



Harrison was the most famous American cartographer of the 20th century. He knew that the traditional linear method of maps that relied on direction instead of size was helpful for naval and auto navigations but that warfare with planes would require an aerial view with a more accurate look at the size and shape of the land.

Harrison began creating maps in the 1930s from an overhead perspective for *Time*, *Life* and *Fortune* magazines and was a geographic consultant in World War II for the Office of Strategic Services, (OSS), where he and Eugene Kingman probably first met. Harrison also advised the State Department, the U.S. Geological Survey, and the Air Force. He made military maps for soldiers in the field which helped train pilots to understand regions that had not yet been photographed from the air.



After the war, the publisher of the *New York Times* asked Harrison, the country's most prominent mapmaker, to create the map for the mural – and asked one of the finest muralists, Eugene Kingman, to paint it.

**VISIT THE KINGMAN/
NEW YORK TIMES MURAL**

W. Dale Clark (Main) Library
215 S. 15th St., Omaha, NE 68102

Open 7 days a week

For hours: <http://omahalibrary.org/about-us/locations-hours>

Parking: Available at 2 hour meters on all four sides of the building, as well as a metered lot below the library's west side – enter from 14th St.

FOR MORE INFORMATION

402.595.2199

[Facebook.com/Kingmanmural](https://www.facebook.com/Kingmanmural)

EugeneKingman.com

JoslynCastle.com/Kingman

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The
**EUGENE KINGMAN/
NEW YORK TIMES
MURAL**

*A Piece of History
Returns to Omaha*



“Art should not be isolated from everyday living experience. The ability to create - the need to express ideas, emotions, and perceptions – is part of being human, and is related to everything we do.”

Eugene Kingman, 1970

About THE MURAL

In 1946, Arthur Hayes Sulzberger, publisher of the *New York Times*, commissioned the prominent American artist, Eugene Kingman, to paint an inspirational mural for the lobby of the *Times* headquarters in New York City. Sulzberger requested the mural show a view of Earth as it might be seen from space. In that pre-satellite time, no one knew what the planet looked like from a global view, and in those post-war years, Sulzberger wanted to show a world without borders; the world as a whole.

He also requested that a favorite line of poetry by Susan Coolidge (pen name for Sarah Chauncey Woolsey) be included in the mural:

“Every day is a fresh beginning –
Every morn is the world made new.”

The mural was painted in Omaha at the Joslyn Art Museum. Kingman was assisted with the map design by Richard Edes Harrison. The signatures of both Kingman and Harrison are visible on the mural. Upon completion, the 7'x21' mural was installed in the lobby of the *Times* in New York City where it remained an iconic part of the building until a remodeling in the late 1980's, when the mural was placed in the newspaper's archives.

A group of Omaha art lovers worked with the *New York Times* and the Kingman Family to return the mural to Omaha. Ownership of the mural was transferred to the Joslyn Castle Trust in the fall of 2014, and the restored mural was unveiled two years later at the main branch of the Omaha Public Library where it hangs today.



About THE RESTORATION

The Kingman/*New York Times* mural was restored at the Ford Conservation Center in Omaha under the direction of Kenneth Bé, the head of paintings conservation.

After examining it in New York in 2014, Bé could see that after decades of hanging in the newspaper's lobby, layers of smoke and grime had turned the vibrant blues and greens of the original paint to greys and browns. He spent several months in 2016 repairing chipped and flaking paint and refurbishing the edges that had undergone the stress of being rolled up for more than 25 years. Then he painstakingly removed the dirt from the painting. The mural was then stabilized with a canvas backing and stretched onto a frame.

About EUGENE KINGMAN

Eugene Kingman was born in Rhode Island in 1909. He studied geology, art and mural painting at Yale and taught at the prestigious Rhode Island School of Design. He was commissioned by the National Parks Service to paint seven landscapes which were exhibited in Paris. Kingman also received a major commission from the U. S. Treasury Department to create murals for three post offices in Rhode Island, Maryland and Wyoming, and all three remain on display.

By the age of 30, Kingman was the first director of the Philbrook Art Museum in Tulsa, Oklahoma. World War II brought him to the Army and to Washington, DC. With his unique skills in geology, murals, and museum exhibits, he became head of presentations for the Mapmaking Division of the Office of Strategic Services; predecessor of the Central Intelligence Agency.

In 1946, as he was leaving military service, he was hired to become the second director of Omaha's Joslyn Art Museum. At the same time, he received the commission to create the mural for the lobby of the *New York Times*.

The mural was installed in New York in 1948 and Kingman returned to Omaha. He became a cultural leader in Omaha and nationally, known for promotion of the arts and his creativity in museum exhibit design. Kingman also served as an exhibit consultant with the Smithsonian Institution for many years. Kingman retired from Joslyn in 1969 and died in Texas in 1975.