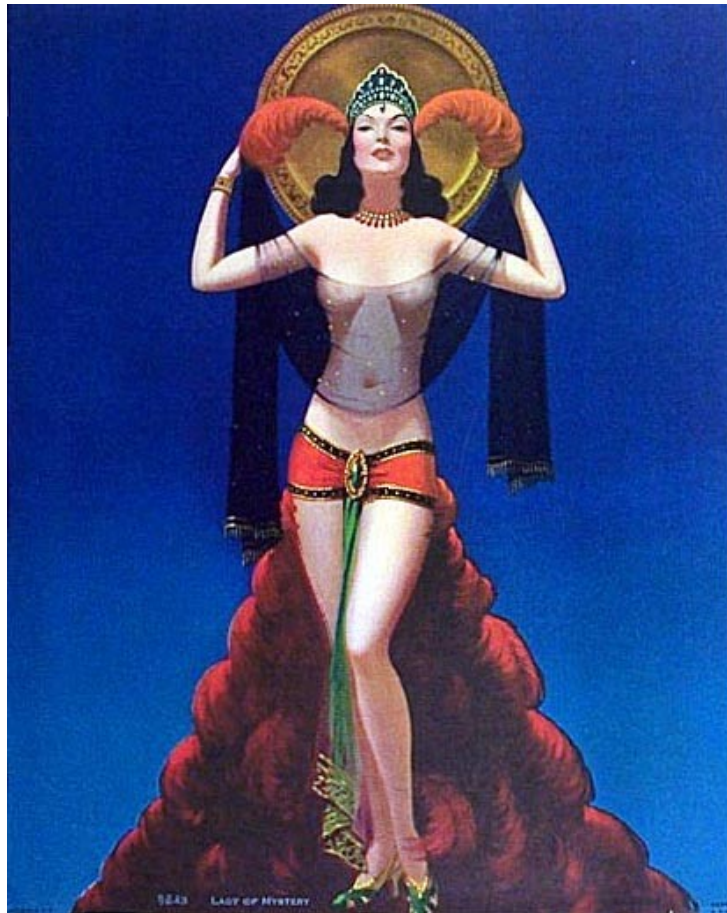


# LADY OF MYSTERY: A COLLECTOR'S GUIDE TO EDWARD EGGLESTON

Version 3.5  
February, 2017

Norman I. Platnick



Enchantment Ink

Norm Platnick

[www.enchantmentink.com](http://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 Huisiking, 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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## BIOGRAPHICAL INFORMATION

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.

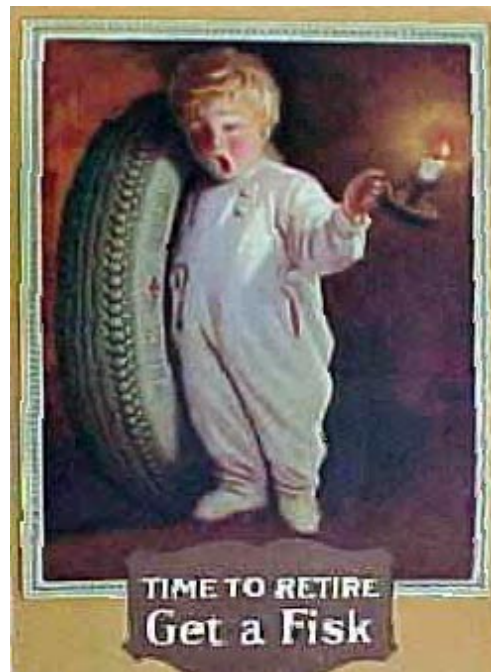
Eggleston obviously had a successful career as a commercial artist; he was a member of the Advertising Club of New York as well as the Society of Illustrators, the Artist's Guild, the Ohio Society, and the Masons. His portrait commissions reportedly included Eleanor Roosevelt and Edward R. Murrow. He 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.



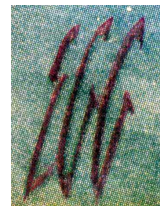
Some of the misinformation published about Eggleston apparently stems from the fact that his career overlapped in time with that of another artist who happened to have the same last name, Benjamin Eggleston (Benjamin was born in Belvidere, Minnesota, in 1867 and died in 1937). The account of Edward's 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.

### **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)

# MAGAZINE COVERS



Dennison's Party  
January-February, 1928



Dennison's Party  
May-June 1928



Designer and The Woman's  
July 1922



Fashionable Dress  
February, 1922



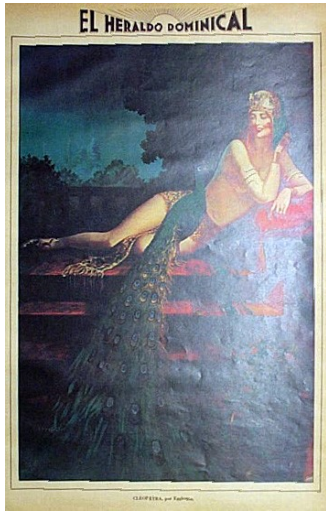
Fashionable Dress  
May, 1922



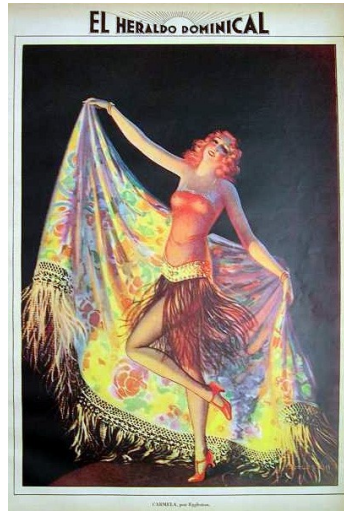
Fashionable Dress  
September, 1925



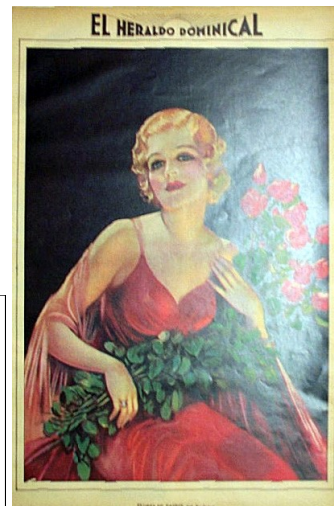
MAGAZINE COVERS



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

# MAGAZINE COVERS



Illustrated Sunday  
January 9, 1916



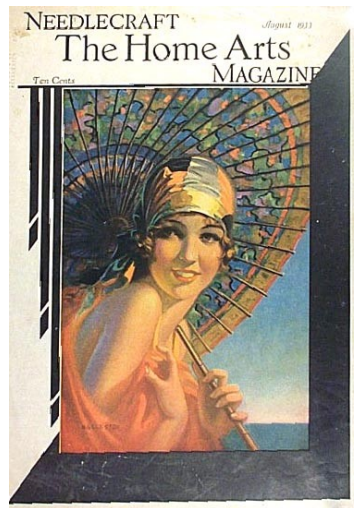
Illustrated Sunday  
January 23, 1916



Maclean's  
August 1, 1927



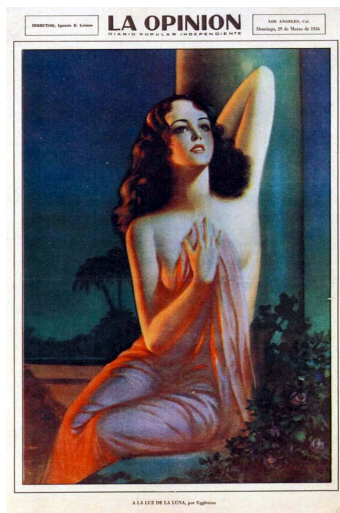
National Farm Journal  
October, 1931



Needlecraft  
August, 1933

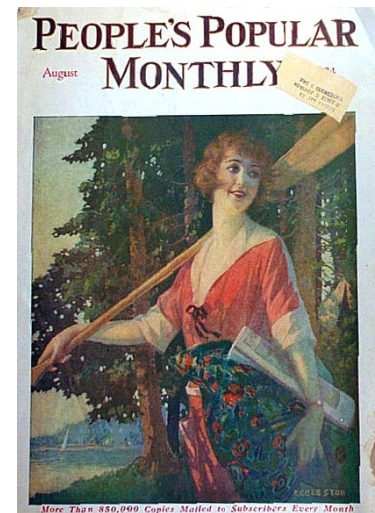


New York Herald Tribune  
Magazine, Apr. 29, 1934



La Opinion (Los Angeles), March  
29, 1936, A la Luz de la Luna

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).



People's Popular Monthly  
August, 1924

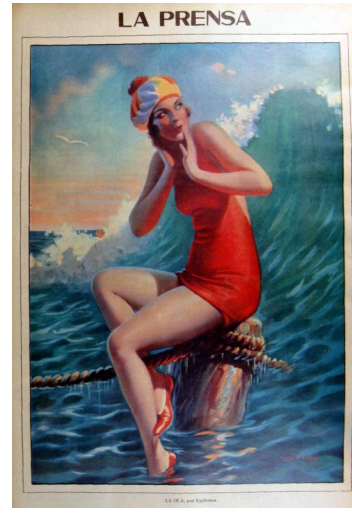
# MAGAZINE COVERS



La Prensa (Mexico)  
1930?



La Prensa  
June 5, 1932



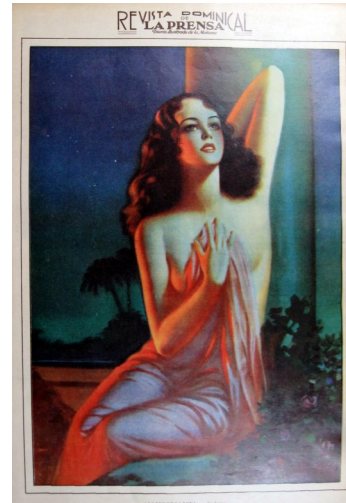
La Prensa, date unknown  
La Ola



La Prensa, date unknown



La Prensa, date unknown  
Mariquita



La Prensa, date unknown  
A la Luz de la Luna



La Prensa, date unknown  
Tentacion



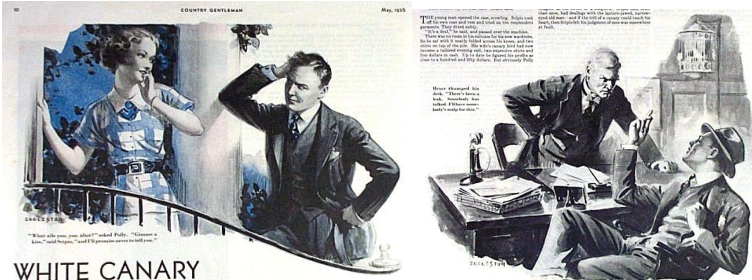
La Prensa, date unknown  
Fantasia Marina



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



This Week  
February 28, 1937



WHITE CANARY

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 ILLUSTRATIONS



Country Gentleman February, 1939, pp. 18-19



A Matter of Ethics, by Clarence Budington Kelland



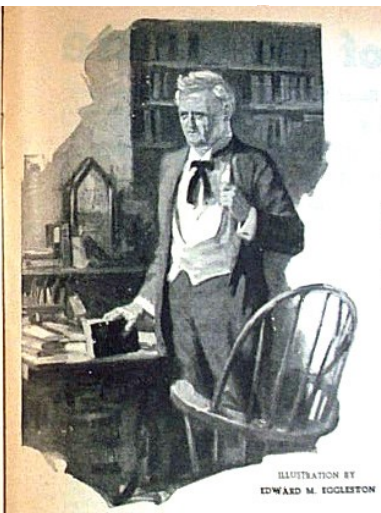
Delineator February, 1926, pp. 8-9



A Kiss For Curtesy, by Arnold Bennett



Liberty December 8, 1934, pp. 32-33



The Has-Been, by Channing Pollock



source unknown



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)

# MAGAZINE ADVERTISEMENTS



Chase Velmo Upholstery #6A  
(unsigned)



Chase Velmo Upholstery #6B  
(unsigned)



Chase Velmo Upholstery #7  
(both images unsigned)



Chase Velmo Upholstery #8A



Chase Velmo Upholstery #8B



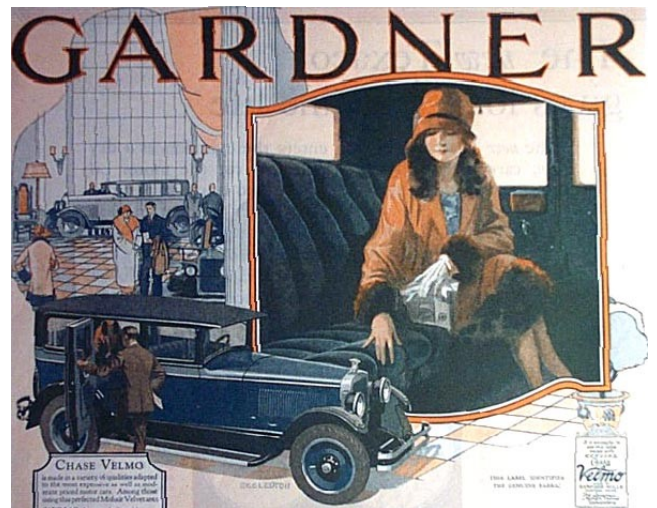
Chase Velmo Upholstery #9



Chase Velmo Upholstery #10



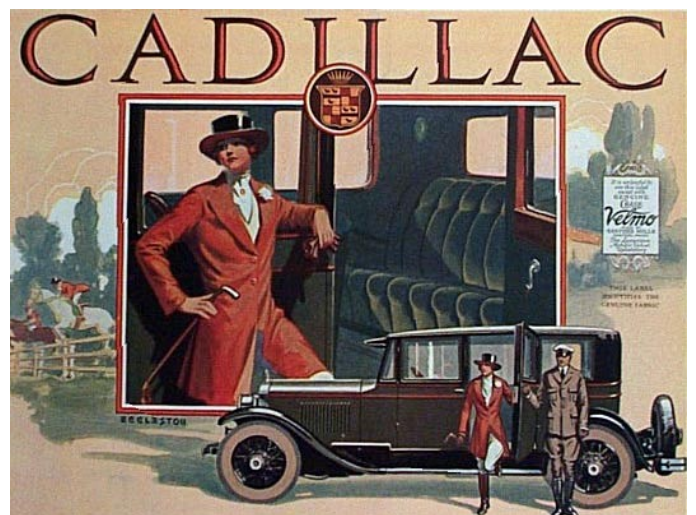
Chase Velmo Upholstery #11



Chase Velmo Upholstery #12



Chase Velmo Upholstery #13



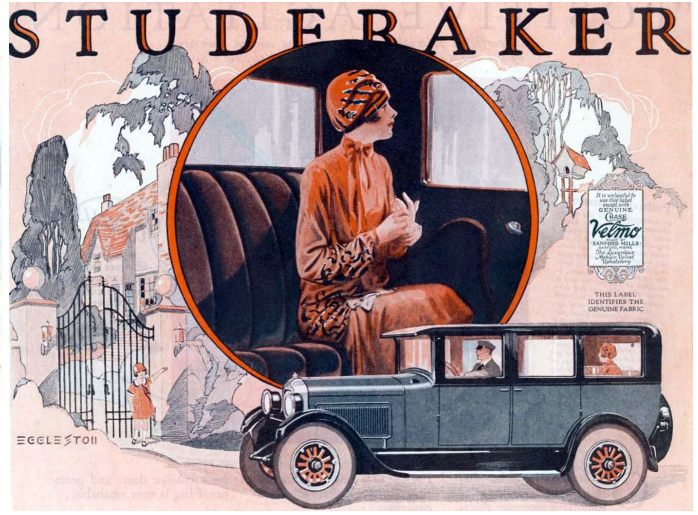
Chase Velmo Upholstery #14



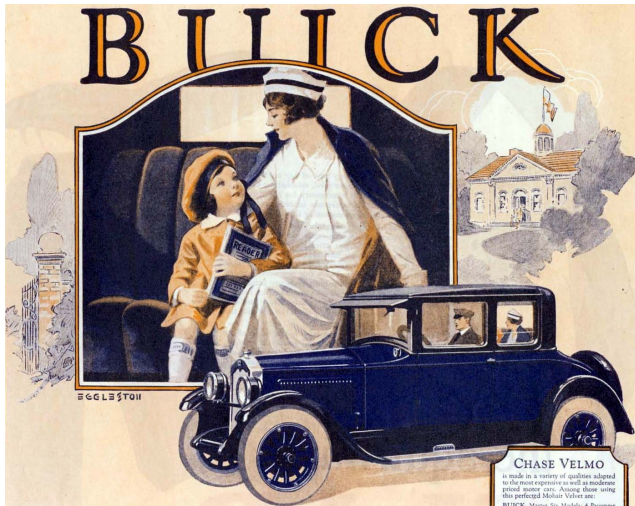
# MAGAZINE ADVERTISEMENTS



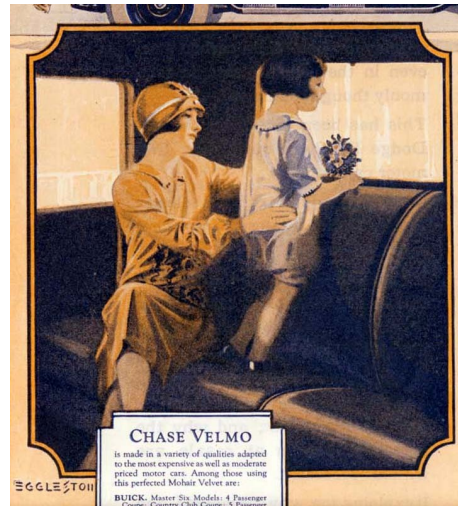
Chase Velmo Upholstery #15



Chase Velmo Upholstery #16



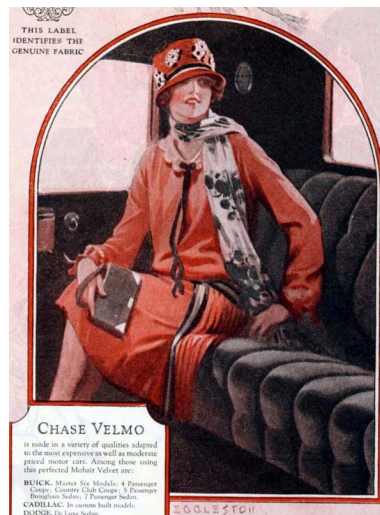
Chase Velmo Upholstery #17



Chase Velmo Upholstery #18



Chase Velmo Upholstery #19



Chase Velmo Upholstery #20



## MAGAZINE ADVERTISEMENTS



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

YOU can tell at a glance they're Munsingwear Hosiery. Their smart, smart shades . . . their filmy flattering sheer-ness . . . proclaim them the finest stockings you can find. In all weights to suit your preference, and, of course, the smartest heels. Luxurious looking and so very practical in price!

Munsingwear ad, source unknown, perhaps a catalog or printer's publication (reverse side is blank)



Frostilla Fragrant Lotion #3



Frostilla Fragrant Lotion #4



Frostilla Fragrant Lotion #5 (unsigned)



Frostilla Fragrant Lotion #6 (unsigned)



Frostilla Fragrant Lotion #7



Frostilla Fragrant Lotion #8



Frostilla Fragrant Lotion #9





Nufashond Laces #1



Nufashond Laces #2



Nufashond Laces #3



Nufashond Laces #4



Nufashond Laces #5



Nufashond Laces #6

MAGAZINE ADVERTISEMENTS



Nufashond Laces #7



Nufashond Laces #8



P. N. Practical Front Corsets #1



P. N. Practical Front Corsets #2



P. N. Practical Front Corsets #3



P. N. Practical Front Corsets #4



P. N. Practical Front Corsets #5

 A black and white illustration of a woman in a corset and dress by a window. The image includes a block of text and a small inset illustration of a house.
 

*For Every Figure a Special Model*

**T**HERE are as many, many kinds of figures. Your own is different from most. So, like practical people, we build many models of the P. N. Practical Front. As a result, every woman—and that includes you—can select intelligently just the model that will most accurately fit the lines of her person and rub out other lines which, because of their prominence, might not conform with the accepted style standards of today. Remember a mistake is a mistake. The wrong kind of corset will not do.

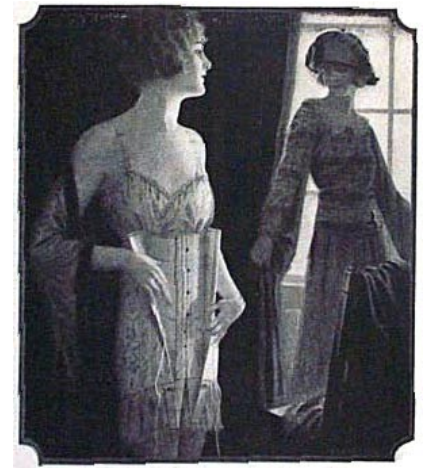
You can get the effect you want simply by choosing your personal model of the right kind of corset—the P. N. Practical Front.

**Why P. N. Practical Front Is the Right Corset for You**

The right P. N. Practical Front model for you will produce the correct style silhouette. The flexible lower Elastic Vest® holds the front stays at the true body contour. No self-corrective models can give the body the "padding up" that our stays have within, easily over Flat Hooks® like having a shoe. Each being constructed the latest silhouette lines, creates a new fitting of each wearing and upholds the original custom-corrected effect.

*P. N. Practical Front CORSETS*  
The Custom-Corrected Look

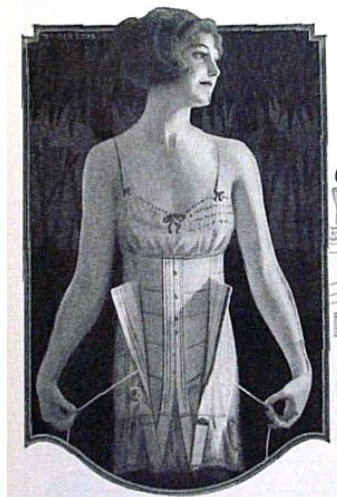
P. N. Practical Front Corsets #6



P. N. Practical Front Corsets #7



P. N. Practical Front Corsets #8



P. N. Practical Front Corsets #9



P. N. Practical Front Corsets #10



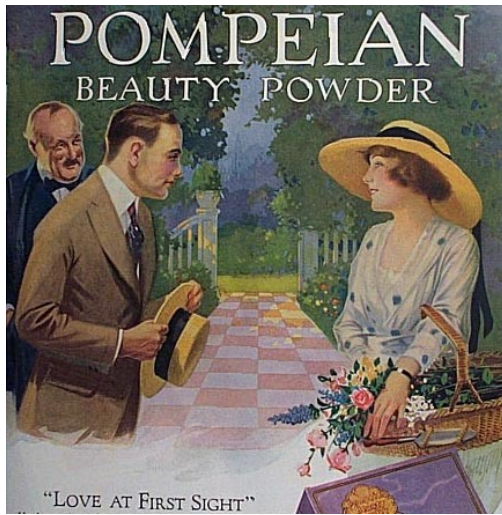
P. N. Practical Front Corsets #11



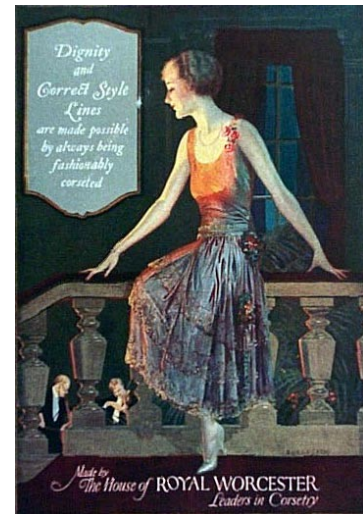
P. N. Practical Front Corsets #12



MAGAZINE ADVERTISEMENTS



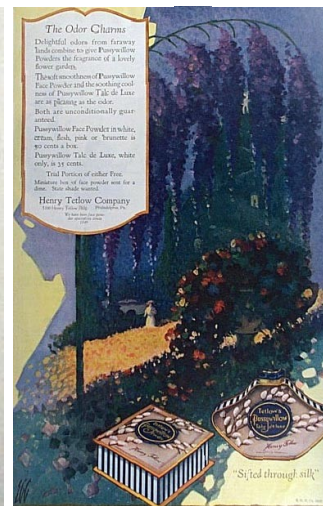
Pompeian Beauty Powder



Royal Worcester Corsets  
(see Fashionable Dress, 2/1922)



Startex Towels



Tetlow's Pussywillow Talc



True Shape Hosiery



Unifruit Bananas



Welsbach Gas Heater

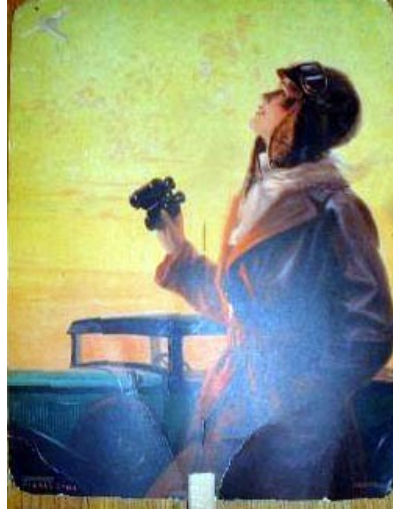


Vitex Ribbon

FANS



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

BLOTTERS



The Flaming Arrow

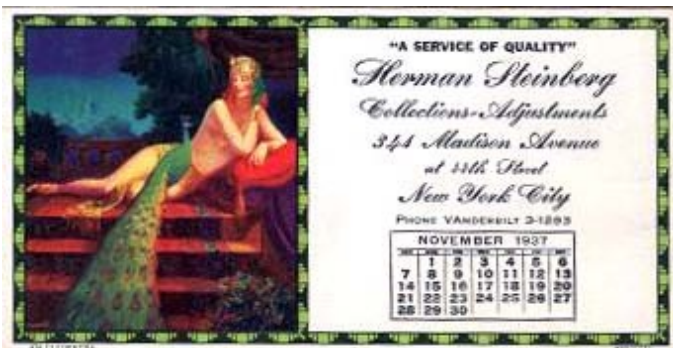


Indian Queen (see print, Queen of the Mountain Tribes)



SPECIALIZED **DIESEL** LUBRICANTS  
**DURALENE**  
 REG. U. S. PAT. OFF.  
**THE UNITED OIL COMPANY**  
 INCORPORATED  
 PLANT AND OFFICES: FAYETTE & KRESSON STS.  
 BALTIMORE 24, MD.  
 PHONE WOLFE 2230      PHONE WOLFE 2231

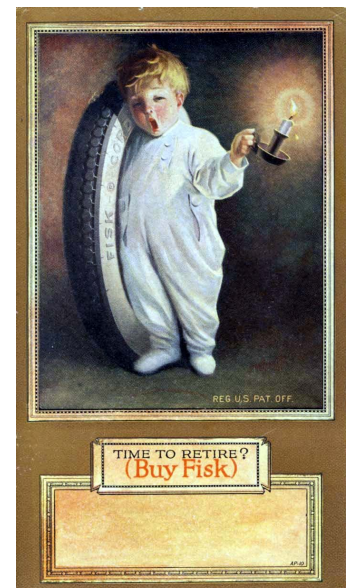
Waiting For You



Cleopatra



Top of the World



Fisk Tires



program, Billy Rose's Aquacade 1940



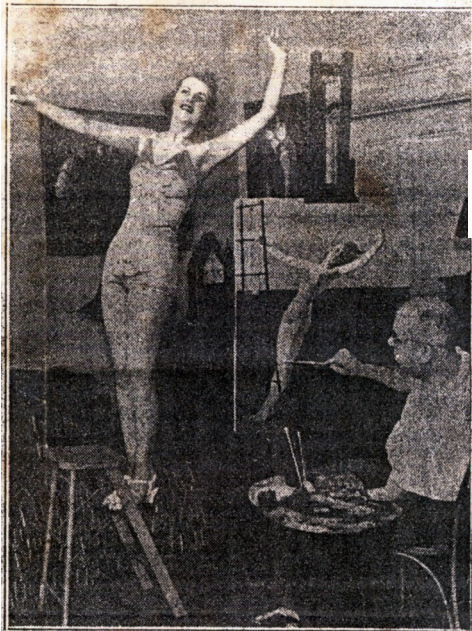
sheet music, Strangers in the Dark (also, Happy Birthday to Love)



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

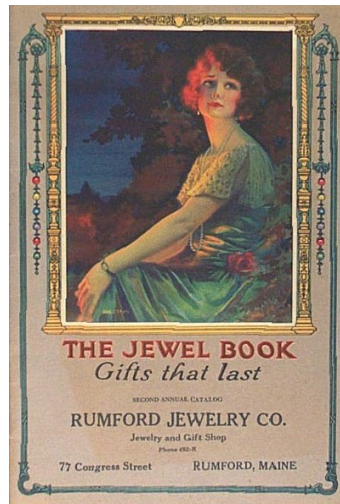
N CITIZEN PATRIOT, JACKSON, MICHIGAN.  
 ight Hired at S

Painter Kin of Jackson Woman



Edward M. Eggleston, noted American painter, and brother of Mrs. Pearl Myers of Jackson, has just completed an oil of 18-year-old Edith Backus, No. 1 model of New York's fashion magazines, which is being used on millions of posters and booklets advertising the Great Lakes exposition at Cleveland. Artist Eggleston is pictured above putting the finishing touches on the painting. He has spent several summers at Clark Lake and will be at the Walter Mason costume over the Fourth.

clipping, Jackson [Michigan] Citizen Patriot



catalog, The Jewel Book 1924



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



poster, Great Lakes Exposition 28x44

POSTERS



Pennsylvania Railroad  
Atlantic City #1, 25x40



Pennsylvania Railroad  
Atlantic City #2, 25x40



Pennsylvania Railroad  
Atlantic City #3, 25x40



Pennsylvania Railroad  
Washington, 25x40



Billy Rose's Aquacade  
26.5x41



Billy Rose's Aquacade,  
Nickel Plate Railroad, 14x22



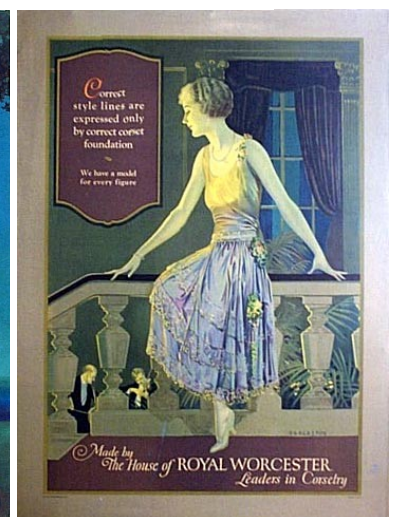
Eatons Highland Linen  
17x26



Munsingwear Hosiery  
ca 13x19



The Proposal (jigsaw puzzle)  
10½x14¼ (1933)



Royal Worcester Corsets  
22x30



Mutoscope card  
Welcome — Marines (#1)

(see prints, Spanish Dancer and  
Carlotta)



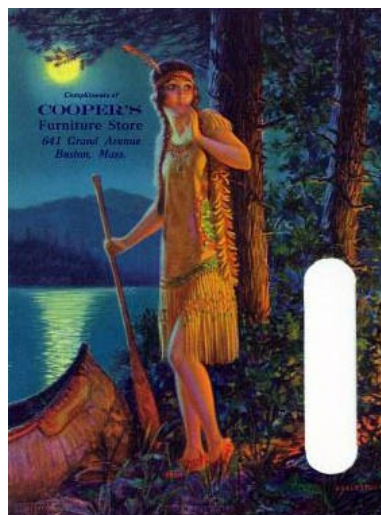
Mutoscope card  
Welcome — Marines (#2)



playing card  
The Treasure Princess



playing card  
Fisk Tires



(see following page for more  
thermometers)

thermometer  
Indian Love Call, 6x8

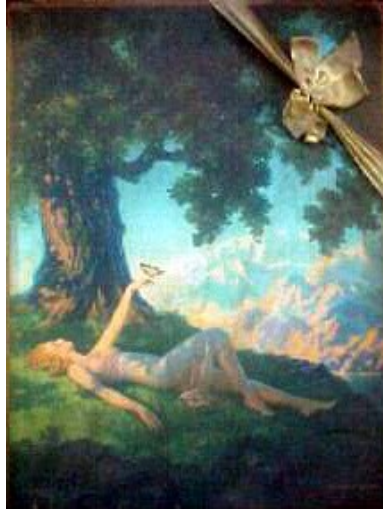


thermometer  
Queen of the Mountain Tribes, 6x8

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)



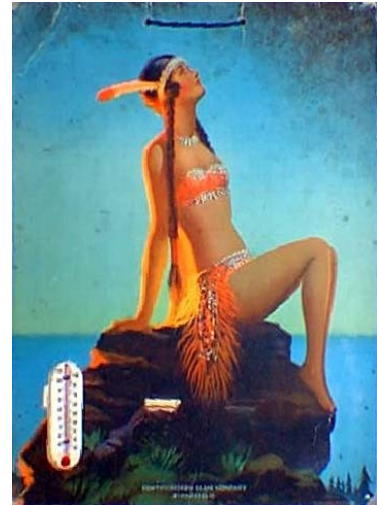
candy box, no company name, 12.75x16.5 (Softly Play the Pipes of Pan)



box, Munsingwear Hosiery 6½x9½



top, pocket mirror, 2¼" diameter; novelty pop-up card (paper butterfly inside), The Flaming Arrow



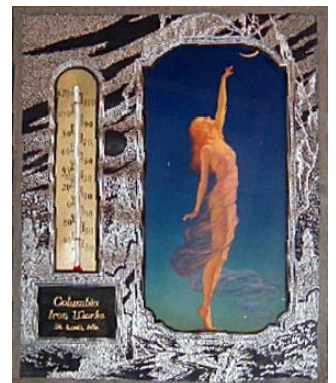
thermometer, Evening Star



thermometer, Found



tin over cardboard sign, probably The Witching Hour, 14½x11



thermometer, Reaching For the Moon



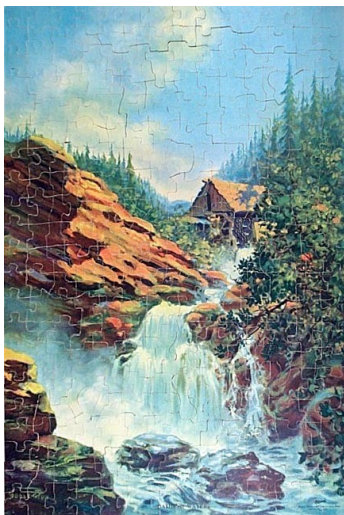
box, Moonlight and Roses (#2),  
10.5x16



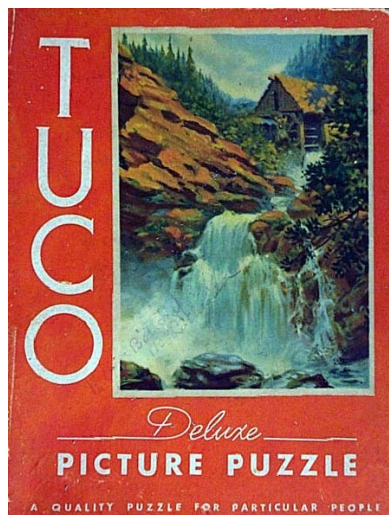
Bringing Home the Treasure  
(Stratford)



Cleopatra  
(Tuco)



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



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

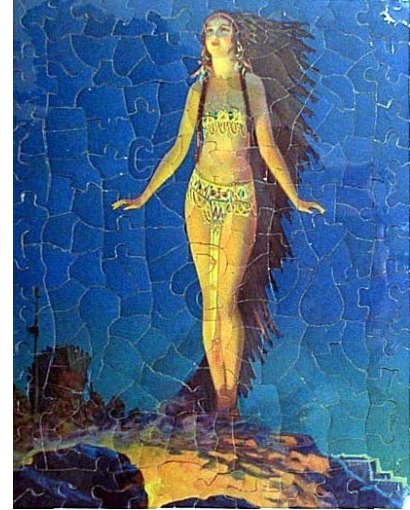
(a Brown & Bigelow image from  
1933)



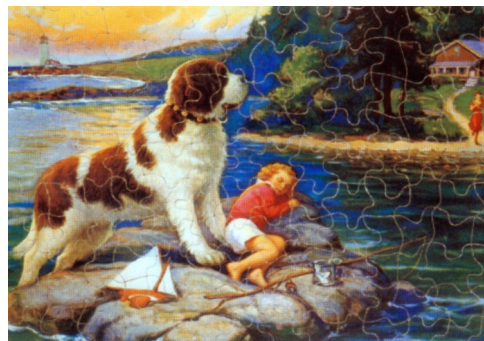
# JIGSAW PUZZLES



Evening Star, 11½x15½  
(Jig-Zag; Grant's)



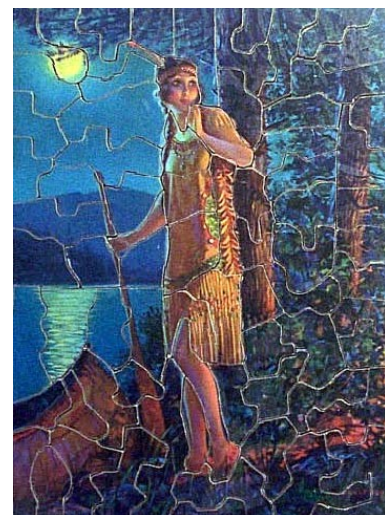
Flame of the Mesa, 8x10  
(Dee-Gee)



Found  
(Perfect Double; Regent)



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



Indian Love Call, 5½x7½  
(on wood, possibly home made)

# JIGSAW PUZZLES



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)

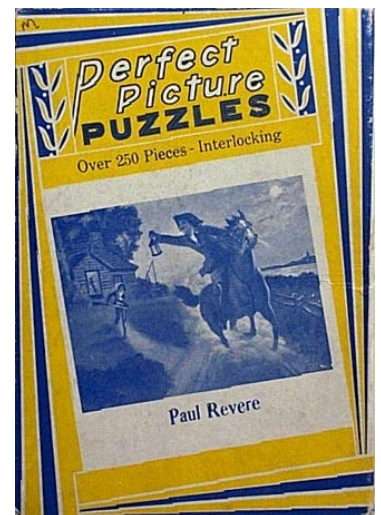


On Top of the World, 12x15 (Buckingham; Beacon; Mayfair; Oxford)

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



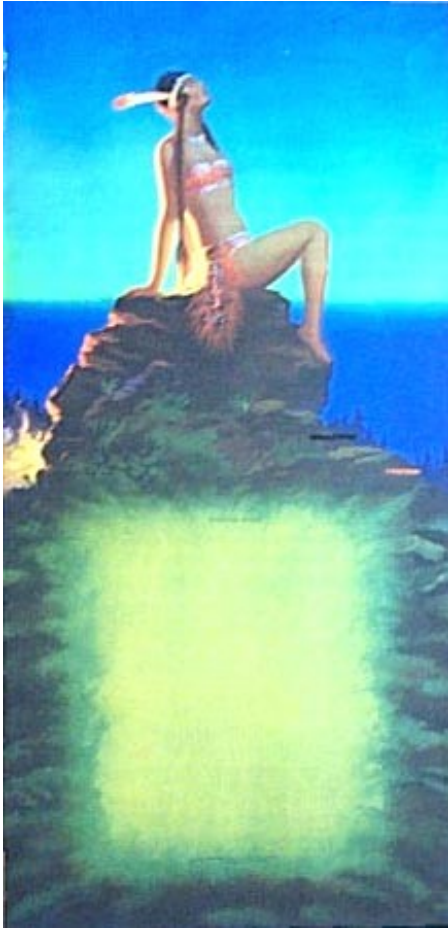
Spanish Dancer, 10x15½  
(Big Ten; Perfect; Perfect Double)



Starlight (Dee-Gee)  
(see also "On Moonlite Waters")



Treasure Princess  
(Buckingham; Mayfair; Dee-Gee)



Evening Star (also reported as Stargazer)



The Flaming Arrow



Flame of the Mesa



Indian Love Call

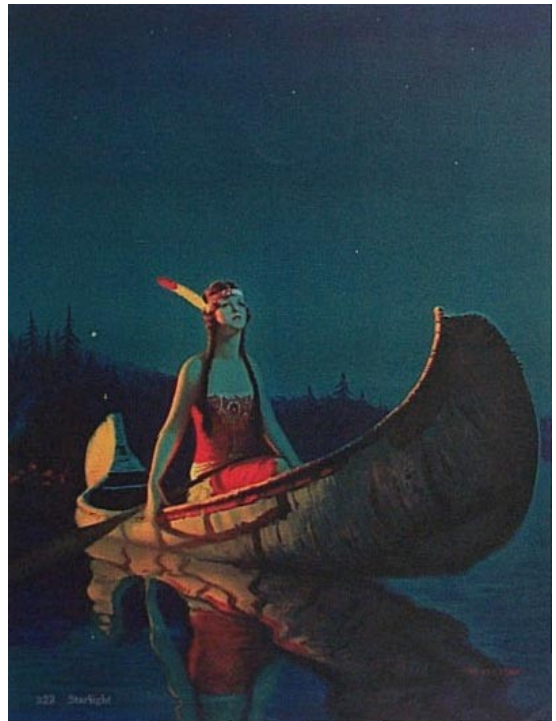
# PRINTS & CALENDAR IMAGES: INDIAN MAIDENS



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



Red Wing



Starlight



The Adventuress  
(also seen as Queen of the Deck)



Bringing Home the Treasure



Princess of Treasure Isle

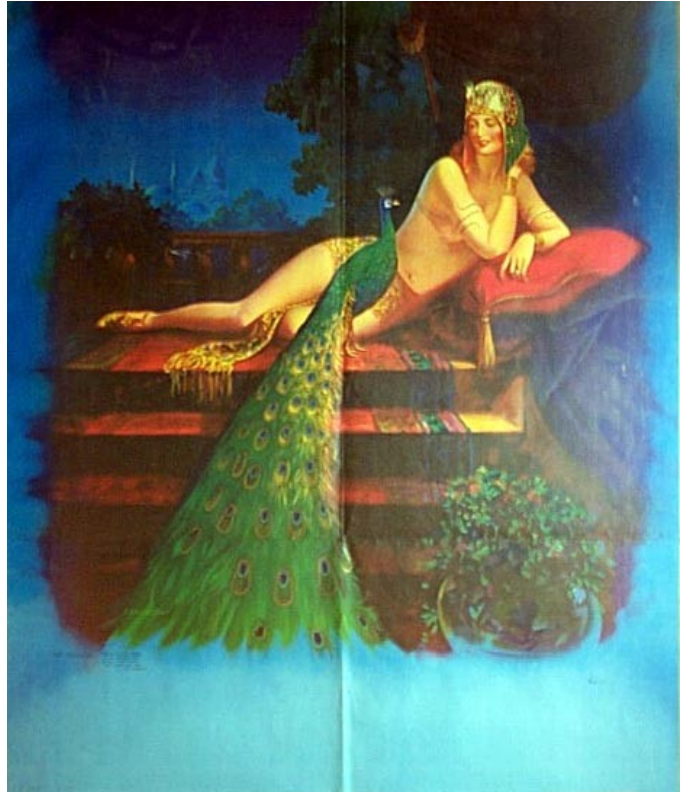


The Treasure Princess (also reported as Arabian Nights)

**PRINTS & CALENDAR IMAGES: EXOTIC LADIES**



The Altar Dancer in the Temple of Isis



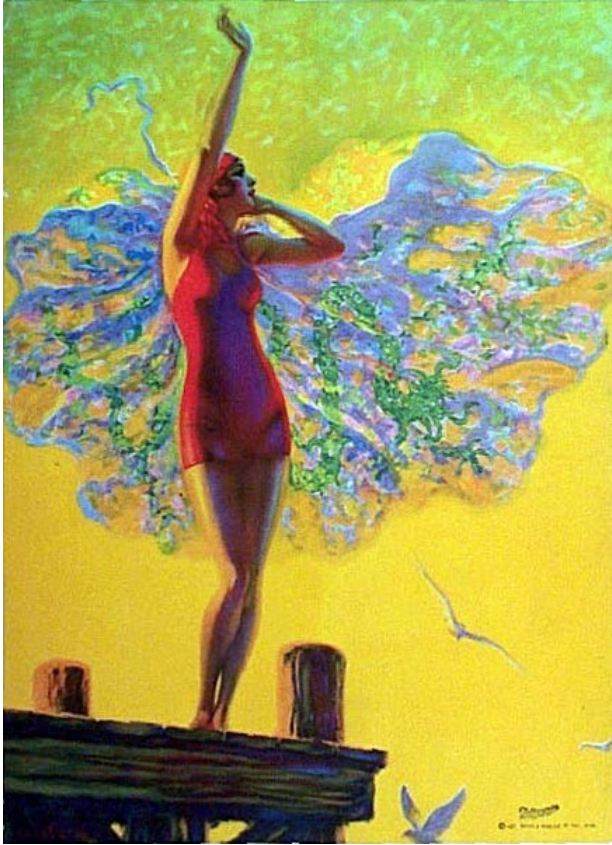
Cleopatra



Lady of Mystery



untitled #E01



Golden Glory



Greetings



The Lure of the Beach



PRINTS & CALENDAR IMAGES: BATHING BEAUTIES



Sitting Pretty  
(also seen as Sittin' Pretty)



Sunshine  
(see La Prensa, June 5, 1932)



Vacation Days



The Heights of Perfection  
imprinted with title: "Painting by Benjamin Eggleston"!!!



Riding High

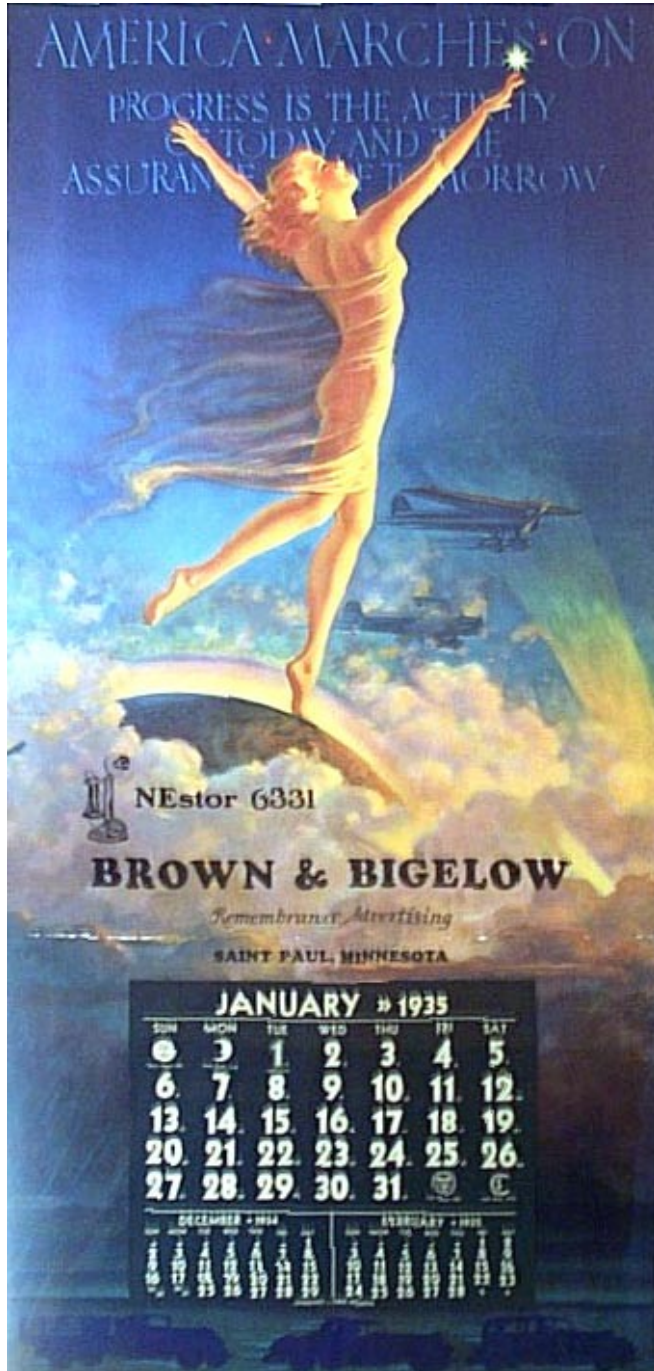
PRINTS & CALENDAR IMAGES: EQUESTRIENNES



Top of the World



“Tops”



America Marches On



Let's Go America



The Midnight Ride of Paul Revere

**PRINTS & CALENDAR IMAGES: PETER PAN**



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

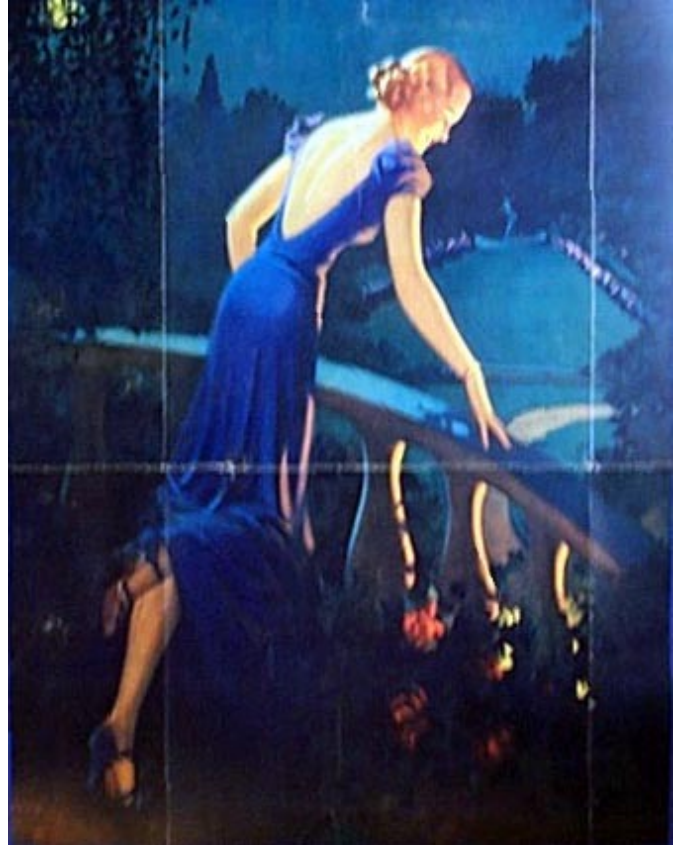


Softly Play the Pipes of Pan

**PRINTS & CALENDAR IMAGES: GLAMOUR GOWNS**



“Hello!”



Love's Welcome



Night and the Stars Are Calling



Silver Moonlight--Golden Dreams  
imprinted "Painting by Benjamin Eggleston"!!

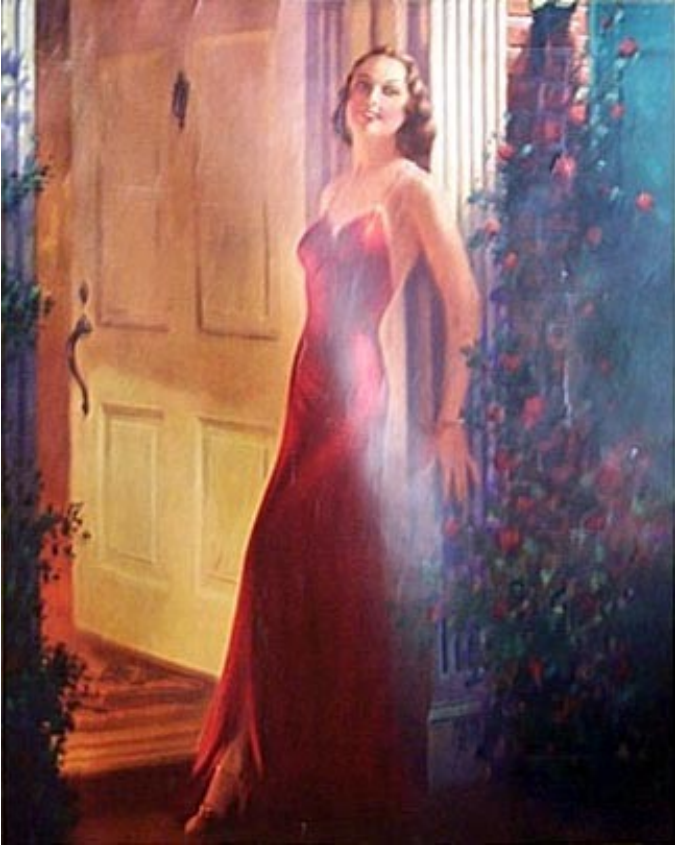


Smiling Through (#1)



Waiting For You



**PRINTS & CALENDAR IMAGES: GLAMOUR GOWNS**

“You Are the One”



untitled #G01 (probably The Witching Hour, American Art Works)



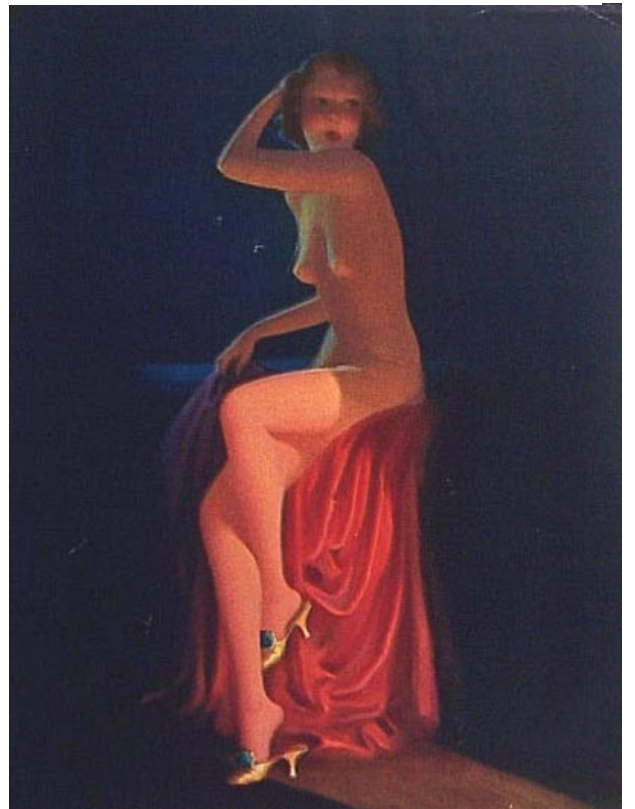
A Daring Debutante



Enchantment, American Art Works

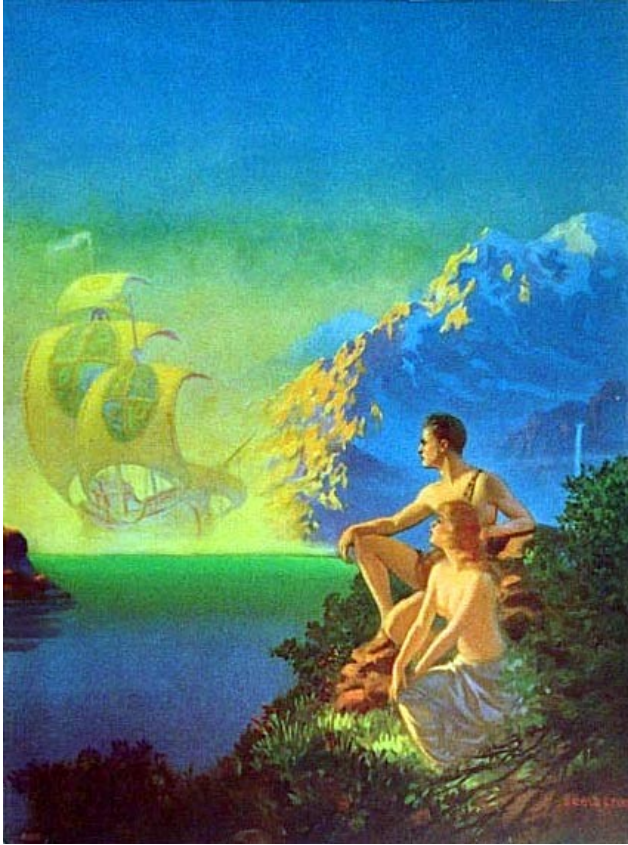


Queen of the Waves



untitled #N01, probably Who-Who's There?, American Art Works

PRINTS & CALENDAR IMAGES: NUDES; SEÑORITAS



untitled #N03



Rio Rita



Spanish Dancer



Dixie



Going Up



Here I Am

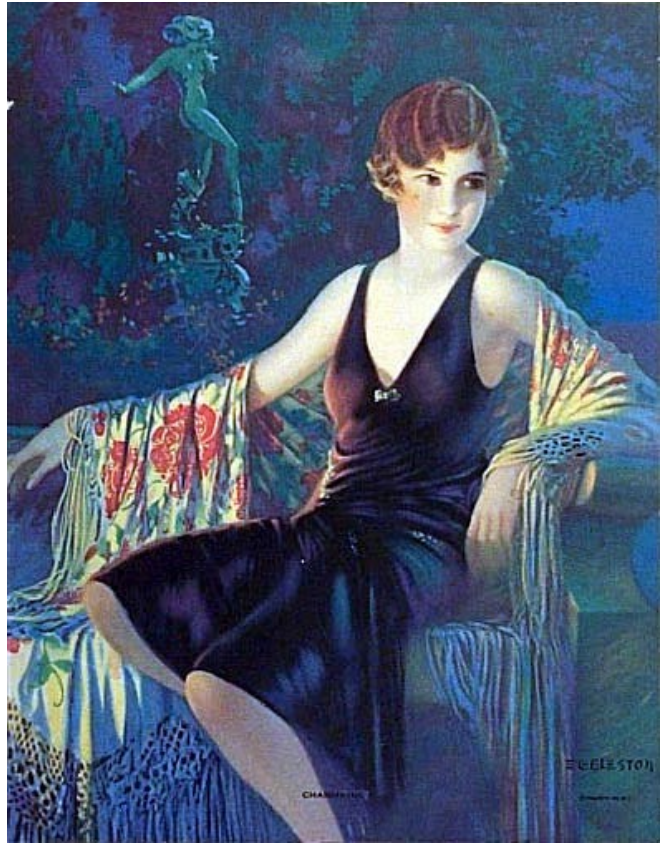


On Time

PRINTS & CALENDAR IMAGES: SHAWLS



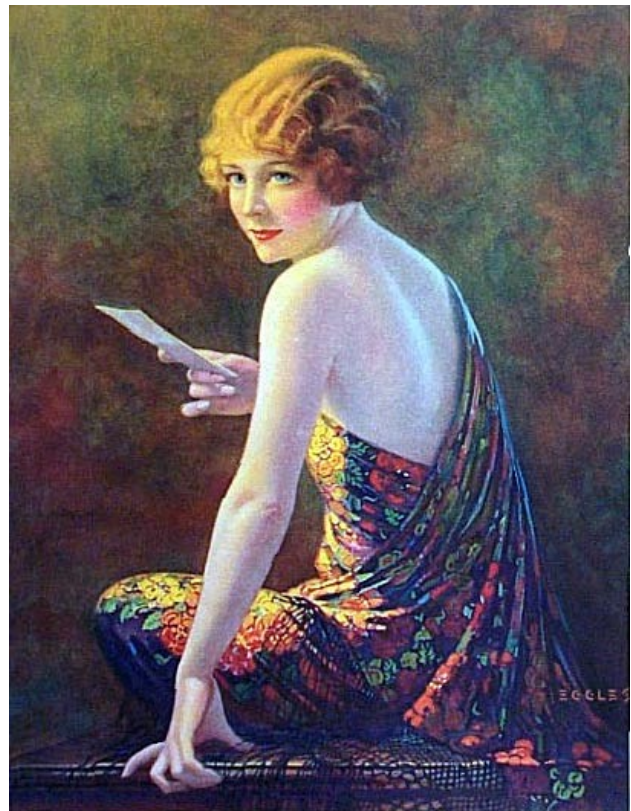
Carlotta



Charmaine



Milady Beautiful



Wonderful One



A Bonnie Lassie



A Day in June



Dream Castle (also seen as Day Dreams)



Gypsy Love Call

PRINTS & CALENDAR IMAGES: OTHERS (ADULTS)



Happy Years



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



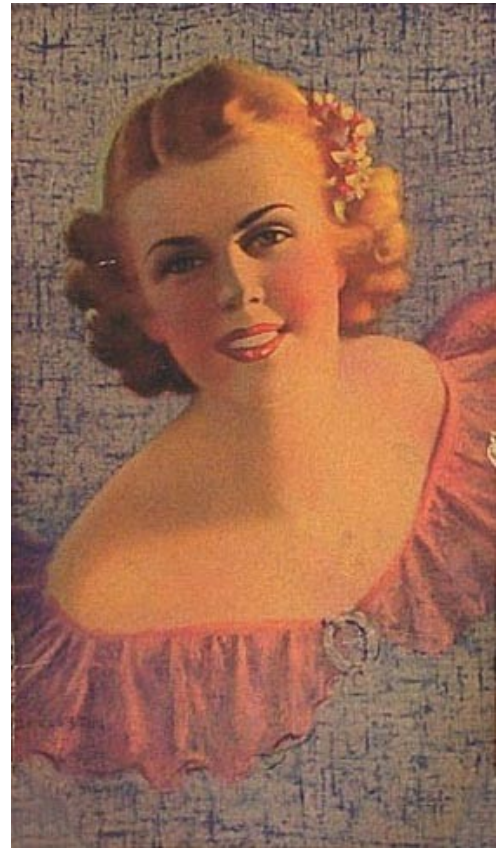
Isle of Dreamy Melodies



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



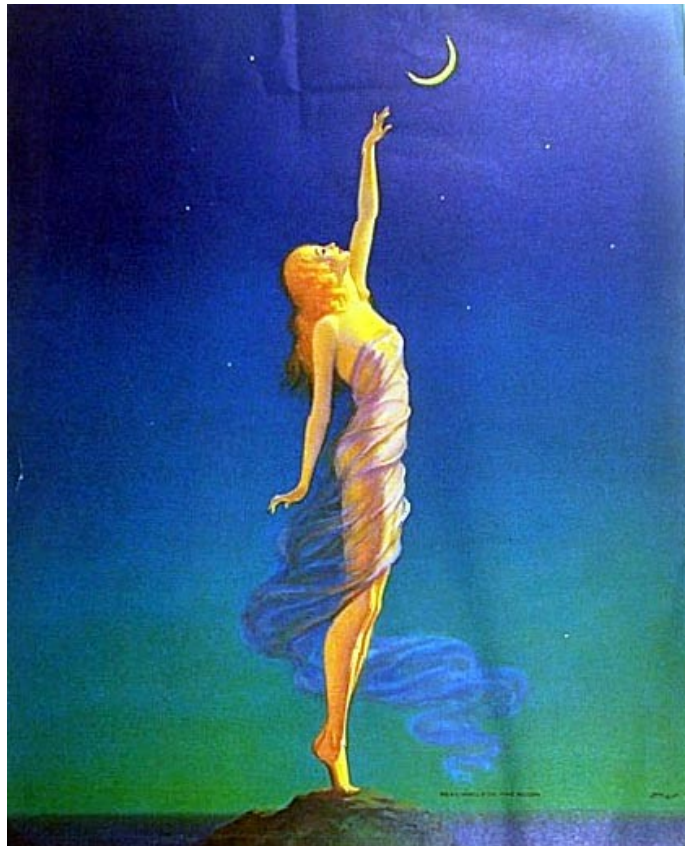
The Opera Queen



Orchids



The Proposal (also Hearts Unmasked, American Art Works)



Reaching for the Moon

PRINTS & CALENDAR IMAGES: OTHERS (ADULTS)



Smiling Through ( #2)



EDWARD M. EGGLESTON

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



Found



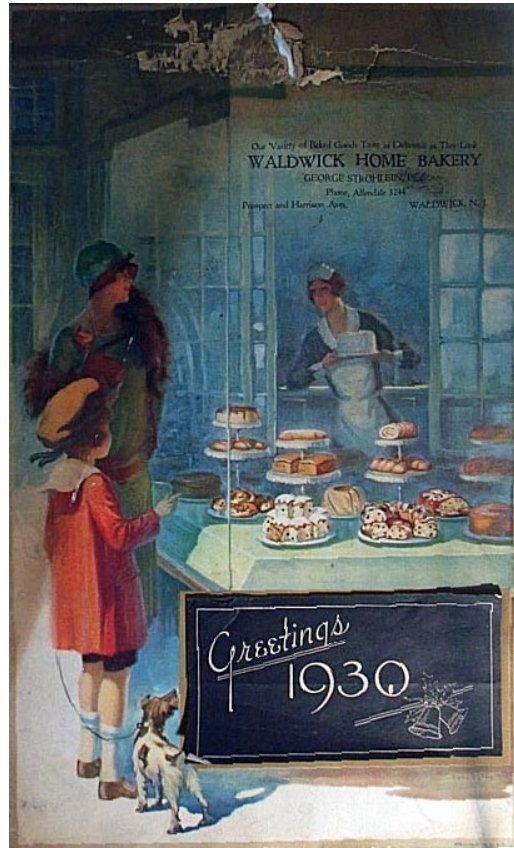
A Milking We Will Go



untitled #C01



Time To Re-Tire  
Fisk Tires, 1949



The Fleischmann Co.



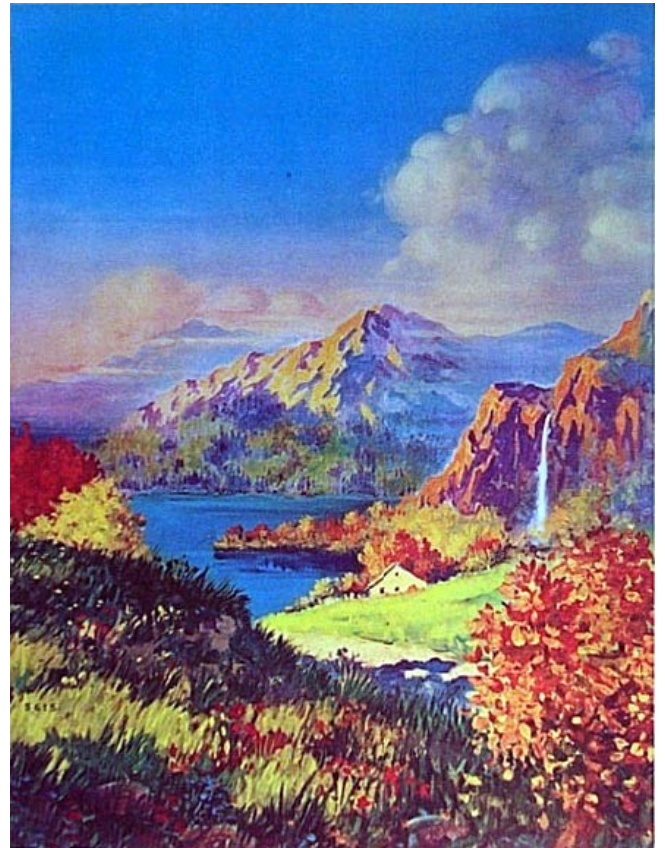
Sunshine Biscuits, Loose-Wiles Biscuit Co., 1933



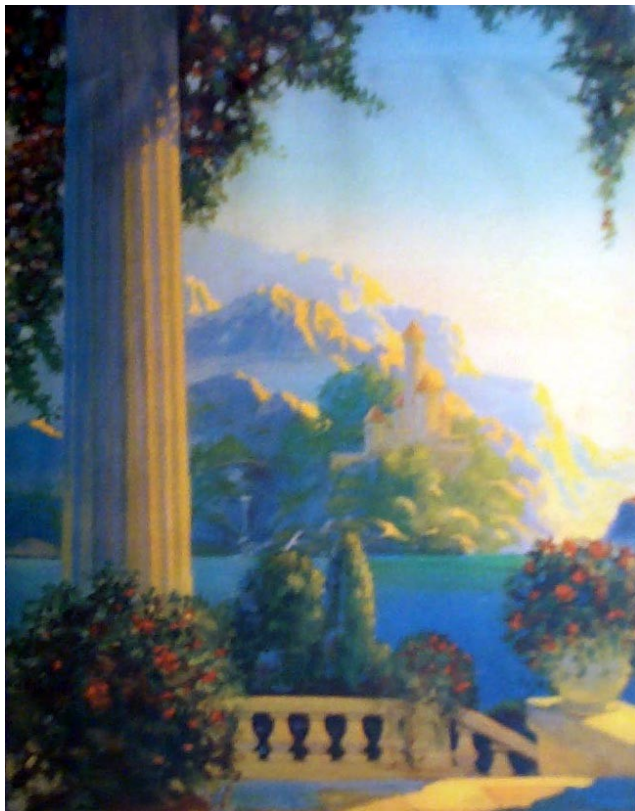
Westinghouse, Sept.-Dec., 1925



Grandeur of the West



Peaceful Valley (was untitled #L01)



untitled #L02

Dashing Waters (see jigsaw puzzles) was presumably also used on Brown & Bigelow calendars

# MERRY CHRISTMAS

AND BEST WISHES FOR THE NEW YEAR! Please accept  
with our compliments this art calendar—a genuine Murphy  
production from Red Oak, the Birthplace of Art Calendars.

## The Paradise of Peter Pan

Reproduced from an Original Painting by Edward Eggleston  
No. 1000 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 tipes 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 Ash-tabula, 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.

**AMERICAN**

issue	item	page	size	color	price
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
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**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
1939:	Feb., illustrations, A Matter of Ethics	18-19	p	c/b	5

**DELINEATOR**

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

1934?:	dates unknown	fc			30
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**HOUSEHOLD**

1925: Nov. fc 29

**ILLUSTRATED SUNDAY**

1916: Jan. 9 fc 25

1916: Jan. 23 fc 25

**LADIES' HOME JOURNAL**

1919: Jan., Daggett & Ramsdell's ad #2 56 f c 10  
1919: June, Pompeian ad 53 f c 10  
1920: Aug., Tetlow's ad 122 f c 5  
1921: Oct., Nufashond ad #1 172 f b 5  
1922: Jan., Startex ad 81 f c 10  
1922: June, Nufashond ad #3 130 f c 10  
1922: Aug., Nufashond ad #4 126 f c 10  
1922: Sept., Practical Front ad #1 113 f b 5  
1923: Feb., Practical Front ad #3 68 f b 5  
1923: Feb., Frostilla ad #8 128 p b 3  
1923: Apr., Practical Front ad #4 197 f b 5  
1923: June, Practical Front ad #5 64 p b 3  
1923: July, Nufashond ad #5 ? f c 10  
1923: Sept., Nufashond ad #6 138 f c 10  
1923: Sept., Practical Front ad #6 147 f b 5  
1923: Oct., Practical Front ad #7 76 p b 3  
1923: Nov., Practical Front ad #10 172 f b 5  
1924: Feb., Practical Front ad #9 72 p b 3  
1924: Mar., Practical Front ad #11 99 p b 3  
1924: Apr., Practical Front ad #8 167 f b 5  
1924: May, Practical Front ad #7 95 p b 3  
1924: May, Nufashond ad #7 144 f c 10  
1924: June, Practical Front ad #9 69 p b 3  
1924: Sept., Nufashond ad #8 99 f c 10  
1925: Apr., Bon Ton Corsets ad #1 224 f b 5  
1929: Apr., Unifruit Bananas ad ? f c 5

**LIBERTY**

1934: Dec. 8, illustrations, The Has-Been 32-33 p b 5

**MACLEAN'S**

1927: Aug. 1 fc f c 35

**MODERN PRISCILLA**

1922: Apr., Frostilla ad #2 51 p b 5

1922: June, Frostilla ad #3 47 p b 5

**MOTOR**

1926: Jan., Chase Velmo ad #8B 19 f ? 8

**NATIONAL FARM JOURNAL**

1931: Oct. fc 15

**NEEDLECRAFT**

1933: Aug. fc 15

**NEW YORK HERALD TRIBUNE**

1934: Apr. 29 fc 35

**OPINION**

1936: Mar. 29 fc 25

**PEOPLE'S POPULAR**

1924: Aug. fc 20

**PICTORIAL REVIEW**

1922: Aug., Frostilla ad #6	68	p	b	3
1922: Oct., Practical Front ad #1	51	p	b	3
1922: Oct., Frostilla ad #4	114	p	b	3
1923: Feb., Practical Front ad #3	73	p	b	3
1923: Feb., Chicago Mail Order Co. ad	95	f	b	5
1923: Mar., Practical Front ad #4	95	p	b	3
1923: Mar., Frostilla ad #9	?	f	c	10
1923: Nov., Frostilla ad #7	103	p	b	3

**PRENSA**

1932: June 5, others fc 25

**RED BOOK**

1922: July, Frostilla ad #5	141	p	b	3
1923: Mar., Frostilla ad #1A	127	p	b	3
1923: Apr., Frostilla ad #11	133	p	b	3

**REVIEW OF REVIEWS**

1924: Oct., Royal Worcester ad ? f c 10

**SATURDAY EVENING POST**

1920: Nov. 6, Welsbach ad	146	p	b	5
1922: Feb. 11, Frostilla ad #1	88	f	b	5
1922: July 1, Frostilla ad #4	80	p	b	5
1923: Jan. 20, Frostilla ad #7	92	f	b	5
1923: Apr. 21, True Shape Hosiery ad	142	p	b	5
1924: Feb. 9, Frostilla ad #13	144	f	b	5
1924: Mar. 8, Frostilla ad #14	181	p	b	3
1925: July 25, Chase Velmo ad #1	143	f	b	5
1925: Aug. 22, Chase Velmo ad #2	97	f	b	5
1925: Sept. 19, Chase Velmo ad #3	183	f	b	5
1925: Oct. 17, Chase Velmo ad #4	78	f	b	5
1925: Nov. 28, Chase Velmo ad #5	148-9	d	b	5
1925: Dec. 12, Chase Velmo ad #6A, B	178-9	d	b	10
1926: Jan. 2, Chase Velmo ad #7	72-3	d	c	8
1926: Jan. 9, Chase Velmo ad #8	104-5	d	c	12
1926: May 8, Chase Velmo ad #16	176	f	c	10

1926:	May 15, Chase Velmo ad #17	139	f	c	10
1926:	May 29, Chase Velmo ad #18	86	f	c	10
1926:	June 12, Chase Velmo ad #20	98	f	c	10
1926:	July 24, Chase Velmo ad #19	69	f	c	10
1926:	Aug. 21, Chase Velmo ad #9	75	f	c	10
1926:	Sept. 18, Chase Velmo ad #10	115	f	c	8
1926:	Oct. 16, Chase Velmo ad #11	205	f	c	8
1926:	Nov. 13, Chase Velmo ad #12	70	f	c	8
1927:	Feb. 5, Chase Velmo ad #13	95	f	c	8

**THIS WEEK**

1937:	Feb. 28	fc			25
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**VANITY FAIR**

1926:	??, Chase Velmo ad #14	?	f	c	10
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**VOGUE**

1923:	Apr. 1, Fleur de Lis ad	?	f	c	25
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**WOMAN'S HOME COMPANION**

1922:	Mar., Nufashond ad #2	79	f	b	5
1922:	May, Nufashond ad #4	79	f	b	3
1922:	Sept., Nufashond ad #3	100	f	c	10
1922:	Oct., Practical Front ad #1	89	f	b	5
1922:	Oct., Glenwood ad #1	95	f	c	10
1922:	Nov., Practical Front ad #2	84	p	b	3
1923:	Mar., Practical Front ad #3	133	f	b	5
1923:	Apr., Practical Front ad #4	94	p	b	3
1923:	May, Practical Front ad #5	92	p	b	3
1923:	May, Frostilla ad #10	93	p	b	3
1923:	Aug., Nufashond ad #5	74	p	b	3
1923:	Sept., Practical Front ad #7	85	p	b	3
1923:	Oct., Practical Front ad #8	145	f	b	5
1923:	Nov., Practical Front ad #9	86	p	b	3
1924:	Feb., Practical Front ad #10	127	f	b	5
1924:	Apr., Practical Front ad #11	84	p	b	3
1924:	May, Practical Front ad #6	69	p	b	3
1925:	Mar., Bon Ton Corests ad #2	144	p	b	5
1925:	Apr., Bon Ton Corsets ad	126	p	b	5

**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)

**PRINTS AND CALENDARS IMAGES: INDEX/SIZE AND PRICE GUIDE**

(if only one size is shown, the listing refers just to a print; full calendars are listed with image size "on" total size)

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. 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)  
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Memories (p. 51): 11x15 \$45 (Brown & Bigelow, 1931)  
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Milady Beautiful (p. 48): 7x9 \$25  
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Moonlight and Roses #2 (p. 52): 5x6.5 \$20  
Moonlight and You (p. 52): 7x9 \$65  
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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)  
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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)  
Playmates of Peter Pan (p. 41): 10x14 on 15x30 \$75 (Murphy, 1936)  
Princess of Treasure Isle (p. 33): 7x9.5 \$55  
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Riding High (p. 37): 9x7 \$25 (American Art Works)  
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Smiling Through #1 (p. 43): 6.5x8 on 10.5x16 (Osborne, 1939)  
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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)  
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Starlight (p. 32): 7x9 \$25; 11x15 \$45  
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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