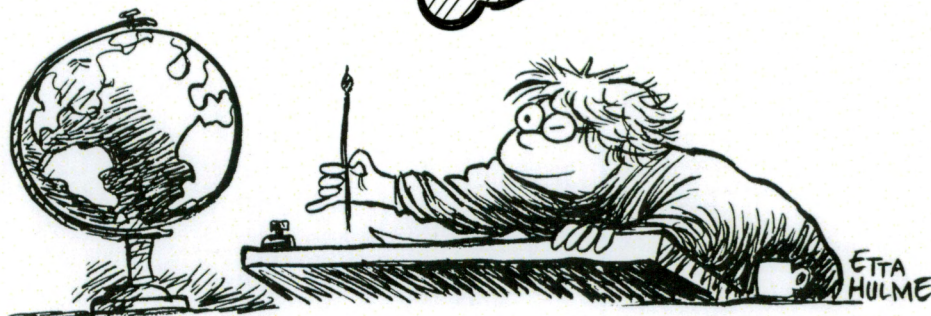
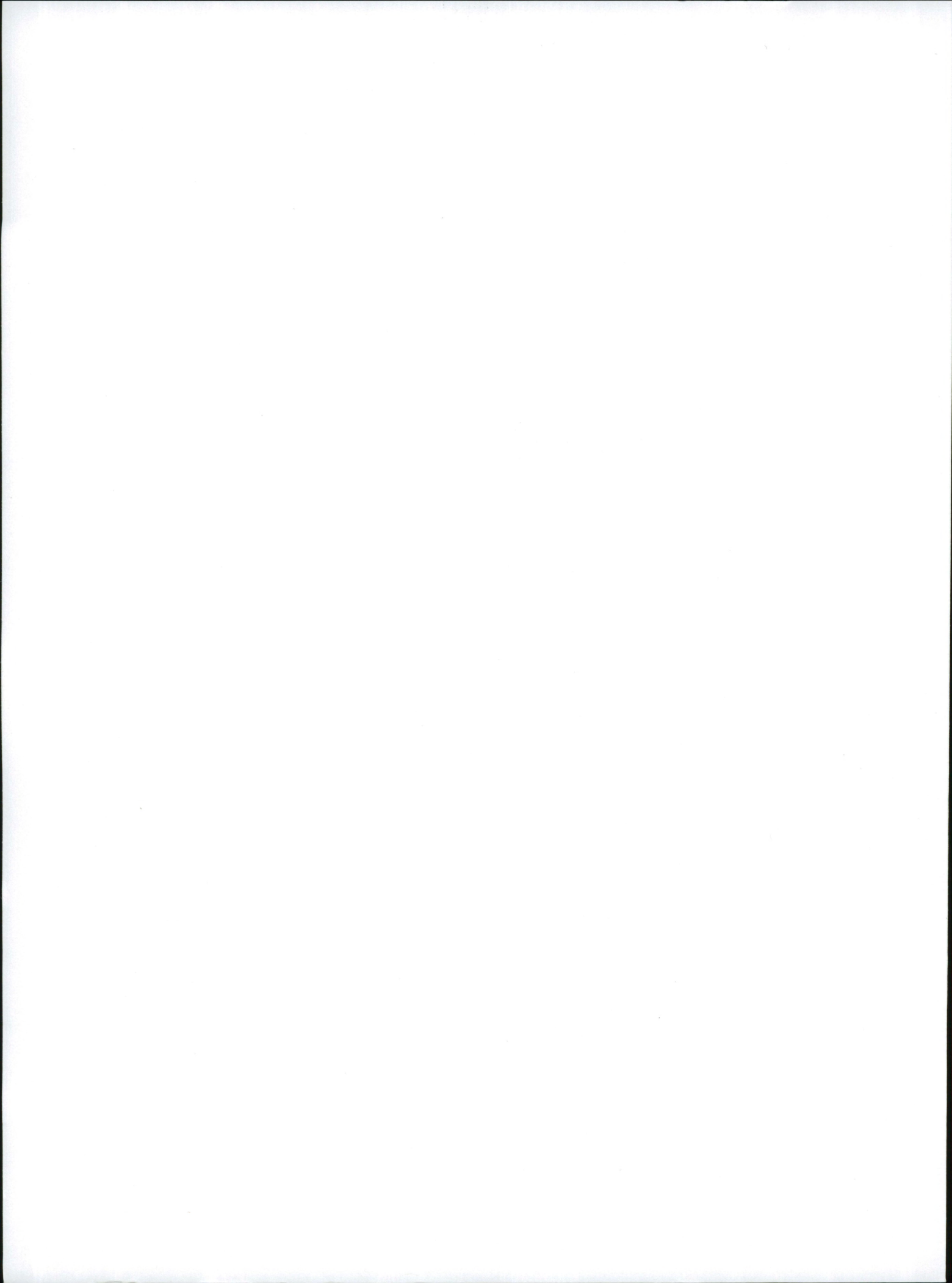


**Drawn to Politics**  
*The Editorial Art of Etta Hulme*



An Exhibition from the Etta Hulme Papers  
Spring/Summer 2018

Special Collections  
The University of Texas at Arlington Libraries





Samantha Dodd, Curator  
Candy McCormic, Exhibit Designer  
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"Funny is the key... I draw  
mostly to entertain myself,  
as I've always done since  
I was a kid, so it's not like  
a 'real' job that you train  
yourself for and then  
eventually retire from."

*-Etta Hulme (1993)*



## Introduction

Etta Hulme is one of a handful of women to cartoon full time for a daily newspaper. She was a trailblazer. As one of the first women to join the Association of American Editorial Cartoonists (AAEC) in 1975, one of the first female cartoonists to have her work syndicated in 1978, the first woman to win the Best Editorial Cartoonist Award in 1982, and the first female president of the AAEC in 1986, Etta Hulme broke down many barriers and opened the door for women to enter the profession.

A native of Somerville, Texas, Etta grew up working in her family's store and took to drawing at every opportunity. Her education led her to study in Austin and in Chicago. Though she explored other genres of art, her love was always cartooning and politics. According to Hulme, "Editorial cartoonists can be observers, entertainers, and/or crusaders. The best editorial cartoons combine all three." After "pestering" the staff of the *Fort Worth Star-Telegram*, Etta finally landed a job there as an editorial cartoonist in 1972. She worked for the newspaper until her retirement in 2008. During that time, Etta produced over 10,000 editorial cartoons.

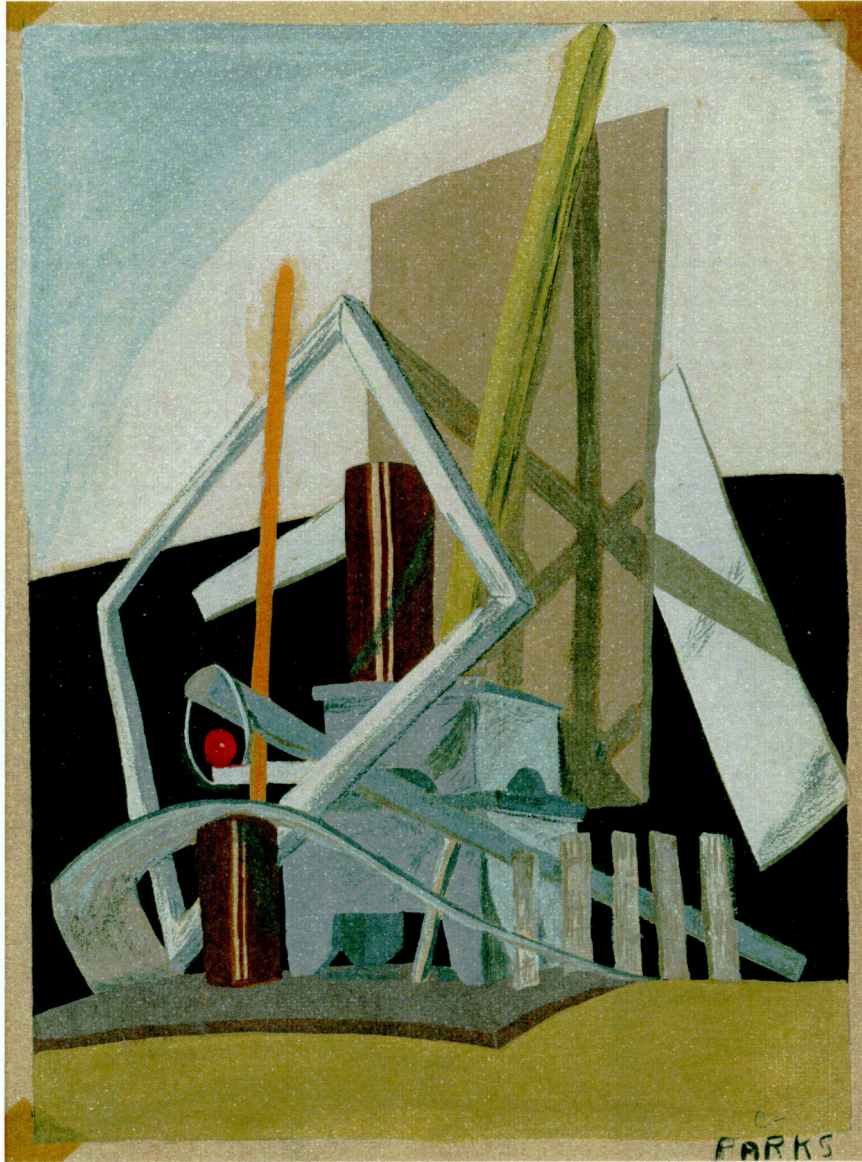
Etta's lengthy career includes work in animation, comic book illustration, commercial/advertising art, and editorial cartooning. In 2016 the Hulme family donated Etta's work to UTA Libraries Special Collections. The collection consists of over 100 boxes of art work as well as correspondence, news clippings, photographs, awards, and books about cartooning from her personal library. Altogether, this material documents the career of an artist and advocate for women, one who stood firm in her opinions and who spent her life doing what she loved.

## Enter Etta

---

Etta Grace Parks was born December 22, 1923, in Somerville, Texas. During her childhood, she spent time after school and during summers working at her parents' grocery store. When she wasn't cutting a pound of cheese, measuring out beans for customers, or cutting plugs of tobacco, she could be found drawing on large sheets of the store's butcher paper. She enrolled at the University of Texas at the age of 16. After determining that "no respectable university would ally itself with a field as lowly as mere cartooning," she studied formal art. Etta graduated with a Bachelor of Fine Arts degree in 1944.





**Figure 1**

Pages from Etta Parks portfolio, undated.

*Etta Hulme Papers, AR717-OS864-9*



**Figure 2**

Photograph of Etta Parks and Dave Detiege, Disney in-betweeners or break-downers at Walt Disney Productions, circa 1945. Etta did in-betweening (figure movements between key poses) and breakdowns in the department of master Disney animator Ward Kimball.

*Etta Hulme Papers, AR717-12-3*

## The Art of Animation

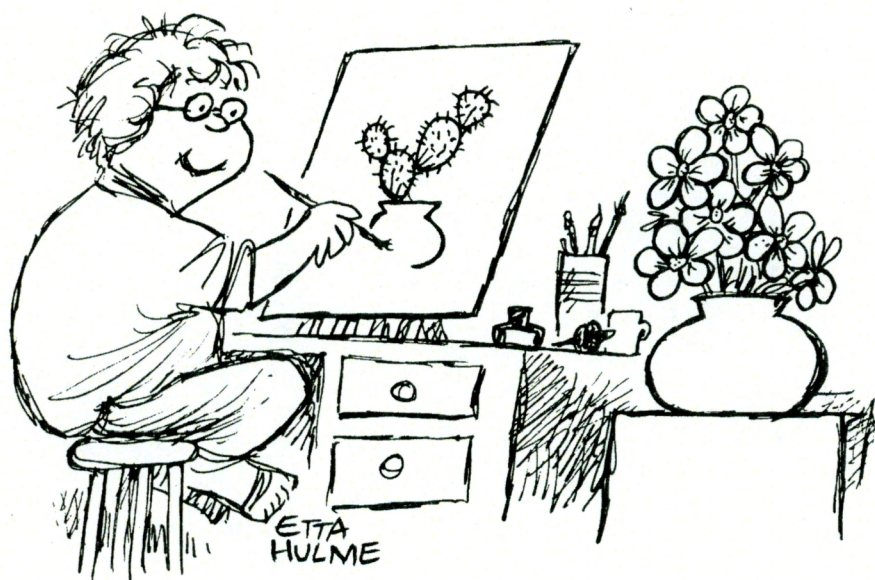
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Following graduation, Etta headed west, taking a train to California. She spent the next two years (1944-1946) working for Walt Disney Studios as an animator, primarily learning breakdown and cleanup. At Disney, Etta refined her skills, developing techniques for facial expressions and body language. During World War II, many male animators and cartoonists found themselves in military service, leaving the door open for women to enter the profession. Disney broke its own rule barring women from tasks related to animating and hired women, like Etta, to fill these positions. The war gave women the opportunity to work on commercial and theatrical cartoons as well as government war propaganda and morale boosting films. Hulme worked at in-betweening (figure movements between key poses) and breakdowns. She worked on war propaganda films and some feature films like *Song of the South* and *Make Mine Music*.

## Artistic Evolution

---

Though Etta never won a Pulitzer prize for her artwork, many feel she deserved one. Her artistic style harkens back to her animation days at Disney, and Etta often commented that what she learned while working at Walt Disney shaped her style going forward. When referring to her animation education, Etta explained that Disney provided “good training in facial expression and body English. Drawing for animation gave me a compulsion to close all the lines neatly together, and I’m still struggling with this.” Over the years she refined a sketchy, spontaneous style to her cartoons. “My drawing style has evolved, and it’s pretty embarrassing to compare what I do now with what I did then. I always hope to get better and better.”



**Figure 3**

Etta Hulme painting a prickly cactus plant, undated.

*Etta Hulme Papers, AR717-32-23*



**Figure 4**

Advertisement for grotto-style restaurant and oyster bar located near the front entrance of Seven Seas amusement park in Arlington, Texas. Seven Seas opened its doors in 1972, and after several seasons of declining revenue, the park closed in 1976.

*Etta Hulme Papers, AR717-32-21*

## Advertising Art

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After leaving California, Etta traveled around the country looking for her next job. Her career in commercial and advertising art was freelance. She produced work in Dallas, Corpus Christi, Houston, Midland, and Fort Worth. Even when Etta found permanent work as an artist, she continued to do freelance advertising work on the side. As a commercial artist, Etta's work centered mostly on drawing calendars and cowboys for local Texas businesses. Etta designed everything from flyers to full page newspaper advertisements, travel brochures, health brochures, weather reports, and invitations.

## Everyone's a Comic

---

In 1950 Etta moved to Chicago. She attended the Art Institute taking a night course in lithography. Lithography is a printing process that makes it possible to translate hand-drawn and hand-painted images into multiple pieces by printing from a flat surface treated to repel the ink except where it is required for printing. While studying in Chicago, Etta met with publisher J. Charles Laue at Dearfield Publishing Company. He gave her a spinoff comic book called “Red” Rabbit, a parody of the comic strip character Red Ryder. “Red” Rabbit featured an outlaw-fighting cowboy, his sidekick Punchy, and his horse Glueboy.

“AND OL’ “RED” RABBIT, NOW, THOSE FUNNYBOOKS GAVE ME GOOD EX-  
CUSE TO TAKE OFF FROM MY DISNEY-STUDIO EXPERIENCE AND COMBINE  
IT WITH AN INTEREST IN WILD-AND-WOOLY WESTERN ADVENTURES.”

—Etta Hulme

Etta returned to Texas where she continued to submit her work for “Red” Rabbit through the mail. The comic series did not last long, and Etta once again found herself looking for new work.





**Figure 5**

Issue #21 of "Red" Rabbit featuring Little Buck and Pinto, artwork by Etta Parks, July/August 1951.

Etta Hulme Papers, AR717-1-18



**Figure 6**

Editorial cartoon drawn for the *Texas Observer* featuring two characters, Bascom and the Taxpayer, playing cards, 1955.

*Etta Hulme Papers, AR717-OS804*

## Etta Hulme Draws Cartoons

---

Etta married Vernon Hulme in 1952, and the couple moved overseas to Germany while Vernon was in the army. While in Europe Etta traveled and taught art in Bamberg, Germany. Once out of the army, the couple returned to Austin. Vernon returned to school to finish his degree in chemical engineering while Etta stayed home with their first child. She continued to freelance in commercial art. In 1954 Etta drew her first editorial cartoons and submitted her work to the *Texas Observer*. She produced a cartoon a week for the paper and earned \$5.00 per cartoon. During this time, her cartoons focused on Texas and Civil Rights legislation. After multiple moves, the family found themselves back in North Texas. "After serving time as a Girl Scout leader, Den Mother, and Potato Lady for the Rotary Club lunch... I got back into cartooning. I showed the kids how to use the steam iron and where the peanut butter was, got out the phone books and looked up the advertising agencies." Etta began investigating newspapers where she could submit her work, and on her hit list was the *Fort Worth Star-Telegram*.

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"I am most comfortable  
letting the cartoons  
speak for themselves."

-ETTA HULME

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## Reach For a Star

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“Etta has virtually free reign in selecting her material. Her work is considered to be her own personal voice, and as such her cartoons have taken a viewpoint mildly divergent from the newspaper’s editorial position under previous editors.”

-TOMMY DENTON

FORMER STAR-TELEGRAM EDITORIAL

PAGE DIRECTOR

---

Wanting to find a permanent cartooning position, Etta made “a nuisance” of herself until the *Fort Worth Star-Telegram* agreed to print some of her work on a freelance basis. The work eventually turned into a regular job in 1972 with Hulme producing six cartoons a week for the afternoon edition of the paper. When Hulme joined the *Fort Worth Star-Telegram*, she became the first woman in the paper’s editorial department. In the beginning, Etta earned a whopping \$15.00 for each cartoon she submitted. Etta had free reign on selecting ideas for her cartoons. At each meeting of the daily editorial board, she made her proposals. Her cartoons often reflected a wildly divergent view from the *Fort Worth Star-Telegram*’s previous editorialists. While working at the newspaper, she honed her craft and developed her own style and consistency.

Etta’s inspiration came from watching news programs, reading, and keeping up-to-date with all current events. She followed national news outlets such as the *Wall Street Journal*, *Time*, CBS Morning News, and she created her own subject files. Sometimes ideas came easily, and at other times she fell victim to the “four-hour stare” in which she failed to generate a new idea. The important piece of cartooning for Hulme was a good idea. If the idea was good enough, it could save a bad drawing.



" I THINK I'M ALLERGIC TO 'PRAVDA'"

STAR-TELEGRAM

**Junior**

**BLUEPRINT SAYS THIS IS THE FIRST OF A MONTHLY JUNIOR**

Hopefully, this issue of Junior heralds the publication returning to a monthly status.

This kind of effort takes the help and cooperation of many people and departments. A fresh new bunch of correspondents, the bylines of whom you will see throughout this issue, will submit their copy to the Promotion Dept. on the first day of each month. It will be edited, headlines written, a dummy made and then it will go to PhotoShop. After it's set in computerized type, much the same as the daily S-T, it will be proofed up, then sent to Engraving where plates will be made. From there it will go to Dalton Lunford's Job Shop and publication date should be around the 20th of each month. At least that's what the blueprint says.

## Etta Hulme Went to Russia But Now She Is Back Hulme

If you pay a visit to Russia, here are SOME THINGS YOU NEED TO KNOW:

1. The pedestrian does not have the right-of-way.
2. Don't drink the water in Leningrad.
3. The escalators move three times as fast as they do in the U.S.

THINGS YOU DON'T NEED TO KNOW:

1. What kind of meat that is on your plate.
2. What you'd like to see — Intourist tells you.

HIGH POINTS:

1. Meeting with Krokodil cartoonists. Krokodil is a popular satirical magazine.
2. The Hermitage. Never thought I'd get to see those impressionist paintings again — the ones that were at the Kimball Museum.

LOW POINTS:

1. Not getting to see the Leningrad circus.
2. Finding out what kind of meat that was on my plate.

## Gridiron Contest Is Good for Star-Telegram

Star-Telegram editorial people came through with their usual nice showing in the Texas Gridiron Club's annual awards competition.

Winners of first place were Larry Neal and Jon McConal in features category, Elston Brooks in column writing, Roger Sum-

mers in editorials and Al Panzera in sports photography.

Other S-T award winners were Gene Gordon a second place in feature photography and Jimmy Cox a third place in editorial writing.

Published for employees of the Fort Worth Star-Telegram, WBAP, KSCS-FM and the Arlington Citizen-Journal

Figure 7

Cover story on Etta Hulme visiting Russia in *Star-Telegram Junior* No. 1, 1977.

*Etta Hulme Papers*, AR717-11-1

ETTA FORT WORTH STAR-TELEGRAM  
HULME N.E.P. 78



"MAYBE WE SHOULD COOL IT WITH OUR ALLEGATIONS THAT ERA IS A COMMUNIST PLOT—I FEAR WE'RE OFFENDING ONE OF OUR SUPPORTERS OF RECORD..."

**Figure 8**

Editorial cartoon featuring an Anti-ERA rally. Visible onstage are members of the KKK, the American Communist Party, and the John Birch Society, December 1, 1978.

*Etta Hulme Papers, AR717-OS809*

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## Etta's Issues

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Etta's favorite subject to cartoon was women's issues and, in particular, the Equal Rights Amendment (ERA) which states that the rights guaranteed by the Constitution apply equally to all persons regardless of their sex. It was introduced in Congress after the passage of the 19th Amendment which gave women the right to vote in 1920. Suffragist leader Alice Paul originally introduced the ERA in 1923. The ERA was not passed by Congress until 1972, after which it was sent to the states for ratification. Only 35 states ratified the amendment leaving the ERA three short of the 38 required to put it into the Constitution.

Equal rights was a divisive topic across the country. Often the topic pitted women against women. Supporters of the amendment argued that women should be on equal terms with men, while opponents of the amendment believed that the ERA would eliminate laws designed to protect women. Despite countless phone calls, inflammatory and threatening letters, Etta continued to support the ERA by drawing cartoons and lending her voice to the cause.

“Equal Rights for women is one of my favorite topics. I’m mildly surprised that so many male cartoonists still do anti-ERA cartoons. For heaven’s sake, we’re talking about LEGAL equality for all citizens of the United States.”

---

-ETTA HULME

## Critically Acclaimed

---

Etta developed a loyal following of fans who enjoyed her daily cartoons. Her colleagues in the Association of American Editorial Cartoonists described her corpus of work as “disarmingly charming,” acidic, pointed, pithy, and sharp. Even those individuals who found themselves to be on the receiving end of Etta’s sharp wit appreciated her humor and talent. By 1983 Etta had received such notoriety that her name was included in a *New York Times* crossword puzzle.

Etta was frequently featured in a series of publications titled *Best Editorial Cartoons of the Year* by Pelican Publishing. In 1996 Pelican Publishing approached Etta Hulme about putting together a solo work. They published the first collection of Etta’s editorial artwork in 1998 and appropriately titled the piece *Ettatorials: The Best of Etta Hulme*.





**Figure 9**

Etta Hulme, political cartoonist for the *Fort Worth Star-Telegram* at her drawing board, April 20, 1979.

*Fort Worth Star Telegram Collection, AR406-6 04/20/1979 7205 [frame 6a]*

## HOW TO DEAL WITH YOUR EDITORIAL CARTOONIST:



**Figure 10**

Editorial cartoon showing an editor explaining how to handle an editorial cartoonist, undated.

*Etta Hulme Papers, AR717-OS857*

## Syndication!

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Print syndication distributes news articles, columns, comic strips, and other features to newspapers, magazines, and websites around the globe. Hulme became the first woman editorial cartoonist to be syndicated when she was picked up by the Newspaper Enterprise Association (NEA) in 1978. The NEA, now United Media, was a large editorial column and comic strip newspaper syndication service based in the United States and owned by the E.W. Scripps Company. When the NEA picked up Hulme's work, her cartoons went from appearing in one newspaper to over 700 different papers which subscribed to the NEA syndicate (1982).

The road to syndication was not easy for Hulme. She received countless rejections from various syndicates. In 1978 executive editor of the NEA, David Hendin, reviewed her work and decided to syndicate her cartoons. Etta joined the lineup of the NEA's weekly publication, *Daily Service*. As a result of syndication, her work appeared in publications all around the world including the *Cincinnati Post*, the *Rocky Mountain News*, *Youngstown Vindicator*, *Saudi Gazette*, and the *Stratford* (Canada).

## A League of Her Own

---

“On being a woman in the ungentlemanly art... I don’t think it makes any difference. The problems and pleasures are the same. If a woman wants to be an editorial cartoonist and is willing to work at it, she can be an editorial cartoonist.”

-ETTA HULME

---

Etta attended her first professional conference in 1971 when she went to the annual meeting of the AAEC as a guest of Harold Maples (*Fort Worth Star-Telegram's* other editorial cartoonist). She was the only female artist attending the meeting. By 1981 Hulme was one of only three women cartoonists in the nation. Her colleagues thought of her as a grandmother or a den mother to their troop. They described her gentle but confident style as a “velvet glove over an iron fist.” Etta served as the first female president of the AAEC in 1987. During her term as president, she organized the annual meeting in Washington, D.C.



**Figure 11**

Photograph of (from left): Harold Maples, Tom T. Hall, Etta Hulme at the AAEC meeting in Nashville, Tennessee, 1981.

*Etta Hulme Papers, AR717-12-3*



**Figure 12**

Etta Hulme, political cartoonist for the *Fort Worth Star-Telegram*, holds a plaque awarding her the Best Editorial Cartoonist from the National Cartoonist Society, April 1982.

*Fort Worth Star Telegram Collection, AR406-6 05/1982 7646*

## Trailblazer

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Etta Hulme made history when she was the first woman to receive the Best Editorial Cartoonist Reuben Award given by the National Cartoonists Society in 1982. She won the title again in 1998. Though she never won the Pulitzer for her work, Etta's cartoons earned her a number of other accolades. In 1986 Hulme took top honors at the Fort Worth chapter of Women in Communications when she received the Margaret Caskey Award which recognizes outstanding professional women in communication who made a significant contribution to her field. In 1994 Etta was honored by the City of Fort Worth as one of the Outstanding Women of Fort Worth.

## Unforgettably Etta

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“Some days she makes you ponder, some days she makes you laugh, some days she shows you that under that cartoonist’s edgy exterior there really is a crusty heart. But, unless you’re completely devoid of a sense of humor or irony, you’ll most days come away smiling, no matter your political bent.”

—MIKE BLACKMAN  
EDITOR FORT WORTH STAR-  
TELEGRAM (1997)

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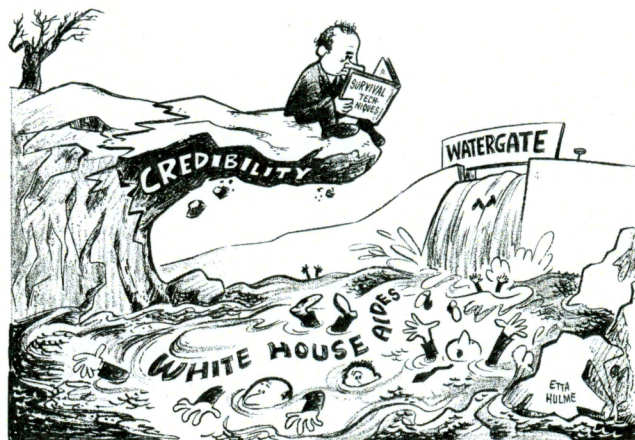
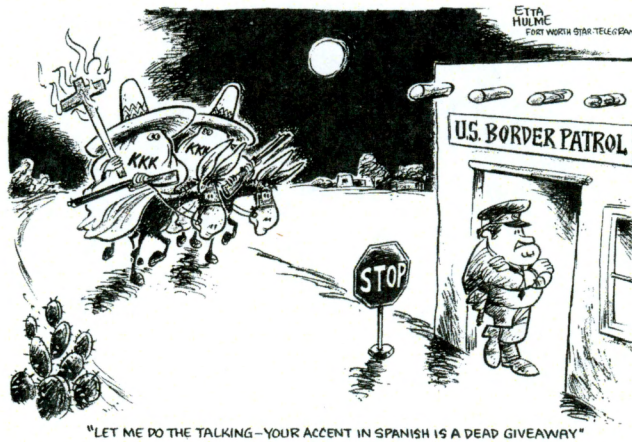
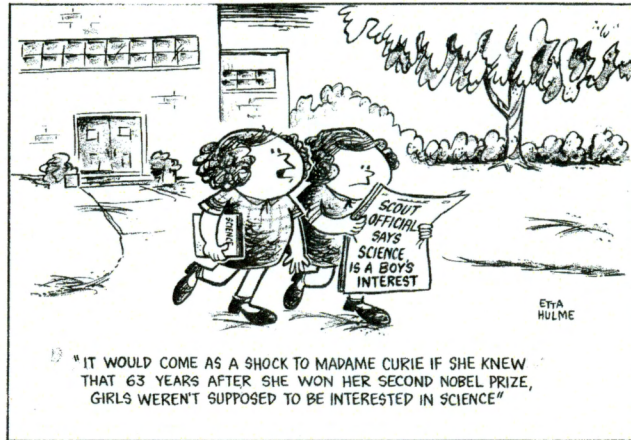
Etta Hulme’s final editorial cartoon appeared in the *Fort Worth Star-Telegram* in December 2008. The cartoon featured a last jab at President George W. Bush and Vice President Dick Cheney. Though she “officially” retired in 2008, Etta never really retired. She continued to draw and remained opinionated until the very end. She passed away June 25, 2014, at her home in Arlington, Texas.

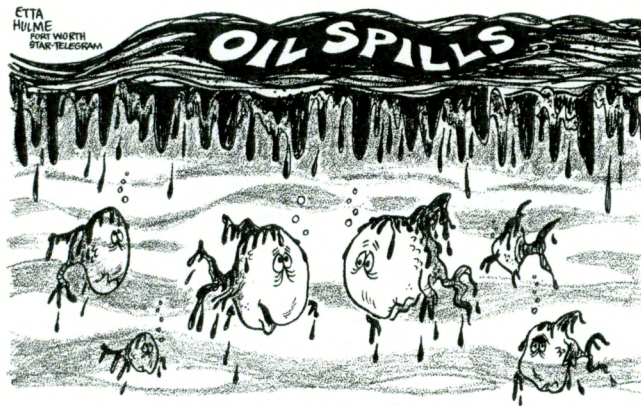
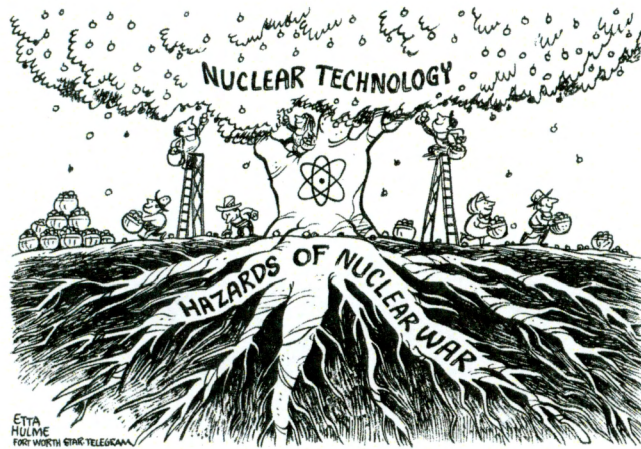




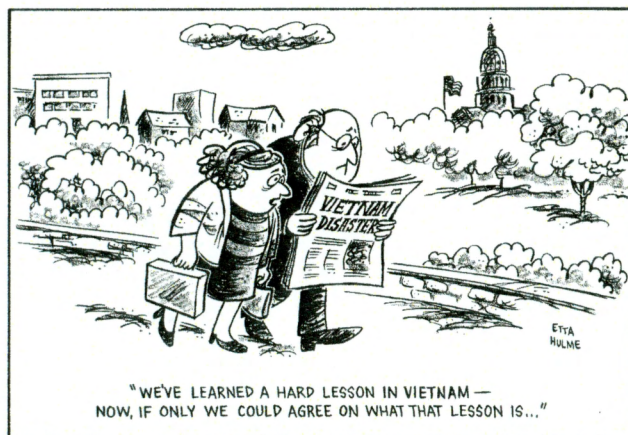
# Science, Society, and Scandals 1970-1979

GALLERY





"I'VE MADE MY NEW YEAR'S RESOLUTION—  
I'M GOING TO TRY NOT TO BREATHE VERY MUCH IN '77"



"WE'VE LEARNED A HARD LESSON IN VIETNAM —  
NOW, IF ONLY WE COULD AGREE ON WHAT THAT LESSON IS..."

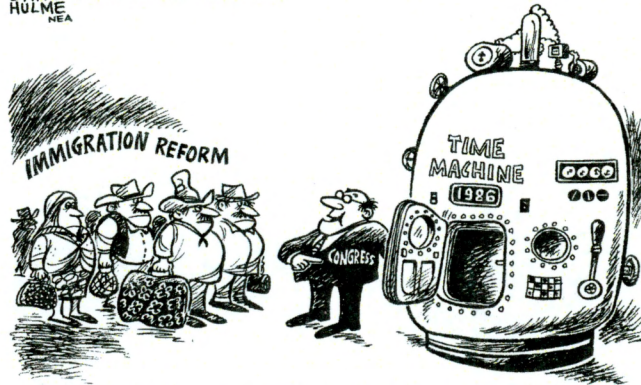
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## Science, Society, and Scandals 1970–1979

# Reaganomics, Race and Reform 1980-1989

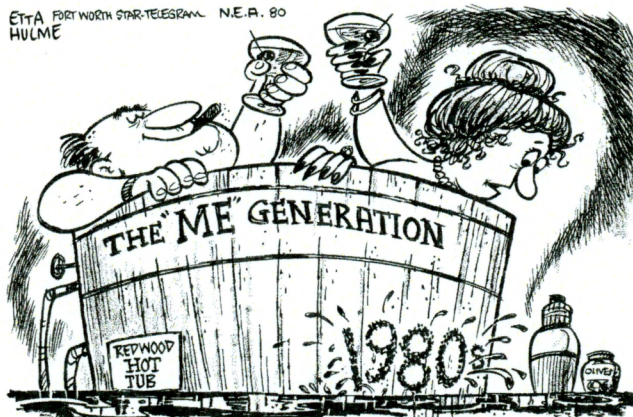
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ETTA ©1986 FORT WORTH STAR-TELEGRAM  
HULME  
NEA



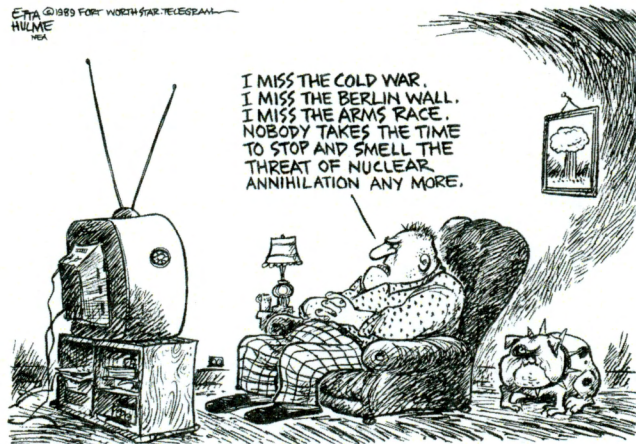
"WE'RE SENDING YOU BACK TO WHERE YOU CAME FROM.  
ALL ABOARD THE TIME MACHINE!"

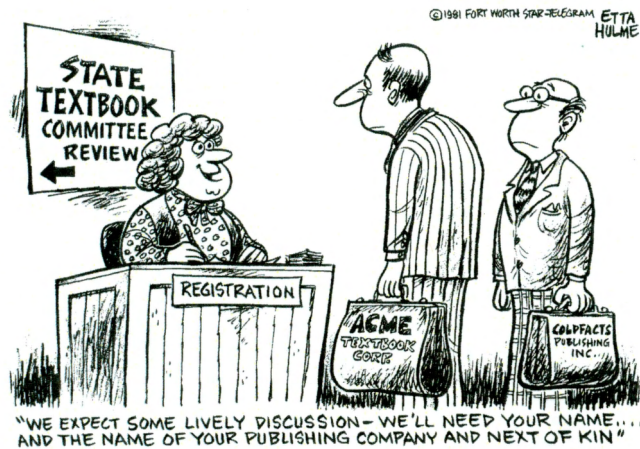
ETTA FORT WORTH STAR-TELEGRAM N.E.A. 80  
HULME



"I THINK WE'VE GOT TERMITES"

ETTA ©1989 FORT WORTH STAR-TELEGRAM  
HULME  
NEA



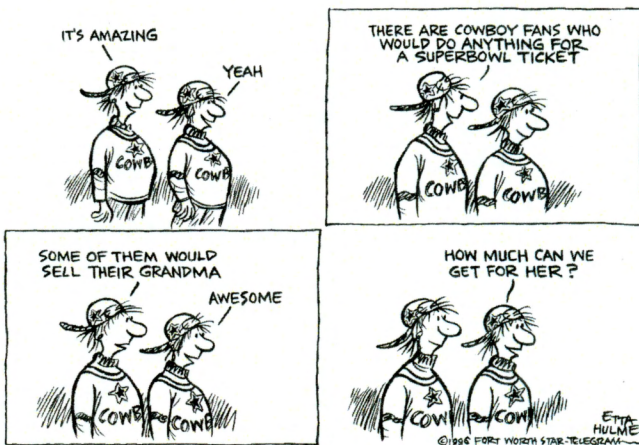
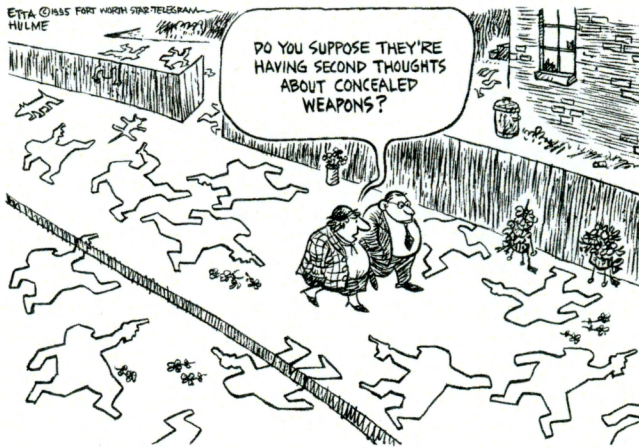
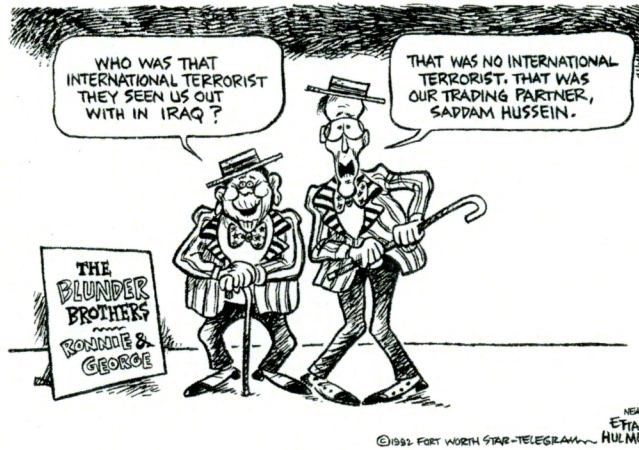


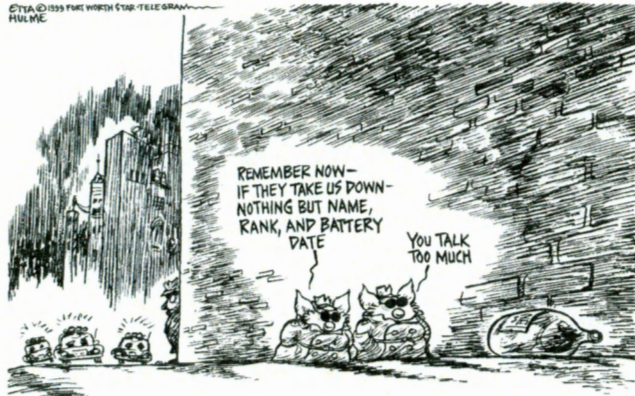
GALLERY

## Reaganomics, Race and Reform 1980-1989

# Terror, Triumph and Trump 1990-1999

GALLERY





FURBYALERT: NATIONAL SECURITY AGENCY DECLARES FURBYS A THREAT.



ETA © 1999 FORT WORTH STAR-TELEGRAM  
HULME



GALLERY

## Terror, Triumph and Trump 1990-1999

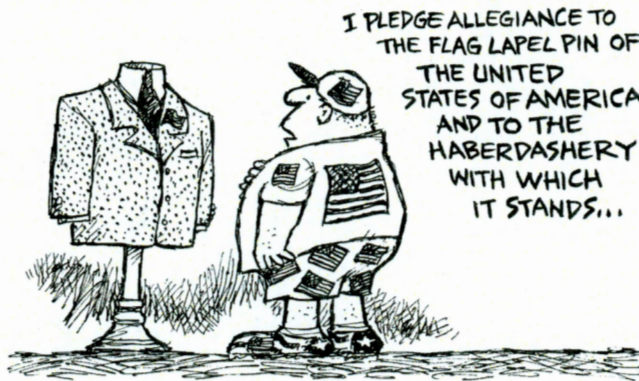
# Patriotism, Privacy and Politics 2000-2008

GALLERY

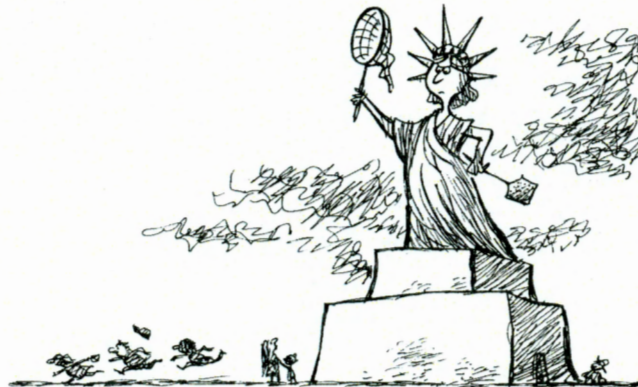
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HULME



ETTA ©2008 EDITORIALS  
HULME



ETTA ©2006 FORT WORTH STAR-TELEGRAM  
HULME





©2005 FORT WORTH STAR-TELEGRAM —ETTA HULME

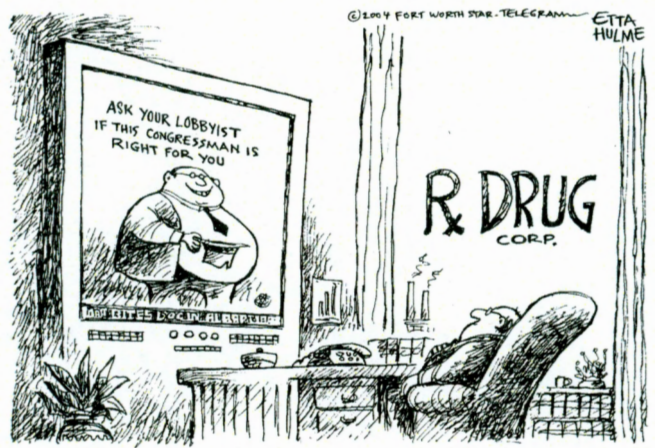


PRESIDENT APPROVES WIRETAPS ON U.S. CITIZENS

©2001 FORT WORTH STAR-TELEGRAM —ETTA HULME



©2004 FORT WORTH STAR-TELEGRAM —ETTA HULME



GALLERY

# Patriotism, Privacy and Politics 2000-2008



