

The Cartoonist's Art

By

Cory

In which
the first & last word
is spoken



With the keenest appreciation for the man who has been my friend for many years and to whose intelligent collaboration I owe a large share of the credit for much of my best work, I respectfully dedicate this book to John C. Eastman.

—*J. Campbell Cory*



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Truly yours
J. Campbell Cory

The Cartoonist's Art

By

J. Campbell Cory



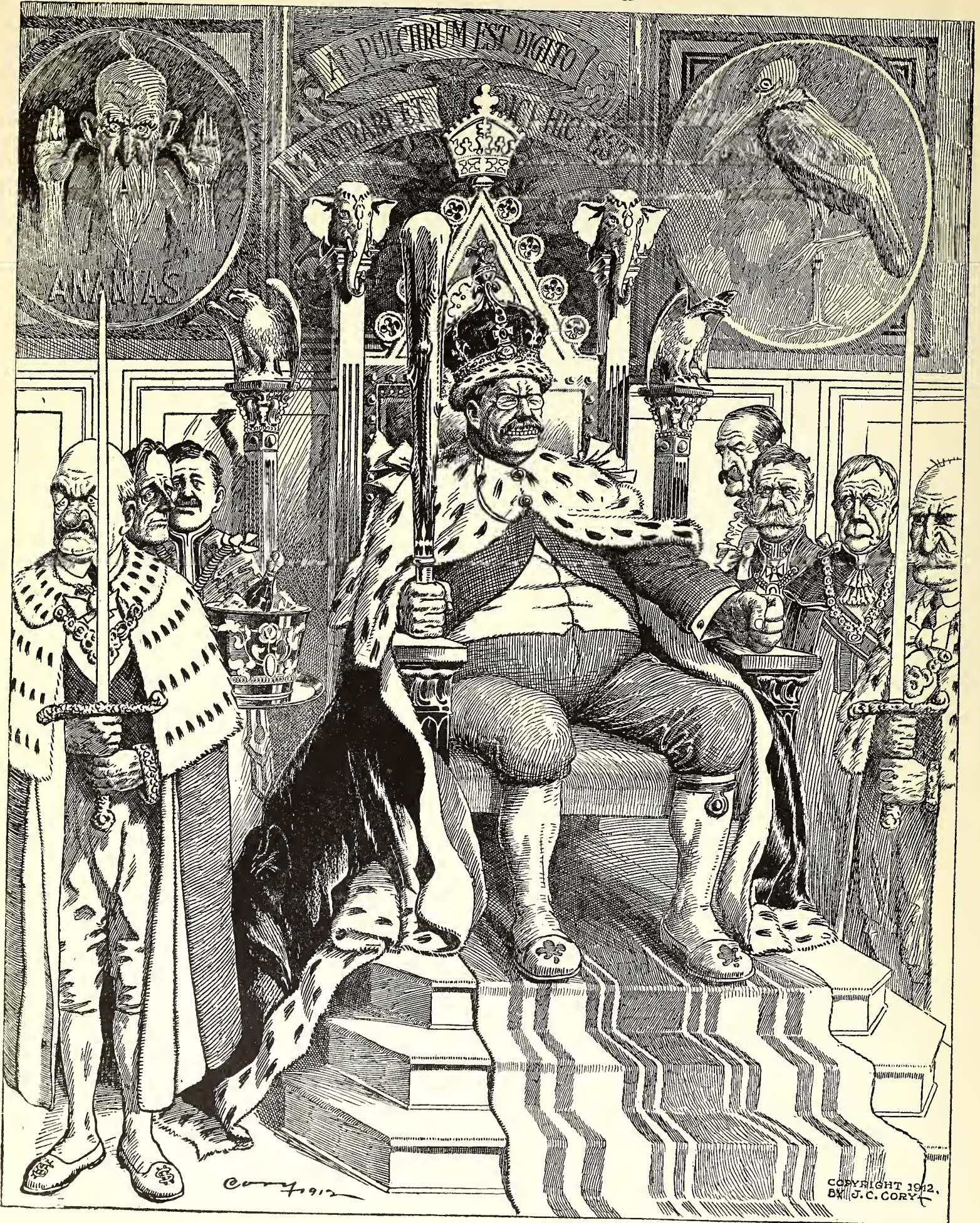
“In which the First and Last Word is Spoken.”

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Looking Forward



Why This Book?



I BELIEVE it to be the vogue—a sort of unwritten law—to offer an explanation amounting to an apology when one presumes to publish a book and I will say quite frankly that it has required a degree of courage of which I scarce deemed myself possessed to bring this effort to its final chapter and to present it, in all its seeming egotism, to the critical eye of public analysis.

It will be noticed that I do not debate the points of difference between the works of other successful cartoonists and my own. On the contrary I have the greatest admiration for the productions of many members of my profession who work along entirely different lines. But such success as I have met with has been achieved by strict adherence to the methods explained in these pages and I see no reason why others may not reach highly profitable recognition by following the short cuts that I am qualified by experience to point out.

I have tried to make of this volume a real engine of usefulness to the earnest student. The hints, suggestions and admonitions of which it is composed have been threshed from the chaff of spurious dogmas during long years of hard experience. Had I access to such a book twenty years ago I would, of a certainty, have achieved earlier recognition and a greater measure of success.

Candidly I have found it quite impossible to refrain from attempting to fill a void which truly does exist. So far as I know there is no other book like this. So, upon second thought, I will send it forth upon its mission without an apology after all.

Illustrations

It will be noted that I have used comparatively few specially made drawings for this book, preferring to demonstrate the various points in the text with illustrations taken from the actual daily run of my work, thus showing a more conclusively practical argument in favor of the methods by which I have attained satisfactory results.

The drawings used have not been selected for their excellence so much as for their illustrative quality with relation to the text.

What Is A Cartoon?

IF YOU look up the definition in Webster you will be disappointed. It is there defined as "a drawing upon a large sheet of paper." Since Webster compiled his single literary masterpiece, the word "cartoon" has gradually assumed a far greater significance.

By degrees it has become recognized as a pictorial editorial—a single drawing in which is told a story—in which is spread forth a caustic commentary upon some vital topic of the moment—in which some great evil is pointed out, or a great virtue commended, and all in such a manner that the runner may read and be influenced according to the strength of the portrayal and the susceptibility of him who sees and ponders.

The fact is that the cartoon, in its generally accepted sense today, is the most powerful instrument for the upbuilding or the annihilation of personal and public ambitions that is permitted to exist under the sacred and inviolable protection of the "freedom of the press."

The cartoonist may express what the editor dares not write; he can sway the damning ridicule of the illiterate rabble and he can direct the public finger of withering contempt hither and yon, while on the other hand, his power to uplift and glorify and give to remote personalities the widest publicity is almost beyond belief—all in a manner that cannot be achieved in printed words by the most accomplished writer.

Hogarth was the first genuine cartoonist of any note. His powerful satires in the form of crude etchings had the strength of delineation and genius of inspiration to set the people of his day by the ears and to insure to himself enduring fame in history.

It is a far cry from Hogarth to Thomas Nast but I am personally of the opinion that the intervening aspirants for cartoon fame were a paltry lot. To Nast is this hemisphere indebted for its inspiration in the actual cartoon field. The vitality and tremendous strength of his creations were sufficient to influence the political complexion of the nation and to utterly demolish the greatest political organization for graft that ever existed upon American soil.

The maker of comic joke pictures, or the creator of a humorous series, is no more entitled to be called a cartoonist than is a rough-and-tumble, slap-stick comedian to be hailed as a legitimate actor.

The comic artist is a latter day necessity to the circulation department of our great daily papers. His work is entertaining if not instructive but he is not a cartoonist for the same reason that a bass drum is not a violin. In a word, the comic artist labors to make his fellowmen laugh while the cartoonist's mission is to make them think.

More Bravado

THE
ELECTORAL
COMMISSION
IS NOW
IN SESSION
THE
TRIBUNAL
WILL CONSIDER
ANY MAN THAT
DOES NOT ABIDE
BY ITS DECISION
IS AN OUTLAW
AND SHOULD
BE TREATED AS
SUCH

BEWARE!
IF NOT
OUR
FAVOR

TILDEN
OR
BLOOD.

THE
REPUBLICAN STATES
HAVE NO RIGHTS
THAT
DEMOCRATS
ARE BOUND
TO RESPECT.



A caricaturist is not a cartoonist although a cartoonist must be a caricaturist. A caricature is merely an exaggerated character study of an individual. In it is emphasized the subtle points of difference between the subject and his fellowmen.

No two people are just alike as to features, and yet all are so nearly so, in a general way, that it would puzzle the average layman to define the points of divergence between two average clean-shaven Americans of similar age taken haphazard as they come.

The true caricaturist makes a keen analysis of his subject, discovers those minute points of individuality which exist in every human being to a greater or lesser extent and then proceeds to draw those characteristics in italics, as it were.

The result—if he be a master of his art—is an exaggerated likeness which looks (grasp this if you can) more like the subject than the subject does himself.

On another page special attention is devoted to this important branch of the cartoonist's education.

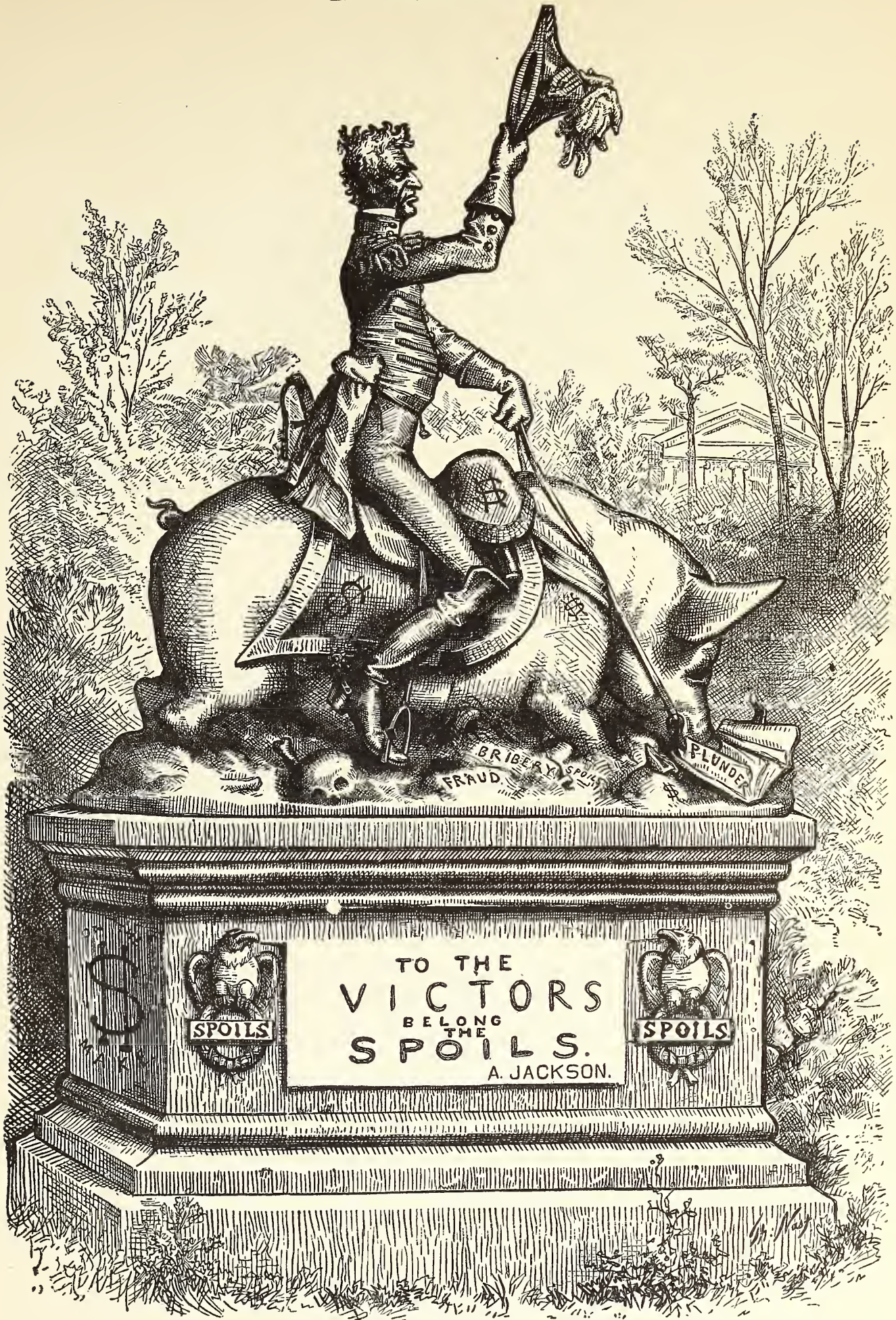
Variety

There are many kinds of cartoons, but they may all be classified under the following heads: Topical, Human Interest, Serious, Seasonable, Sporting, International, The Trusts and Political.. It will be noted that under these broad heads the principal illustrations in this book are subdivided.

In dealing with political situations and with the men and forces involved, the cartoonist finds his greatest source of inspiration and usefulness. Satire is his strongest weapon and, if keenly directed, he can give his victim a more deadly thrust in one simple but deftly pointed and extensively circulated drawing than can the ablest writer of a hundred scathing editorials. Clever editorials are extremely helpful or vastly annoying to an aspirant for a political office when published in a widely read and dignified daily paper; but they are as pin-pricks compared to the thrust of a rapier in their potency when weighed in the balance with a cartoon of equal merit and printed side by side. No writer can portray in words the sinister hypocrisy of the ordinary politician as the cartoonist can blazen it in a well thought out and strongly executed picture; and it must not be forgotten that where one voter reads an editorial fifty see and comprehend the cartoon.

Therefore the cartoonist must learn the use of ridicule and satire in its most refined and telling phases; to distinguish between mud-slinging, which is merely brutal and ineffectual, and the clever banter of derision which holds his victim up to the multitude as a preposterous incompetent or an outrageously designing scoundrel.

Never make a vulgar cartoon—never portray a human being as a loathsome parasite or a disgusting animal. Avoid this because it is unethical and because such a pic-



ture creates more sympathy than derision and therefore proves, if not a boomerang, a blank cartridge. To illustrate, I have printed on pages 15 and 17 two of my own cartoons of which I disapprove.

TOPICAL.

The Topical cartoon is suggested to the mind of the artist by any event of the day which may be of sufficient national or local importance. A widely discussed wedding or divorce, a great bank robbery, a flood, a fire, or a railroad disaster. In such cartoons a moral should be pointed—a lesson deducted and strongly presented. There are topics almost of daily occurrence of sufficient magnitude to be used as a basis for good cartoons.

Examples of Topical cartoons are given on pages 36, 37, and 38.

HUMAN INTEREST.

Human interest cartoons are those which appeal directly to human sentiment—it may be the sentiment of humor, or of pity, love, or loathing. It is a very wide field and one much favored by editors. The Topical cartoon is practically a human interest creation, as will be noted in a general assortment of human interest cartoons on pages 39 to 47 inclusive.

SERIOUS

Cartoons of a strictly serious nature are often required upon a grave topic such as the death of a national figure, a great labor movement or in commemoration of an historic event. Such efforts call for careful study in composition, excellence in drawing and little, if any, exaggeration. The heroic style of cartoon is, of course, the most dignified branch of the art but occasions justifying this class of drawing are so few that a successful cartoonist must depend upon his versatility along other lines in order to supply the daily demand.

On pages 48, 49 and 50 are printed three moderately good specimens of the serious type of cartoon.

SEASONABLE.

This offers a wide field of inspiration of limitless variety for the cartoonist. Hot weather, the summer girl, public holidays, school vacation—its beginning, its end, and the out-of-door high jinks of vacation days. The summer boarder, the country boarding house and summer tourist. Winter sports, Christmas shopping, the suffering of the destitute in winter and an almost endless list of cartoon material is suggested by the varying seasons of the year. See pages 51 to 56 inclusive.

Sometimes a seasonable cartoon can be embellished by the addition of an appropriate verse as in the case of the "Summer Girl" exhibit on page 51.

SPORTING

It is customary nowadays for the larger daily papers to employ two cartoonists, the efforts of one being more or less confined to topics of the sporting page. Many



CIVIL SERVICE DECLARATION THAT
 100,000 UNARMED AMERICAN
 CITIZENS WILL ASSEMBLE
 AT THE CAPITOL
 ON THE 14th
 OF FEBRUARY
 TO EXERCISE
 IN PERSON
 THE RIGHT OF
 PETITION TO
 CONGRESS
 GUARANTEED
 TO THEM BY
 GEN. JACKSON'S
 SPOILS.

HENRY
 FIRE-WATER-SON
 OF THE LOUISVILLE COURIER-JOURNAL
 WILL LET OFF STEAM
 TO NIGHT.

JOS. PULITZER.
 A GERMAN
 MOANER AND GROANER.
 WILL FOLLOW SUIT.

REFORM
 IS
 NECESSARY

enviable reputations have been achieved by cartoonists who have specialized in sports. Notably, Robert Edgren of the New York Evening World, Clare Briggs of the Chicago Tribune, Carlson of the Chicago Inter-Ocean and T. A. Dorgan of the Hearst papers.

Every cartoonist should keep more or less in touch with the major sports of the various seasons as, from this source, many excellent cartoon ideas arise. See pages 57, 58, 59.

INTERNATIONAL

International complications furnish much interesting material for cartoons, and in many of these it will be found necessary to introduce our dear old patron saint, Uncle Sam; John Bull of England; the "Little Father" of Russia; the helmeted "War Lord" of Germany; the dapper French diplomat, with his conventional waxed mustache and flat-brimmed tile; the Turkish "Sick Man of Europe;" the picturesque don of Spain and the swarthy scion of "Sunny Italy."

All of these typical and emblematic figures should be intimate acquaintances of the daily cartoonist who, unlike his brother of the weekly press, has not the time for posing of appropriately costumed models. I advise especial study of Uncle Sam. As I view him, he combines, in his quaint personality, all that is great and broad and lovable. He is generous and honorable; just, to the point of inflexibility; wiser than Solomon; more fearless than a lion; more kindly than a mother; more proud than a peacock; more modest than a wren. He is infallible and he is weak; he is prodigal of expense and cunningly acquisitive; he is a stately diplomat and a rare old sport; in short, he is paradoxically grand and imperfectly faultless. Only a myth can combine all of these conflicting qualities and remain a flawless unit, but "Uncle" is a magnificent myth and worthy of deep study. Moreover, there is no figure that must enter so often and so prominently into the work of an American cartoonist.

On pages 60 to 64 inclusive will be found examples of the usefulness of "Uncle Sam" in cartoon composition.

THE TRUST

A figure representing the money interests (Wall Street), and the "Trusts," is a very necessary item in the equipment of the modern cartoonist.

While I believe that one should endeavor to evolve a distinctive and original character of his own for this role, there are certain features already popularized and generally accepted as standard which can hardly be overlooked. For instance, the "Trust" figure must be fat and vulgar, overdressed, bejeweled and brutal, massive in bulk and arrogant of expression.

He is supposed to represent the common enemy of the working people; he is to be viewed as the baneful blight of American industry and civilization; the grasping ravisher of the toiler's hard-earned wage; the Mephisto of the universal drama of

The Tiger and the Lamb Lie Down Together



life. However much of actual materialism there may be in fact for this mythical monster, there can be no doubt as to his usefulness to the cartoonist or of the potency of his well executed introduction in cartoons bearing upon labor topics. Hence much practice and study is justifiable in the effort to produce a thoroughly impressive creation typifying "the sordid slave-driver of the nation"—the trusts.

Several examples of my own conception are given on pages 65, 66, 67, and 68.

LOCAL POLITICS

Should you be employed on an afternoon paper your topics will be largely confined to local subjects and you will find good enough "gunning" in your own city, county and state to keep you supplied with interesting material, especially if your paper be an aggressive organ of "the opposition."

Local political struggles are always more bitterly acrimonious than national campaigns and local elections are far more frequent. There are a thousand ways in which to make even a meritorious opposition squirm through the medium of cartoons. The two illustrations on pages 69 and 70 are merely printed as a suggestion of the possibility for variety.

Draughtsmanship

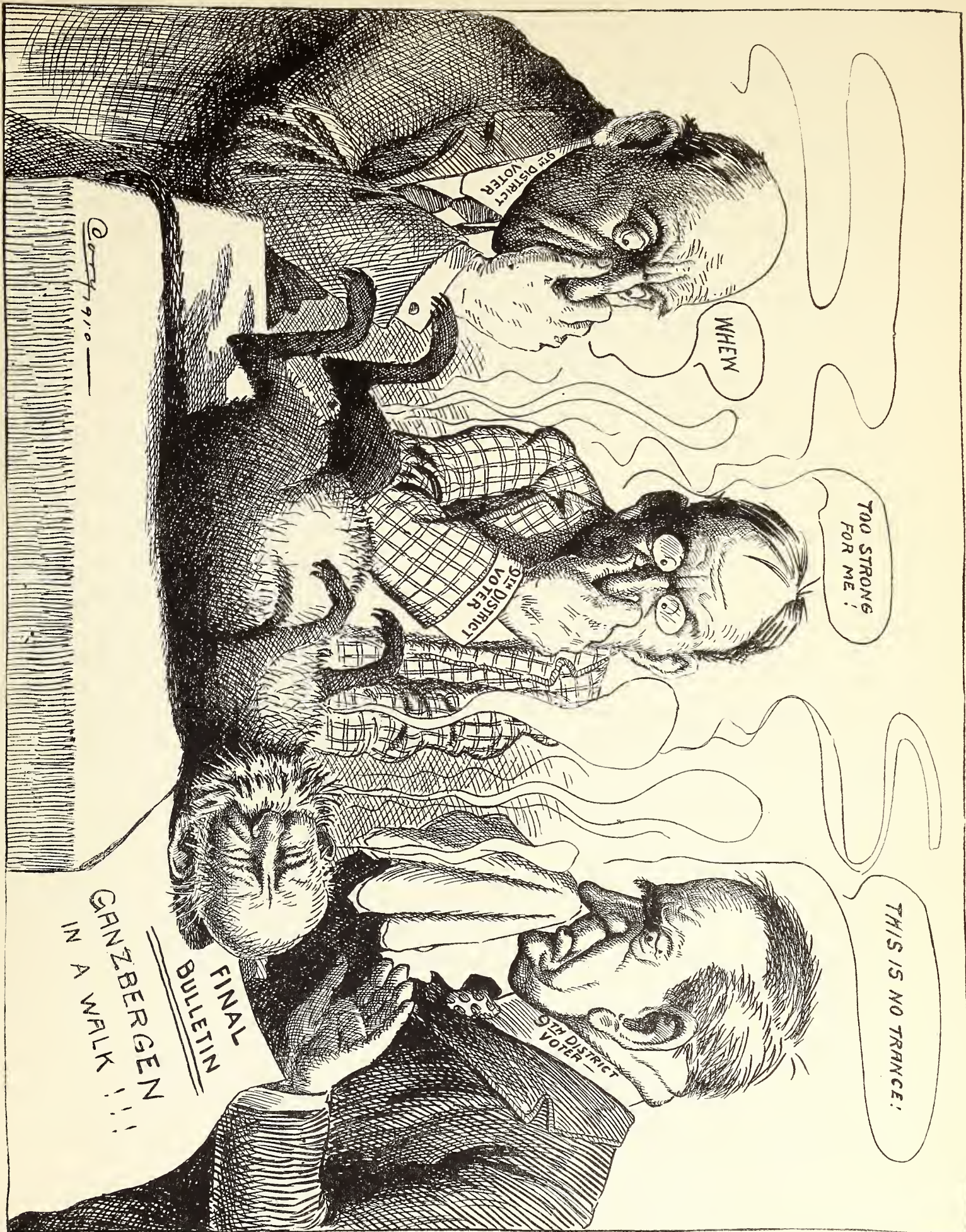
In dealing with this topic, I can speak with a degree of appreciation and a keen sense of its importance that a finished art student might not feel, inasmuch as my technical knowledge of draughtsmanship consists only of such tricks and subterfuges as may be absorbed out of school and during the daily grind for a living and individual recognition.

If you would become a successful cartoonist I earnestly urge you first of all to secure a general knowledge of draughtsmanship in the most available art school of good standing. Lacking the fundamental principles, thus obtainable, will prove a stumbling block and a heavy handicap throughout your career. It is as necessary to the cartoonist as is a common school education to the business man.

Men do occasionally succeed in business without book learning and cartoonists have risen to a considerable degree of fame without a primary education in drawing, but these feats have been accomplished by reason of unusual qualities, abnormal personalities and the exercise of a fulsome measure of grit and determination possessed by few.

Even in the isolated cases of such successful men and women you will find not one who will deny that preliminary training would have smoothed the path, lightened the labor and shed the light of understanding upon the darkest hours of their struggle

A Dead One



WHEW

700 STRONG FOR ME!

THIS IS NO TRANCE!

9th DISTRICT VOTER

9th DISTRICT VOTER

9th DISTRICT VOTER

FINAL BULLETIN

GANZBERGEN... IN A MILK

Garry 910

for recognition and prominence. Under this head particular stress should be given to the study of perspective which is a fundamental factor in all drawing.

PERSPECTIVE

This is a branch of draughtsmanship which enters into the composition of even the simplest drawing. It is entirely mechanical and automatic in its application and is as readily construed by the artist who comprehends it as is printed music by the finished pianist.

Without a general knowledge of the principle rules of perspective your work, no matter how cleverly executed, will contain faults that will be apparent even to the novice. There are many books to be had upon this subject. I can only advise you to master a general knowledge of it before expecting to become a successful cartoonist.

FORESHORTENING

Another word for perspective which is used more commonly by the cartoonist, and among all free-hand illustrators whose work deals chiefly with the human figure, is foreshortening.

To get an adequate idea of the accepted meaning of this term, stand in front of a mirror and point your left index finger directly at the reflected image of your own eye. With your right hand, take a pencil and draw the reflected hand and arm just as you see it and endeavor to get the effect in the sketch that you see in life. You will not find this easy.

The desired result can be best obtained by exaggeration of the principal lines of contour and the entire omission of perplexing lines that do not add to the feeling of perspective.

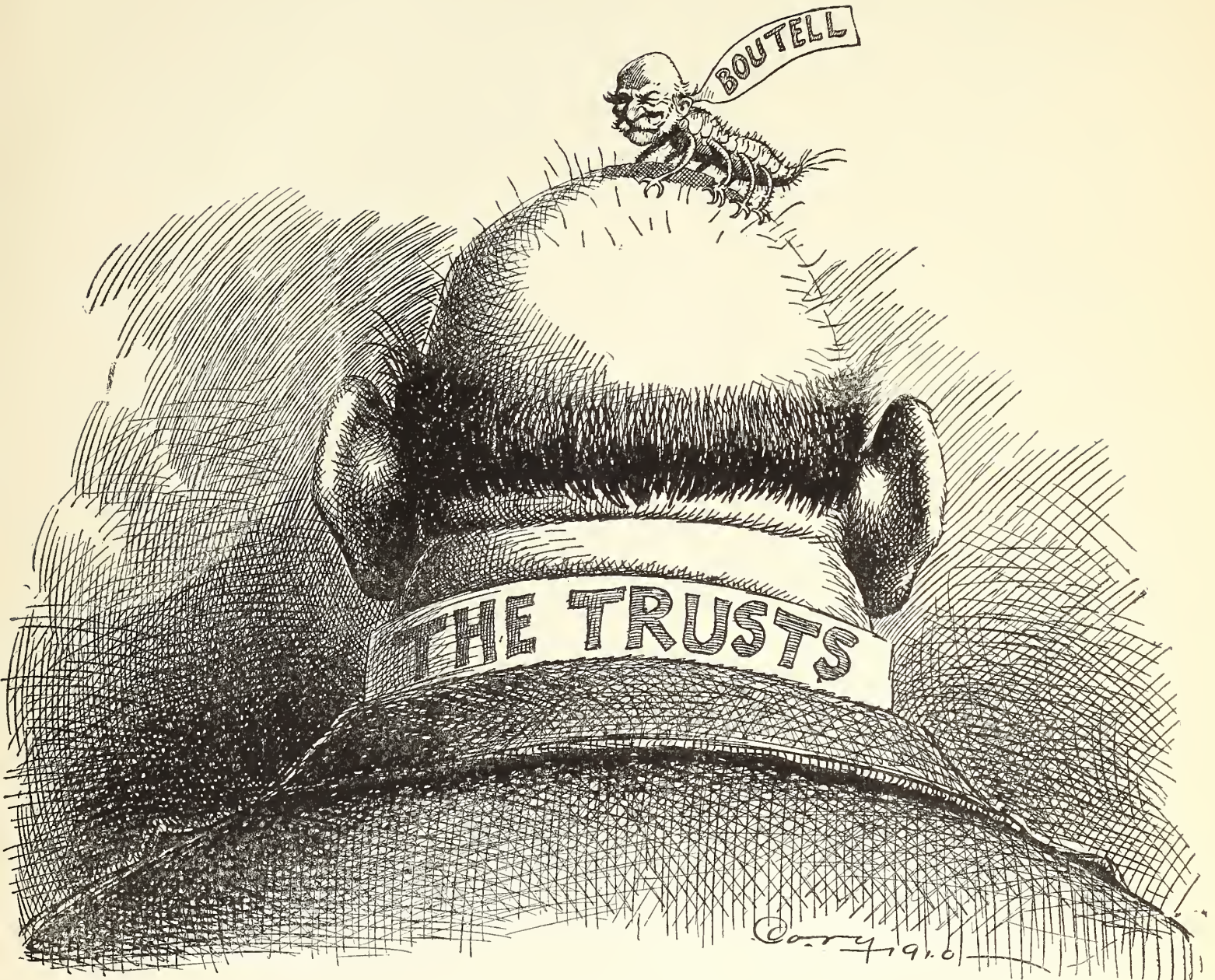
Every attitude of the human figure calls for careful foreshortening in the drawing and in many postures the artist will find difficult problems to solve.

As stated, I advise an exaggeration of the perspective to as great a degree as the sense of the drawing and the style of the artist will warrant, an elimination of unnecessary detail and a strengthening of the lines that bring the nearest points of the figure or object most sharply and aggressively into the foreground and causing the portions furthest from the eye to recede in an almost startling measure.

It is astonishing to note the feeling of actual depth that can be produced upon a flat piece of paper merely by the exaggerated foreshortening of a single figure without the aid of any background or comparative accessory whatever.

In the exercise suggested it will be found that a life-size drawing of a hand and arm thirty-five inches in length can be made within a six-inch circle while, if the fore-

The Parasite



shortening be successfully worked out, the full length of the arm will be entirely apparent. Use the mirror and work from life whenever possible.

ANATOMY

Under the broad head of Anatomy comes the next important phase of draughtsmanship and, unlike the fixed and rule-bound science of perspective, anatomy is a wierdly elastic thing. Furthermore it applies with the same degree of importance to an old shoe or hat or the drapery of a gown or to the folds and creases in a coat sleeve, as to the human face.

Take, for instance, the changing creases that occur in the sleeve of a man's coat according to the angle at which his elbow may be posed (see illustrations page 19); and the bend of his knee as surely determines the anatomy of the folds of the trouser leg at that point.

There are many ways that these folds may occur, according to the anatomy of the arm or leg beneath or the texture of the cloth but there are far more ways in which they cannot fold and, strange as it may seem, the novice invariably chooses one of the latter. He vaguely knows that the cloth would wrinkle at a given point but he fails to appreciate the cardinal importance of modelling the form beneath the clothes by the anatomy of the wrinkles in the clothes themselves. The result of this inexcusable carelessness is a product that merely stamps the perpetrator as a tyro and a weakling. The public does not know, or care, what it is that offends them in the picture but they simply do not find it "classy" and toss it aside.

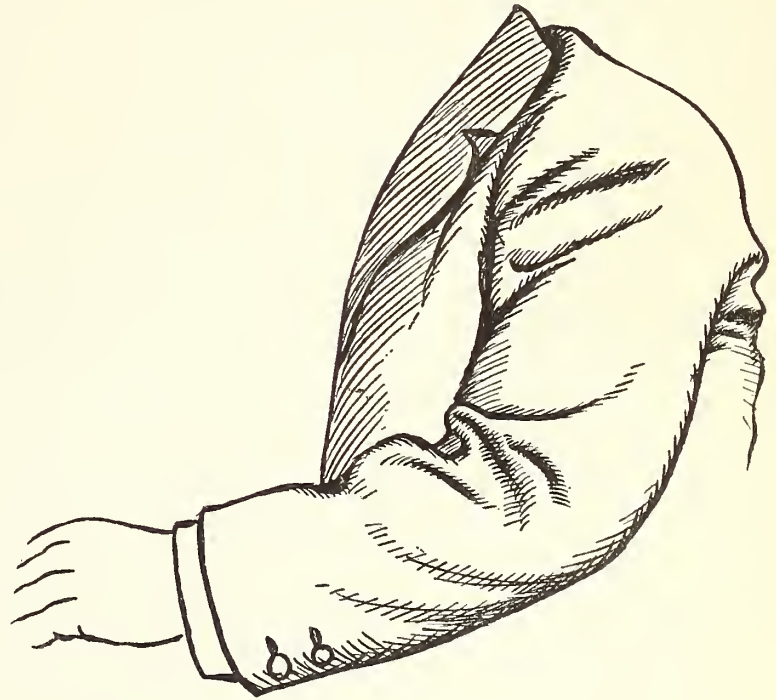
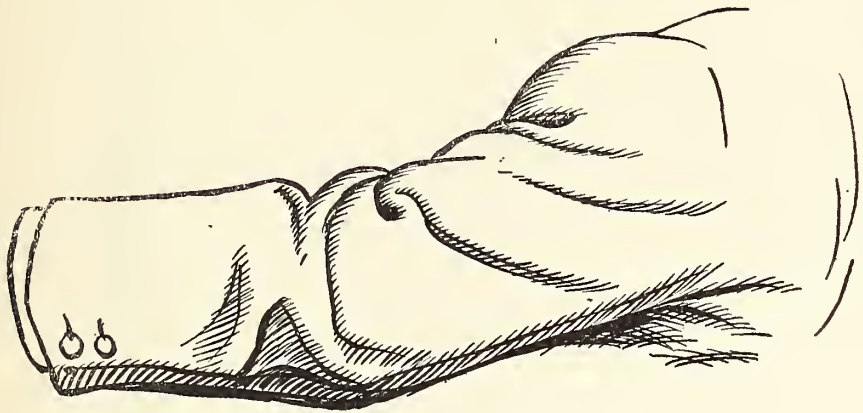
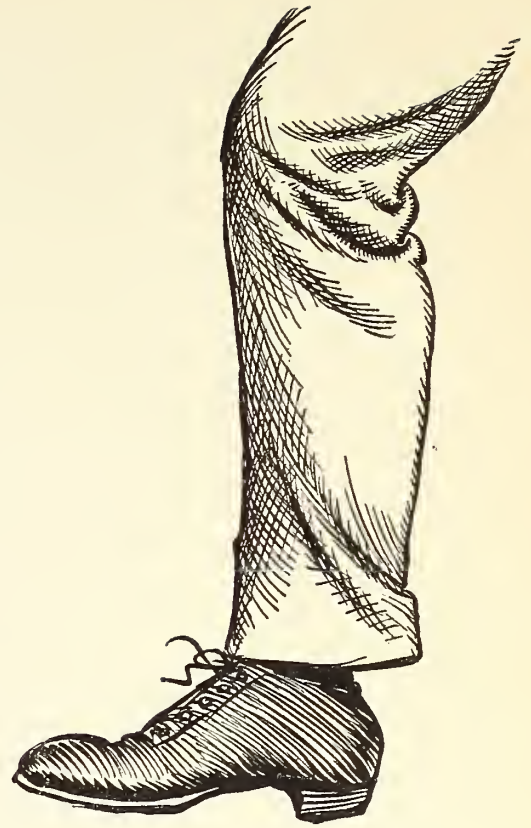
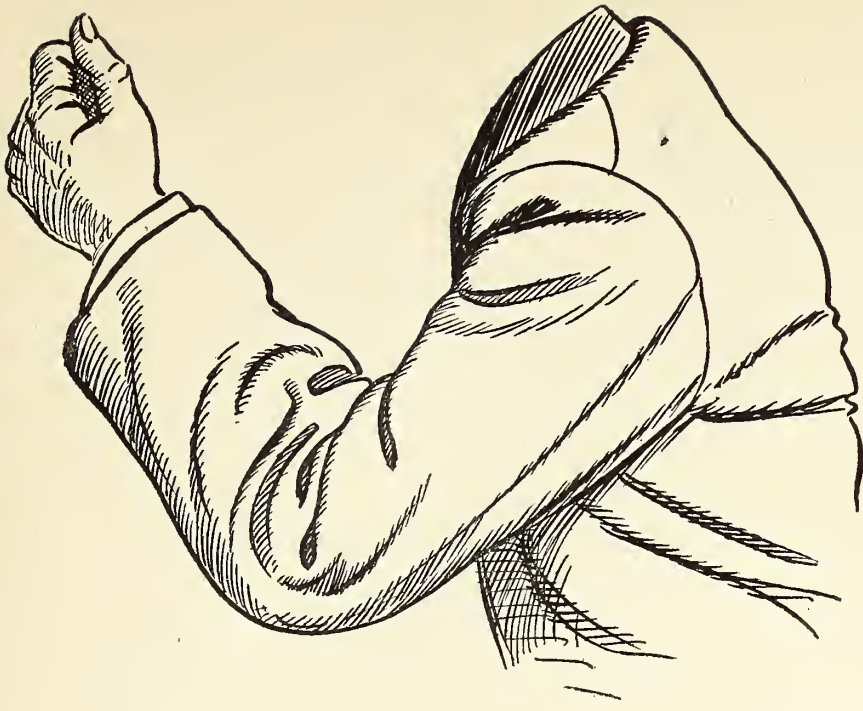
Correct anatomy in clothing, as well as in the face and hands and feet of the subject, may be amplified and exaggerated to an almost unlimited extent and in the broader style of work this is often done by the leading cartoonists of the day in order to emphasize some point in the picture.

For instance, if the subject be a thin individual the wrinkles in the clothing would be shown in large, loose folds; whereas, if he or she be stout they would naturally be drawn taut and in more direct conformity with that portion of the body which they cover. See illustration on page 21.

Now, in case the foregoing should have a tendency to appall you, I am going to add a postscript on draughtsmanship which may sound more encouraging and which really is a very important summary of the rest.

It is this—AVOID DETAIL. Not because you cannot draw details, but because a mere suggestion of correct anatomy will answer your purpose far better than a painfully wrought production of carefully executed minutia.

Having secured a well grounded knowledge of correct perspective and anatomy, you will find that both can be more pleasingly demonstrated in your work by masterly suggestion than by the most conscientiously labored completion. Unnecessary detail



in a cartoon detracts from the main point or lesson which the drawing is intended to convey.

The greatest strength of expression is reached by the elimination of unnecessary details in the composition but this process of elimination must be controlled and directed, and the simplicity of the suggested anatomy must be governed by a firm and well grounded knowledge of draughtsmanship.

COMPOSITION

I believe that a large measure of such success as I have been able to achieve has been due to simplicity of composition. A strong face and figure, with every lineament of the face and every detail of the attitude expressive of the situation depicted in an exaggerated degree, is a favorite "stunt" of mine.

Such a central object in your drawing will immediately catch the eye of the busy reader and your production, having done this, is already half a success. For the balance I use only such accessory figures or objects as may be absolutely necessary to make my point.

These subsidiary details should not be less carefully studied however with reference to their essential bearing on the main idea and each object in the drawing—animate or otherwise—should be made entirely with a view to emphasizing and elucidating the point to be conveyed.

In other words, put nothing in the picture that does not add to the "punch." Meaningless details merely obscure your main thought and detract from the poignancy of your intended moral.

Of course there are occasions when, in order to make a clear point upon a certain topic, one must suggest a multitude, a group, or even a distant city. In this case your knowledge of perspective will be of paramount value and clever draughtsmanship will help a lot.

Use only as much of the multitude, group or city as may be entirely necessary to amplify your point; suggest, rather than work out, the details, but do well whatever you decide is worth doing at all. See illustration on page 76.

Under all circumstances employ a central figure, group or object of a sufficiently striking character to catch the eye—let the rest of your composition complete the story that you have to tell in the simplest and most direct manner and do not forget that good drawing in every accessory will aid tremendously in driving home your point at a glance.

Keep your blacks and heavy lines in the center of your drawing and strive to give a sense of balance by the distribution of minor details on either side. To the novice



A cartoon wholly dependent upon the face and attitude—the idea being strained and rather illogical. Nevertheless, the composition is rather good and the figure of Mr. Taft will serve, in a measure, to exemplify suggestions on a former page regarding the anatomy of the clothing of a fat man.

the importance of balance may be better appreciated when I give you my assurance that many of the ablest cartoonists of the day never sign their creations without an inward debate as to the proper place for the signature with relation to its bearing upon the general composition. A well balanced cartoon will be found on page 59.

Printing Quality

Those who are not aware of the method by which a line drawing is reproduced in the daily press should grasp and always bear in mind the following facts:

Everybody has a general idea of how a print is secured from ordinary type. The letter is raised, or embossed, so that the ink roller, in passing over the page of type, inks only the raised portions which form the letters and, in the same manner, the raised lines on the type, when placed in contact with the print paper, deposit the ink on the paper only from the raised and inked portions of the type, thereby making an offset, or print, in precise duplicate of the type surface.

If the type is not cleanly cut or the lines forming the letters not properly divided, the result will show on the paper as a mussy and illegible job—possibly quite unreadable.

The photo engraving from a pen and ink drawing is a photographic reproduction upon zinc. Every minute line of the artist is faithfully reproduced in the negative and transferred to the metal surface. By means of chemicals the portions of the picture that show white in the drawing are eaten away to such a depth that they will not take the ink from the roller when on the press and the portions that show black in the drawing—every dot and line as well as the broad, solid blacks—are left raised exactly as is the printing surface of the type.

The metal sheet so etched is then blocked to make it precisely “type high” and is ready to take its place among the type features of the page. It is treated as type and performs the same identical function except that the offset is a more or less perfect reproduction of the pen and ink drawing according to the care that the artist has exercised in preserving “printing quality.”

Every line or dot that you put into a drawing must have a form in order to be effective and in order to preserve its form, it must be surrounded by white. When a line or dot runs into another line or dot the form of it is obliterated at the point of contact. Where two lines or dots are too close together they are apt to be merged by the photographic reduction, or to fill together when inked.

A mass of tiny lines niggled together in a meaningless jumble will produce a muddy print. A few strong, snappy strokes of the pen will accomplish the required

Hives? No—Woolen Underwear



Good Printing Quality



Bad Printing Quality

tone much better, far more quickly, and will print exactly as drawn—to say nothing of the added style and crispness imparted to your work. See illustrations on page 23.

Hence, keep your lines and dots well apart and grade from solid black to a half-tone with a degree of abruptness that will insure clean-cut, sharp results in the printed reproduction.

Technique

Temperamental eccentricity will have a very great influence over the style that the student will gradually develop with experience and consequent self-assurance. There is a certain degree of personality in the work of every finished cartoonist which distinguishes his productions from those of all others.

Where the artist is possessed of a strong and self-assertive character his personal style will be more pronounced, just as is the case in handwriting. We might all learn to write from the same copy book and at the outset all might write in practically the same style, but personality creeps in later to such an extent that no two individuals after much experience write the same hand.

To begin with however, I strongly advise the cartoon student to found his technique upon the general style of Thomas Nast, examples of whose work are given on pages 7-9-11-13. It was from this source that Bush, Davenport, Nelan, McCauley and many other eminent cartoonists drew their inspiration and I like to believe that my own work reflects my admiration for the bold “cross-hatching” and masterly gradations of his style.

To be sure the “old master” was hampered by the limitations of wood engraving and I have often felt that the later generation has been deprived of much because of the undiscovered possibilities of photo engraving in the day of Thomas Nast.

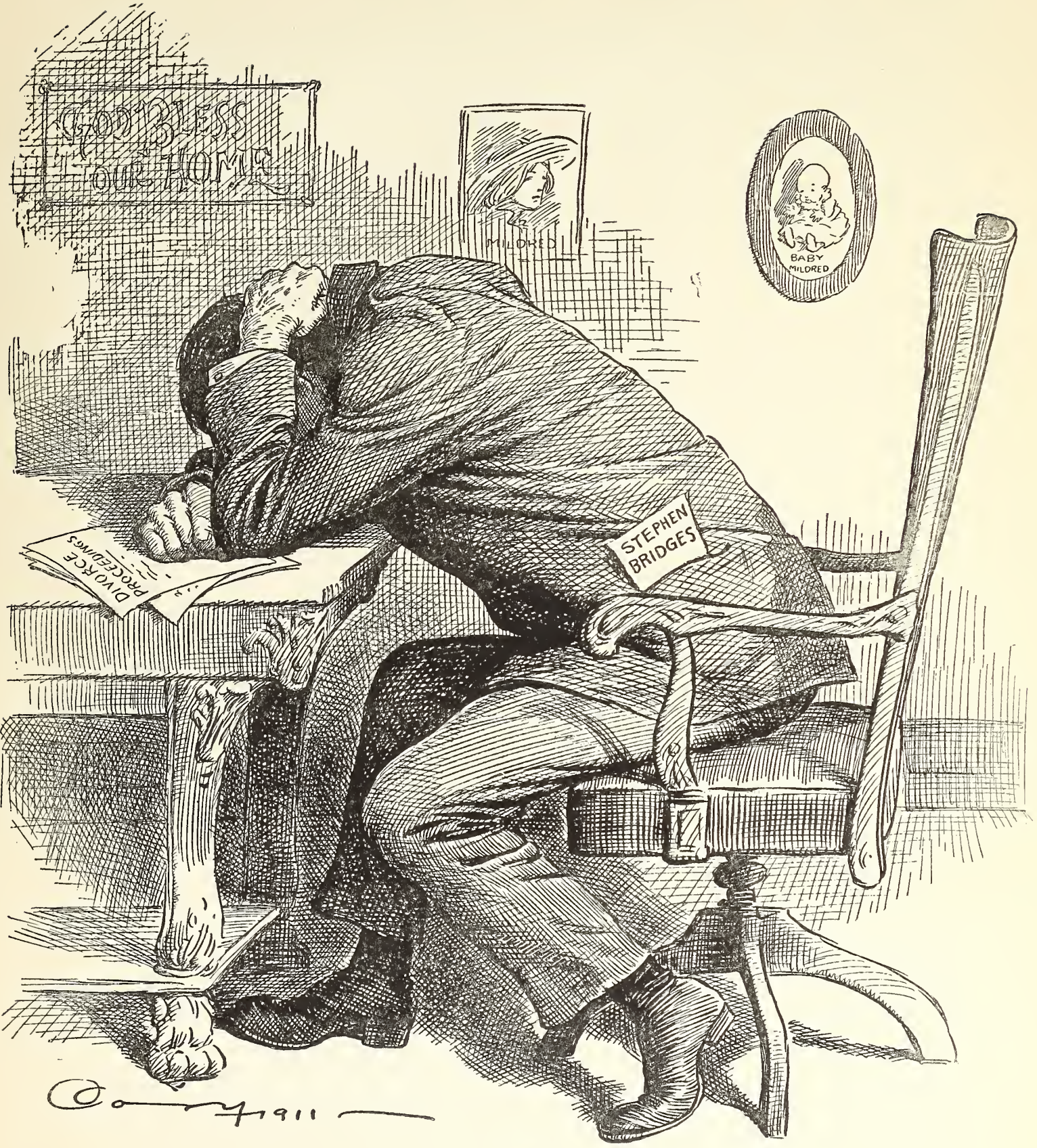
Expression

We have now reached what I look upon as the most important chapter in this book for the reason that all else that has been written, as well as that which follows, is directly contributory to the expression of the cartoon because, if the cartoon does not express the thought which inspired it, the labor of its creator is thrown away.

In order to most clearly elucidate the many phases of expression which enter into a successfully executed cartoon, various specimens of the essential phases of expression are here given—attitudinal, facial and constructive.

In the cartoon labeled “Absolute Life” we have an excellent sample of attitudinal expression. Utter despair is here depicted without the assistance of facial expression. In such a cartoon very little exaggeration is premissible and the artist must depend al-

"ABSOLUTE LIFE"



© 1911

most entirely upon the strength of his drawing and the inspiration of his pose for the required effect.

On the following page is given a little series of roughly sketched postures denoting fourteen attitudinal expressions. More or less exaggeration is indulged in to emphasize the expression portrayed in each. It should be carefully noted that the hands play a very important part in every instance and the student is urged to study carefully the conventional gestures relating to all of the human emotions that are apt to enter into cartoon composition.

In further elucidation of the expression of hands a group of more careful drawings is given on page 28. I believe that no other phase of the effective cartoon is of more importance than the intelligent development of appropriate expression of posture.

Let us now consider the still more interesting topic of facial expression, the study of which is rendered the more attractive to the cartoonist because of its intimate association with the art of caricature. In the examples given on pages 29 and 31, care has been exercised in the selection of studies with a view to their simplicity.

In the strips captioned "Diagrammatic evolution of a smile and frown" only the lines are shown which are necessary in the production of the required expressions and, while in the vast variety of faces portrayed in the work of a busy cartoonist these lines may be very differently placed to fit the character, they are, nevertheless, essential in the production of a smile or a frown on any face. Caricature enters into the development of facial expression in the exact degree to which these lines must be modified, emphasized or reformed to fit the individual peculiarities of the subject of the cartoon.

It seems almost incredible that the same set of involuntary facial muscles can express so many emotions of the mind—anger, hate, love, mirth, contempt, fear, surprise, joy, sorrow and a hundred far more subtle reflections of mental changes. Every face that is necessary to the composition of a cartoon must have an appropriate expression bearing upon the main point.

It may be that absolute stolidity of expression is required to amplify the meaning of a certain picture but, even in this case, stolidity of expression may be susceptible to exaggeration if the artist be a close student of facial expression.

Originality

Above all things cultivate originality. Beyond the broad rules I have set down in the foregoing chapters (to which you must strictly adhere) there is a wide and enchanting field of unrestricted license in which you may turn your imagination loose and bid it defy all dogmas and tenets of the past and the present.

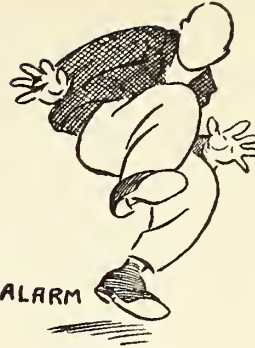
For instance, you have a certain topic or situation as the basis for a cartoon in which the editorial views of your paper must be emphatically expressed. First get a



DESPAIR



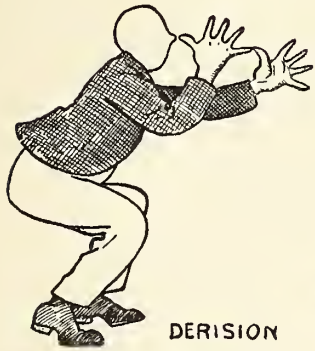
JOY



ALARM



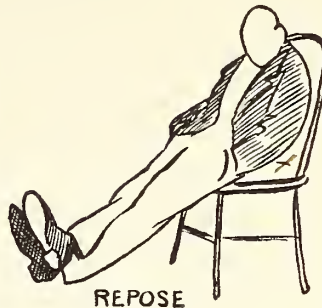
SURPRISE



DERISION



HASTE



REPOSE



VANITY



COMMAND



SUPPLICATION



DEFIANCE



RAGE



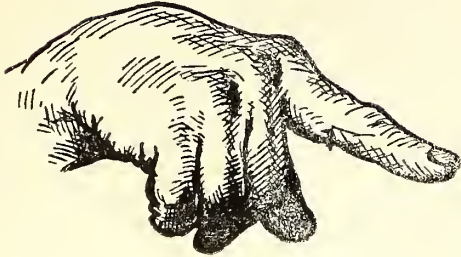
EMPHASIS



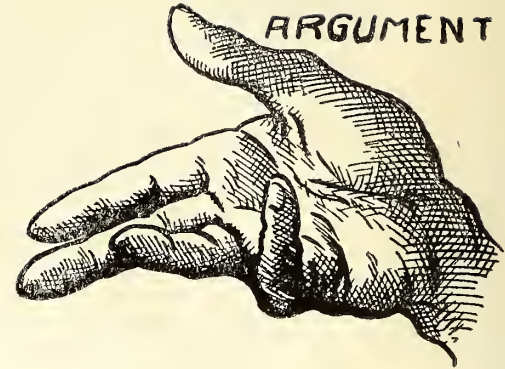
DEJECTION

Too much stress cannot be placed upon the importance of appropriate posturing of the figures used in the composition of a cartoon. An excellent plan is to endeavor to place yourself in the exact situation of the subject of your picture; get into the humor which controls the action and note the attitude that you will involuntarily assume. Much can be accomplished by a conscientious student by posing in front of a large mirror.

COMMAND



FEAR



ARGUMENT

ADMONITION



ACCUSATION

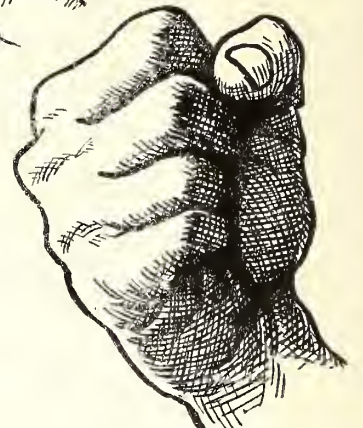
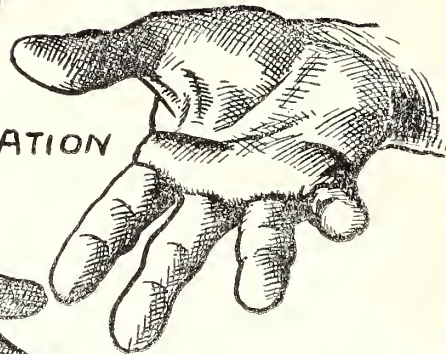


DERISION



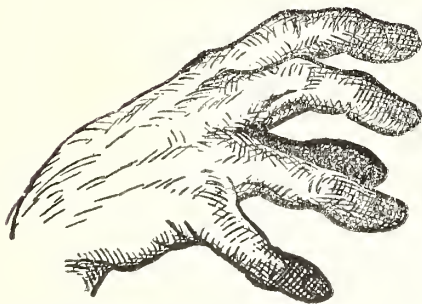
INVITATION

SUPPLICATION

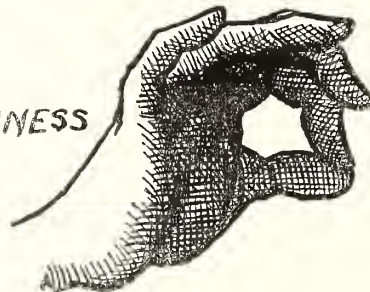


DEFIANCE

AGERNESS

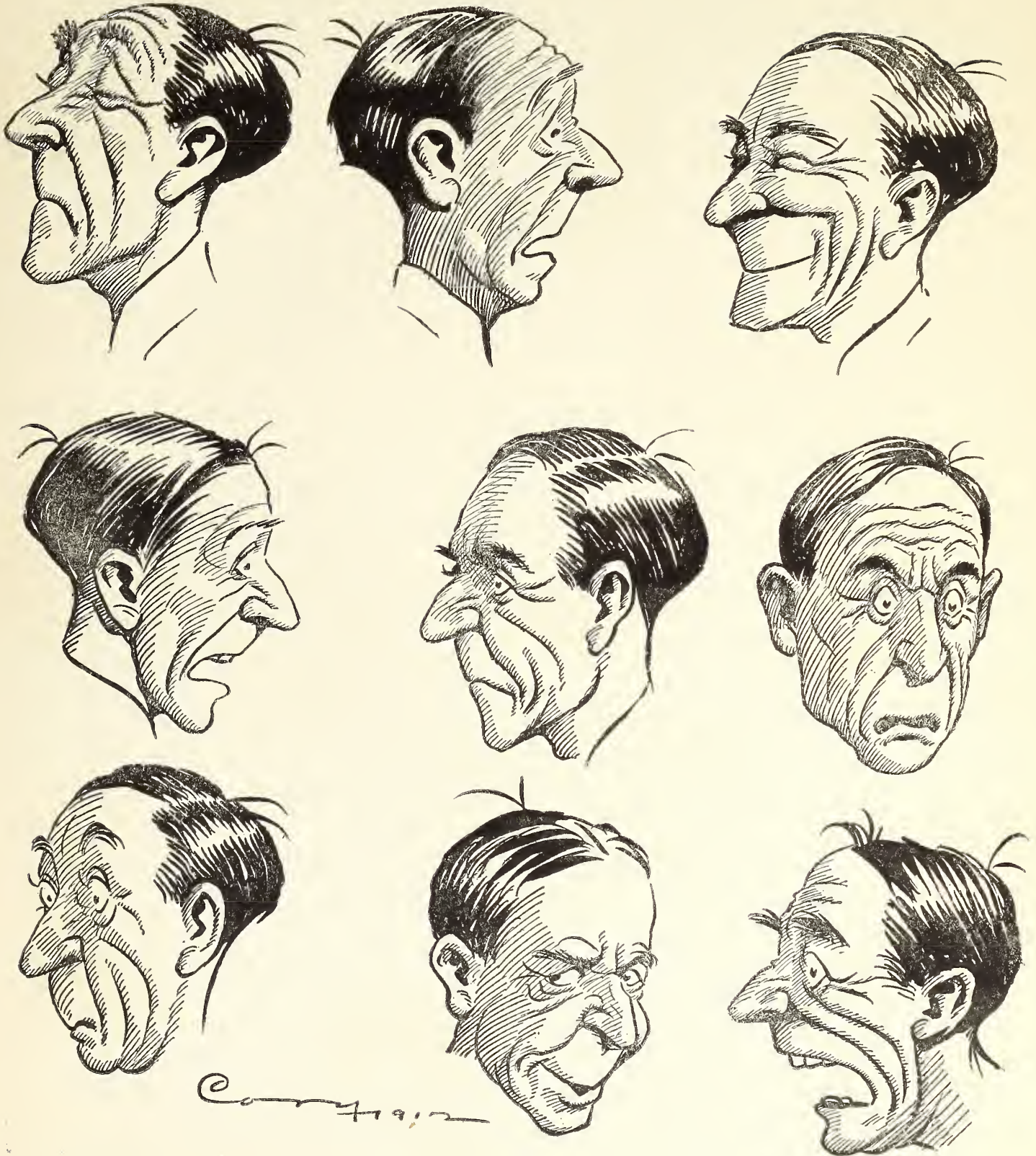


DAINTINESS



© 1912

Facial Expression



firm grasp of your topic from the slant to which your paper leans; try and imagine the way in which each other cartoonist, with whose work you are familiar, would treat the topic from the same slant, then proceed to treat it as differently as you can.

Having decided upon the picture that will prove the very best vehicle for delivery of the required "punch," study out your composition with a view to the utmost simplicity; then tuck up your shirt-sleeves and go at it with all your might, for—be it remembered—the cartoonist for a daily paper must work with his ink pot on one side of him and his watch on the other and speed is as important as excellence in execution.

In concluding this chapter I do not want to leave the impression that I recommend freakish work to such a degree that your drawing or its moral is impaired. Take what I have said upon the subject of originality and modify it to conform with all the preceding suggestions and you will arrive at my meaning. Never lose sight of the fact that originality in idea and execution, even though the picture may be lacking in other respects, will attract attention and create comment where a magnificently composed and masterfully penned cartoon of conventional conception will fall flat.

Headlines

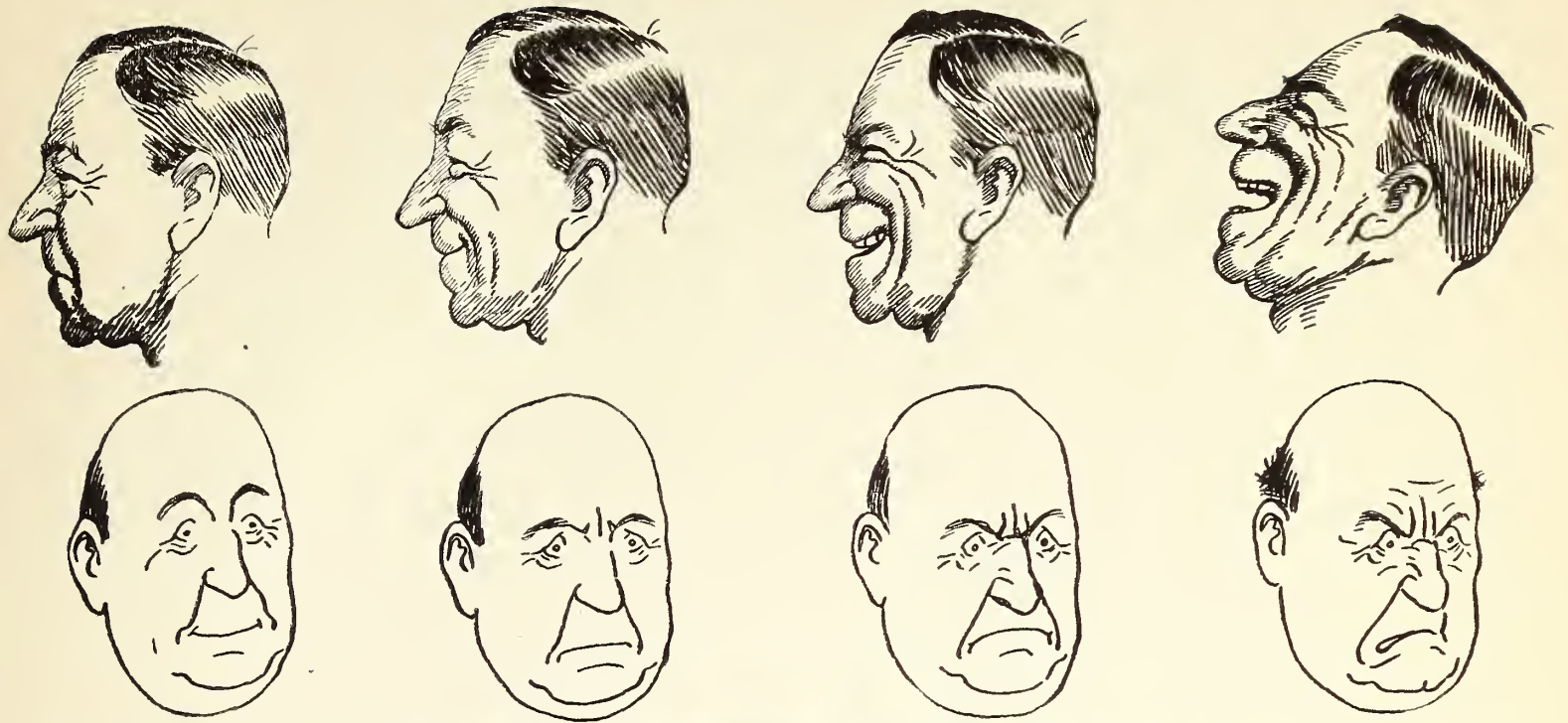
Let the general sense of the foregoing apply with equal force in the conception of your headlines. In a measure it might almost be said that the cartoon itself is subsidiary to the headlines for the reason that the latter is, or should be, the story which the cartoon illustrates. I believe that the headline should be determined first in most cases and the cartoon be modeled as an appropriate and telling illumination of the poignant thought which the caption should express. Hence I have always contended that a cartoonist should write his own headlines and that he should be classified very largely upon his ability to do so with effective originality.

In illustrations on pages 23, 33, 66 and 75 I offer examples showing cases wherein the entire sense of the cartoon is dependent upon the original headline.

"Breathers"

The use of "breathers" in cartoons is almost as ancient as the cartoon itself and, personally, I am in favor of their use wherever the sense of the cartoon can thus be more readily emphasized. By "breathers" is meant words printed into the drawing and surrounded by a line which emanates from the mouth of one or more of the figures in the composition. The strongest cartoons however, are those which tell their story at a glance without assistance. Examples of each are given on pages 39, 49, 52 and 57.

Facial Expression



Diagrammatic Evolution of a Smile and a Frown



Caricature

Elsewhere I have dwelt to some extent upon this absorbing and highly essential branch of the cartoonist's education.

John Sargent, the greatest of modern portrait painters, has stated that a thoroughly successful and satisfying portrait must be (in a modified sense) a caricature. In other words the portrait should emphasize the characteristic features of the subject or, as aforesaid, show them in italics.

Hence, in cartoon work I think that every face and figure should be caricatured to a greater or lesser extent according as it is desired to treat the person cartooned with kindly consideration or with ridicule or contempt.

Thus a large man should be drawn larger and a small one smaller in any case, and the extent of the exaggeration be amplified or diminished in the measure of the subject's status in the general sense of the cartoon. I have tried to illustrate the extremes of caricatures on pages 49 and 62.

Your Signature

This may seem too trivial a topic to justify a special head but I can assure you that it is not so.

Elsewhere I have stated that the location of your signature upon the cartoon is of importance in some degree with relation to the general composition. It is important for another reason. The name of a popular cartoonist is as great an asset to the publication printing his work as is the work itself. Keppler of Puck; Nast of Harper's; Davenport, of the Hearst papers; McCutcheon and Briggs, of the Chicago Tribune; Donahey of the Cleveland Plain Dealer; Powers and Opper of the New York Examiner; McCauley and Edgren of the New York World and others of equal note all created a vogue for the name their creations bear before they became of great value to their several publications.

The young cartoonist should bear prominently in mind that the space occupied by his productions in a daily paper would total into staggering figures if measured by agate lines at the end of the year and paid for at the advertising rate. Surrounded by reading matter and usually located upon the front page, the cartoon is the most striking feature of the paper and offers its creator an opportunity for personal advertising that could not be purchased for other purposes by the wealthiest merchant in his community. Under these circumstances it strikes me as remarkable that many struggling aspirants for cartoon recognition seem to deliberately study the art of making their signatures utterly illegible and then, as if to make obscurity doubly certain, so mingle it with conflicting lines in the drawing that all the handwriting experts of the nation would despair of identifying the author. The name of a cartoonist is a rare asset.



First Class Example of a Good Headline

Therefore, let me repeat my former admonition—sign your name in a prominent place upon your drawing—not too aggressively but as legibly as you can execute it. Don't worry about making it characteristic or artistic or pretty—MAKE IT PLAIN.

Than this, there is not a more valuable hint between these covers. Many old-timers might profit by its serious consideration.

Materials

Having, to the best of my ability, set forth the methods by which a successful cartoon should be made, I will conclude by telling you what to make them with.

This is really a trivial matter because it is of little consequence what you actually use in order to produce black lines upon a white surface. Strangely enough, however, this is generally the first information that is eagerly sought by the amateur. On the other hand, some materials are more easily handled than others, and I suggest the use of four to six ply Bristol board, which has a sufficiently hard surface to resist the point of a sharp pen and to take clean edged lines whether broad or delicate. This material should not cost more than eight dollars per hundred sheets, twenty-two by twenty-eight inches in size.

A dollar's worth of black, water-proof ink—either Higgins' or French—will last you for a year. Any old pen which seems to suit you best—I personally prefer Gillott's 290, as it is the most pliable and "painty" of any fine-nibbed pen that I have found. A piece of art-gum and a camel's hair brush or two will complete your outfit, assuming that you have a drawing board. The latter can be had at any art store. It should be light in weight and so laminated in its construction that it will not warp.

I believe that the best way for an ambitious student to secure a start is to get into the art department of a big daily paper, if he has to run errands for nothing a week, keep everlastingly grinding out cartoons in his leisure moments and await recognition. If he has even moderate ability and intelligently accepts as a general standard, the teachings of this book, opportunity and recognition will surely come.

In Conclusion

Somewhere between these covers it has been stated that Cory has herein said the first and the last word about the cartoonist's art. Emphatically I want to say that the last word will probably never be spoken and, after all, I want to bespeak your charitable consideration for having, in book form, attempted to speak the first.

By my "brothers in arms" I shall doubtless be accused of immodesty and, perchance, the struggling layman may deem me unreasonably complacent.

At the outset I promised not to apologize for this book but, as I close its pages, let me give a final demonstration of my sincerity throughout by calling attention to the cartoon on page 4 entitled "LOOKING FORWARD," the most pretentious that I have used, as an illustration of a failure.

Many beginners may be surprised to learn that it is offered thus prominently as a bad example, but the unassailable fact remains that there is little to commend it. The

student is requested to give the entire text of this book a careful analysis with relation to this drawing and thus prove to himself that herein is violated practically every cardinal principle that I have laid down.

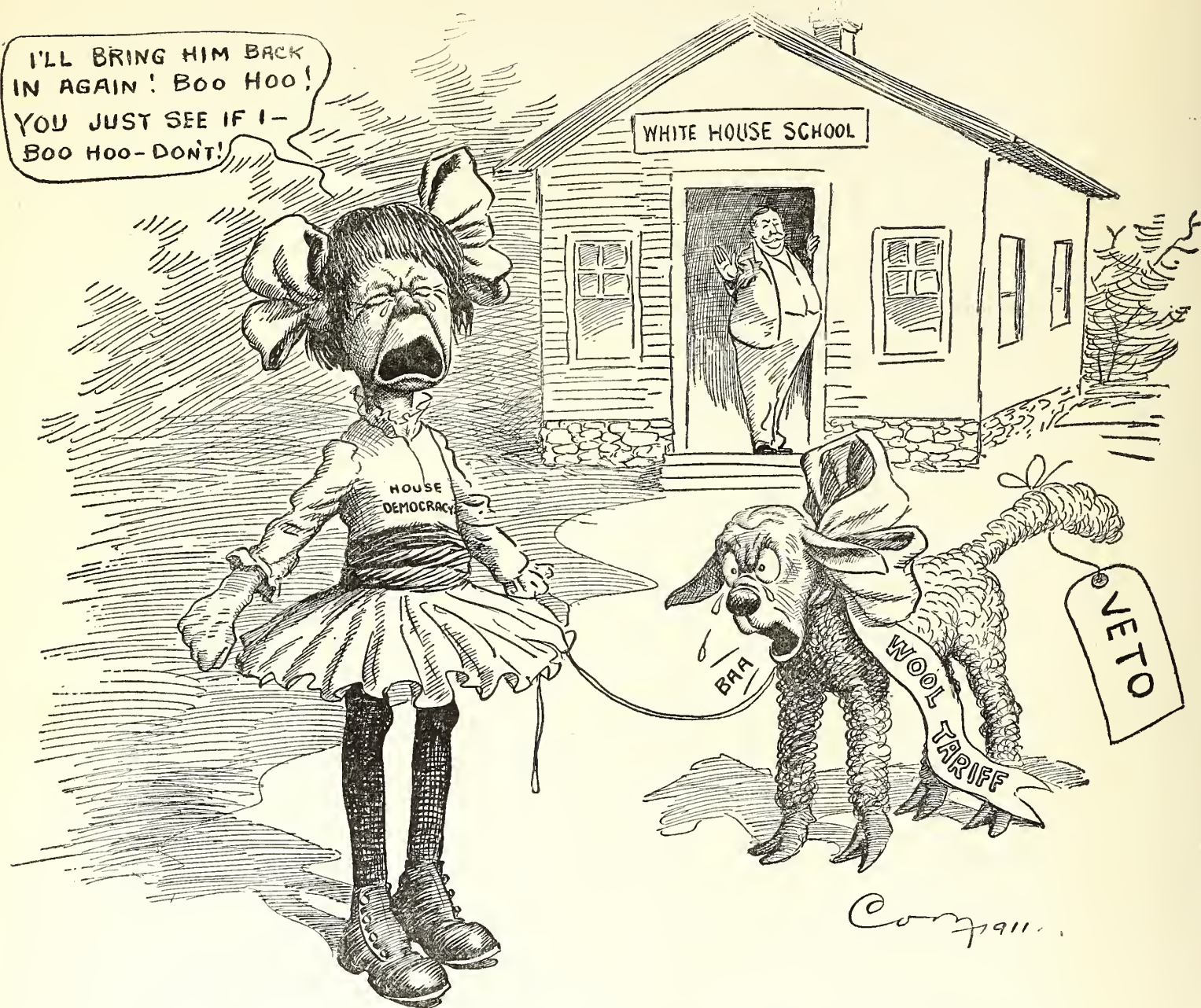
This drawing was printed in a great daily paper and occupied a full page of space. It caused scarcely a ripple of comment although published at a time when the topic involved was at fever heat.

It failed because it was an overdone production, niggled to death and burdened with too much detail.

The Turkish Army May Be Easy, But—



Mary Had A Little Lamb "AND SO THE TEACHER TURNED HIM OUT."



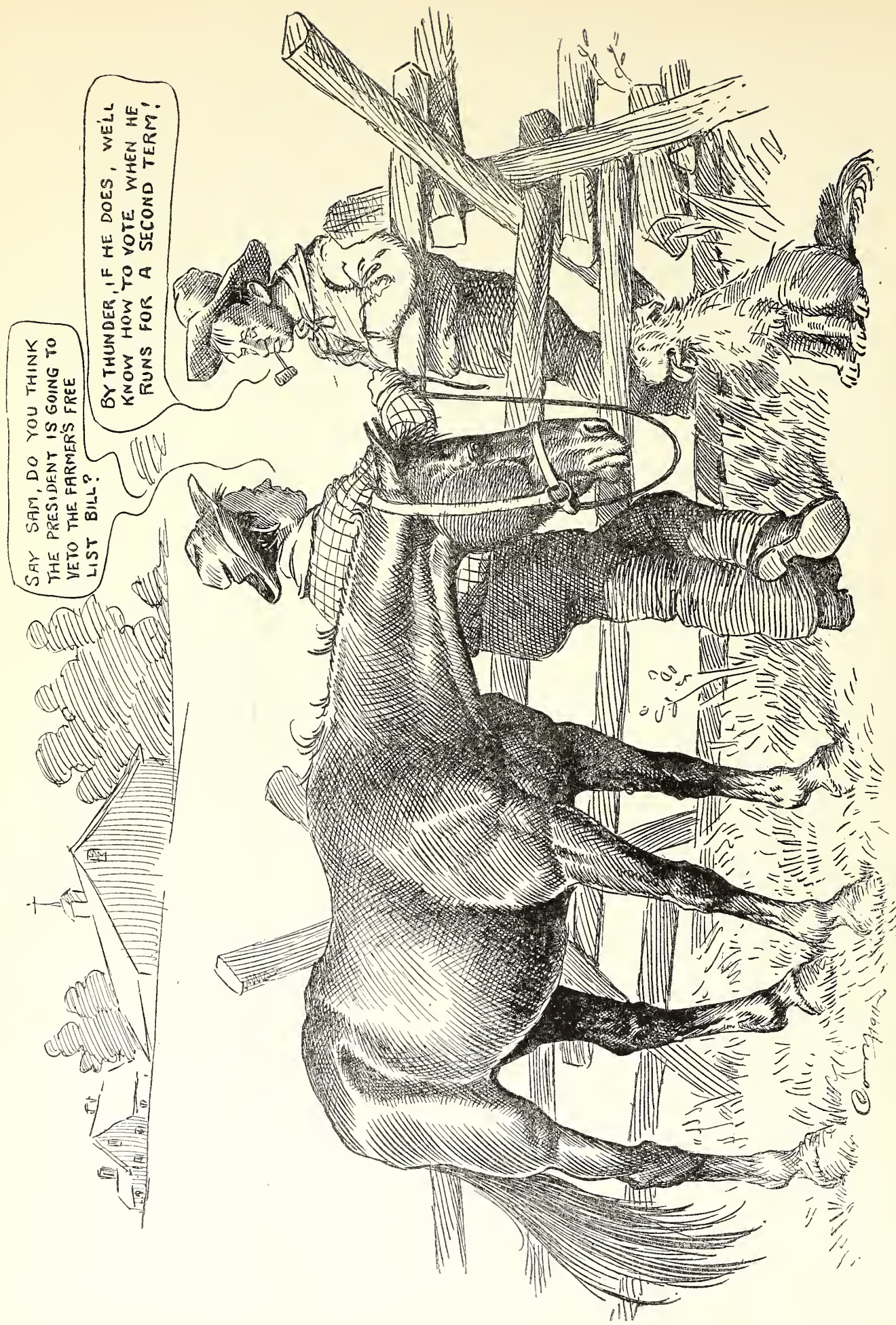
This cartoon is founded entirely upon a political topic of sufficient magnitude to justify commemoration. The drawing teaches nothing and it should be classified as a "news cartoon," merely printed to amuse rather than to instruct.

It should not be forgotten that such ideas—if timely, are viewed with favor by editors and help the cartoonist to "get by" on an "off day." When you can provoke a smile from both sides of a big political question your labor has not been in vain.



Good natured news cartoons, bearing strongly to the ridiculous side of a political situation, will often create more comment than those of a more serious nature. Outside of Maine nobody cared very much whether the state went "wet" or "dry" in 1911, but nearly everybody who saw this cartoon when the decision was in abeyance had a smile at it and so the sketch fulfilled its mission.

A Voice from the Farm

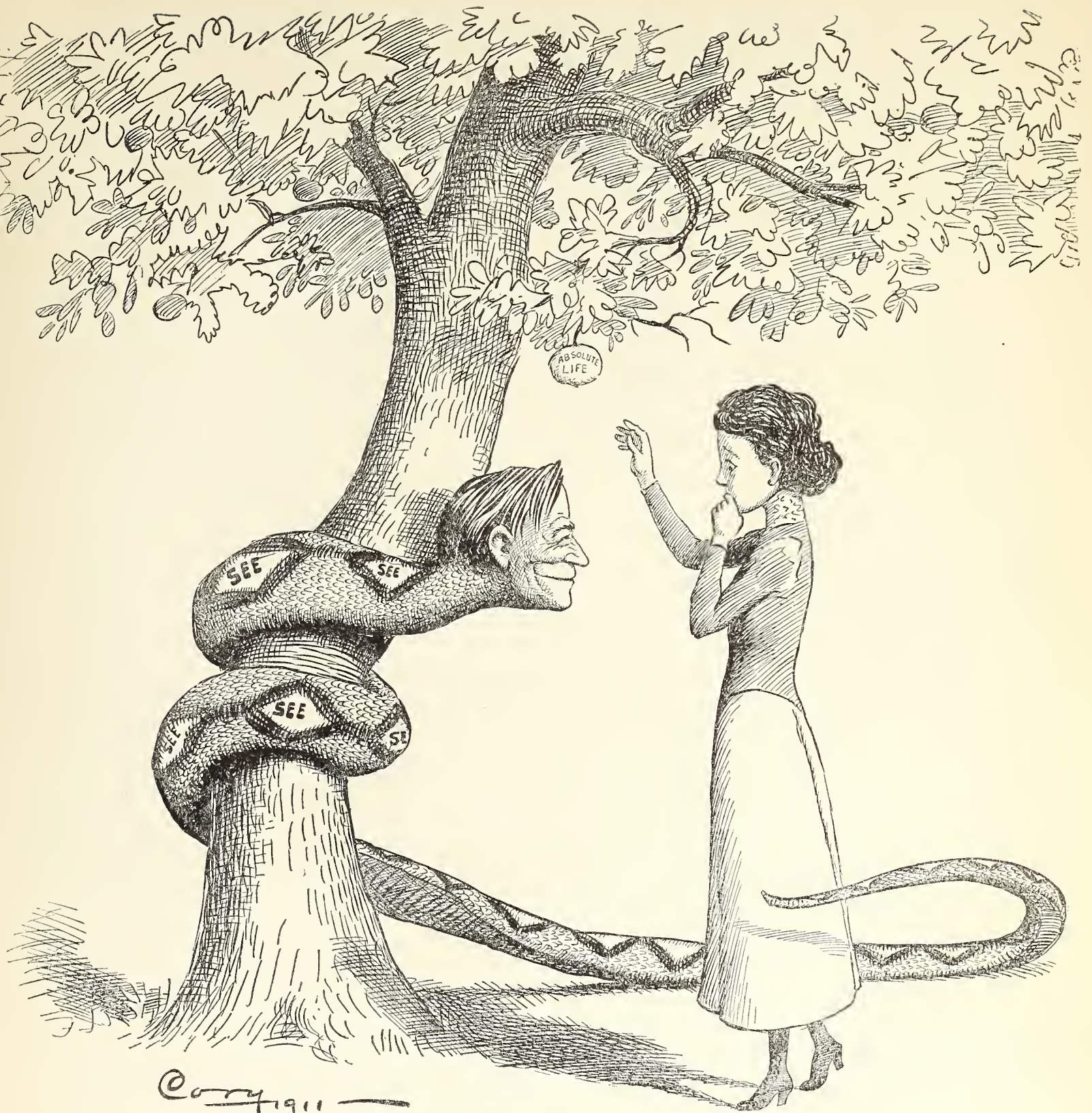


SAY SAM, DO YOU THINK THE PRESIDENT IS GOING TO VETO THE FARMER'S FREE LIST BILL?

BY THUNDER, IF HE DOES, WE'LL KNOW HOW TO VOTE WHEN HE RUNS FOR A SECOND TERM!

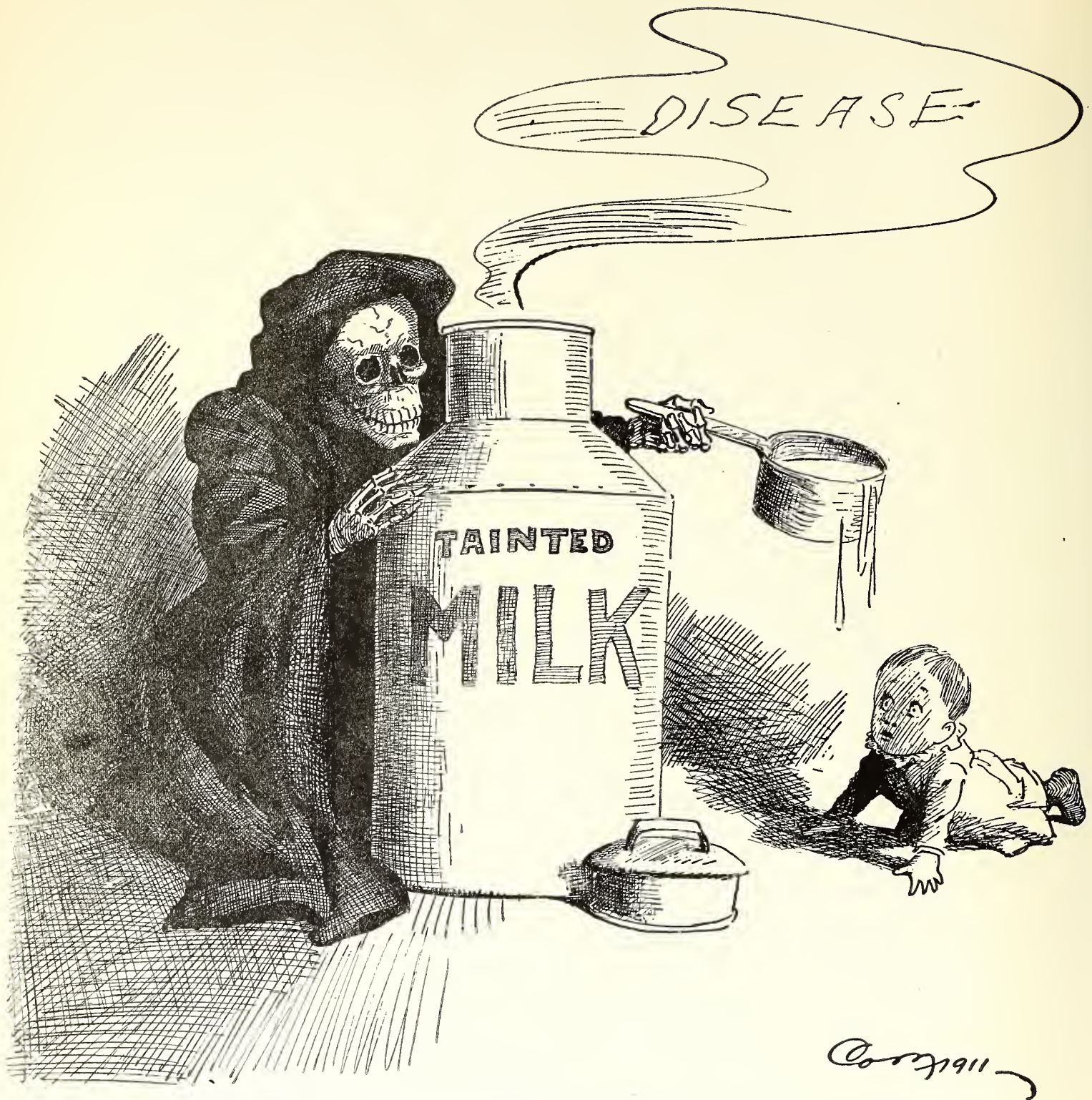
Here is a method of conveying a mild "punch." It may be termed a "conversational" cartoon in which the dialogue carries the burden of the idea; and the strength of the picture, outside of the "breathers," is couched in the execution and composition.

The Oldest Story



The trial and conviction of Evelyn Arthur See in 1911 for contributing to the delinquency of young girls, created widespread interest. The accompanying cartoon was extensively copied and is printed here as a good example of the Human Interest-Topical variety.

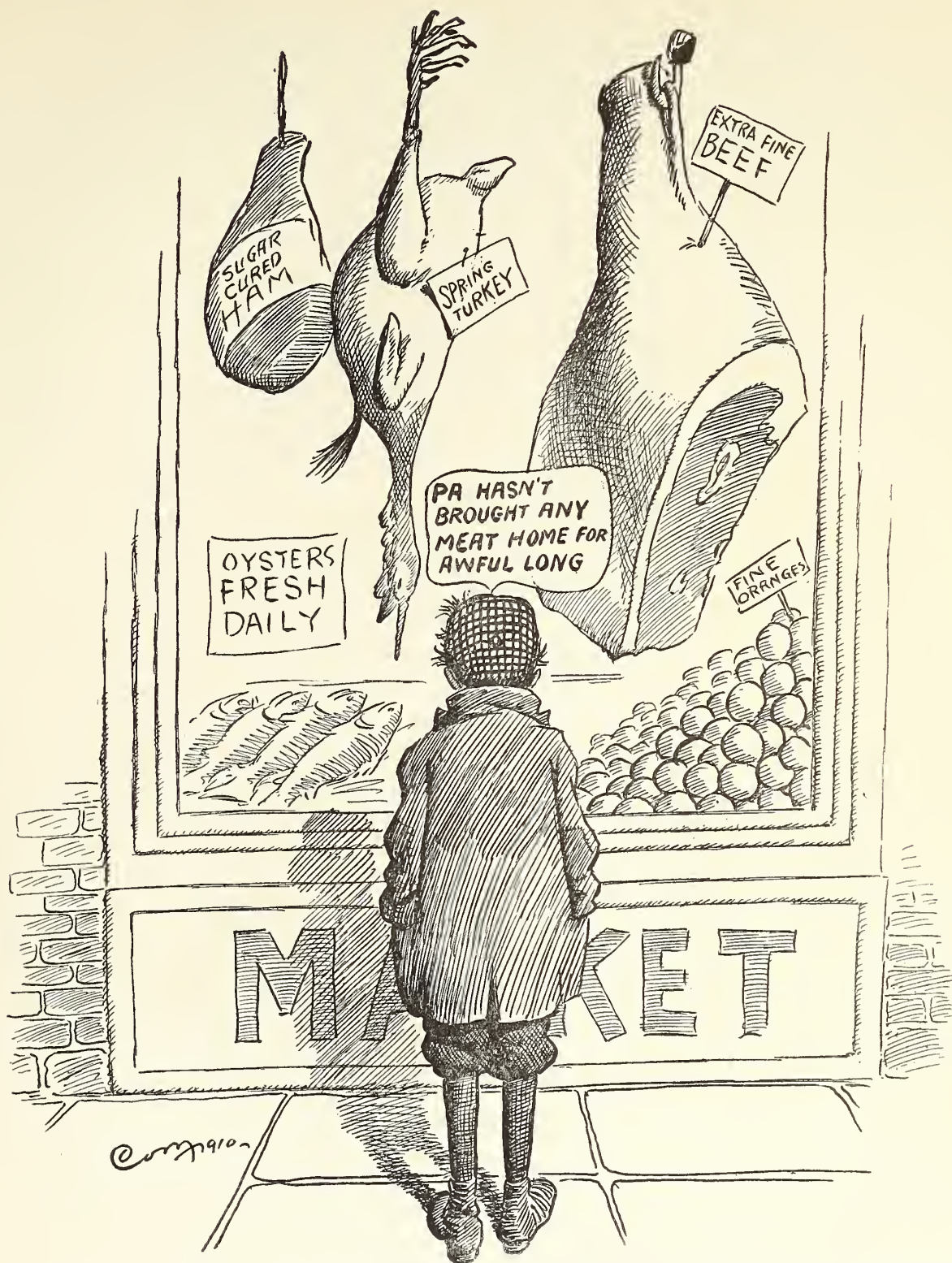
Where Grim Death Daily Lurks



Copyright

The topic of safeguarding young children is always acceptable to the editor.

The Real Tragedy of the Strike Situation



Another phase of the strike situation in which the sympathy of the reader is invoked for one of the real sufferers.

This style of cartoon, offered to the public on appropriate occasions, is unusually compelling and bound to create laudatory sentiment for its creator.

We'd Like to Know?

SCHOOL

NEXT WEEK



Why did the last week of school seem so very, very long and and the last week of vacation so remarkably short?

A Tragedy of Vacation



HEY JIM! ALL THE
FELLERS ARE DOWN
AT THE CRICK AN'
WE'VE KETCHED FOUR
POLLYWOGS AN' A
BULL-HEAD AN'
TWO SNAPPIN'
TURTLES AN' NOW
WE'RE GOIN IN
SWIMMIN

AW SHUT UP!

© 1912

In The Good Old Summer Time

OH JIM—AY! COME ON IN!
THE FISHIN'S FINE!





When Pa sits down on the carpet tack that you had so carefully planted for your little brother—the main tragedy immediately follows.



When, in your fiercest manner, you dared that innocent looking new kid to knock a chip off your shoulder and he up and did it and gave you a swell licking besides—gee! wasn't that the limit.



When you have to take the baby out for an airing and you meet "the gang"—isn't it simply fierce?



When the family cat appropriates the bread and milk.

Do You Remember

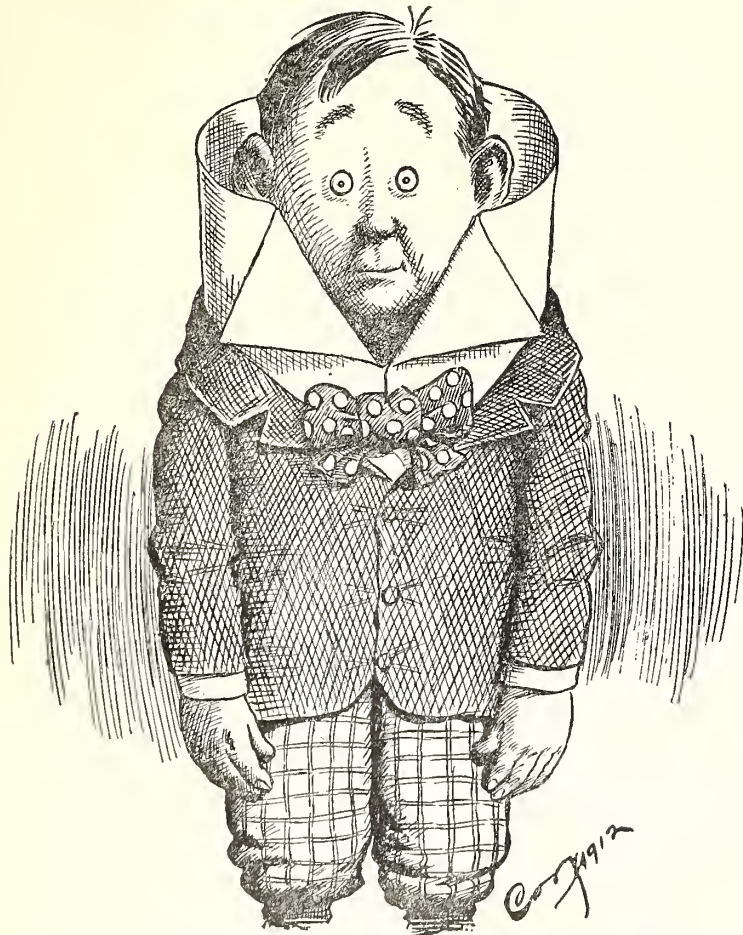
HAIRCUT ?



Your first shave and how hard it was to tell the barber what you wanted.



Your first week's salary—how enormous it looked and what visions of affluence it inspired.



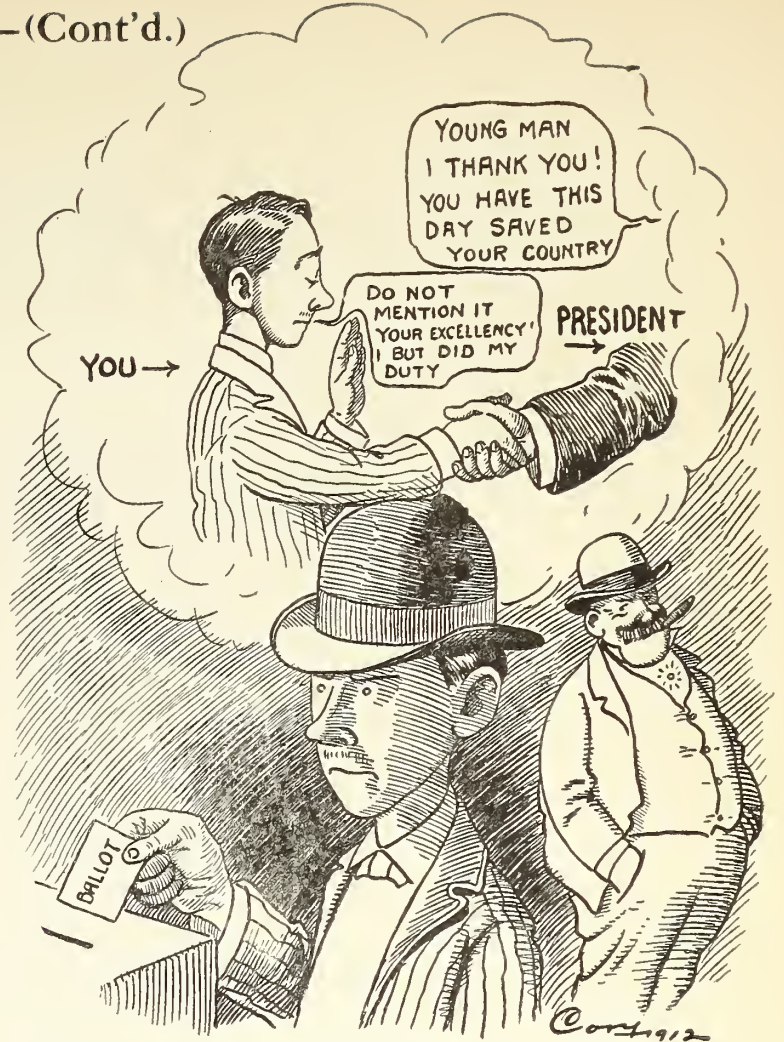
Your first "stand-up" collar and how very large it felt.



The first time you called on a girl—how frightfully large and clumsy your hands and feet became.



When a fellow's mother takes the notion to cut his hair. GEE WHIZ! How it pulls!



How very important you felt when you cast your first vote.

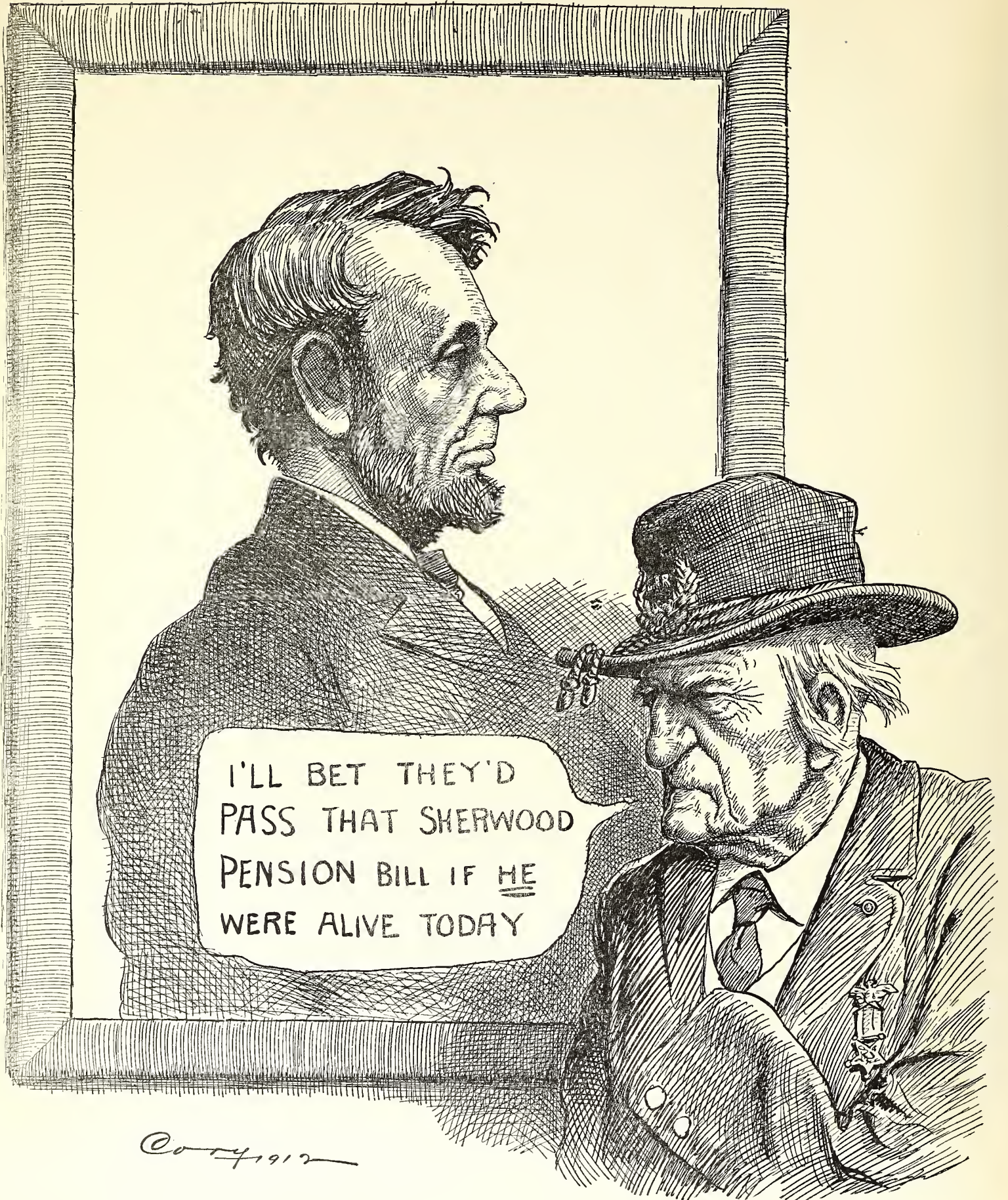


Your first smoke and how brutal Pa was when you were dying.



When you had been caught playing hooky and Pa sent you out in the garden to cut a switch and, to soften his heart, you brought him a bludgeon like this and Pa actually licked you with it—wasn't it something fierce?

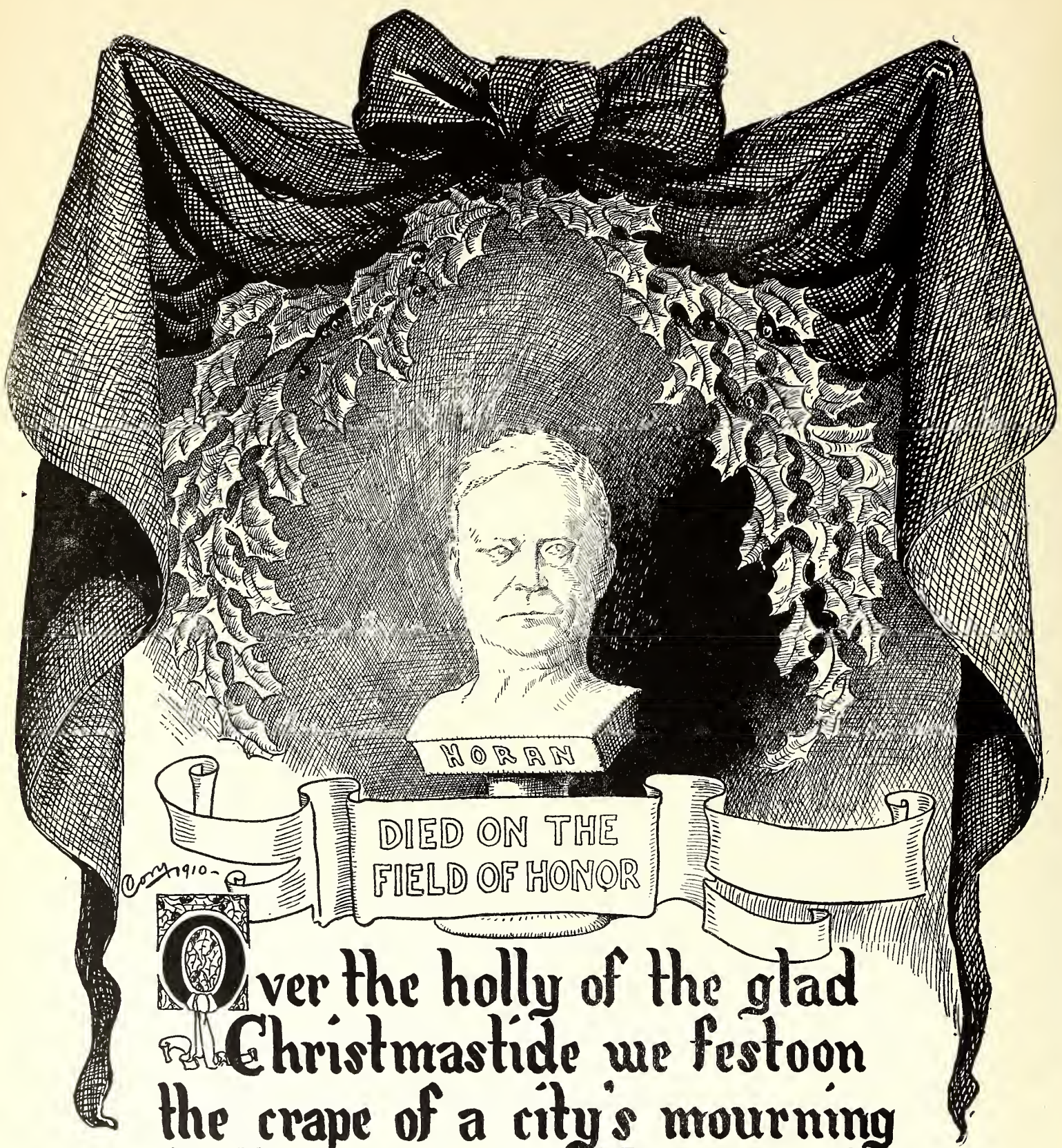
Quite Right, Old Friend



A Form of "Labor Union" Advocated by Cardinal Gibbons

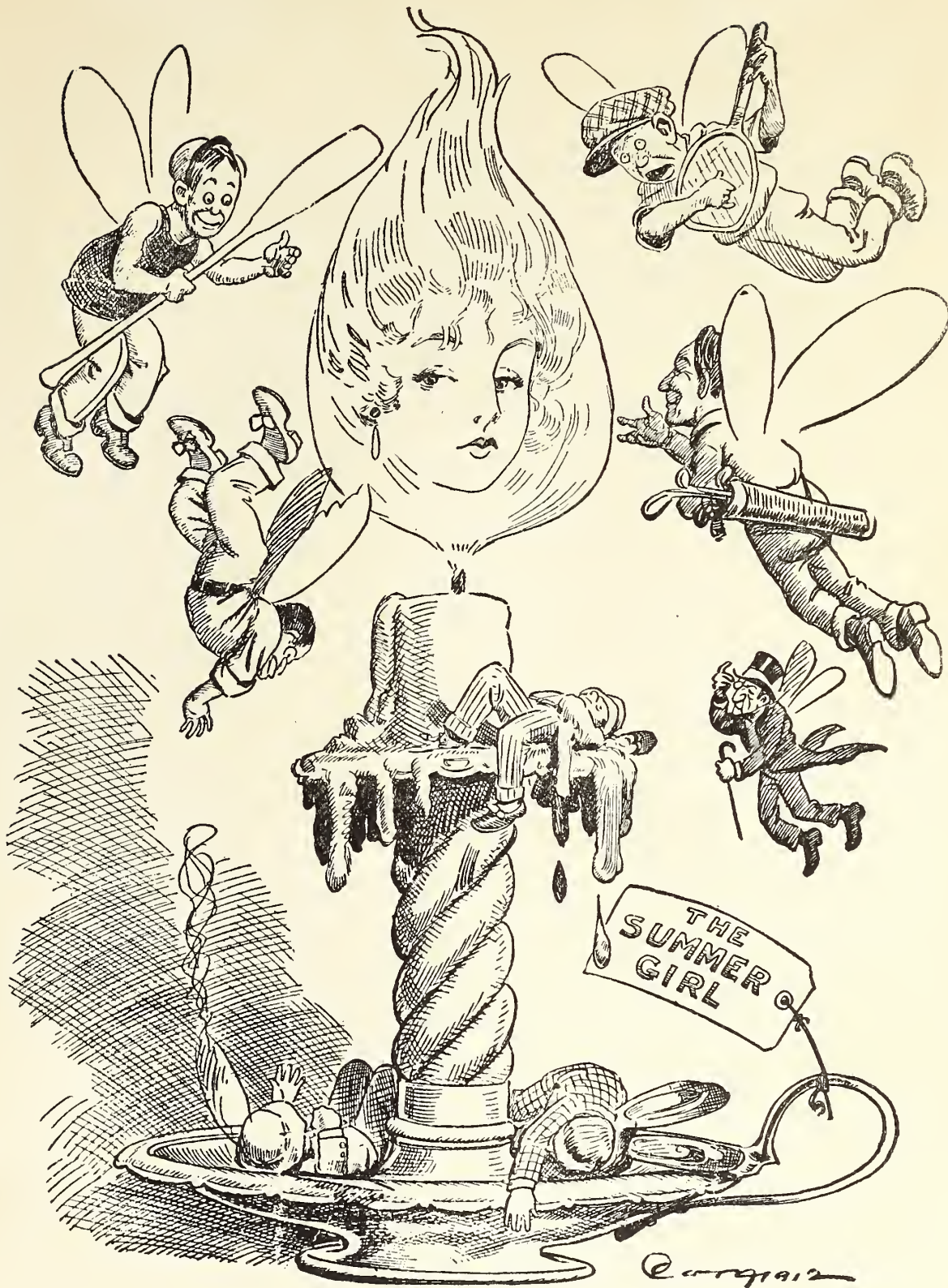
© 1911





Over the holly of the glad
 Christmastide we festoon
 the crape of a city's mourning
 for the martyred Horan and
 his fellow heroes dead

She's With Us Again!



When the sun is hot and the water blue
 And the clover nods to the breeze,
 Comes the summer girl with the fetching curl
 And filmy gowns and teeth of pearl,
 To set male hearts in a dreadful whirl
 As she lolls beneath the trees.

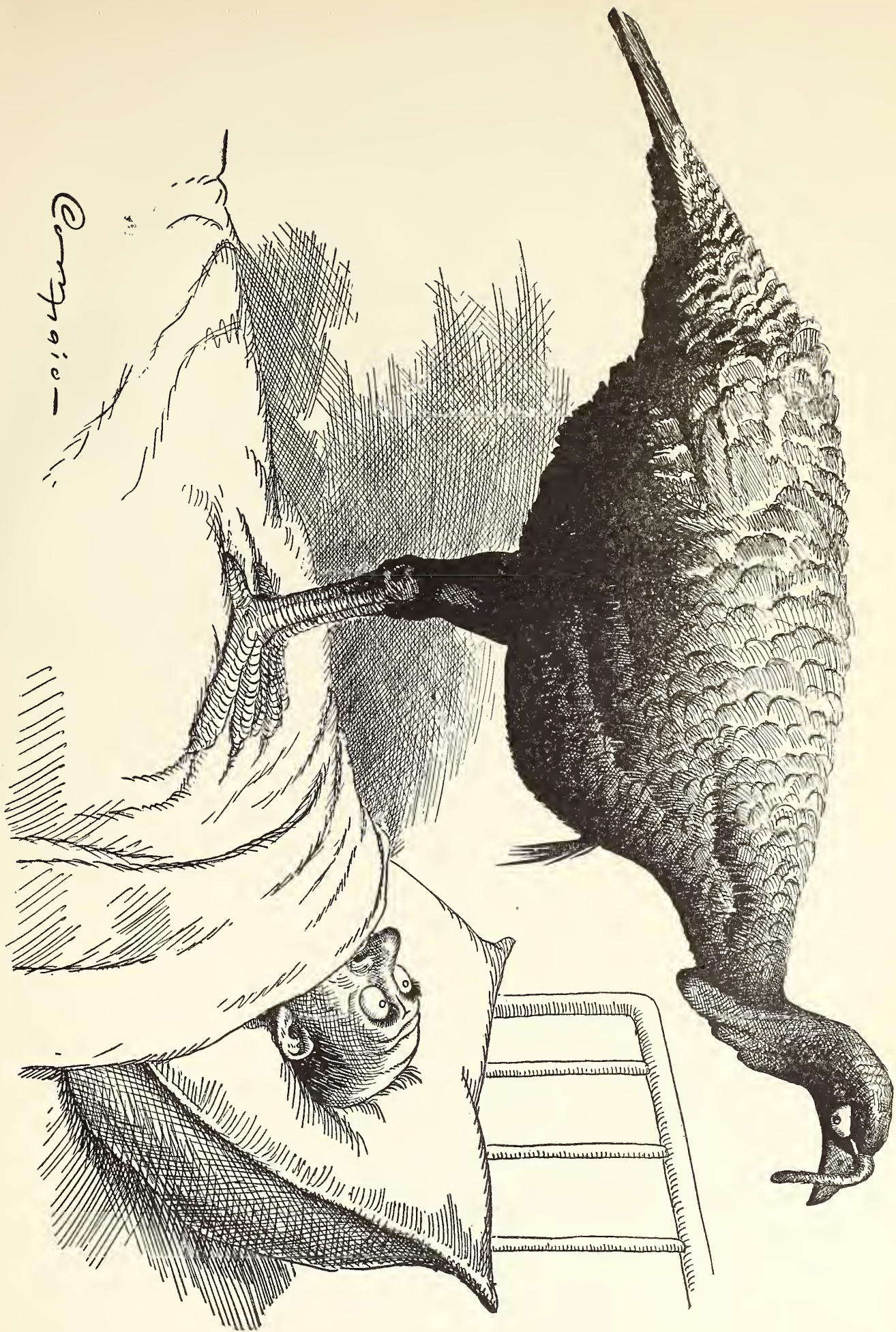
And the dainty Miss who's the subject of this
 Never dreams of the havoc wrought;
 With the same sunny smile, all men she'll beguile
 Till her casualty list's as long as the Nile—
 Each silly young man thinks he's IT for a while,
 And gets scorched as all silly chaps ought.

Let the Phantom Do It



Don't worry about the conduct of your children nowadays—the ever-present and watchful phantom of Santa Claus will vouch for their behavior for the next two weeks.

A Post-Thanksgiving Dream



Compton

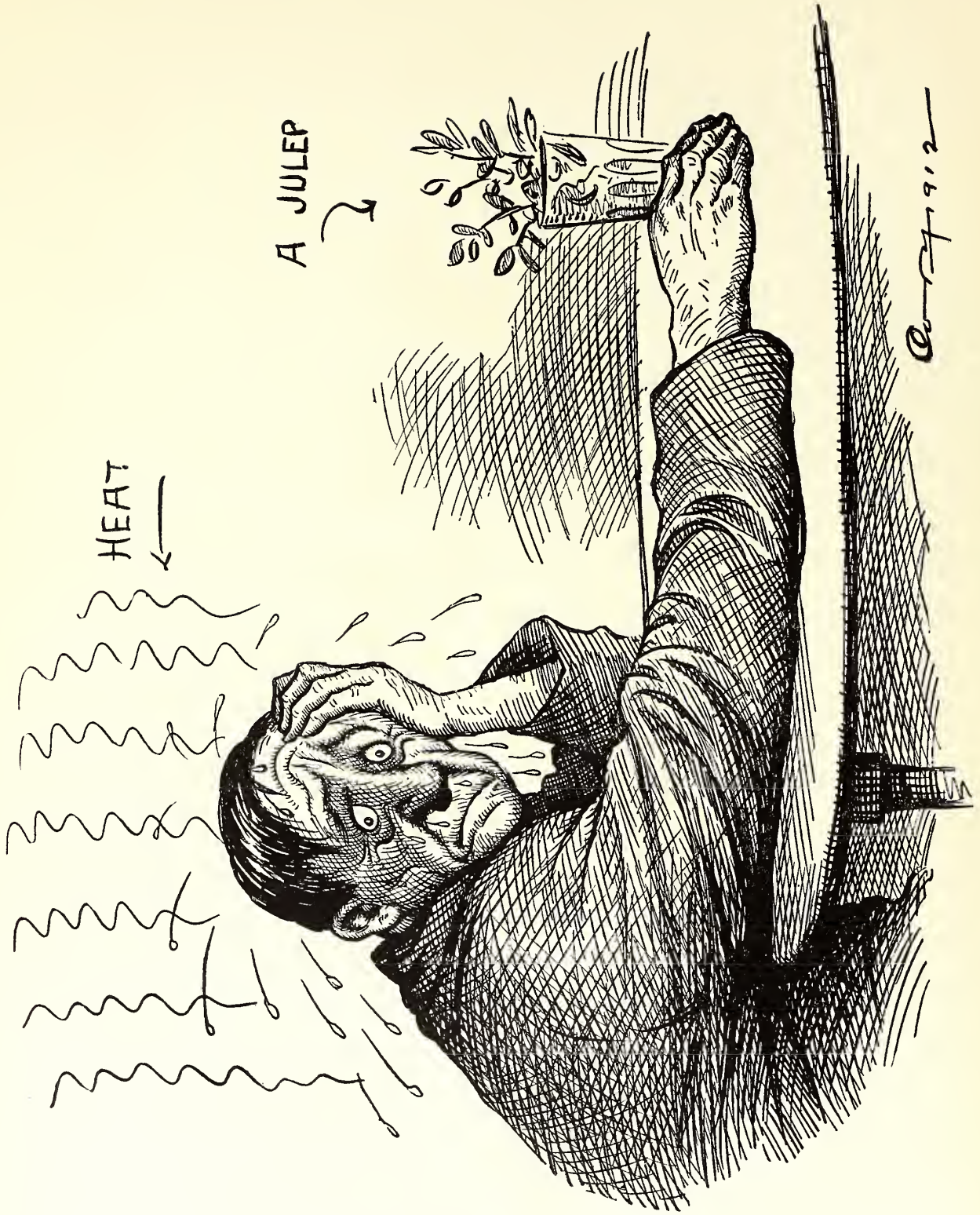
The Hot Spell Problem—What Shall We Eat?



Signs of the Times



When It's Hot



Who said "There's Always Room at the Top?"



An excellent example of the intelligent use of "breathers."

Timely Hints on Sporting Etiquette



It is considered bad form not to smile genially under circumstances like this.

All In

JIST GOY LICKED AT THE AVIATION MEET - AN' THEN A GOL-DUMMED PACIN'-HOSS DONE ME UP - AN' NOW I GOTTA GO TO ELGIN AN' GIT LICKED SOME MORE! HEIGH-HO! GUESS I'LL GO OUT IN THE GARDEN AN' EAT WORMS.



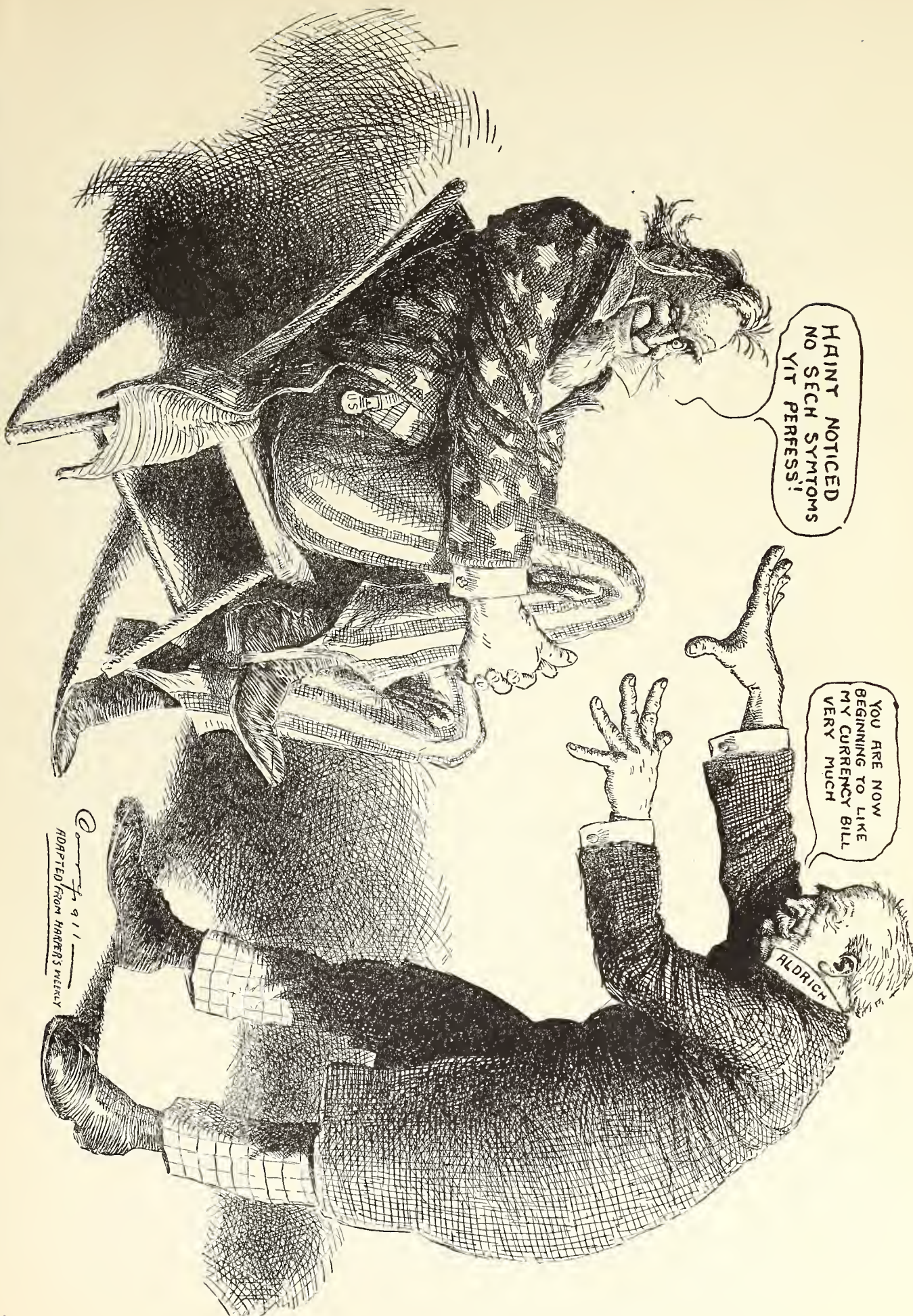
© 1911

Good Composition.

Ready and Willin' too, B'gosh!



A Difficult Subject for the Hypnotist



© 1911
 ADAPTED FROM HARGIS'S WEEKLY

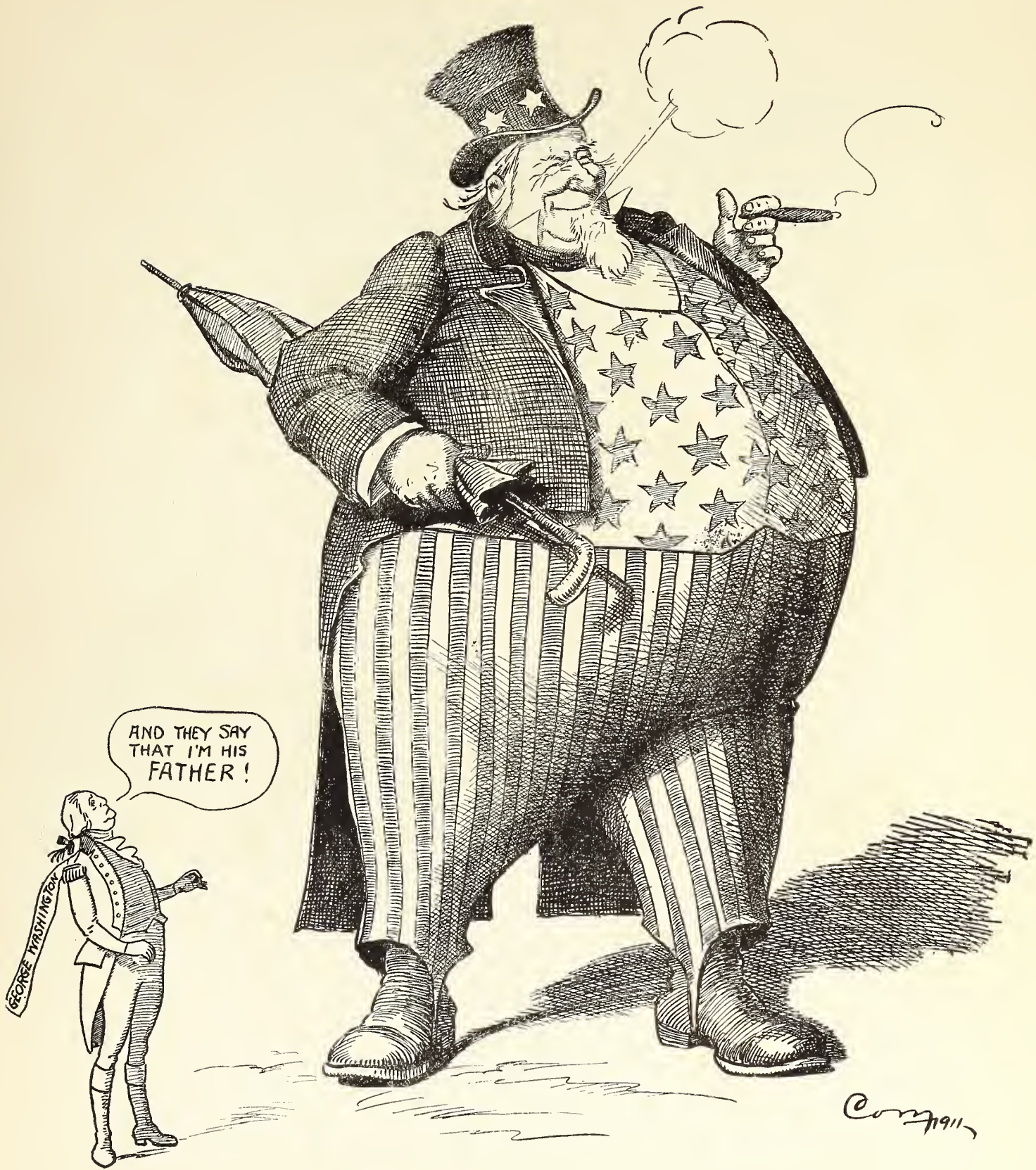
Note—Attitudinal and facial expression is good.

'Ot Stuff!

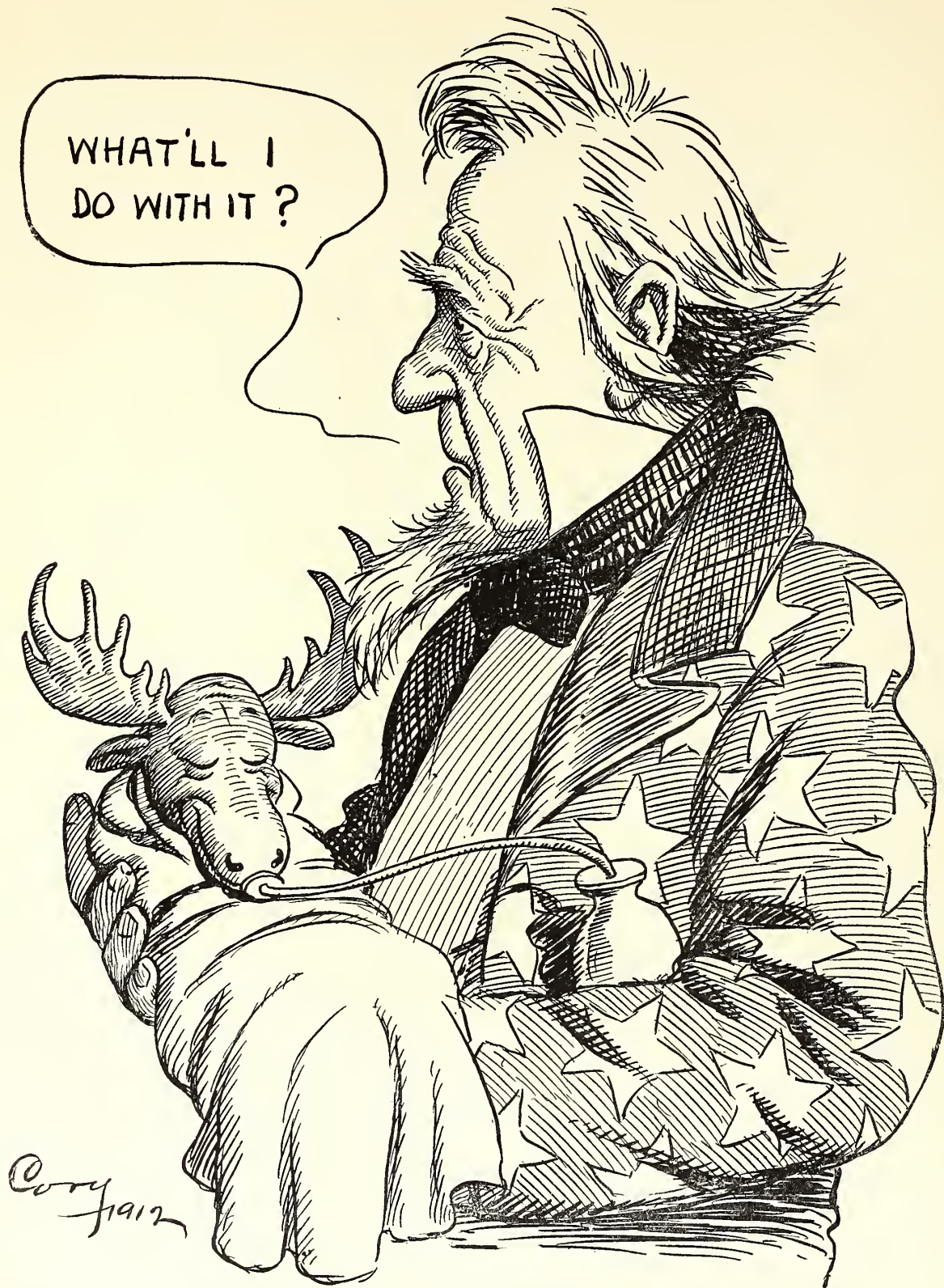


It is whispered in the gossip's corner of diplomatic circles that our Ambassador to the court of St. James will attend all important functions during the coronation ceremonies, attired in knickerbockers.

If George Could See Us Today!

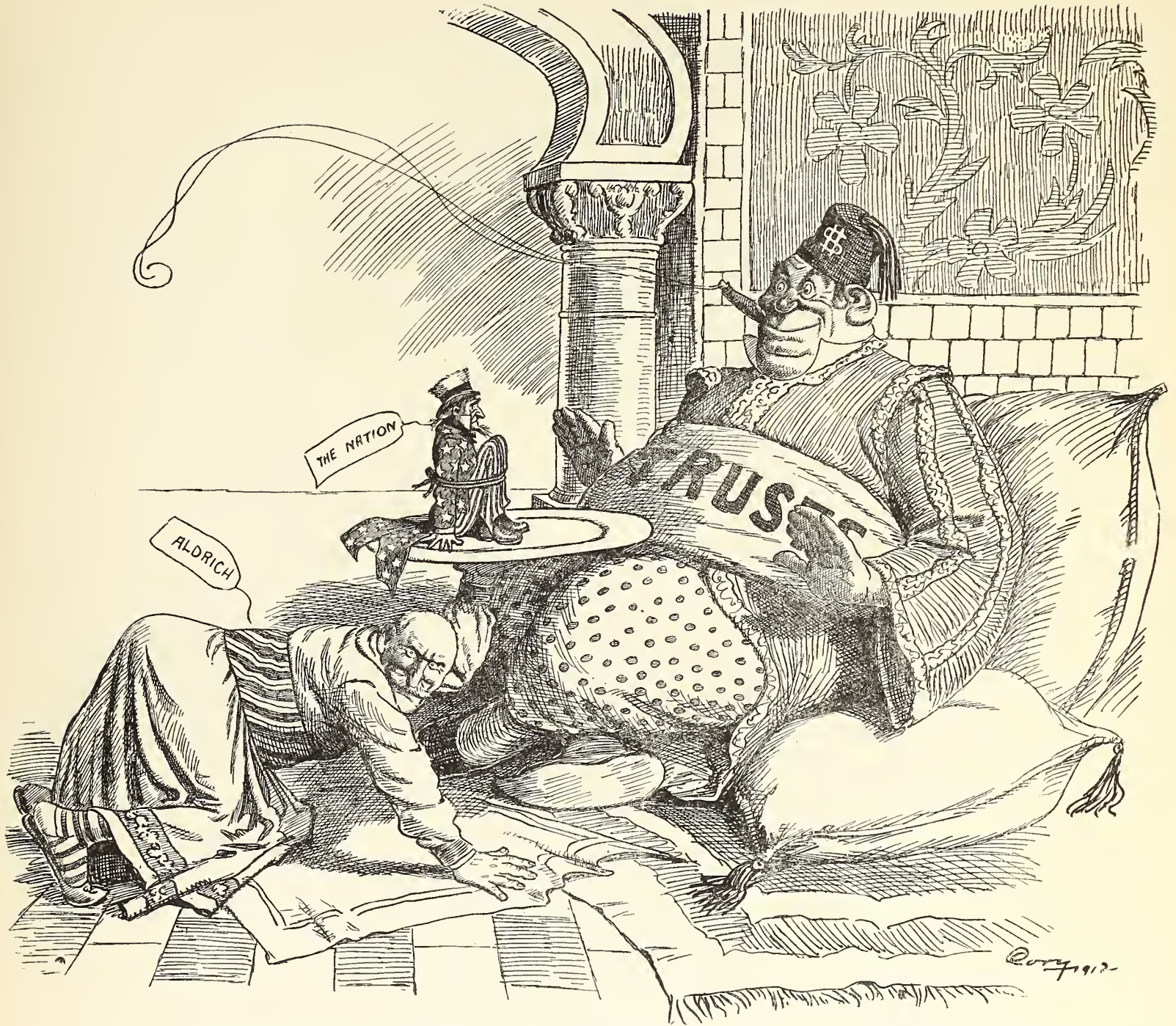


What Will He Do With It?



Here is a hurriedly conceived and executed cartoon bearing upon an unexpected political condition in which Uncle Sam is placed in an embarrassing situation. There is no lesson in it beyond the news value, and the rather weak point is entirely dependent upon the facial and attitudinal expressions.

Not a Bad Idea!



Now that the Aldrich Tariff Law is in force, and the Aldrich Currency Bill pending, why not make the trusts a present of the nation and reach the same end by a shorter route?

“I Can't Understand Why The People Don't Like Me—I've Always Been A Good Republican”



He's All Right Boys



The Vulture of Wall Street



J. P. Morgan has become such a national figure in American finance that his face is often used by the cartoonist when typifying the "Money Power."

Hush Charlie, Wait 'till You Grow Up



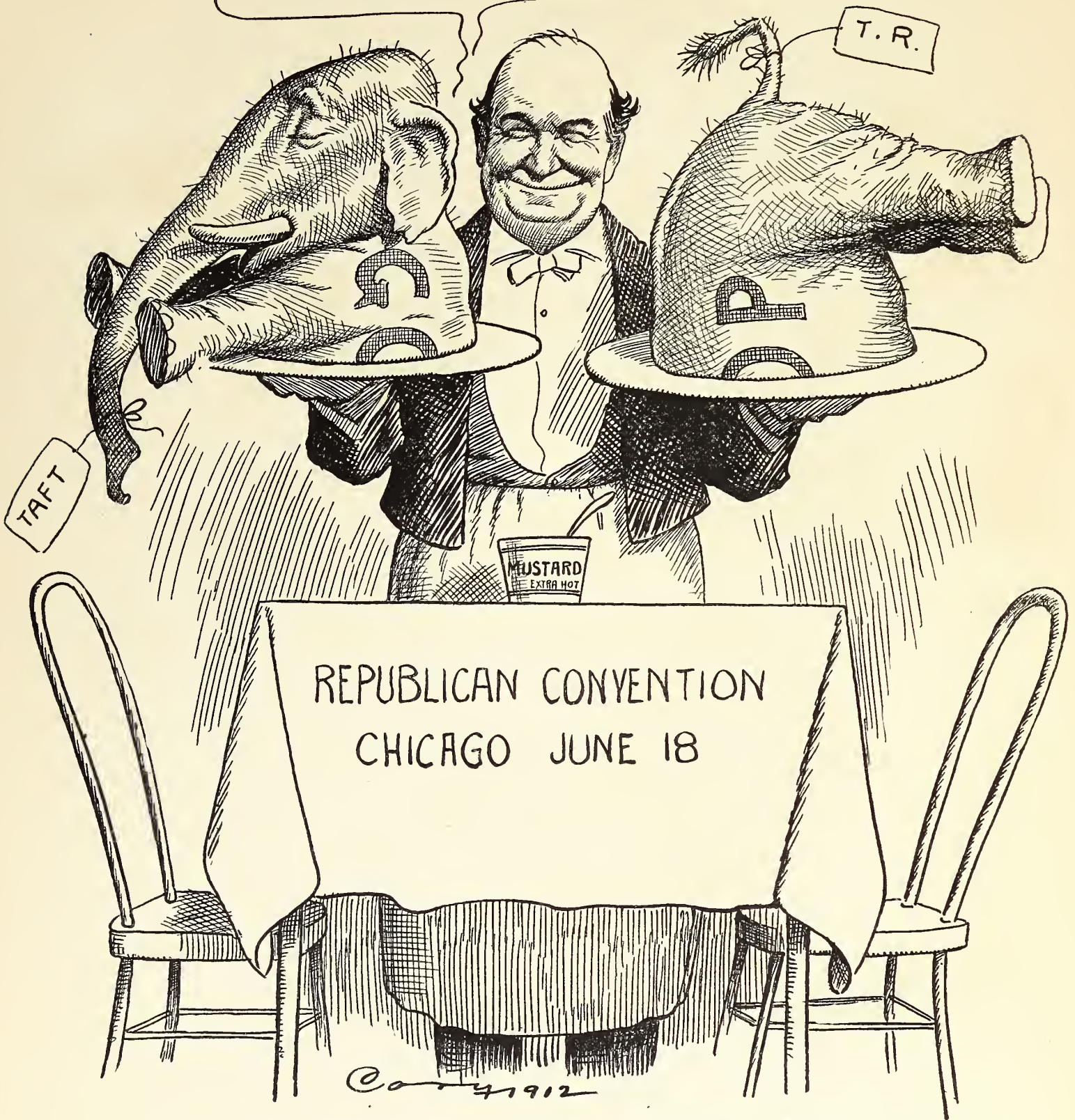
Buffalo Bill Lorimer



The Rough Rider of the Senate

Here is an attempt to ridicule a prominent ex-member of the United States Senate whose grip was finally broken from his senatorial seat. History doubtless will record the final repudiation of ex-Senator Lorimer as largely due to the merciless and concentrated onslaught of American cartoonists.

HELP YOURSELVES TO THE MUSTARD BOYS



A premonitory suggestion of what happened in the election of 1912.

Foreseeing such a result, Mr. Bryan naturally wears a pleased expression, and the entire composition is of an amiably prophetic nature based upon the news of the moment which, after all, is the chief source of the cartoonist's material in the matter of ideas.

A Cheerful Outlook for the "Donk"



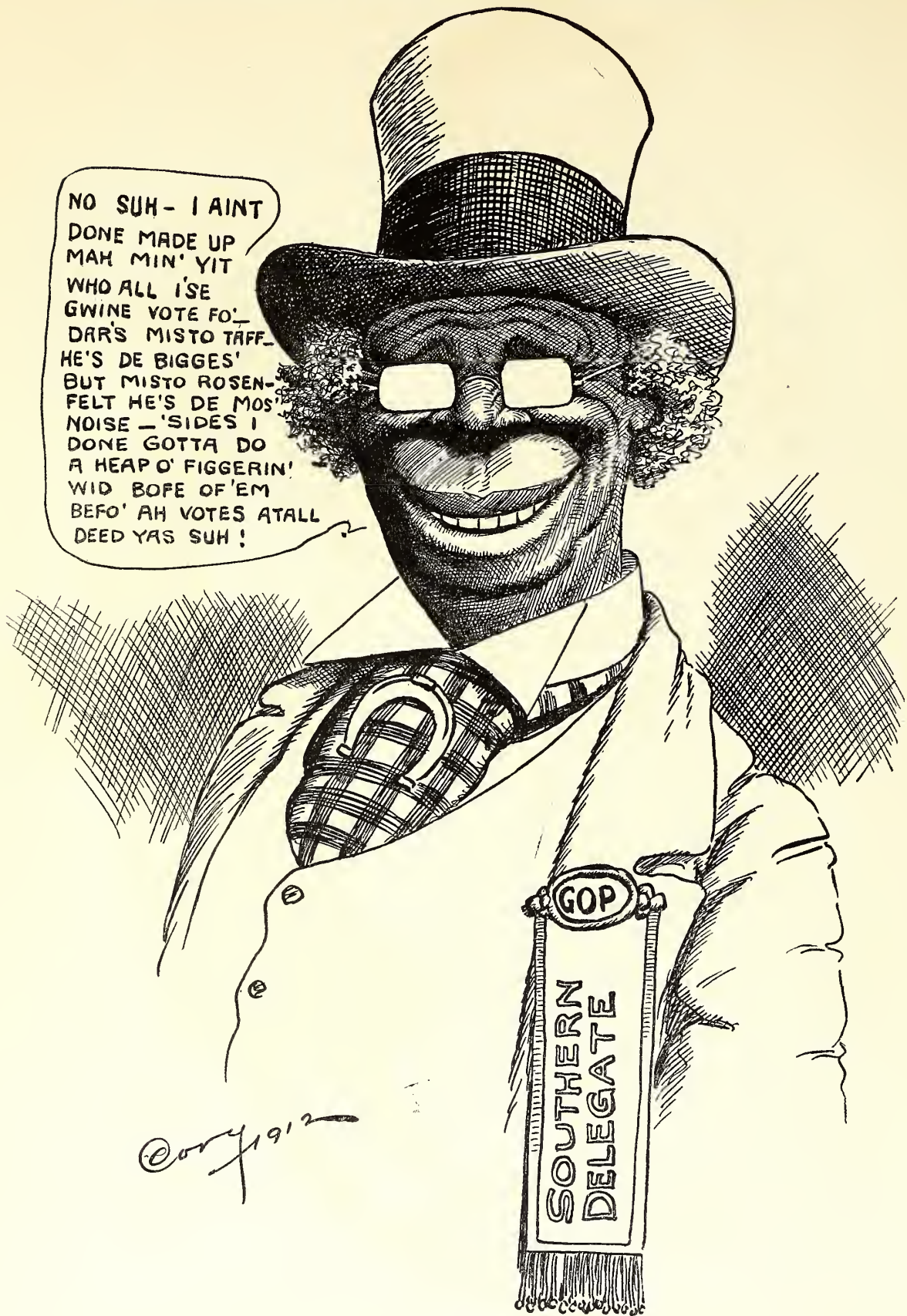
Every reader of a daily paper likes to smile regardless of his politics and this drawing, while based upon the news of the day, is intended to amuse rather than instruct.

The Colonel May Start The Rough Stuff At Chicago



A news cartoon portraying a situation which has gone into history. It has little to recommend it beyond the suggestion of action, fairly good composition and tip-top printing quality, all of which characteristics are worthy of careful consideration.

The Capital Prize at the Convention

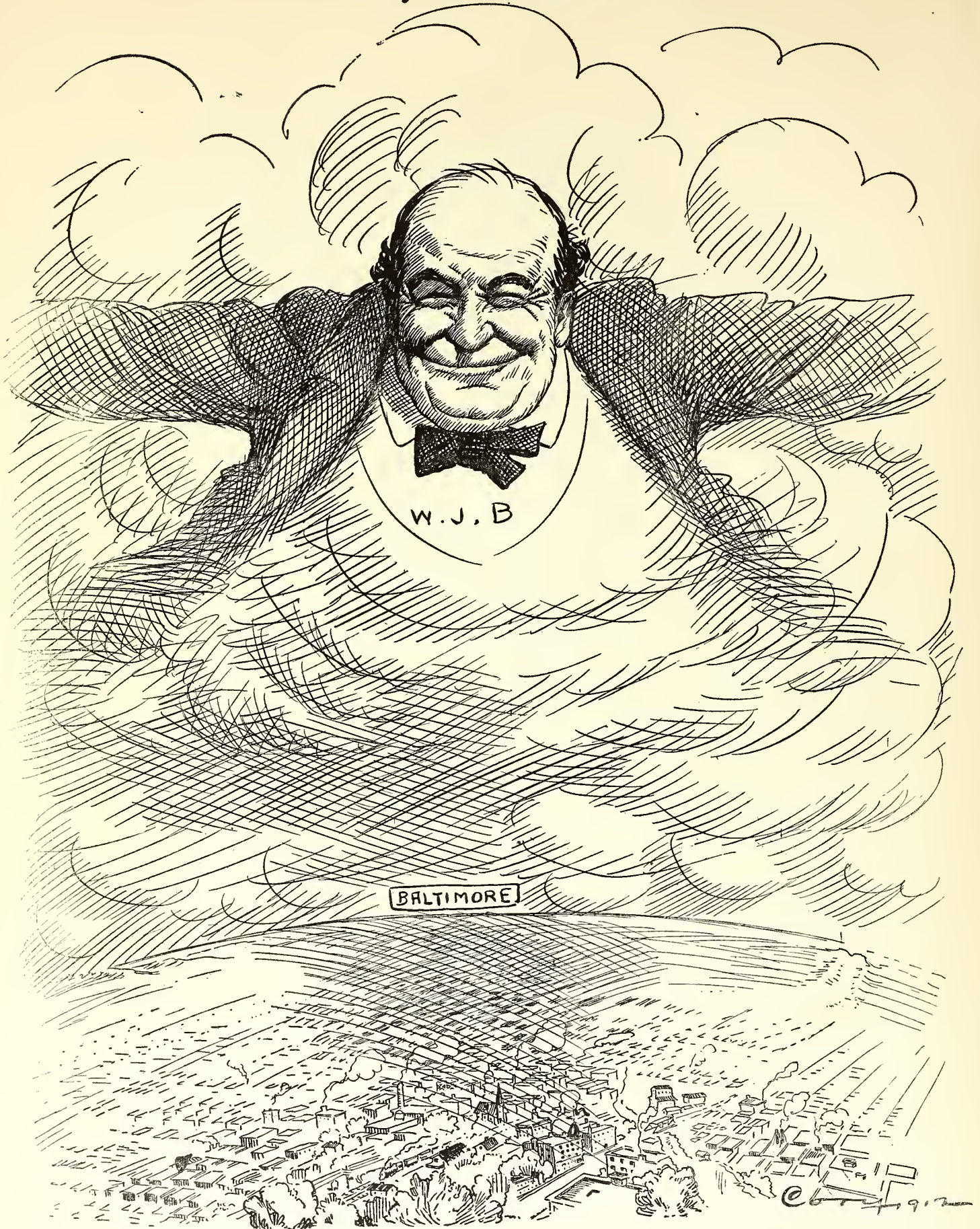


In dealing with our colored brethren in cartoons, a degree of care must be exercised lest we give offence beyond the line established by the fixed policy of the paper we serve. The negro vote is important in many localities and some dailies of high standing and vast circulation will not permit a hint of ridicule of the dusky race to appear in their columns.



This style of treatment is rather unusual for the writer—consisting as it does of outline and solid blacks. Nevertheless, it is an effective combination when cleverly executed, and the printing quality is bound to be first class because of the absence of niggling lines.

The Sky-line At Baltimore



Elsewhere reference has been made to the avoidance of detail when it becomes necessary to show a multitude, or a city. The suggestion of a city in this cartoon will serve to illustrate, and attention is also called to the feeling of perspective suggested by the convergent lines.

Nothing Doing

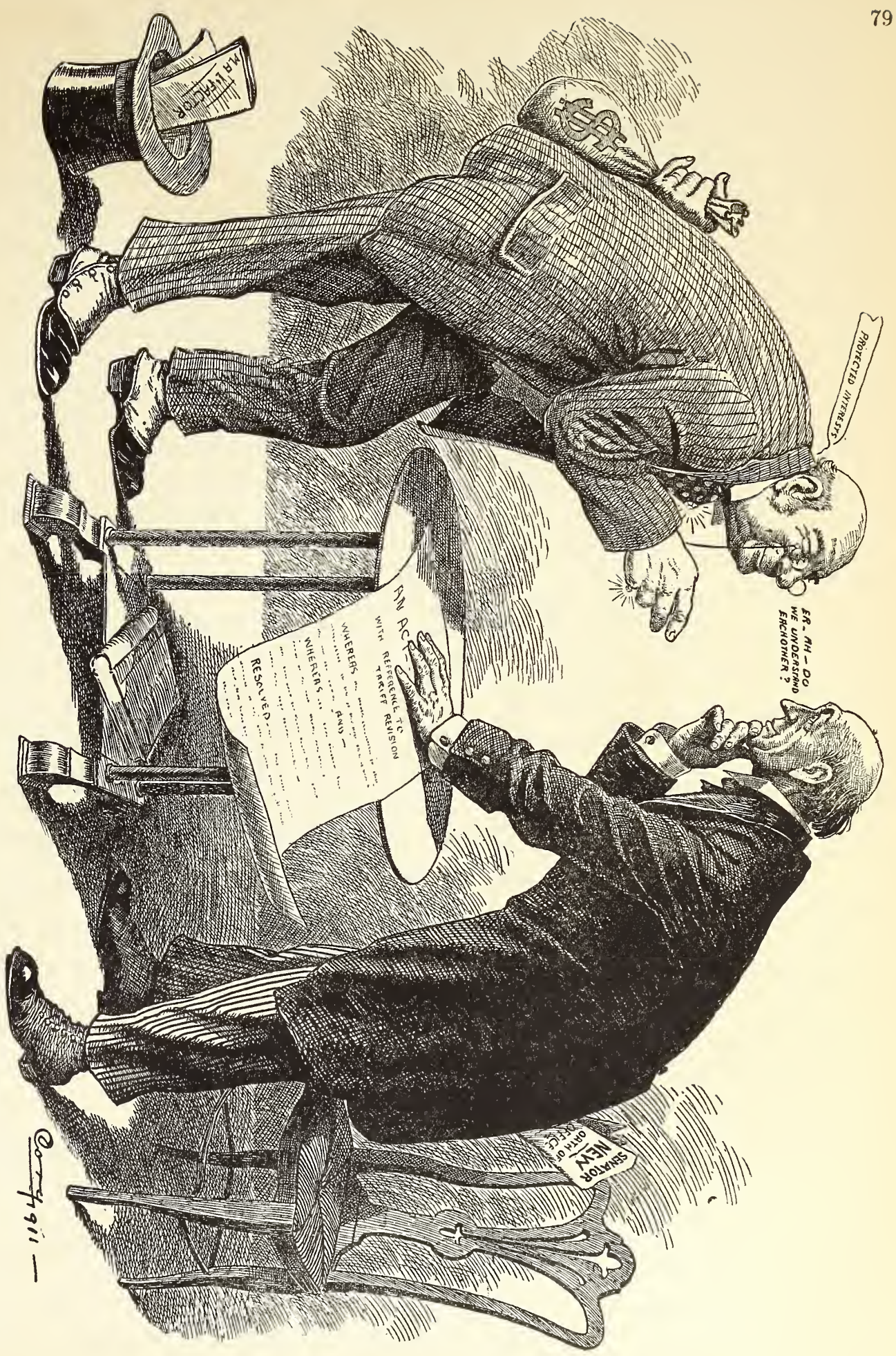


A cartoon (rather poorly executed) in which a good idea has been inadequately expressed. This idea was unquestionably worthy of far more carefully prepared composition and much better execution. It deals with a matter vitally affecting the labor organizations and consequently of the greatest importance to the daily paper. I print it as an example of partially wasted opportunity wherein a thoroughly good idea has been slighted by careless drawing and thereby has lost fifty per cent of its deserved force.

That Embarrassing Moment



As a rule I avoid cartooning women. First because I find them difficult of application to cartoon situations and, secondly, for the reason that, to me, it seems like a desecration. The suffrage question has reached such a stage of general recognition however, that I fear we shall have to take an impartial view of the sexes and occasionally be very unkind to a too aggressive sister; therefore the cartoonist of the future may find it greatly to his advantage to devote much of his attention to the delineation of the weaker (?) sex.



This drawing combines many of the features commended in the foregoing chapters and is printed with a view to calling final attention to the proper application of careful composition, perspective (facial and attitudinal) and anatomy.

Please note the posture of the tempter on the left, the smooth and oily suavity of his every line, the smug and stealthy insinuation of his smile. The eagerness of the tensely interested figure on the right is no less expressed in his figure than in his face, and in both it will be seen that the hands are very carefully expressive of the situation.

This picture would tell a story of graft and corruption without the help of a printed syllable. The anatomy of the clothing is well wrought out and a feeling of depth is given to the picture by the sharp lines of perspective in the chair, the table and the figures themselves.

The cartoonist rarely attempts so careful a study for a daily paper because he has not the time for its execution, but a successful cartoonist should have the ability, if given time, to make as good a drawing as this. With a groundwork of this much artistic knowledge, he will not fail to please the press and public with his more rapid productions.



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