

How to Draw Funny Pictures

- E. C. Matthews -



200 - Illustrations

by **ZIM**

HOW TO DRAW FUNNY PICTURES

A Complete Course in Cartooning

By

E. C. MATTHEWS

WITH 200 ILLUSTRATIONS

By ZIM



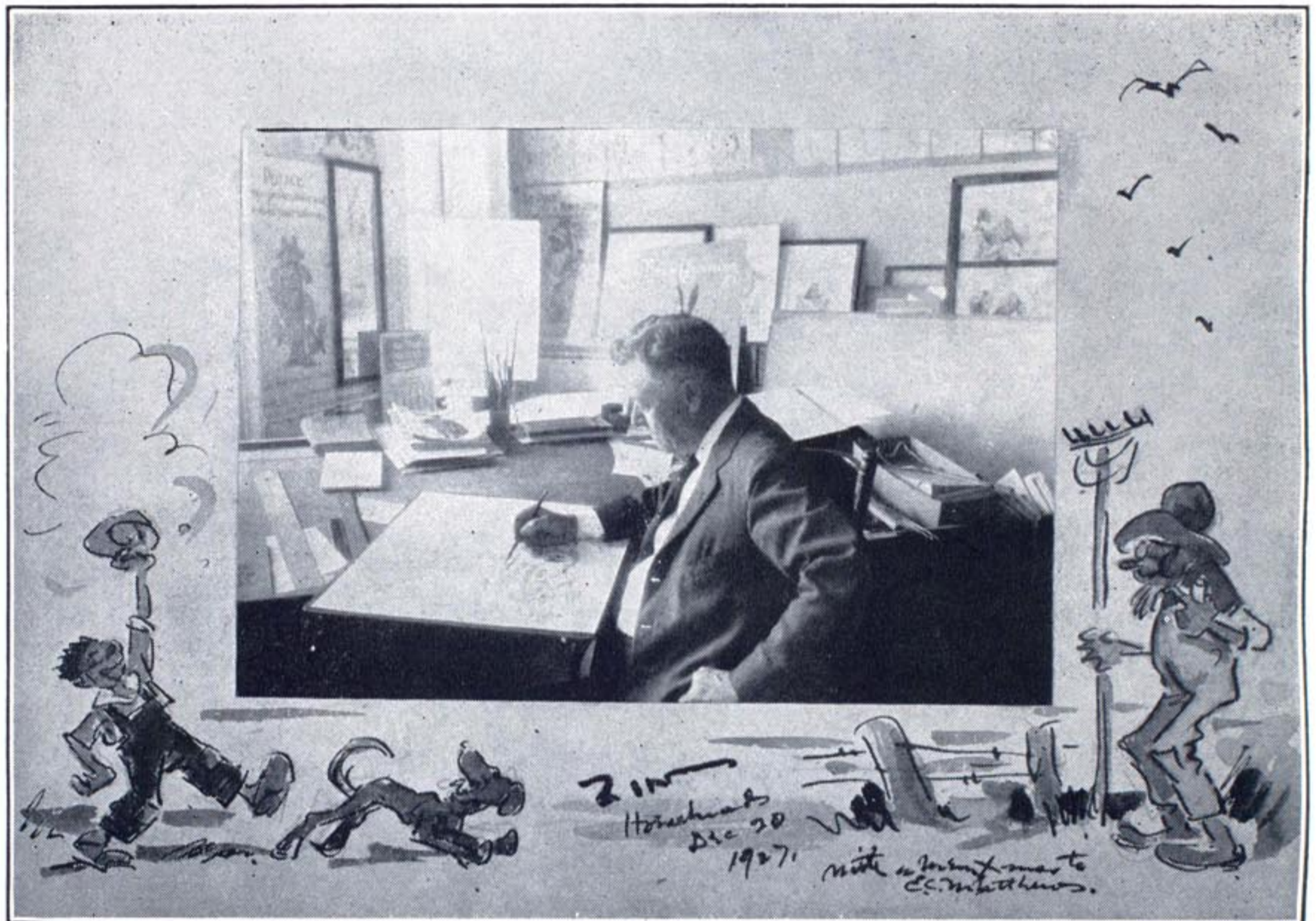
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ZIM AT WORK IN HIS STUDIO

INTRODUCING EUGENE ZIMMERMAN, popularly known to the millions as ZIM.

He is probably the most famous caricaturist in the world. For many years his drawings for *Judge* were the most popular pictures in that magazine and on its covers.

Zim's drawings have been making the world laugh for over forty years, and we have been fortunate indeed to obtain illustrations for this book direct from the pen of the old master, for in all the world there is no one more capable of illustrating a book on "How to Draw Funny Pictures."



A Sketch of the Author by ZIM

CONTENTS

	PAGE
LIST OF ILLUSTRATIONS	9-13
INTRODUCTION	15-17
I. A WORD ABOUT MATERIALS	19
II. PRACTICE SKETCHES—FACES IN CARICATURE	21
III. COMIC FIGURES AND SIMPLE CARTOONS	37

IV.	WASH DRAWINGS	49
V.	ACTION AND PERSPECTIVE	61
VI.	CARTOON ANIMALS AND SCENIC BACKGROUNDS	73
VII.	CHARACTER AND EXPRESSION	85
VIII.	SEASONAL AND HOLIDAY CARTOONS	99
IX.	SCHOOL AND COLLEGE HUMOR	111
X.	ILLUSTRATED JOKES AND HOW TO SELL THEM	117
XI.	PICTURE ANIMATING AND CHALK-TALKING	127
XII.	HUMOROUS ARTICLES—HOW TO ILLUSTRATE THEM	135
XIII.	SPORTS CARTOONING	143
XIV.	POLITICAL AND EDITORIAL CARTOONING	149
	GENERAL INDEX	159

ILLUSTRATIONS

	PAGE
Adam and Eve	123
Aeroplanes	41, 42, 125, 130
Alligators	64
Angel of Peace	157
Anger	96
Artists	42, 43, 65, 85
Author (Pencil Sketch)	7
Autos	66, 108, 129
Auto Wrecks	44, 121
Autumn	75, 106
Babies	102, 104, 118, 120, 158
Baby Carriage	94
Bad Men	68, 141
Bagpipe Players	87
Ball Players	144
Banjo Players	98, 113
Banquet	85
Bar Tender	141
Basket Ball Game	116
Bears	82, 88, 127
Ben Dey Tint	147
Benevolence	158
Birds	75, 104
Blacksmiths	62, 70
Block Halftones	23, 51
Boy Heads	23, 60, 96
Boys	25, 105, 106, 118, 124, 125
Broncho Buster	67
Brush Drawings	28, 118
Buffalo	83
Bugs	74
Buildings	69, 76, 90, 94
Bullfighters	65, 78
Bulls	65, 78
Butcher	137
Cabin	60
Caddy	147
Calf	141
Camel	78
Cameraman	127, 129, 130
Campfire	142
Cannibals	88
Cannon	107
Capital	156
Cartoonists	31, 33, 40
Cats	68, 77, 107, 109
Cavemen	79, 80, 135

	PAGE
Chalk Talkers	133, 134
Charcoal Paper Drawing	29
Cheer Leader	111
Chickens	76, 102, 122
Children	64, 80, 106, 158
Chinese	92
Christmas	101
Cloud Effects	70, 84
Clowns	110
Co-ed	115
College Men	114, 115
Colored Home	120
Colored Parade	18
Common People	156
Coonskin Coats	111
Correcting Mistakes	41
Cotton Pickers	138
Cowboys	34, 67, 83
Cowgirls	35
Cows	76, 141
Critics	85
Crying	96
Cupid	102
Dancers	68, 119, 142
Director—Movie	129
Divers	106, 146
Dogs	59, 76, 124
Donkeys	130, 150, 155
Doughboys	71, 107
Ducks	66, 122
Dudes	68, 132, 141
Eating	86
Egypt	130
Elephants	110, 123, 150, 155
Eskimos	88
Family	120, 158
Farmers	76, 104, 109, 141
Father Time	101
Fat Men	85, 103, 114
Fear	96
Feet	66
Fiddlers	43, 138
Fireman	129
Fisherman	60
Flags	105
Flappers	114, 119
Football	116
Fox	75, 84
Frenchman	151
Frogs	75
G. A. R. Veteran	52
Germans	93

ILLUSTRATIONS

11

	PAGE
Girl Heads	35, 56
Girl Heads—Pencil	47, 57
Girl Heads—Wash	54, 55
Girls	110
Gloom	95
Goat	91
Golfer	147
Gray Paper Drawings	29, 53
Grindstones	109, 122
Guide	91
Hallowe'en	107
Hats	25
Hauteur	97
Head Proportions	22
Heat	103
Hebrews	89
Hero	129
Highlight Halftone	7
Hobo	124, 128
Hogs	59, 60, 121
Horses	63, 83, 107
Hounds	59, 138
Hunters	75, 76, 82, 84
Ice Wagon	99
Indians	63, 68, 129, 142
Irishmen	87
Italians	90
Jackass	63, 64
Japanese	93
Jazz Musicians	113
Jews	89
John Bull	154
Joy	95
Justice	158
Kids	96, 106, 124
Laughter	95
Layouts	139, 140
Lead Pencil Drawings	22, 23, 26, 57
Lincoln	134, 153
Lions	79, 154
Loafers	86
Locomotive	132
Lunch Room	86
Man Heads	22, 52, 58
Mark Twain	126
Mars	157
Mastodons	70, 123
Milking	141
Motorists	66, 76, 108
Moonlight	63, 142
Mountains	69, 70, 84, 91
Moving Day	42

	PAGE
Mules	63, 64
Musicians	43, 90, 113
Negress	107, 120
Negroes	26, 60, 64
Newspaper Halftone	51
New Year	101
Night Scenes	68, 98
Organ Grinder	90
Overseas	71, 107
Papoose	142
Parachutes	41, 130
Peace	157
Peasant	91
Pencil Sketches	7, 25, 139
Pen Practice	31, 33, 72
Photo Head Cartoon	58
Phrenologist	97
Pickaninny	17, 118, 126
Pitcher—Baseball	144
Poker Game	132
Policemen	90, 94, 110, 119
Politician	148
Polo Game	146
Poodle	115
Position for Drawing	20, 31, 39
Possum Hunters	98
Preacher	121
Prehistoric Animals	80, 81
Prize Fight	145
Pups	50, 100
Pushcart Peddler	90
Rabbits	76
Radio Cartoon	45
Rain	71
Reading Newspaper	53
Robins	75
Roosters	102, 151
Sailor	110
Santa Claus	101
Saxophone Players	43, 63
Schoolhouse	106
Scotchmen	87
Sculptors	135, 137
Scythe	101, 104
Semi-serious Cartoon	153
Shack	60
Sheik	78
Sheik (Sidewalk Variety)	22
Signature	72
Sign Painters	46
Singers	63, 98, 110
Sled	88

ILLUSTRATIONS

13

	PAGE
Sleigh	108
Snail	74
Snake	123
Snow Scene	103
Soldiers	71, 105, 107, 155
South Sea Islanders	88
Spatterwork	32
Sphinx	130
Spirit of '76	105
Spring	75, 104
Squirrels	75, 84
Steamship	146
Steers	67, 83, 140
Street Scenes	69, 70
Strong Men	110, 145
Stork	130
Summer	75, 103, 104
Swimming	64, 66, 106, 146
Swiss	91
Tiger	81
Toughs	27, 32, 51, 86
Tramps	84, 108, 124, 128
Trapper	82
Turkeys	109, 122
Turtle	128
Uncle Sam	24, 28, 151, 155
Valentines	102
Vignette Halftone	56
Violinists	43, 138
Voting Booth	148
Waiter	86
War	157
War Dance	68, 142
Washerwoman	107, 120
Washington's Birthday	102
Water Effects	64, 66
Weather	103
Weight Lifters	145
Western Scenes	70, 83, 94
Wind	103
Winter	75, 103, 108
Wire Walker	93
World	152
Yankee Doodle	155
Zim (Photos)	<i>Frontispiece, 20</i>

INTRODUCTION

CARTOONING and humorous illustrating make a most fascinating and profitable vocation, or a very enjoyable and instructive pastime.

Professional cartoonists are no longer the only ones who can use this ability in a profitable way. Teachers and preachers often illustrate lectures with chalk talks, and many authors illustrate their own writing. Commercial artists and ad writers find humorous drawings the surest way to attract attention to advertising. The modern showcard writer or sign painter knows that a touch of humor often multiplies the value of a sign by attracting the desired attention.

School and college students derive great pleasure from humorously illustrated school papers, class annuals, etc.

So, today, the subject of funny pictures appeals to both sexes and all ages.

Nor is this a hard subject to master; by putting in an hour a day on this study you may be able to master the art very creditably in less than a year's time.

For several years my attention has been drawn to the need of a really well illustrated book on cartooning and humorous picture work in general!

There are many methods of teaching drawing. The academic method makes you spend two years or so copying and drawing from casts or still life, then a few more years studying anatomy and the human figure, before you start making practical illustrations. Another school starts you out tracing pictures and rendering difficult pen technique studies.

The idea of this book is to start you on simple studies and gradually develop your ability until you can do the most difficult cartoon compositions.

This work is all done freehand and you develop drawing ability, with appreciation of character and action, from the very first.

The academic method will, perhaps, make an academic

artist of you, but the course contained herein will develop your draughtsmanship, store your mind with good material, and give a confident swing to your work, which, under ordinary circumstances, would take you many years to acquire.

If you copy comic strips it doesn't necessarily follow that you will become a great "comic stripper." These strips are sold on account of their "human interest" appeal. It is often the idea, and not the drawing, that sells comic strips, for some of them are void of any semblance of good draughtsmanship.

Even if you were able to draw some of these characters as good as the originals, without the original idea your drawings wouldn't be worth enough to pay your board bill.

There are already thousands of artists who could carry on a comic strip, but they can't market them. I advise you to aim at something different for a living, and eventually you may break into the strip, if you are determined to do so.

Freelance cartooning, newspaper work, humorous pictures for advertising purposes, motion picture animating, chalk talk lectures, humorous story illustrating, and other branches offer a much more practical field for your efforts.

A hundred comic strippers can supply all the strips needed, but there is room for thousands in the field of editorial, political and sports cartooning and the aforementioned branches of comic art.

My first memory of Zim's work dates back to about 1910. Of course, he had been a great cartoonist for a quarter century even then. From the time of my youthful discovery, I began looking for Zim pictures, and my correspondence with him dates back to 1916. Later I met him in person, and of the thousand and more Zim drawings I've seen, in print or in the original, no two were alike, and I believe all cartoonists will agree with me that he is one of the most original artists the world has ever produced.

Bill Nye, the famous humorist, in writing to James Whitcomb Riley, suggested that Zim be employed to illustrate some of their books, as he was the one cartoonist who didn't copy from others but originated everything in toto.

Drawing, like music, must be studied and practiced. If the student will begin on the simple studies in this book, copying and memorizing each picture in turn, up to the more

complicated studies in the last lessons, he (or she) will be filling the storehouse of the mind with ideal cartoon characters that will be of great benefit in originating humorous drawings on any subject.

The ability to choose good studies to copy from is half the battle. I know a young fellow who has been copying John Held for years; even when he tries to draw an original, it looks like Held just the same.

This book, I believe, contains the most varied assortment of original characters ever published in a single collection. By referring to the list of illustrations, the artist will be able to find instruction or illustration on almost any humorous subject under the sun.

It is neither likely, nor desirable, that the student will adopt a style similar to Zim's. These studies are merely offered as ideals of character, action, simple rendering and good cartoon composition. When these details are mastered, the student should strike out to acquire a style of his own.





ATTENTION!

In the lessons to follow we presume that the student has had some practice at drawing.

If not, you may have to do some measuring to get the proportions correct. And you might have to work at odd times for several days, or a week, on one simple picture; but once you get started to sketch freehand with some accuracy, you can handle a picture a day from then on.

I do not mean to say that you will remember all these drawings, but you will be placing good ideals of typical cartoon characters deep in your subconscious mind. Later, when you draw from imagination, all this training will show in your work.

HOW TO DRAW FUNNY PICTURES

I

A Word About Materials

OF ALL the trades, callings and vocations, the comic artist requires fewer tools and less material than anyone I can think of.

A few lead pencils: 6H for tracing, etc., a medium or No. 2 writing pencil for layouts, and a 4B for pencil drawings, are O. K. Then about ten cents' worth of typewriter paper or unruled note paper is enough material to start.

A small drawing board, a T-square, one dozen thumb tacks and a five-cent square of art gum will also come in handy. This material can be purchased at an art store, stationer's, or, most of it, in the ten-cent store.

Then, for a pen-and-ink outfit: a bottle of Higgins' waterproof ink, a penholder, one-half dozen Gillott's No. 303 pens, and some smooth white ledger, bond, or halftone paper completes the outfit. (Don't use blue ink or writing fluid. Get into the right habit, as there is only one kind of ink to use on work intended for reproduction—that is the black waterproof drawing ink.)

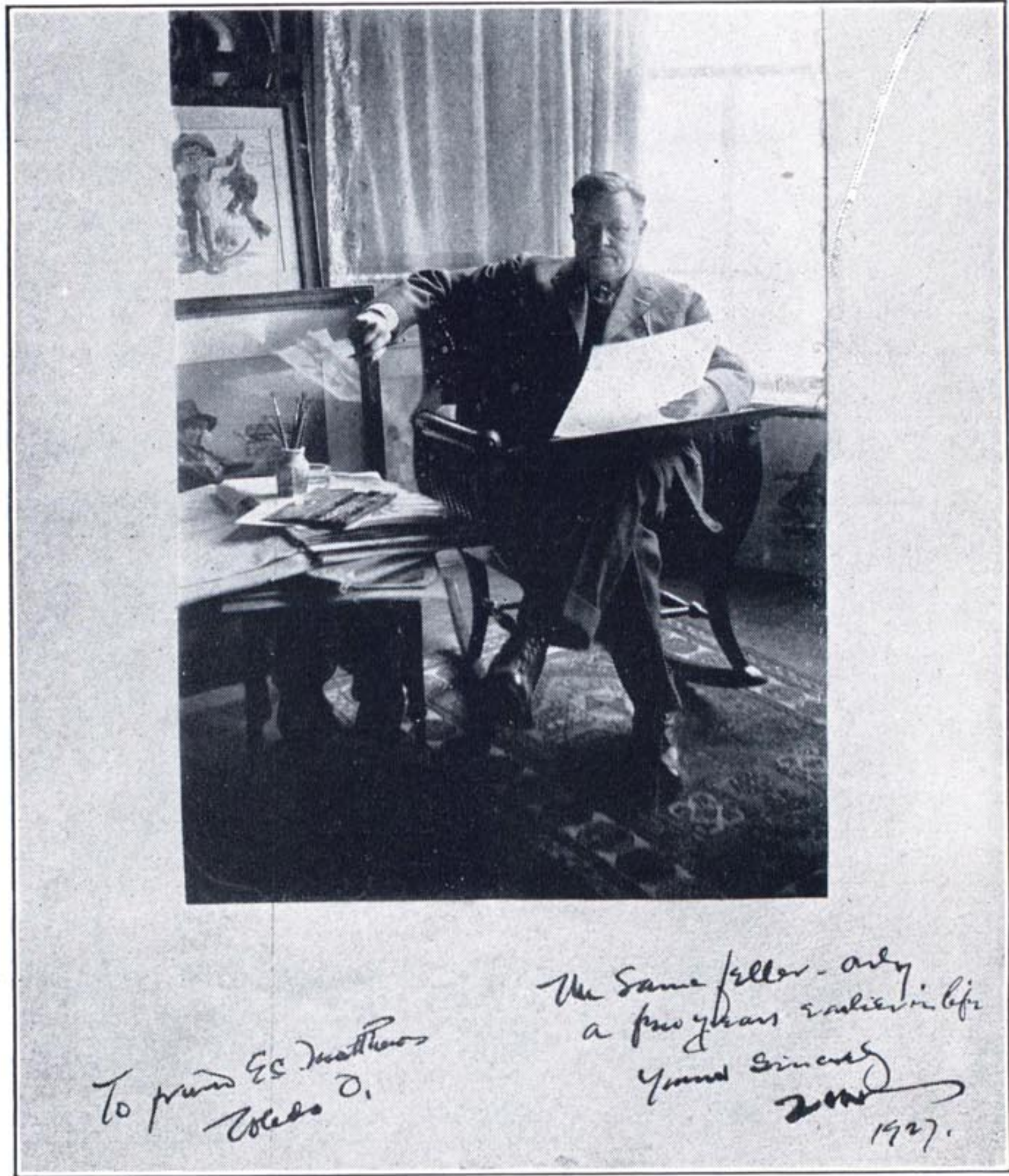
For wash drawing you will require a pan of lamp black water color, costing about fifteen cents, and two pointed brushes, either camel hair or red sable. The smallest should be red sable for detail work, and the larger brush may be camel hair for filling in large washes.

A jar of Chinese white, or white showcard color, is good for painting in white highlights, etc. Typewriter paper is good enough for practice. Don't try to make wash drawings on cardboard or paper that absorbs the water too fast.

For charcoal and crayon work you need a black Ceramic or Blaisdell grease crayon, some charcoal sticks, a kneaded rubber eraser, a small piece of sandpaper (for sharpening the charcoal) and a few sheets of charcoal paper.

Then, if you wish to preserve the charcoal drawings, a bottle of fixatif and a small tin fixatif sprayer.

Everything described in this list will cost about five dollars, or less, depending on where you buy it.



Another picture of Mr. Zimmerman at work

You will note the drawing board across his knees. This is a comfortable way of working. Practically all of my writing and drawing is done in this way, making expensive mahogany desks unnecessary.

Just cross your knees and lay the board over your knee and the arm of the rocker. Tilt the chair back slightly, and you are in a mighty comfortable position to wield a lead pencil by the hour.

II

Practice Sketches—Faces in Caricature

DRAWING the face and features is the first plausible step in the study of cartooning, and a little information on heads in general will not go amiss.

Children are more round faced than older persons. Baby noses, and in fact, all the facial features of children, should be small in comparison to the size of the head.

The nose becomes larger in proportion to the size of the head from babyhood on. In old age the nose stops growing, but the face shrinks, causing the nose to appear larger in proportion to the face.

In making personal caricatures, study the nose and ears carefully and keep them the proper shape. All ears are different, even more so than noses. In cartooning we exaggerate the unusual features; high foreheads become higher, small chins become smaller, and all other features are likewise exaggerated.

Many people call the mouth the index to character. The long, thin lips of old age give a vastly different appearance from the full lips of sweet sixteen. Another index which I have noticed is the upper lip. If the distance between the nose and mouth is great, the person is apt to be stubborn; while a short upper lip usually denotes a sweet disposition.

A receding chin is usually taken to denote weakness, while a protruding chin shows aggressiveness. A high forehead and wrinkles in the forehead denote mental capacity.

Be careful not to draw a front view of the eye in a side view picture. This style was employed by the old-time Egyptian artists, but it is not correct.

An old man's eyes are surrounded by wrinkles and "crow's feet," while a pretty girl usually has heavy eyelashes and graceful eyebrows.

Some knowledge of the true proportions of the head will be a great benefit to the student. Even though cartoons are not usually in correct proportion, you should have an understanding of the subject, so that your exaggerations can be

made with a purpose, and not through ignorance of the correct proportions.

The pencil sketch shown is slightly idealized according to the style of fashion art. It is a quick freehand drawing, and only intended to give you a general idea of facial proportions. Gray paper was used, white highlights painted in. The head fills a square, with the nose and top slightly extending out. The eyes come in the center, measuring up and down. The average person, not knowing this fact, would make the face below the eyes much larger than that part of the head above the eyes.

The ear is the pivot point of the head; the lines of the eyebrow, eye, chin, etc., lead toward it; but it is not in the center of the head. The ear comes about even with the nose, and is about the same length. In a side view the ear comes below and behind the center of the head.

The face may be divided into thirds. This method was advocated by Leonardo da Vinci. From the chin to the nostrils is the first third; from the nostrils to the point where the eyebrows meet is another third of the face; and from there to the hair line is the other third—bald heads excepted.

You need not copy this diagram, unless you choose, but study it carefully to remember the correct proportions.



You may wonder why we do not present other diagrams showing how easily a picture is constructed. Actual cartoons are never made in that way. Even this head was drawn first and the lines ruled on afterward. No set of foolish block-and-circle diagrams can make a cartoonist of you.

Freehand practice, and lots of it, is what you need. You will find the work in this book the shortest cut to comic art; but merely reading the book will not do it. You must practice persistently with the pencil and pen.



Our first exercise is pencil sketching. Heads make an easy and interesting subject, so we'll start there.

The boy's head was dashed off by Zim in a few minutes with a soft lead pencil on a piece of typewriter paper.

Lead pencil drawings are more expensive to reproduce than pen drawings and do not print up as clearly; the half-tone lines in the screen used to reproduce the picture kill the contrast by making a gray tone of what was pure white in the original.

Copy the sketch several times, freehand, a little larger than the print. Then try drawing the boy from memory without looking at the print.



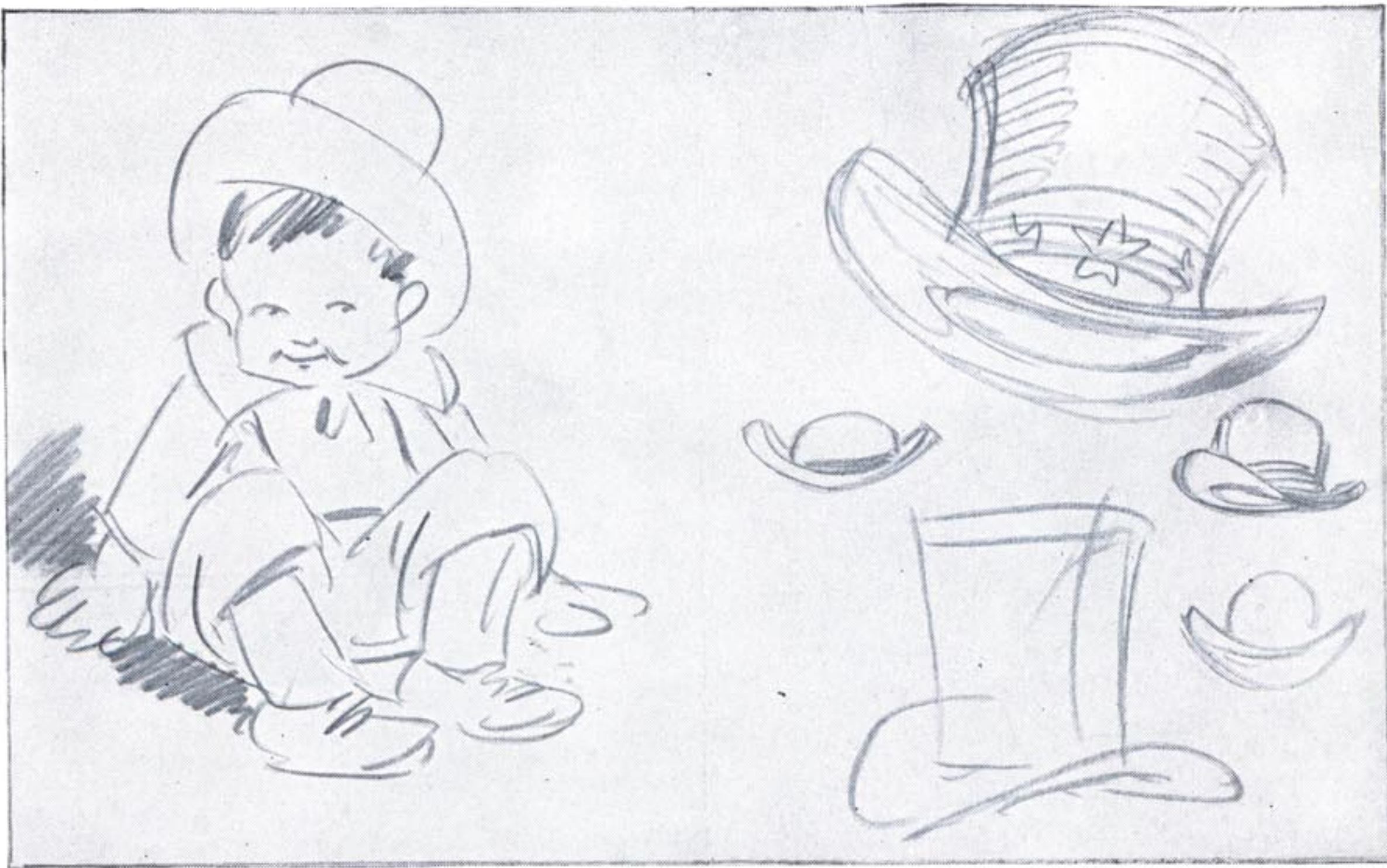
This "Uncle Sam" is a rapid freehand drawing with a black grease crayon.

These head studies were mostly made on full sheets of

typewriter paper and then reduced to size suitable for the page when printing cuts were made.

You may work on a full size typewriter sheet, or a little smaller if you prefer, in making copies of these pictures; but keep your work large enough to get a good free swing.

Artists almost always work larger than the printed pictures, and the photographic reduction tends to make a good picture better.



These practice sketches show the kind of original work you should attempt at first. Make simple drawings of children and pets, hats and shoes, and in fact, every interesting object about you. It is a good idea to carry a small sketch pad and make several original sketches each day.

Hats are hard to draw correctly, and you will find that this sort of practice helps you to acquire a graceful swing from the very start.

The above sketches were made on two separate typewriter sheets. The boy figure measured about 7 x 8 inches in the original.

As explained before, these pictures print rather dim on account of contrast lost in halftone reproduction. There is a method of engraving known as "highlight halftone" which

produces a print almost equal to the original, but this method is too expensive for general use.

The sketch of the author on a preceding page is a high-light halftone. The others are ordinary block halftones.

I would suggest memorizing a sketch a day. Copy the picture in the morning and again at noon, then try to draw it from memory in the evening. This will be hard at first, and you may have to copy a sketch over three or four times; but your memory will soon become trained to retain an impression of the picture.



Here are a couple of “color studies” for you to try. It isn’t necessary to make a black man’s face black. In fact, it’s much better to leave plenty of white highlights.

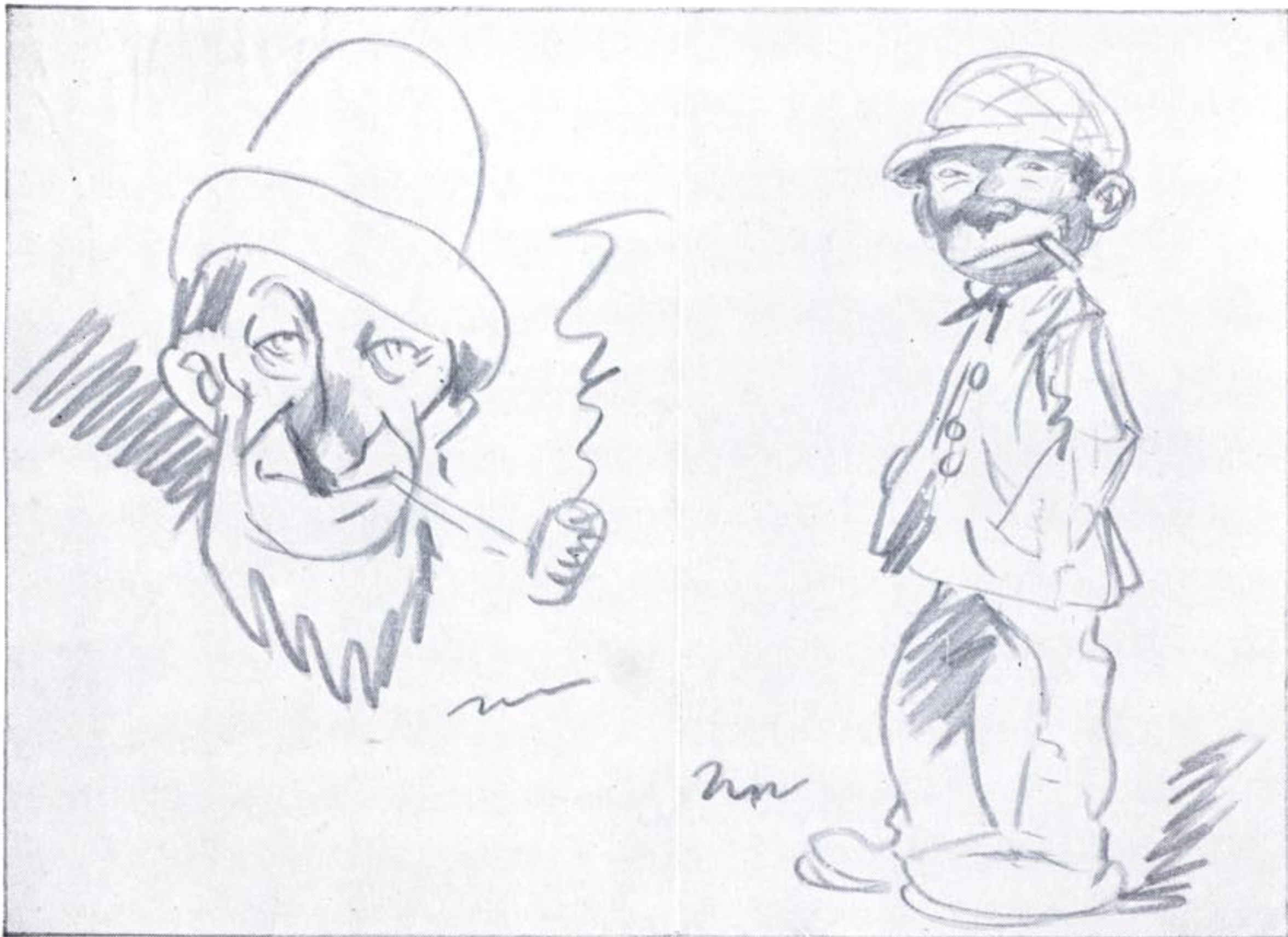
Unlike some foreign types, the colored people do not strenuously object to being cartooned. The Irish and the native Americans also are usually good natured in this respect and do not regard a racial caricature as a personal slam.

The wide nose, heavy lips and fuzzy hair are all as important to a colored cartoon character as the dark complexion.

Most of our studies will be in pen and ink because they print up sharp and clear. But you should do a lot of pencil

work. These sketches give you some idea of the proper free and easy way of using a lead pencil.

Get a bunch of typewriter paper or a large scratch pad and several soft or medium pencils. I seldom sit down to work without half a dozen sharp pencils before me.



Some more rapid character studies in lead pencil.

If you can memorize one good study each day, you will soon have a store of characters in mind to draw from.

The fellow to the right evidently was raised in that famous neighborhood where the canaries sing bass and they muzzle the kids to keep them from biting the dogs.

This is the kind of notes you should jot down in your sketch book. They are not shown as the sort of thing suitable to offer for publication.

They are not finished drawings, but just the sort of material that will some day come handy as characters to play a part in your cartoon ideas.

We will soon get away from head studies and devote our time mostly to the entire figure in action. You will get better results by drawing hands, heads and feet as parts of the

figure than by making separate studies of these members and then trying to make them fit together.



Uncle Sam, face and side view.

Our good old Uncle is a very important personage in the world of political cartooning, and you will do well to study his features carefully.

Each head was made on a typewriter sheet $8\frac{1}{2}$ x 11 inches, but they stand reduction well.

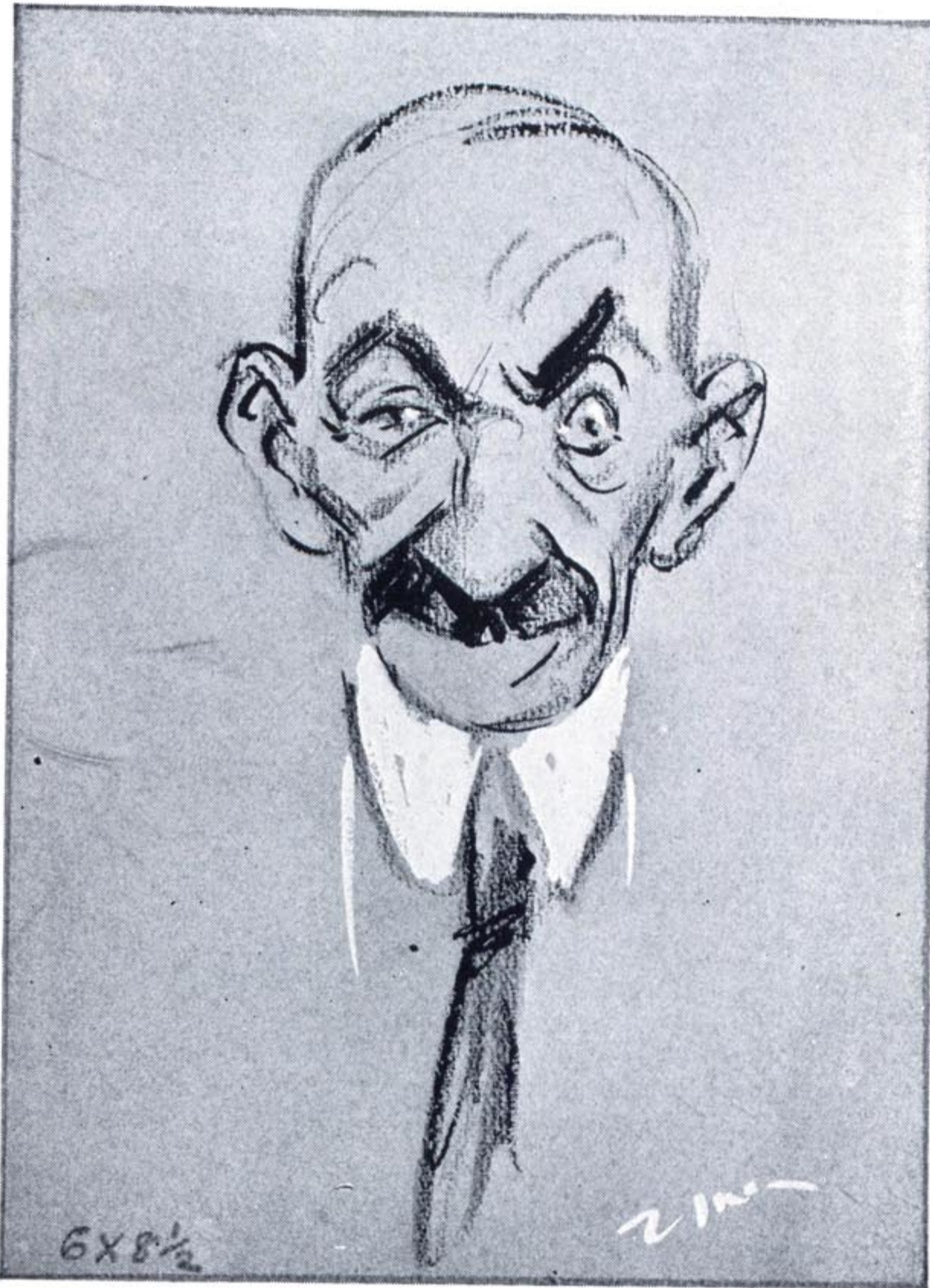
The originals were drawn with a brush, which gives a somewhat more dashy effect than a pen. They may be copied with a pen, or you can use a small red sable brush and Higgins' waterproof ink.

Wash the brush out well in water when you are through with a picture, before the ink has time to dry in it.

Sketch the heads first with a lead pencil, then ink them in.

It is my intention to let you in on every trick of the trade as you progress in the book, and you should make note of any suggestions that seem important to you.

If you see head pictures that especially appeal to you in the newspapers or magazines, clip them out to save, or try to memorize them by copying several times.



Here is a freak rendering.

The sketch is made with charcoal, or better still, with grease crayon, on light gray charcoal paper. Next, the details are strengthened with a brush and black ink. Then, last, the highlights are painted in with Chinese white.

Many of our greatest political cartoonists use a similar style, only they use white charcoal paper or rough surfaced cardboard for the grease crayon and brush work so that the cartoon can be engraved as a line cut.



We have many lady illustrators and I see no reason why we shouldn't have more. Ethel Hays is said to have her work syndicated in four hundred newspapers.

Neysa McMein, who in private life is Mrs. John Baragwanath, is said to be the highest paid female illustrator. Marjorie Henderson is the popular cartoonist who signs her name "Marge."

Nell Brinkley became famous for her beautiful girl pictures. Her splendid pen technique is often imitated. Ethel Plummer has a dashy style that is very good.

The girl head by Janet Dexter is a splendid example of Ross board drawing. Ross board is an embossed card with a pattern that takes the crayon nicely and can be scratched off for high lights with a steel eraser.

The other sketch was made by Fay King when she was with the *Denver Post* some years back. Her work is now syndicated and appears all over the country.

If there are other artists whose work you especially admire, you should study and copy their drawings also.

When you step out of the student class, you should adopt a style of your own, which may be a cross between several styles that you admire.

Don't get "stuck up" if you should happen to sell a drawing. "One swallow doesn't make a summer," and you'll have to get a great many pictures in print before you become an important artist.

The big artists are not big headed, but a mighty modest lot of friendly fellows.



This is our first pen and ink study by Zim, also the first picture in which you will find a hand study. Make a careful copy of the hand and pipe alone. The sizes of some of these originals are marked on the drawing as the above.

Pen and ink pictures are first sketched in with pencil, then the pen work is done. When the ink is dry the pencil lines may be removed with art gum.

The lines to the right are examples of pen practice such as you should do for five or ten minutes each day, just to give you freedom of movement and a confident stroke.

Keep your paper straight in front of you for sketching, but for inking in you may turn it about as it seems most convenient.

It is usually best to begin inking in at the upper lefthand corner (if you are right-handed) and work down so your hand or sleeve will not blot the fresh ink.



Spatterwork

“Hardez Nales” is what I christened this baby. Zim says he must be a pal of “Tough Ashell.”

Lack of character is the greatest weakness of amateur cartoons. Strive to make your villains look villainous, your heroes, heroic, and your pretty girls, really pretty.

The background is done by wetting an old toothbrush in India ink and then rubbing the bristles across a knife blade, causing it to spatter.

Before spattering, cover up parts of the drawing not to be tinted with a paper mask or a thick coat of rubber cement applied with a camel hair brush. Art gum will remove the cement when spatterwork is done.

After dipping your pen, always draw the point over the edge of the bottle to remove surplus ink and prevent blotting your work. India ink is thicker than writing fluid and it is necessary to wipe the pen carefully when you lay it down.

To begin an art career while young is an advantage, but if you're not young, you may succeed anyway.

Corot, the great painter, did his best work after he passed seventy. Young people usually have more enthusiasm, but



the older ones can make up for that with better judgment and greater persistence.

A ruling pen is a very handy item for your outfit, and will cost from fifty cents to a dollar. It is used alongside of a rule for making borders, etc.

Don't dip the ruling pen in ink, but use the quill which comes in the cork of the drawing ink bottle to place a drop between the blades of the pen.

Being funny is sometimes a mighty serious business. Some of our greatest cartoonists are really serious-minded men; but they possess a keen insight which enables them to see the ridiculous side of serious situations.

An artist friend of mine who once worked in the office



with J. N. Darling (Ding) told me that many times the great cartoonist walked the floor and literally tore his hair, searching for an idea.

If such men have trouble finding suitable ideas for cartoons, then don't think it strange if your ideas sometimes seem slow in coming.

Notice how the face is foreshortened in this picture. We see the top of the artist's head, while his nose extends over his chin as he bends over his work.

There is a simple method of enlarging pictures by marking them off in squares and then squaring off your paper in larger squares; but that is a poor way to learn cartooning, and I advise you to avoid it.

Work on pictures that are simple enough to be sketched free hand, then gradually work up to the more difficult compositions.

After many years of original work a professional finds it very hard to copy a picture. However, we are safe in saying that all of them copied others in the beginning, just as a musician plays others' tunes before he starts composing music.



A couple of old cronies

Back on the ranch I enjoyed hearing the old-timers recite their yarns of yesteryear. And nothing held me quite so spellbound as when my father became talkative enough to tell about hiding in the bushes along a creek while an Indian war party rode by with scalps tied to their belts; or some other experience of the early days.

Since then I wrote, illustrated and sold a book of cowboy jokes and yarns. You can, perhaps, do the same by selecting some object dear to the heart of your boyhood.

I always found it much easier to sell an illustrated article, and I believe that suitable illustrations double the chances of a manuscript being accepted.

The picture on page 34, and about nine-tenths of all the pen drawings in this book, were made on pieces of Bristol board, 6 x 10 inches, or a fraction larger.

When these drawings were made, we intended to reduce them quite small, but later it was thought best to print them about half the size of the originals.

The dashy, careless treatment is ideal for great reduction. By printing the pictures large the student is enabled to see exactly how they were rendered.



These "Girls of the Golden West" were drawn on a piece of heavy ledger paper with a No. 3 red sable showcard brush.

Such a brush costs about thirty cents and should last a year. Always wash well after using. It is a good idea to get a small vase and keep your pens, pencils and brushes in it, points up and ready for use.

I prefer the brush to a pen, perhaps because of almost ten years' experience as a sign painter.

Cesare and a few others make their cartoons by this method. The late Robert Carter was probably the master of all brush cartoonists; his style of work was very decorative.

Some artists work up a layout on thin paper and then, when it is corrected to suit, rub a blue pencil or a soft lead pencil over the back of the layout. Next tack it down over a clean sheet of Bristol board and trace over the sketch with a hard pencil. This will transfer a neat outline to your cardboard, all ready for inking in.

Zim and most of the big cartoonists prefer to sketch directly on the Bristol board. But the layout paper comes handy for complicated pictures or designs.

You can make good transfer paper by rubbing a little dry Prussian blue over a thin piece of typewriter or wrapping paper with a wad of cotton. Lay this between sheets the same as a carbon sheet. Carbon paper cannot be used to transfer drawings as it is too greasy, smudges badly, and will not erase.

We shall have more practice on head studies in the chapter on "Wash Drawing."

III

Comic Figures and Simple Cartoons

WHEN you have learned to draw heads and faces fairly well, the next step is to practice on simple figures and cartoon hands. Wherever you find a drawing with hands in a good characteristic position, you should not only copy and memorize the entire picture, but you should make a careful and separate drawing of the hands alone.

We must admit that many comic strippers pay but little attention to hands, but that is poor policy, for you can express almost as much with the hands as you can in the face.

Slim figures and fat figures are funnier than just an ordinary person. Big hands and big feet add to the gaiety of nations; likewise, large or odd-shaped noses and peculiar personal characteristics of the hair, or lack of it.

Everything from wrinkles in the pants to the shape of an ear must be taken into consideration in order to make a really good cartoon figure.

In this chapter you start off with simple figures and simple surroundings, and as you progress through the book you will find more difficult compositions, with more figures in the pictures.

Zim's characters are not altogether imaginary. He tells me that some of his subjects are local characters and people he has met, with just a touch of caricature added.

You can find good human cartoon studies almost anywhere. I have found great amusement in studying the faces of odd characters in all parts of the country.

The illustrations in this book are not intended as works of art and should not be criticized as such.

These are caricature drawings, and as such are worth more than a year's tuition in an art school to any student of cartooning.

Zim's present technique, or style of drawing, is the result of many years of study and experience. There are no superfluous lines. More lines would perhaps give a more finished effect, but they would also tend to kill the much-desired

dashy sketch style. A drawing too tediously rendered ceases to be a comic sketch and becomes a serious illustration.

Zim's present style is an improvement over his more carefully rendered crosshatch work which you can find in old illustrations for Bill Nye's Books and in the back numbers of *Judge*.

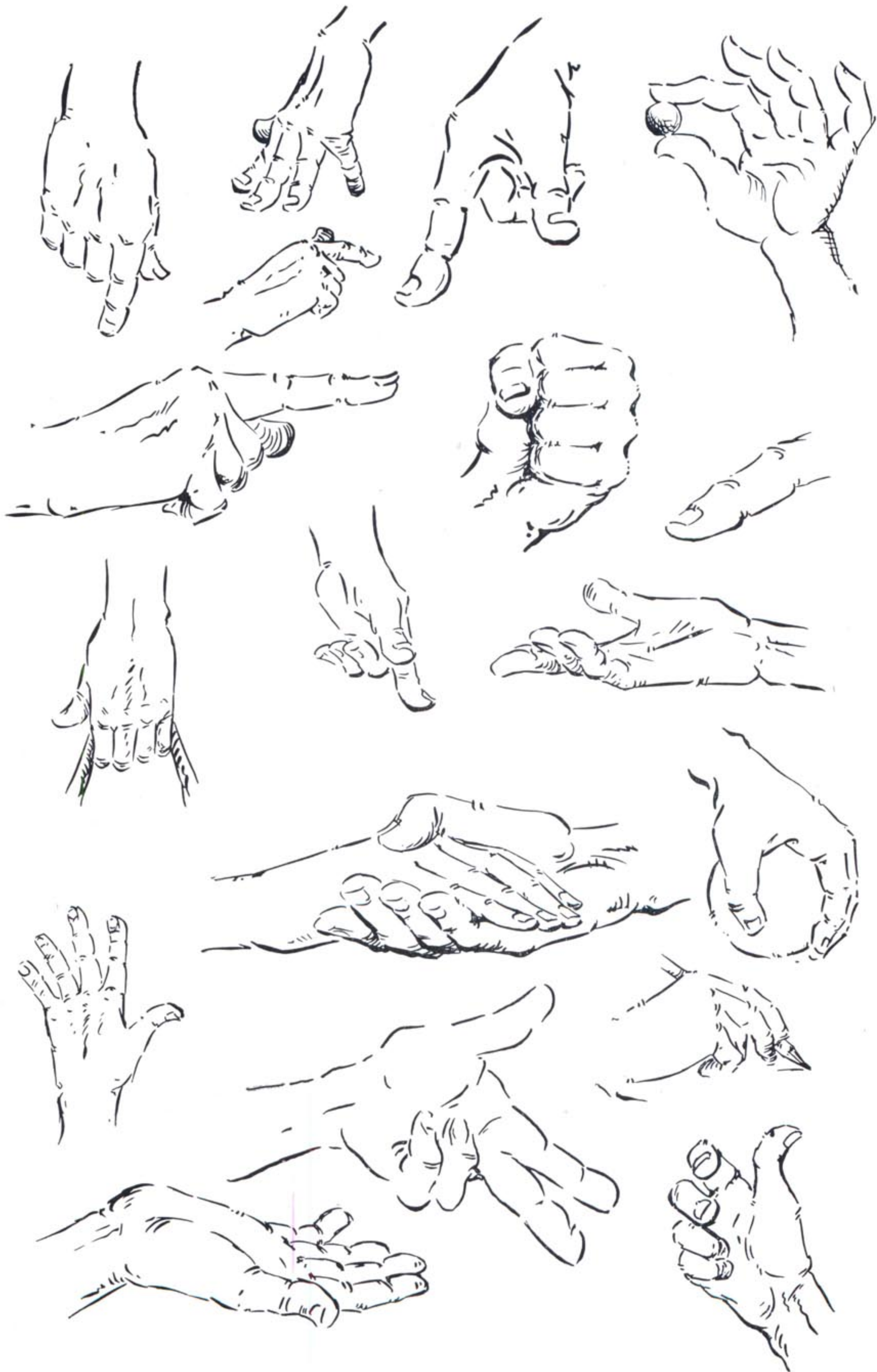
By that I don't mean his early work wasn't good; for over forty years Zim has been deservedly known as one of the world's greatest humorous illustrators. And he's still a mighty cheerful and peppy artist today.



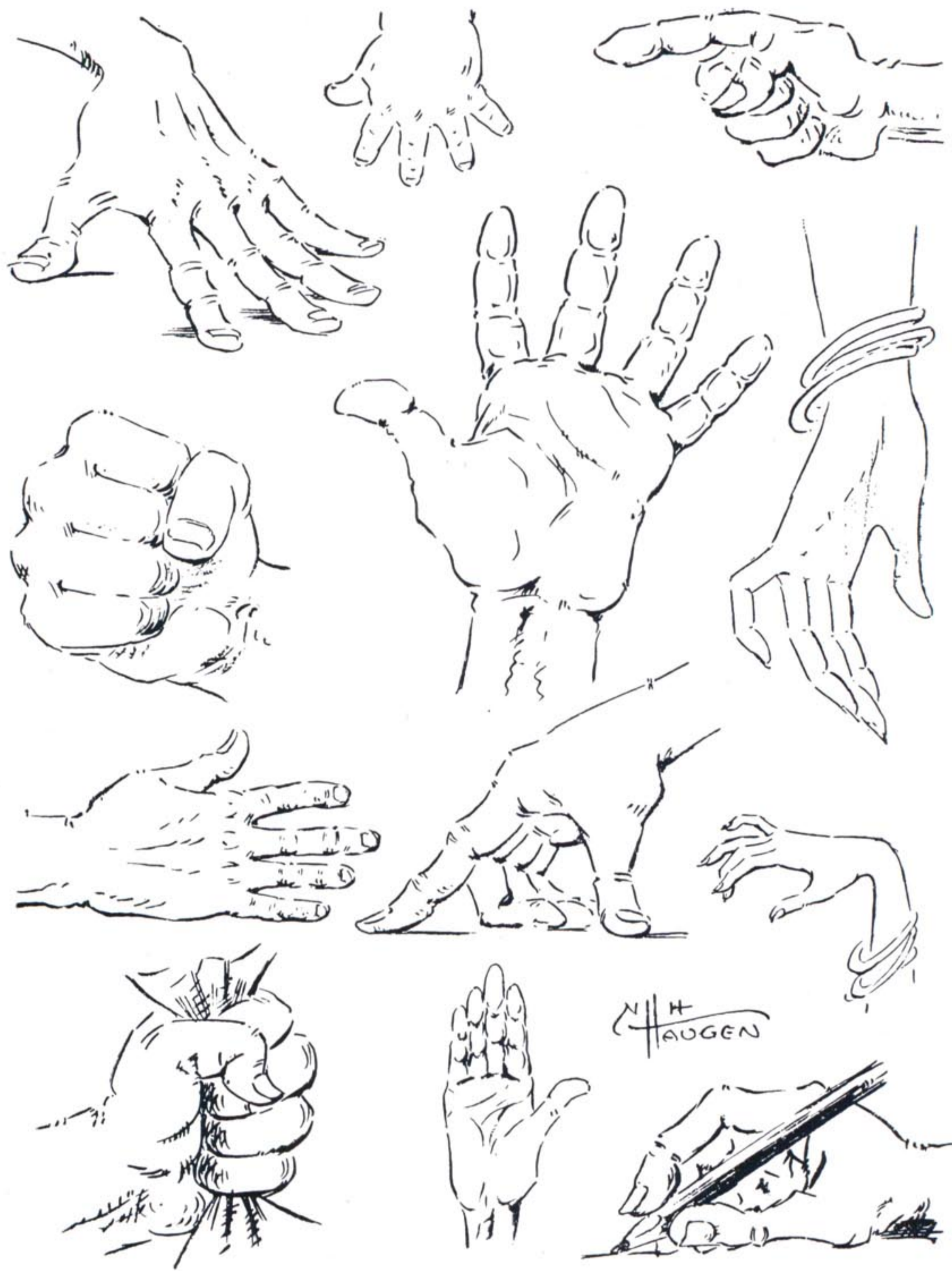
One of Zim's illustrations, from a Bill Nye book

Students often ask, "What is the proper position for drawing?" I've watched scores of artists at work, and the sum of my observations is that almost any position that is comfortable is all right.

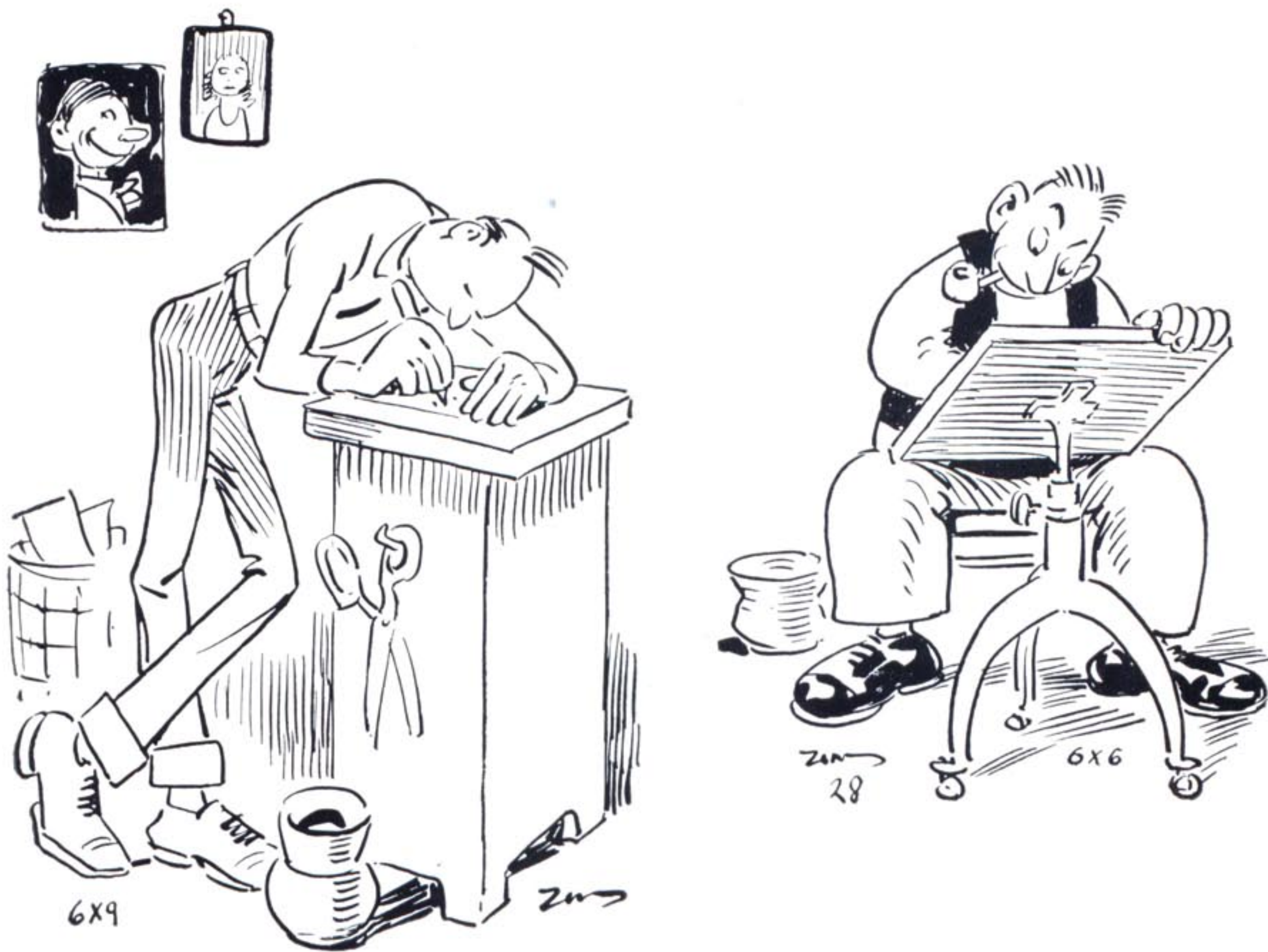
Personally, I'd rather take a small drawing board (about 17 x 22 inches) across my knee and over the arm of an office chair, or even a rocking chair, or else tilt the same board over the edge of my desk, than to use the finest drawing table in



Cartoon hands



Hand studies



Position for drawing

captivity. I've owned several of these tables, but seldom used any of them.

In these lessons we do not propose to teach high art, or even commercial art. The entire book will be devoted to cartooning and practically all the work is in a humorous vein.

The reason I do not offer instructions on drawing up comic strips is, as I have mentioned elsewhere, that these strips are sold on the merit of the idea they contain. And if you really learn to draw funny pictures, comic strip instruction will not be necessary. It is much easier to take a few characters and use them continuously than to originate new characters all the time, as Zim has been doing for over forty years.

Commercial artists usually work for one-half reduction. That is, the original drawing is made twice as large as it is to print. But many such drawings are made the same size.

Cartoonists and high-class illustrators usually work larger. A staff artist on a paper usually works larger than



The question of size

those who do freelance work, because the pictures need not be mailed.

It is advisable to work two or three times as large as cartoons are to print, in order to avoid a cramped style. Zim works for bold effects and his drawings will stand great reduction.

The tailpiece below is one-sixth the size of the original. Never plan to reduce drawings more than that, as engravers usually charge extra for anything reduced to smaller than one-sixth of the original.





Of course it is hardly necessary to use an anchor to get back to earth from an aeroplane, but it is just such ridiculous touches that make funny pictures really funny.

Zim didn't like the shape of the anchor he first drew on this picture, so he simply took some library paste (mucilage may warp the cardboard) and pasted a piece of white paper over the anchor, then drew a better one.

This is an easy way to change any part of a drawing. Of course, the patch shows on the original, or on a halftone, but if it is reproduced as a line cut, no patch will show.

Small corrections may be made with a sharp pen knife or a steel eraser; or the mistakes may be painted out with Chinese white. Zim uses the steel eraser, but most newspaper artists seem to prefer the white paint.

"Since Lindy hopped across the ocean on one ham sandwich without getting his feet wet," as Zim expressed it, aviation cartoons are very popular.

In fact, all cartoons, and even advertising, attract attention by being timely. People don't expect Fourth of July

jokes in a December magazine, so always try to submit something in keeping with the times.

Of course, it takes time to get a magazine out, so your Christmas cartoon should usually be submitted early in the fall, and other seasonal jokes offered in advance accordingly.

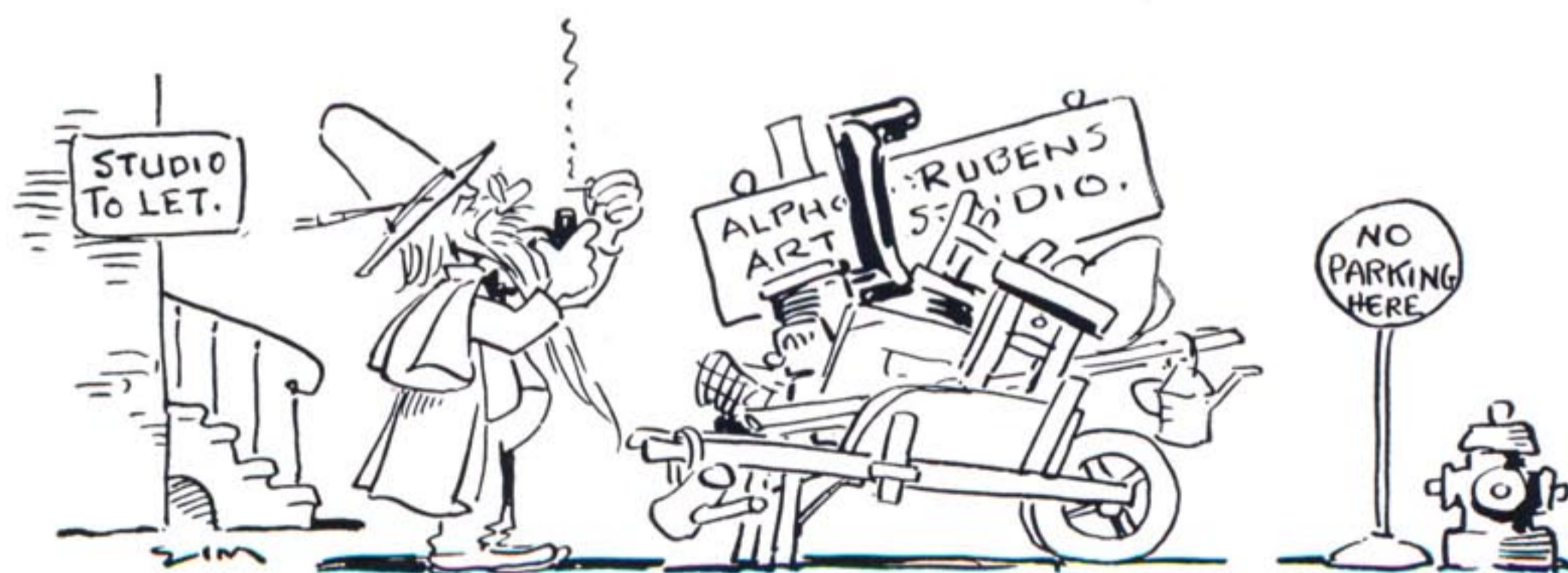
Newspapers don't plan so far ahead, and the local cartoonist's work is usually published the day it is produced. This applies to political and sport cartoons.



Comic strips are usually prepared about three weeks in advance and other syndicate material from a week to a month ahead.

The proverbial artist, who lives in a garret and paints all his life on pictures no one will buy or appreciate until he is dead, is not altogether true to life at the present time. But these stories of artistic hardships are still popular and cartoons along that line are quite salable.

A few years back, in old St. Louis, I occupied a large room in a tenement house which served as a studio, sign shop





and living room. Here I did everything from illustrating a book and some magazine articles with pen and ink drawings, to painting a set of side-show banners.

Surroundings are not so important. You can do about as good work in your own room as you could in the most luxurious studio. It's mostly up to you, not your surroundings.

One great artist made his first paintings with brushes of hair stolen from the tail of the house cat.

If you have the will to keep trying, you can soon better your surroundings.



To the left we have a sketch of the tooter who tutored two tooters to toot.

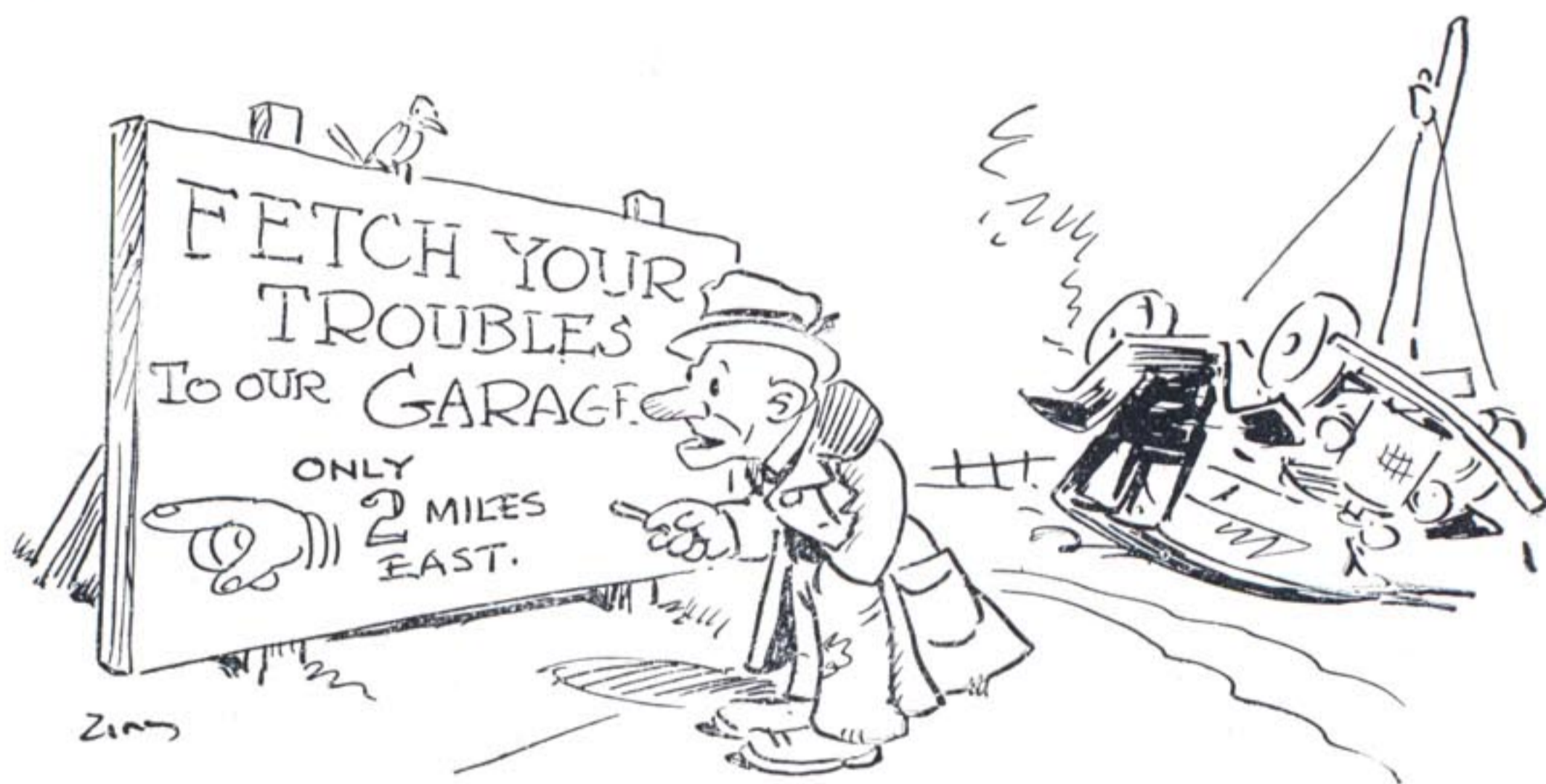
Any popular fad is a good subject for a cartoon. The saxophone has enjoyed considerable popularity in recent years and consequently has been the butt of many jokes.

This simple picture possesses several features worth careful study. The action of the hands is especially good, and the brilliant contrast between the white saxophone and the musician's black clothing. Also note the sweet expression on the player's face as the large gooey notes come forth from the instrument.

The violinist is a separate drawing. Each original was made on a card about $6\frac{1}{2}$ x 10 inches.

The attitude of the figure and the facial expression are worth studying. It is especially important to get the hands of a musician properly drawn.

The black portions of these and other drawings were filled in with a brush.



Almost everyone owns an auto now. Consequently such jokes are easily understood.

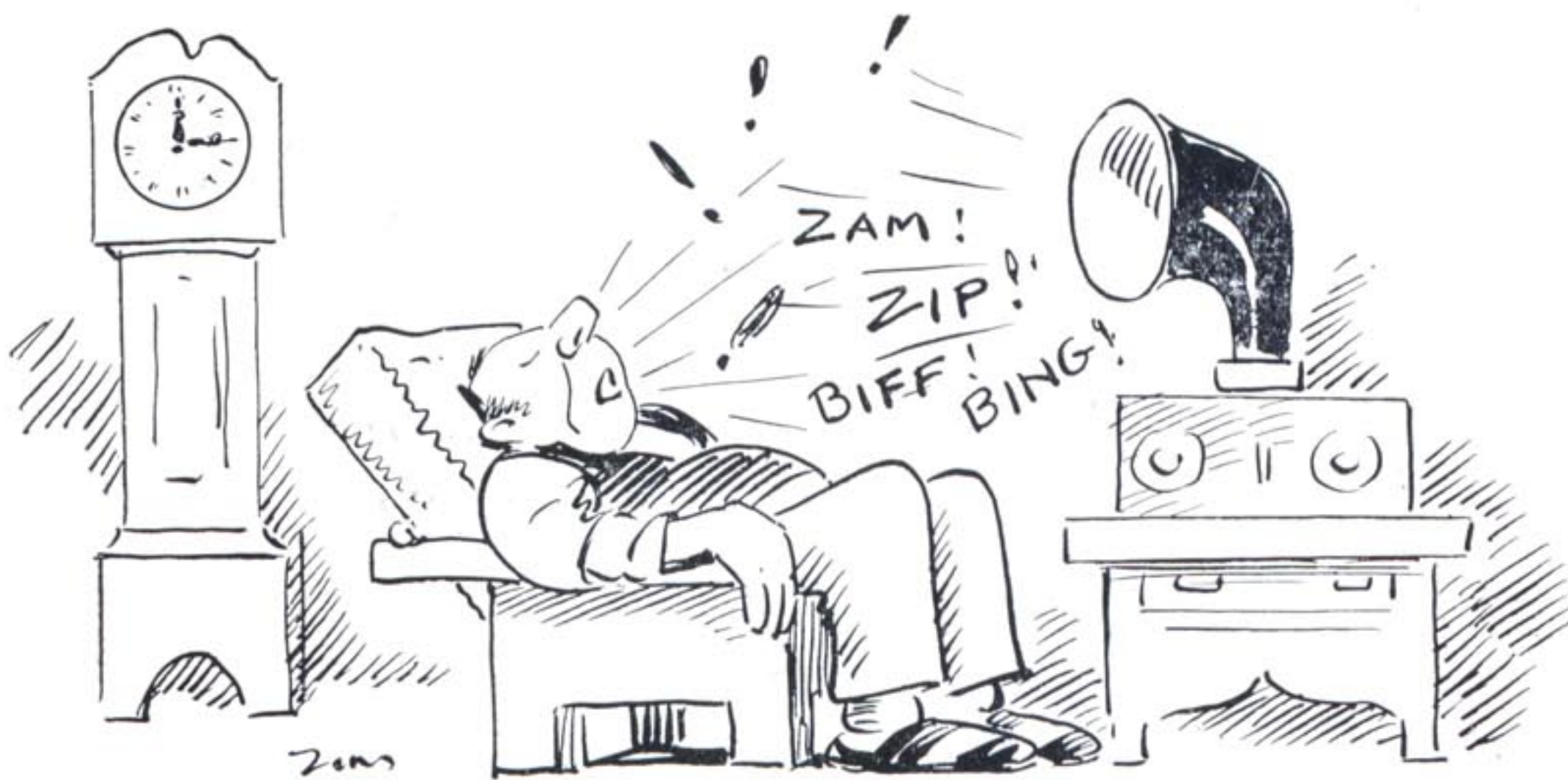
Notice the perspective to the billboard in the above picture. It gets smaller at the end supposedly further away; so does the lettering. Be careful of such details in your drawing. It is such little things that show whether you are a professional or an amateur.

Also note how few lines are required to represent the wrecked auto. It isn't necessary to show every spoke in the wheels or all the honeycomb work in the radiator; in fact, it's much better without.

Leaving something to the imagination is one way to make your work interesting.



The radio joke has its place in modern magazines. A publisher suggested that I write a book of radio jokes. But, as I don't know enough about radios to tell the intensifier from the carburetor, it seemed better to stick to other lines. Perhaps some of my readers can take the suggestion and profit by it.



When father falls asleep the static is something awful

Another thing that might be mentioned here is the value of music for inspirational purposes.

When I attended a resident art school back in 1916-17 along with forty other ambitious young fellows, we had a phonograph in the classroom and were allowed to play it. It seemed to brighten us up when we became stale. Now I keep a phonograph in my room to turn on when things get dull and ideas refuse to come.

Try to illustrate this one:

Adoring Aunt: "And what would you like for your birthday?"

Little Boy: "Oh, I'd like a three-step polyphase heterodyne regenerative unit, and a reflex inductive oscillatory tube for my radio."

—*Art and Life.*



At one time I was employed in a sign shop where the entire equipment consisted of a few chairs and a lot of empty paint cans. The boss was an old-timer who had painted signs since the days of James Whitcomb Riley. In fact, he used the same style of lettering as the famous Hoosier poet.

Many cartoonists started as sign painters and later took up the pen. Zim and Winsor McCay are two of them.

The ability to make any amount of lettering fit any space from a small card to the whole side of a building gives one a lot of confidence for trying other things.

The boy who gives the best there is in him to lettering a real estate board may some day do the same for some great newspaper or for the walls of an art gallery.





Girl heads are a necessary part of your art education. In making the pencil sketches, first get a graceful pose to the head, then add hair to suit. This sketch shows how Zim does it.

The principal features of a pretty face are large eyes, plenty of hair, and lips that are probably best described as "kissable."

IV

Wash Drawing

SOME of the magazines which are printed on high grade paper prefer wash cartoons to pen and ink work.

The simplest way of making a wash drawing is to outline the picture with a pen and waterproof ink, then fill in the washes of gray color with a brush dipped in water and rubbed across a pan of lampblack water color. Work the brush out on a china slab or a piece of smooth paper to get the proper tone before applying it to the drawing.

Sepia is a very nice color to use. You can outline the drawing with a small brush in pure color and then fill in the washes with a larger brush and thin color—mostly water.

Charcoal gray is also a good color for wash work. Don't use Payne's gray, as it contains too much blue to photograph. Such colors are intended for color work only.

You can also make wash drawings with Higgins' General India Ink (not waterproof). This ink can be thinned with water for the washes.

Some artists wet the paper before flowing on the wash tints. Then you can take a damp brush and blend the colors together.

Another way to render illustrations for halftone reproduction is to make the colors heavy and opaque by mixing all tints with Chinese white. This is sometimes called Guache drawing. By this method, light colors can be painted over dark ones; in fact, it is almost like painting in oils, but has the advantage that colors dry at once.

For practice work typewriter paper is good enough. For wash drawings that are to be submitted to publishers use Strathmore or Winsor & Newton Illustration Board, or some similar heavy card that doesn't absorb the color too fast.

Whatman's watercolor paper is also good. Some watercolor artists take Whatman's paper, wet it thoroughly and rub it down smooth on a piece of glass, then do the wash

work or painting, and leave the paper on the glass to dry without curling.

Wash drawing may become easier for you than pen and ink work, but it is advisable to stick to the pen, at least for most of your practice work, as pen work requires more accuracy in drawing and is far better drill for you.

If you can handle a pen properly, you can easily adopt any other medium. Harrison Fisher and Penhryn Stanlaws, the portrait artist, were both pen and ink illustrators of unusual ability before they took up color work.

Howard Chandler Christy was for many years recognized as a master of wash illustrations, just as Charles Dana Gibson has been considered by many as our greatest pen and ink illustrator.

All these famous artists seem like old-timers to us, but Zim remembers when they were amateurs just breaking into the game.

Some of the little tailpieces in this book were made with a pen outline and colored up in water colors; others were regular wash drawings. Of course, we lose some of the beauty of these little colored originals by having to reproduce them in one color.

Publishers are often in the market for good humorous or decorative tailpiece designs.

In submitting drawings to magazines it is best to look over copies of their recent issues and see what mediums they seem to prefer.

The illustrations for the *Saturday Evening Post's* funny page, "Short Turns and Encores," are mostly wash drawings, while *Life* prints more pen and ink work than halftones.





Coarse newspaper halftone of a wash drawing. A fine halftone is better, but we use a coarse screen in this case to show you how halftones are printed. You will notice how the light portions of the picture are made up of fine dots, while the dark portions are large dots running together.

Finer halftones are made the same way, but the dots are smaller and hardly visible to the naked eye. The fine screen is used when pictures are to be printed on smooth paper, while a coarse screen is used in newspapers or for printing on cheap stock.

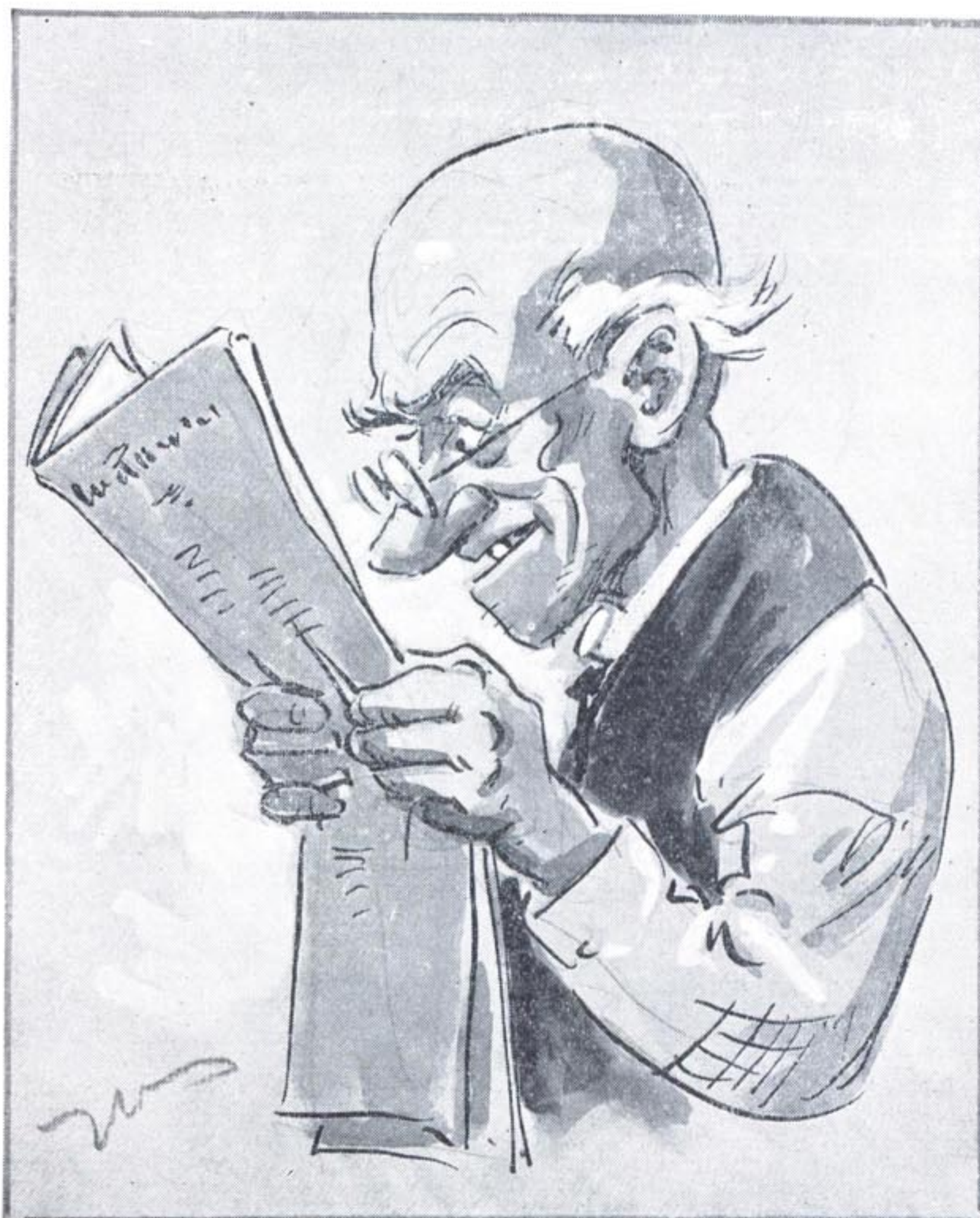
The original was in pure tones of black, white and gray, without the dots, of course.



A wash drawing on gray paper, highlights painted in with Chinese white.

This and some of the following illustrations were made on a sheet of gray note paper, size 7 x 11. It sells at ten cents per package of 24 sheets. I purchased it at the five-and-ten, and it's Woolworth the money for drawing purposes.

Wash drawings that are to be submitted to a magazine should be mounted, or else made on illustration board.



Another wash study. First make a careful copy in pencil on some light tinted paper, then outline with pen and waterproof ink, and fill in the light washes, gradually working up to the darkest tones; and last you paint in the white highlights. A two-ounce jar of white showcard color is very good for this purpose. It costs not over twenty-five cents. Keep the lid on when not in use, thin with a little water when necessary, and it will last for months.



Wash drawing on white typewriter paper. You will notice that the outlines are lighter in this picture than on the man's head a few pages back. The female face and figure require more delicate treatment than the male, as delicacy is a fine feminine characteristic.

Many artists who specialize on wash illustrations work altogether in tones, without the outlines; but for cartoon purposes it is desirable to strengthen the picture with an outline.

Many modern illustrators use a combination of charcoal and wash drawing. The picture is first rendered in charcoal and then sprayed with fixatif. When this is dry the wash tones are put in right over the charcoal. You can find samples of such work in the *Saturday Evening Post* or other magazines.



A wash head on gray paper. The long eyelashes, completely hiding the eye, is often a good idea. Study the effective, dashy treatment of the hair in this and the former picture.

The gray shadows in the background also help to bring out the faces.

If you study these reproductions carefully, you will be able to see traces of the pencil sketch on the reproduction, as Zim always leaves his pencil layout on the pictures. If you are a master draughtsman this is well and good, as it gives a pleasing, sketchy appearance to the finished drawing.

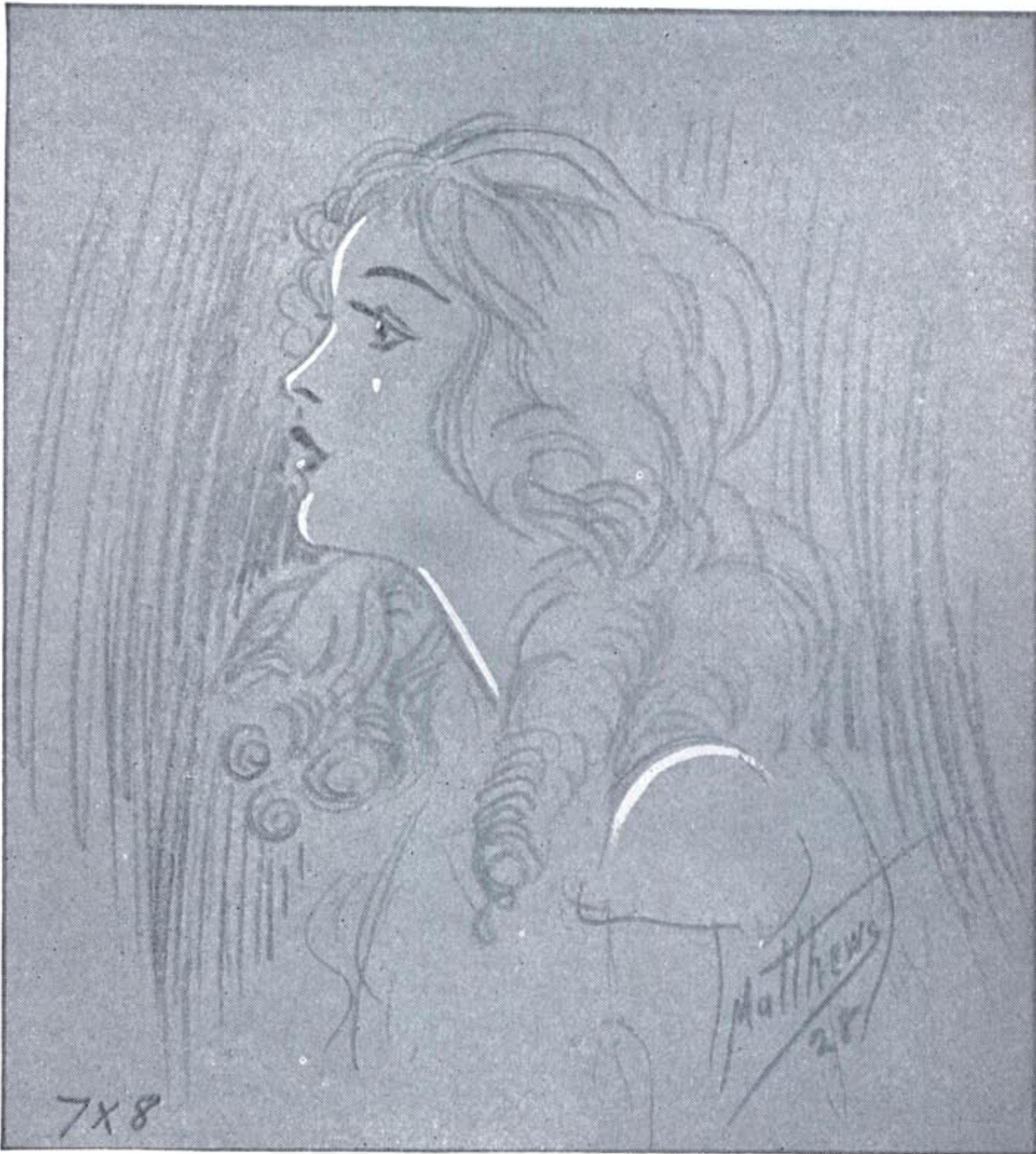


Vignette halftone from photo

It is sometimes necessary to draw pretty girls as well as funny pictures. Here is one posed ready for you to paint a masterpiece.

Try a freehand sketch of her, and then render it in wash or pen and ink. It's a real test of your ability. In fact, it's a very hard test and many professionals couldn't do it justice.

If the results are not satisfactory, save the drawing and try it again in a few months. If you follow my suggestions about daily practice, you'll be greatly surprised what a whale of a difference just a few months make.



This sketch was made on cheap gray cardboard with a soft pencil, and the highlights were painted in with white showcard color.

After sketching the proportions very lightly, proceed to render the picture with a heavier stroke, giving a free swing to the pencil.

Head pictures not intended for reproduction may be colored to look very charming by putting a little red on the lips, pink on the cheeks and pale blue, or other color, in the dress. The coloring may be done with water colors, pastel crayons, or ordinary colored pencils.

Pictures intended for black and white reproduction will give best results when originals are not colored.

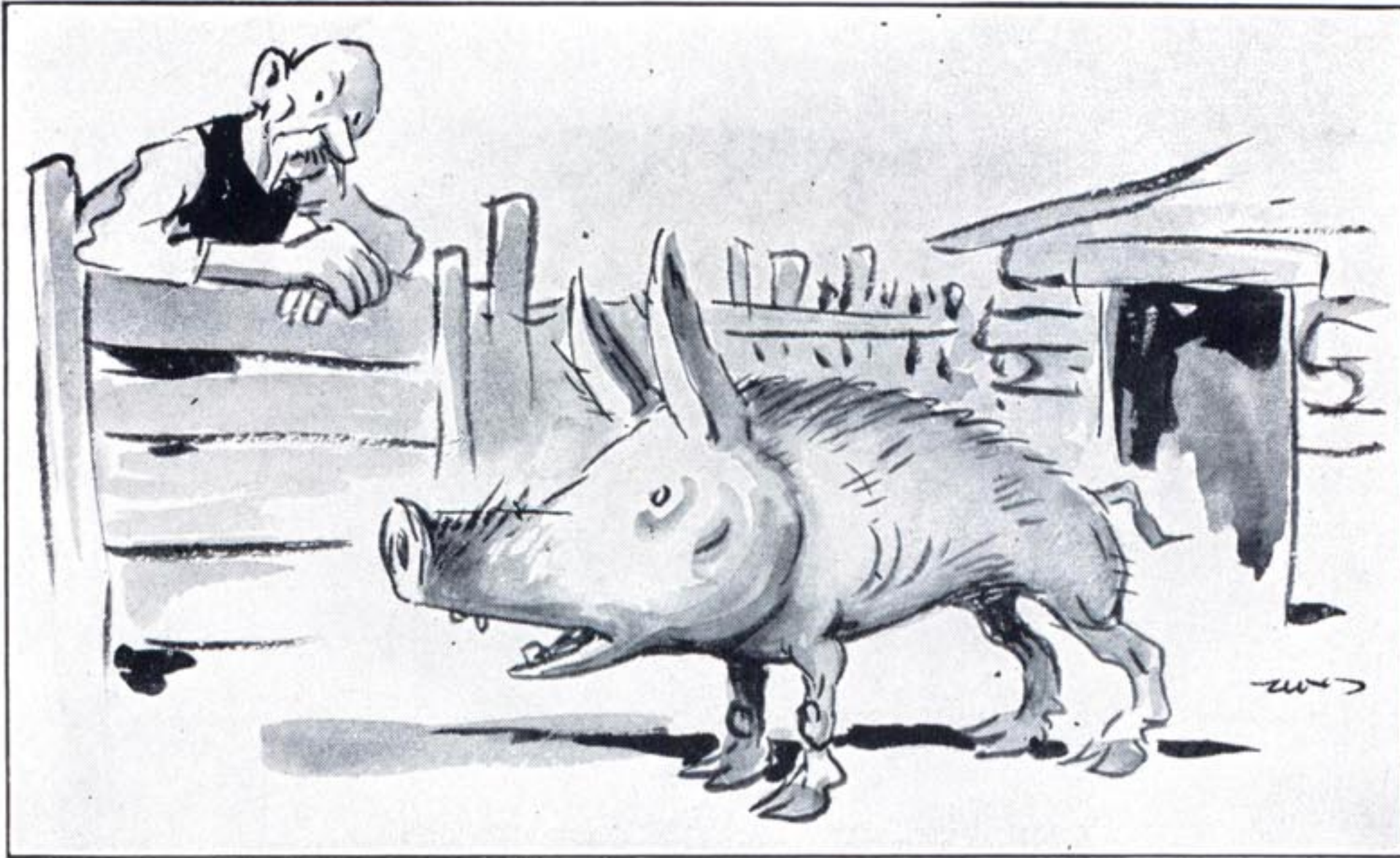
When writing on the face of a drawing that is to be reproduced, use blue pencil, as blue does not photograph.



Here is a quick stunt sometimes employed by newspaper artists. The artist makes a wash drawing, then cuts out a photo head and pastes it on. It's all ready for the engraver in about fifteen minutes, while a regular portrait would take considerable time. Photo heads can also be pasted on pen and ink drawings. The pen work is made into a line cut and the halftone head is "stripped in" by the engraver.

Many poor drawings are published in our humorous magazines. It's the ideas that put them over. When you go searching for good ones to copy select work by such artists as J. M. Flagg, R. B. Fuller, G. B. Inwood, Paul Burns and others mentioned in these chapters and you can't go wrong.

On the last pages of this book we have an "Index to Information." There you will find the names of many good cartoonists.

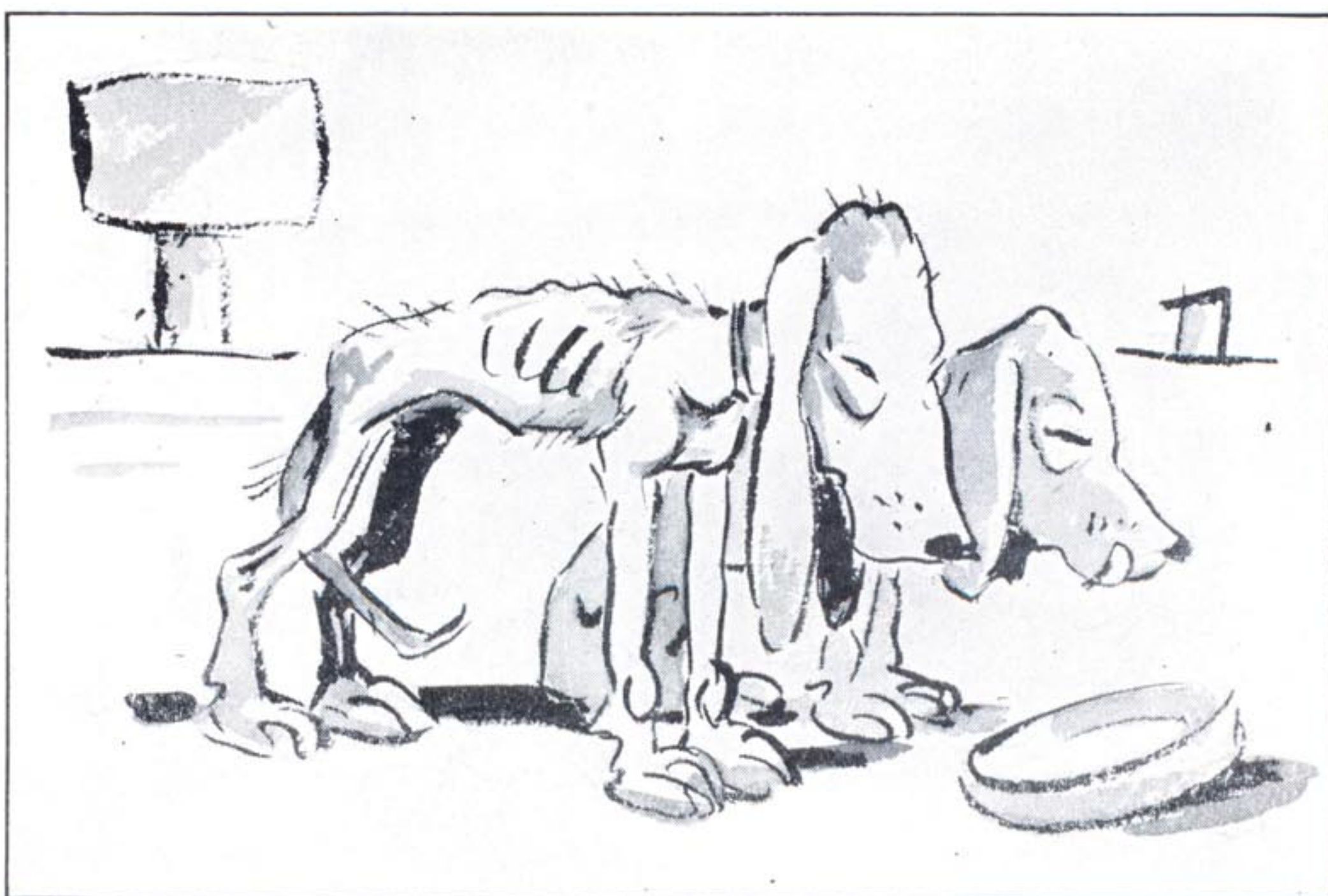


Wash cartoons of animals.

These may seem like lean specimens unless you've been in the South and understand the reasons.

There is a variety of razorback hog in some sections of the South that acts as its own scales. When in doubt whether or not the hog is fat enough to butcher, they catch him and turn him over, then hold him up by the front legs. If his head is heaviest they turn him loose, but if the other end overbalances the head he is butchered.

The "houn' dawgs" run themselves lean. A fat dog would be a poor hunter.



The former drawings were outlined with a brush and waterproof ink, then the wash tones painted in.



A Southern Home, Sweet Home

The two drawings on this page were outlined with pen and ink, instead of a brush.

These are vignette halftones; that is, the engraving or cut is made so that the picture fades out gradually at the edge.

In drawing tailpiece designs, like the one below, you can make the head very large in order to get plenty of detail in the face.



Action and Perspective

GOOD action and good character are the qualifications necessary to bring out a funny idea in an illustration.

Action does not necessarily mean violent action, as shown in some of the following pictures. Every figure in this book, even those shown standing still, is a good action drawing judged by the art definition of action.

Good action means the proper attitude and exaggeration of curves. If you study the different pictures in the preceding and following chapters, you will notice that every figure is in the proper position for whatever the artist intended the character to be doing.

Also, every face is in harmony with the action and character represented, expressing not only fear, joy, anger, astonishment, etc., but also the character or breeding of the individual.

The posture, the hands, the feet, the clothing and any background, or articles in the foreground are always in keeping with the character or scene.

These are the little things you must think out. Everything you put into a picture should be there for a purpose—otherwise leave it out.

Correct perspective is also an important detail to any kind of drawing. The cartoonist need not be as particular as an architect or mechanical draughtsman, but he must understand and apply the few simple rules given in this chapter.

Objects in the foreground of your picture should always be much larger than those in the background, and the principal object should be brought out stronger and in more perfect detail than other objects in the composition. The newspaper cartoons by J. N. Darling (Ding) are good examples of cartoon perspective. A cartoonist may exaggerate the effects of perspective just as he exaggerates other important details.

It is not necessary for you to know all about the process

of photo-engraving; but if you are not acquainted with the methods, a few words about it will do no harm.

The original drawing should be in proportion to the size it is to print; that is, a picture to print 3 x 4 should be drawn 6 x 8, 7½ x 10, or some other size in proportion.

Newspaper cuts are measured by columns and picas. A column is usually about 13 picas wide. A pica is 12 points, or 1/6 of an inch. The depth of a cut is usually measured by inches, or a small advertisement by agate lines. An agate line is about 5½ points, or 1/14 of an inch. Type is measured by points. There are 72 points to an inch.

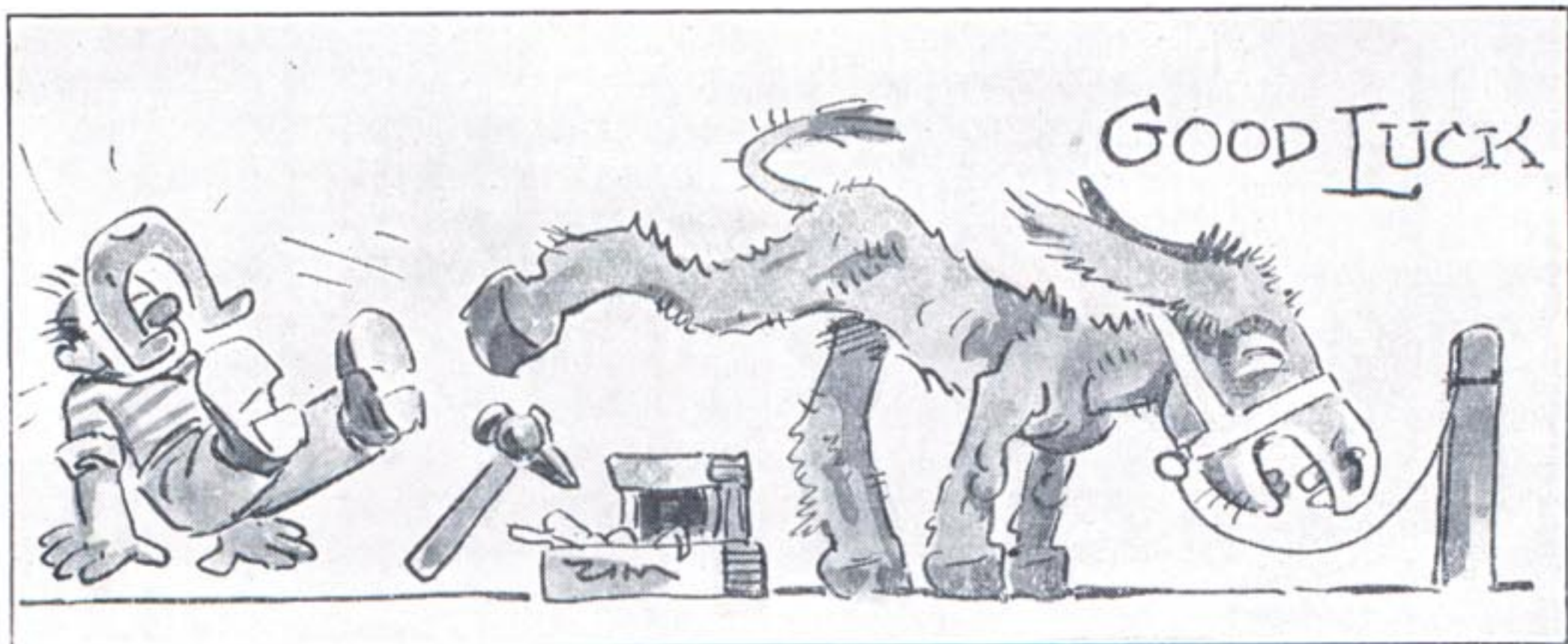
The drawing for a line cut is photographed on a wet plate and reduced to the proper size at the same time. Then the collodion, or film, is stripped from the glass and transferred to a sheet of heavy zinc. After other processes this is etched with a nitric acid solution, which eats away the zinc everywhere except where the black lines have been photographed. These remain type-high and print the same as type.

Newspaper cuts are not mounted, but a paper matrix, or mat, is taken from the cut.

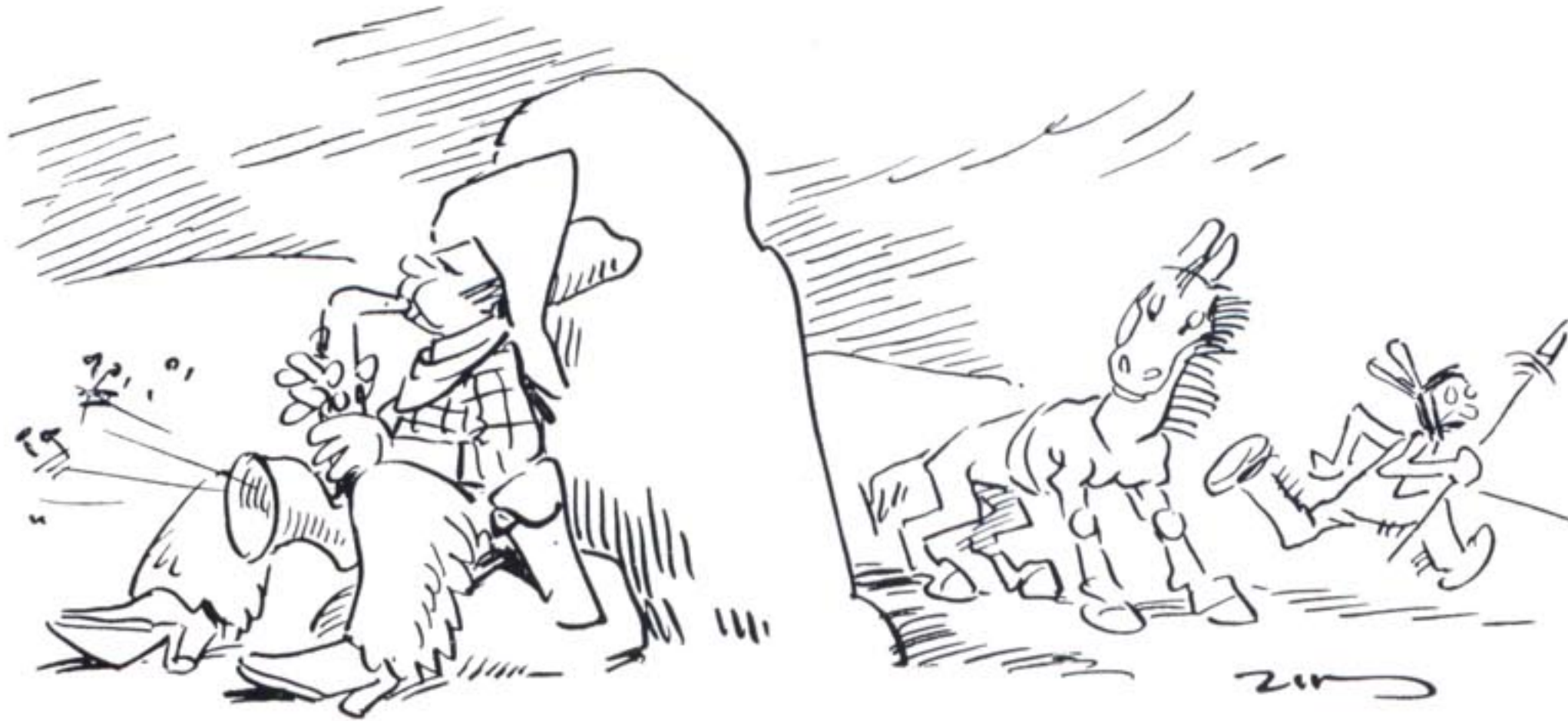
The mat is formed in a curve to fit the cylinders of the press and a metal cast is made, which is locked on the cylinder for printing.

These paper mats of comic strips and other syndicate cartoons are mailed to all the papers using this syndicate material, thus saving considerable on the price of cuts.

In making halftones from photos, wash drawings, etc., the exposure is made through a finely scratched glass screen which breaks the tones up into fine dots instead of solid lines as in the line cut.



An electrotpe is a duplicate of either halftone or line cut, and cannot be made direct from a picture. They are cheaper than the originals and are used for long runs or quantity printing.



Here are a couple of Western musicians in action. Though the action is not violent, it leaves no room for doubt as to the quality of the music.

The first picture shows that the Indians were justified in leaving the reservation. The tonal quality of the other song is indicated by the jassack joining in the chorus as Denver Red serenades with "Buffalo Gals, Are You Coming Out Tonight to Dance by the Light of the Moon?"



Everybody says he sings like a night in jail



The colored people are good subjects for action pictures; they are natural born humorists and will often assume ridiculous attitudes or say side-splitting things with no apparent intention of being funny.

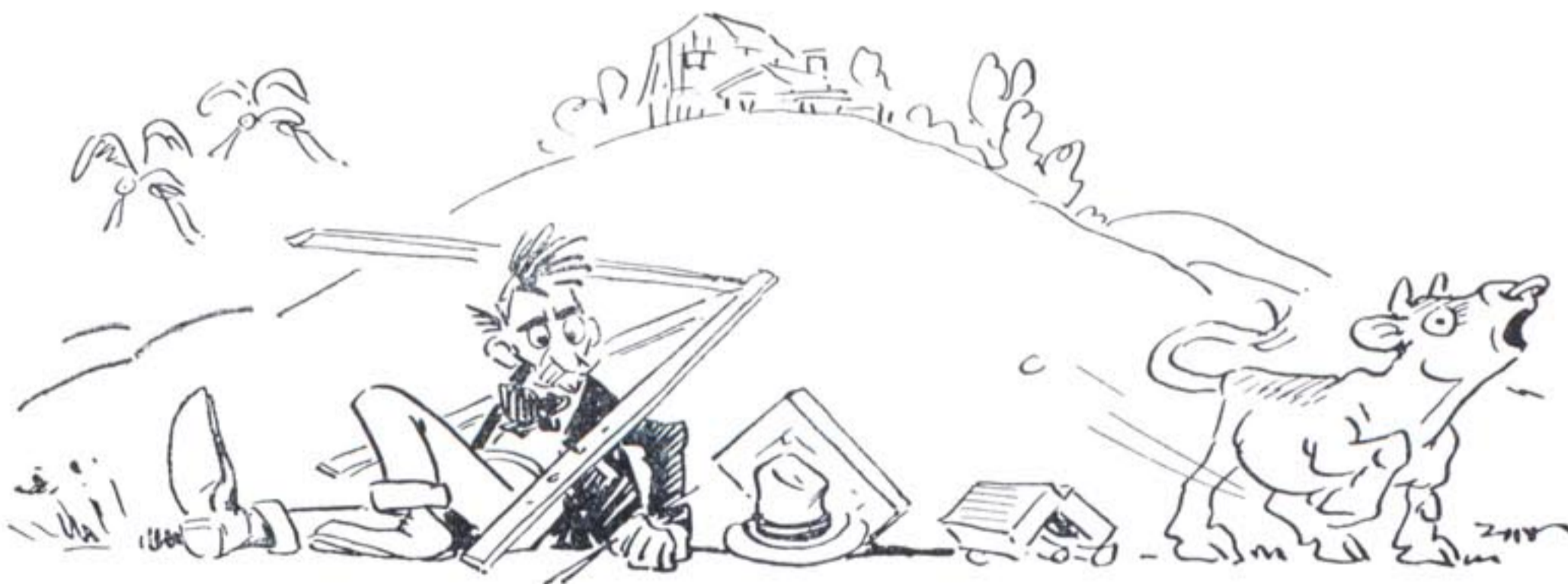
The cartoonist usually plays on the colored man's love of loud clothes, watermelon, chicken, crap-shooting, fear of ghosts, etc.





You have probably seen and heard many bull-throwers, but there are few who could get such good action into the feat. It is good, exaggerated action like this that gets the applause. Also notice the multitude in the background, expressed by a very few simple pen lines.

In the lower picture the artist evidently came out second best in his encounter. All of which goes to prove that one shouldn't use too much red in painting from nature.





Cartoons of reckless drivers and their antics are popular and salable, if accompanied by suitable titles or jokes.

We have purposely left off practically all captions or titles to the illustrations in this book. It will be good practice for you to write titles and jokes to fit the pictures.

The illustration below shows how to draw a water effect in simple pen lines. Study also the simple but well drawn feet.

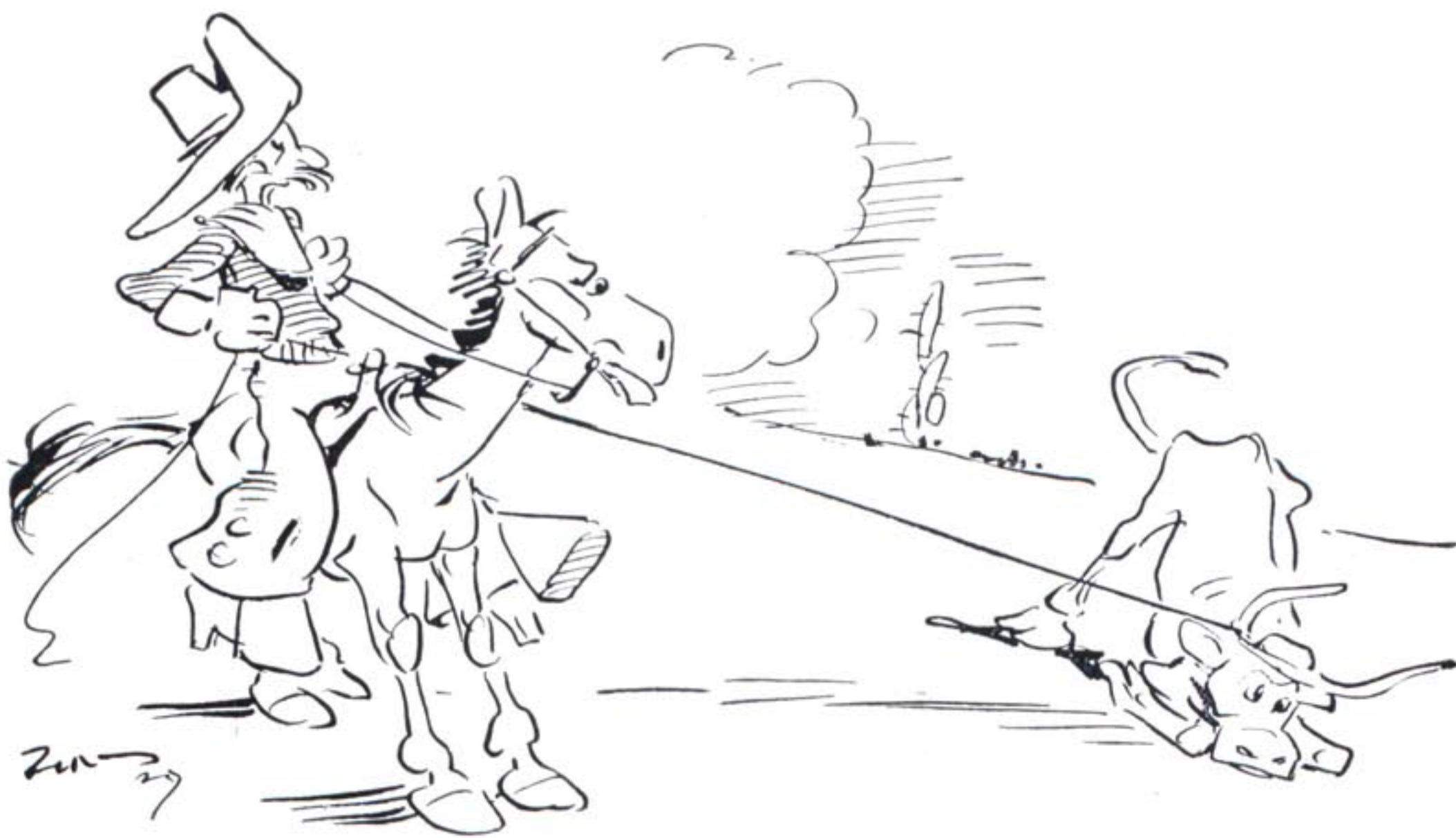




Wild west scenes offer a good field for action sketches. There is plenty of pep in these pictures. The ability to say a lot with very few lines is worth cultivating. See the cheering cowboy leaning on the corral fence above, and how few lines were required to draw him.

Will James is a cowboy author who draws his own illustrations, and mighty good ones, too.

J. H. Smith was known for years as one of the best Western illustrators, and there are several others who specialize on Western characters.





Note the peculiar lighting effect in the above picture. The light is evidently just above the Dude, as it throws shadows of the other characters away from him, thus giving the effect of a night scene in a simple way.

You should always consider where the light in your picture is supposed to come from, and then arrange the shadows accordingly.

The war dance below is full of typical action.





Perspective

There is an old, simple rule of perspective which covers most problems of the cartoonist—"All level lines leading away from the observer vanish at a point on the horizon which is level with the eye of the observer."

In the above picture the observer apparently stands about on a level with the principal figures, the dotted line $H \dots H$ represents the horizon, or eye level of the observer, and V represents the vanishing point. You will see that the roof of the wagon shop doesn't lead toward the vanishing point; it is a level line, but it is not leading away from the observer, so it remains level with the horizon line.

Of course, these simple little cartoons are not in absolutely correct perspective, as would be required in drawing plans, etc. Cartoonists do not usually pencil out all the lines to a vanishing point, but merely keep that point in mind and see to it that the perspective lines of buildings, etc., lead in that general direction.

Notice the hats of the cowboys in the foreground are much larger than the church in the background.

Try drawing some similar street scenes and working out the proper perspective.

If you wish to delve deeper into the subject of mechanical perspective, there are several books published on the subject.



Toad's eye view

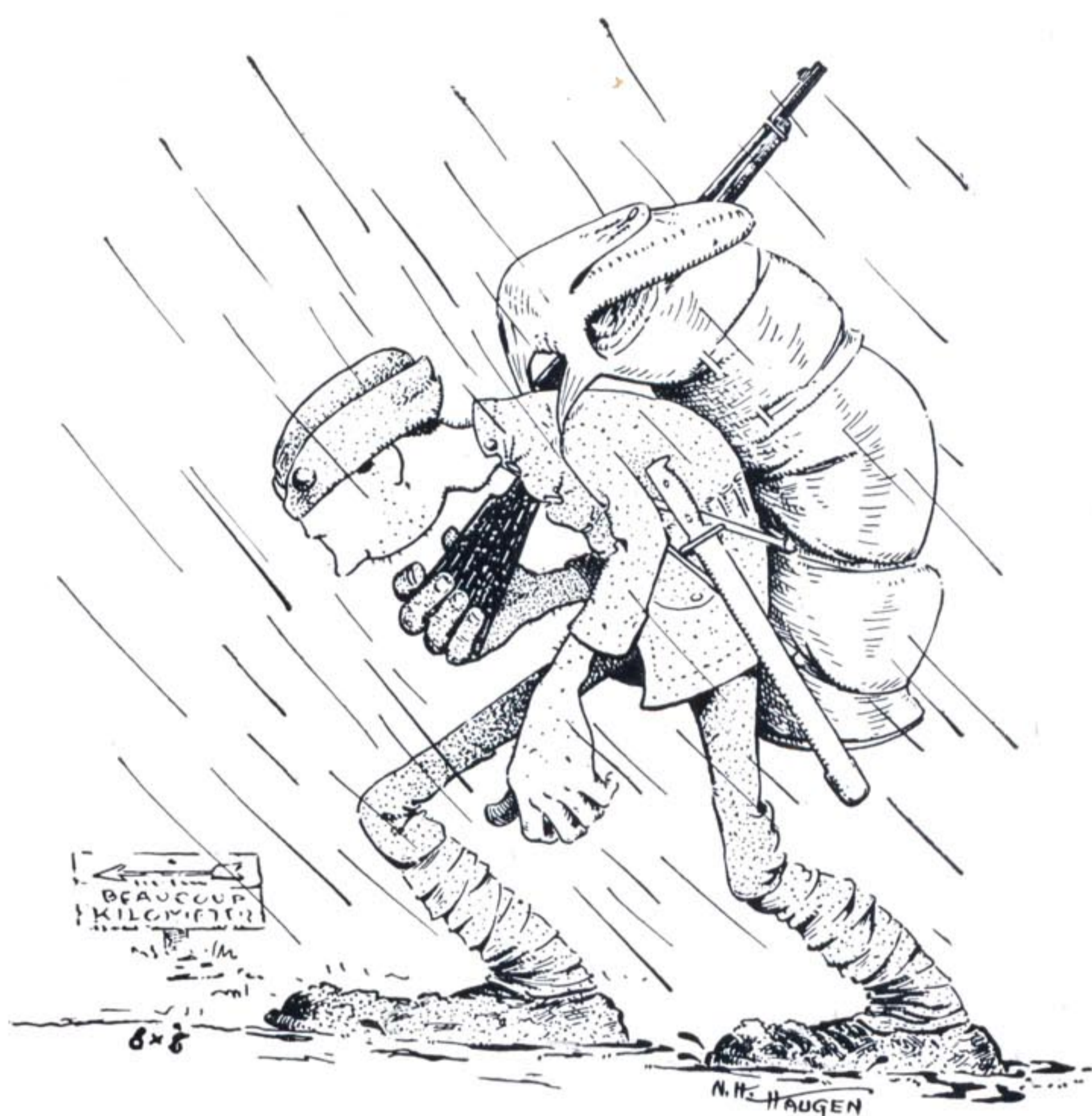
In this picture the observer is apparently at a lower level than the figure in the foreground. The vanishing point comes between the man's heels or near the ground level. Such a picture is called a "toad's eye view."

The lower picture represents a bird's eye view, hence the vanishing point is far above the foreground, to be on a level with the observer.

This little trick of locating the horizon and vanishing points at any level gives the artist an opportunity to get some unusual and interesting effects in his illustrations.



Bird's eye view

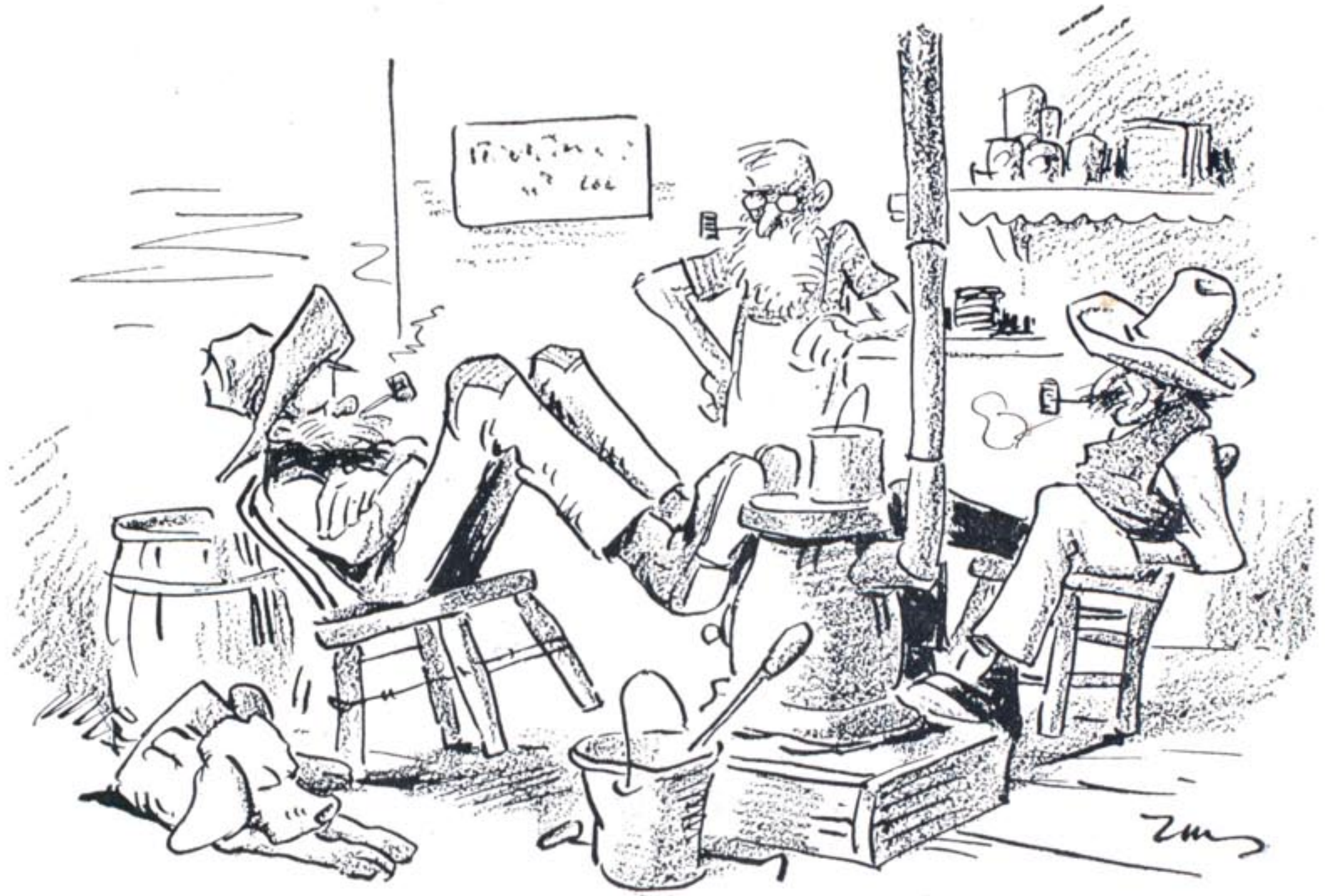


A struggle for action, or the last long mile

“D——n this war business! Bustin’ shells, an’ forced marches, an’ guard hitches, an’ police details, an’ inspections ’till L wouldn’t have it; live on monkey-meat, dehydrated carrots an’ prunes; flop in the mud an’ call it sleep! Anything that’s too heavy to haul on the trucks they make me carry. An’ to think we’re doin’ it just to make the world safe for the Democrats.”

This style of humor is known as soliloquy.

The above drawing, by my good friend and schoolmate, N. H. Haugen (Slim), shows action under difficulties. The sketch was made about ten years ago “Over There.” Slim is mighty good on action and hands, as you will notice.



The above might be truthfully described as action in repose. The characters are all at rest, yet the action poses are splendid. The picture was made with pen and grease crayon on pebbled white picture mount, size $7\frac{1}{2} \times 11$ inches.

This seems a good time to make a few remarks about signatures. Get up a good legible signature and use it modestly. Many cartoonists shorten their signatures, as Zim did. *Tad* is T. A. Dorgan, *Bart* is Charles Bartholomew, etc.

The skull below was made by Jack Warren some years back. It is just a bit of freehand pen practice made without a preliminary pencil sketch. Such work is very good training for you.





Dance action



Try to find an inanimate object in either of these drawings. Everything is in action, as it really should be. You can make no mistake in applying this principle to your own cartoon work.



VI

Cartoon Animals and Scenic Backgrounds

BOTH the political cartoonist and the freelance who illustrate jokes have many occasions to use animal cartoons. Many of our greatest cartoonists are animal artists of no mean ability.

Dan Smith is one of the best horse artists we have. Lang Campbell makes a specialty of bird cartoons, which he sells to many leading magazines. T. S. Sullivant and Zim have been noted for years as great caricaturists of the animal family, and there are many others who use animal pictures to good advantage.

It is a good idea to get an alphabetical letter file and save all the good scrap pictures you can get for reference purposes. You can file cows and cats under **C**, horses under **H**, etc.

Such a collection of pictures is known among professionals as a "morgue." Practically every commercial artist or cartoonist has a morgue, and many use such scraps too much for their own good.

From appearances I should say that such men as Fontaine Fox, Herbert Johnson and Zim seldom, if ever, need a morgue. Their styles of work are entirely different and everything they do is original—hot off the bat.

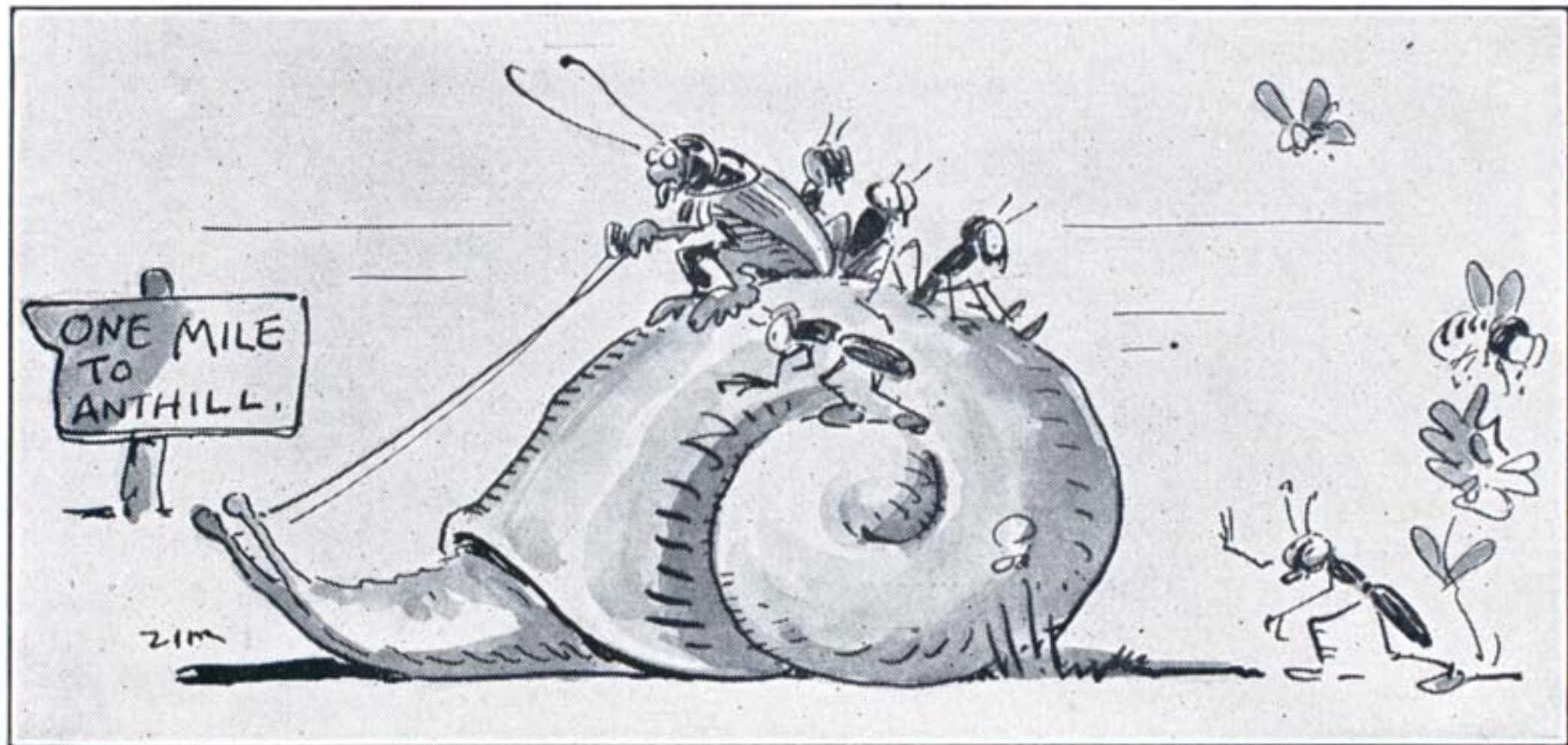
The best kind of picture collection consists of original sketches from life and nature. You can use such scraps in your work as much as you like without fear of hurting your originality.

The large brown portfolio envelopes, which may be obtained at the ten-cent stores, are very handy for saving scrap pictures. I have a number of them, one for each class of pictures, labeled as follows: Animals, Action Pictures, Colored Pictures, Decorative Designs, Figure Drawings, Heads, Miscellaneous, Political Cartoons, Wild West Pictures, Personal, etc. In the Personal envelope you can file away scraps of your own work that have been published.

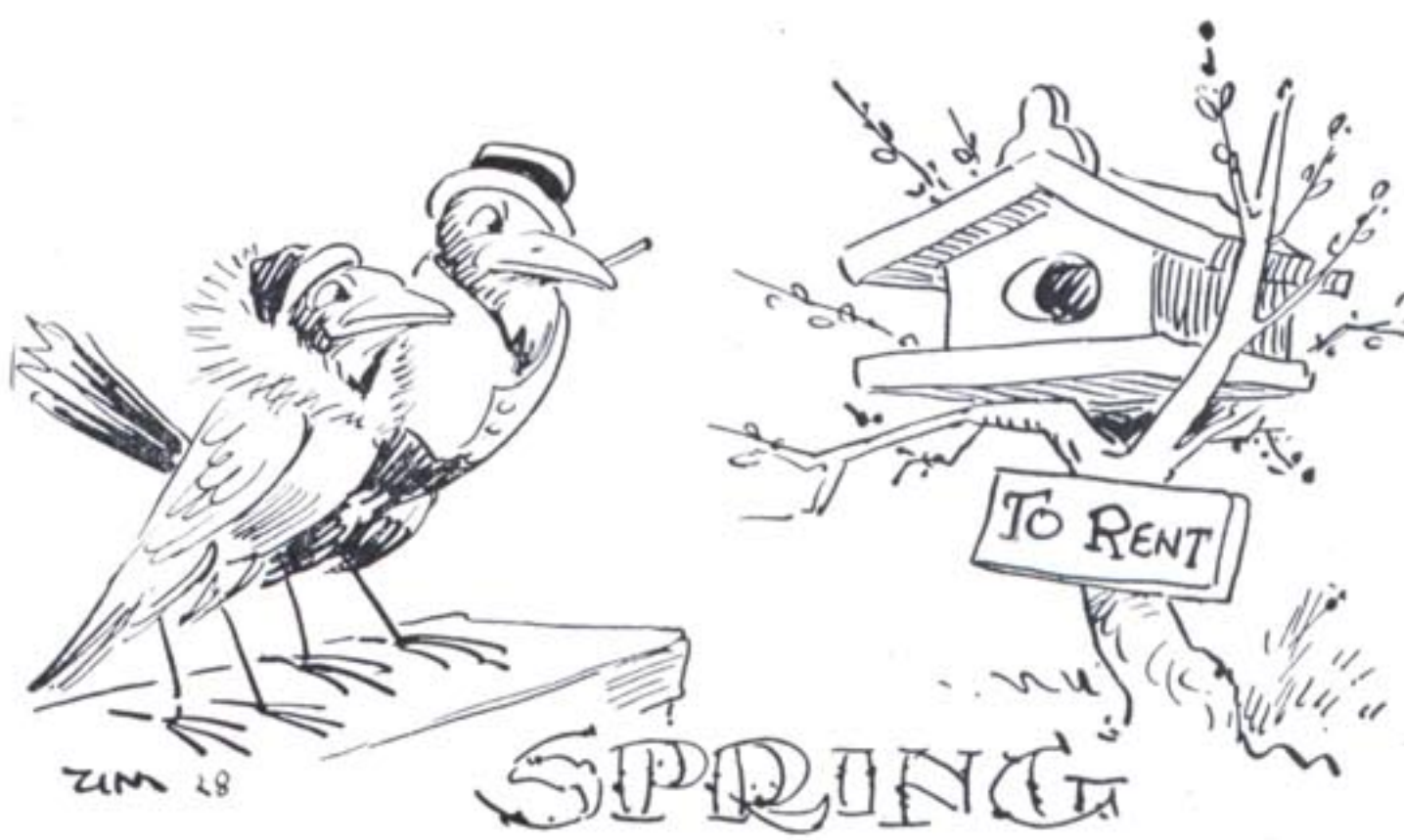
This book will serve admirably as a collection of cartoons on all subjects; you will find a quick reference index in the list of illustrations.

A cartoonist should be well read, especially on such subjects as history. Some study of the Bible and classical literature will be a great help in getting ideas.

We cannot all go to college, but most of us can spend an hour a day in a public library or with books borrowed there. In a few years that may educate you as well as a college course. Even if you cannot reach a public library, twenty dollars invested in the proper books will give you a very broad education. Some of the best educated people I ever met were almost unschooled; and again, some of the biggest dunces had every school advantage. Take the school education, if you can get it; if not, don't despair, for education depends mostly on your own desire and efforts.

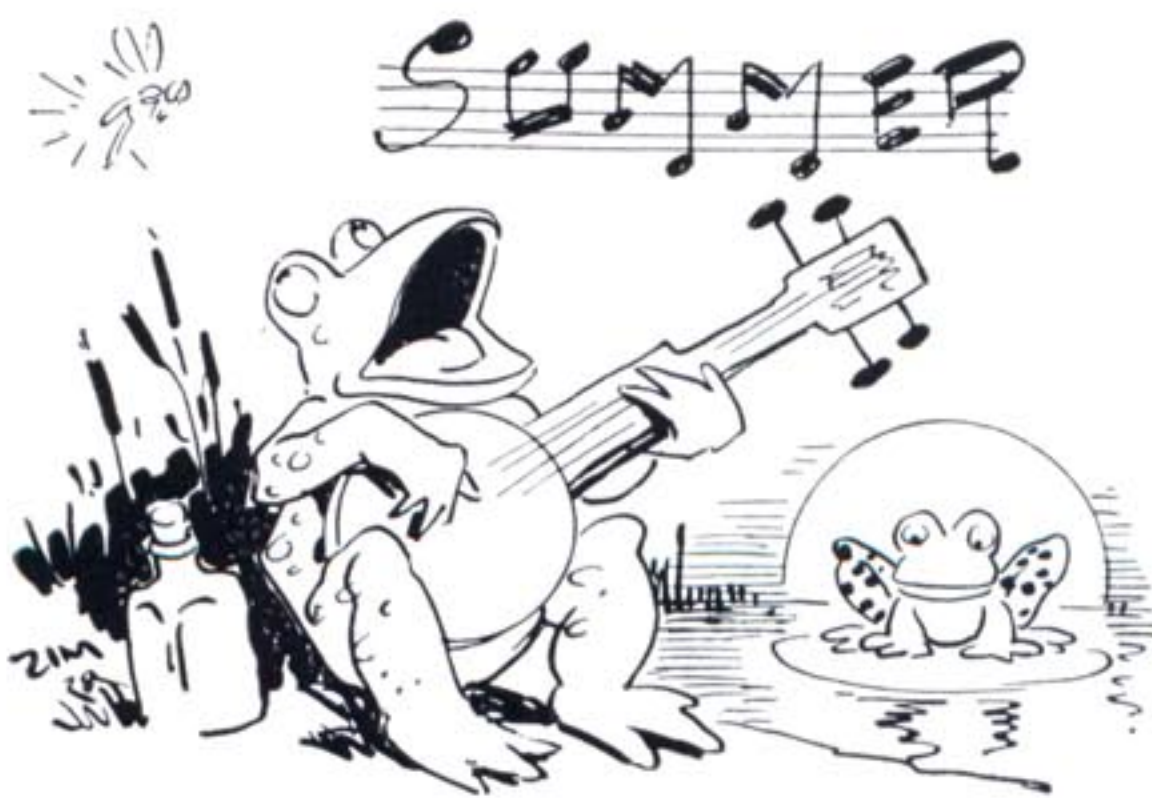


The Bugville Bus



Animals may often be used as symbols of the seasons, in story headings, tailpieces and advertising designs.

Dressing animals or birds to imitate humans and causing them to do and say funny things as humans do is a good way to attract attention or illustrate a joke.





Hunting pictures and farmyard scenes are good places for showing your ability as an animal artist.

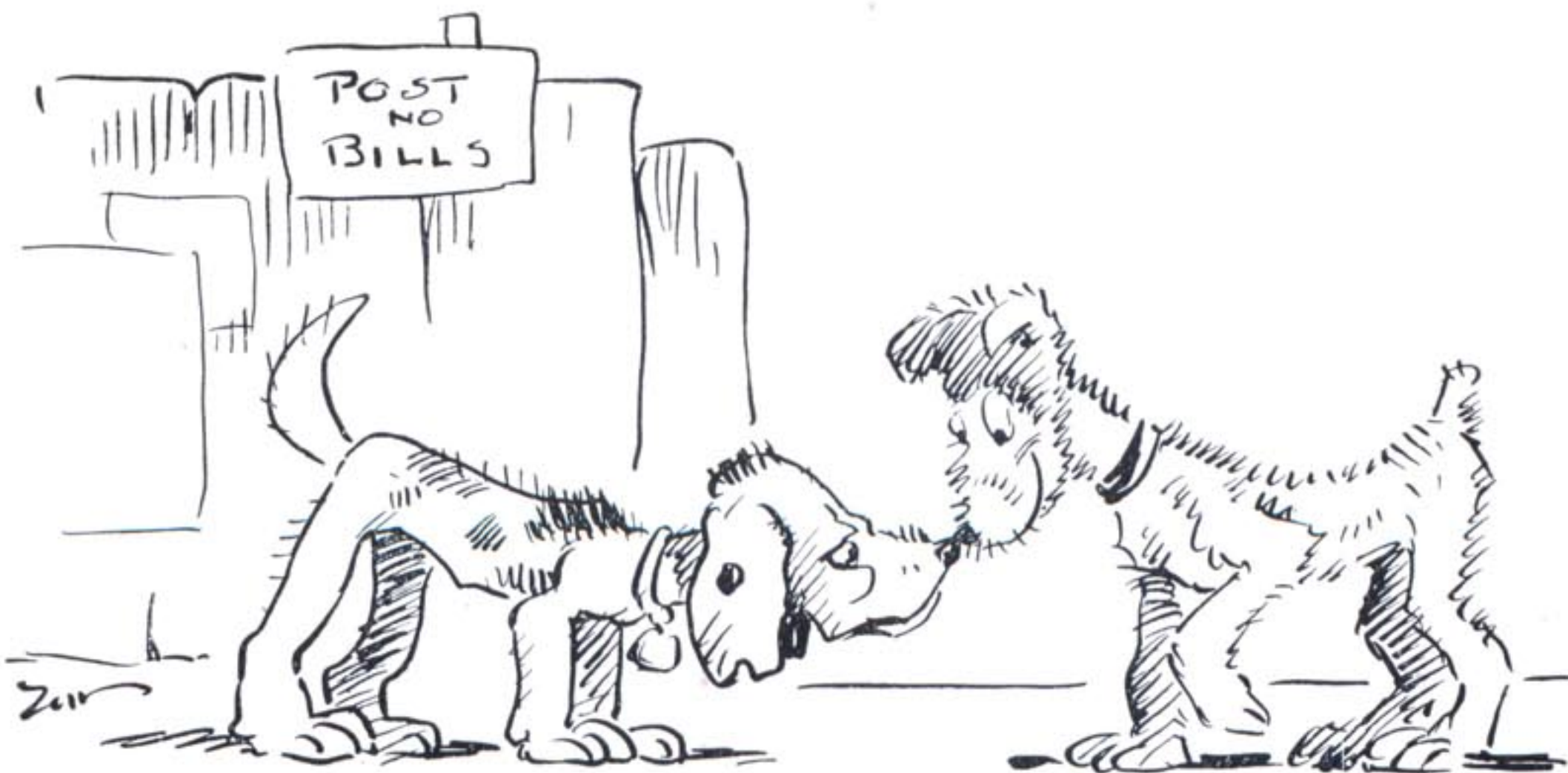
Animals can express fear, stubbornness, or anger as well as humans. Try to get the proper action and expression in all animal pictures.

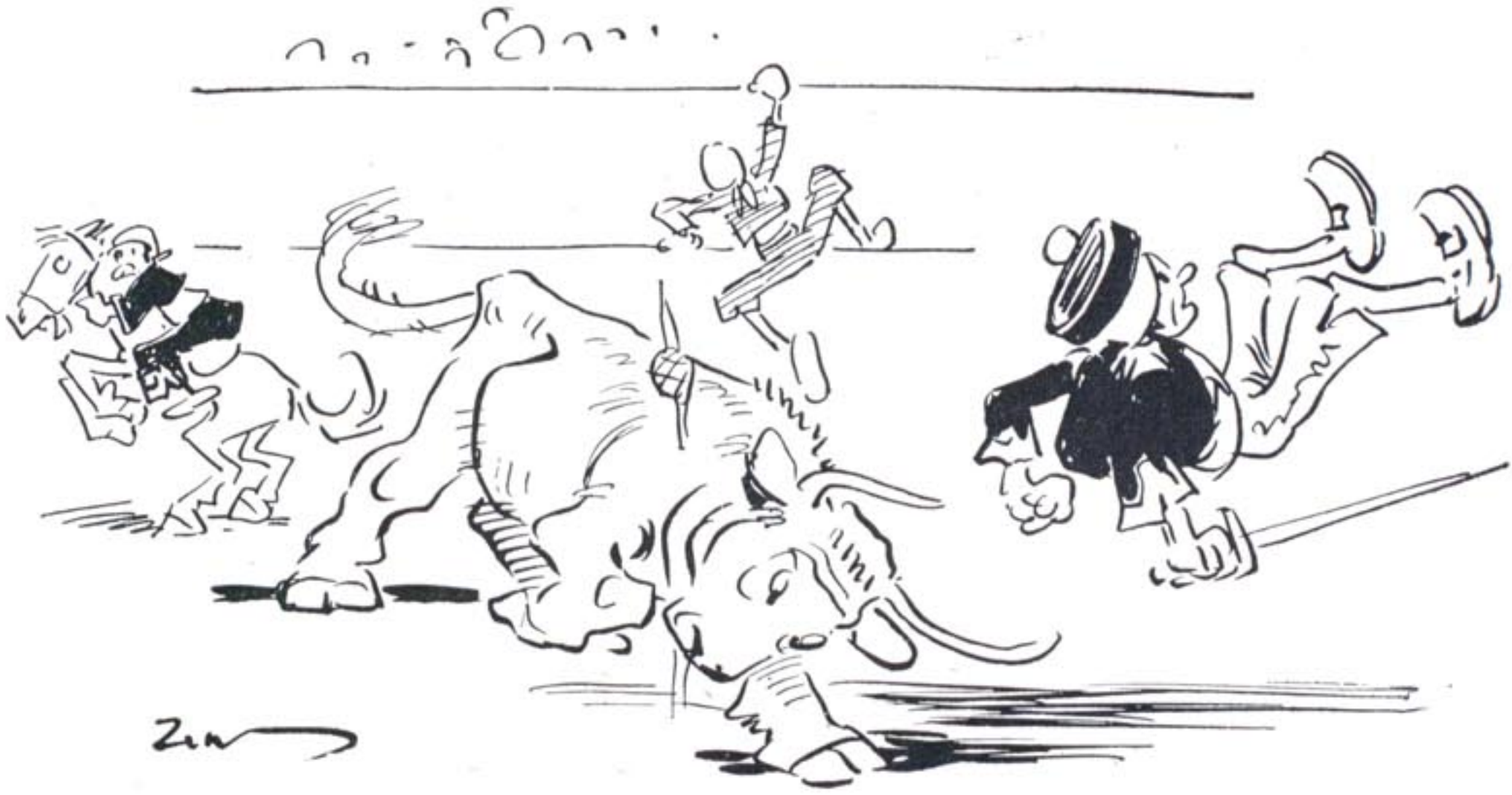




Almost any scene may make the setting for a funny picture, and almost anybody will stop and notice these homely scenes just as they will stop to watch a dog chase a cat, anywhere at any time.

The simplest little scenes are often most effective. Zim once made a little pen and ink picture, about like these, of a pup watching a hornet sitting on a bone. The title was, "Possession Is Nine Points of the Law." The editors of *Judge* liked the idea so well that they had him redraw it in colors for the front cover. Thus a little ten-dollar cartoon idea became a fifty-dollar cover design.

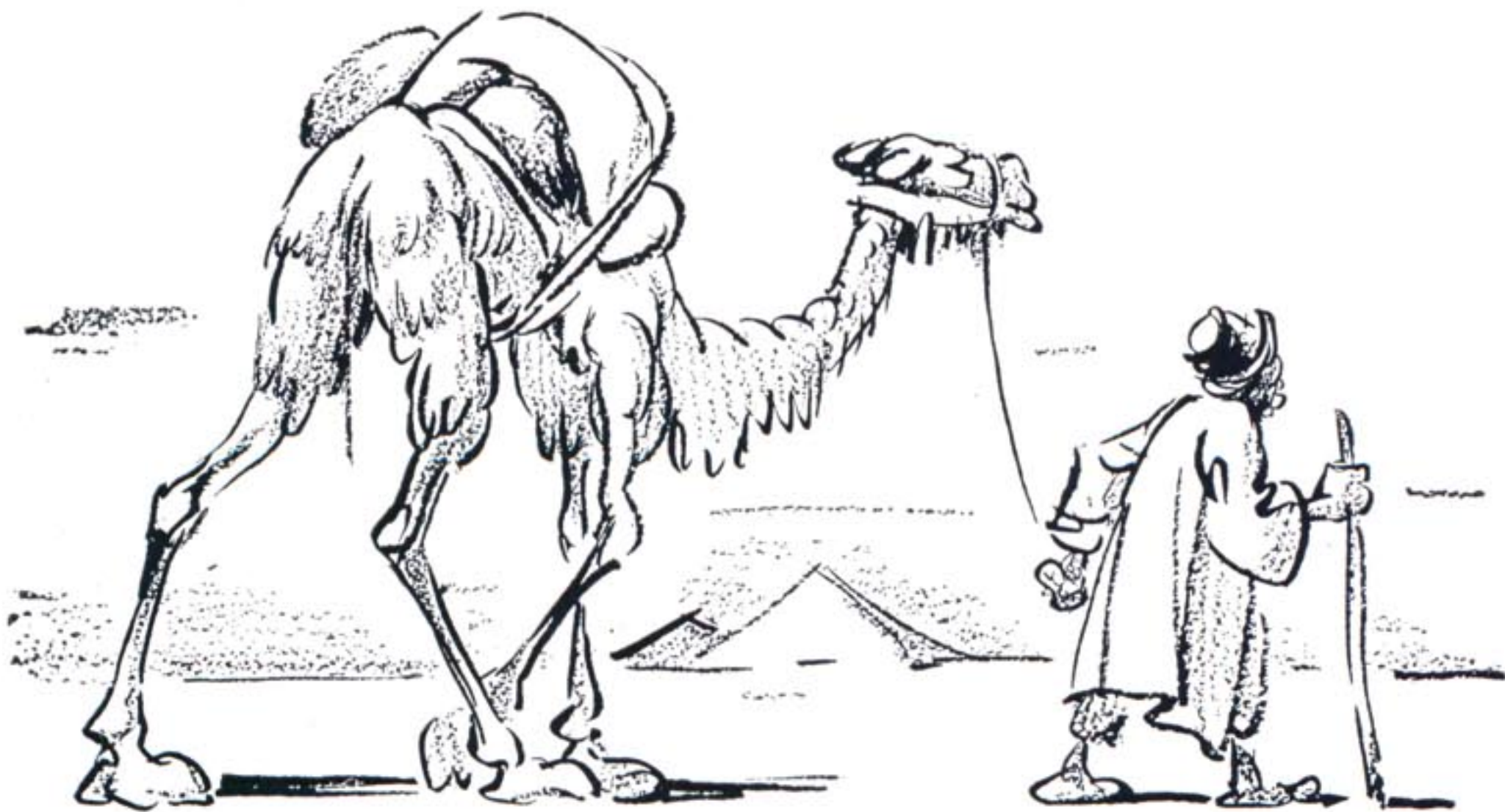


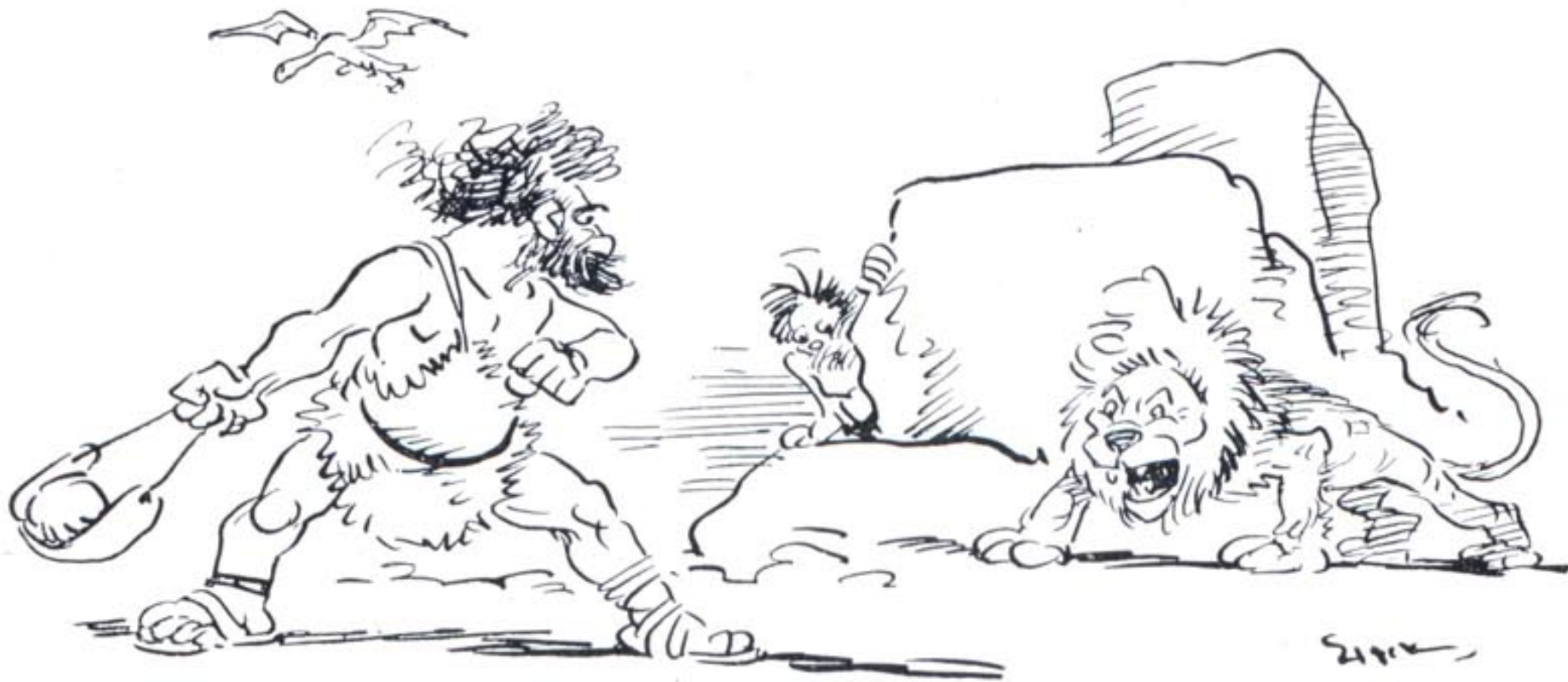


No matter how ridiculous your cartoons are, it is a good idea to have a knowledge of the basic truth of your subject.

There are as many rules and usages to the sport of bull fighting as there are in our own baseball games. For instance, if you showed the matador actually killing the bull, he should have his hat thrown off for that part of the ceremony.

You should do some reading on any subject you need to make illustrations for, in order to become familiar with such details.

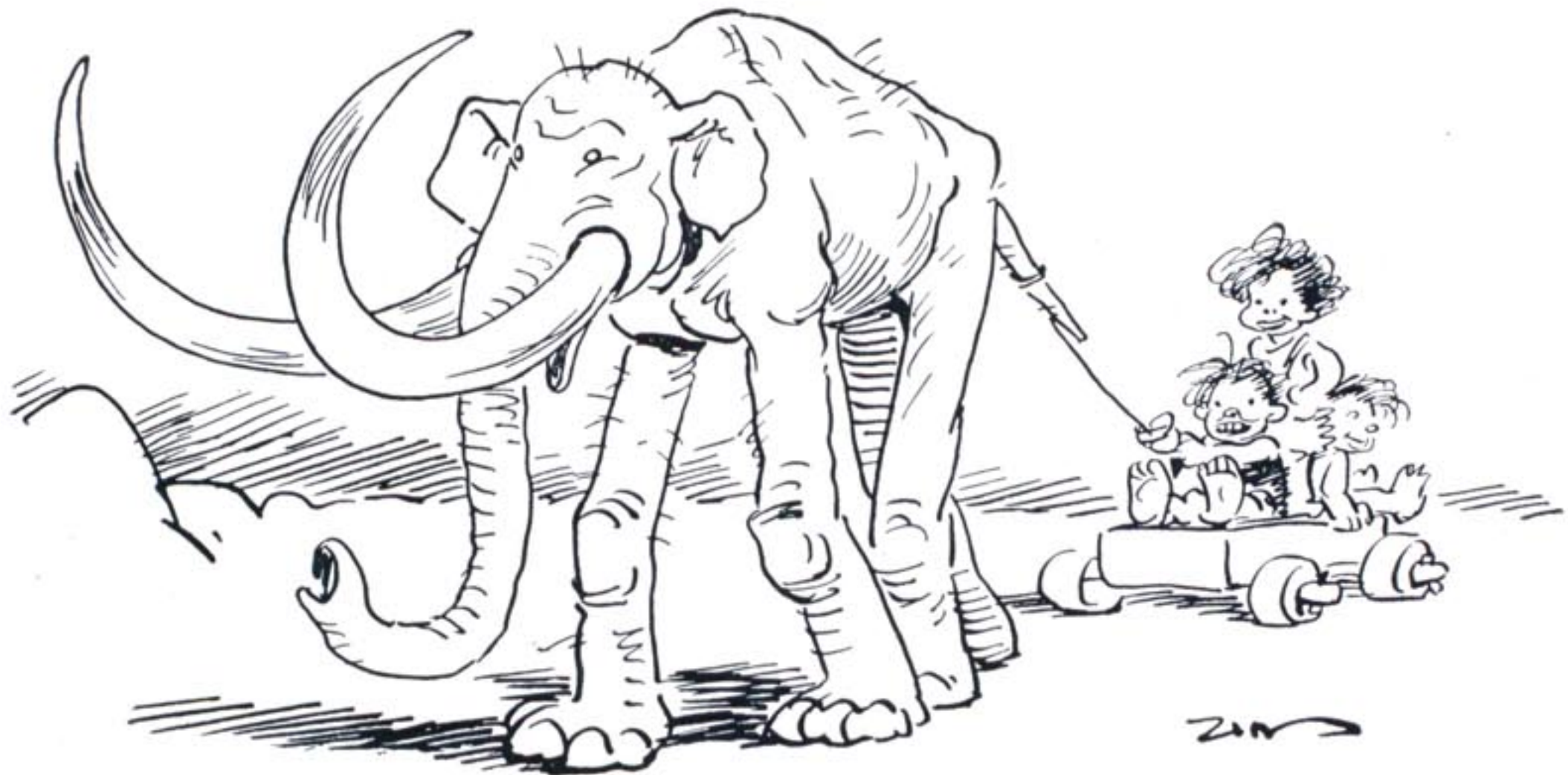




These cartoons are offered for comparison. Note the ferocious attitude and expression in the first picture, and the meek, dejected appearance of the lion after he was captured

There are many steel pens made especially for drawing purposes: Gillott's Nos. 1, 170, 290, 303, 659, 850 (the two latter pens are called crow quills) and the No. 1000 is an extremely flexible small pen. The Spencerian Nos. 5 and 12 are good. The 303 is used more than any other.





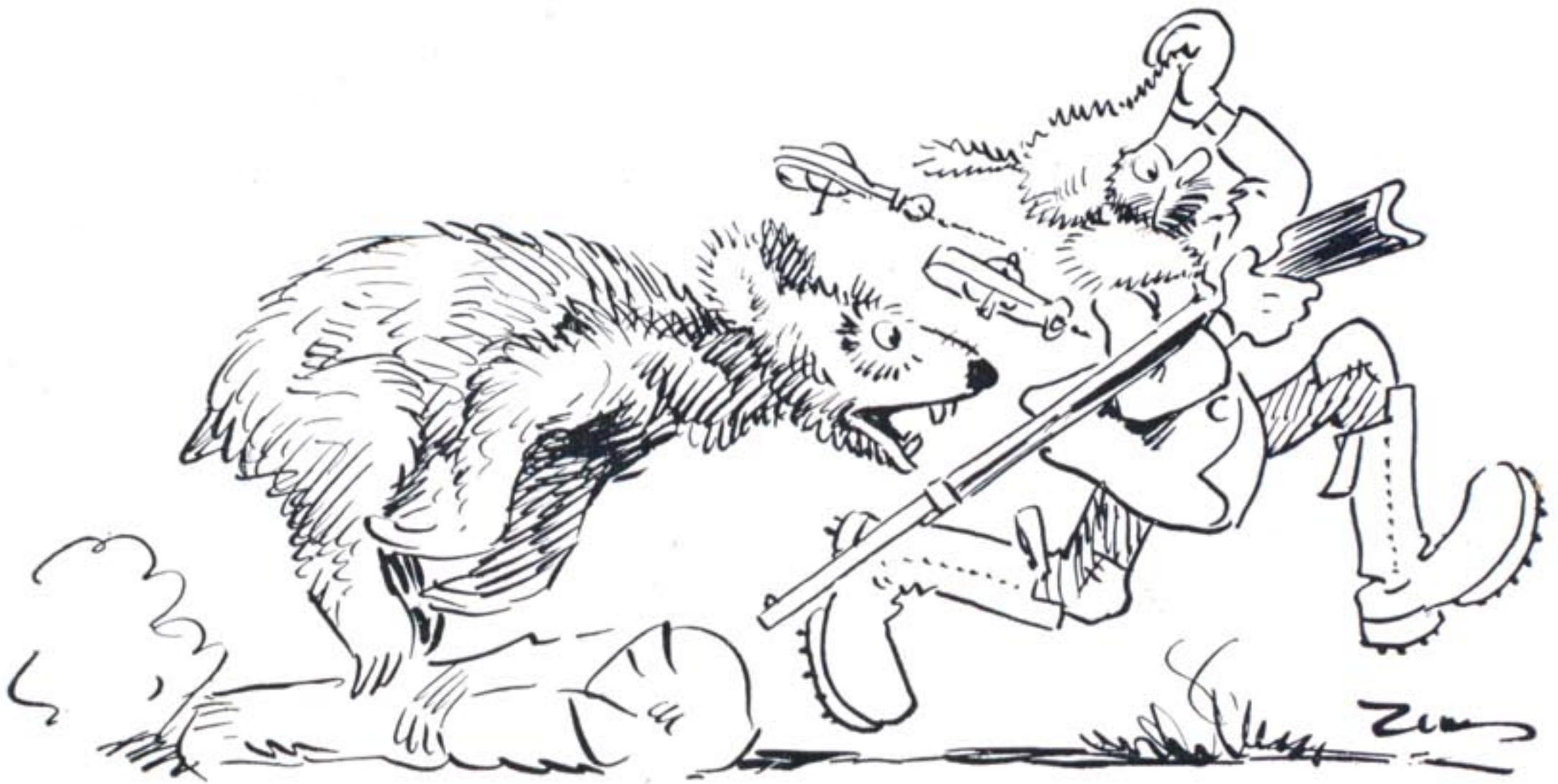
In illustrating jokes about cave men and the prehistoric age, animals are a necessity. It is well to remember that in earlier times the earth was populated by many animals vastly different from those living today. You can usually locate the proper species in books at the public library.





At the Museum of Natural History, near Central Park, New York City, we find reconstructed mammoths and all sorts of monsters of bygone days. I spent many profitable hours there, and if you have the opportunity, you should pay the museum a visit to see how ferocious the sabre-toothed tiger and other extinct animals really looked. You will often come across good ideas for cartoons in such places.





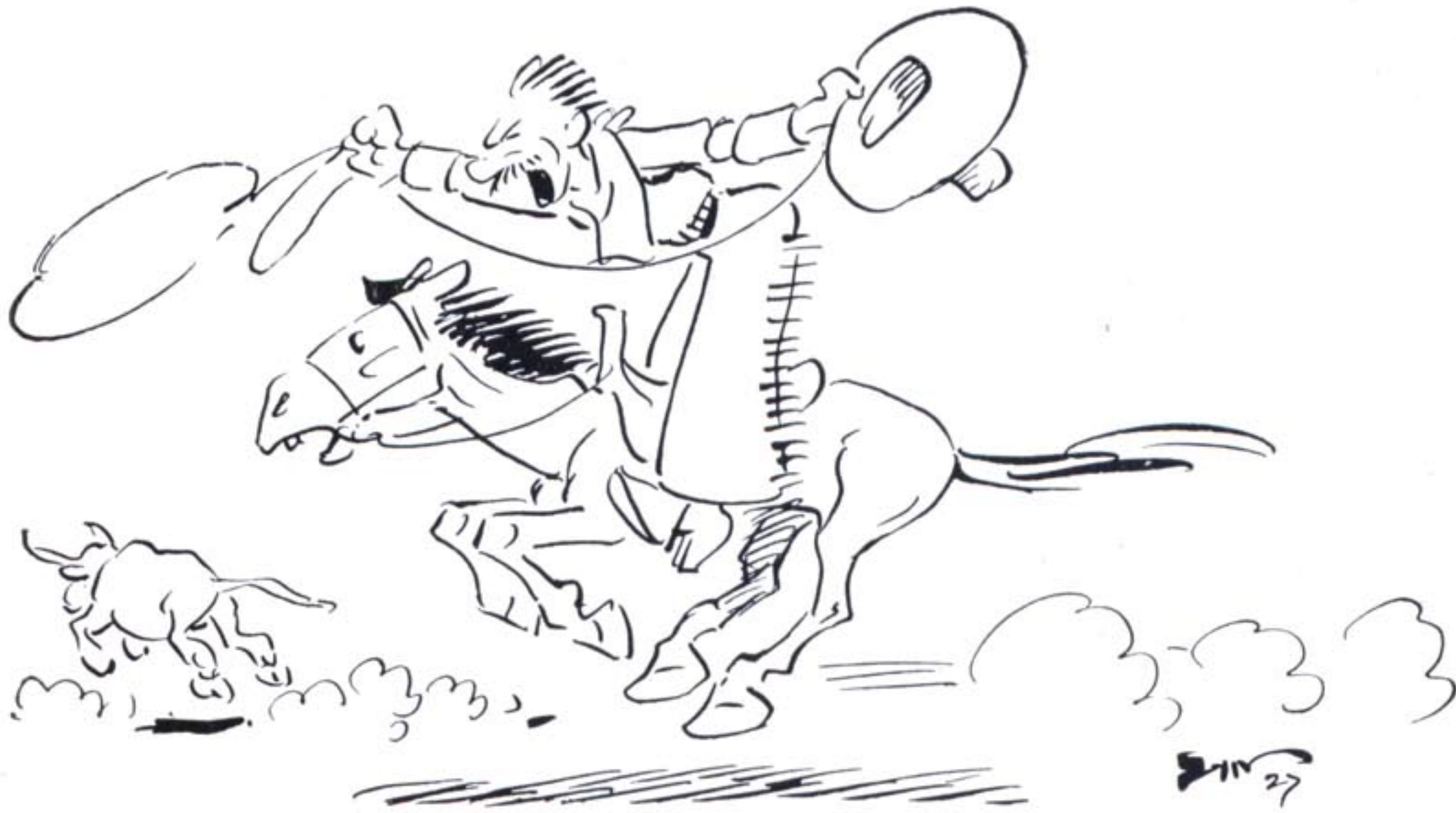
An old trapper in going his rounds came unexpectedly upon a bear in the underbrush. He raised the old muzzle-loader and fired, but failed to kill the prospective overcoat. So the woodsman turned and fled, with the plantigrade carnivore close on his heels.

The bear was gaining—the old man could feel Bruin's breath on the seat of his pants at every jump—so he threw away his gun, traps and extra clothes in an attempt to lose the animal with a burst of speed.

But this tactic failed, so the trapper decided to stop and fight it out while he had some wind left.

He stopped in a small clearing, backed up against a tree and pulled out his big bowie knife. The bear stopped a few yards away, stood up on his hind legs and walked around gloatingly sizing up his intended meal.

It seemed an opportune moment for some amateur praying, so the old trapper prayed: "O, God, if'n yo're on my side, help me to get the knife in his vitals quick. And if yer on the bar's side, let him finish me right off. But, oh God," he added, "in case yer neutral, just set down on top of that big stump, an' you'll see the darndest bar fight you ever hern tell of!"



In illustrating Western jokes or stories, the humorous illustrator may be required to draw horses and other animals in action. You will find many examples for practice in this book. The knees and hoofs are especially important details. They can be rendered very simply, though, if you know just what you are trying to express.





Few of us are blind to the beauties of nature and a little scenic background in your cartoons of the great outdoors makes them both interesting and realistic.

A dashy bit of foliage or a fleecy cloud in the sky will often double the value of your sketches.

An old, twisted tree like the one below makes a more interesting study than a perfect specimen would.

Keep your cartoon backgrounds simple and in harmony with the rest of the picture.





VII

Character and Expression

A FUNNY picture ceases to be funny when it is out of character. It wouldn't do to put a head that is merely funny on a cartoon figure supposed to represent an Irishman, or a gloomy face on someone supposed to be delighted.

Every detail in every drawing must be in harmony and a necessary part of the picture. The character and expression pictures in this chapter will supply you with reference material of all races and all human emotions.

The movie comedy and vaudeville make-ups are good examples of character such as you can often work into your cartoons.

Joke styles come and go. The German comedian was killed by the war. The deaths of Roosevelt and Bryan took away the two most cartooned men in America. The volume of Jewish advertising in our periodicals almost sounded the death knell for Hebrew jokes.

Minstrel jokes are poor and tramp jokes go begging. Drummer's jokes are not so good, and the new Ford car put all the flivver jokes in the scrap pile.

Prohibition, radio, flying machines, college and black bottom jokes are having their day, but may soon pass on to be replaced by newer styles.





While living in New York, a few years ago, I spent considerable time studying character in different sections of the city.

Sometimes I went into the lunch rooms of the lower Bowery—the food wasn't very good, but one didn't have to eat it—and it offered a chance to observe the strange characters who frequented that section. Then a stroll up toward Cooper Union would reveal Bowery toughs and beggars, "gandy dancers" hunting jobs at the agencies, plain and fancy loafers; an endless variety of interesting characters for anyone with literary or artistic inclinations.

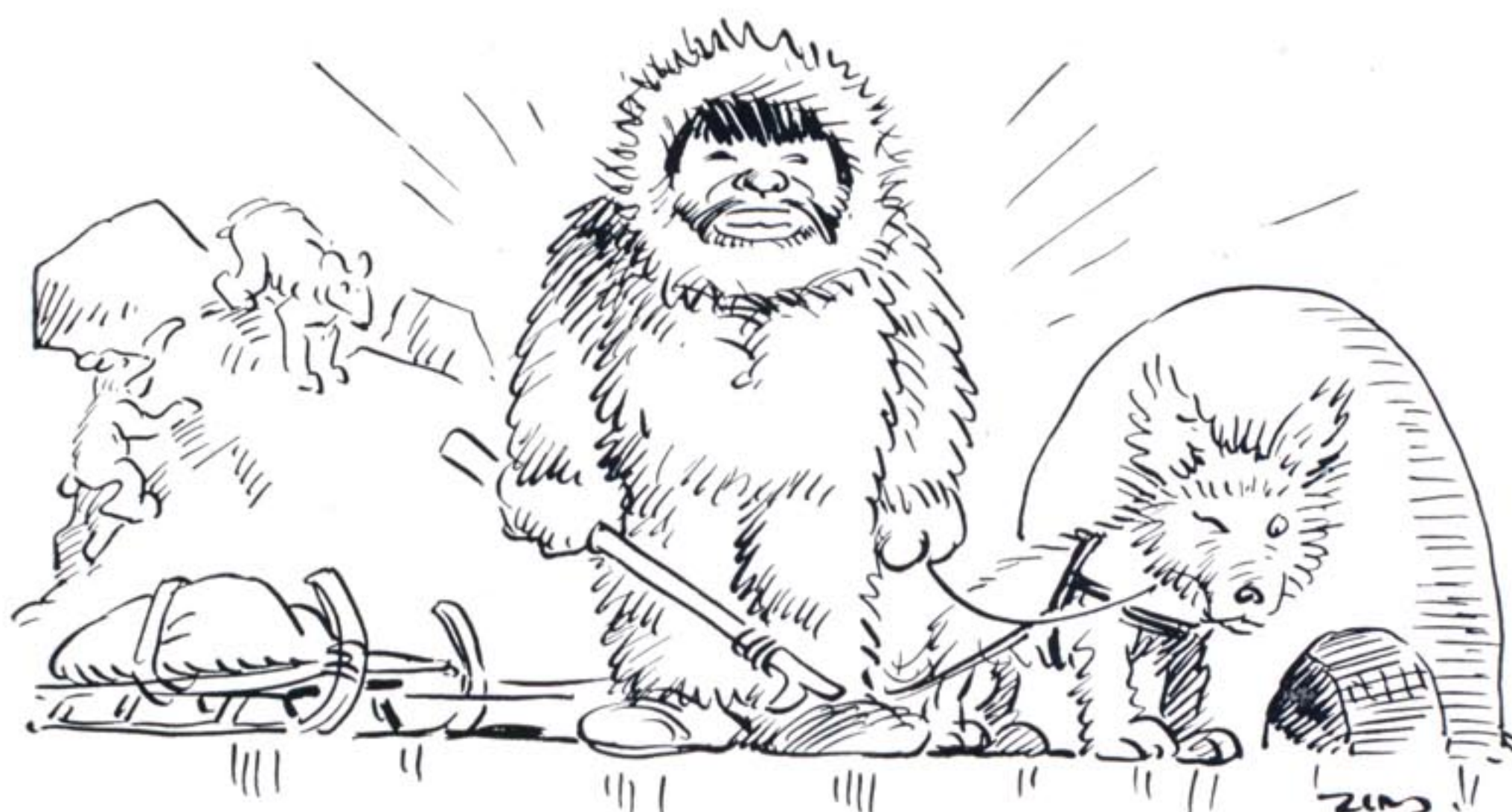




The Irish are noted for their humor and the above will give you some hints on the facial characteristics of the race.

Below, we offer the Scotch in native costume. We expect a certain kind of joke about certain races of people. For example: Two Scots were in swimming and each one bet the other fifty cents he could stay under water longest—both men were drowned.





From the frozen North to the South Sea Isles is a far cry, but both scenes can be expressed in a few simple pen lines.

In copying these pictures it is not absolutely necessary to ink them all in. Good freehand pencil sketches done several times to place them firmly in your memory is enough.

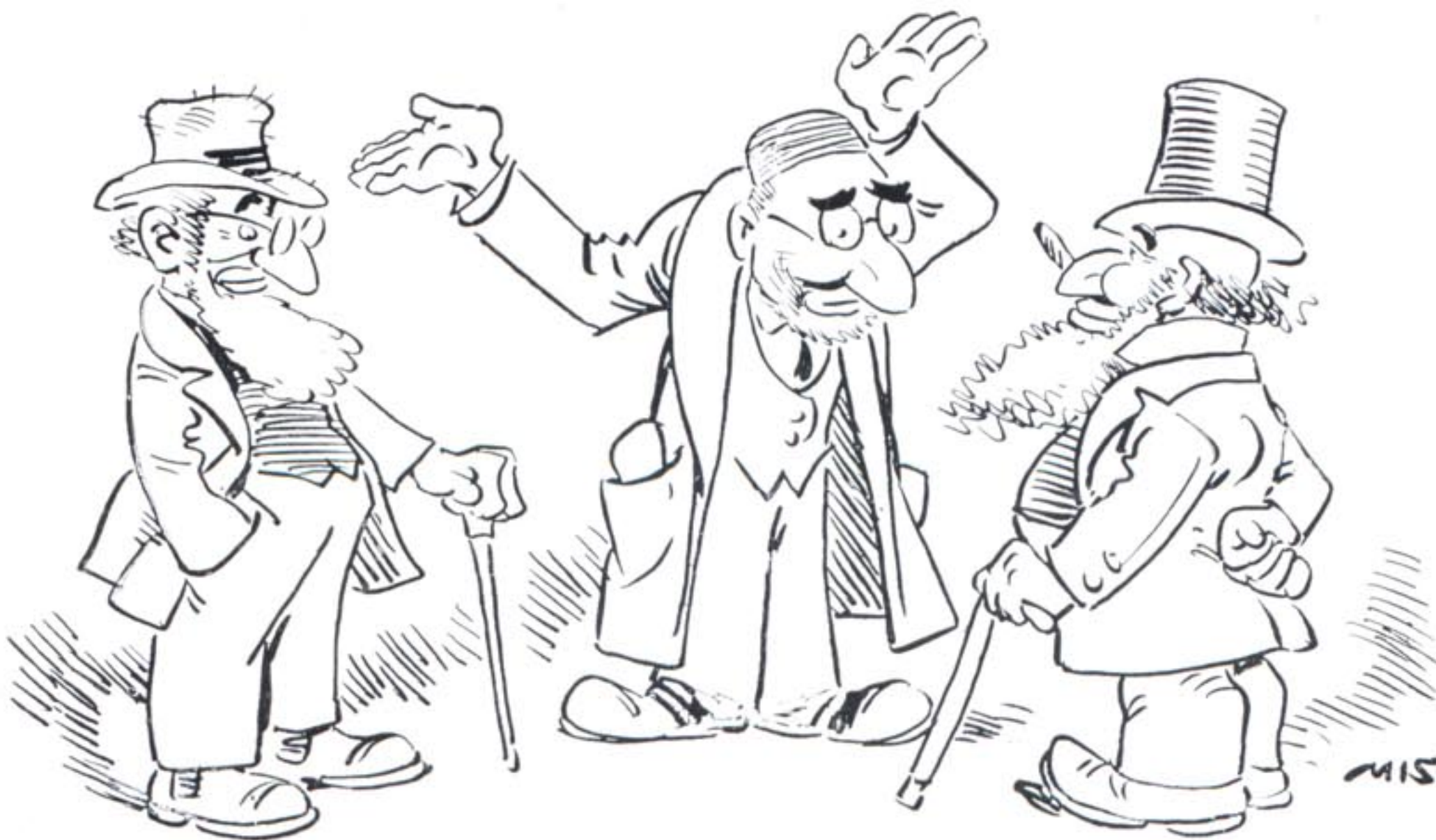


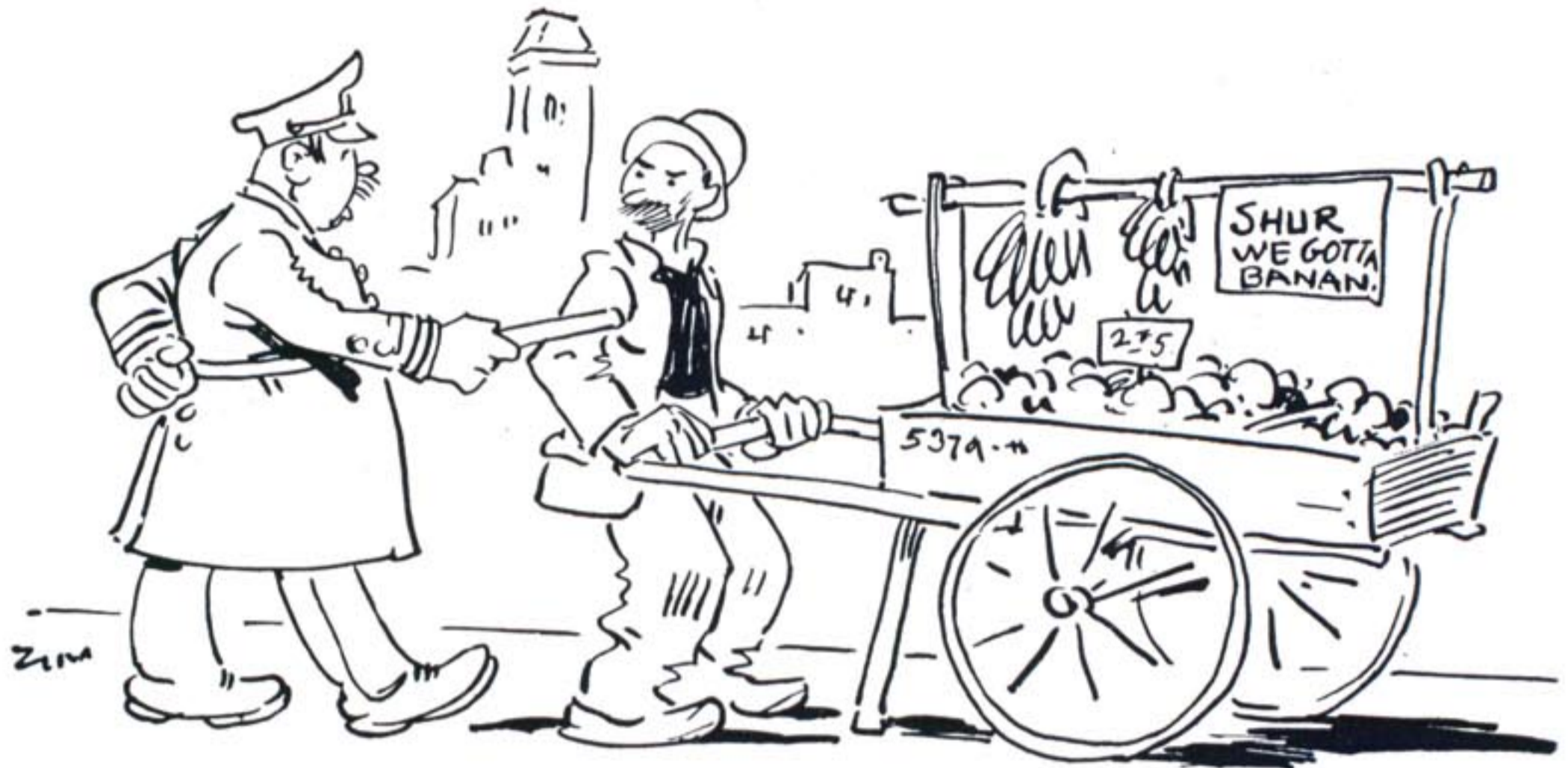


The Jewish people are given to expressing themselves by hand.

The above is a good example of simple composition. Notice how all the long lines are broken and crossed by other lines. Avoid long lines in your compositions; they have a tendency to lead the eye out of the picture.

Be careful not to offend the Jewish people in your cartoons, or you may be unable to get them published. Zim tells of a time when he bore down a little too heavily on these characters—and was called upon by a delegation of pawnbrokers, who asked him to desist.



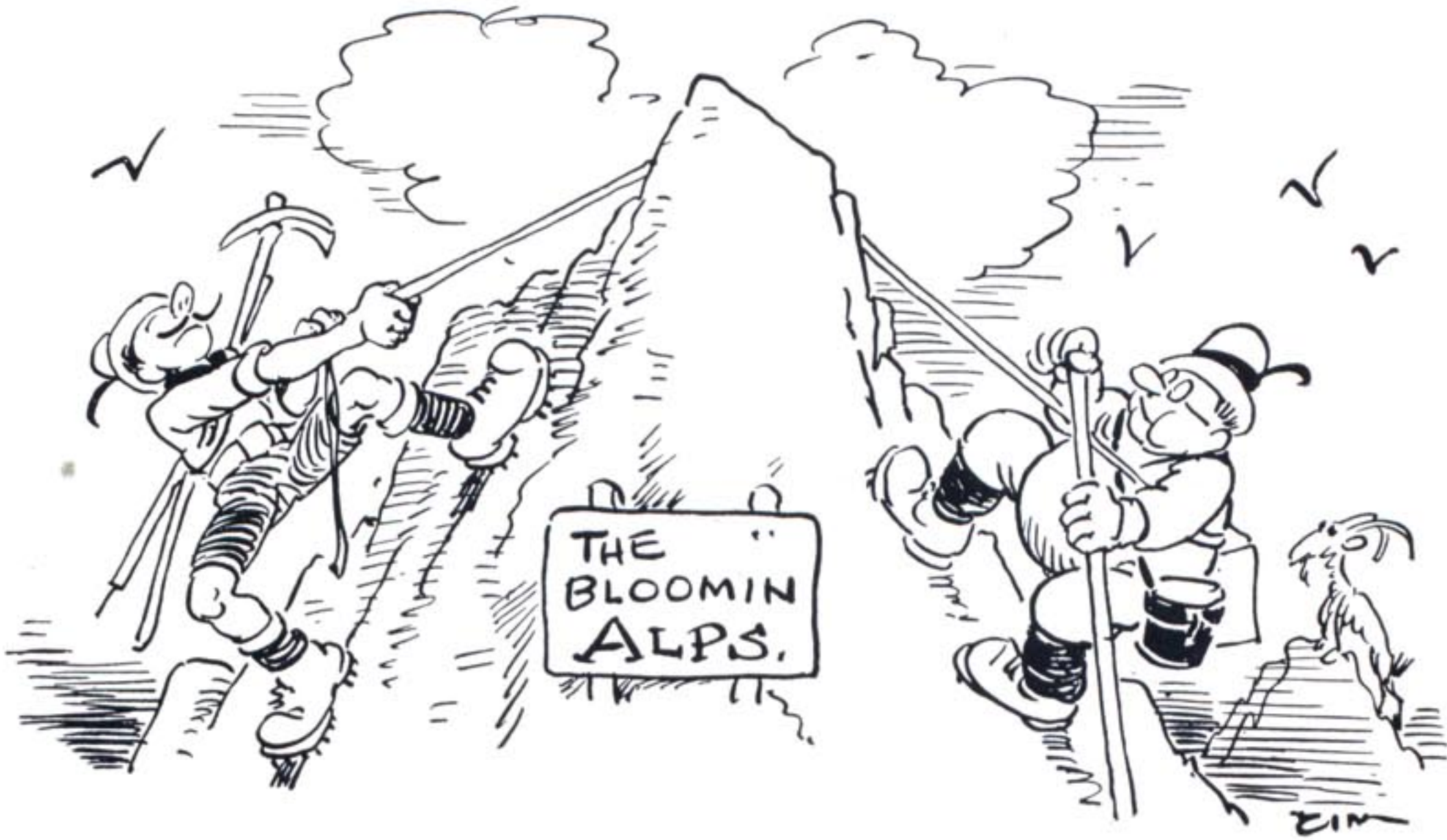


Such cartoons are seldom drawn from life, but are usually drawn from memory. However, a quick sketch of a face or an unusual attitude makes good reference material.



Even animals can look pathetic. See the examples in these two pictures.

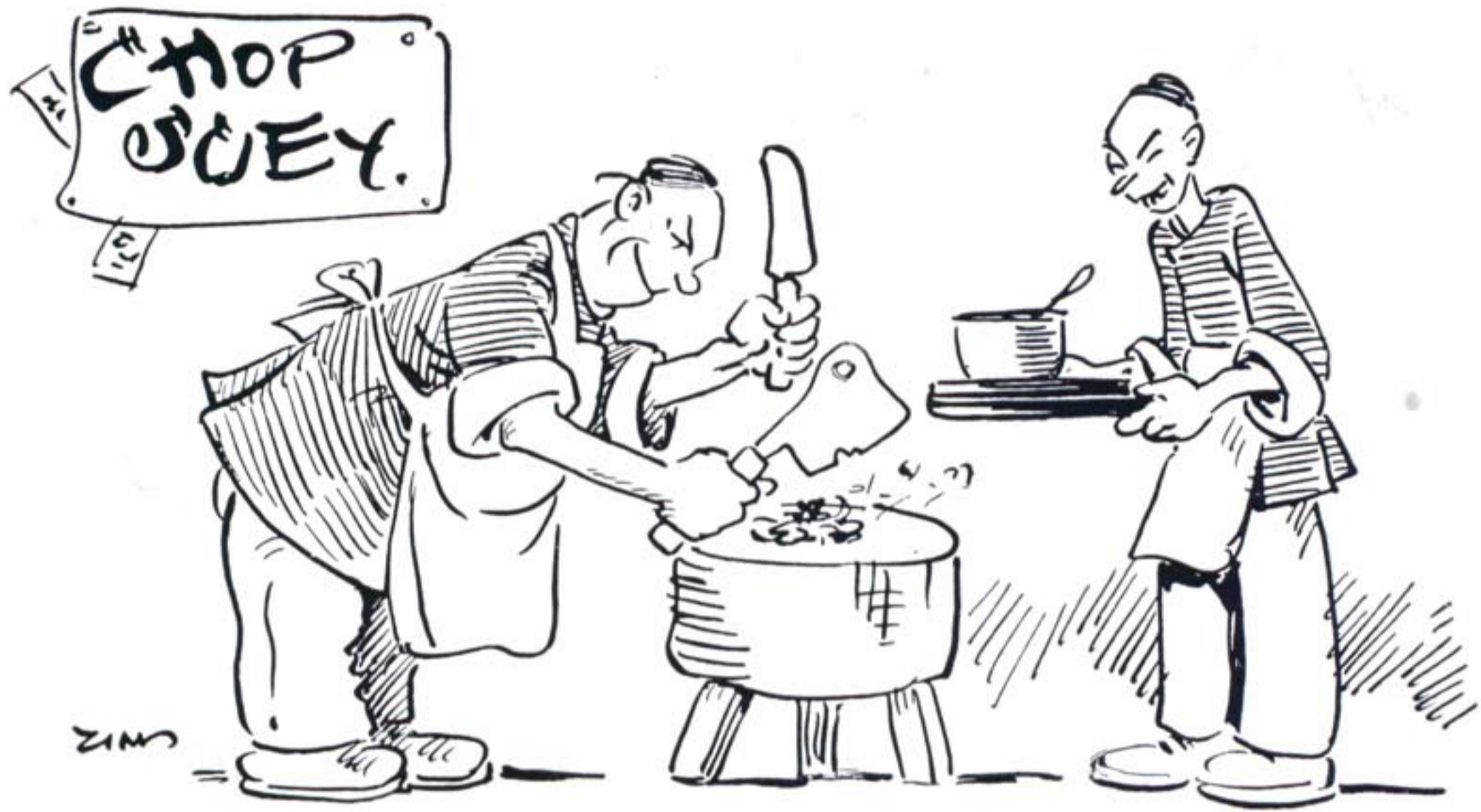




It is not hard to tell which is the guide and which the tourist here. Always put enough character in your subjects to positively identify them.

In the preceding chapters I remarked that leaving off the captions to these pictures in order to give you practice in originating suitable jokes and titles. I might add here that editors frequently rewrite titles. I have had this experience and have seen the original titles crossed off the work of some great political cartoonists, and a blue pencil title written on by the M. E. (managing editor).





Bum Chow and Simp Lee Bunk at work in their studio

The mysterious Chinaman is a good subject for your pencil. In my wanderings about the Bowery I usually included Mott, Pell and Mulberry Streets (the Chinese section).

The slanted eyes are the most noticeable feature of the race. They also have another racial characteristic worth commenting on, and that is their honesty in financial affairs. Anyone who has business dealings with all classes and races will tell you that, as a race, John Chinaman is the most honest person you are likely to deal with.





The little German band still exists in certain cities, but it's almost as extinct as the German comedian. He will probably never return. Times have changed, making the prohibition joke more popular. It is not impossible that the people may laugh prohibition to death. Every good citizen hopes we will in time repeal such laws, or else learn to respect them.

Newspaper artists are often assigned to draw up sketches of vaudeville acts. These pictures are usually intended to help advertise the show; they should be simple but tasty, as the little Japanese act shown below.



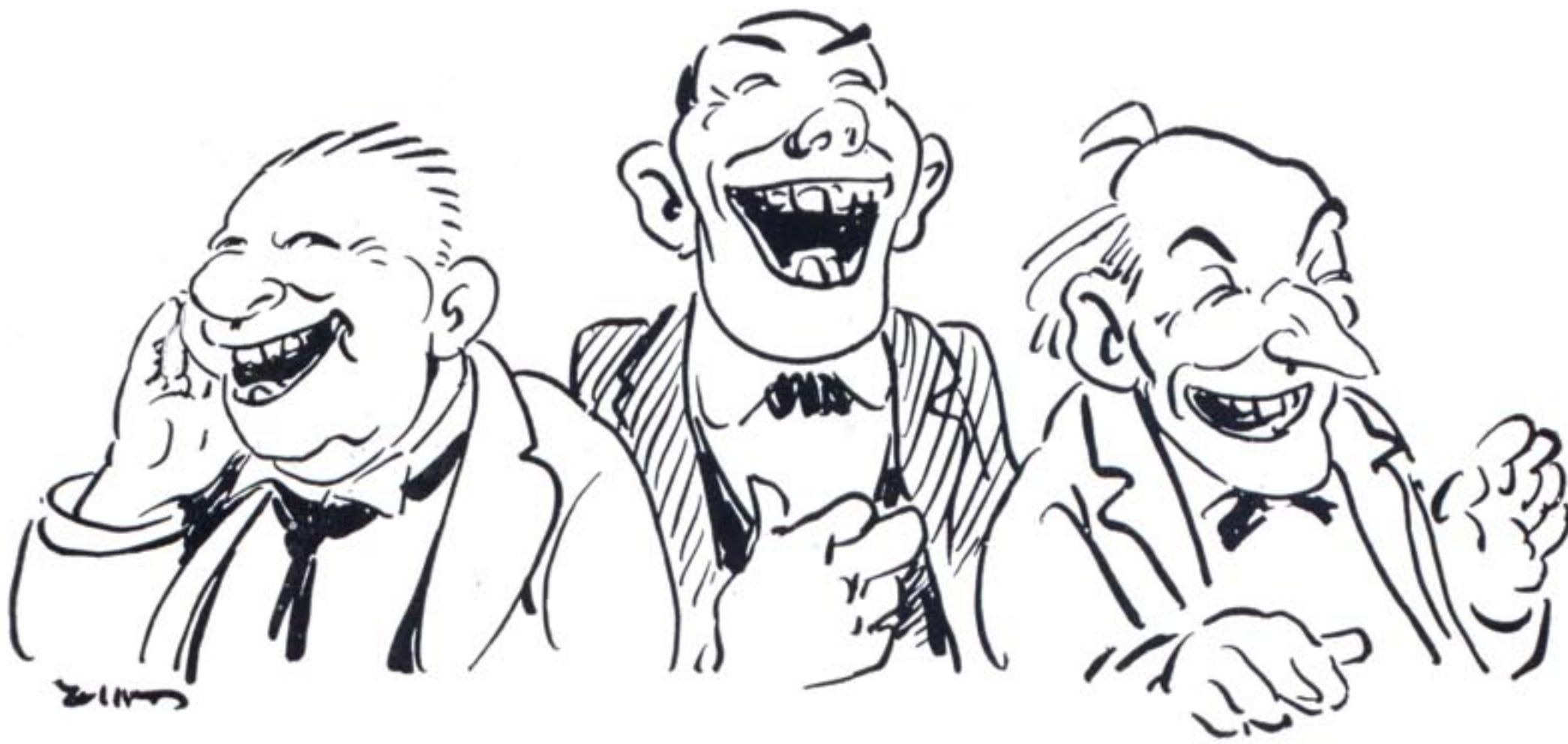


“The other cowboys seemed to think that Big Beak Bill was having a little too much luck with his poker hands and the situation was becoming tense.”

Notice the well arranged interior and how much character and expression have been put into the players with a few simple lines.

Below is a little scene in the park. You should practice catching just such characteristic attitudes in your sketches. All the picture needs is a good title. Can you name it?





Joy and Laughter

These sketches will give you the character lines used to express the different emotions.

We might describe how the ends of the mouth turn up for joy and down in gloom; that the eyes are closed in laughter, opened for fear, or shown out of focus in anger; that the brows are lowered and teeth clenched in anger, the nose turned up in disdain, etc. But you are more likely to remember all these important details if you study them out for yourself on these pictures.

Also study other good cartoons and the faces of actors to see just what lines are required to give any desired expression.



Gloom



Anger



Fear



Crying

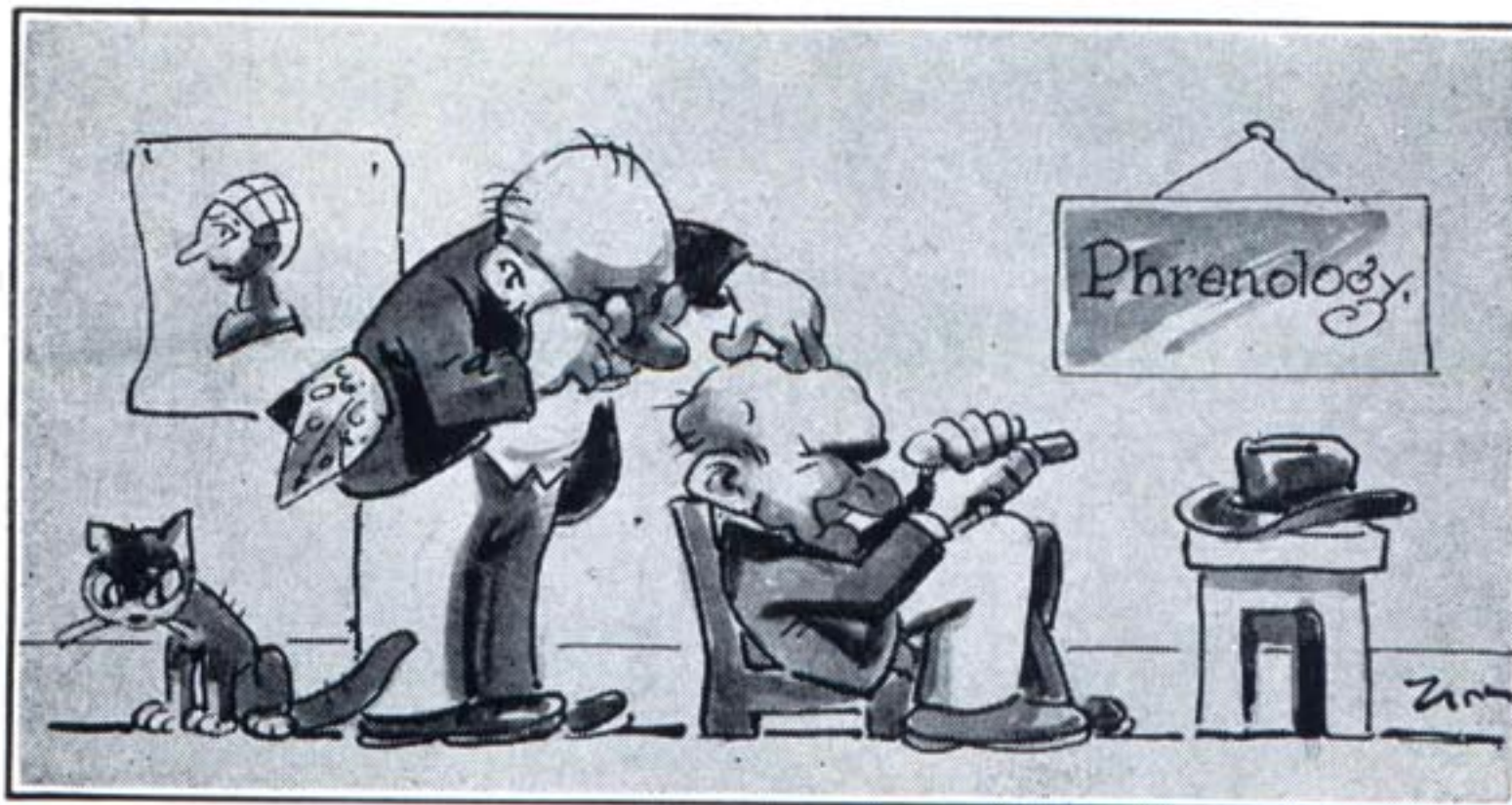


Hauteur

When you see a haughty person, do not be deceived into believing that it is some great man or famous woman out for a walk. More likely it is some fickle waitress or a pool hall loafer who won \$3.00 in a crap game or inherited \$47.60 from a dead aunt; or possibly it may be some haughty clerk out showing off the latest dollar-down-and-dollar-a-week clothing. The really great are never haughty. My work and travel have brought me into contact with the great and near great in all lines of endeavor; presidents and movie actors, authors and artists, Buffalo Bill and Bryan, Edison and Lindbergh, they were all hearty and unassuming.

Greatness makes one tolerant. Great men are not ashamed to stop on the street and talk to the man in overalls. They recognize the bond of friendship between the common people and themselves. The social sheik who feels above talking to a mere laborer is fooling only himself.

Take this little sermon to heart and treat every man as your equal; it will help you to get ahead. How truly the Bible says, "The greatest among you shall be servant of all."



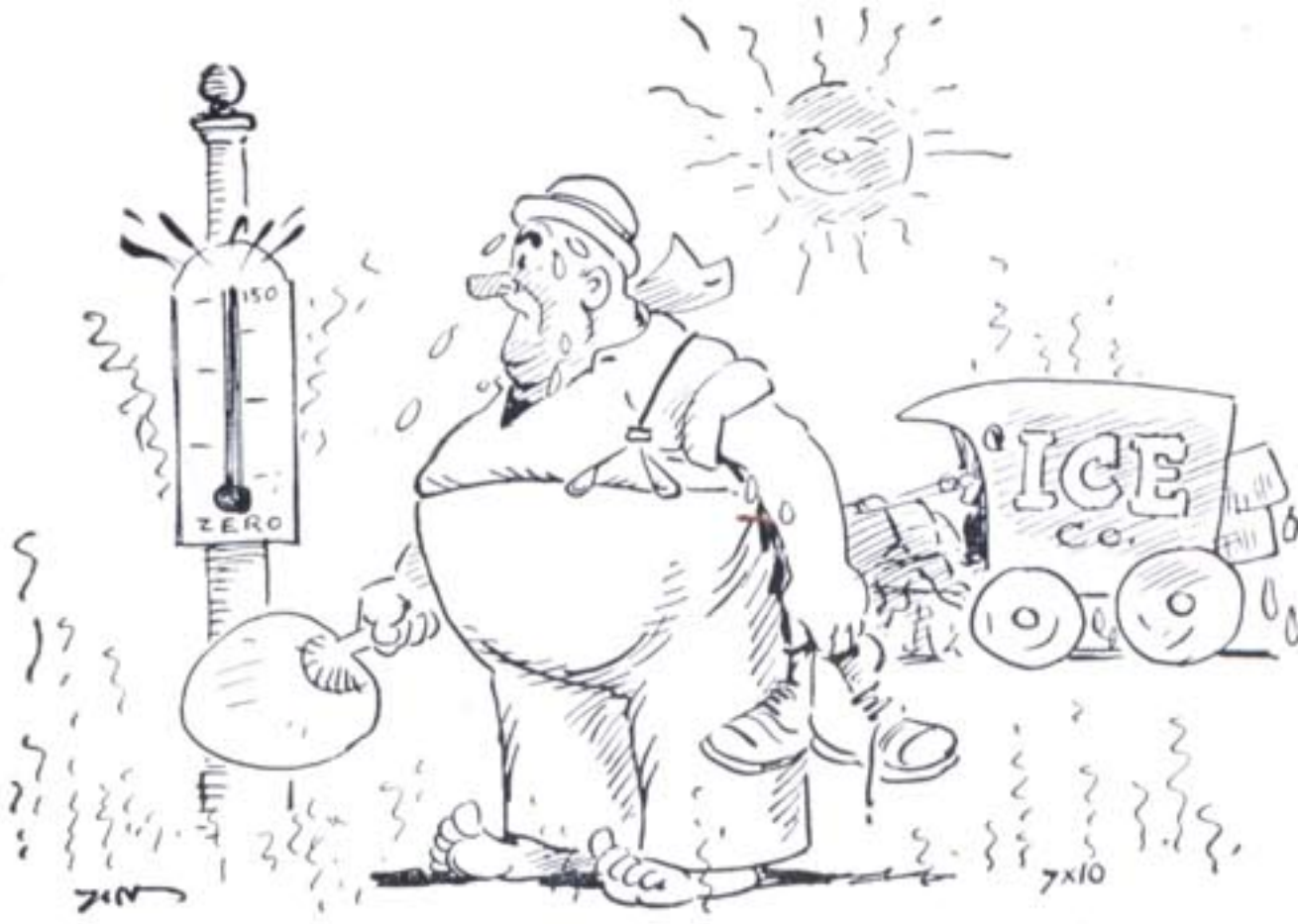


This study was made on a piece of white pebbled picture mount with a small red sable brush, and the gray tones put in with black grease crayon.

The one below was rendered on heavy ledger paper with pen and ink, and the gray tone put on same as above.

It is a good idea for you to try all kinds of paper, pens, brushes, crayons and paint. Thus you will find the mediums best suited to your style.





VIII

Seasonal and Holiday Cartoons

A GREAT many special cartoons and jokes are published in holiday numbers, and seasonal drawings appeal strongly to the editors.

Cover designs, short stories, jokes and cartoons are often drawn or written for some certain issue of a periodical and would not be at all appropriate for other issues.

With most magazines it is best to get your drawings in several months ahead of the time they would most likely be used.

Do not mark your drawing for one column, two columns, or other size you think it should appear. Leave such things to the editor's judgment.

It is usually best to submit several drawings at a time, as they cause less bother in handling than when packed separately.

Make your pictures on a good grade of bristol or illustration board. Drawings may be rolled, if necessary, but never folded; preferably the work should be mailed flat.

Wrap the package neatly in heavy paper. The letter may be attached to the package. Drawings with jokes or other writing on them should be sent as first class mail. Place your name and address on the back of each drawing. If they should become separated, they might otherwise be lost.

Your letter should read somewhat as follows:

Whereami, O.,
Stember steenth, etc.

Biff and Bing Magazine,
23 Blank Street,
New York City.

Gentlemen :

Am sending herewith six drawings, some of which might be suitable for your Christmas or New Year's numbers.

Also I enclose stamps for return in case they are unavailable.

Yours very truly,

IMA CARTOONER.

711 Breezy Blvd.,
Whereami, O.

The reason I recommend copy work is that you draw not only what you see, but also what you know, whenever you make a picture, even when it's a sketch from life.

The really good cartoonists are those who have studied and copied others with great care in their student days.

Those who speak of losing their originality by copying might as well say that one loses his originality when he learns to write or play a musical instrument. We must first learn a mode of expression before we can express any originality, whether we be writers, musicians or artists.

By copying pictures hit-or-miss style you are apt to fill your head with a lot of useless alleged cartoon material that is entirely lacking in character. But by copying pictures like the ones in this book you are storing your mind with characteristic material that will enable you to originate cartoons worthy of the name.

There are exceptions to all rules, but the average person too original to copy a picture for study purposes is usually too original to be good at anything.

Never submit copies to a magazine for publication.

Do not bother editors with your work until it is good enough to be really salable. Submitting crude or poorly executed drawings is only a waste of time and postage.





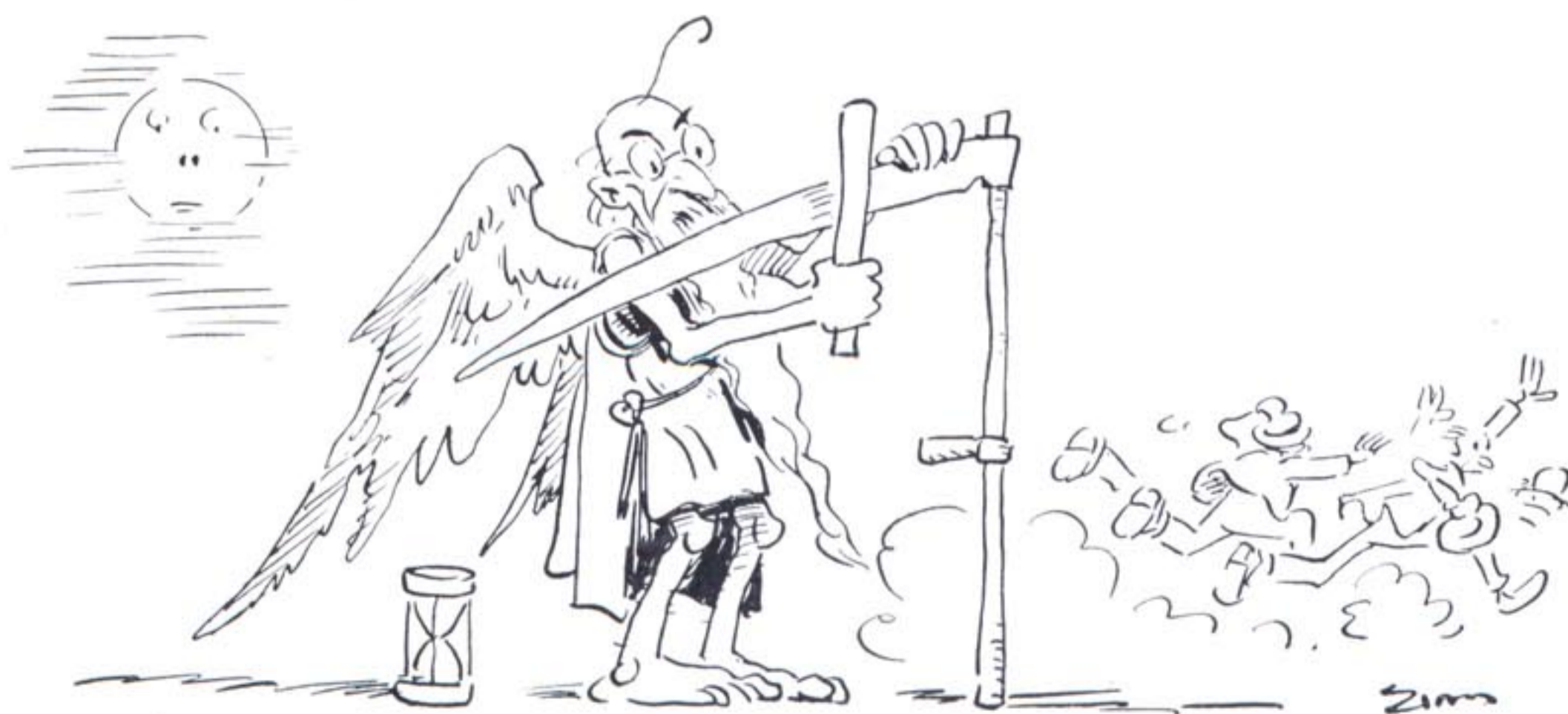
When writing to Zim for some of these drawings I sent two prints of my own stuff to give him an idea of about what I wanted. He sent back a couple of drawings on exactly the same idea but greatly improved. They were simple renderings that would stand great reduction, and yet they were chuck full of character and action.

That's the kind of an artist editors like to deal with; one who can take any idea they may suggest, improve on it, and draw it up even better than the editor had conceived it.

Such artists often receive requests for certain kinds of drawings, and their mail is not overloaded with rejection slips.

Some holiday pictures are just ordinary cartoons with a holiday touch added! others are symbolical or allegorical as these two.

"Santa Claus" and "Father Time" should be memorized for future use.

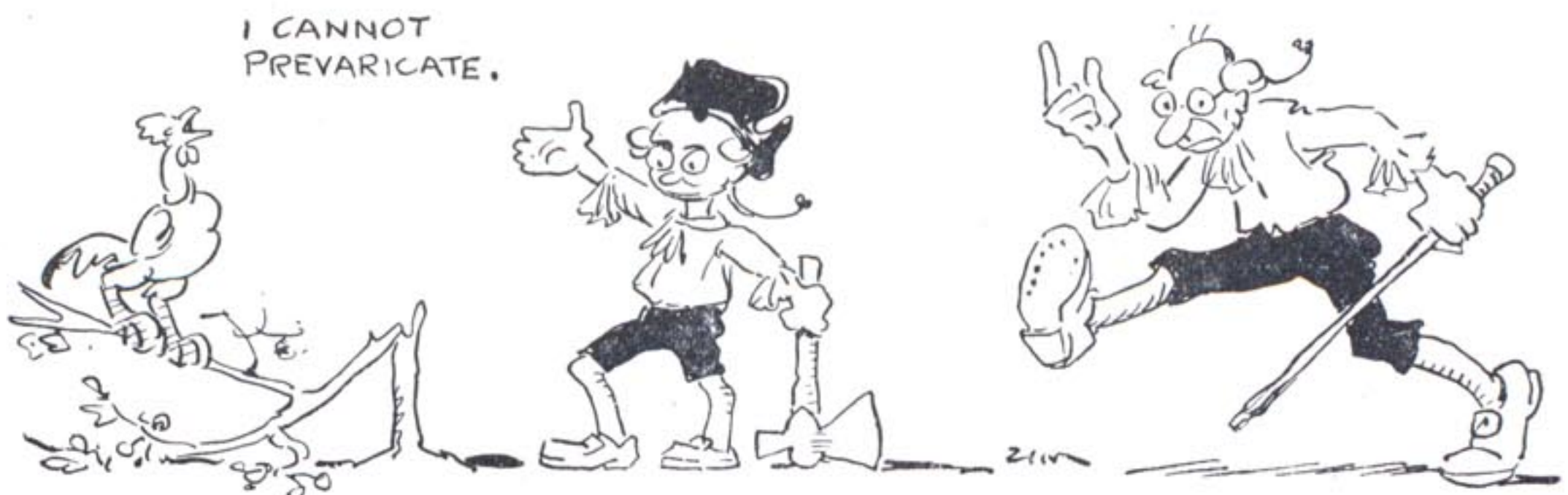




Cupid is the Youthful Spirit. Remember that in your drawings, for few things are sadder than a careworn, middle-aged cupid. The figure should be plump and babylike. A baby is about four heads high, while an adult measures almost eight heads.

Designing valentines and greeting cards, humorous or otherwise, offers a good field for your efforts.

You can get the addresses of publishers at stores where such cards are sold. Some publishers specialize on sentimental greeting cards, while others use more comics. Send your offerings to a publisher who is using something in keeping with your style.





Weather cartoons are another popular style of humor. It is often necessary to show sunshine, rain, wind or snow in a picture. You can find them all in in this chapter.

The snow effect is scratched on the black background with the point of a knife or a steel eraser.



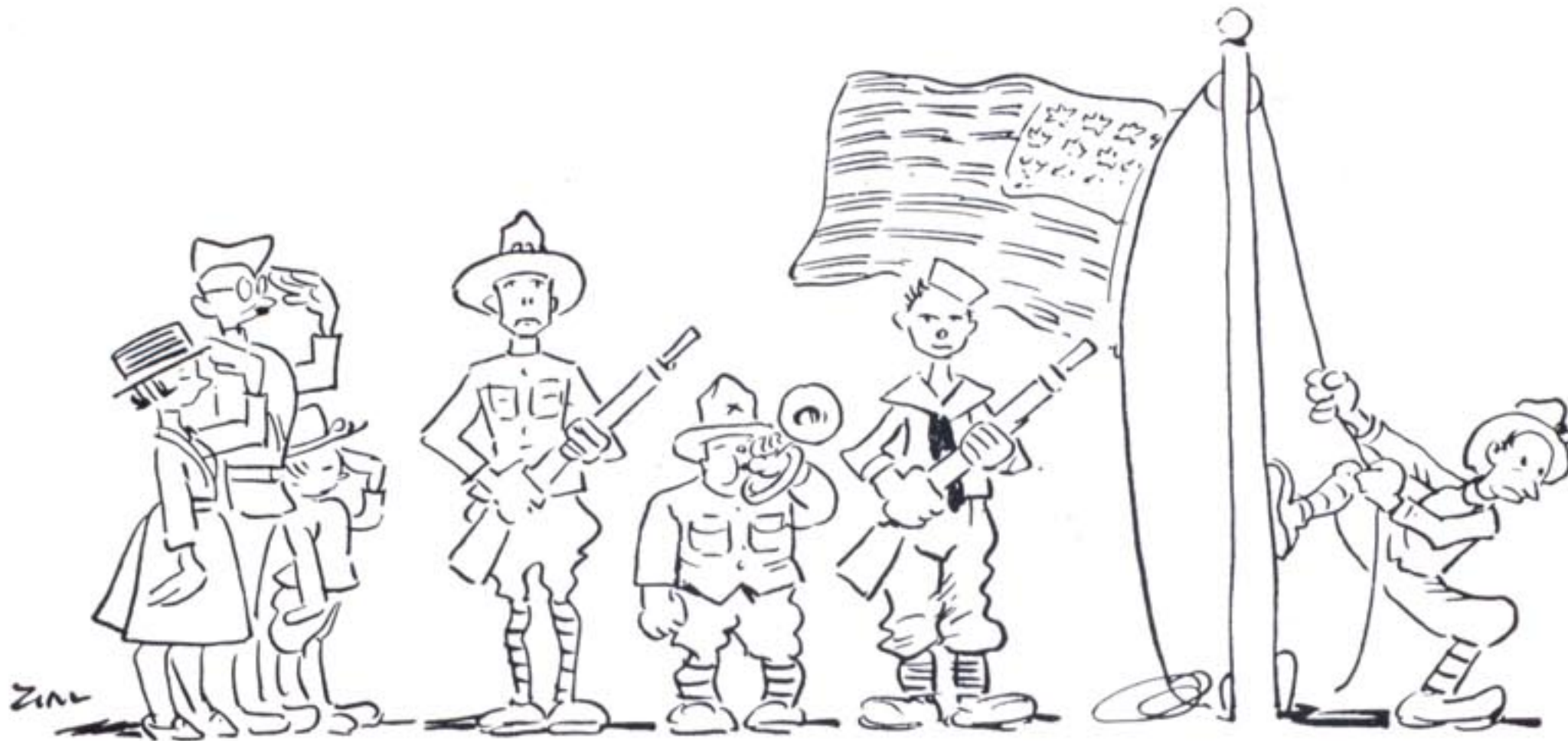
Study the several different details that help make up the hot or cold effects. You may have occasion to use a similar style of rendering in some of your cartoons.



Youth is often used as a symbol of Spring.

In these drawings we have tried to cover every subject under the sun, and as a reference book of cartoon characters I know of nothing like it. Even the professional artist may find in these pages suggestions for all occasions. Every Zim character is something original, and every drawing is a little masterpiece of caricature.





Flag Day

National holidays are an appropriate time for patriotic cartoons.

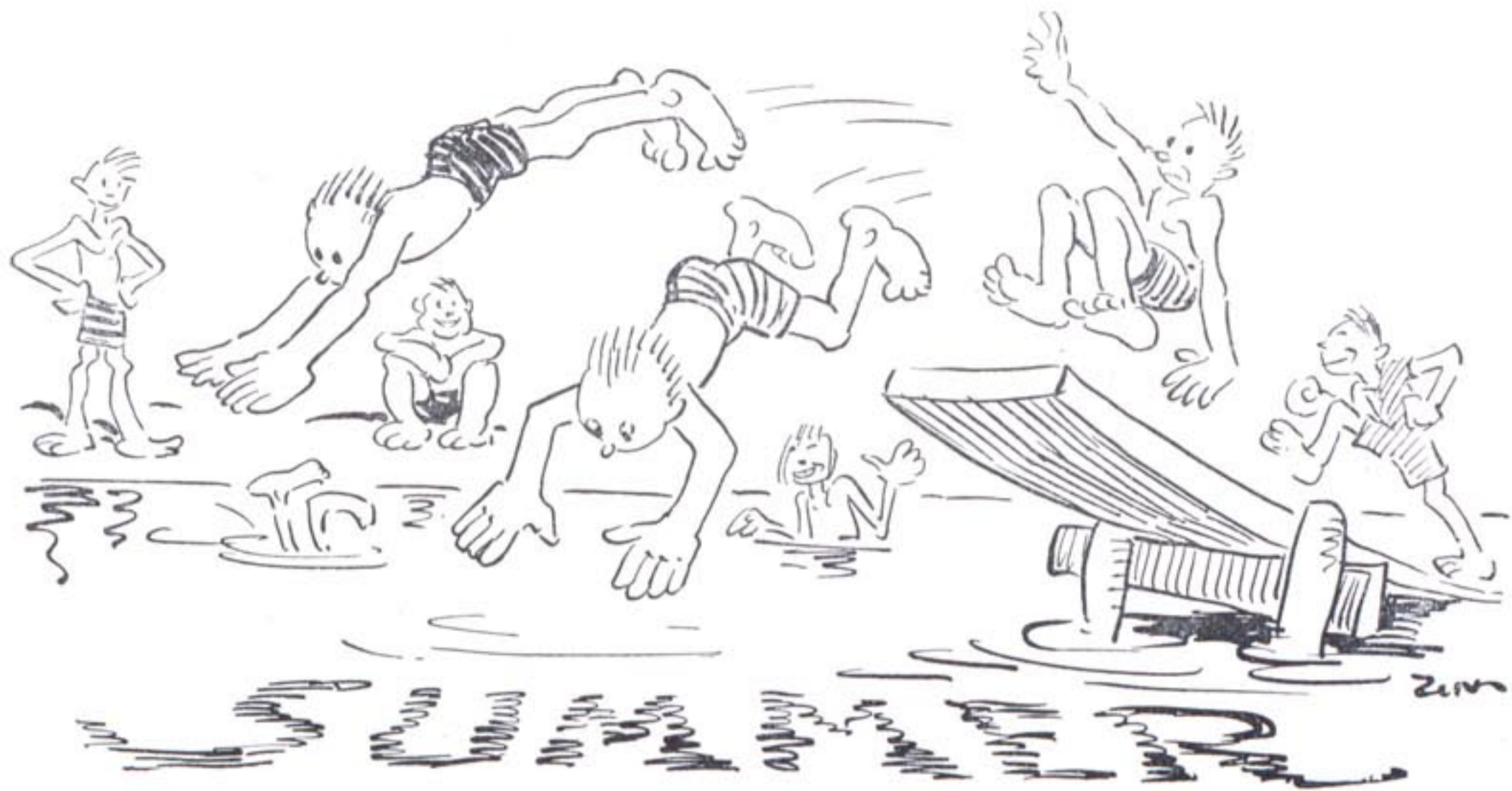
In these two examples there are several features worth calling your attention to.

In the first place, you will notice that it is not always necessary to draw every star and stripe in the flag. A dashy suggestion is usually better for cartoon purposes.

The cartoon of the Spirit of '76 is especially appropriate. The crowd that follows is effectively represented by a cloud of dust and some feet apparently marching in time with the music.



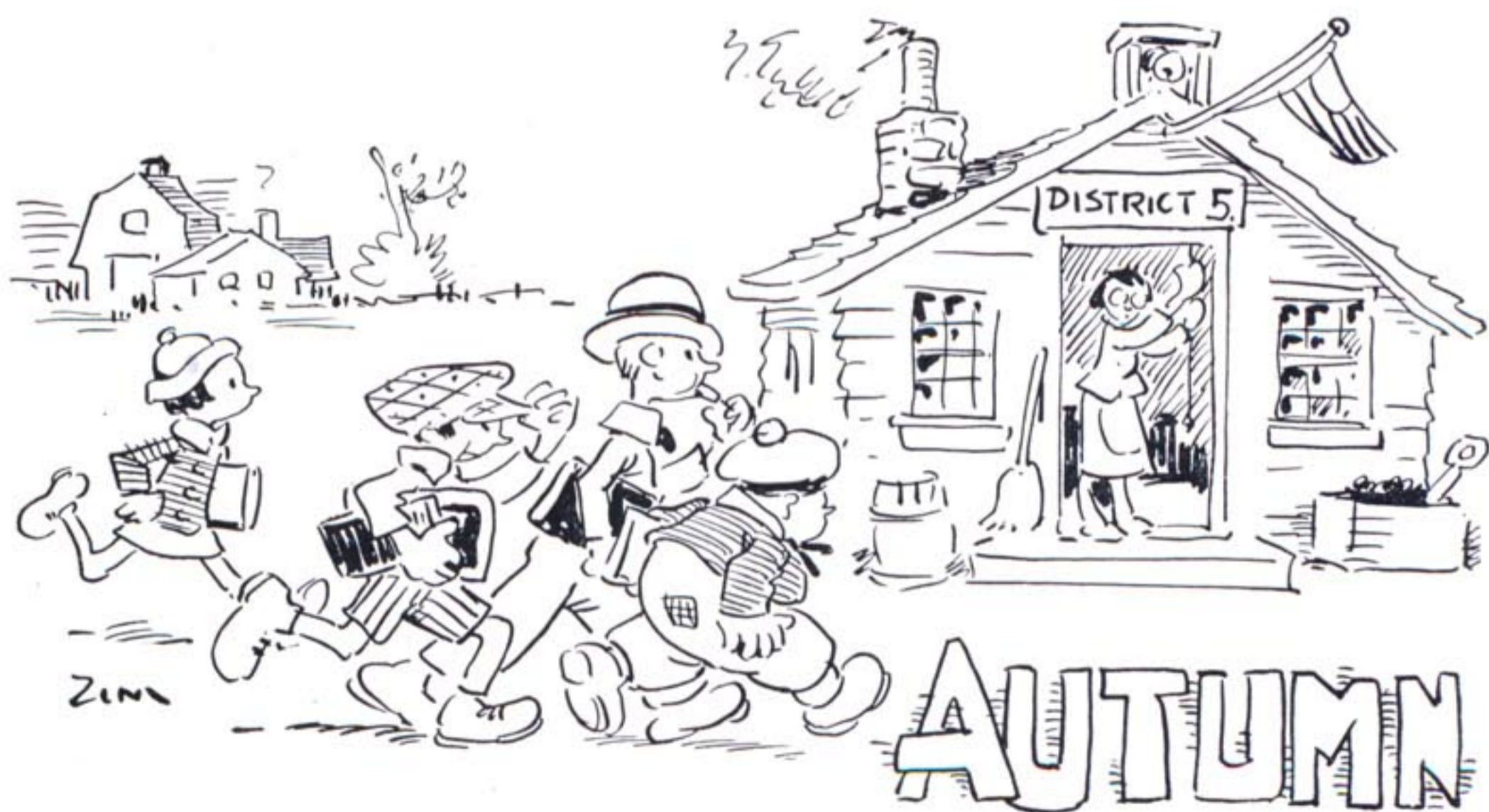
Fourth of July



Some good kid cartoons suggesting the seasons. The action in the swimming picture is worth some study.

In the autumn scene one can almost feel the tang in the air. This feeling is enhanced by the smoke from the chimney and the early winter costumes on the pupils.

Kid pictures are no cinch, and you'll do well to make careful copies of these studies. We are now getting up where there are quite a number of figures in one drawing, which makes it harder to keep the proportions correct. But, if you have done all the preceding work, you should be able to handle these.

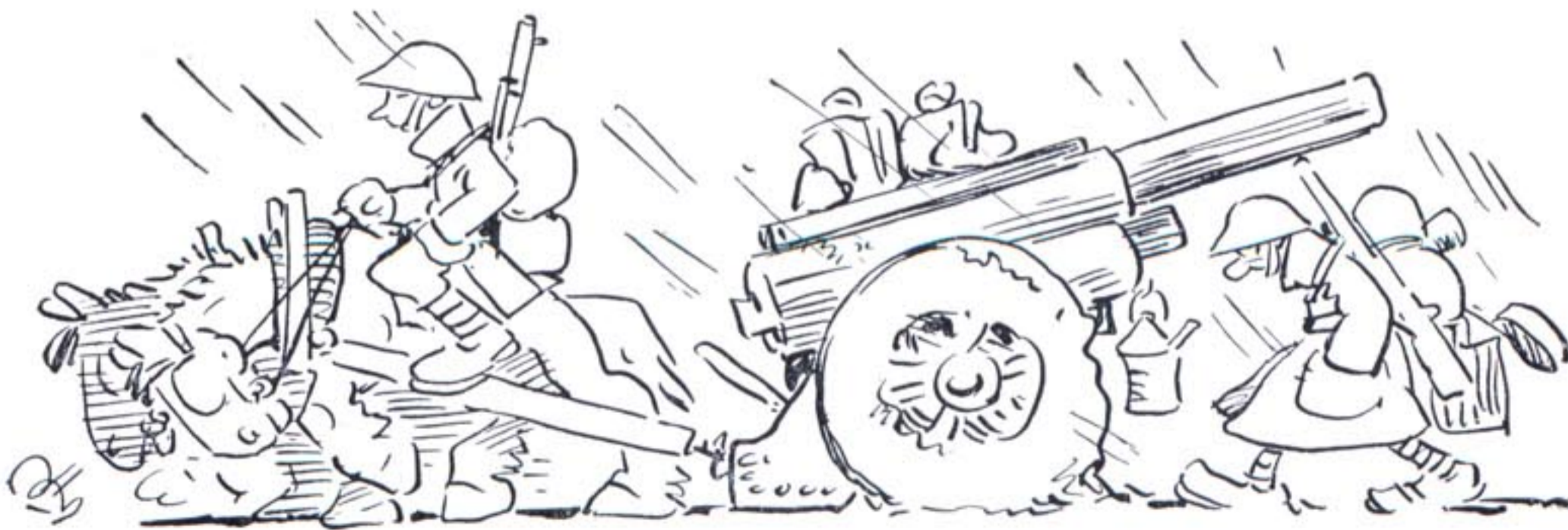




Pumpkins, corn shocks, moonlight, cats and witches are your material for compounding the Hallowe'en cartoon. Several of these ingredients are used in the above with telling effect.

Armistice Day is the time to recall scenes of "Sunny France." Rain, mud, and a big pack to carry, will bring back the days of "Over There" to many an ex-doughboy, for war is not all honor and glory.

The straining attitude of the pulling horses, so simply rendered, is worth some attention.



Armistice Day



Ducks are not the only birds that fly south for the winter. The caricaturist need not stick to facts, but may give his fancy considerable liberty as in the above drawing.

Tramp jokes are far from being as popular as they once were, but there are many occasions where the character can be used symbolically or otherwise.

In the drawing below even the word "Winter" appears cold; this is quite proper, to keep lettering and everything in harmony with the scene.





Thanksgiving

You may not have much to be thankful for, but you should, at least, be thankful at this season that you are not a turkey.

A Western boy was visiting in New England and was puzzled by the bustle and great amount of preparation for Thanksgiving.

"Why," someone asked him, "do you not observe a day of thanksgiving out West, to thank God for your blessings and the bountiful harvest?"

"Nope," replied the youth. "We don't depend on God out in Colorado; we irrigate."

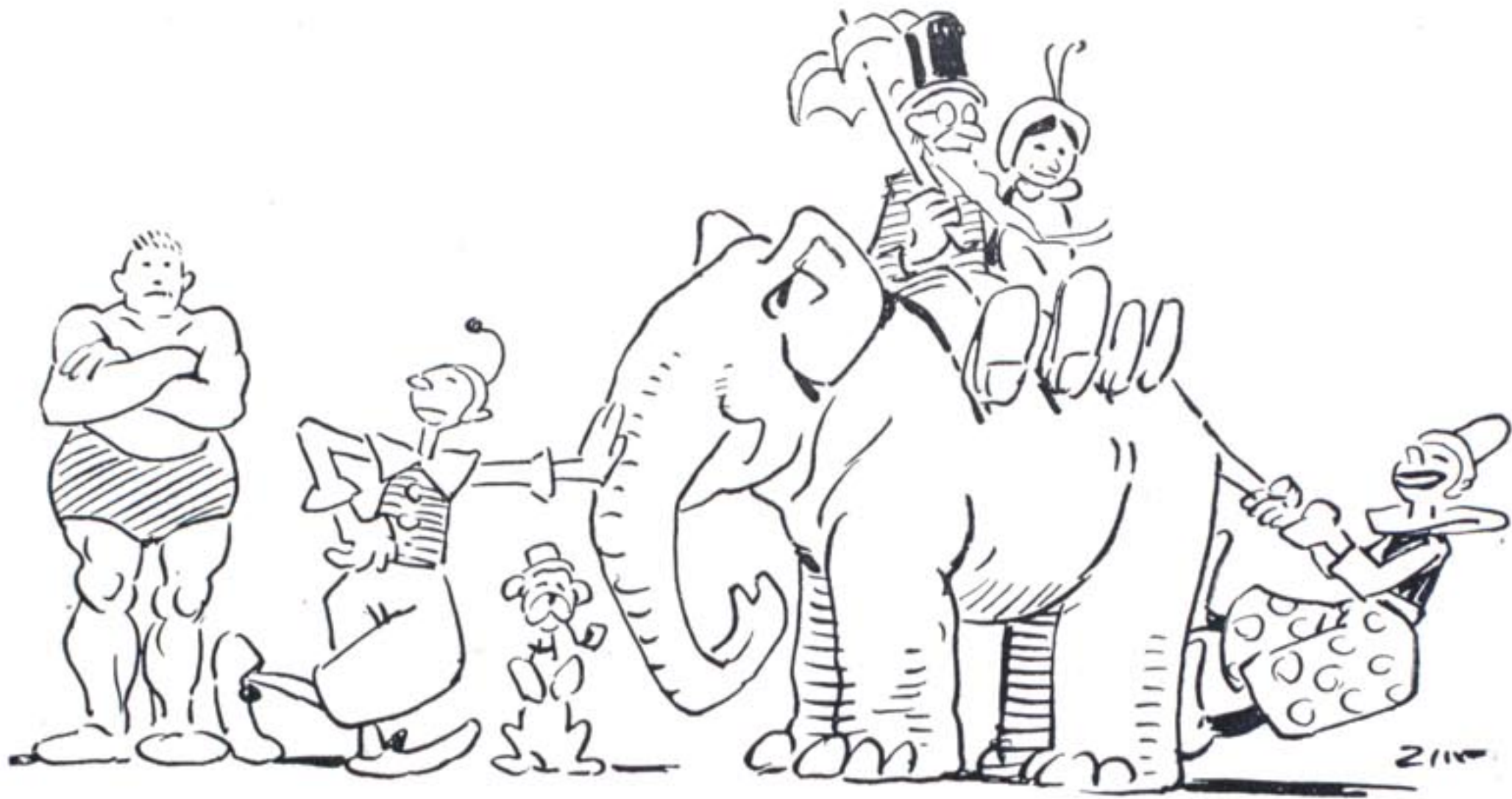
It is small details that make all these drawings so interesting. Any cartoonist might have conceived the idea of grinding the ax, and the turkey waiting in the coop; but few would think of the butcher knife and hot water, or the wide-eyed cat on top of the turkey's prison.

Put details in your work, but put them there for a purpose, and keep these details in harmony with the main subject of your picture.





You can often find material for cartoons and humorous sketches at shows and different amusement places.



The sketch below shows an effective way of separating the figures. A dark figure between two light ones, or vice-versa.





IX

School and College Humor

THERE are many incidents in school life worthy of the artist's pen, and there are a number of publications specializing on college humor; so, if you are a stude' this is an opportune time to launch your art career.

You can obtain lists of publishers who buy cartoons and joke material, but we do not give such a list here because experience has shown that this is not practical, as many of these magazines move, change name, or go out of business, while new publications are springing up all the time. You can obtain current numbers of all humorous magazines from a news-stand. The publisher's address is given on an inside page. Select the ones that seem to prefer your style of humor and submit some of your best work to them. Always be sure to enclose return postage; otherwise your drawings will find their way to the waste basket if they prove unavailable.

Do not offer to give your work away in order to get it published. It costs a lot of money to print a large magazine and the publishers would rather pay for good work than to get poor drawings free.

Students often wonder what prices they should charge for cartoon work. Here is a good rule followed by many artists. Charge a five dollar minimum for simple drawings,

and more in proportion for work containing considerable detail.

Where one customer requires a number of drawings, this price may be reduced. Cartoons made for charity organizations, churches, etc., are usually donated free.

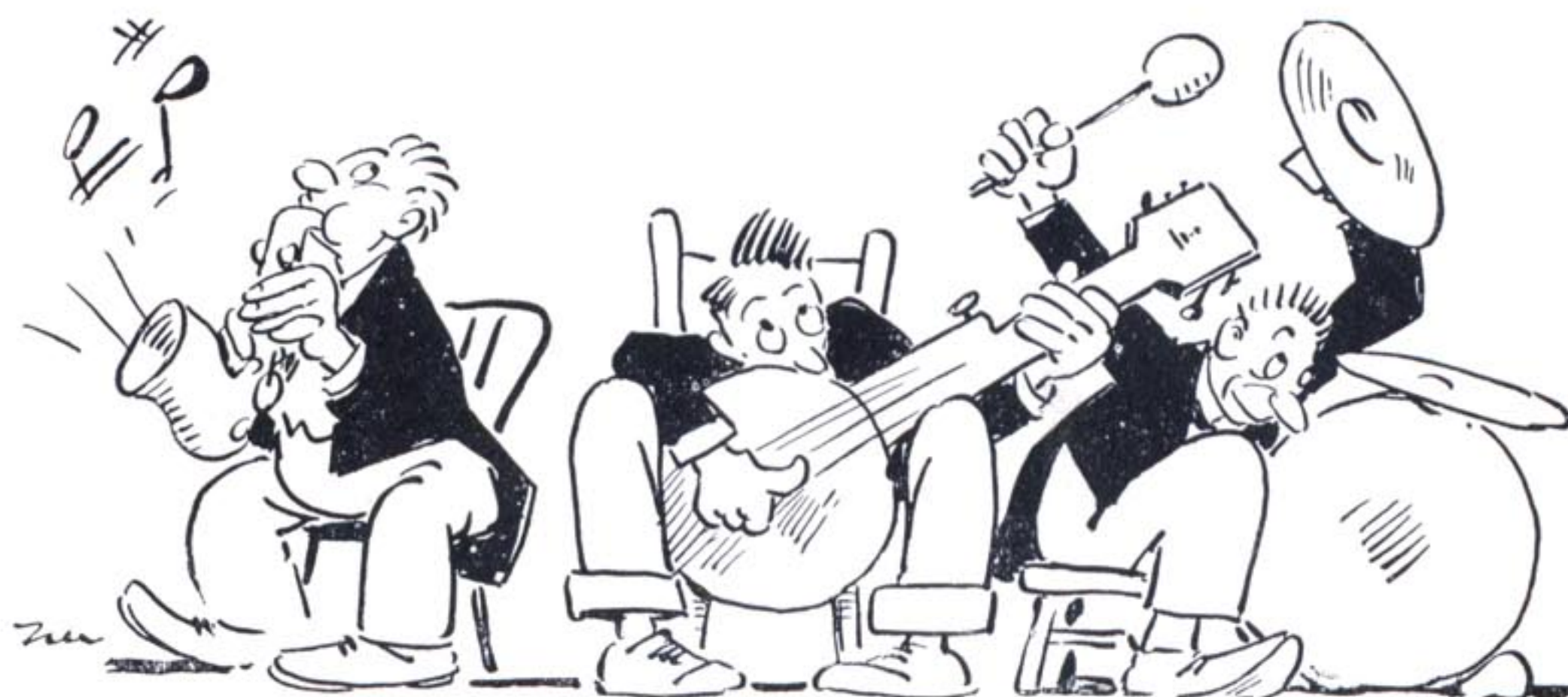
You cannot set your prices with the magazines. They have their regular rates.

The larger publications pay ten dollars and up for small drawings, and considerably more for the larger cartoons, cover designs, etc. The smaller magazines pay less. Some magazines pay on acceptance, others pay on publication, which may be several months after you send the drawing in.

If you can sell a number of pictures to one magazine your work will become known to the readers and it will make the editor more willing to buy your drawings.



Here are a couple of college men. The little fellow in the center can also read and write. Fifteen women are in love with him and he's true to six of them.

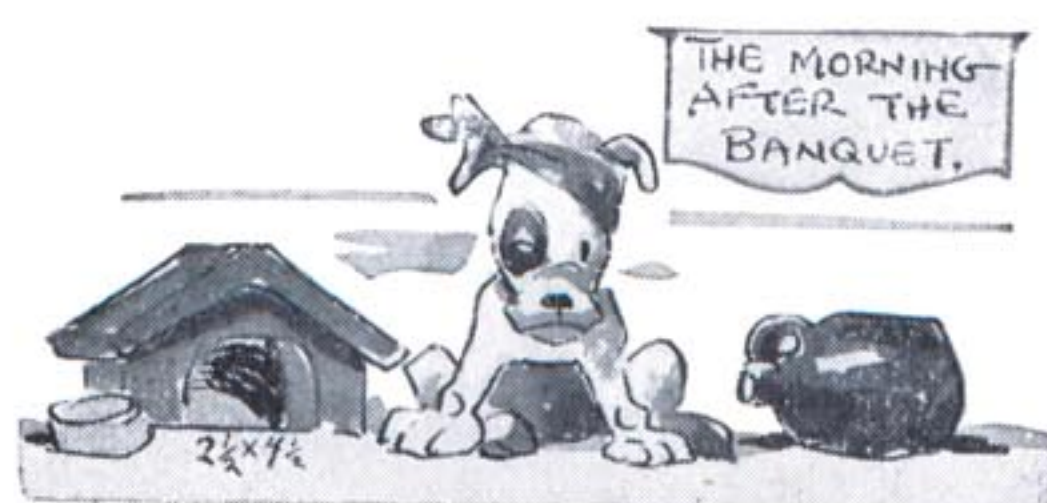


You need not be a great cartoonist to see humor in a jazz orchestra. The excessive action and pensive expression, together with any little personal peculiarities of the players, will make an interesting picture.

Professional jazz bands will often buy a good characteristic picture of themselves for advertising purposes.

I was unfortunate enough to evade college altogether, but through no fault of mine, people often ask, "Are you a college man?" "No," is my sad reply. "I was kicked by a mule."

You may wonder why there are so few caricatures of the female of the species in this book. Zim seldom draws cartoons of women, and I am inclined to agree with him. There is plenty of fun in the world without undue ridicule of the gentler sex.





“Are you the sort of girl who is sweet, beautiful, adorable and charming?”

“Yeah, big boy; what kind of a chump are you?”

—Oklahoma *Whirlwind*.



Magnifying glasses, too

He: “Pardon me. Has your dress slipped, or am I seeing things?”

She: “Both.”

(Or another that could be used with the same illustration).

“Herbert, dear, are all college boys like you?”

“No, Geraldine, but they’d like to be.”



A thing of beauty is annoyed forever

A modern girl was Katie B. Nize,
 On the Campus she caused some surprise.
 When she showed a bare knee,
 The boys shouted in glee,
 "Girlie, you have such wonderful eyes."

The limerick is a style of humorous poetry that has been popular for many years. This catchy meter seems to have originated with the Mother Goose rhymes, over two hundred years ago, and is still going strong. Many humorous magazines are in the market for good limericks, and an appropriate illustration may help the sale.

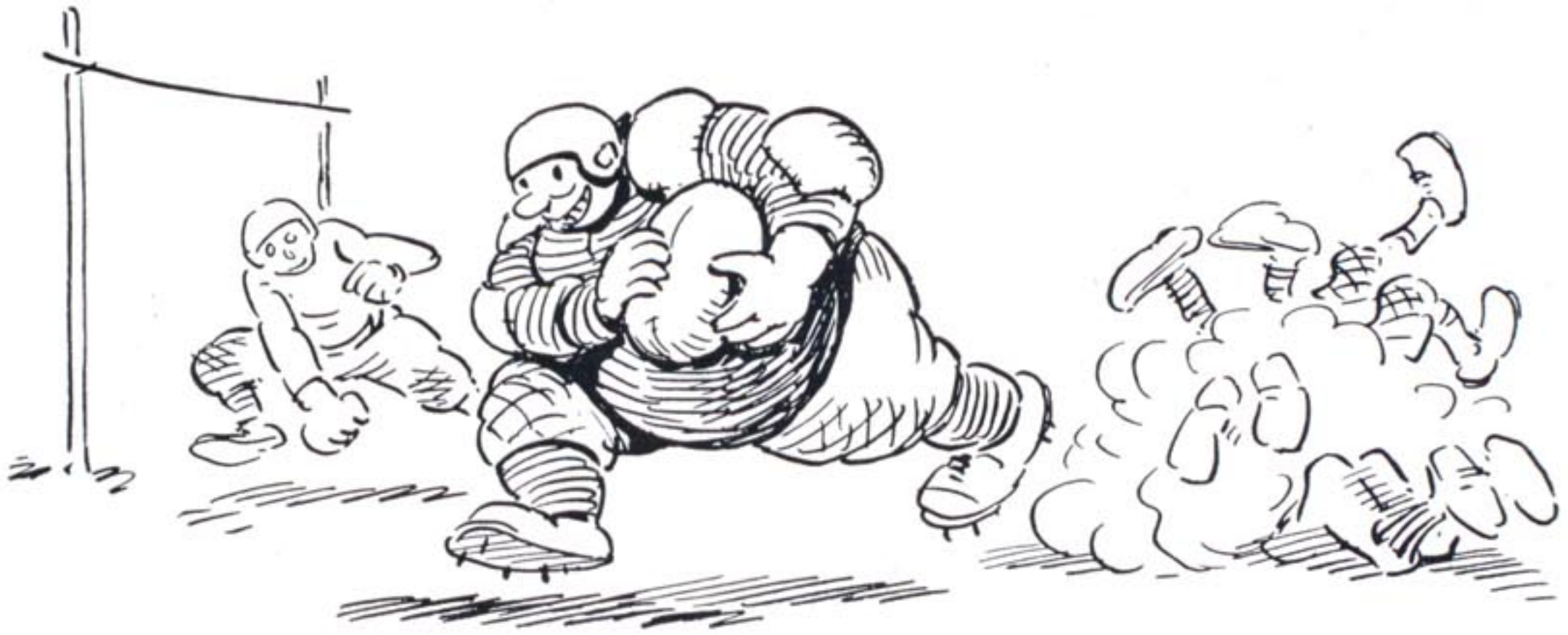
Another popular style of humor is the advertising travesty. Some national advertiser puts on a big campaign; then you write a grotesque version of the ad and draw a cartoon of the illustration, changing the names, of course.

Such articles should be submitted to a humorous magazine not carrying the advertising in question, as it would be poor policy for the magazine to make fun of its own advertisers.

Life brought out a *Saturday Evening Post* number which was made up almost altogether of advertising travesty.

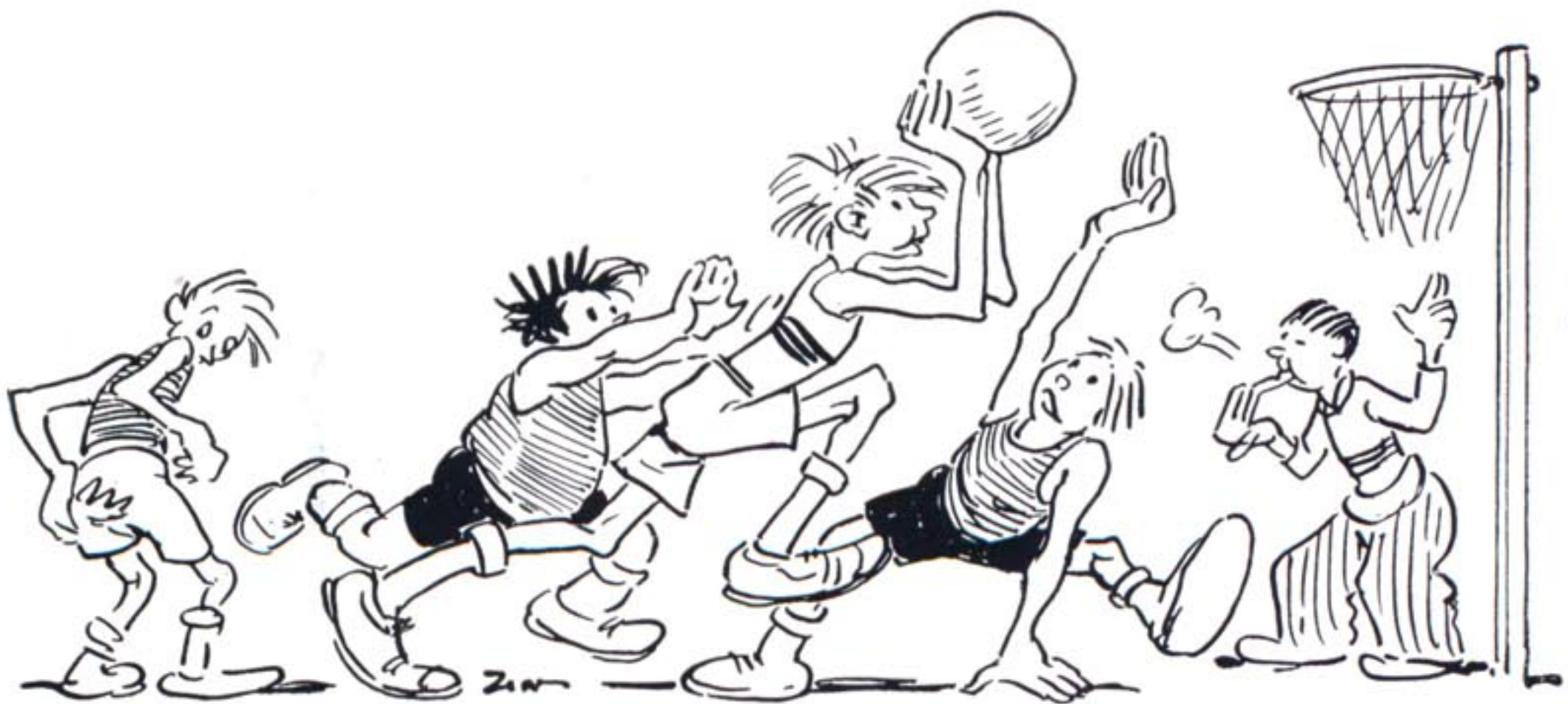
When Listerine was putting on a great campaign it was the butt of many jokes. Now that is over and the halitosis joke is in bad odor.

A cigarette manufacturer featured recommendations from singers; the cartoonists and humorists saw the point and made jokes about not being able to sing because they didn't smoke cigarettes.



Football is called the pigskin game, probably because of the many rooters it has.

School athletics offer a good opportunity for the student to use his talents. You will find more about sports cartooning in a later chapter.



An incident of the game

X

Illustrated Jokes and How to Sell Them

THE most salable work for a freelance cartoonist is the illustrated joke.

Make your drawing on a piece of bristol or illustration board, then typewrite the joke on a piece of thin paper and paste the edge of the paper to the back edge of the drawing. Fold the paper over the top to protect the drawing and bring the joke on the face side.

Place your name and address on the back of each picture, and submit several at a time for best results.

If an editor should happen to ask you to redraw a picture or make changes, it's a good sign that your work has merit; otherwise it would simply be returned with regrets in the form of a rejection slip. Even good work may be rejected at times. The editor may have a great amount of material on hand, or your drawing may not exactly suit his needs, so rejection doesn't always signify a lack of merit.

It was once the custom to make conversational jokes with "balloons" on the picture showing just what each character was saying. But at present such illustrations are made without the conversation on the drawing. The joke is set up in type and printed beneath the picture. Comic strips, however, usually use the balloon conversation.

It is not to be hoped that you will know everything about cartooning when you have finished this book. No man knows it all, and any real artist is learning new things every day of his life. I only hope to make the way smoother and point out the stumbling blocks that might obstruct your path. Persistent study and practice will help you more than anything else.

Don't try to jump in and be a professional before you are qualified for the work. Freehand sketching and careful copy work will give you a foundation to build on. You need to develop a pen technique and gain some knowledge of how the other fellows do it before you can make good original drawings.

Your art ability may seem to develop slowly, but every drawing you make brings you nearer to the goal, so keep at it.

When you have your eyes, ears and mind open and receptive for funny scenes and funny sayings, you will find material everywhere.

It would be advisable first to complete all the copy work in this book and then strike out to do original work.



Rendered with brush and grease crayon on pebbled white picture mount.

She calls him "Limburger" because he's so strong, and he calls her "Ether" because she knocks him unconscious.



"Officer, I want you to arrest him for assault and battery. It's brutal men like him that leads us poor, weak women astray!"



Too heavenly for words

See if you can write better captions for these pictures. Good titles are almost half the battle.

Draw an original picture to suit the following:

Out in Colorado a Justice of the Peace refused to fine a man for kissing a girl against her will, because, when the damsel came into court, he was obliged to grip the arms of his chair tightly to keep from kissing her himself.



Some years ago *Judge* ran a Zim cartoon in colors showing a colored domestic scene. As nearly as I can remember, the dialogue was somewhat as follows:

Mandy: "Say, why don't you all go get yo'sef a job, you low-down, good-for-nothin', long-legged, worthless, gin-drinkin', crap-shootin' nigger?"

Rastus: "Why don't you mention chicken stealin'?"

Mandy: "Lissen here, black man, ah was 'numeratin' your faults, an' not braggin' 'bout your good points."

Another time a darkey wedding scene by Zim appeared in a rotogravure magazine. The ceremonial remarks by the preacher, as he joined the colors, were as follows:

"Miss Alabaster Maserine Jimson, does yo' take dis disreputable specimen of Darwinism as yo' illegal husbin? To slave fo' him an' pervide fo' him, an' let him hit yo' ober de head wif a chair if so do not do?"

"An' you, Moses Erastus Snitkins! Does yo' miserable niggah take dis frog face fat wench fo' yo' alleged wife; and let her wuk so yo' can shoot craps an' lazy aroun'? If so, upon the receipt ob one dollah, ah pernounces yo' spliced."



With the preceding page of colored conversation to set your mind in the proper channel, copy this picture and see if you can write a suitable sermon to accompany it.



Road hogs

At times animal faces on the characters will tell the story better than words.



Briggs called 'em "The Days of Real Sport"

It was the custom when I was a boy for a big hired man, an older brother, or perhaps my father, to grind an ax while I furnished the motive power.

To me it hardly seemed fair for the smallest to do the heavy end of the job, and I sometimes suggested that they trade places and let me ride the ax for a while. Such motions, however, were always over-ruled. They said it took a higher education and mature judgment to push the tool against the stone with scientific precision, but the only qualifications necessary to do the turning were a strong back and a weak mind.

A columnist is one who fills a certain space in a newspaper column each day with some timely article, usually humorous. Suitable illustrations add considerably to the interest of such an article.

Illustrated jokes are seldom purchased by an individual newspaper, but are usually obtained, in mat form, from a syndicate that supplies a hundred or more papers in different parts of the country with the same material.

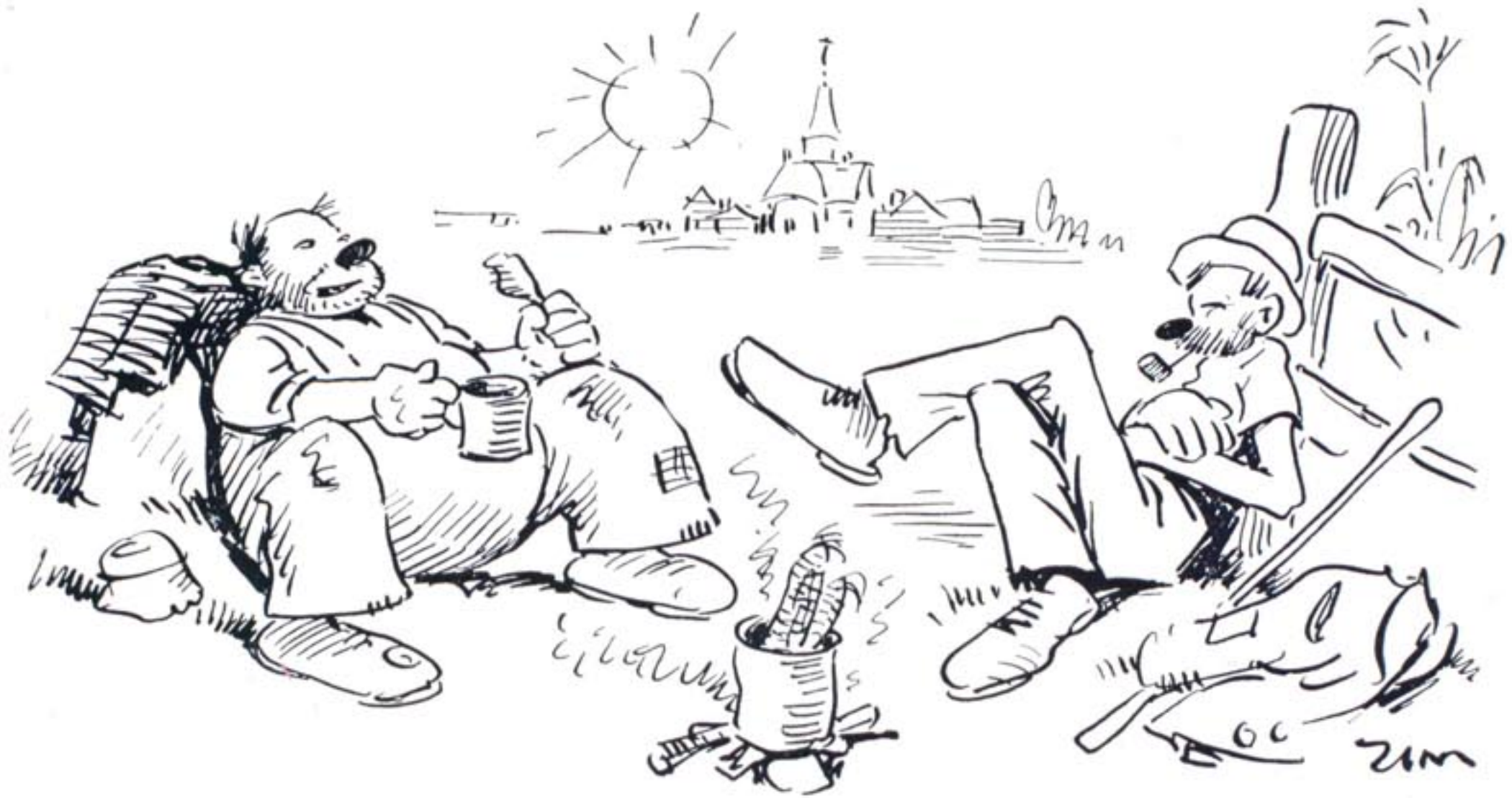
The humorous magazines and large weeklies are the best market for illustrated jokes. If you can form the habit of getting up one good illustrated joke each day, you are bound to turn out some that will be acceptable to the publishers.



Adam and Eve and caveman jokes are still popular, and there are thousands of possible cartoon versions.

Try to think up good titles for these and also to originate some cartoon ideas along similar lines.



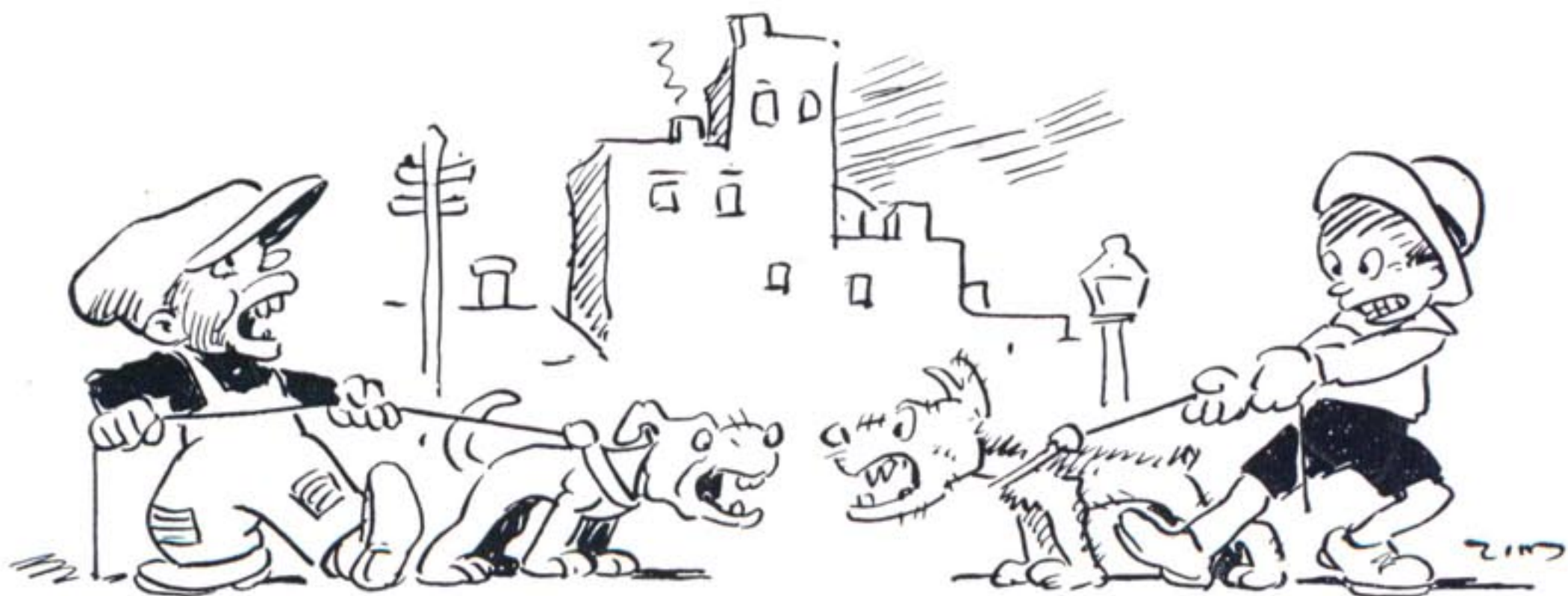


A subject little understood

Willie Neverwork: "I think, if they did away with labor altogether, it would put an end to these 'ere strikes."

Slim Idlewild: "Yeh, that'll be the time when everything's done by electricity. Only got to push a button and the job's done."

Willie Neverwork, as a look of horror slowly comes over his face: "That won't do! Who's gonna push the button?"



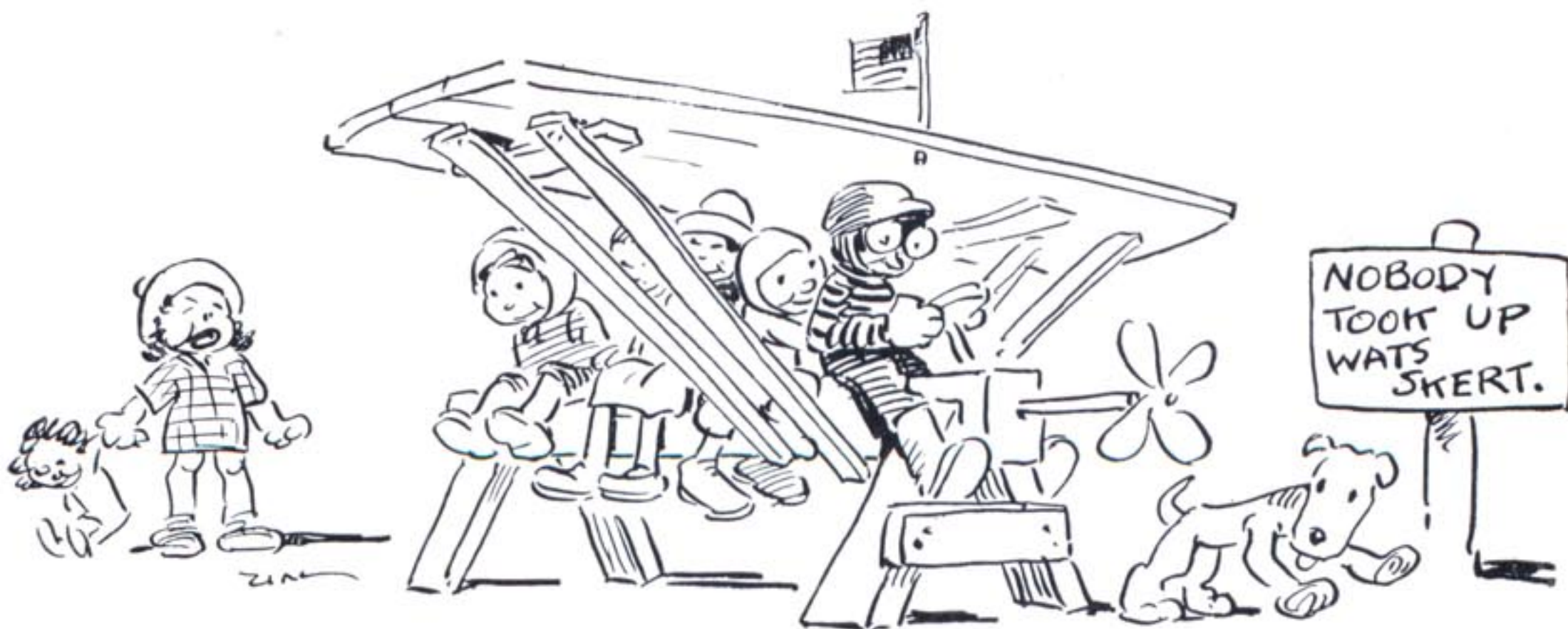
McCutcheon, who has been a fixture with *The Chicago Tribune* for over twenty-five years, was probably the first cartoonist to run a daily series of kid pictures. Many others have since borrowed the idea and made fortunes on it.



Good kid cartoons are favored everywhere, partly because the children are among the most loyal supporters of the funny page.

In drawing them, keep the faces round, the hands chubby, and the heads large in proportion to the figure. Try to use characteristic juvenile expressions in the conversation.

Animals are always interesting and should be used wherever they will harmonize with the rest of the picture. A thoroughbred dog would hardly be in keeping for a street urchin, so when pups are used in such pictures, they had best be of that uncertain lineage usually known as curs.



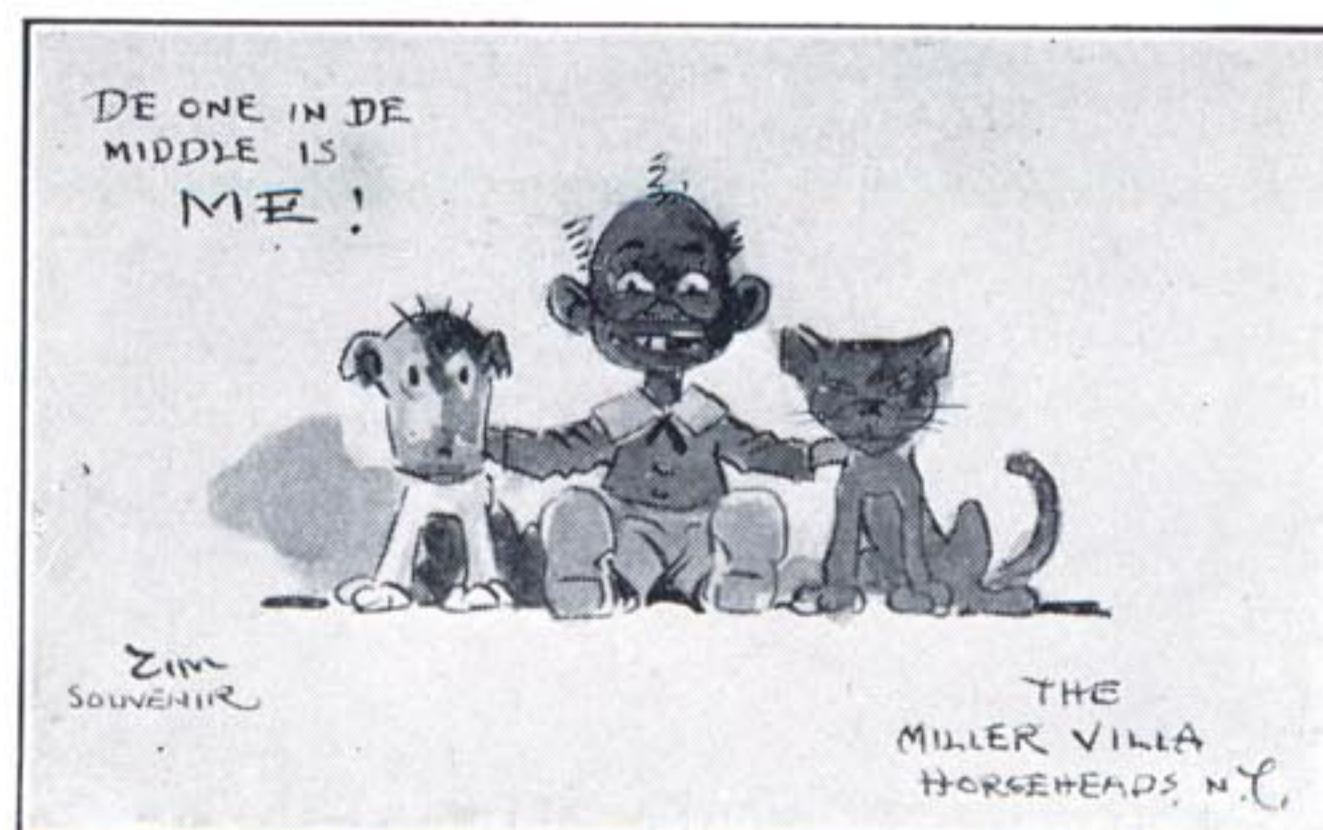


The making of original souvenirs or greeting cards for personal use will add an individuality to your greetings that is sure to be appreciated by your friends.

The samples shown here were made on tinted correspondence cards, about 3 x 5 inches, with pen and ink and then colored up with dashes of watercolor. Of course, we lose some of the original charm when we reproduce them in black and white, but they will give you an idea of how to go about it.

Clever little cartoons are ideal for sending to friends when you are off on a vacation, or you can design personal Christmas and birthday cards that will often be appreciated more than an expensive present.

The blank correspondence cards with envelopes to match can be purchased at any stationery store.





XI

Picture Animating and Chalk-Talking

MOVING pictures have opened a great field for art work during the past twenty years. The branches of most interest to the cartoonist are motion picture animating and illustrated movie jokes.

The originals for animated cartoons are usually drawn within a border 7 x 9½ inches, or in that proportion. This is large enough for plenty of detail—nine-tenths of the drawings in this book were about that size, or smaller, on the originals.

It requires sixteen exposures per second to produce an animated cartoon, each picture being photographed twice. That makes eight drawings for each second the picture runs. It takes the entire staff of artists in a studio about a week to produce an ordinary one-reel cartoon comedy. Considerable redrawing is saved by the use of transparent celluloid, cut-out figures, stock backgrounds, and other tricks.

“Daffy Dills” are the funny little skeleton figures sometimes used on movie titles.

Winsor McCay originated animated pictures about twenty years ago. Others have claimed to be the inventors, but I am sure the credit really belongs to McCay.

He was originally a sign and scene painter. His first newspaper job was with the Cincinnati *Enquirer*. Later he worked on the New York *Herald* and the New York *American*. He originated “Little Nemo” and other famous

characters and is one of the best draughtsmen among the top-notchers.

Arthur Brisbane suggested that McCay was more serious than funny, and he was put to work drawing half-page cartoons to illustrate Brisbane's editorials.

"Little Nemo" was the first animated cartoon and was shown in Hammerstein's Theatre, New York, 1909.

In the last part of this chapter we give a few hints on chalk-talking. You may feel that we should offer a regular set of drawings to make up a chalk-talk program, but a little reasoning will tell you why that is not practical. If we prepared a program for you, many others would use it also and it would soon become stale.

There are many books of chalk-talk programs on the market, but it is advisable for you to work up an original talk from start to finish. Good drawing is not a necessary qualification of the chalk-talker. You can get a dozen simple little drawings and do them over and over until they become very easy, even if you are not a very good artist.

A pleasing personality, a good line of "chatter" (as the talk is called), and a lot of practice are all you need.

It is advisable to make your first few public appearances before a small, and not too critical, audience. Some jokes you imagined would go over good will fall flat, and others, that you thought but little of, may make a hit. So, by revising your program, you can make it a hit all the way through. In the next few pages I shall give you the inner secrets of the business; then you can work up a program to suit your own needs.



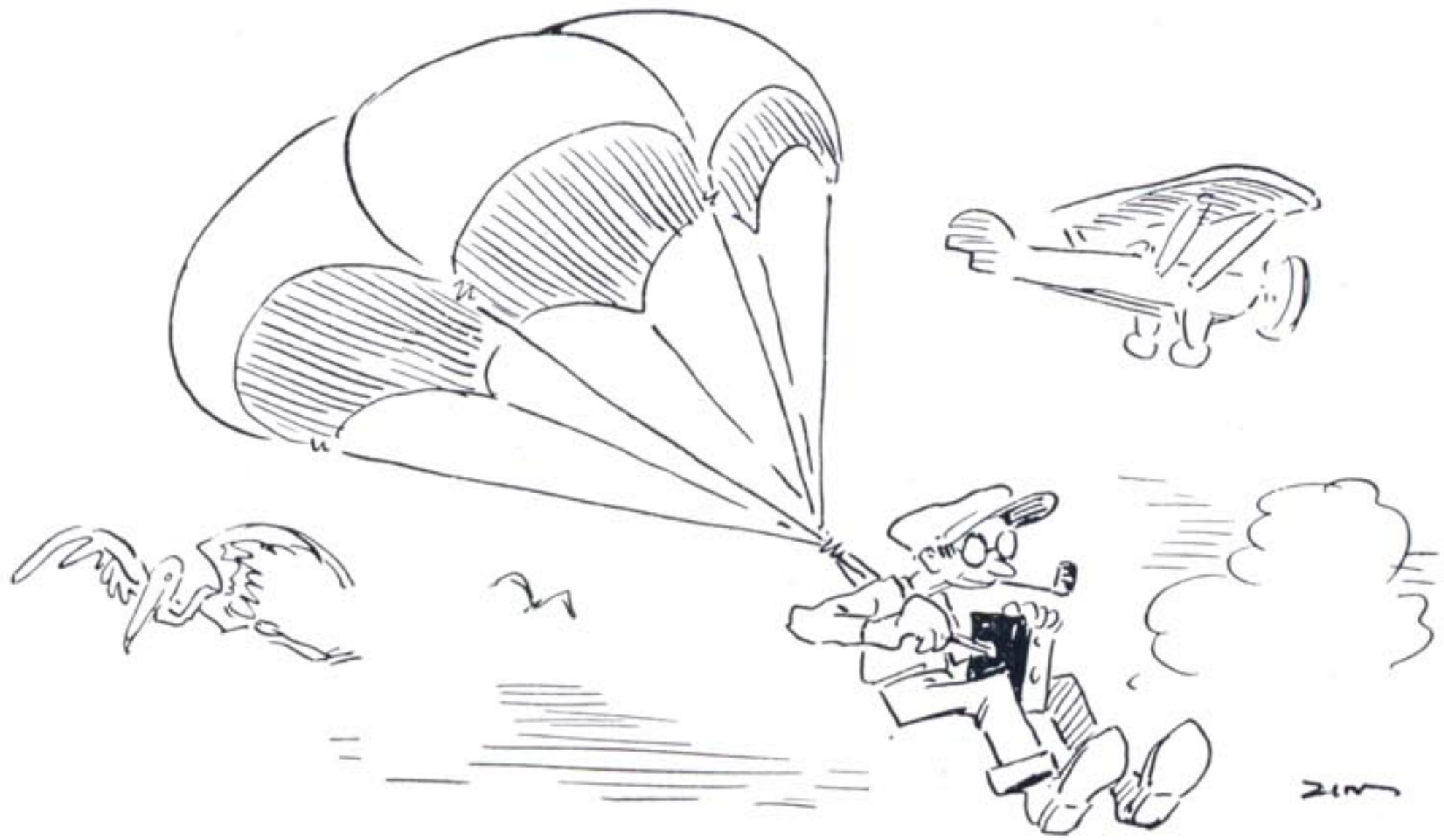


Good cartoons showing how the movies are made will find a ready sale. During a year spent in Los Angeles I was often on location with the different companies and saw so much of how the thrillers were faked that I no longer hold my breath for fear the hero will fall.

The movie heroes or heroines seldom do anything dangerous, regardless of what the screen shows to the contrary. If a dangerous stunt must really be done, someone doubles for the star and takes all the risk, leaving the star to take all the glory.



An heroic rescue

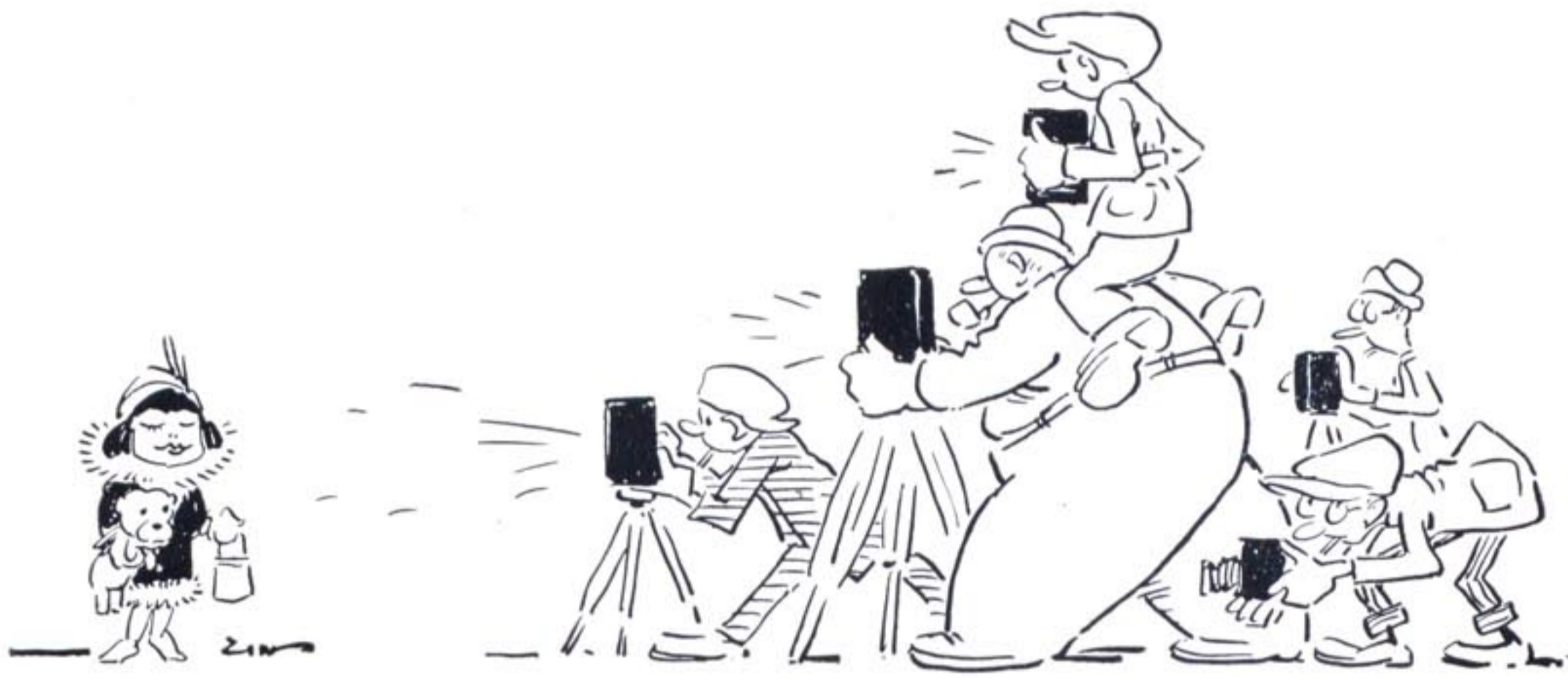


Not mentioning the double-crossed doubles, if there is a movie hero who deserves a little credit, it is the cameraman who goes to the ends of the earth to show us the wonders of the tropical wilds and takes many a strange scene for the travelogue or news reel.

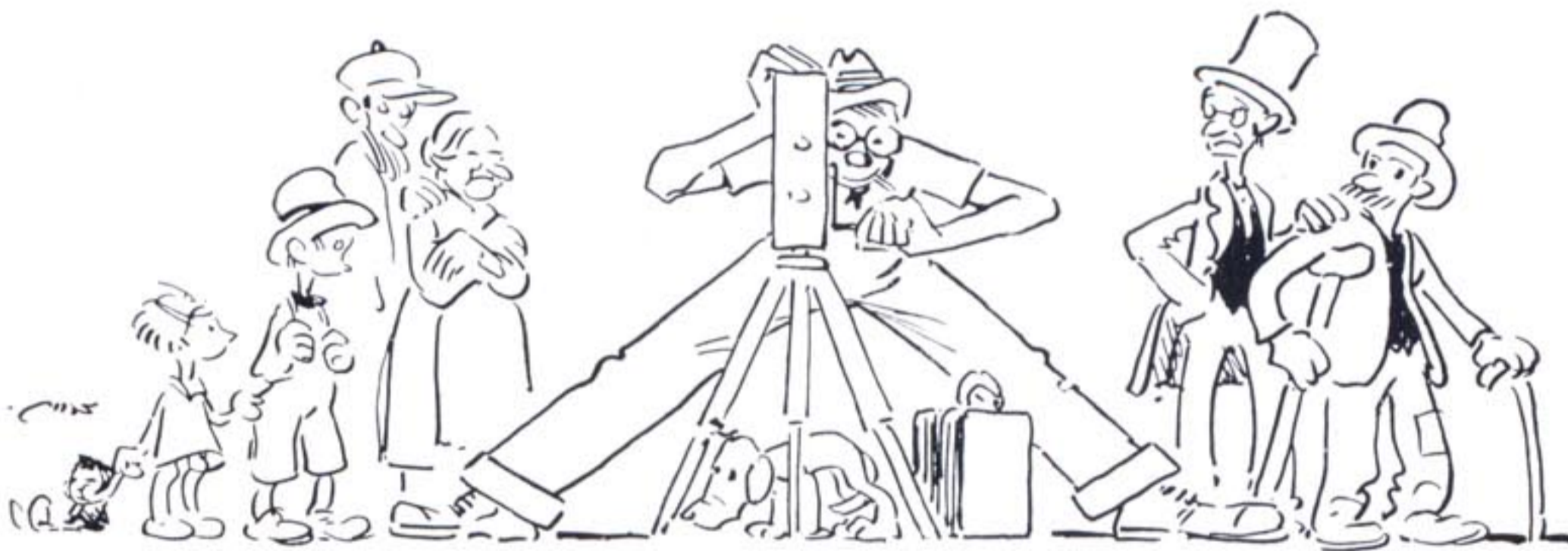
These men often face real hardship and danger. The pictures that flicker before us for a few brief minutes often cost weeks of toil and risks that you little dream of. So give a little credit where it is due, and don't forget the cameraman.

(A few simple lines in the background will often suggest the geographic location, as in the scene below.)



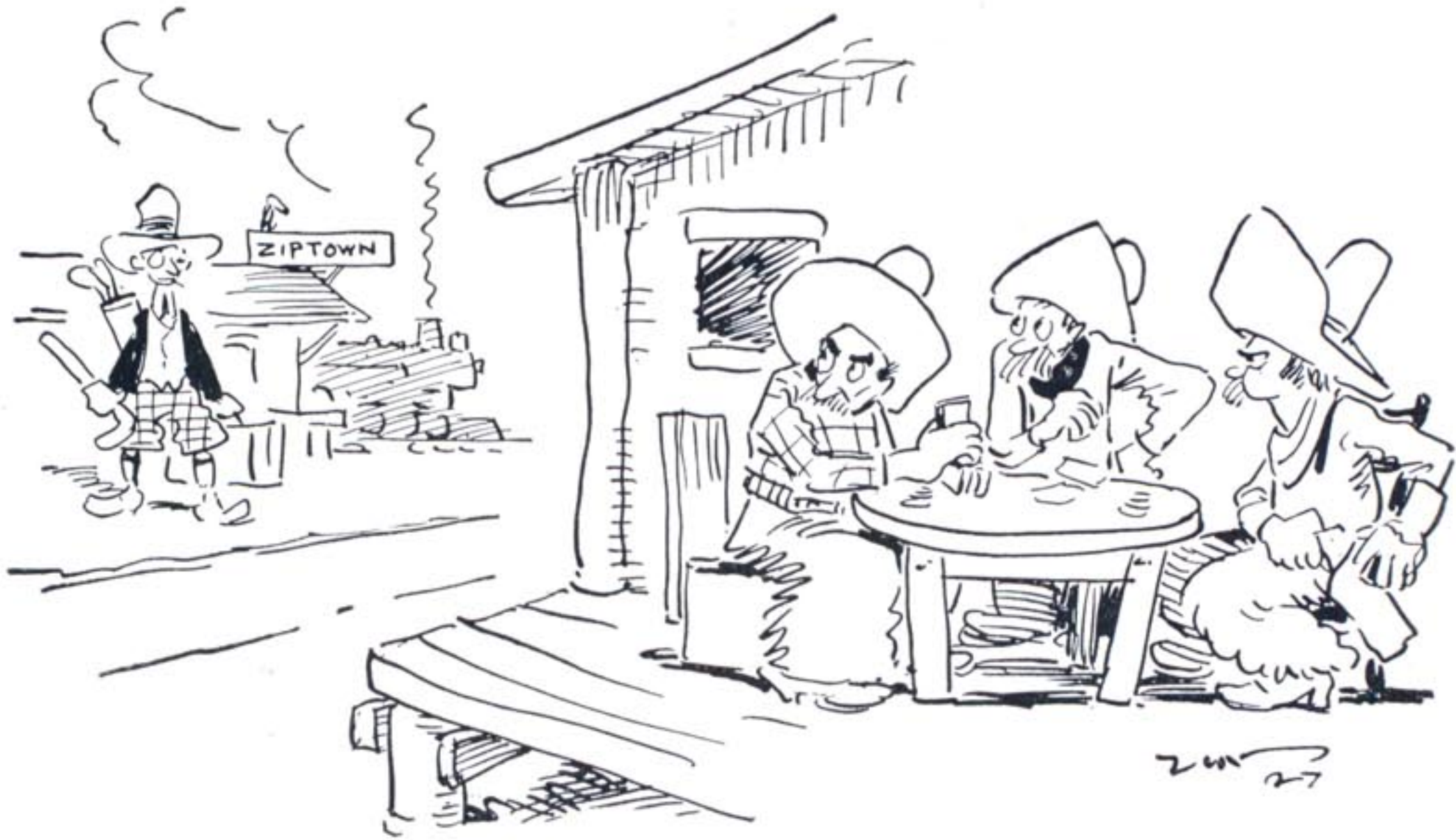


When the famous star comes to town, it's a great day; second only to the day they use our village to "shoot" some scenes for a million dollar production.



There are many humorous situations connected with the movies, and these drawings should give a hint of the material you can work up into original cartoons.

The kids watching the cameraman are good typical samples produced with the fewest possible pen strokes. All you need is a few suitable kid jokes and characters like these to make some salable cartoons.



We do not all see things alike. What is comedy to one may be tragedy to another. Events that seemed the most serious thing in life when they occurred may seem hilariously funny some time afterward.

When I was a youngster, out West, the funniest thing we ever hoped to see was a dude from the East, or possibly from England. And probably we looked every bit as funny to him as he did to us.

Try to consider your audience and get their viewpoint when you draw a funny picture. One joke might be especially suitable to a farmer magazine, for instance, and yet would be of little value anywhere else.

Study the different publications before you submit your work, and then send it to the one it seems to suit best.





Chalk-talking offers a real opportunity to anyone who can get up before an audience and talk; the chalk part is easy.

A chalk-talker usually uses a folding easel to which he fastens a number of sheets of ordinary blank news stock, size 28 x 44 inches. This can be purchased in a newspaper office. The board is thin (regular beaver board is good) and the paper is held on by tacks or several large paper clips, which can be obtained at a stationery store.

The lecture crayon comes in sticks 1 x 1 x 3 inches, in all colors, and sells at from ten to twenty cents per stick, according to color.

Black and red are used most, but for landscapes and such pictures more colors are needed. Use orange in place of yellow, as yellow is invisible on white paper under an artificial light. Use yellow for white on dark paper, as it covers better. A wad of cotton is used to blend colors for landscapes, etc.

Get up a lecture well spiced with humor and practice all the drawings on a small scale before you try them with chalk. You can even draw the pictures lightly with a lead pencil on the large sheets before you start the program. You can see these pencil lines plainly, but they will be invisible to the audience a few feet away.



It is advisable to use two easels, thus giving the audience time to study one picture while you make another; then go back to the first easel and tear that picture off to begin your third, and so on. Also try to stand to the side of the easel so that the audience can see what you are doing.

These pictures need not be in fine detail, but rough and strong. What looks crude at close range often looks very good at a distance.

Don't try to tell too much at one lecture. A short, snappy program with a few surprises and some good jokes is better.

Don't talk too fast, and be careful to speak loud and clear so that the entire audience may hear what you say.

Music is a help when drawing landscapes. If you are drawing a house with lights shining out of the windows, the orchestra might play a bit of "Home, Sweet Home" or "Blue Heaven," and other tunes may be found appropriate for other scenes.

Your chatter must be interesting and your pictures seasonable. A Santa Claus head for Christmas, a firecracker joke mixed in for the Fourth of July, and so on.

Some quick, clever picture that carries a surprise and a laugh should be used to open the program and put the audience on friendly terms. Try also for a clever good-night picture to close your lecture.



XII

Humorous Articles—How to Illustrate Them

THE illustration of humorous articles and stories proves profitable to many cartoonists.

Such men as McCutcheon, Herbert Johnson, Tony Sarg, Nate Collier, and others too numerous to mention, give considerable time to illustrating the articles and stories of the leading humorous writers.

Many artists have turned author and made a success in both fields. The newspaper cartoonist who can both write and draw has twice the chance of one who follows drawing alone.

Editors are not slow to realize the value of illustrated articles. We often see a person pick up a magazine or book and turn the pages to find out whether it is illustrated or not before buying. Pictures break the monotony of the printed page, and a well illustrated book or periodical will far outsell solid type matter.

This book is perhaps overbalanced by illustrations, but that may be excused on account of the subject.

The Chinese have an old and truthful proverb that one picture is worth a thousand words.

Tony Sarg, who specializes on humorous illustrating, is of German-English descent. He went to school in Germany and also served in the army there; then went to England to begin his art career. He came to America after the war started in 1914, and very well do I remember his first work here—illustrations for Irvin Cobb's article, "Speaking of Operations." There is a quality to his illustrations that one appreciates at first glance, just as the cartoons by J. N. Darling (Ding) always catch the eye with their typical character and good action.

Here is a hint you may use to advantage in your work. In drawing cartoons that are not supposed to resemble any particular person, a face view is good, but in attempting to make a cartoon from life, a side view is easiest and most likely to look like your model. People with unusual facial characteristics are easier to draw in face view than just the average face.

A reducing glass is the opposite of a magnifying glass and is sometimes used by artists, and others, to see how a drawing will look when reduced for printing. A good one will cost about a dollar in an art store.

One of the best kinds of practice I can suggest is to read humorous articles and then try to make original illustrations to fit. All the illustrations for an article should harmonize. That is, they should all be rendered in the same medium, if possible, and if you make small figures with large heads in one drawing, the balance of the illustrations for that article or story should be drawn in a similar style.

As explained before, the human figure will average a little less than eight heads high. The cartoons in this book will probably average about five heads high. This is customary in cartooning in order to get more expression in the face. In drawing fashion pictures or heroic figures, the opposite extreme is resorted to and the figures are made from eight to ten heads high. A dwarf's head is large in proportion to the body, while a giant's head is small. In drawing we also use furniture and other articles or animals for comparison to the figure to show whether the subject is supposed to be large or undersized.



These pictures would be very appropriate to illustrate some of the prehistoric jokes so often seen in magazines. The old saying that there is nothing new under the sun applies especially to jokes, but by turning them inside out the humorist often makes old jokes seem new.

Humorous illustrations need not be altogether true. Something quite ridiculous is more apt to be funny.

Such illustrations are sometimes used as decorations to brighten the pages and need not necessarily illustrate any incident described in the book.





Back in 1914 another lad and I rode bicycles through Arkansas, or rather, we pushed and carried them mostly, for there were few roads. Later I recalled the trip and got up a little book about it, with twenty-five illustrations. It is still being sold by a joke-book publisher.

One drawing shown on this page was rendered in wash. The other is a combination of grease crayon and brush work on rough cardboard.





Artists sometimes submit sketches to the author, or publisher, before making finished drawings.

The above shows a cartoon layout. Notice the free swing to the pencil work and absence of stiff mechanical lines.

Blocking in, or blocking out, as taught by the art schools, is all right for drawing from casts and models, but I've noticed that practically all cartoonists who draw from imagination make their layouts with a free swing as shown in these sketches.



Another layout sketch showing about how much pencil work is necessary before inking in a humorous illustration. I am only sorry we cannot show more pencil layouts. The free swing Zim gives to these sketches is contagious, but as they do not print up well, we must be content with these few examples.

Make plenty of sketches as you go along.

When Gustave Doré was new in Paris, the author Lacroix came to him to get a four-volume set of books illustrated. A week later Doré called on the author, and Lacroix asked, "Have you begun my story?" Doré had done more; he had a basket outside the door and had come to deliver the drawings—three hundred of them.

By examining the woodcuts of his work at the library, you will see that Doré's work was not crude, in spite of the speed. One of the most beautiful paintings I've ever seen hangs in the Art Museum at St. Louis—it is Loch Lomond by Gustave Doré.

Don't think that an occasional hasty sketch will make an artist of you. As an art teacher has said, you must spread gallons of ink on acres of white paper to become a successful cartoonist.



\$10,000 Reward, Dead or Alive—Preferably Dead

Sydney Porter, better known as O. Henry, was one of America's greatest short story writers. Unlike the usual novel or movie plot, you could never guess, while reading, how the story would end. He wrote Western stories or tales of metropolitan life with equal ease, for he knew what he was writing about in either case.

O. Henry, like Thackeray, sometimes illustrated his own writing, and it is said that he preferred to make the illustrations first and then weave the story around them.

Du Maurier wrote and illustrated "Trilby," and Harold Bell Wright drew the decorations for some of his own writing.





(Note the night effect produced by black shadows)

Even the stoical Indian is not without his humorous side. A few years back, I was up near the Custer battlefield and mingled some with the Sioux and Blackfeet. The modern Indian differs from his forefathers, but he cannot get away from his hereditary instincts.

Most of the braves own autos and can drive them well enough, but they seldom learn to repair them. If they run out of gas on the road, they are apt to walk to a garage and tell the man the car is broke—"no go."

Many of the Indians have fine houses, but they prefer to erect a tent in the back yard for living purposes and use the house as a storeroom for saddles, farm implements and what not.

A newly rich Indian in the oil country saw a funeral hearse for the first time. He liked it so well that he bought it; then he loaded his family inside the glass, meant for the casket, proudly mounted the driver's seat, put on the plug hat and drove happily home.



Sitting Bull's cabaret dancers rehearsing a dance for the entertainment of Custer's men

XIII

Sports Cartooning

MOST of the large dailies employ a special sports cartoonist to illustrate important news in the world of athletics, such as ball games, prize fights, and other things of interest.

Just what the duties of a sports cartoonist are to be depends somewhat on the paper employing him. Some stick altogether to sports pictures, others also draw human interest cartoons, do sports writing, or fill in with a little commercial work. Many of our greatest cartoonists and comic strippers were formerly sports cartoonists.

A visitor in the newspaper office once asked a cartoonist if he ever studied art. "No," he replied. "I just picked it up one afternoon while the folks were off on a picnic."

Another observer said to a sign painter, "Gee, that's a good brush you have there."

"Yes," replied the man of letters, "and the paint works nice, too."

I relate these little scraps of conversation because they give you some idea how easy it looks to an outsider. But it's not so easy as all that. One of the best old sign painters in the country admitted that his great ambition was to be able to make a perfect letter O every time; and successful cartoonists are always striving to improve the character of their work.

You will notice that most of the pictures in this book are oblong in shape. Pictures are seldom made perfectly square, as they are not so artistic as those in other proportions.

A one-column newspaper illustration is usually made deeper than it is wide, while a two- or three-column cut is usually wider than it is deep.

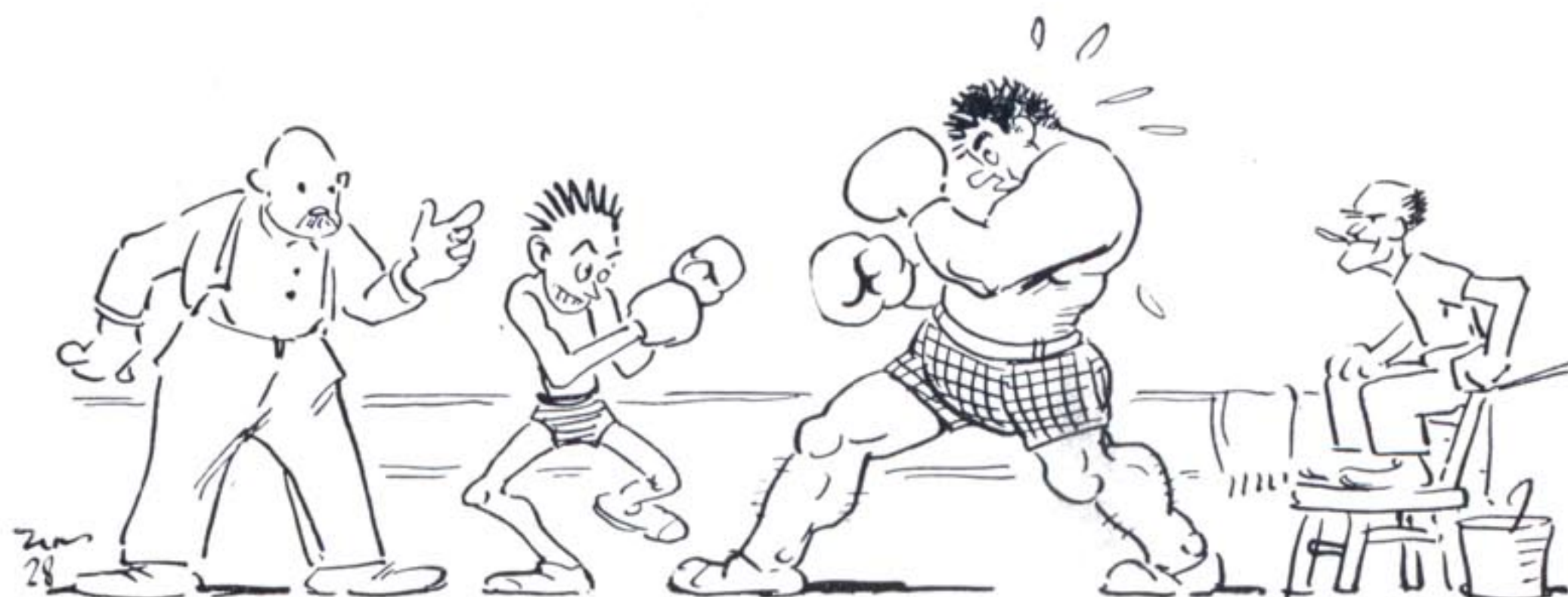


Baseball is our great national game and you can get many ideas for action sketches at any ball park. Sports cartoonists are admitted free to all such events.

The first picture I ever submitted to a newspaper (sixteen years ago) was a little series of a pitcher in action, entitled "How to Pitch." The rendering was crude, but I evidently caught some of the action, for the editor called several other men into the office and set the picture on top of the desk; then they all had a good laugh at it.

One of the best chances for real fun is to see two colored teams in a close game.



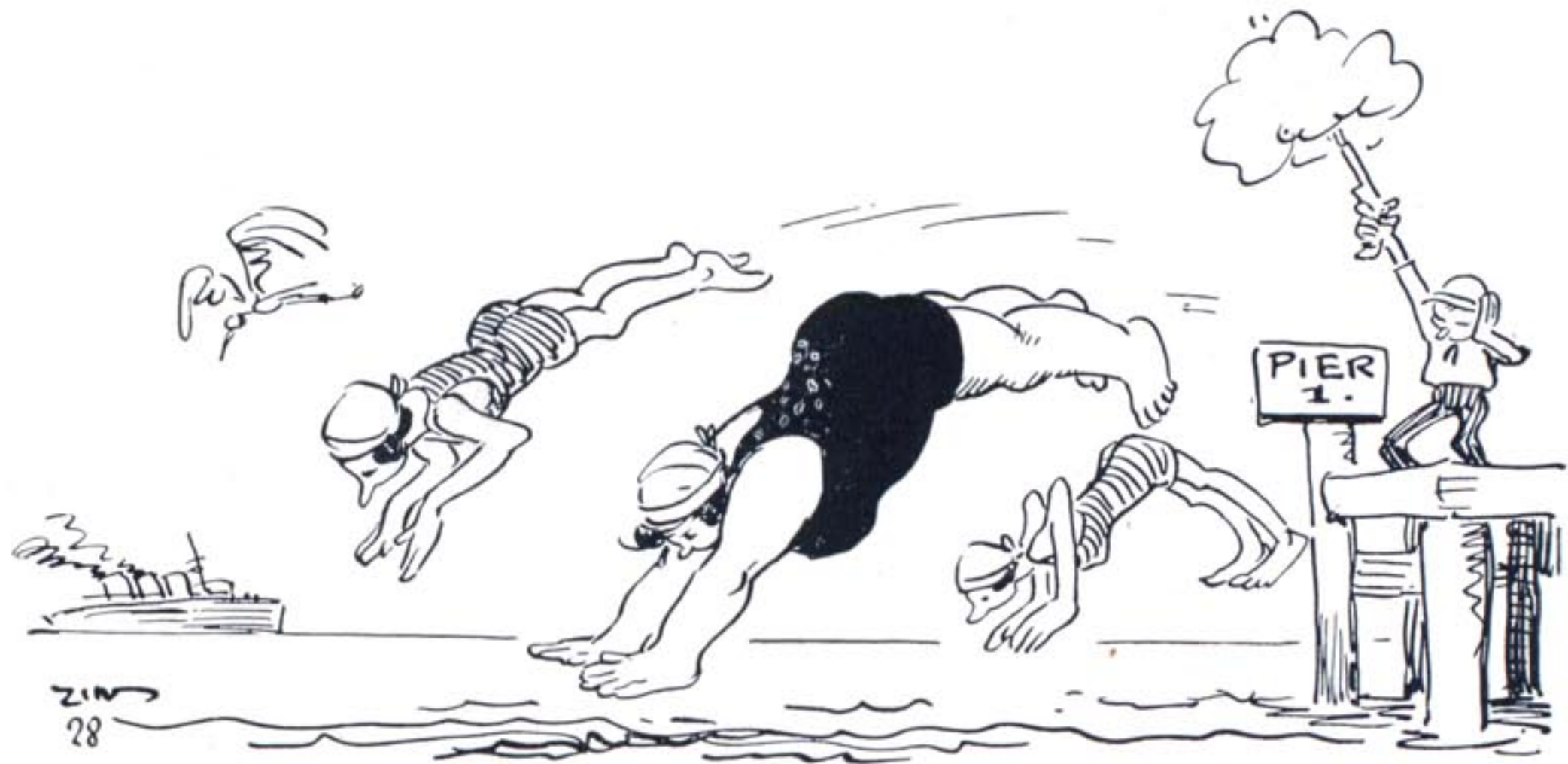


Prize fights offer an opportunity for good figure drawing and another chance to show the kind of action stuff you can produce.

Note the discrepancy in size of the above figures. And right here I'll tell you a secret: It is just such a contrast in size that made a success of "Mutt and Jeff." If they were both individuals of ordinary size, they wouldn't be half so funny.

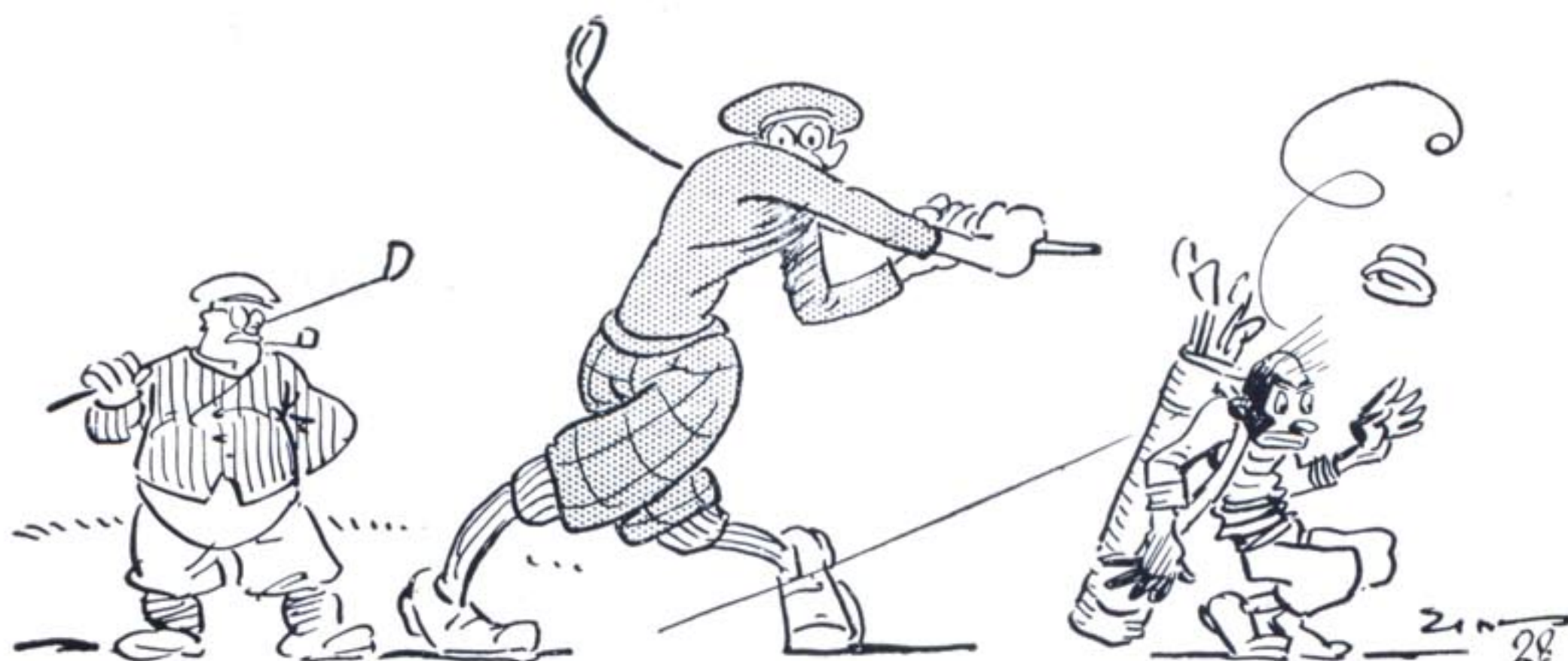
So, in cartooning, exaggerate the contrasts. If a man is tall, make him taller; if he is fat, make him fatter, etc. It is the unusual that is interesting, which is also illustrated in the picture below.





Everything from channel swimming contests to tennis comes in the class of sports, so you should know something of all these games to be a sports cartoonist, and be able to draw a diving beauty or a galloping horse. If you are supposed to be a cartoonist, don't be afraid to do a little exaggerating or to exercise a little originality.





Golf is a growing sport and is well worth a little study. Briggs' golf cartoons contributed greatly to his success, and there's still plenty of fun left in the subject.

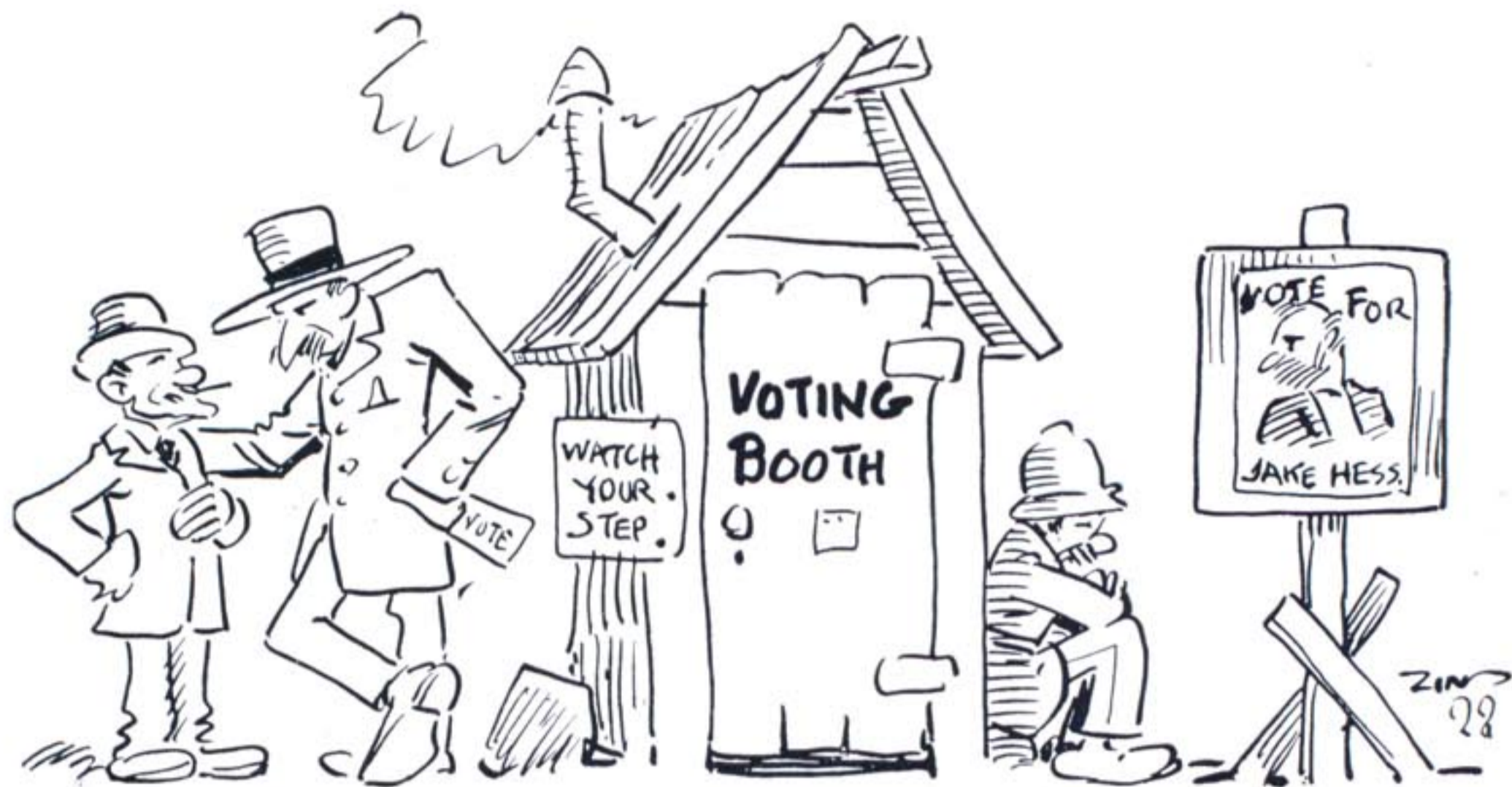
Don't overdo your humorous drawings. One good point in a picture will suffice. If you try to load them down with wit, you'll probably kill the main idea altogether. It is not so much what you put into a picture as what you leave out that makes it interesting.

The stippled effect on the golfer's clothing was put in by the engraver, using the Ben Dey process. There are many different patterns of these tints. Zim helped the inventor, whose name was Ben Dey, in his first experiments with this invention.

Such drawings were once made on printed scratch board, which was a chalky paper with the pattern printed on it. The artist made his pen drawing over the stipple and then scraped off the dots with a steel eraser where the drawing was to show white. But this method has been almost entirely replaced by Ben Dey. These tints are used more by commercial artists than by cartoonists.

Rub a blue pencil over the part of the drawing to be tinted and write on the picture, also with blue pencil, "Ben Dey here"—the engraver does the rest.

Another effect used by sports cartoonists is to render the principal figure on Ross board or Croquille board with grease crayon, then place the little pen and ink pictures around it and have them all engraved together.



Crooked politics and crooked politicians fear the cartoonist's pen more than anything else. This is a case where "the pen is mightier than the sword."

Exposure might be made through editorials, but they do not reach the great majority as cartoons do.

Even cartoonists and editors cannot tell just what cartoon will make a hit, or which one may fall flat. Many an election result has been influenced by a single cartoon. Thomas Nast defeated the "Tweed Ring" in New York, some years back, almost single-handed.



XIV

Political and Editorial Cartooning

FEW people take the time to read newspaper editorials. They are necessary and often interesting, but a good cartoon can tell the same story at a glance. This accounts for the popularity of political and editorial cartoons.

In different chapters of this book I have mentioned the names of some well-known cartoonists. There are many others worthy of mention, but I shall only enumerate a few whose drawings or ideas especially appeal to me.

Herbert Johnson and J. N. Darling (Ding) are the big leaders. Zim and these two might be called a trinity of cartoon heroes for the young cartooners.

Rollin Kirby, *New York World*; Thomas, *Detroit News*, and Carey Orr, *Chicago Tribune*, are a few good ones.

Hanny and Chapin, on a couple of Philadelphia papers, are among the best. If I remember rightly, Hanny was on a small paper in St. Joseph, Mo., some years back, and Chapin was in St. Louis at the same time. Tuthill, now a comic stripper, was a political cartoonist in St. Louis about then, too.

Paul Gregg, of the *Denver Post*, is both a cartoonist and an illustrator of unusual ability.

Fitzpatrick, of the *St. Louis Post-Dispatch*, is long on ideas and creates some powerful cartoons.

By studying the work of others you can improve your own style.

Thomas Nast, who is usually referred to as "the father of cartooning in America," was born in Germany in 1840 and was brought to America at the age of six.

Europe had a number of good cartoonists before the art was very well developed here.

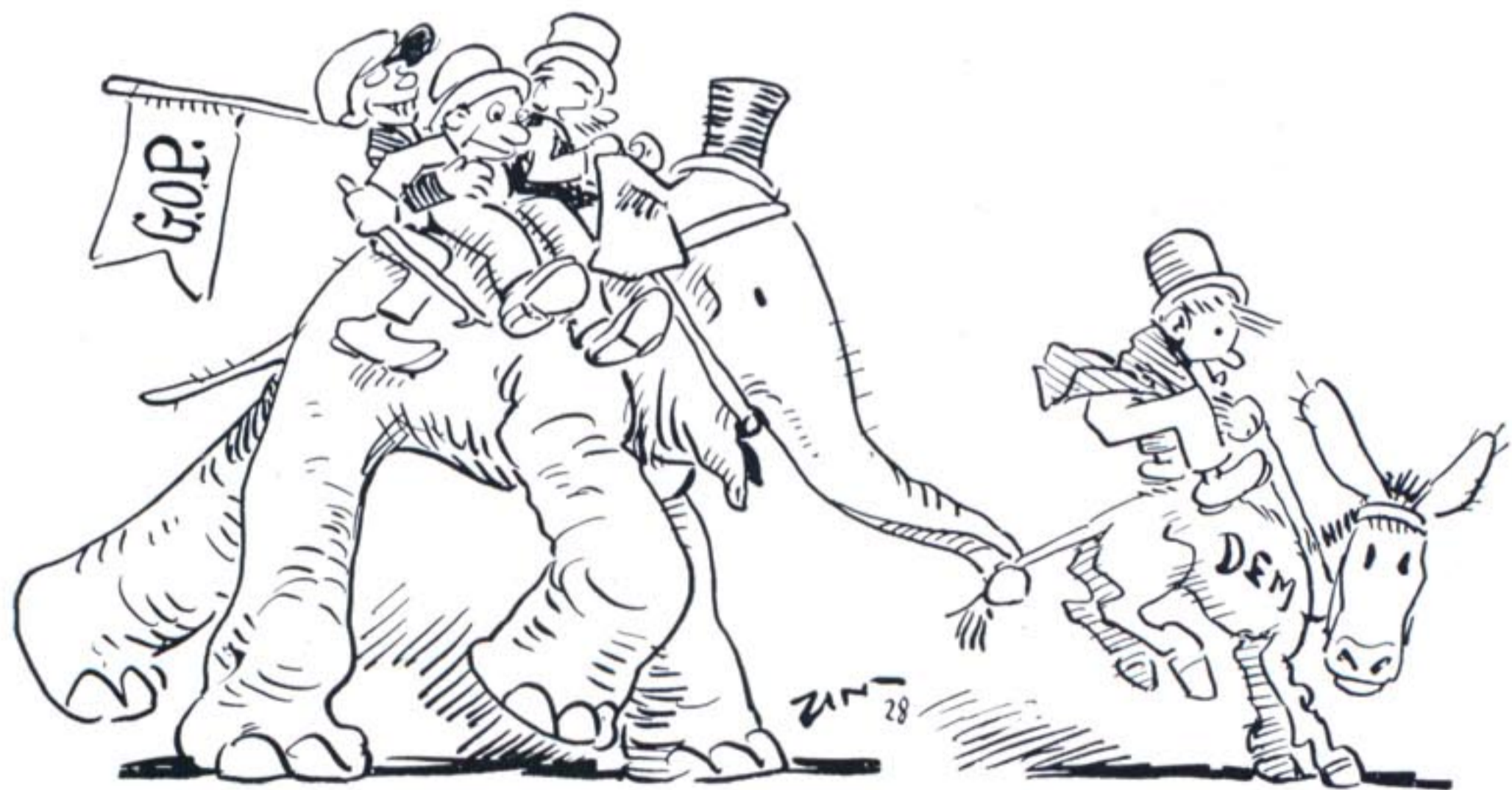
Nast's first art job was with *Frank Leslie's Illustrated Newspaper*, and he received four dollars per week. After three years he went to *Harper's Weekly*.

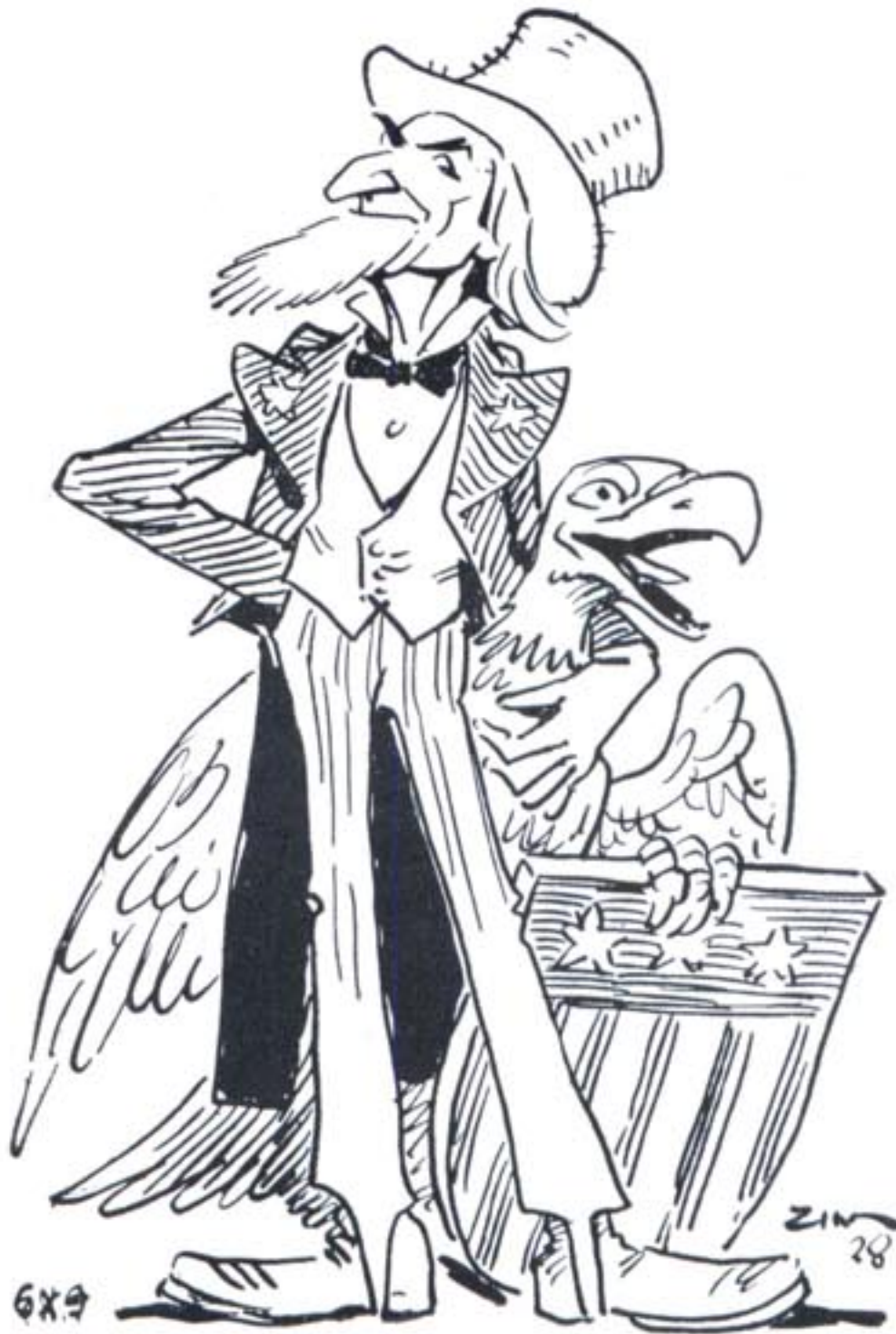
Then he went to England to get pictures of a prize fight for the *New York Illustrated News*. From England he went to join Garibaldi in Italy for *The Illustrated London News* before returning to America.

He afterward went to work for *Harper's* again and signed a ten-year contract at ten thousand per year, and there he produced most of his famous cartoons. During the war Lincoln called him "our best recruiting sergeant."

He was the originator of the "Republican Elephant," the "Democratic Donkey" and other much used cartoon characters or symbols. He was the first American cartoonist to modernize scenes from Shakespeare for cartoon purposes.

In May, 1902, Roosevelt appointed Nast as Consul-General at Guayaquil, Ecuador. He died there in December of the same year.





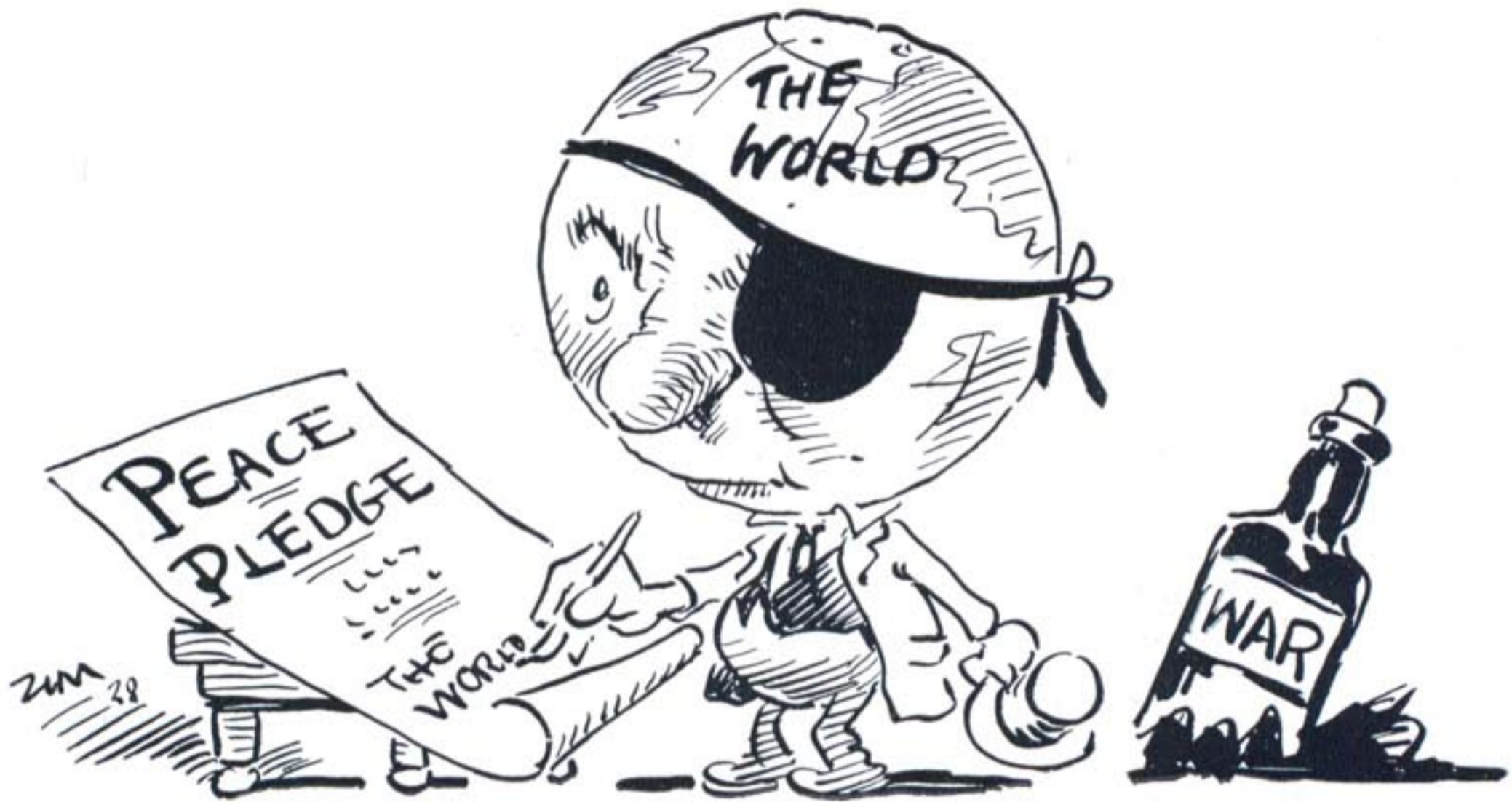
By these signs shall ye know them. Besides Uncle Sam we have the eagle and shield as emblems of the U. S. A.

The tri-color in the background, the chanticleer, the uniform and the hirsute adornment all combine to tell us that the other figure is a Frenchman.

These are the kinds of characters you must memorize in order to become proficient as a political cartoonist. With a good knowledge of the characters shown in this chapter, and others such as "Father Time," "Santa Claus," etc., you are ready to try political cartooning.

It is a good idea to make an original cartoon each day, dealing with some timely subject of politics, or human interest pictures. A few months' practice of this sort will be a great help and will give you some good samples to use when seeking a position.

But it is best to sell a number of drawings freelance before you apply; then you can take along prints of your work as well as originals. This will give you a better standing and look more professional.



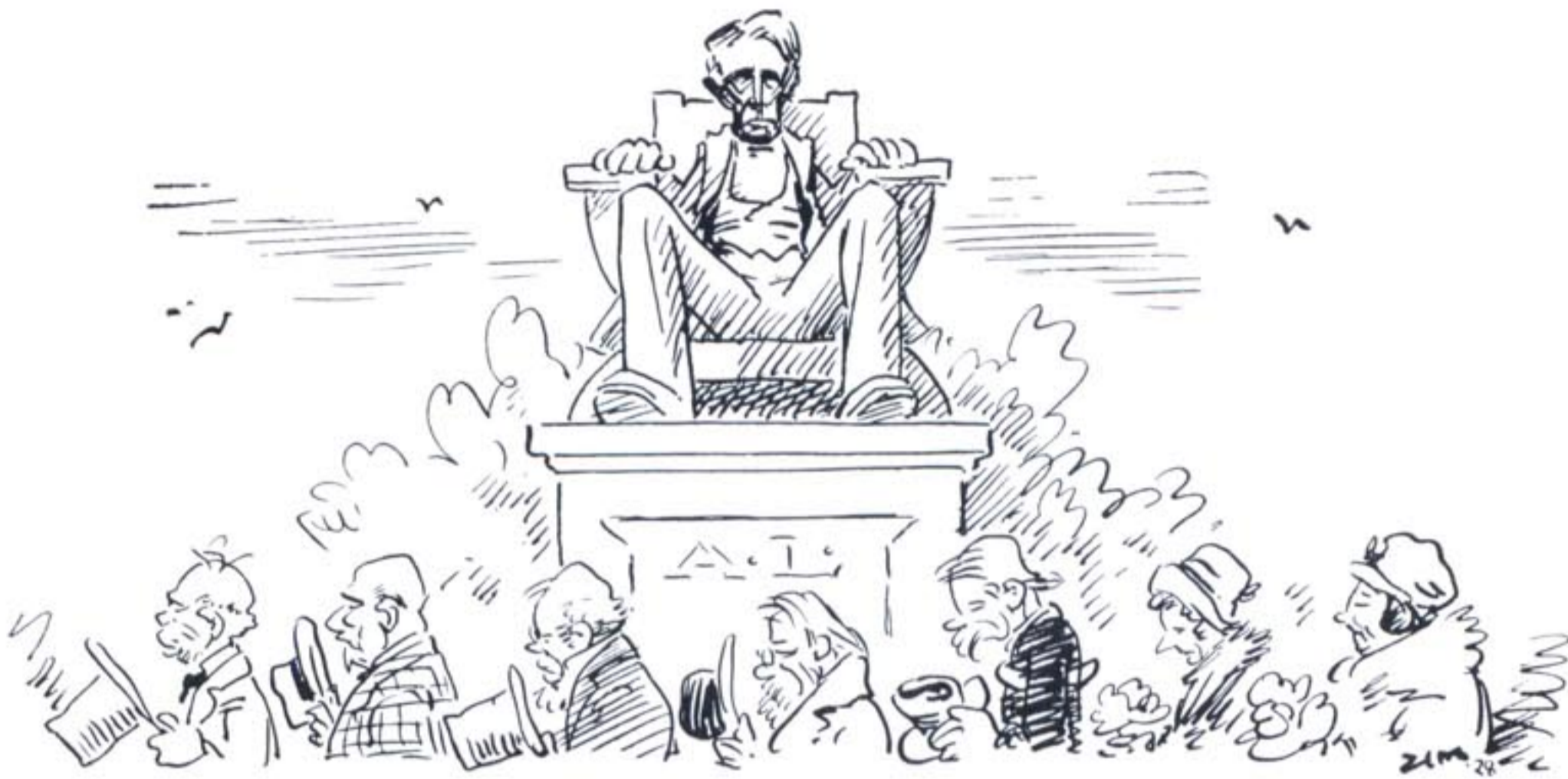
Make your picture tell the story without too much explanation; then a well-worded title is all you need.

Use good characters, get the proper action and facial expression to make them interesting.

Political cartoons are syndicated the same as comic strips, and this makes it a harder field to break into. It is easier to start as a freelance jokesmith or as a newspaper artist, and then aim at political cartooning.

The complicated political cartoon, which we find in periodicals of forty years ago, often requires considerable study before you can figure out what it is all about. Today's cartoon must hit the nail on the head; it should be clear and forceful.

Don't try to bring out a dozen different ideas in a single picture. Concentrate on one central idea—let all other details in the picture add force to the principal point and not detract attention from it.



The Lincoln picture is a type of semi-serious cartoon. Lincoln represents a venerable character whom we would rather take seriously than laugh at. A picture like the above would be appropriate for a newspaper to carry on his birthday.

There are certain well defined boundaries that the cartoonist must keep within. Do not make fun of martyrs or cripples—at least, don't call attention to the crippled person's misfortune,

The Kaiser had a short arm. Many vicious cartoons were drawn during the war, yet few, if any, were vicious enough to show this physical handicap. Such a cartoon would be a boomerang to destroy the professional standing of the artist who drew it.

Our illustrations are of a general nature. It would be impossible for us to show up-to-date political cartoons in this book, as they would be out of date within a few days or months at the best.



John Bull

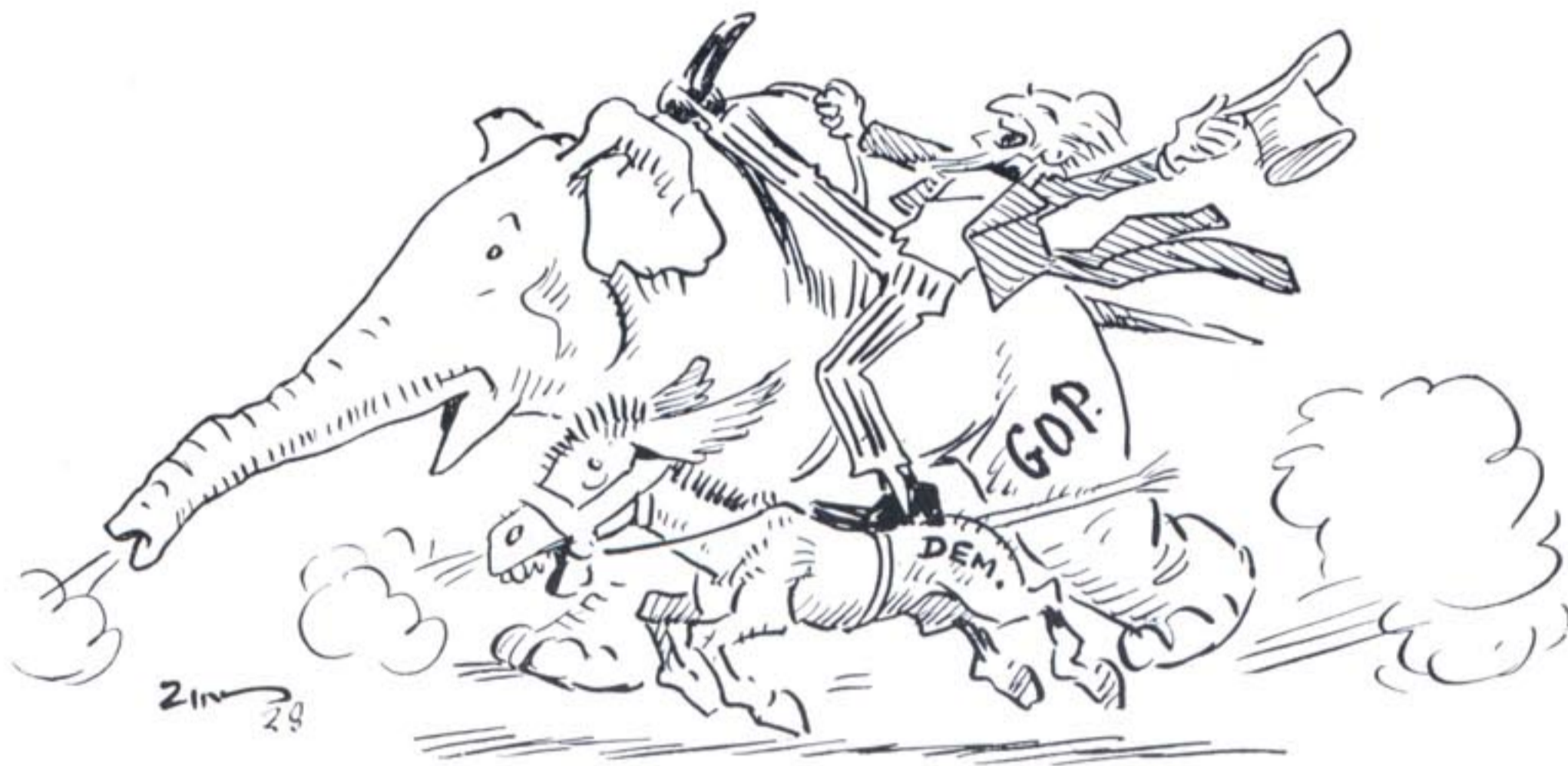
These are the proper symbols for England or Great Britain.

For the other countries we usually use a typical figure to symbolize the country, a Jap for Japan, a Chinaman for China, etc.

Considerable reading and study is necessary to equip one for the duties of a political cartoonist. You should not only have a good knowledge of the present political situation, but should know history, both ancient and modern, and be well read on many other subjects.

The newspaper cartoonist usually submits two or three pencil sketches to the editor each day. The editor selects the one best suited, or suggests changes. Then the artist makes a finished drawing, in pen and ink, or other medium, like the sketch selected.

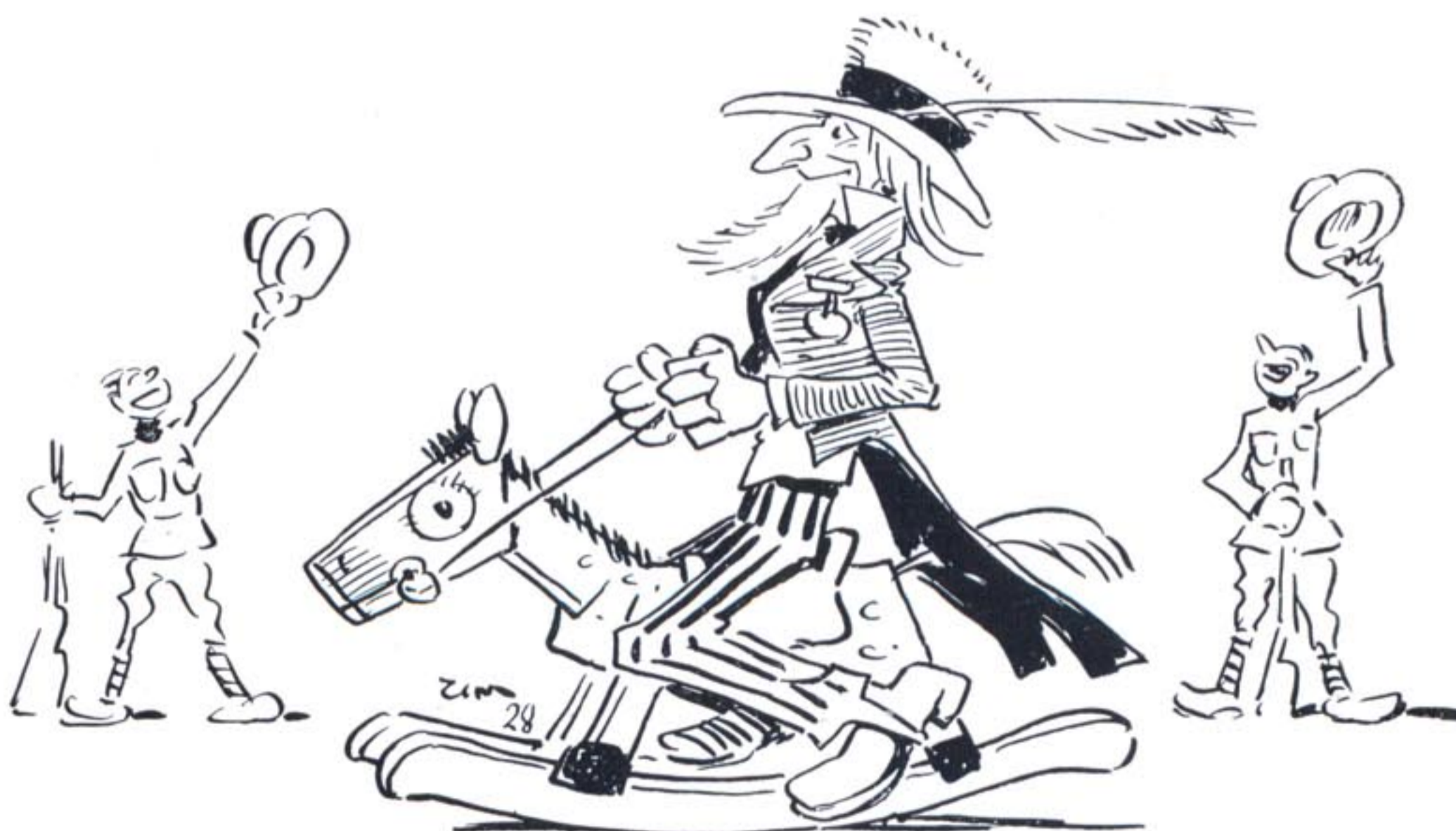
Also the editor often suggests or changes the title to the picture. Every paper has a policy, and the cartoonist must adapt his work to the policy of his paper.



Not counting Uncle Sam, the Republican Elephant and the Democratic Donkey are two of the most widely used political symbols.

These pen drawings were made on cards 6 x 10 inches and would stand much more reduction if necessary.

Most political cartoonists work rather large. A cartoon which is printed three columns wide (a little over six inches) is usually drawn three or four times that size, or something over eighteen inches wide.



YANKEE

DOODLE



The trusts, once so widely cartooned, were always represented as corpulent persons, while "The Common People" have been pictured for years as rather a small fellow.

It is best to stick to these types wherever possible, as it will help people to understand your cartoons.

It is not always so hard to get the idea for a suitable cartoon. The news will usually supply the material, and all you do is work it up.

For instance, you might show a picture of a swimmer calling for help, and a bystander throwing him a life-preserver.

The swimmer might be labeled "Farmer"; the ocean, "Financial Trouble"; the bystander could be "Congress," and the life-preserver, "Farm Relief."

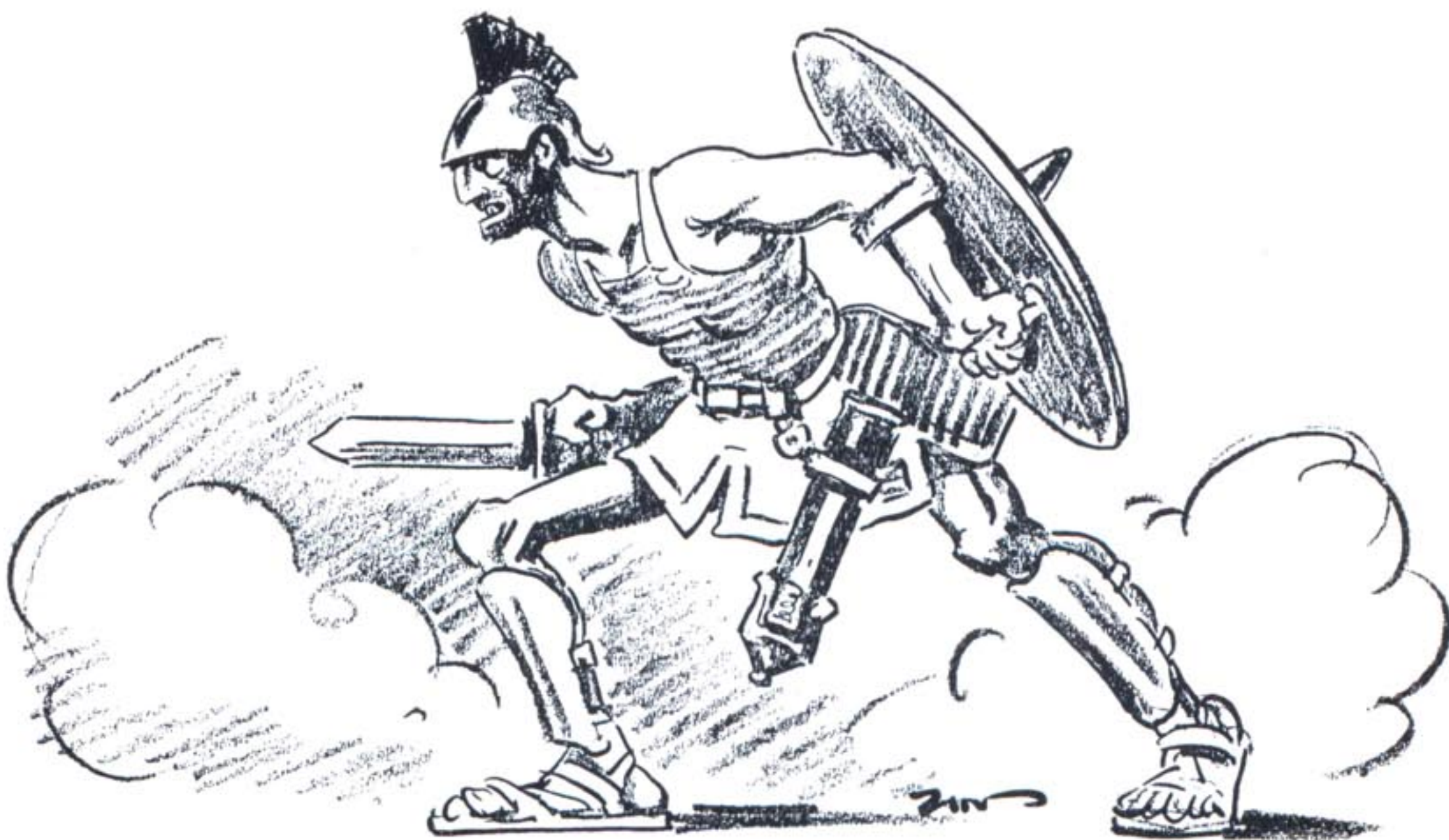
Again, the same picture might have the drowning man named "Prohibition"; the ocean, "Bootleg Booze"; and the life preserver, "MILLION\$ for Law Enforcement."



These are known as allegorical figures, and are widely used in political and editorial cartooning.

Peace should be sweet and innocent, while war, or Mars, the god of war, expresses the opposite traits, or cruelty and hatred.

These pictures were rendered in pen and grease crayon. Many cartoonists use the crayon and brush instead of a pen.





And now we come to the closing lines. I only hope these pages may prove as valuable to thousands of others as such a volume would have been to me fifteen or more years ago.

Could I have had access to such a book, with its innumerable cartoon examples, I might have learned more in one year than I did in ten by the old hit-or-miss method most cartoonists have been compelled to follow.

And, in closing, let us repeat the words of Tiny Tim, "God bless us, every one," and maybe we should add, "especially Zim," the man whose art makes such a book possible.



GENERAL INDEX

	PAGE
Adam and Eve Jokes	123
Advertising Travesty	115
Allegorical Figures	157, 158
Artist Jokes	45
Artists That Editors Like	101
Animal Expression	76, 77, 90, 109
Animal Faces	121
"Balloon" Conversations	117
Bart	72
Beginners, Attention!	18
Ben Dey Tints	147
Bird's Eye View	70
Blocking In	139
Blue Pencil	57, 91, 147
Brinkley, Nell	30
Brush Drawing	28, 36
Burns, Paul	58
Campbell, Lang	73
Care of Pens and Brushes	28, 36
Carbon Paper	36
Carter, Robert	35
Cesare	35
Chapin, A. B.	149
Character Hints	21, 32, 37
Charcoal and Wash	54
Christy, Howard Chandler	50
Collier, Nate	135
Coloring Sketches	57
Colors Under Light	133
Columnist	132
Column Measurement	62
Comic Strips	39, 42
Copy Work	99, 100
Correcting Mistakes	41
Darling (J. N. Ding)	34, 149
Date to Submit Work	42
Details	109
Dexter, Janet	30
Doré, Gustave	140
Drawing from Imagination	88, 139
Du Maurier	141
Electrotypes	62
Engraving Methods	62
Enlarging	34
Ethics	153
Exaggeration	145
Expression in Faces	95, 96, 97

	PAGE
Fisher, Harrison	50
Face or Side View	136
Flagg, James Montgomery	58
Figure Proportion	136
Fuller, R. B.	58
Foliage	84
Fox, Fontaine	73
General India Ink	49
Gibson, Charles Dana	50
Girl Heads	48
Gray Paper Drawing	29
Gray Paper for Wash	52, 53, 55
Grease Crayon	29, 98
Gregg, Paul	149
Greeting Cards	102
Guache Drawing	49
Halftones	51, 62
Hands	37
Hands, Head and Feet	27, 28, 37
Hanny	149
Haugen, N. H.	71
Hays, Ethel	30
Head Proportions	21, 22
Highlight Halftone	26
Ideas	34
Illustrated Articles	35
Inwood, G. B.	58
James, Will	67
Johnson, Herbert	135, 149
Jokes, To Submit	107
Joke Styles	75
Kid Cartoons	115
King, Fay	30
Kirby, Rollin	149
Lady Artists	30
Leaving Out Details	35
Letter Harmony	98
Letter to Magazine	89
Lighting Effects	58
Limericks	105
Marge	30
Mats for Cuts	62
McCutcheon	124
McCay, Winsor	127
McMein, Neysa	30
Mediums to Use	98
Memorizing Sketches	26, 88
Modesty	31, 97
Morgue	73, 74
Music for Inspiration	45
"Mutt and Jeff"	145
Nast, Thomas	148, 149

GENERAL INDEX

161

	PAGE
Newspaper Trick	58
Nose, Size of	21
O. Henry	141
Orr, Carey	149
Pencil Sketching	23, 26
Pens, Kind to Use	79
Pen Musings	72
Pen Practice	31, 33, 72
Personal Greeting Cards	126
Perspective	69
Plummer, Ethel	30
Political Mediums	29
Position for Drawing	39
Prehistoric Animals	80, 81
Prices to Charge	111, 112
Publisher's Address, How to Get	111
Radio Jokes	45
Reducing Glass	136
Reduction	40
Rosboard Drawing	30, 147
Ruling Pen	33
Sarg, Tony	135
Scratchboard	147
Sepia Drawings	49
Shape Pictures Should Be	143
Show Card Color	53
Signatures	72
Sign Painters as Artists	47
Simplicity	152
Size to Draw	40
Sketches, Submitting	154
Sketchy Effects	55
Smith, Dan	73
Smith, J. H.	67
Soliloquy	71
Souvenir Cards	126
Special Issues	99
Stanlaws, Penhryn	50
Stripping In	58
Sullivant, T. S.	73
Tad	72
Technique	37, 38
Thackeray	141
Thomas	149
Titles to Pictures	91
Toad's Eye View	70
Tracing	36
Transfer Paper	36
Tuthill	149
Valentine	102
Vanishing Point	69
Vignette Halftone	56

	PAGE
Warren, A. V. (Jack)	72
Weather Effects	103
Whatman's Paper	49, 50
Wright, Harold Bell	141
Women—About Cartooning Them	113
Zim (Eugene Zimmerman)—Introducing Him	<i>Frontispiece</i>

