

<https://mulberrystreetgang.com/baby-jery/>

**Gerard Millan Perichon**  
aka Baby Jery



## RESUME

TEACHING — I've taught "Media Illustration Art" at the Apple Skills Exchange and for one year at the School of Visual Arts under Marshall Arisman, who was then head of the Dept. of Illustration. I taught the art and the history of Comics and Cartooning after promoting the beginning of such courses with Mr. Arisman in his department. I did this out of respect for a personal friendship with Burne Hogarth, the deceased creator of the newspaper comic strip Tarzan who also was one of the two founders of the School of Visual Arts. The course proved to be very popular and the School of Visual Arts now gives extensive courses in this area of illustration.

EDITORIAL ILLUSTRATION for NEWSPAPERS & MAGAZINES — From 1970 onwards I have been published in the following publications: The New York Times, The Washington Post, The Washington Star, Discovery Magazine, Parents Magazine, Family Health Magazine, Children's Digest, T.V. Cable Weekly, Harper's Magazine, Intellectual Digest, The American Lawyer Magazine, The Arkansas Gazette, The National Lampoon, Insect Fear Comics #1, Country Music Magazine, Oui Magazine, Penthouse Magazine, Iron Horse Magazine, Gallery Magazine, Genesis Magazine, The Soho Weekly News, The East Village Other, The San Francisco Oracle, and many other small publications over the years. My primary focus has always been editorial illustration mostly in black & white using a brush and Indian ink sometimes incorporating Comix and cartooning.

ART DIRECTION, CALLIGRAPHY, LETTER & LOGO DESIGN, T-SHIRT DESIGN, FLAG DESIGN, and general GRAPHIC DESIGN — From 1965 to 1970 I worked as Art Director for ESP RECORDS, primarily a jazz recording company of this period. I've also done graphic design and logo work for other publications and businesses.

In 1981, I produced the first rainbow American flag design ("NEW GLORY") for which I obtained a design patent. The flag was used by many groups on a non-exclusive basis. In 1984 it appeared on national television during Jesse Jackson's keynote speech at the Democratic National Convention in S.F., CA.

FURNITURE DESIGN & FABRICATION — I worked with the Lakota Sioux in the early nineties. On a volunteer basis, we created a woodworking workshop for the community of Porcupine in the Pine Ridge Reservation of South Dakota.

FINE ART EXHIBITION — I have painted for various fine art exhibitions. My focus has been on using imagery in the fine arts as another extension of the Communication Arts and Media.

EDUCATION: 1963 B.F.A. Rhode Island School of Design (non-matriculated).

Over the years I've observed the quality and depth of your classes and programs, and I would be honored to have you peruse my resume for the possibility of working for your excellent educational institution.

I am willing and able to teach in any of my areas of art to suit your interests and needs, although my specialty is in Communication Arts.



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Official Gazette of the United States  
Patent and ..., Volume 1041, Issue 4

Gerard Millan Perichon

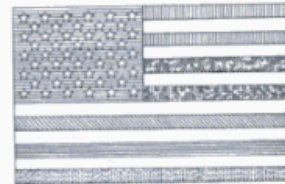
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273,576  
FLAG  
Gerard Millan-Perichon, 502 W. 44th St., New York City, N.Y.  
10036  
Filed Mar. 4, 1982, Ser. No. 354,804  
Term of patent 14 years  
U.S. Cl. D11—167



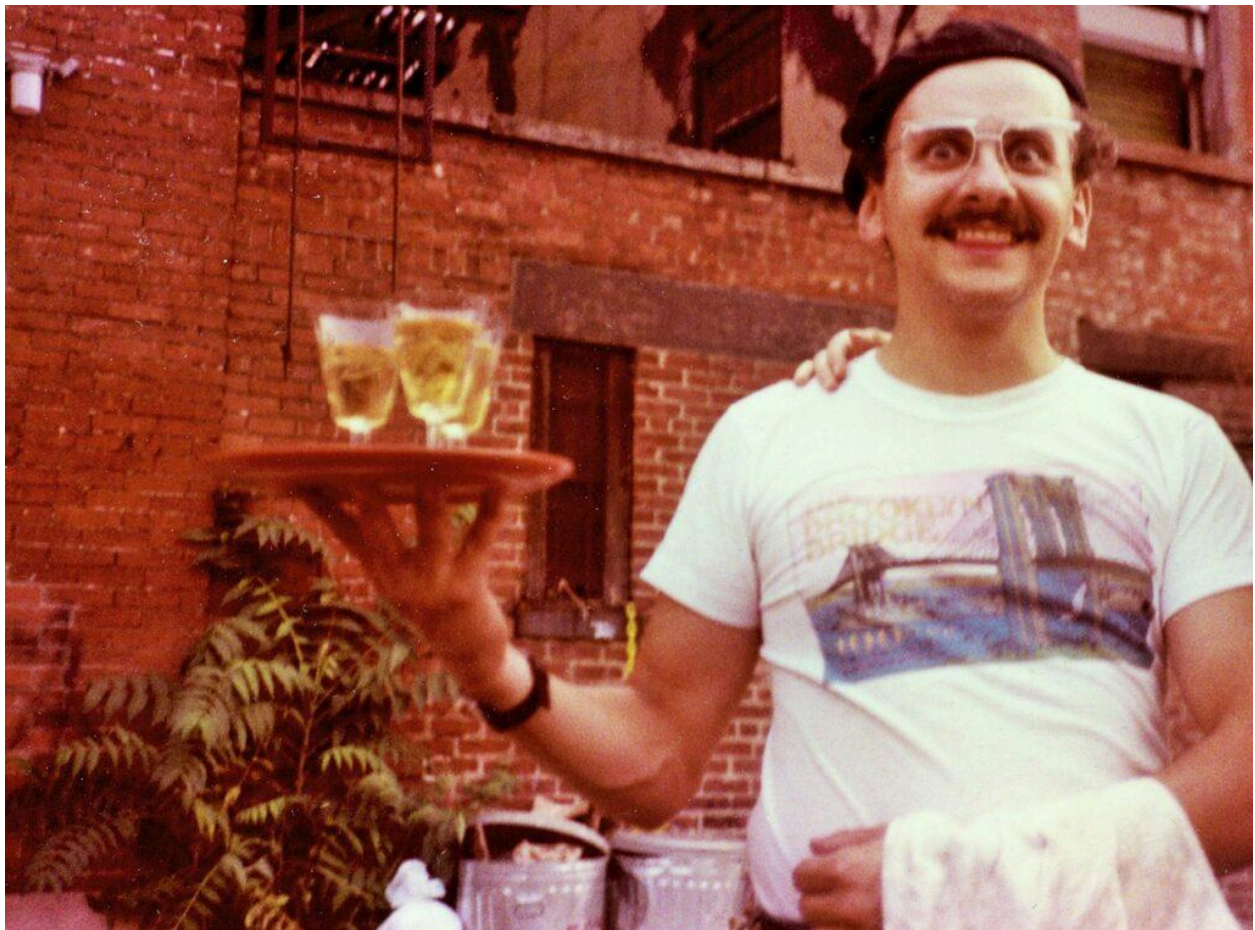


# My last-ever New Year's Eve in Soho

BY HARRY PINCUS, December 31, 2022.

Baby Jery passed away this year, at a good old age. He had lost his studio, and experienced long-term homelessness, but kept on for more than 40 years with a graphic novel that he called “A Patriot’s Guide to Silence.” His struggles are perhaps fitting for an artist as, after all, we are not intended to be wealthy owners of anything, other than our ideas, and our passions.

To read the article please click [Here](#).

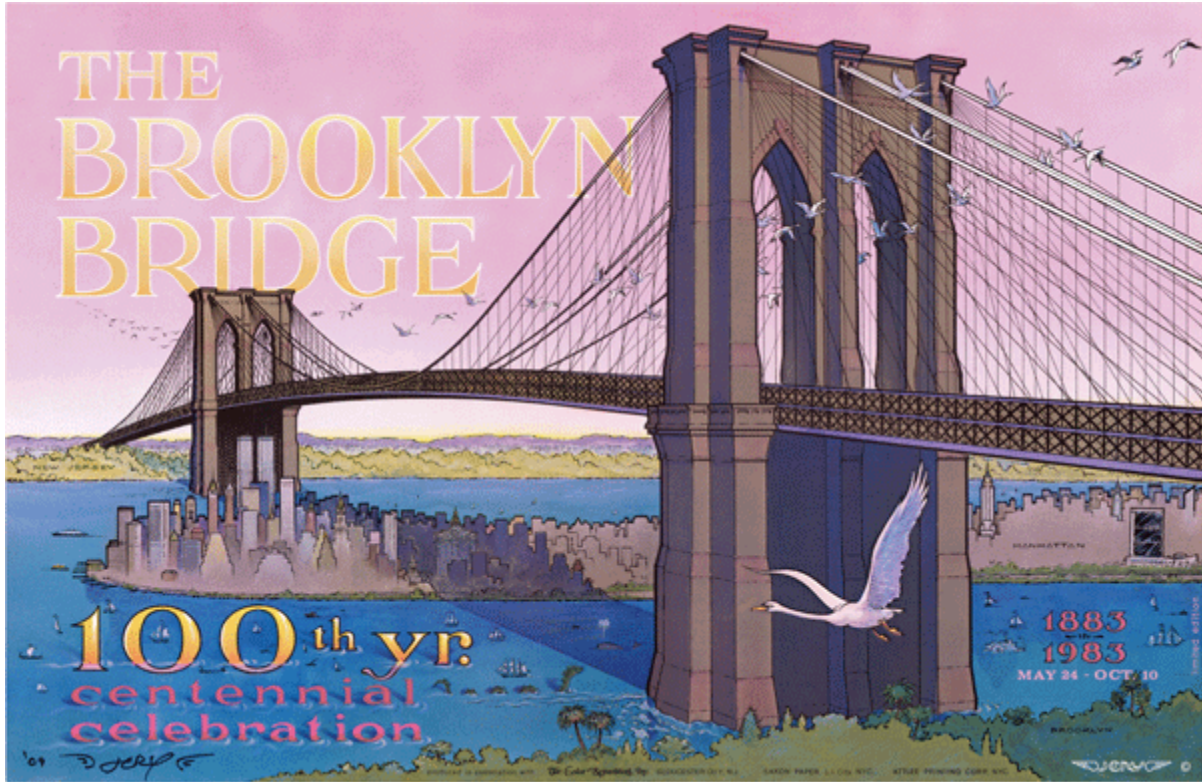


Baby Jery, who also patented an early version of the Pride flag, wearing a Brooklyn Bridge T-shirt he designed. (Photo by Harry Pincus)



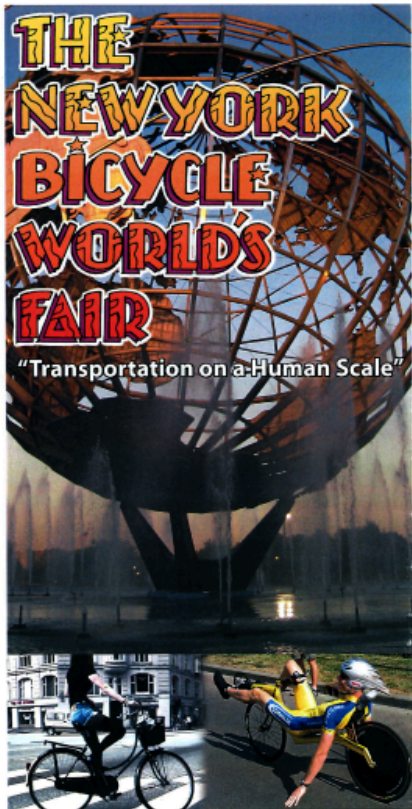
Harry Pincus, right, with B J Perichon a.k.a. Baby Jerry at a High Times magazine Christmas party circa 1980. (Courtesy Harry Pincus)











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**"By making New York more bike friendly, we're taking steps to prepare for the future."**  
 -NYC Mayor Michael Bloomberg

In addition to our ongoing collaboration's with the NY's Queens Museum of Art, LightWheels has begun working in conjunction with England's Cyclorama.net, successor to the greatly-admired "Encyclopedia" and "Bike Culture", and Greenmaps.org, with more than 350 local greenmaps in over 50 countries. They are joining LightWheels in inviting the world's creative cycle design community to carry on some of their important explorations and put them into operation here at the historic New York World's Fairgrounds over the next three years.



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 Phone # 212-431-0600



WHAT IS THE FUTURE OF CYCLING? CHANGE. LOTS OF CHANGE! SHARING. AND IT BETTER BE DONE RIGHT, NOT JUST SOON, WITH MAXIMUM DESIGN DIVERSITY, NOT UNIFORMITY. TRIKES: NOT THE STONY HITS, MORE LIKE VEHICLES &

festival@lightwheels.com

SOCIALS: CYCLES PREFER FOR COFFEE & CIGARETTES, SILENTLY POPULAR IN THE 19th CENTURY, COULD BE BACK IN THE 21st.

KINETIC SCULPTURES, EYE-CATCHING, QUIET STOPS. RECYCLERS: MAKE AMERICAN HISTORY, WITH CONTROL. BARS & STUDIOS, SO THAT THEY ARE JUST AS SAFE AS ANY OTHER BARS.

ELECTRIC ASSIST: THE KEY TO IMPROVEMENTS SUCH AS SMART-LEAS PROPULSION & FOR GREATER RANGE. DESIGN COMPETITIONS: LIGHT WHEELS IS WORKING TO INITIATE COMPETITIONS IN AS MANY AS 360 JURISDICTIONS THROUGHOUT THE WORLD.

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AT  
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**WORLDS FAIR ANNIVERSARY**

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26th

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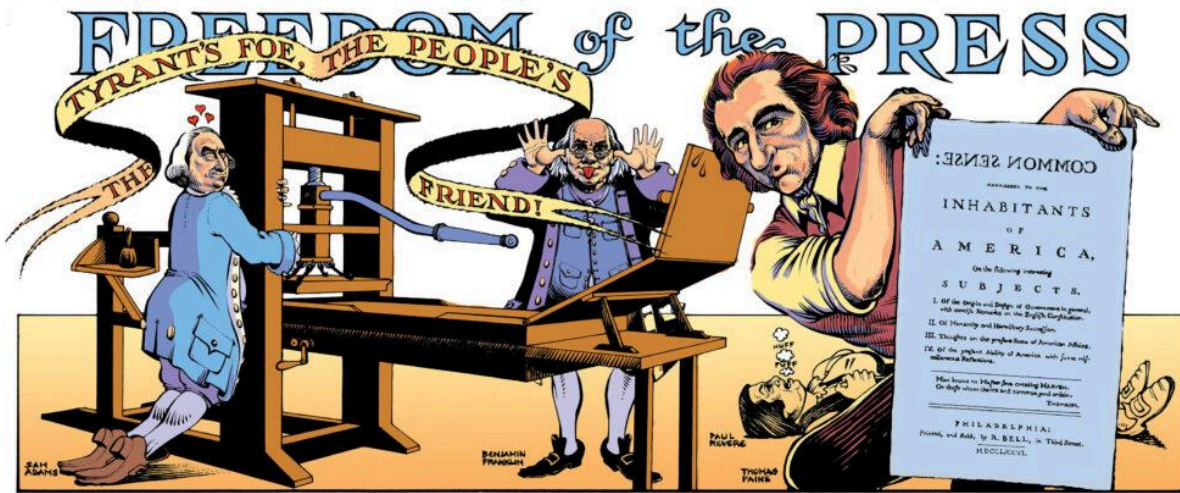


WITHOUT ELECTIONS, POWER CAN STIFFEN INTO *RIGOR MORTIS*, GOV. BERKELEY!



BACON'S REBELLION....1676.

Digital First Pass 09.20.14 300 DPI



PUBLISHING'S PROPAGANDADDIES.....

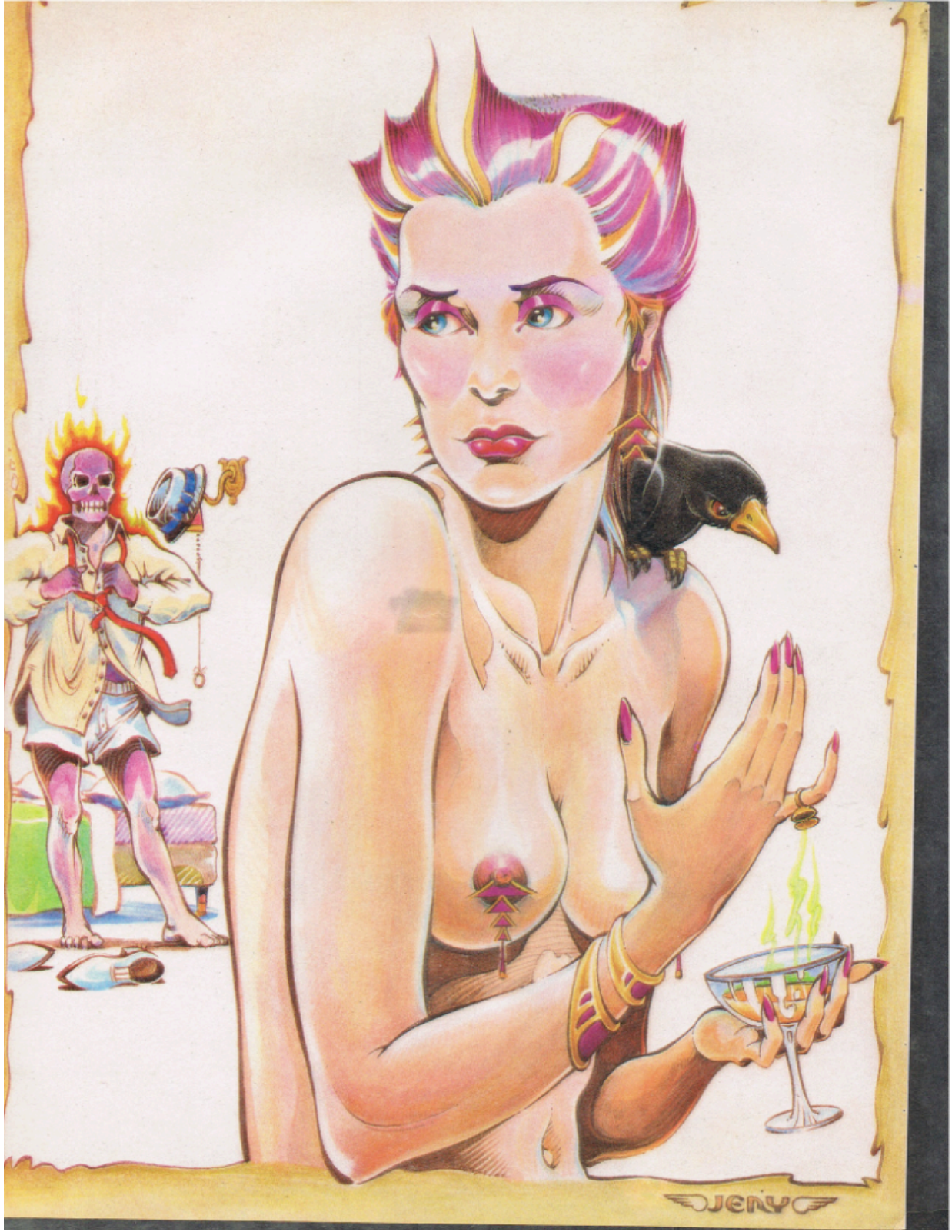
© Gerard Millan Perichon Digital First Pass 10.27.14





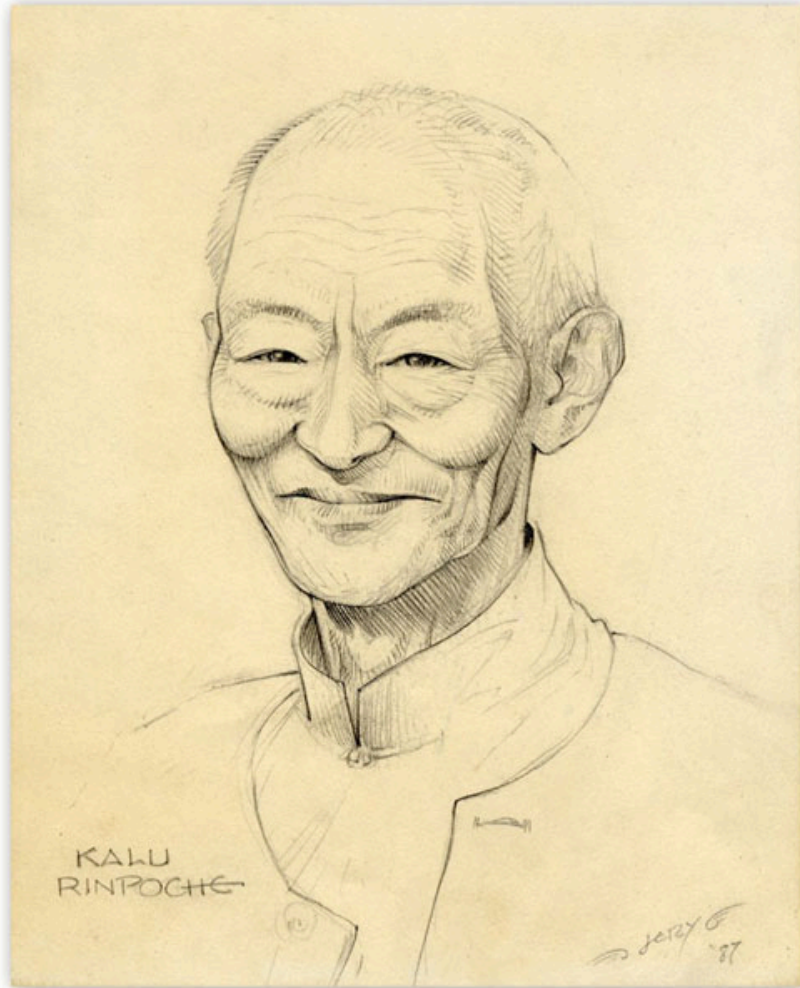








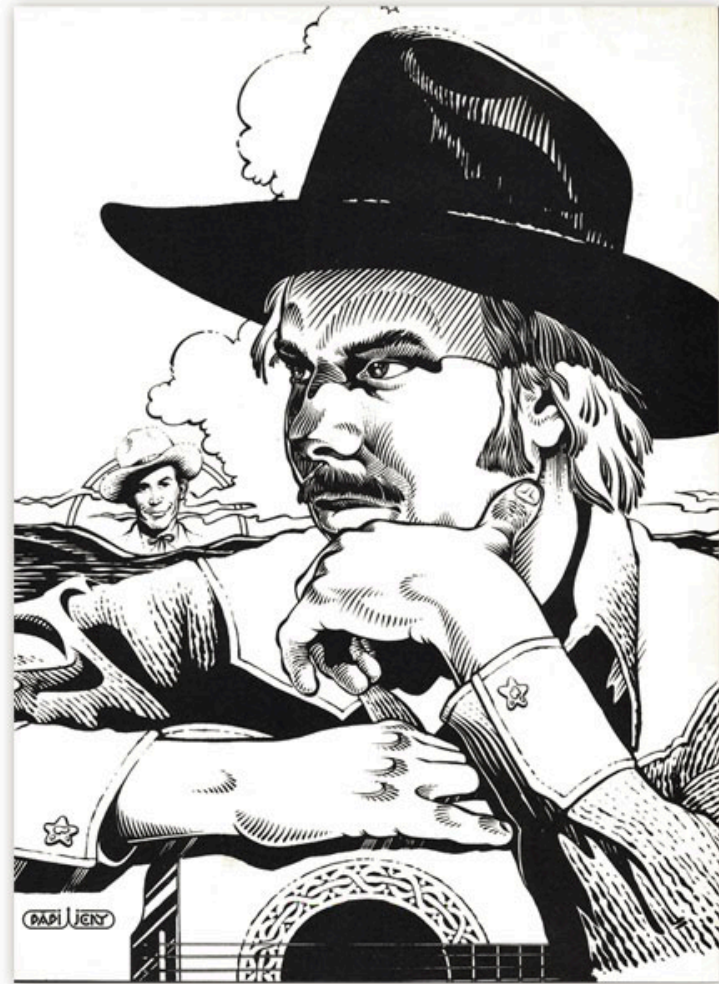




KALU  
RINPOCHE

jeremy '87





# THE RECORD OF A LEGEND

By  
D. Russell  
Connor





A NICOTINE FIT FOR THE FAITHFUL

*Handwritten signature*

# New in Japan: The Manless Factory

On the night shift, robots run Yamazaki's machine-tool plant. The company wants to sell factories in the U.S.

By STEVE LORR

**R**AISING his voice above the maddening mechanical whine, as he gestures strongly with one hand, Yasuhiro Yamazaki exclaims, "This is it."

Yamazaki, senior executive managing director of the Yamazaki Machinery Works Ltd., points toward a cavernous factory in which giant computerized machines — each with a pair of yellow tool drivers that resemble enlarged mouse wheels — are grinding, boring and fashioning parts for high-technology machines like themselves.

"Robot making robots" is the catch-phrase used to describe the process here. Only a few human workers are involved; they direct cranes that load metal castings onto fixtures that are then checked automatically in a storage area.

On the night shift, the machines work unattended. The plant is rather dimly lit. One solitary human sentinel — the night watchman — patrols the factory floor, armed with a flashlight, as the machines labor on, cutting metal shavings weighing several tons and moving them about the plant.

What immediately catches the eye is the movement of the machines. They do not perform in unison, which is the characteristic pattern of traditional automation. Rather, each machine works independently, making an individual part different from its neighboring machining center. The computer tells a machine tool to drop one task, pick up another, speed up, slow down or whatever — all in time with the overall, computerized production plan.

The scene here is one of serene, antiseptic efficiency. Everything is clean, ailed and steady. No coffee cups, cigarette butts or other tokens of human activity is to be found.

Started two and a half years ago and after \$35.8 million in investment, the Yamazaki plant opened for operations on Oct. 23. Because of its level of integration and number of machines that work in concert, foreign manufacturing experts view the Yamazaki Machinery Works as the most impressive of the several so-called "manless plants" that are now sprouting up throughout Japan.

Sumitomo Electric Industries Ltd., for example, opened a completely computerized and robotized plant in Itokubo last year to produce extra-hard metal alloys. At its Kawasaki Works, the Sumitomo Tsugane Company is running a completely customer, cutting tool production line. Brother Industries Ltd. has an unmanned plant that makes the frames for industrial sewing machines, and several machine tool concerns, including the Makino Milling Machine Company and the Tsugami Corporation, are now setting up machine plants.

It should be noted, however, that the so-called manless plants have not rid the production and assembly process of people altogether. At Yamazaki, for instance, the unmanned factory makes the huge, computerized parts of large industrial machine tools. Yet, in an adjacent building, gray-machined employees are doing some of the final finishing work on the machines. They swap a silver of metal here or there to make sure that the heavy gears mesh smoothly.

Though American companies are also pushing ahead with computerized manufacturing facilities, the Japanese, by most accounts, are well ahead. Automation alone is not what makes these plants noteworthy; instead, it is their ability to receive electronic instructions from a central computer and to respond accordingly.

"Industries in Japan are not driving for the machine factory per se," said Kenichi Okamoto, managing director of the Makinori & Company office in Tokyo. "They are after flexibility."

Continued on Page 27



## The Robot Population

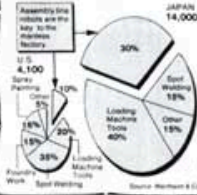
### Programmable Robots in Operation

JAPAN	14,000
UNITED STATES	4,100
WEST GERMANY	2,300
FRANCE	1,000
SWEDEN	800
BRITAIN	500

Source: Japan Industrial Robot Association; Westport Associates; Westport & Co.

### How Robots Are Used

Breakdown of total robot usage by function



Source: Westport & Co.



AS THOU WILT, M' LORD.....

THE TELEPORT IS SET FOR THY LIVING SEED.



THERE WERE COMETS, EARTHQUAKES, & PROPHETS TELLING OF THE WHITE MAN TO COME. ONE DAY, IN THE  
HEURON VILLAGE OF TKAHAA'NAYE, A CHILD OF DESTINY WAS BORN OF A VIRGIN MAIDEN. HIS ANGRY GRAND-  
MOTHER DIDN'T BELIEVE HER DAUGHTER'S PLEAS OF INNOCENCE TILL ONE NIGHT THE CRONE HAD A VISION OF  
THE SPIRIT'S MESSENGER. IT SAID! HE WILL BE CALLED DEGANAWIDAH & BRINGS THE GOOD NEWS OF PEACE  
& POWER. HE WILL CARRY THE GREAT PEACE & LAW FAR BEYOND THE SHORES OF LAKE ONTARIO. HE WILL...!

Matt  
Jordan  
Futurbana



# The Czarina Helped



## **BLACK NIGHT, WHITE SNOW**

*Russia's Revolutions 1905-1917.*  
By Harrison E. Salisbury.  
746 pp. New York: Doubleday & Co. \$14.95.

By **ROBERT CONQUEST**

**A** NEW — and enormous — book on the Russian Revolutions of 1905 and 1917. Is there room for yet another? The answer, surprisingly enough, is a fairly resounding "yes." Harrison Salisbury gives an ebullient, impressionistic picture of the whole period, bringing together the Nicholas-and-Alexandra, the Leninist and the intellectual and economic data in a well-contrived whole, of a type not previously given us. Moreover, this goes with considerable — and fasci-



.....DEATH! BURNING FEAR? OR FREEDOM! IN YE HEARTS....







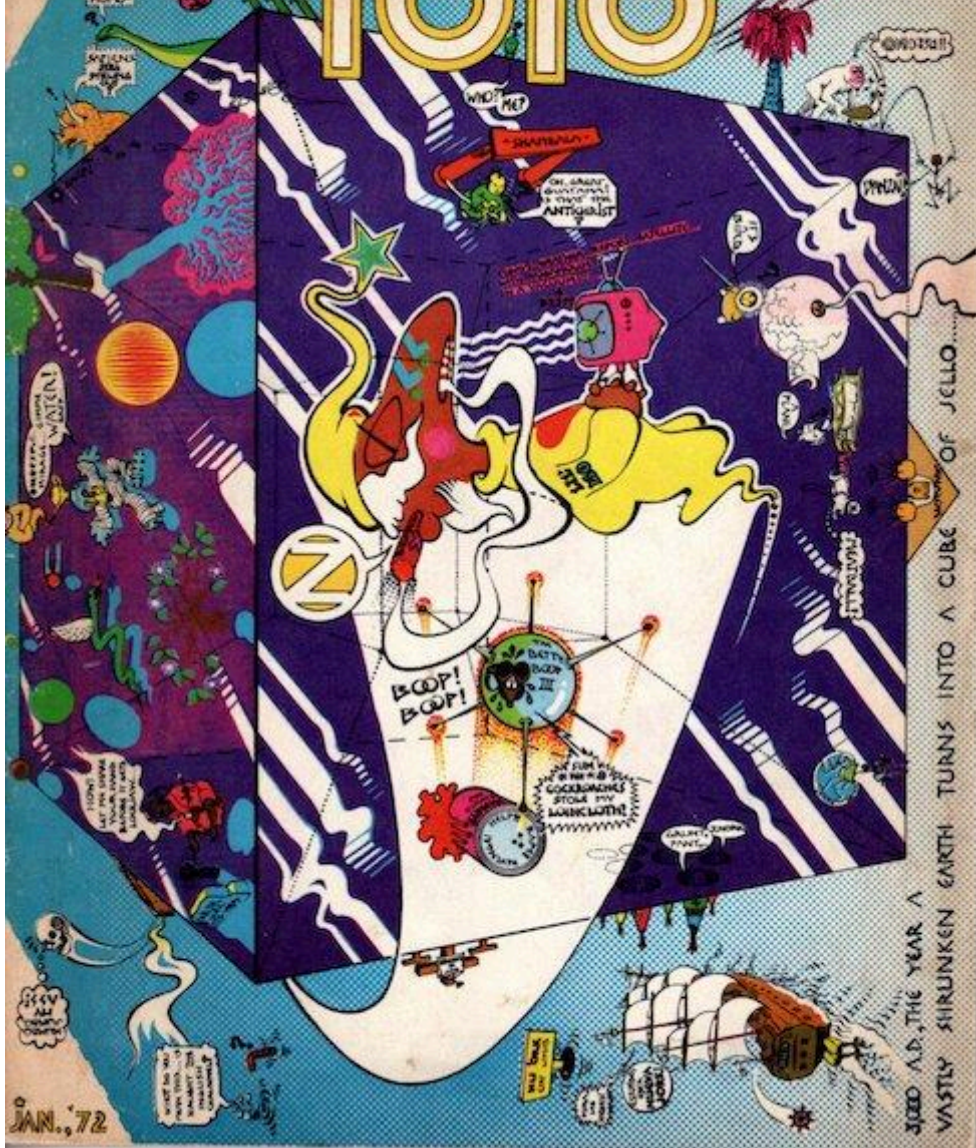
# YoYo Magazine

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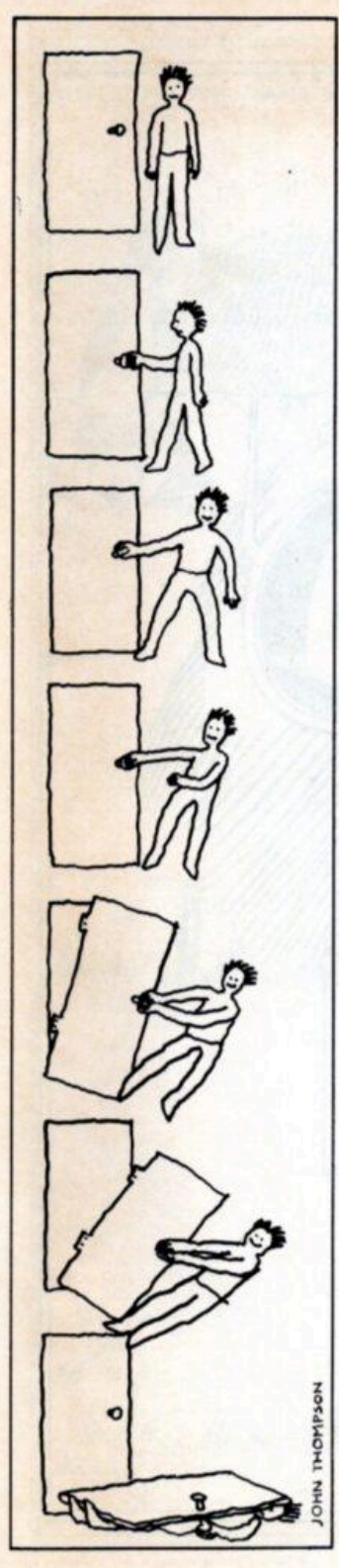
# YOYO



JAN., '72

AGED AD. THE YEAR A  
VASTLY SHRUNKEN EARTH TURNS INTO A CUBE OF JELLO.....



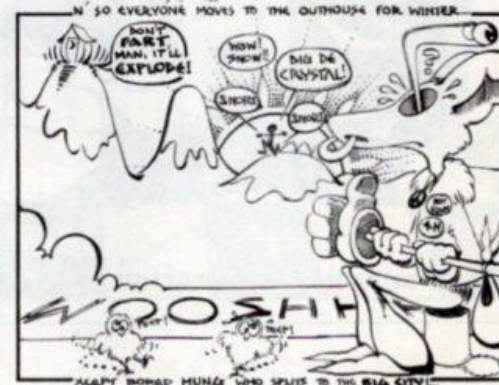
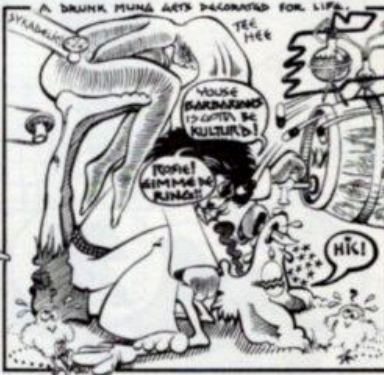
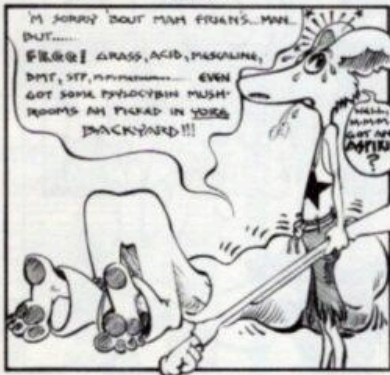


JOHN THOMPSON

ACT I : AWAKENING.....TOWARDS...&OD..?

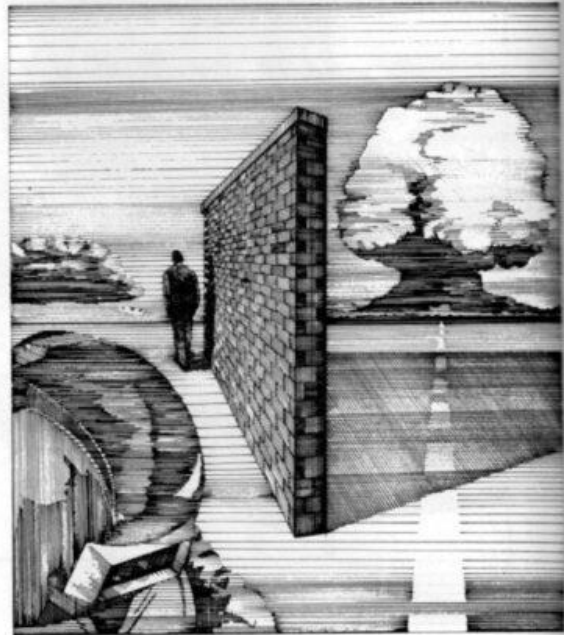
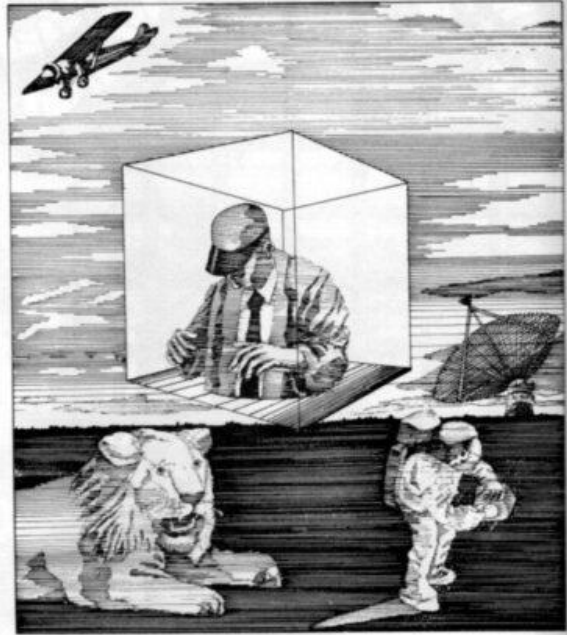


ONLY MUNA (CALLED MUNA BOB BY BIGOT'D HUMANS. &OD MUNA BY BABY CHICKS) ONE DAY FINDS HIMSELF GRACIOUSLY FORCED BY SOME DISTANT RELATIVES + THEIR "OUTLAW" MOTORCYCLE &ANA TO SHARE HIS GENTLE ABODE..... WHICH THEN BECOMES A BOPERS DEN OF SLOTH AND NAIVE INIQUITY???

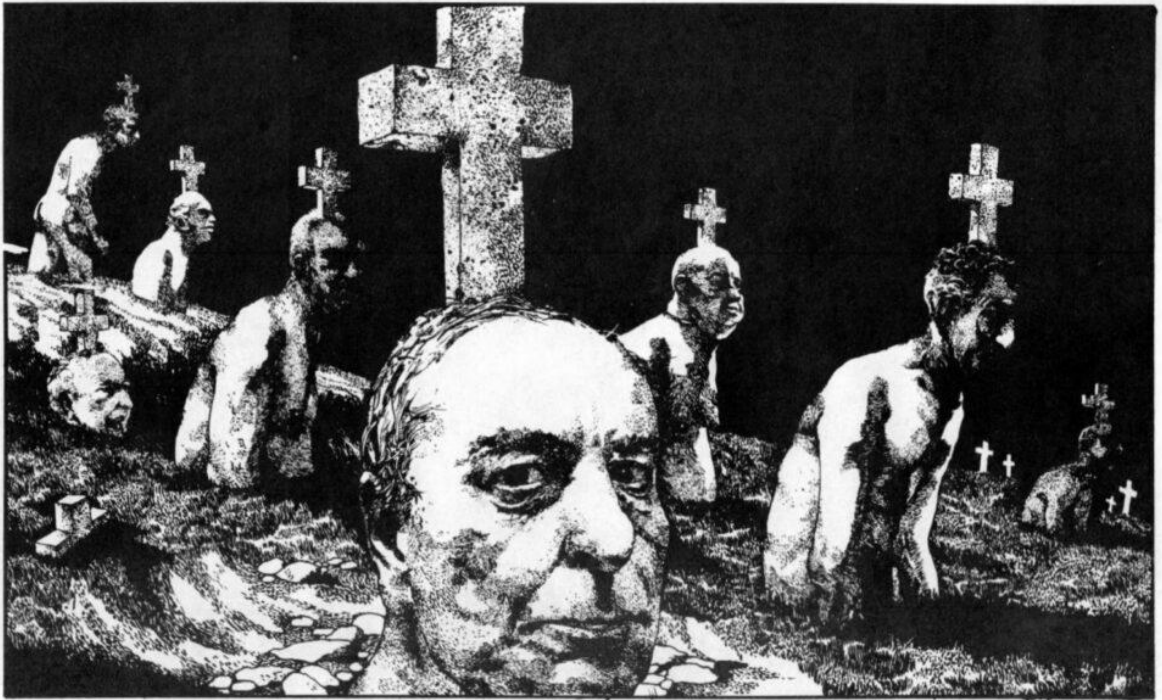


AAAH! BORED MUNA WHO SPEES TO THE BIG CITY!









Fat cats have taken in the sidewalks for the night. The pricks would even take them home if they could fit them on the subways. For anyone left stranded, there isn't a pray-

er, but if they're lucky they'll find a telephone booth, & maybe they can all fit in, each & every one, like in the good old school days when it was a laugh a minute.

From the [Ullage Group](#) article:

*Yoyo*, or, to give it its full title, *Tales n' Tails for the One n' Every Yoyo*, was published in January 1972, in NYC. It advertised subscriptions, but this seems to have been the only issue, cheerily numbered 00.

It was published and edited by the painter and cartoonist Gerard Millan Perichon, who usually drew under the name of Babi (or Baby) Jerry. He contributed to the *New York Times*, the *East Village Other*, and the *National Lampoon*, among others.

*Yoyo* is an underground comic book in a magazine format, a big book at 96 pages. The contributors are an interesting bunch: veteran underground artist John Thompson (with an uncharacteristic doodle), Michael O'Donoghue (with a photo funny), Tomi Ungerer (with an excerpt from his book *Compromises*), the Belgian animator Picha. Perichon includes a couple of his trippy stories; the illustrator Paul Spina has pages of his hallucinatory art; and the Hawaiian painter Byron Goto indulges in a raunchy story about cowboys. Thirty pages are devoted to "The Scarecrow," an inscrutable and inky picture story by Brad Holland, who went to become an influential illustrator. It's an odd mix: underground comics by artists who usually didn't draw comics.

Above are some samples.

# JERRY

*Gerard Millan Perichon*

email: [jerynyc@yahoo.com](mailto:jerynyc@yahoo.com)

voice: 212-431-0600

[jeryartist.com](http://jeryartist.com)

