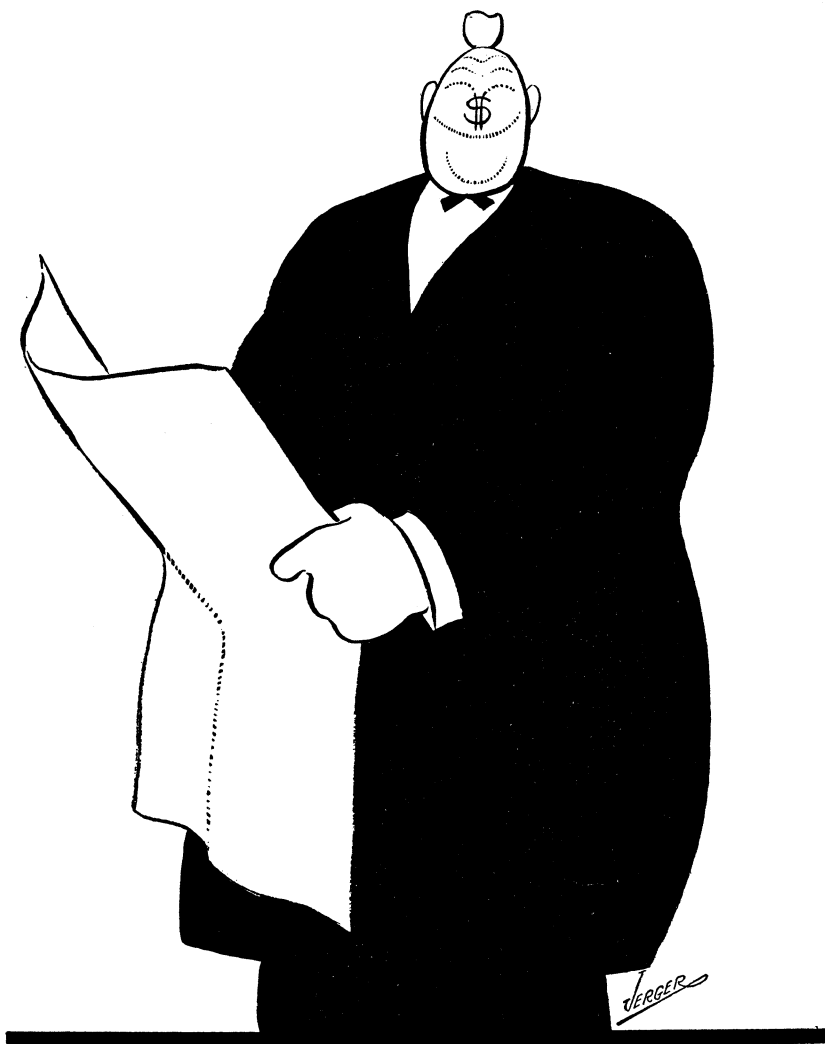


—By Fred Ellis



The Jaws of Industry
—By Fred Ellis

THE WORKERS MONTHLY
June, 1925



Nine Hundred Per Cent Dividend!

—By Jerger

THE DAILY WORKER

January 16, 1926

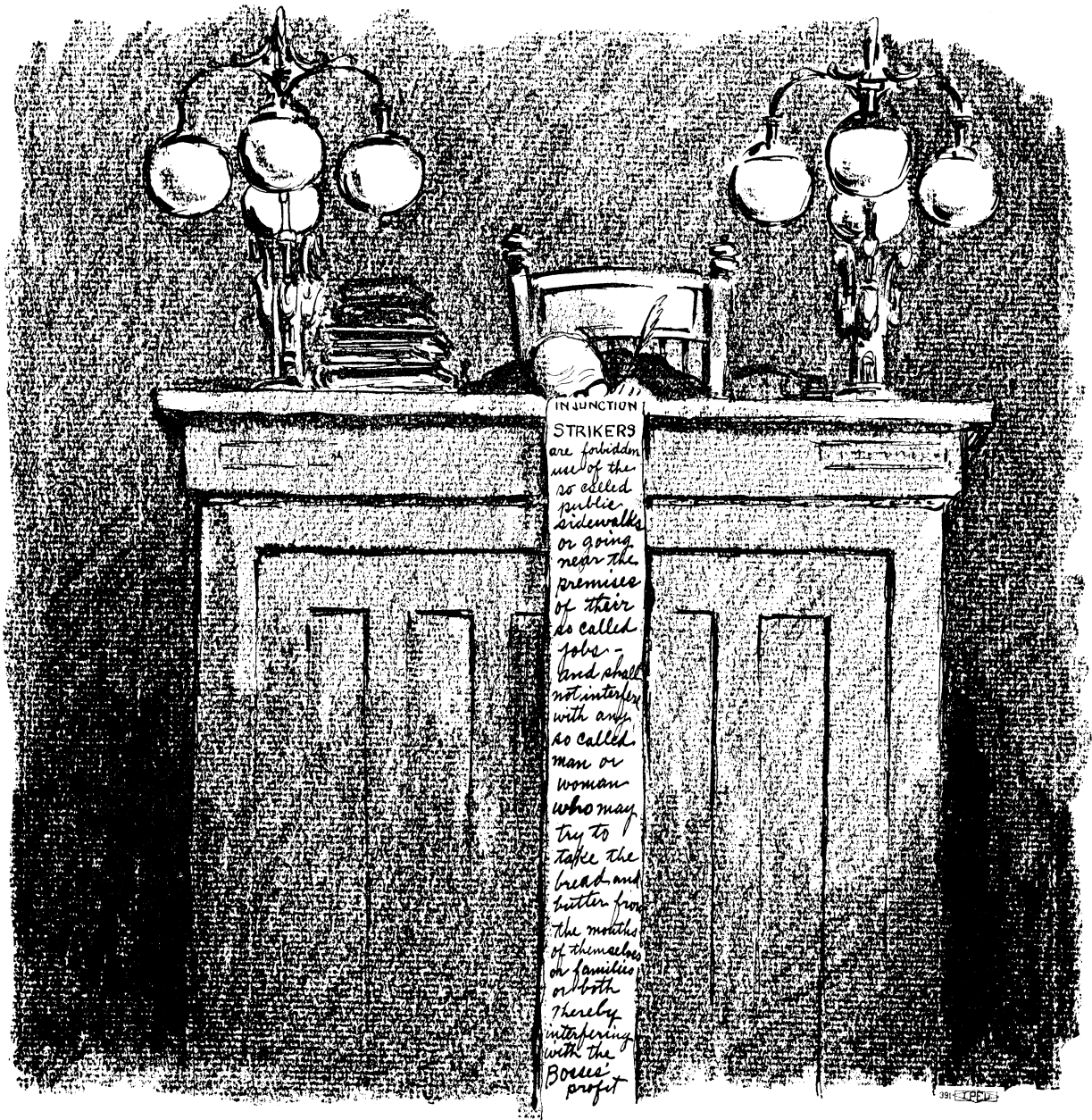


Adolph Dehn 1924
© 1924 Dehn

—By Adolph Dehn
THE DAILY WORKER
November 27, 1926



—By *Fred Ellis*
THE DAILY WORKER
April 28, 1925

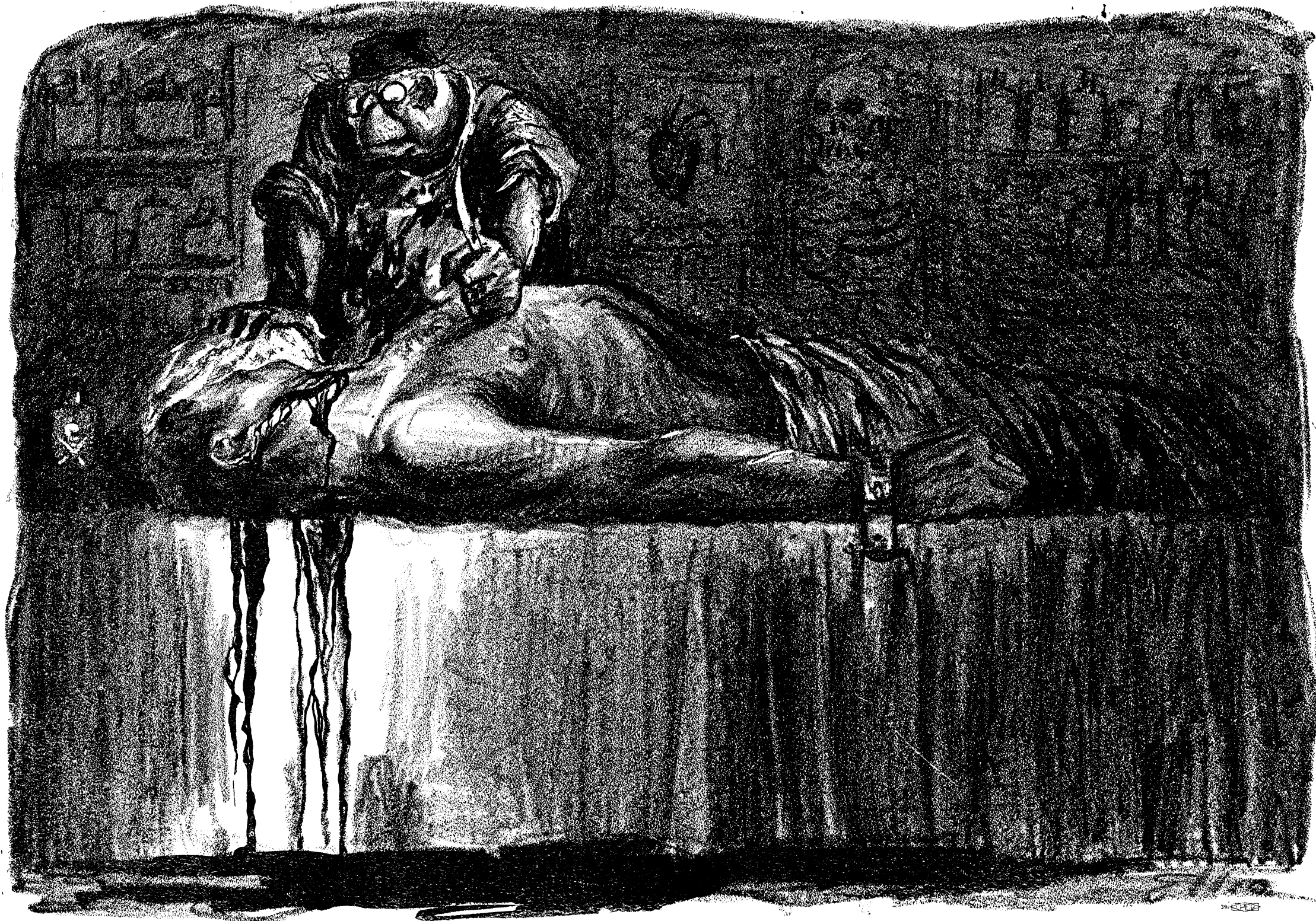


—By Fred Ellis
THE DAILY WORKER



—By Fred Ellis

THE DAILY WORKER
June 19, 1926



Letting the Red Out of Labor —By Fred Ellis



The Bloody Angel of Peace in Passaic
—By William Gropper

THE DAILY WORKER
April 20, 1926



Which Way Now?

—By Fred Ellis

THE DAILY WORKER

June 26, 1926



LYDIA GIBSON.

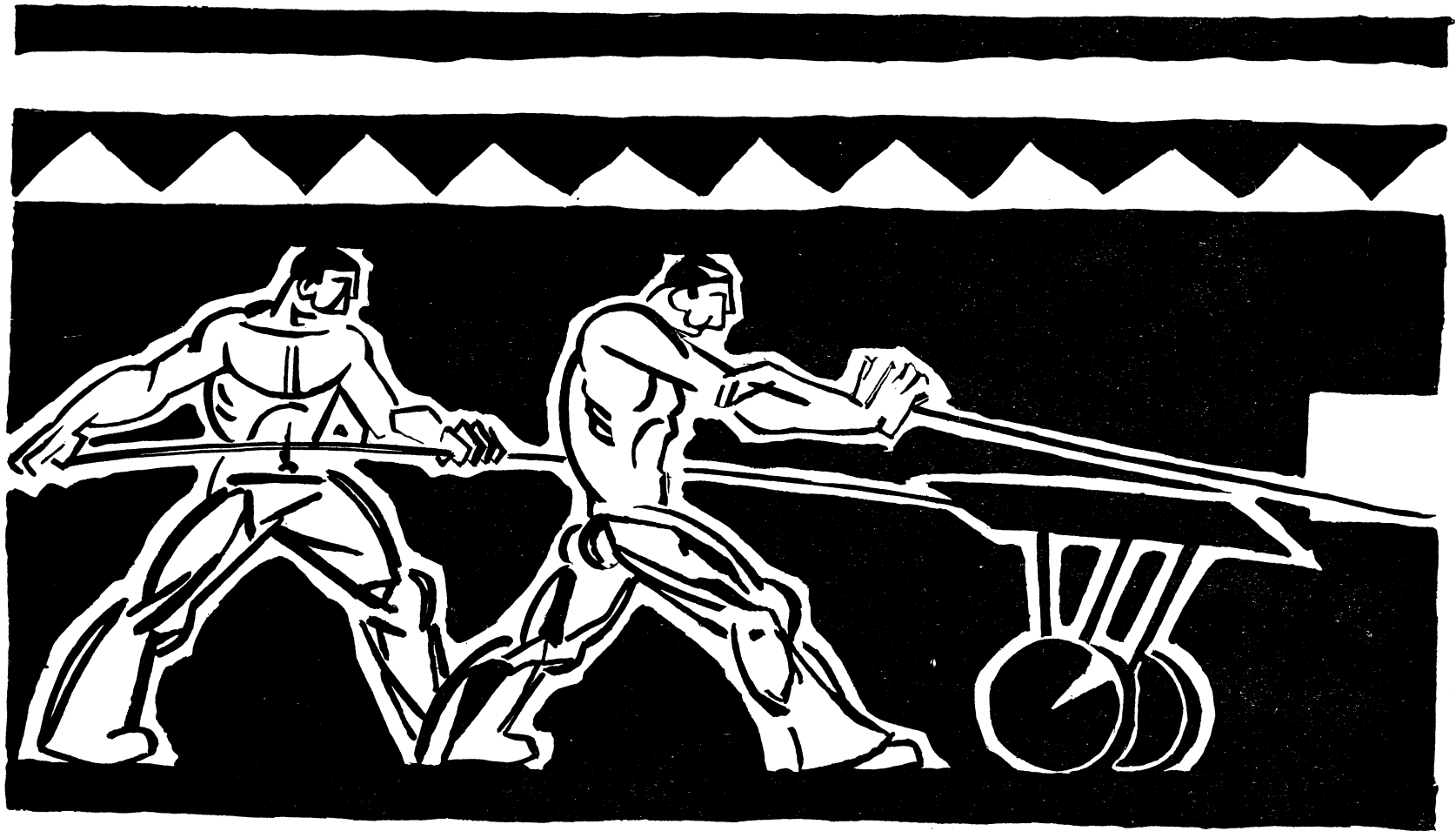
NEW-COMERS

THE WORKERS MONTHLY February, 1926

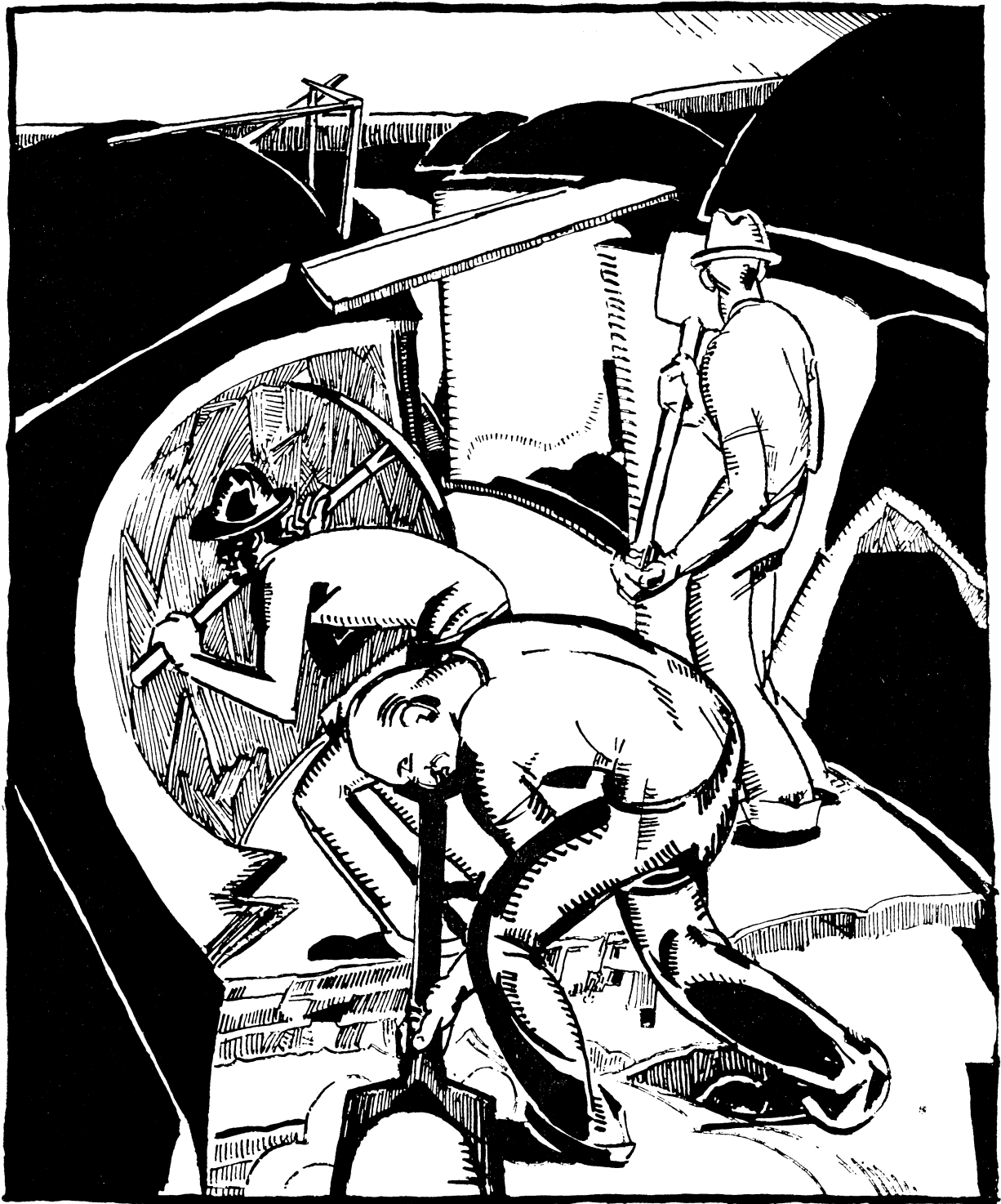


The Way It's Done
—By Lydia Gibson

THE DAILY WORKER
July 31, 1926



—By *Hugo Gellert*

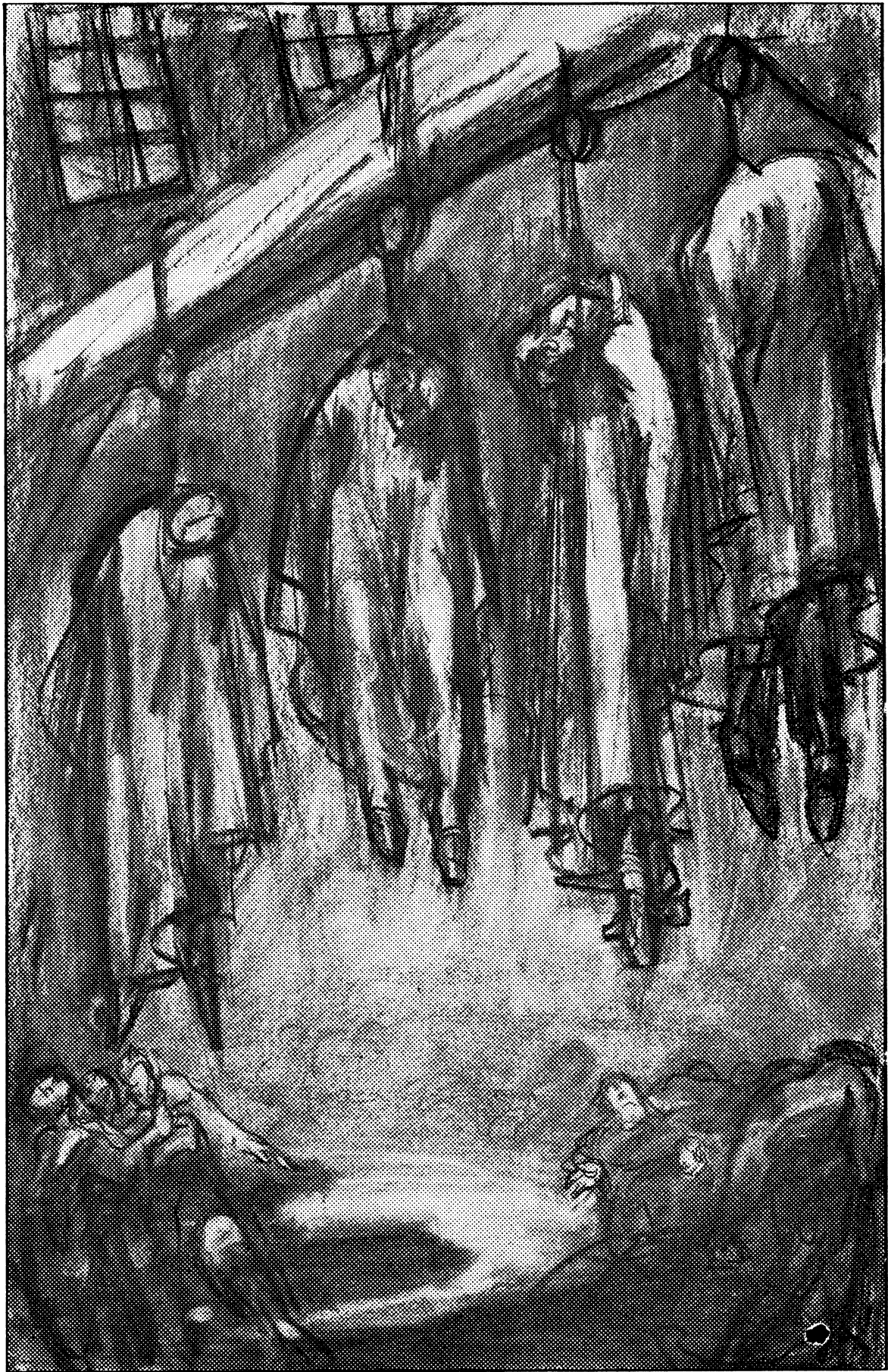


—By *Joseph Vavak*

THE WORKERS MONTHLY
October, 1926

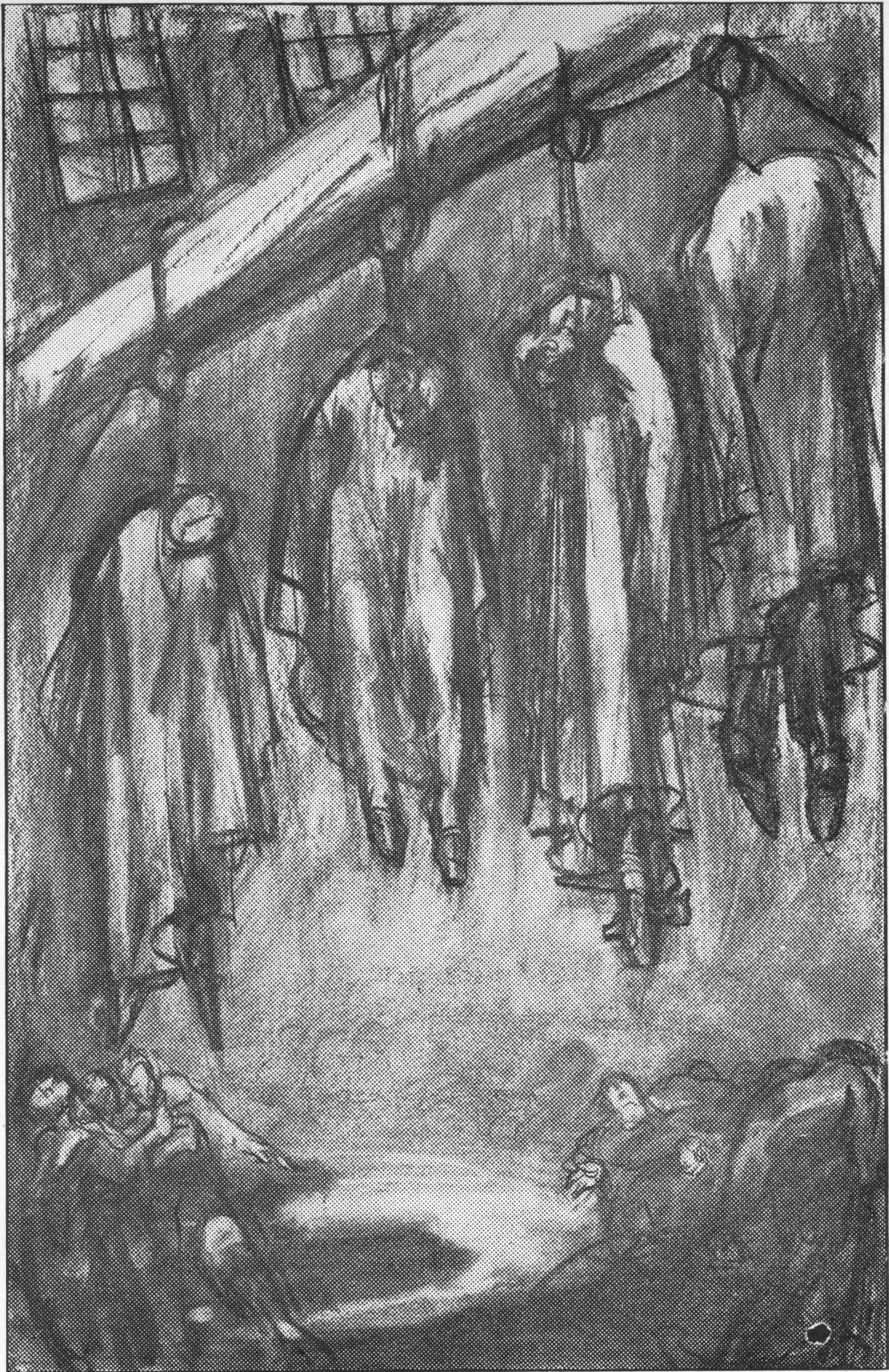


The Daily Worker—Two Years Old
—By Robert Minor
THE DAILY WORKER
January 9, 1926



The Four Who Were Hanged
(Haymarket Riot Martyrs)

THE DAILY WORKER



The Four Who Were Hanged
(Haymarket Riot Martyrs)

THE DAILY WORKER



War
—By Robert Minor
THE DAILY WORKER



Famine
—By *Glinten Kamp*
THE DAILY WORKER
January 13, 1924



A Government Fed Baby
—By Robert Minor
THE DAILY WORKER



*"I want your sons!"
"But—in 1914—?"
"That was only a rehearsal."*



Fall and Doheny Acquitted

—By *Fred Ellis*

THE DAILY WORKER

December 22, 1926



Grab Him!
—By K. A. Suvanto
THE DAILY WORKER
June 25, 1924



The Mortgage on the Farm
—By *Fred Ellis*

THE DAILY WORKER
February 19, 1926



—By K. A. Suvanto
THE DAILY WORKER
December, 1926



The Spirit of 1926
—By Fred Ellis
THE DAILY WORKER
July 3, 1926



The Tightwad

—By Robert Minor

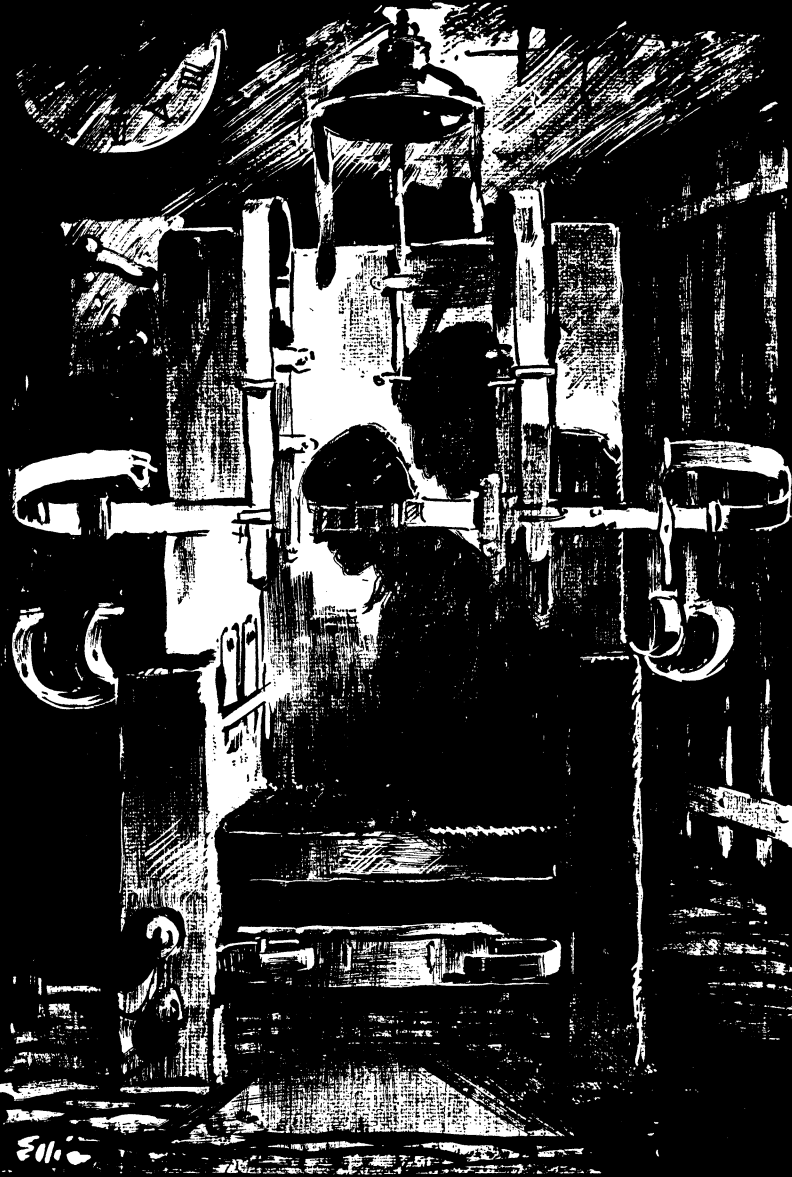
THE DAILY WORKER

December 9, 1924



The Proletarian Woman
—By Fred Ellis
THE DAILY WORKER
March 6, 1926

SACCO AND VANZETTI MUST NOT DIE!



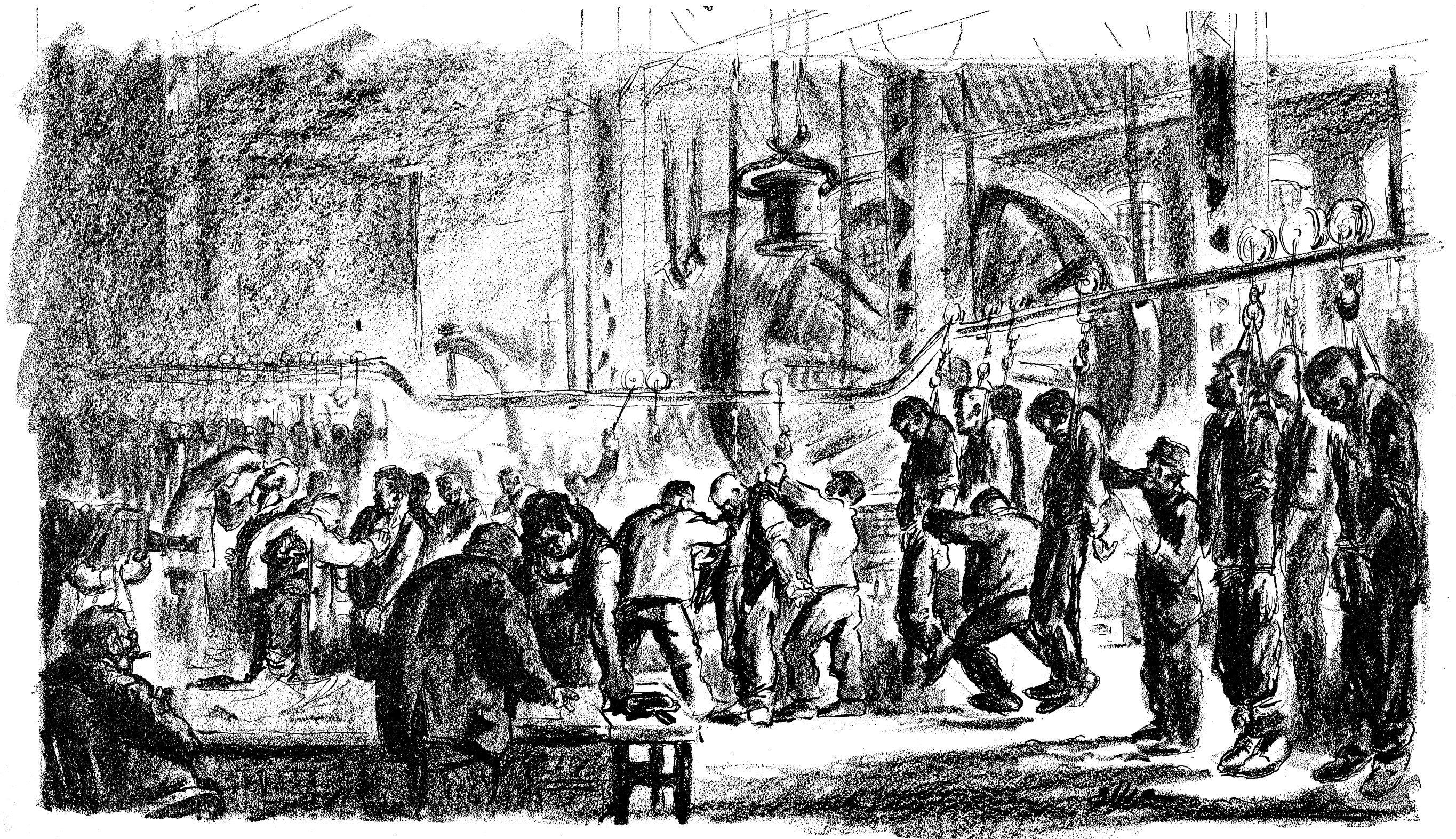
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INTERNATIONAL LABOR DEFENSE

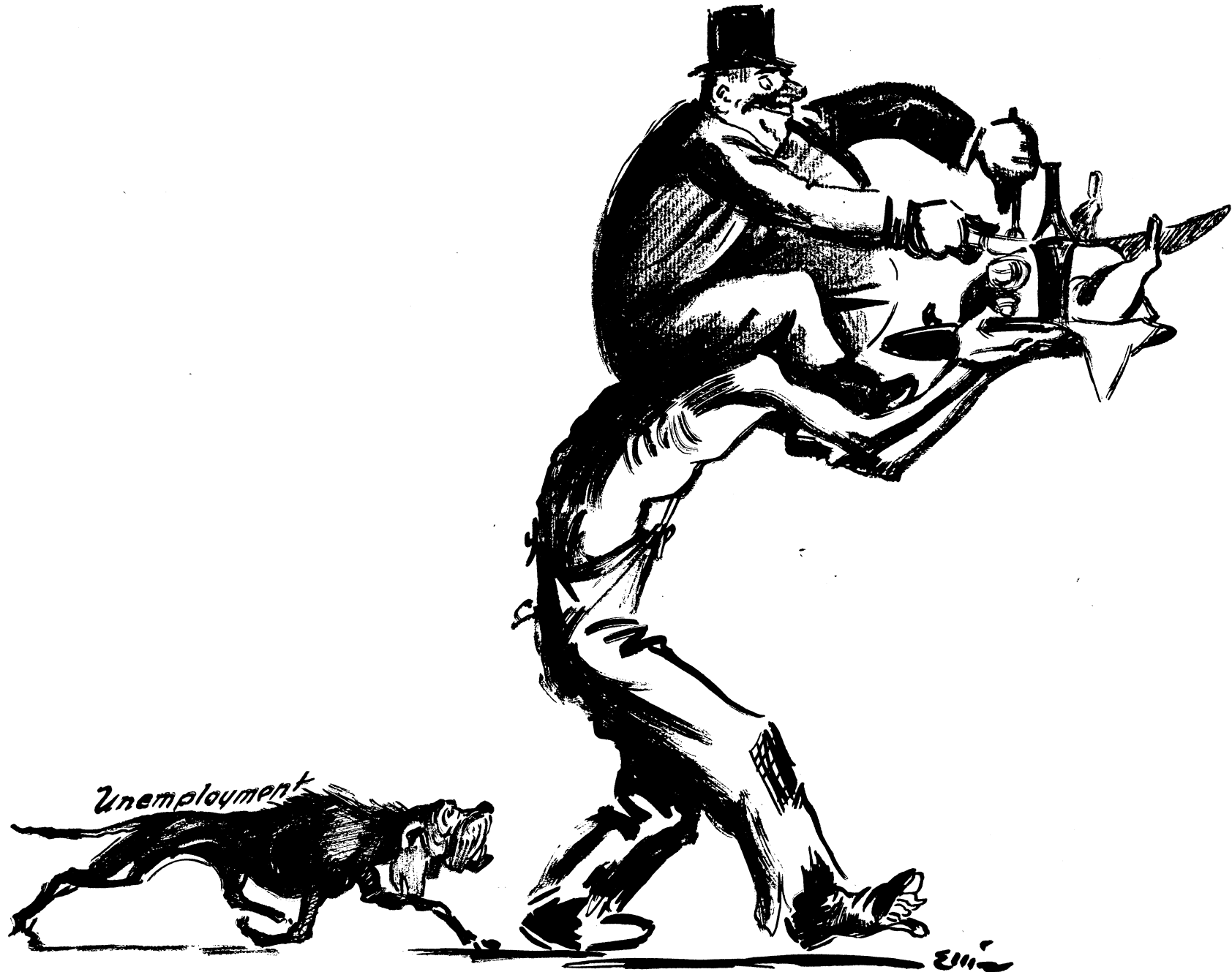
—By Fred Ellis

THE DAILY WORKER

—Courtesy of The Labor Defender



Registration of the Foreign Born
—By Fred Ellis



Christmas Dinner
—By Fred Ellis
THE DAILY WORKER
December 12, 1925



My Gawd, How the Money Rolls In!

—By *William Gropper*

THE DAILY WORKER

April 5, 1926



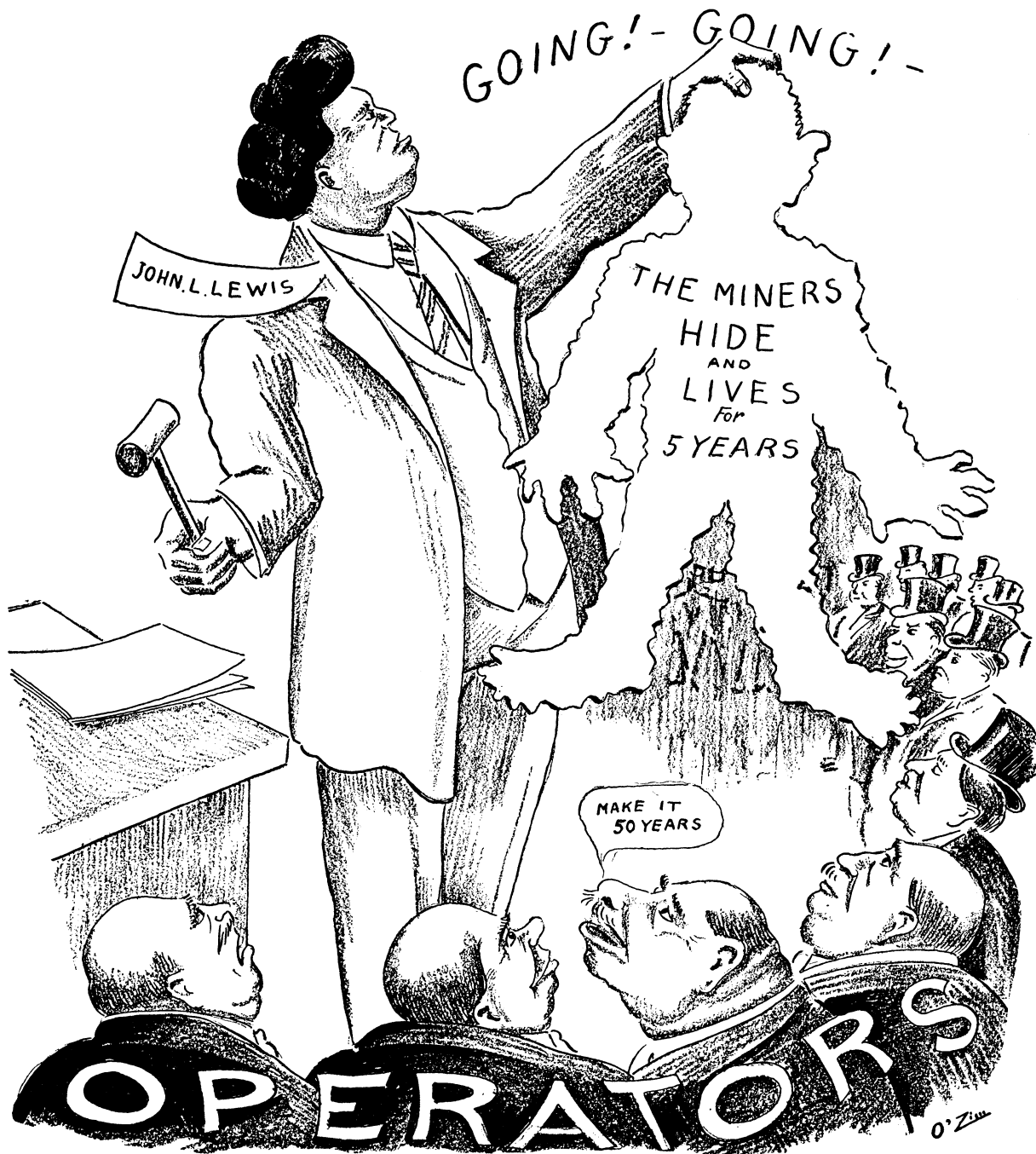
The Company Union Holds a Meeting
—By Fred Ellis
THE WORKERS MONTHLY
April 1925



The Company Union Holds a Meeting
—By Fred Ellis
THE WORKERS MONTHLY
April 1925

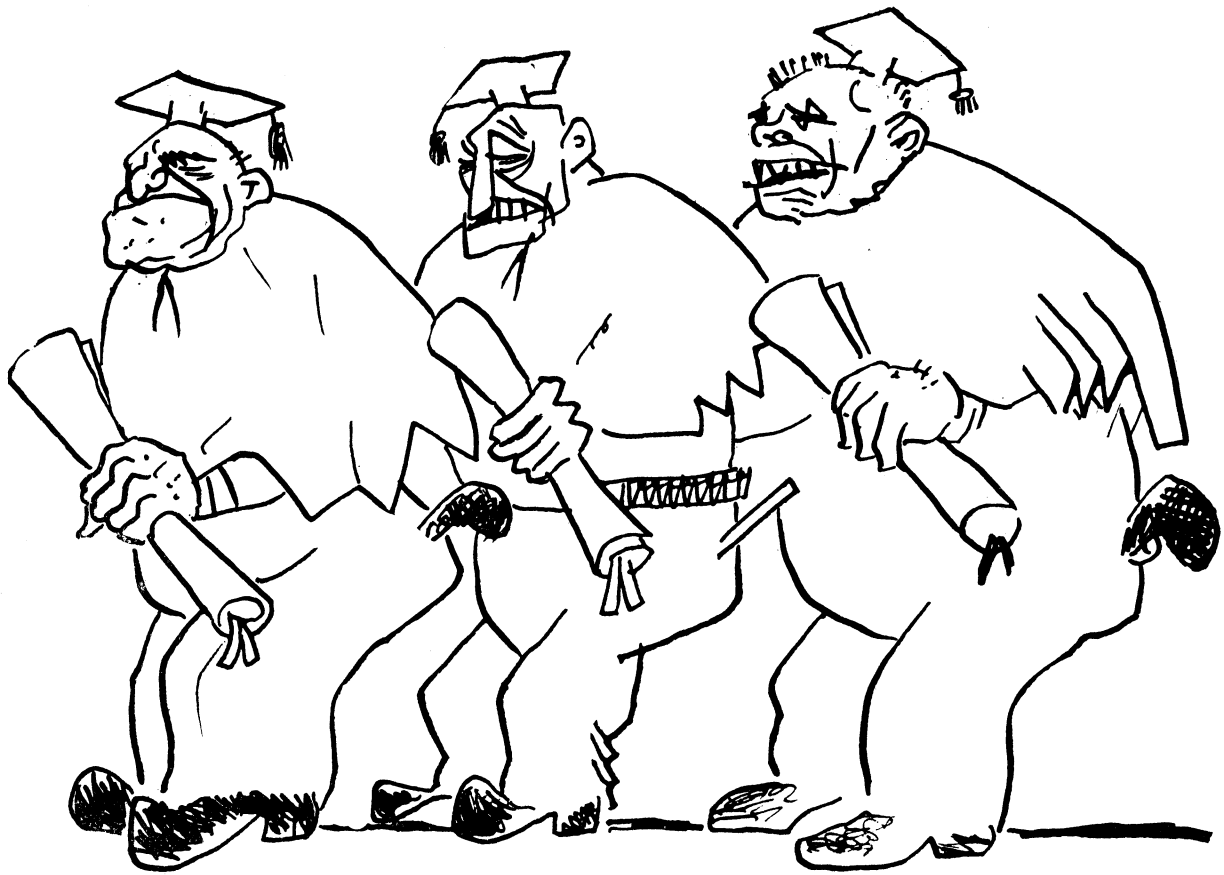


The Coal Conference
—By Fred Ellis
THE DAILY WORKER



Lewis Deals With a Cheap Crowd
—By O. R. Zimmerman (O'Zim)

THE DAILY WORKER
December 5, 1925



Doctor of Third Degree.

*Professors of Sockology
Professor of Revolver.
—By William Gropper*

Bachelor of Holdup.

THE DAILY WORKER

NEWS ITEM: A detective agency recently stated it would employ only people of a higher education.



So This Is Peace!
—By La Grace

THE DAILY WORKER
December 5, 1926



Dough Furnished by Peabody Coal Co.

—By *K. A. Swanto*

THE DAILY WORKER



No! We Strike!
—By Fred Ellis
THE DAILY WORKER



And British Labor Is Not Finished Yet!

—By *Fred Ellis*

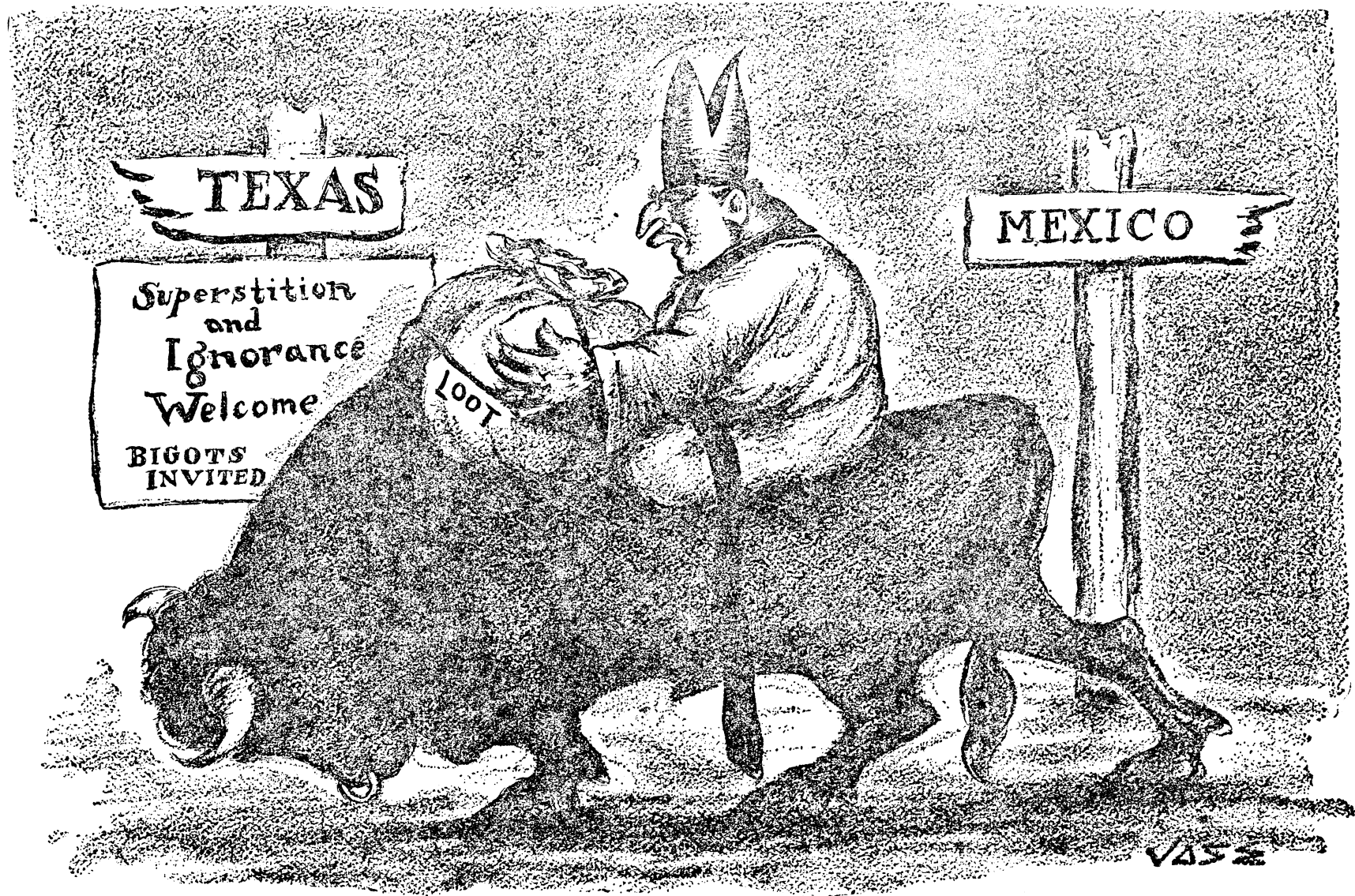
THE DAILY WORKER



—By *Joseph Vavak*

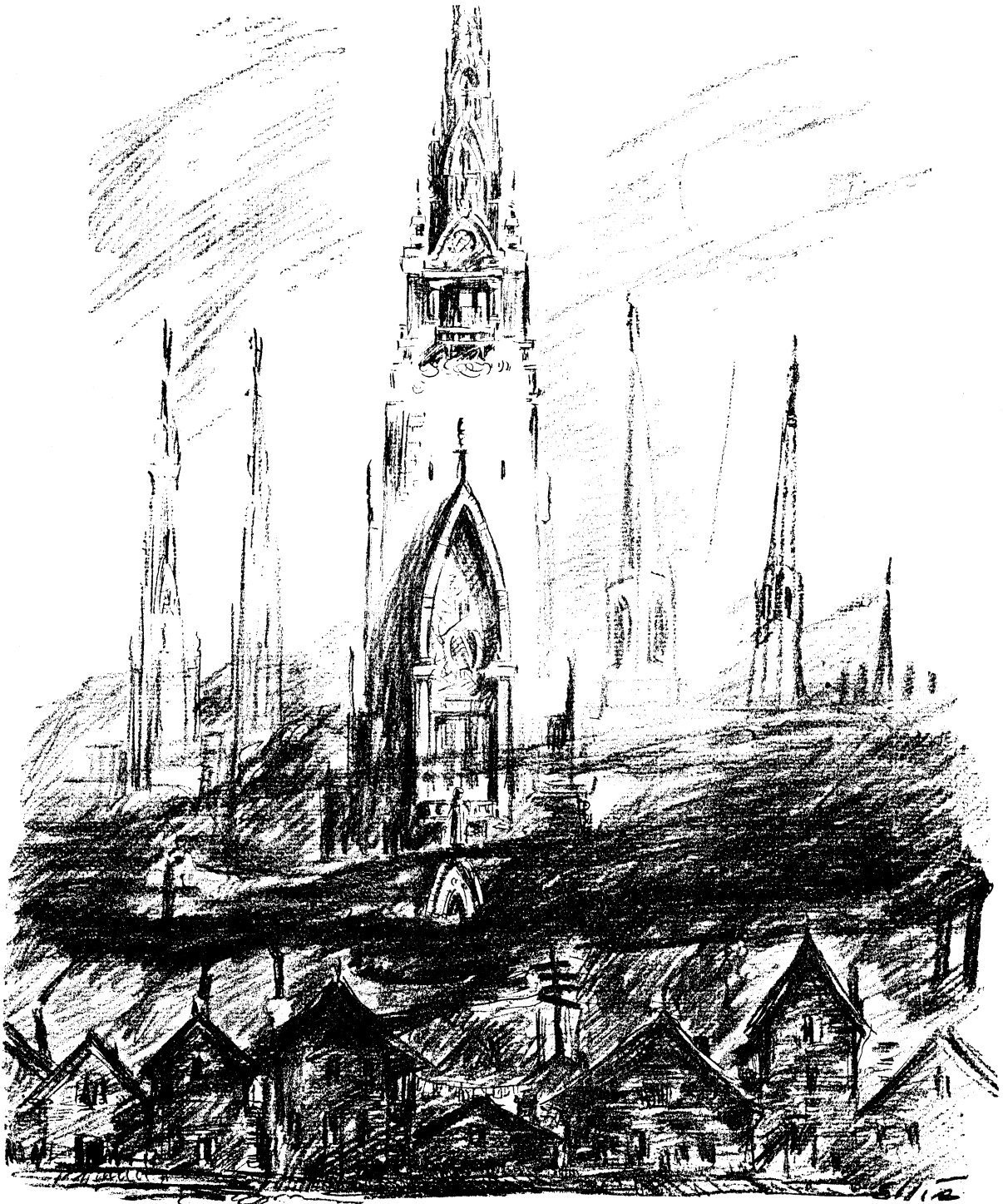
THE DAILY WORKER

1926



—By Vase

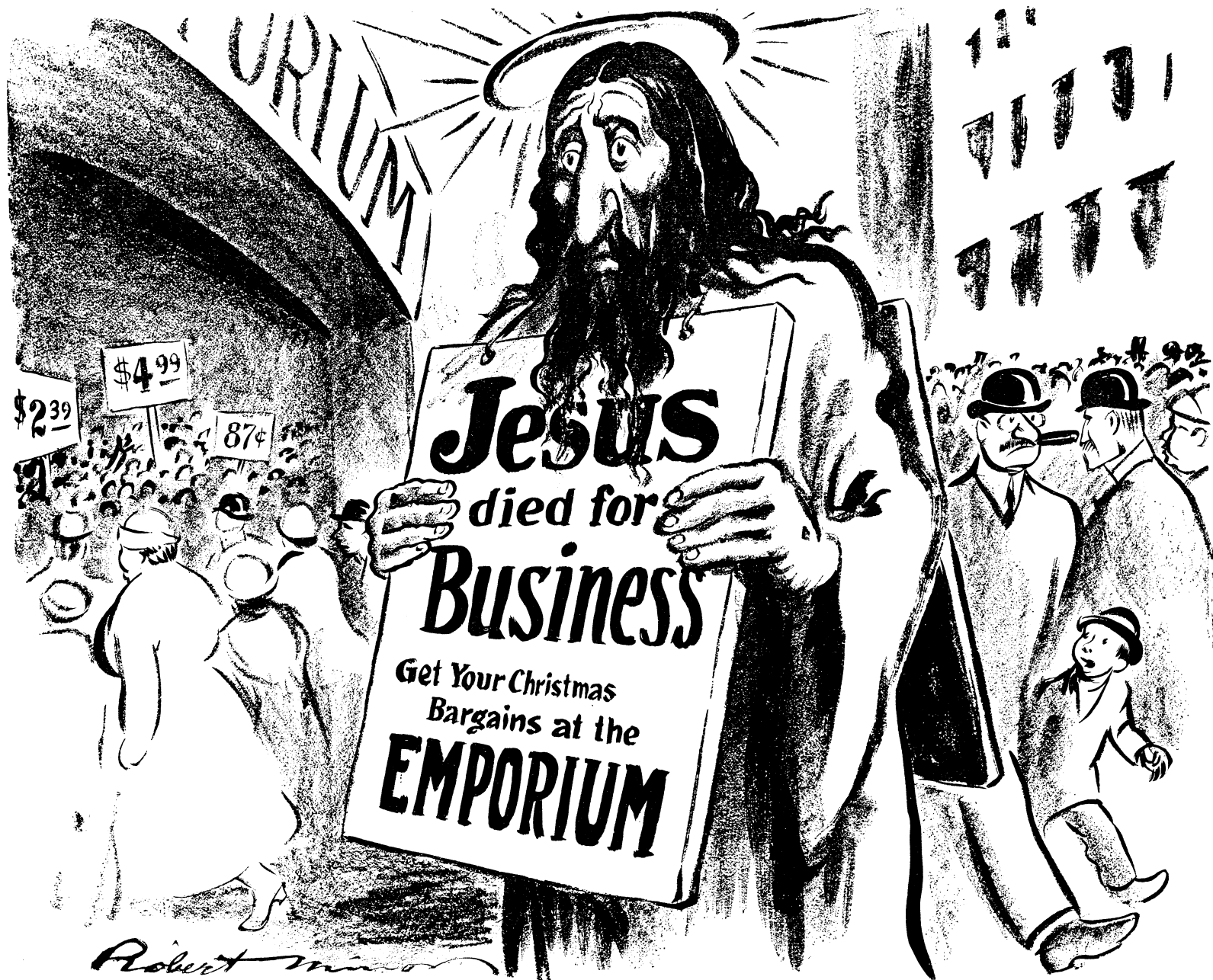
THE DAILY WORKER
August 7, 1926



"Why do people build cathedrals for ancient ghosts to parade in while they themselves live in hovels?"—Robert G. Ingersoll

—By Fred Ellis

THE DAILY WORKER
June 12, 1926



The Sandwich Man
—By Robert Minor
THE DAILY WORKER
December 19, 1925



You Might Be President Some Day!

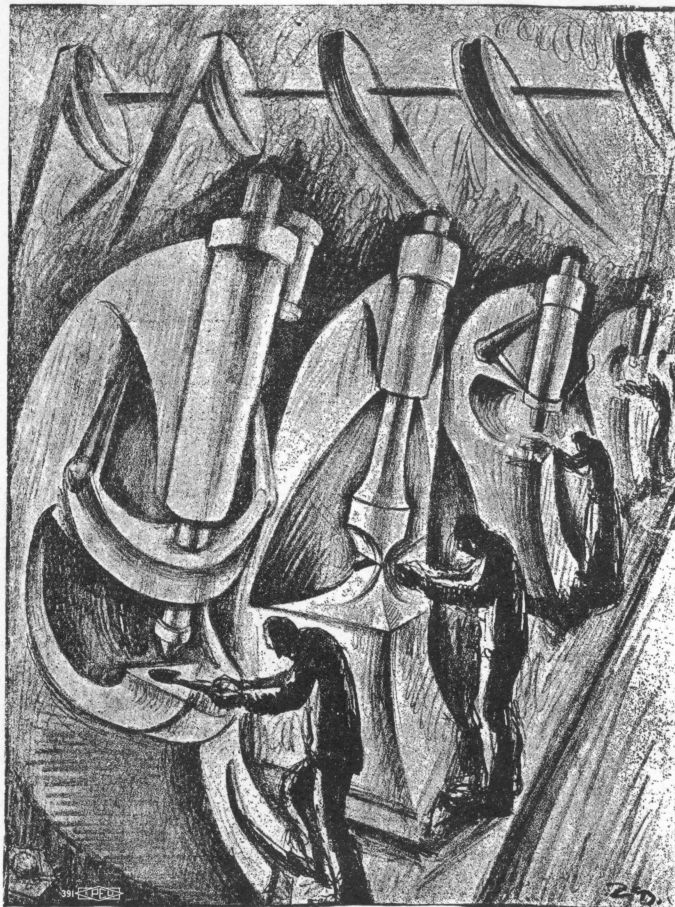
—By Fred Ellis

THE DAILY WORKER

April 3, 1926



Henry's Tin Goose
—By William Gropper
THE DAILY WORKER
April 24, 1926



Machines and Slaves

—By G. Silzer

THE WORKERS MONTHLY

June, 1925



Maurice Becker '26

—By Maurice Becker

THE DAILY WORKER
November 14, 1926



—By Jerger
THE DAILY WORKER
October 30, 1926

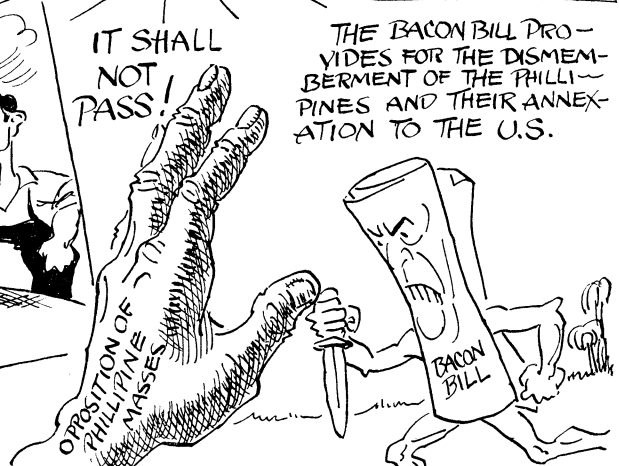
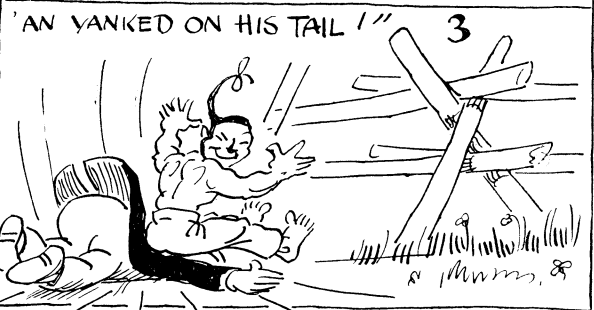
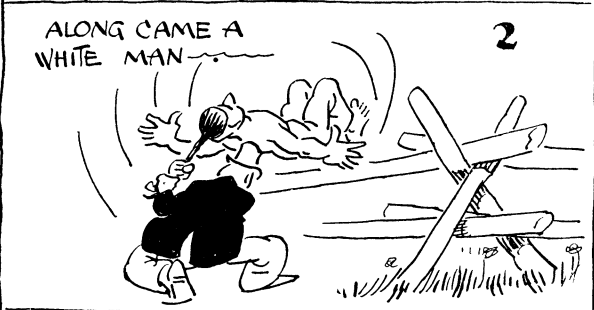


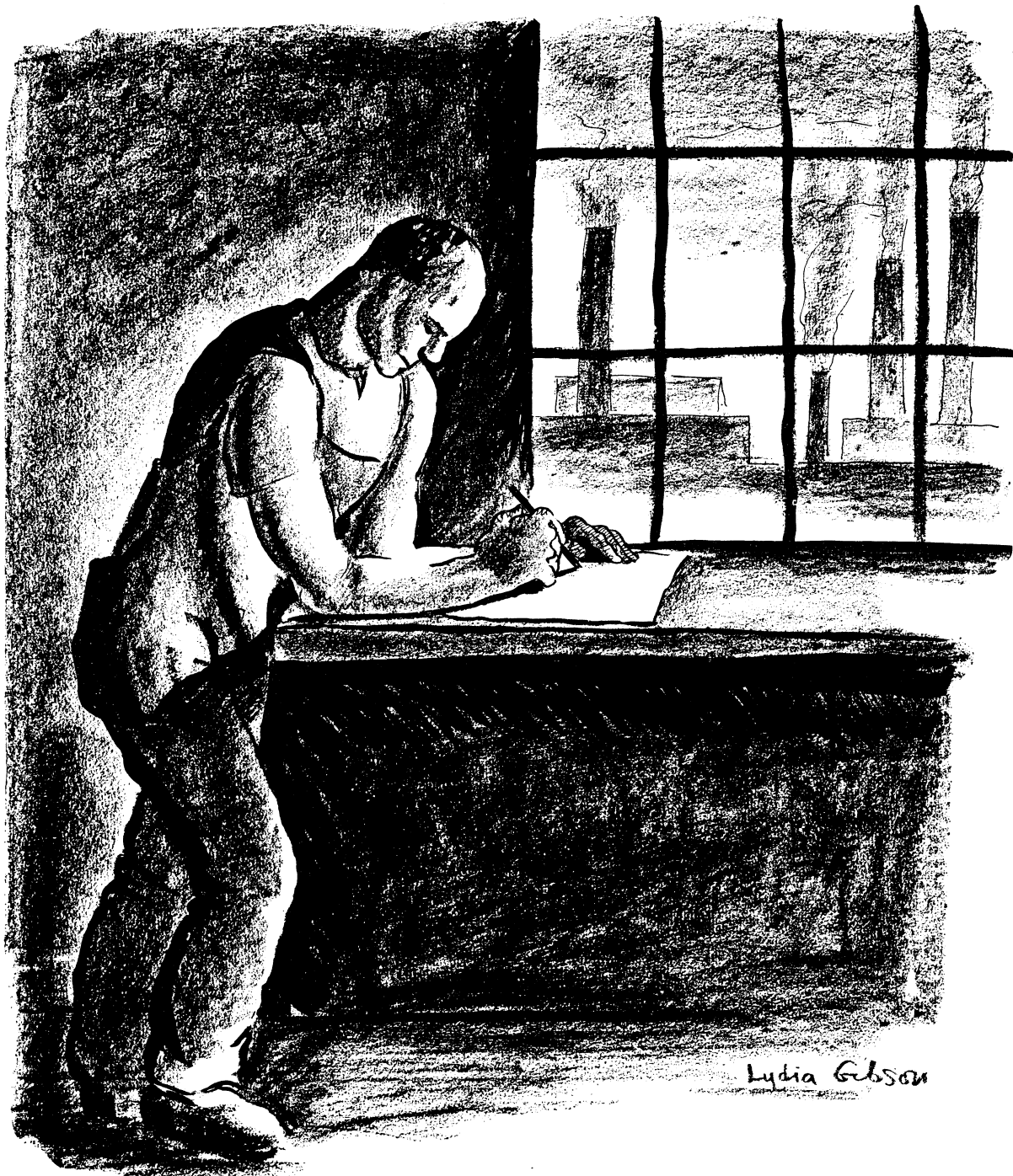
The Turk Is Not What He Used to Be!

—By Fred Ellis

THE DAILY WORKER

January 2, 1926



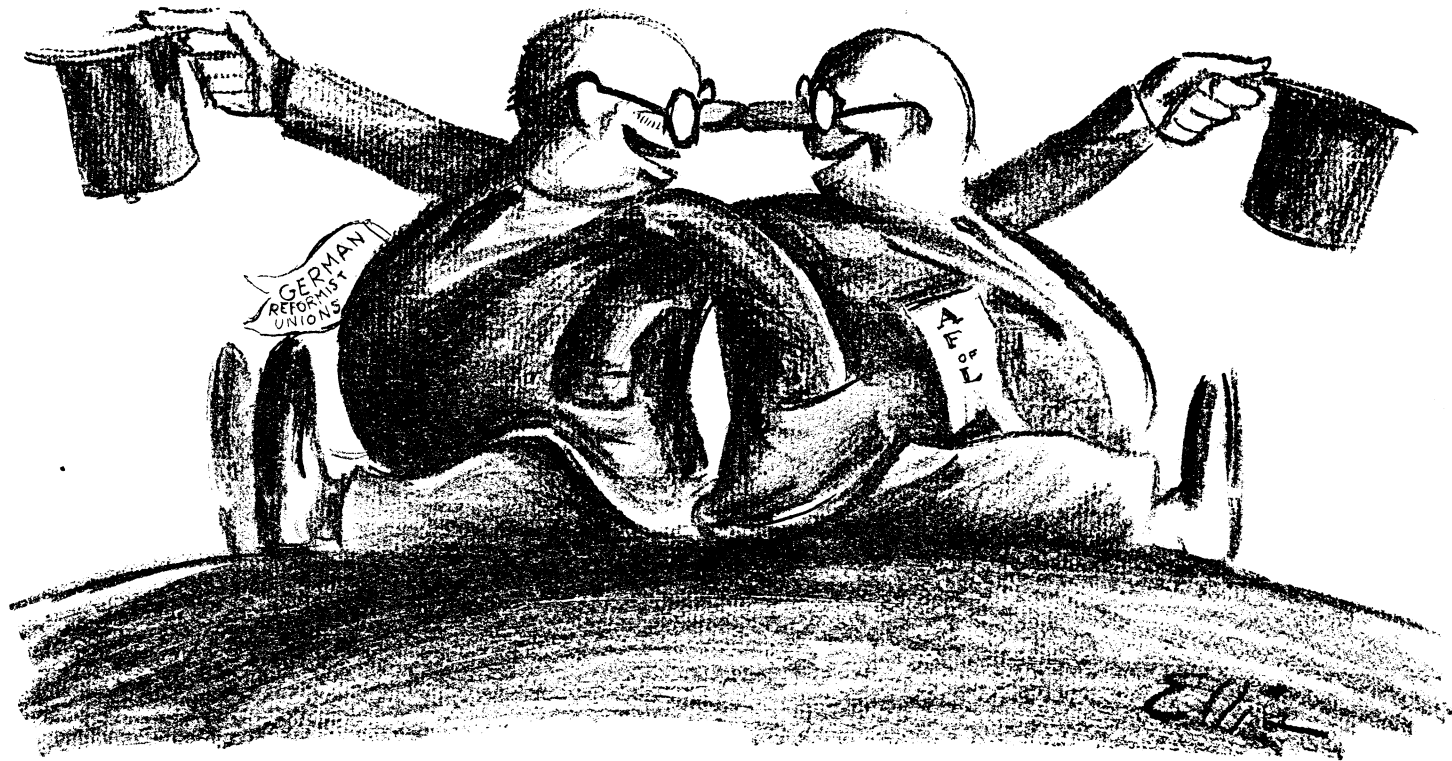


The Source of Our News
—By *Lydia Gibson*

THE DAILY WORKER
September 21, 1925



—By Art Young
 THE DAILY WORKER
 1926



German and American "Labor" Endorse the Dawes Plan

—By Fred Ellis

THE WORKERS MONTHLY

November, 1925

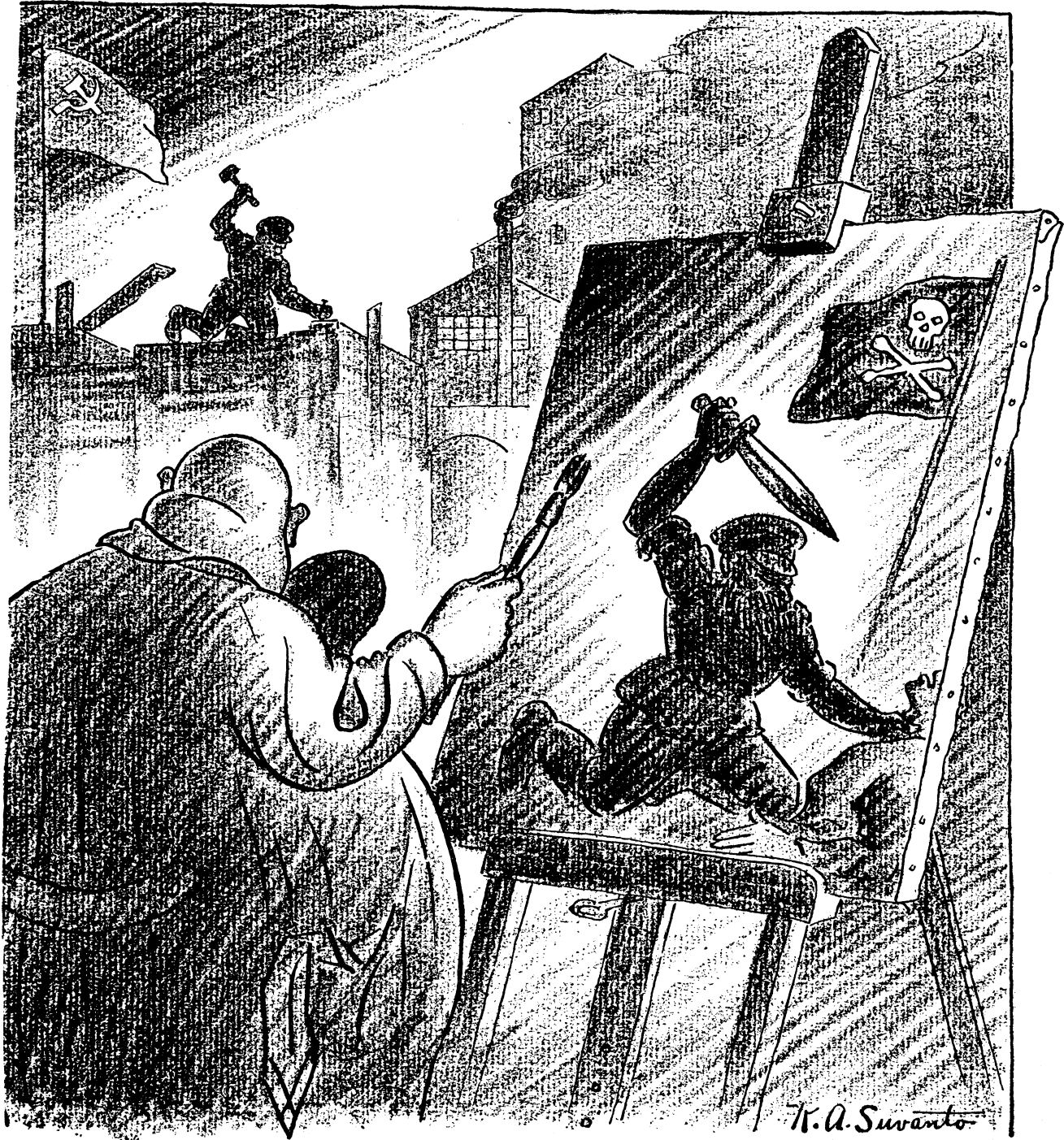


Yellow Wednesday—The Stab in the Back
The British Strike Betrayed
—By *Fred Ellis*

THE WORKERS MONTHLY
August, 1926



Workers of the World Unite!
—By Robert Minor
THE DAILY WORKER
March 6, 1926



The Model and the Painting
—By K. A. Suvanto

THE DAILY WORKER
September 10, 1926



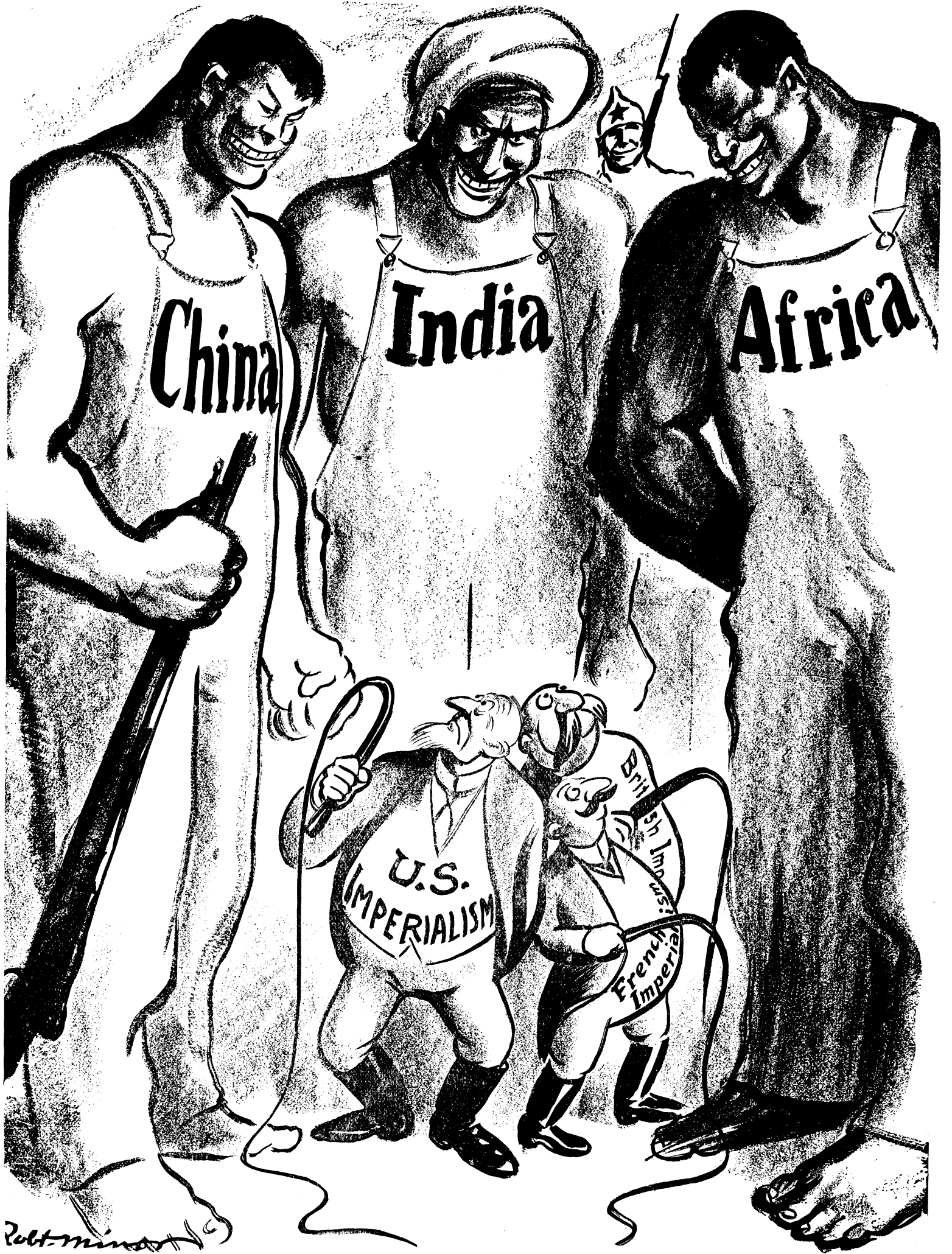
The Burden-Bearer of Imperialism in the Pacific Is in Revolt
—By Fred Ellis

THE WORKERS MONTHLY
December, 1924



An Irish Rebel
—By *Fred Ellis*

THE DAILY WORKER
July 31, 1926



Who Is That You All Are Going to Whip, Mr. Legree?
—By Robert Minor



—By Fred Ellis
THE DAILY WORKER



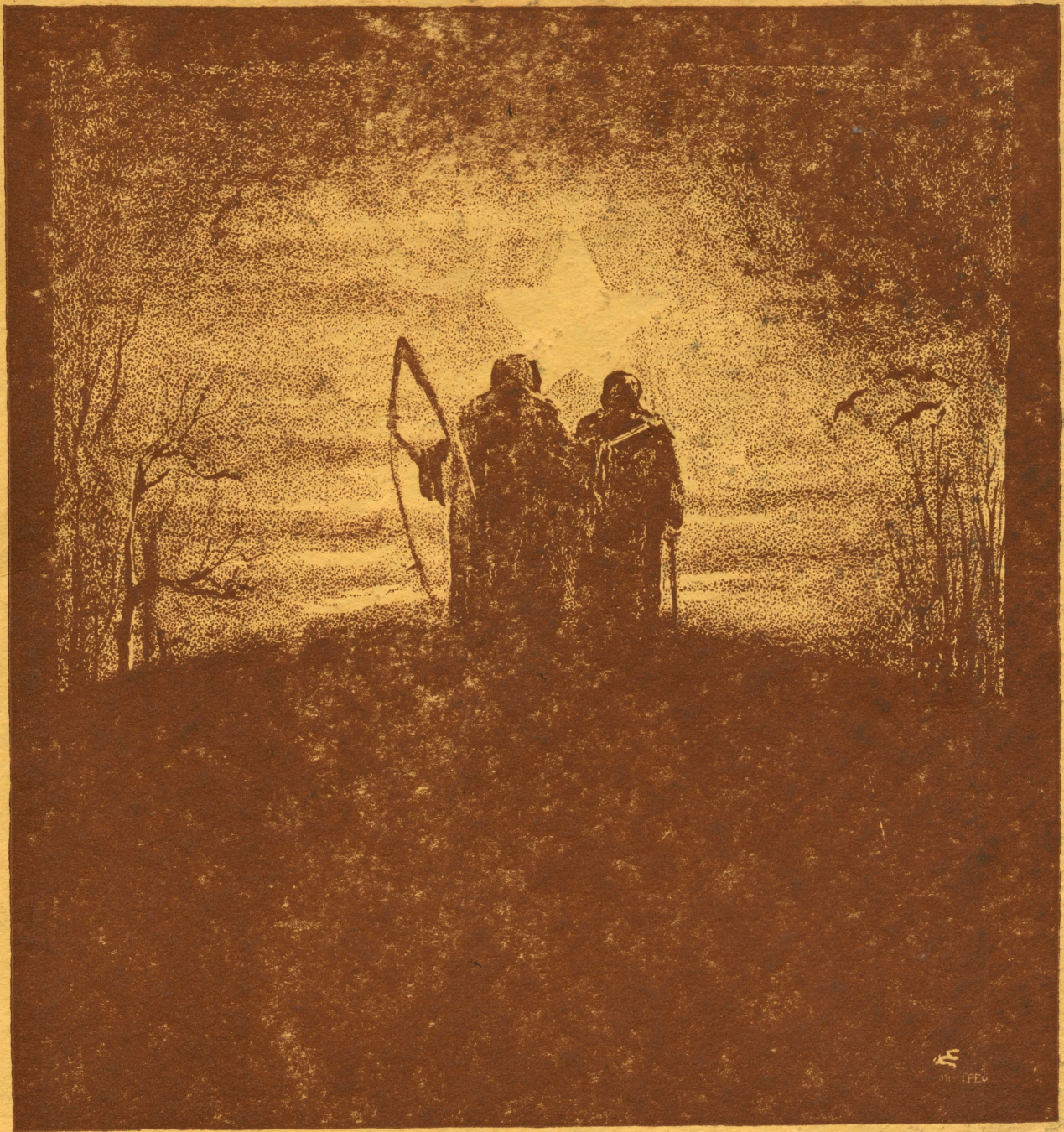
—By Fred Ellis

THE DAILY WORKER

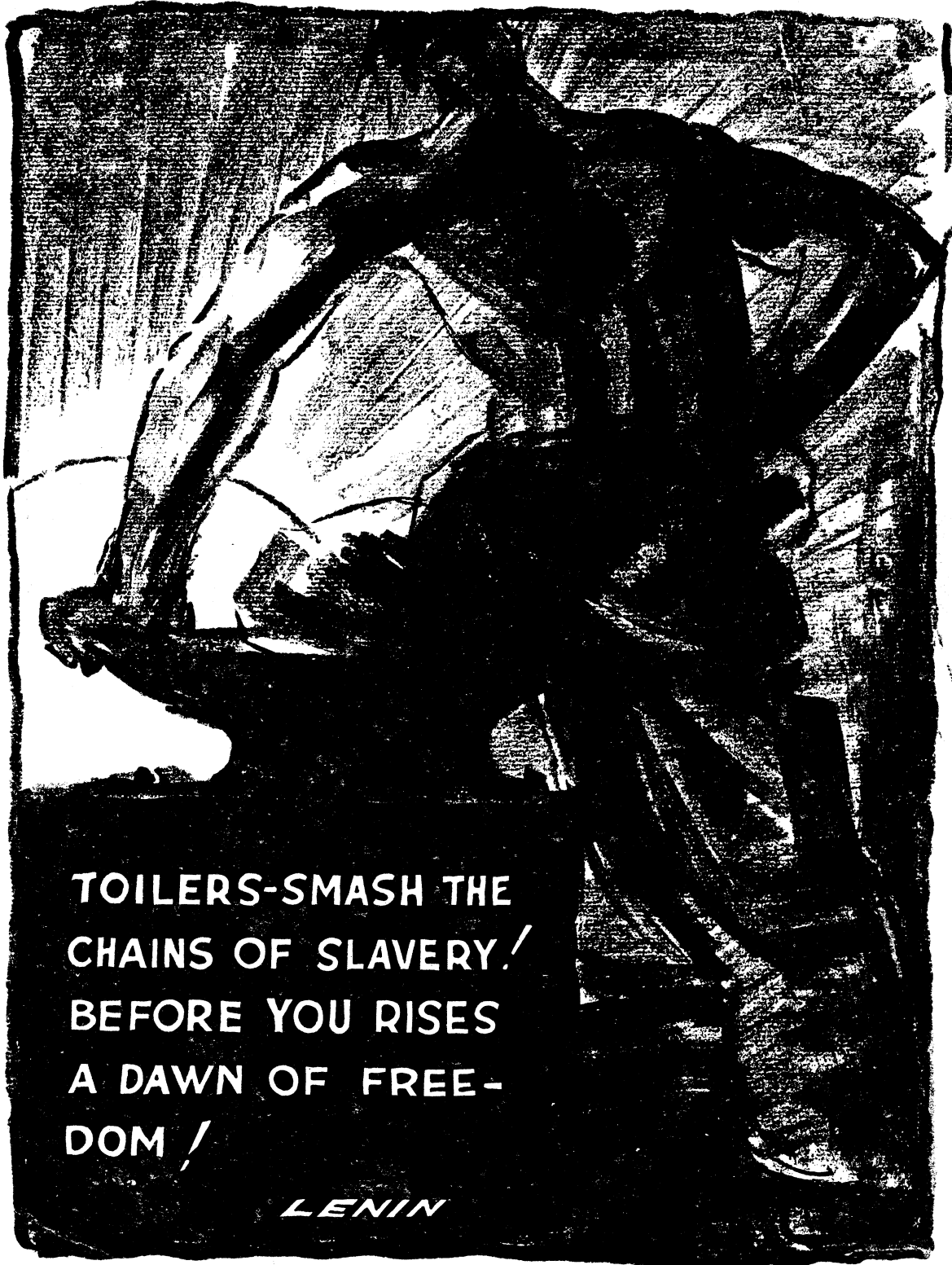
March 20, 1926



The Star of Hope.
Lenin's Legacy to the Workers' of the World.
—By Fred Ellis
THE DAILY WORKER
January 23, 1924.



The Star of Hope.
Lenin's Legacy to the Workers' of the World.
—By Fred Ellis
THE DAILY WORKER
January 23, 1924.

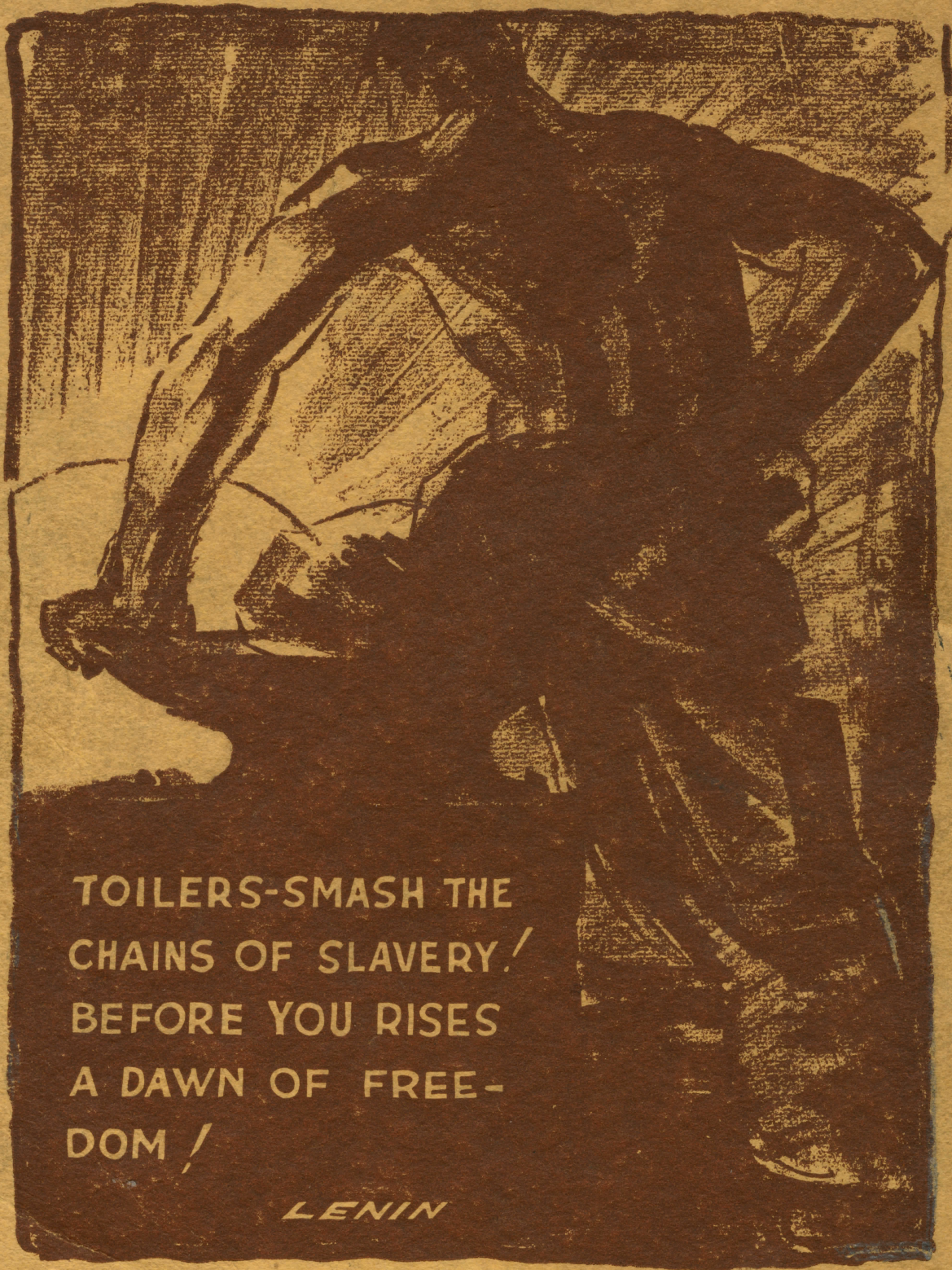


TOILERS-SMASH THE
CHAINS OF SLAVERY!
BEFORE YOU RISES
A DAWN OF FREE-
DOM!

LENIN

—By *Fred Ellis*

THE WORKERS MONTHLY
May, 1926.



TOILERS-SMASH THE
CHAINS OF SLAVERY!
BEFORE YOU RISES
A DAWN OF FREE-
DOM!

LENIN

—By Fred Ellis

THE WORKERS MONTHLY
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