LADY OF MYSTERY: A COLLECTOR'S GUIDE TO EDWARD EGGLESTON

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Enchantment Ink

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www.enchantmentink.com
Preface

The purpose of this guide is to document, and allow collectors to identify, the printed works of American illustrator Edward Eggleston. For such a prolific, talented, collectable, and famous illustrator, relatively little has been published. Rick and Charlotte Martin's splendid book on "Vintage Illustration: Discovering America's Calendar Artists 1900-1960" includes a paragraph on Eggleston and a few of his images in its closing chapter on Indian Maidens. "The Great American Pin-Up" by Charles Martignette and Louis Meisel includes a four-page section on Eggleston, and Chris McCann's "Master Pieces: The Art History of Jigsaw Puzzles" includes a paragraph of biographical information and images of several puzzles, including one on the volume's back cover (Chris has generously provided his information on Eggleston puzzles for this guide). However, this appears to be the first attempt to gather together comprehensive material on the full range of Eggleston's work. As such, it is certain to be very incomplete; hopefully users of the guide will find many items not yet represented, and provide copies that can be used to enhance future versions of the book.

Several fellow collectors were enormously helpful in trying to make this guide as complete as possible; without the help of Rick Huisking, Greg Moore, and Dean Patzer, the results would have been far less satisfactory. Of course, many other fellow enthusiasts and paper dealers have provided help, over several years, in tracking down these elusive items: Sandra Baker, John Cosgriff, Mike and Fran Fraum, Sharon and Kerry Gergen, Joanne Givens, Michael Goldberg, Gwen Goldman, Ron and Cora Grassman, Betty Hall, Glen and Wendy Hoffman, Chuck Kahle, Bob McAllister, Rick and Charlotte Martin, Lilia Martinez, Donna Meck, Betty Messinger, Bob Milheron, Kevin Mitchell, Jerry Perlin, Gloryanne Prue, Linda Richey, Kurt Saldin, J. Hugh Smith, Rick Starets, Jeannie Sweitzer, Jeff Tynes, Cary Walmsley, and Rich West.

Once again, it is a pleasure to acknowledge the help of Fred Taraba, Roger Reed, and Walt Reed of Illustration House (110 West 25th St., New York NY 10001), America's premier dealers in original illustrator art, who kindly allowed us access to their archives.

Finally, this book would never have existed without the help and inspiration of Nancy S. Platnick, who, in innumerable ways -- both tangible (including, most obviously, her photographic and software skills) and intangible -- made it all possible, as well as fun.

Modern technology makes it easy to update this information, on a continuing basis, and we hope that users will find lots of additions. Technology also allows us to keep in touch easier, and users are invited to join Amerillus, a free, on-line club for collectors of American illustration (at http://groups.yahoo.com/group/amerillus).

Iris Murdoch wrote that "One of the secrets of a happy life is continuous small treats." Illustration collecting provides those treats in great abundance, so: Happy collecting -- and let us know what you find!
Post Preface
On April 8, 2020, my father Norman Platnick passed away after complications from a fall. Words cannot describe how much he is missed. These books were originally self-published because my father wanted to make a high quality guide with amazing color at a reasonable price. To continue my father’s legacy in the space, I am creating PDF copies of these guides and putting them up for free on the website.

In addition to his work in the illustrated artwork community, my father was the world’s most renown arachnologist. If you find this free book useful, I ask that you consider making a donation to my father’s memorial fund to help fund the study of small spiders, his other passion area.

https://www.gofundme.com/f/norman-i-platnick-memorial-fund
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As with many other illustrators of his period, biographical details on Eggleston are in short supply, and the available sources include a fair amount of misinformation. For example, the volume "Who Was Who in American Art" indicates that he was born in 1887, but his draft card indicates that Edward Mason Eggleston was actually born on November 22, 1882, in Ashtabula, Ohio. He had at least two sisters, Elizabeth (an opera singer) and Pearl (a pianist). He attended the Columbus [Ohio] Art School, and studied under such artists as John N. Piersche, Albert Fowley, Alice Schilly, and Harvey Dunn (Dunn was a former student of the eminent Howard Pyle).

By 1918 he had moved to Brooklyn. Most of his subsequent career was spent in New York; he worked on West 35th Street, and reportedly had homes in Hollis and Plandome on Long Island as well as a summer home in Twin Lakes, Connecticut. When he died on January 14, 1941, at the age of 58, he was survived by his wife, Ethel Grace Eggleston (reportedly paraplegic as a result of a horseback riding accident), and a son, Leland Ben Eggleston, who apparently died in World War II.

Eggleston obviously had a successful career as a commercial artist; he was a member of the Advertising Club of New York as well as the Society of Illustrators, the Artist's Guild, the Ohio Society, and the Masons. His portrait commissions reportedly included Eleanor Roosevelt and Edward R. Murrow. He is often credited with creating the Fisk Tire Company's famous "Time to Re-tire" image of a sleepy boy holding a tire and candle. That company still exists, and their website indicates that the history of the image was actually more complex:

"Time to Re-Tire

The yawning boy in his one-piece sleeper was the creation in 1907 of Burr E. Giffen, an eighteen year old artist who worked in the advertising agency employed by Fisk Rubber Corporation. The slogan "Time to Re-Tire" and the drawing of the sleepy boy were copyrighted in 1910 and first appeared in an advertisement in the Saturday Evening Post on March 7, 1914. In 1918, another professional artist, Edward M. Eggleston, made an oil painting of the boy. Fisk spent millions of dollars publicizing the trademark, which was registered in over ninety countries. Publicity releases prior to 1928 said the Fisk boy, sometimes called "America's Favorite Son", ranked among the leading trademarks and was as well known universally as "The Little Dutch Boy".

In 1930 the Fisk boy's yawn was changed to a smile, but in 1934 he was changed back to his sleepy self. The original artwork had been so changed by all the retouching that in 1941 the Metropolitan Museum was commissioned to restore the painting. A number of artists were consulted as to whether a new boy should be painted, but they were unanimous that the charm of the original could not be improved upon.

Family tradition indicates that Edward’s son, Leland, was the model for this painting.
Some of the misinformation published about Eggleston apparently stems from the fact that his career overlapped in time with that of another artist who happened to have the same last name, Benjamin Eggleston (Benjamin was born in Belvidere, Minnesota, in 1867 and died in 1937). The account of Edward's career published in "The Great American Pin-Up by Charles G. Martignette and Louis K. Meisel (Taschen, 1996) begins as follows: "In the early 1920s, Eggleston painted movie stars for the covers of film magazines; his 1922 portrait of Betty Compton for Motion Picture Classic was the talk of Hollywood when it hit the newstands."

However, those Motion Picture Classic covers, published from at least July, 1921 through August, 1922, were actually done by Benjamin Eggleston, who at least during that period had a very different signature from Edward. Those covers have a signature divided into three lines, with EGG on the top line, LES in the middle, and TON at the bottom, with all three lines enclosed in a square.

Edward, on the other hand, apparently used two different forms of signature during his career. So far as I'm aware, his earliest published works are two splendid cover illustrations for the Illustrated Sunday Magazine that appeared in January, 1916. The signature on those covers has both his first and last names in script capitals, and sloping upwards:

These covers allow us to identify several magazine ads, published in 1919 and 1920, as also being Edward's work. Those ads have a similar signature, but show just the last name or, in some cases where room was at a premium, just "EGG":

By the fall of 1921, however, Edward switched to a new form of signature which he used for the duration of his career. It consists only of the last name Eggleston, in capital letters, but is very distinctive, with the letters E and S represented only by three parallel lines, without connections, and the letter N represented only by two parallel lines:
Despite the distinctiveness of his new signature, the confusion between the two artists dates back at least to 1936, when the American Art Works of Coshocton, Ohio, produced a calendar image (In the Spotlight) that is clearly signed by Edward but is imprinted "painting by Benjamin Eggleston"! There are at least two other cases (Heights of Perfection; Silver Moonlight-Golden Dreams) where American Art Works seems to have made the same mistake.

Edward's production of magazine cover illustrations was relatively scant; fewer than 25 covers are known. His work for magazine advertisements was more extensive, but included a fair amount of black-and-white work that did not provide much opportunity to showcase his talents. He was very versatile, working in pastels, watercolor, and gouache, but most of the print and calendar images for which he is famous are large oil paintings on canvas, ranging from 24x30 to 30x40 inches.

Those paintings were used by most of the major calendar companies of his time, including the Thomas D. Murphy Co. and Joseph C. Hoover & Sons. His reportedly largest-selling work, done for Brown & Bigelow in 1932, was Let's Go America, painted to symbolize hope for the nation's future as the depression was taking hold. As a genre, of course, his Indian maiden images are perhaps the most popular with collectors today, along with the more exotic Arabian, Egyptian, and pirate girls.

Eggleston's last known works were apparently done in 1939, including the cover illustration for Billy Rose's Aquacade, and a portrait of Lowell Thomas marking the retirement of Thomas as president of the Advertising Club of New York. Edward died, after a lingering illness, at St. Luke's Hospital in Manhattan.

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**LADY OF MYSTERY**

**A REPRODUCTION FROM THE ORIGINAL PAINTING BY EDWARD M. EGGLESTON**

She might be a Ziegfield Girl, or a Flower of the Orient, this striking, semi-nude figure. The beautiful costume – green, jewelled headpiece with red ostrich plumes; red and green jewelled scarf around her hips, from which is suspended a gorgeous train of red ostrich plumes; the round brass plaque which she holds in back of her head – suggest the elaborate costume of the Follies Girl. Yet the jet black hair and heavy-lidded, mysterious eyes also suggest an Oriental Dancer caught by the artist in a strikingly beautiful pose of her dance.

Edward Eggleston, an American by birth, resides in New York City. He works almost exclusively in oil, and his particular theme is painting beautiful women. This has been the basis of his popularity and his work in this line speaks for itself. The finished technique, the thorough knowledge of color values, the careful drawing, the wealth of detail, all betray the hand of a master.

(from the original publisher's blurb for "Lady of Mystery," the image shown on the front cover)
Dennison’s Party
January-February, 1928

Dennison’s Party
May-June 1928

Designer and The Woman’s
July 1922

Fashionable Dress
February, 1922

Fashionable Dress
May, 1922

Fashionable Dress
September, 1925

MAGAZINE COVERS
El Heraldo Dominical (Mexico), date unknown, “Cleopatra”

El Heraldo Dominical, possibly 1934, “Carmela”

The following cover, from the same Mexican Sunday newspaper supplement series, is titled “FLORES DE PASION, por Eggleston” but the image is actually by F. H. Clough!

Household
November, 1925
Note: it is possible that *La Opinion* ran the same covers on its Sunday magazine as did the Mexican newspaper *La Prensa* (see the following page).
MAGAZINE COVERS

La Prensa (Mexico) 1930?

La Prensa June 5, 1932

La Prensa, date unknown

La Prensa, date unknown

La Prensa, date unknown

Star Weekly (Toronto) Aug. 22, 1936 (one of three images on cover)
Lady of the Castanets

This Week February 28, 1937
Country Gentleman, May, 1936, pp. 10-11, White Canary, by Clarence Budington Kelland

Country Gentleman, September, 1936, pp. 14-15, Parts of Speech, by Clarence Budington Kelland

Source, title unknown

Country Gentleman
January, 1937, pp. 16-17

Scipio, by Clarence Budington Kelland

Country Gentleman
March, 1937, pp. 12-13

Uneasy Lies the Head, by Clarence Budington Kelland
MAGAZINE ADVERTISEMENTS

Bon Ton Corsets #1

Bon Ton Corsets #2

Chase Velmo Upholstery #1

Chase Velmo Upholstery #2

Chase Velmo Upholstery #3

Chase Velmo Upholstery #4

Chase Velmo Upholstery #5 (unsigned)
Chicago Mail Order Co.
Spring and Summer 1923 catalog

part of this ad reads:

**Exclusive Features of the World’s Greatest Style Catalog**
A very beautiful cover design by Eggleston, one of America’s foremost artists.

Daggett and Ramsdell’s
Perfect Cold Cream #1

Daggett and Ramsdell’s
Perfect Cold Cream #2

Fleur de Lis Blouses

Frostilla Fragrant Lotion #1

Frostilla Fragrant Lotion #1A

Frostilla Fragrant Lotion #2
Frostilla Fragrant Lotion #2A
(known only in newspaper version!)

Munsingwear ad, source unknown, perhaps a catalog or printer’s publication (reverse side is blank)
Pompeian Beauty Powder

Startex Towels

Tetlow’s Pussywillow Tale

True Shape Hosiery

Unifruit Bananas

Welsbach Gas Heater

Vitex Ribbon
The Altar Dancer in the Temple of Isis
Going Up
Moonlight and Roses (#1)
Pipes of Pan
Sunshine
Top of the World
The Treasure Princess
Vacation Days
Your Dream Castle
program, Billy Rose's Aquacade 1940

sheet music, Strangers in the Dark (also, Happy Birthday to Love)

This catalog matches the date of the Chicago Mail Order Co. catalog shown in the ad on p. 14, but the image does not match and is unsigned

catalog, The Jewel Book 1924

clipping, Jackson [Michigan] Citizen Patriot

leaflet, Great Lakes Exposition 1937 (front & back covers)

poster, Great Lakes Exposition 28x44
Mutoscope card
Welcome — Marines (#1)

(see prints, Spanish Dancer and Carlotta)

Mutoscope card
Welcome — Marines (#2)

playing card
The Treasure Princess

playing card
Fisk Tires

(see following page for more thermometers)

thermometer
Indian Love Call, 6x8

thermometer
Queen of the Mountain Tribes, 6x8
MISCELLANEOUS ITEMS

- box, Cambridge Chocolates, 12.5x16.5 and 14x22 (Let’s Go America)
- box, Cambridge Chocolates, 12.5x16.5 & 16x20 (A Day in June)
- candy box, no company name, 12.75x16.5 (Softly Play the Pipes of Pan)
- box, Munsingwear Hosiery 6½x9½
- thermometer, Evening Star
- top, pocket mirror, 2¼” diameter; novelty pop-up card (paper butterfly inside), The Flaming Arrow
- thermometer, Found
- tin over cardboard sign, probably The Witching Hour, 14½x11
- thermometer, Reaching For the Moon

[Images of each item are shown with their respective details]
MISCELLANEOUS ITEMS (cont.); JIGSAW PUZZLES

box, Moonlight and Roses (#2), 10.5x16

Bringing Home the Treasure (Stratford)

Carlotta (Jig-Zag)

Cleopatra (Tuco)

Dashing Waters, 12½x18½ (Sheffield; Buckingham; Perfect)  

same image as released by Tuco (also seen as High Country)  

(a Brown & Bigelow image from 1933)
Evening Star, 11½x15½
(Jig-Zag; Grant’s)

Flame of the Mesa, 8x10
(Dee-Gee)

Found
(Perfect Double; Regent)

Gypsy Love Call, 11x14
(Royal; Finesse; Witchcraft)

Indian Love Call, 5½x7½
(on wood, possibly home made)
Isle of Dreamy Melodies  
(Hathaway; Dee-Gee)  
also seen as just “Dreamy Melodies”

A-Milking We Will Go  
(Tuco)

“On Moonlite Waters” (Master-piece)  
(see print, Starlight)

On Top of the World, 12x15  (Buckingham; Beacon; Mayfair; Oxford)  
also seen as Buddies and as just “Top of the World” (a Brown & Bigelow image from 1930)

Paul Revere, 13½x10  (Perfect; DeLuxe; Everybody’s; Tuco)  
also seen as Paul Revere’s Ride and as Paul Revere’s Midnight Ride
JIGSAW PUZZLES

[The Paradise of] Peter Pan, 10½x14 (Every Week)

Peter Pan (#2)
Parker Bros. Pastime Puzzle

Princess of Treasure Isle, 12x15
(Etonian; Beacon; Buckingham; Jiggety Jig); a Brown & Bigelow image from 1932

The Proposal, 10½x14½ (Every Week)

image from Einson-Freeman Co.,
Long Island City NY, 1933

Spanish Dancer, 10x15½
(Big Ten; Perfect; Perfect Double)

Starlight (Dee-Gee)
(see also “On Moonlite Waters”)

Treasure Princess
(Buckingham; Mayfair; Dee-Gee)
PRINTS & CALENDAR IMAGES: INDIAN MAIDENS

Queen of the Mountain Tribes
(also seen as The Indian Queen)

Red Wing

Starlight
The Adventuress
(also seen as Queen of the Deck)

Princess of Treasure Isle

Bringing Home the Treasure

The Treasure Princess (also reported as Arabian Nights)
The Altar Dancer in the Temple of Isis

Cleopatra

Lady of Mystery

untitled #E01
PRINTS & CALENDAR IMAGES: BATHING BEAUTIES

Golden Glory

Greetings

The Lure of the Beach
Sunshine
(see La Prensa, June 5, 1932)

Sitting Pretty
(also seen as Sittin’ Pretty)

Vacation Days
The Heights of Perfection
imprinted with title: “Painting by Benjamin Eggleston”!!!

Riding High
PRINTS & CALENDAR IMAGES: EQUESTRIENNES

Top of the World

“Tops”
America Marches On
PROGRESS IS THE ACTIVITY OF TODAY AND THE ASSURANCE OF TOMORROW

BROWN & BIGELOW
Remembrance Advertising
SAINT PAUL MINNESOTA

JANUARY 1935

Let's Go America

America Marches On

The Midnight Ride of Paul Revere
The Paradise of Peter Pan

Peter Pan (#1)
A.L. Co.

Peter Pan (#2), T. D. Murphy Co.

Pipes of Pan (also seen as Melody)
Playmates of Peter Pan

Softly Play the Pipes of Pan
“Hello!”

Love’s Welcome

Night and the Stars Are Calling
Silver Moonlight--Golden Dreams
imprinted “Painting by Benjamin Eggleston”!!

Smiling Through (#1)
Waiting For You
“You Are the One”
PRINTS & CALENDAR IMAGES: NUDES

A Daring Debutante

Enchantment, American Art Works

Queen of the Waves

untitled #N01, probably Who-Who’s There?, American Art Works
PRINTS & CALENDAR IMAGES: NUDES; SEÑORITAS

untitled #N03

Rio Rita

Spanish Dancer
PRINTS & CALENDAR IMAGES: OTHERS (ADULTS)

A Bonnie Lassie

A Day in June

Dream Castle (also seen as Day Dreams)

Gypsy Love Call
Happy Years

In the Spotlight ("Painting by Benjamin Egleston"!!)
(see This Week, Feb. 28, 1937)

Isle of Dreamy Melodies

I've Something to Tell You
Lantern Glow

Marguerite

Memories

(for 1990 calendars, Brown & Bigelow re-issued Memories, with the new title Deanna and an altered background)
PRINTS & CALENDAR IMAGES: OTHERS (ADULTS)

Miss Universe
(see Needlecraft, Aug. 1933)

Moonlight and Roses (#1)

Moonlight and Roses (#2)

Moonlight and You
The Opera Queen

Orchids

The Proposal (also Hearts Unmasked, American Art Works)

Reaching for the Moon
Smiling Through ( #2)

untitled #A01A (source unknown, perhaps used on a cigarette poster?)

untitled #A02
(untitled #A01 now identified as Moonlight and Roses #2)

NEW FIND!
Joy of Youth
PRINTS & CALENDAR IMAGES: OTHERS (CHILDREN)

Found

A Milking We Will Go

untitled #C01
Time To Re-Tire  
Fisk Tires, 1949

The Fleischmann Co.

Sunshine Biscuits, Loose-Wiles Biscuit Co., 1933

Westinghouse, Sept.-Dec., 1925
Grandeur of the West

Peaceful Valley (was untitled #L01)

untitled #L02

Dashing Waters (see jigsaw puzzles) was presumably also used on Brown & Bigelow calendars
The Paradise of Peter Pan

Reproduced from an Original Painting by Edward Eggleston
Published by THE THOS. D. MURPHY CO., RED OAK, IOWA, U.S.A.

Do you believe in fairies? Of course you do! Every generation of children since the writing of the immortal story of Peter Pan has believed in fairies, even after childhood days were passed. Peter Pan is one of our fairy stories that is a part of literature, but it belongs to no one race or nation. We're all familiar with the activities of those charming residents of that mysterious realm—Wendy, Hook, Tinker Bell and Peter himself. Our artist has given us an idealized conception of the fairy sprite in his own happy hunting ground. The eerie ripes have ceased to play, that the sounds of nature may be heard, for below the rock on which Peter is seated we see a nest with two baby birds voicing their insistent demand.

The original play was written by Sir J. M. Barrie in 1904 and first produced in New York, November 6, 1905, with Maude Adams in the title role. Through her masterful interpretation of the part of Peter Pan, she won her audiences from the first. Our idealized picture of Peter Pan is the work of the celebrated modern illustrator, Eggleston, at present a resident of New York City. Mr. Eggleston was born in Ashtabula, Ohio, but later moved to Columbus, where, after attending high school, he entered Columbus art school on a scholarship. His first business venture was with a glass works; later he entered the engraving business, and served numerous concerns in an art capacity before opening his own studio.
INDEX/CHECKLIST/PRICE GUIDE FOR EGGLESTON ITEMS

MAGAZINE ITEMS

Magazine listings are arranged chronologically, shown by page (fc=front cover; ifc=inside front cover; ibc=inside back cover; obc=outside back cover), size (f=full page; p=partial page; d=double page), color (c=color; s=sepia; b=black & white), and price (retail prices for items in very good condition; for covers in excellent condition, add 20%). These lists represent a first draft, and should not be regarded as anywhere near complete; even in those cases where it has been possible to check bound library volumes or microfilms, covers and ad pages are frequently missing from those copies, and thus may be overlooked here.

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AMERICAN

1923:  Feb., Frostilla ad #8 112 p b 3
1923:  Dec., Frostilla ad #7 113 p b 3

AMERICAN WEEKLY

1923:  date ??, Frostilla ad #2A 13 f c 20

COUNTRY GENTLEMAN

1936:  May, illustrations, White Canary 10-11 p c/b 5
1936:  Sept., illustrations, Parts of Speech 14-15 p c/b 5
1937:  Jan., illustrations, Scipio 16-17 p c/b 5
1937:  Mar., illustrations, Uneasy Lies the Head 12-13 p c/b 5

DELINEATOR

1926:  Feb., illustrations, A Kiss for Curtenty 8-9 p b 5

DENNISON’S PARTY

1928:  Jan./Feb. fc 20
1928:  May/June fc 20

DESIGNER

1918:  Dec., Daggett and Ramsdell’s ad #1 20 f c 15
1922:  July fc 25

FASHIONABLE DRESS

1922:  Feb. fc 25
1922:  May fc 25
1925:  Sept. fc 25

GOOD HOUSEKEEPING

1922:  Nov., Glenwood ad #2 ? f c 10

HERALDO DOMINICAL

1934?: dates unknown fc 30
### HOUSEHOLD

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### LADIES' HOME JOURNAL

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### MACLEAN'S

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**THIS WEEK**

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**WOMAN'S HOME COMPANION**

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PRICE GUIDE FOR OTHER ITEMS

fans, $35 each
blotters, $20 each
program, Aquacade, $35
sheet music, Aquacade, $20
Jewel Book, $75
Great Lakes Expo leaflet, $20
posters, Penn. Railroad, $4,000--15,000 each
posters, Aquacade (small), The Proposal, $75
posters, Aquacade (large), Eatons, Great Lakes, La Salle, Munsingwear, Royal Worcester, $325
cards, $15 each (Mutoscope card, Spanish Dancer, $60)
Munsingwear box, unnamed company candy boxes, $45
Cambridge Chocolates box, smaller $75, larger $100
pocket mirror, $25
thermometers, pop-ups, $25 each
jigsaw puzzles, $25 each ($35 with box), Indian maidens $65 ($75 with box)
Adventuress (p. 33): 7x9.5 $30 (Brown & Bigelow, 1932)
Altar Dancer in the Temple of Isis (p. 34): 10x13 on 14x26 $85 (Kemper Thomas, 1931)
America Marches On (p. 39): on 22x46 $300 (Brown & Bigelow, 1935)
Arabian Nights: see Treasure Princess
Bonnie Lassie (p. 49): 4.25x5.25 $10 (Gerlach-Barklow)
Bringing Home the Treasure (p. p. 33): 6.5x15 $35 (Brown & Bigelow, 1929); 6.5x8.5 $40
Carlotta (p. 48): 4.75x6.5 $35
Charmaine (p. 48): 7.25x9.25 $35 (Knapp)
Cleopatra (p. 34): 7.5x9.5 $40; on 28x45 $150 (B. D., 1934)
A Daring Debutante (p. 45): 10.5x14,5 $125
Day Dreams: see Dream Castle
Day in June (p. 49): 8x11 $40 (Brown & Bigelow, 1932)
Deanna: see Memories
Dixie (p. 47): 7.75x10.5 $25 (Brown & Bigelow, 1929)
Dream Castle (p. 49): 10x14 on 12x24 $45 (F. A. Schneider)
Enchantment (p. 45): 10x12 $125
Evening Star (p. 31): 5x7 $65; on 11x22.5 $95
Flame of the Mesa (p. 31): 5x6.5 $25; 7x9.5 $45 (Brown & Bigelow, 1931)
Flaming Arrow (p. 31): on 22x46 $275 (B. D., 1936)
Found (p. 55): 20x16 $25 (B. D., 1933)
Going Up (p. 47): 7.25x9 $25 (F. M. Turner, Joliet, IL)
Golden Glory (p. 35): 6.25x8.75 $35; 8.25x11 $45 (Brown & Bigelow, 1930)
Grandeur of the West (p. 57): 7.5x9 $15
Greetings (p. 35): 8x10.5 on 10.5x19 $45 (Brown & Bigelow, 1924)
Gypsy Love Call (p. 49): 7.5x10 on 11x17 $80; 16x20 on 24x43 $125
Happy Years (p. 50): 5x8.5 $15 (Osborne)
Hearts Unmasked: see The Proposal
Heights of Perfection (p. 37): 15x11 (American Art Works, 1937)
Hello! (p. 42): 23x28.5 on 31x43 $225 (Osborne, 1934)
Here I Am (p. 47): 7.5x9 $20 (Artographic)
In the Spotlight (p. 50): 12x15.5 $45 (American Art Works, 1936)
Indian Love Call (p. 31): 5.5x7.5 $65; 16x20 on 23.5x43.5 $350
Indian Queen: see Queen of the Mountain Tribes
Isle of Dreamy Melodies (p. 50): 11x15 $75 (Brown & Bigelow, 1930)
I've Something to Tell You (p. 50): 10x12 $45 (Osborne)
Joy of Youth (p. 54): 12x21 $125 (Osborne, 1937)
Lady of Mystery (p. 34): 7.5x9.5 $35 (V. P. Wright)
Lantern Glow (p. 51): 7x9 on 10x17 $45 (1940)
Let's Go America (p. 39): 7x9.5 on 10x16.5 $45 (1936)
Love's Welcome (p. 42): 22x27 on 31x42 $225 (Osborne, 1939)
Lure of the Beach (p. 35): 12x15 $45 (1937)
Marguerite (p. 51): 5x9 on 7.5x15.5 $15 (Artographic, 1939)
Melody: see Pipes of Pan
Memories (p. 51): 11x15 $45 (Brown & Bigelow, 1931)
Midnight Ride of Paul Revere (p. 39): 8.5x7.5 $15
Milady Beautiful (p. 48): 7x9 $25
A-Milking We Will Go (p. 55): 2.75x3.5 $5; 10x12 $15
Miss Universe (p. 52): 7.5x9 $30
Moonlight and Roses #1 (p. 52): 10x12.5 $35 (Osborne)
Moonlight and Roses #2 (p. 52): 5x6.5 $20
Moonlight and You (p. 52): 7x9 $65
Night and the Stars Are Calling (p. 42): 23x29 on 31x43 $225 (Osborne, 1937)
On Time (p. 47): 7.5x10 $30 (C. E. South, 1932)
Opera Queen (p. 52): 10x13.25 $55; 8.5x11 on 12x21 $75 (Murphy, 1928)
Orchids (p. 53): 8x10 $10; 8.5x11 on 11x23 $20; 12x16 on 16x33 $35 (V. P. Wright, 1938)
Paradise of Peter Pan (p. 40): 9.25x13.75 $45; 16x22 on 25x47 $125 (Murphy, 1934)
Peaceful Valley (p. 57): 7.5x10 $15
Peter Pan #1 (p. 40): 9.5x13.5 $20 (A. L. Co., 1935)
Peter Pan #2 (p. 40): 10x13 on 15x21 $50; 16x22 on 24.5x47 $125 (Murphy, 1933)
Pipes of Pan (p. 40): 5.75x7.5 $10; 16x22 on 25x47 $125 (Murphy, 1932)
Princess of Treasure Isle (p. 33): 7x9.5 $55
The Proposal (p. 53): 10x13.5 $35 (American Art Works)
Queen of the Deck: see Adventuress
Queen of the Mountain Tribes (p. 32): 7.5x9.5 $45; 22x46 $285 (B. D., 1935)
Queen of the Waves (p. 45): 6.5x7.5 $45; 16.5x20.5 $145
Reaching for the Moon (p. 53): 12x15 $45 (Colson)
Red Wing (p. 32): 7.5x9.5 $95 (Brown & Bigelow, 1930?)
Riding High (p. 37): 9x7 $25 (American Art Works)
Rio Rita (p. 46): $45
Silver Moonlight—Golden Dreams (p. 43): 9x7 on 13x12 (American Art Works, 1936)
Sitting Pretty (p. 36): 7x9 $30; on 11x23 $65 (Dow, 1937)
Smiling Through #1 (p. 43): 6.5x8 on 10.5x16 (Osborne, 1939)
Smiling Through #2 (p. 53): 5x6.75 $20 (Brown & Bigelow, 1932)
Softly Play the Pipes of Pan (p. 41): 10x14 on 15x30 $75 (Murphy, 1935)
Spanish Dancer (p. 46): 3.5x5.5 $10; 12x16 $45 (Dow)
Starlight (p. 32): 7x9 $25; 11x15 $45
Sunshine (p. 36): 4.75x6.5 $35 (Dow)
Top of the World (p. 38): 11x15 $45 (Brown & Bigelow, 1930)
Tops (p. 38): 9x7 $25; 16x12 $35; 19.25x14.5 $45
Treasure Princess (p. 33): 8x10.5 on 11x16.25 $45; 12x16 $65 (Brown & Bigelow, 1928)
Vacation Days (p. 36): 7.25x9 on 10x16 $35 (Artographic)
Waiting For You (p. 43): 6.75x8.25 $25; 23x28.5 on 31x42 $125 (Osborne, 1936)
Wonderful One (p. 48): 7x9 $25 (Knapp)
You Are the One (p. 44): 22x27.5 on 31x43 $225 (Osborne, 1940)

company calendars:
Fisk Tires (p. 56): 16x19 on 16x33.5 $100
Fleischman (p. 56): 9.5x15.5 $45
Sunshine Biscuits (p. 56): 7.5x10 on 9.5x15 $30
Westinghouse (p. 56): 7x7.5 on 9.5x15.5 $30

untitled:
A01 (p. 54): see Moonlight and Roses #2
A01A (p. 54): 6.5x8.5 $25
A02 (p. 54): 5x9 on 7.5x15.75 $20 (Artographic, 1937)
B01 (was on p. 36): see Golden Glory
C01 (p. 55): 6.75x8.75 $30
E01 (p. 34): $45
G01 (p. 44): 21.5x16 $75
L01 (p. 57): see Peaceful Valley
L02 (p. 57): 7x9 $20
N01 (p. 45): 7x9 $45
N02 (p. 45): see Enchantment
N03 (p. 46): 7.5x10 $45