# DRAWING FOR NEWSPAPERS

BY

BREMERTON


Cartoon by Bradley in Chicago *Daily News*. "Most editors prefer humor in a cartoon above everything else"—See chapter on Cartoons.

# DRAWING

FOR

# NEWSPAPERS

CARTOONING, "COMICS," NEWS
ILLUSTRATING. ETC.

BY

A. W. BREWERTON

OF

NEW YORK WORLD, CHICAGO RECORD.
ATLANTA JOURNAL, LIFE, JUDGE, ETC.

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THIS little work is an endeavor to handle very briefly the subject of newspaper illustrating, especially cartooning. The inexpensive method of modern newspaper engraving, that is, the process by which the artist's work is prepared for printing, has made the field for newspaper artists a very broad one.

As there are without doubt, many persons who possess the natural ability for this sort of work, but who lack a practical idea of how the work should be done, expert or inside information as to how the newspaper cartoonist sets about his work, I shall endeavor to give just those points, or suggestions, which I think will be found most useful and helpful, from my several years' experience in newspaper work.

Success in any line depends upon the interest and ability of the worker, and upon his constant and conscientious effort, and, in the particular field before us, upon a close and intelligent observation, and the capacity to retain and apply what he acquires. Without the above


elements, this, and any other text book, school or instructor would be useless.

An "Art Education" is a help but not a necessity for a successful newspaper cartoonist. Many of the able and prominent cartoonists of to-day never went inside of an art school. Some even say that they consider an academic training a disadvantage, tending to destroy individuality and originality. But I believe a good foundation of this kind will always prove beneficial; that better drawing goes into the newspaper cartoon every day, and that the standard is constantly going higher, so that the firmer a foundation of an art training, the better fitted is the cartoonist to withstand competition and remain at the head of his profession.

I would advise the student, if possible, to go to some city where there are good art schools and study for two or three years in the cast and life classes. The knowledge acquired here is bound to be of lasting benefit. But, if this opportunity is not open to you, as I said before, men have succeeded in becoming cartoonists, and great cartoonists, too, without any academic training whatsoever.

Make the world your school, and people, animals, and objects all about you, your unconscious models, and with conscientious effort you will learn to draw, never fear.

A good sense of humor, a thorough knowledge of contemporaneous history, a lively imagination, a fund of ideas, and ability to think and work rapidly, are some of the necessary constituents of the cartoonist's stock in trade.

To the embryo artist I might add a word here: Don't be in too great a hurry. You will have to work if you want to win. You can't become a cartoonist in a day. Perseverance, conscientious tireless effort, is the *only* method, and if it is "in you", it will develop.


A Cartoon by C. G. Bush in the New York *World*. He was one of the greatest cartoonists that ever lived. Note his delicate technique, which was almost like painting with a pen.

# MATERIAL

YOU can, of course, get best results only with the best material. The beginner, however, is often prone to exaggerate the value of his tools, etc., and expect too much of them. Experience, only, will teach you with what material you can do the best work, what is best suited to your style.

The ink used when drawing for reproduction must be a dead black, not shiny. Some penmen buy the stick India ink and grind it themselves. This is a cumbersome method, though, when there are many splendid prepared inks on the market. Higgin's American drawing (general and waterproof) is probably the most popularly used by pen draughtsmen. Then there are "Encre de Chine Liquide", a good French ink, Carter's, Winsor and Newton's, Rowney's and Dietzgen's.

The choice of a pen depends upon individual taste. Some artists use several pens, one for one kind of line and another for another, and so on. Gillott's 290 pen is very versatile. It will admit of a fine hair

stroke or a fat, broad, black line. This makes it very popular with pen artists. The "Gillott Crow-quill" is much the same and also a favorite. Gillott's 170, 303, 404 are also much used but are not so elastic. Many cartoonists draw with Esterbrook's 048 Lady Falcon. This is a very stiff pen, but makes a nice clear, clean-cut line. An ordinary stub is good for decorative drawing. The Japanese brush is sometimes used for "line work", as it retains its point and can be used much like a pen. You had better try all kinds of pens until you ascertain which you can use to the best advantage and handle the easiest.

Many different surfaces are also used by cartoonists upon which to draw, but Bristol-board, from 1 to 3 ply in thickness is the most commonly used. Mounted Steinbach, smooth Strathmore and Whatman's "hot-pressed" papers are also used for pen work. They have more tooth or grain, which some penmen like, and are also good surfaces for the introduction of crayon effects, etc. Thin letter-paper and bond-paper are sometimes used.

As to Pencils, Faber's, Dixon's, Eagle, and Hardtmuth's are all much in favor. For sketching in pencil, I know of nothing better than a "Hardtmuth Koh-i-nor 2b". For erasing pencil lines from a pen drawing a very soft rubber that will not grey the ink should be used.

A smooth, light, wooden drawing board, that will readily receive thumb tacks, about 24″ by 36″ if you want to work large, or one about 18″ by 24″ may suit you better, several good sable brushes of different sizes for laying in solid blacks, a few thumb-tacks, a straight-edge and a T-square will about complete your necessary outfit.

# DRAWING

PROBABLY the first problem that presents itself to the beginner is the training of the eye to see proportions correctly and the hand to carry out correctly in the drawing these proportions which the eye sees. Everything, every object, every mass of light and shade is "in proportion" to something else, something next to, or in conjunction with it. When we can see and reproduce these proportions rightly, we are "drawing".

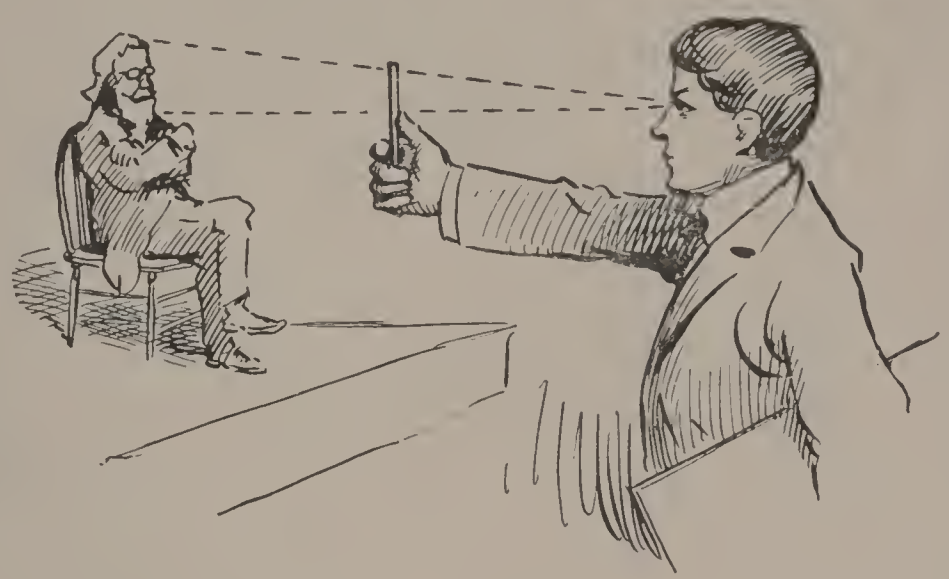
For example: The human figure is usually eight heads high. The figure which you are drawing may be standing near a wall, which may be twice or more the height of the figure, and close at hand a dog about one-quarter the height of the figure, and in the background a house twice the height of the wall, etc. Everything has a relative proportion, and you must practice keeping this idea of the relation of one object to another until it becomes a habit.

Drawing direct from nature will be found more beneficial than any other sort of practice. It is also very pleasant and fascinating. Whether we are drawing from the "still-life" object or from the human figure it gives us the idea of "form", the realization of the "roundness" of an object, the knowledge that there is *another side* which does not show in the picture, which is absolutely necessary for good draughtmanship. No amount of *copying* from other pictures, plates or photographs will give one this "feeling for form", which is so necessary for the "memory draughtsman". Constant prac-


**Diagram Showing How to Compare Proportions**

tlee in drawing from life, alone enables us to know an object and gives us the power to express it eonvineingly, pietorially to others, to draw it so that it "stands out" from the paper, the light striking it stronger in certain plaees (planes) and fading into shadow where it turns from the souree of light.

The eartoonist needs also to draw mueh from nature, beeause he must have stored in his memory a general idea of the shape of almost everything, whieh he may be ealled upon to reproduee at a moment's notiee. ALWAYS earry a sketch book with you and constantly make "pietorial notes" of objeets and people about you, effeets of light and shade, drapery,



expressions, aetions, ete. This is very instructive and the sketehes thus made, if preserved, will often "eome in" very eonveniently.

A thorough knowledge of modern dress, as well as eostumes of the past will be found very useful.

Drawing an objeet from memory, shortly after you have drawn it from the objeet, is splendid praetiee, and will tend to fix the form in your mind.

In drawing from life or from nature a good way to measure proportions with the eye is to extend the arm at full length, grasping the peneil so as to move the thumb as a guage (see illustration) and sight the objeet to be drawn along the peneil. Then using some part of the objeet or scene as a "key" find in what proportion the other objects or parts of objeets are to it and thus build up your subjeet. For example, if you were drawing the figure of a man, guage the size of the head and then see how many heads is the length of his arm or trunk, etc.

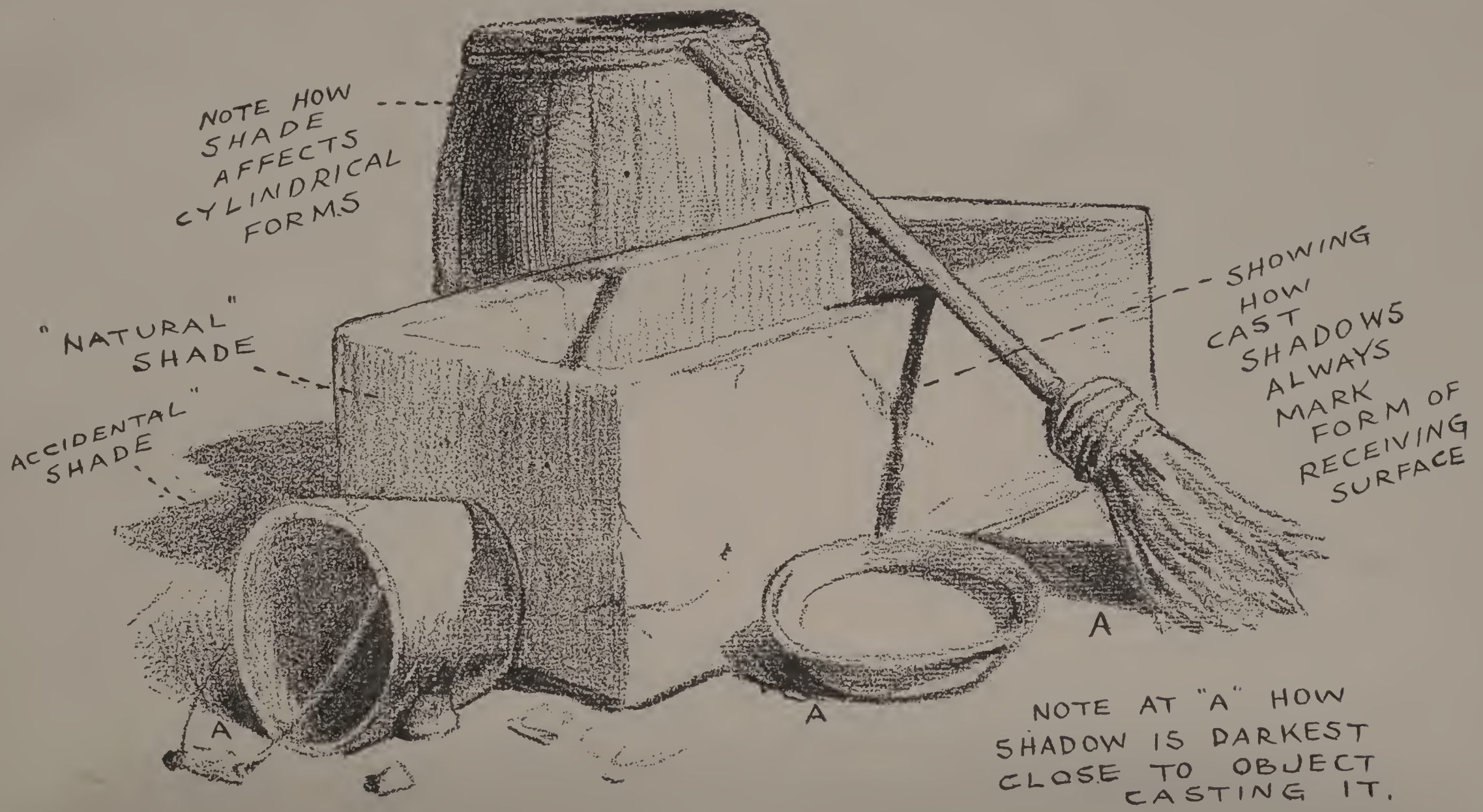



**Diagram Illustrating Light and Shade**

# LIGHT AND SHADE

SHADE and shadow give an objeet its appearanee of form, of solidity. There are two kinds of shade. First, what might be termed "natural" shade, which appears on every objeet reeeiving the light, and "aecidental" shade or shadow which is that east by an objeet by interposing between the light and the surfaee upon which the shadow falls. The "aecidental" shadow may be lighter or darker than the object casting it. If the object easting the shadow is the same color as the surface upon whieh the shadow falls, the shadow is darker than the shaded side of the objeet and still darker if the surfaee is darker.

Generally, the shadow cast upon an object lighter than the object whieh easts the shadow is lighter than the shaded side of the objeet casting the shadow. This, however, is not always the ease. Lay your hand upon a perfectly white paper and note how mueh darker is the shadow than the shaded side of your hand.

Cast shadows do not mark the form of objeets casting them, but the surfaee upon whieh they fall. They usually have sharp edges regardless of the shape of the objeet easting them. They are darker closest to the objeet and lightest most distant from it.

A beginner is often heard to remark, "I ean do the drawing all right, but I don't know how to put on the shading". This is where they are entirely wrong. True drawing is far more difficult than shading. It is the *form,* not the depth of a shadow which is *most* important.

A plane of shade, as seen in nature, is of an even color, or, if darker in any part, reaehes that depth only gradually. In representing a tone of shade with lines, it is well to incline them aeeording to the inelination of the objeet whose shaded surfaee you represent.

On a rounded objeet the highest light is at some distanee from the outline on the illuminated side and the shade darkest some distanee from the edge of the shaded side.

In cylindrieal and rotund forms, like the human figure, shades separate from the light gradually, and in angular objects, like a eube, abruptly, eaeh plane as it turns from the light becoming darker. A "plane" is a surface which lies evenly between its bounding straight lines.


One of Bradley's Cartoons in the Chicago *Daily News*. This is a beautiful technique and one that is superb for newspaper reproduction.
This shows a strong "individual" line. —See chapter on Technique.

# THE HUMAN FIGURE

THE human figure, necessarily, plays the most important part in the cartoonist's work. Figure drawing, in fact, might be said to be the basis of all art study. A fair knowledge of the ANATOMY of the human figure is very helpful. Works dealing specifically with human anatomy may be secured and an extensive study made of the subject.

An excellent work which I know will be found very helpful on this subject is "Figure Drawing and Composition", by Richard G. Hatton, published by Chapman and Hall of London. Any good book concern will secure this for you.

If possible, practice drawing from a skeleton. You may be able to borrow one from a physician, at least parts, such as the skull and hands and feet. To become an expert draughtsman of the figure it is absolutely necessary to know the skeleton, as the action, general movement or swing of the figure depends upon the unseen skeleton. Then practice drawing from life in the nude and note how the muscles cover the bony framework. Make separate studies of hands, feet, heads, etc., and of the different features. Plaster casts of these may be secured and are fine for practice. Give especial attention to the study of the *hand*. It is very difficult to draw well. Expressive, well-drawn hands add much to your picture. You may note all about you carelessly drawn, slovenly-expressed hands even when the rest of the picture is fairly well done. Use your own hands for models when no one else is convenient. You can also study your own features in a mirrow. Most newspaper artists keep a mirror always convenient on their desk or easel to help them over knotty places.

Following are a few generally accepted rules and suggestions which may be found helpful:

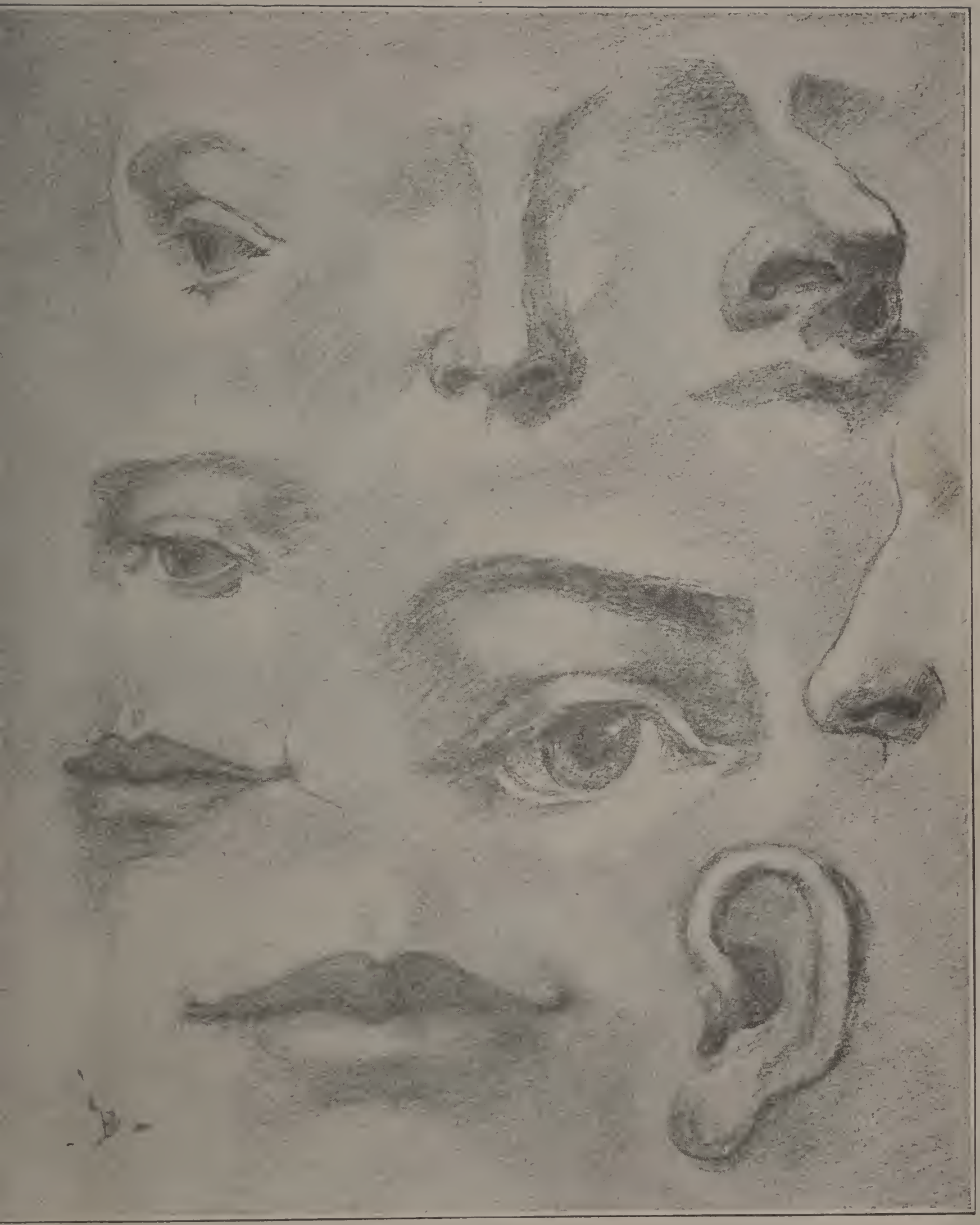
The perfect figure is eight heads in height.

The upper part of the figure may be divided into thirds at the base of the trunk, the waist and the shoulders.

The arms extended equal the height.

Arm 2½ heads long.


**Diagram Showing How the Figure May Be Drawn in Three Solid Masses**



Make Careful Studies of the Different Features of the Face.

Shoulders 2 heads wide.
Hips 2 heads wide.
Leg 3½ heads long.
Head from chin to crown is four times the length of nose.
Ear and nose same length.
Mouth 1-3 wider than eye.
Head 5 eyes in width.
Hand length of face.
Hand twice as long as wide.
Foot length of fore-arm.
Thumb length of nose.

Children:

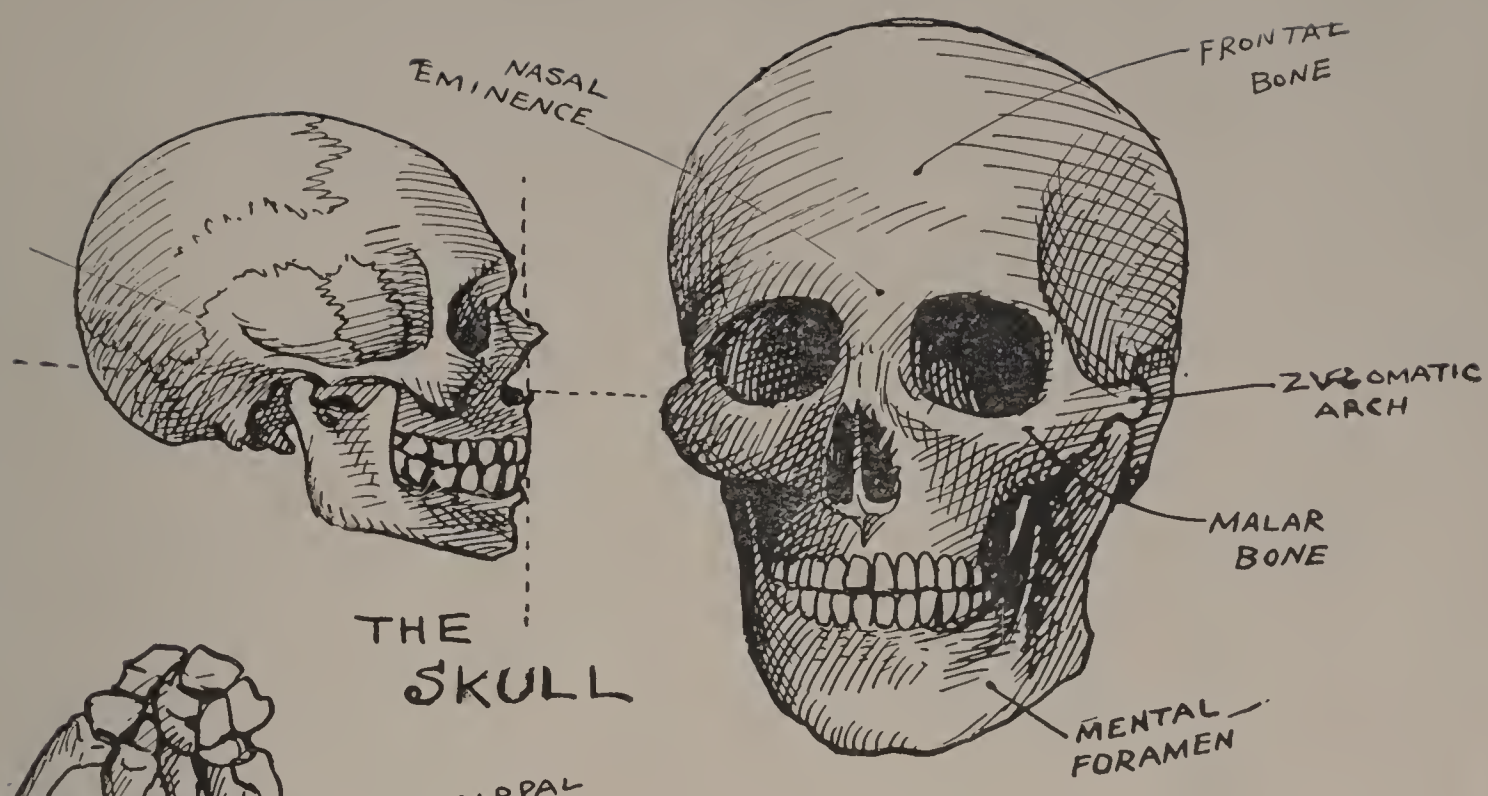
Baby 3½ heads in height.
1 year, 4 heads.
3 years, 5 heads.
6 years, 6 heads.
16 years, 7 heads.

To grasp the general form and action of the figure you might practice drawing the dummy shown in the diagram. There are three general solid masses or forms to the human figure, the head, thorax and pelvis. They are connected by the vertebral column, or backbone. The arms are attached on either side to the upper part of the middle form or chest, and the legs to the lower form. By bearing this dummy in mind as you study figures in action you will find it easier to understand the different outlines and shapes which the figures may assume.

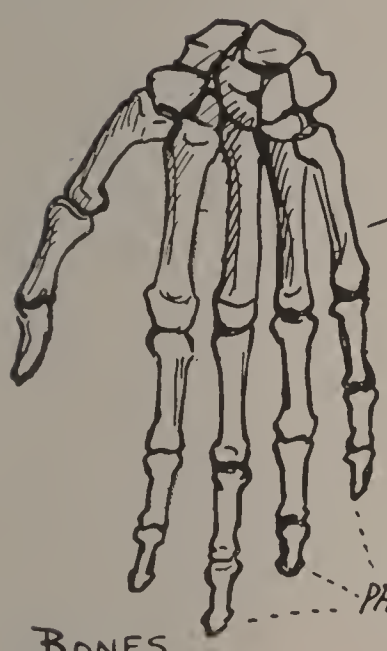
In drawing the figure note that in a man the chest is wide and long, the hips narrow and short; in a woman the chest narrow and short and the hips long and wide.

The head may be imagined as a sort of egg-shaped solid. Note how the nose and ear are always on a line, and no matter in what position the head may be viewed, a line drawn around it from the top of the nose and the top of the ear and another from the base of each will always be equal.

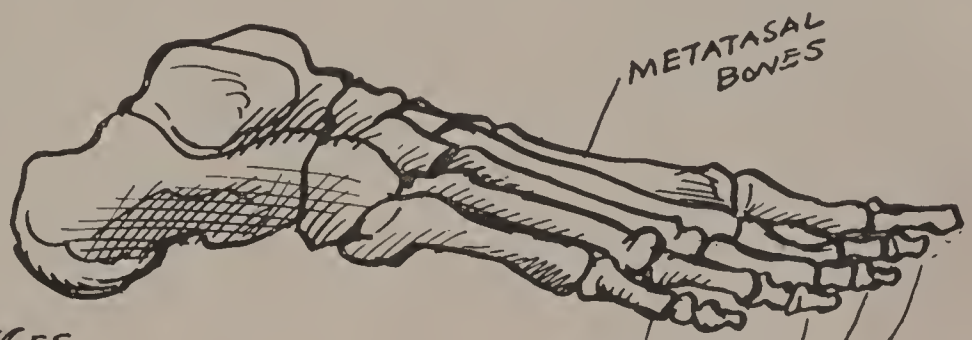
The simple diagram herewith shows how from a state of repose the lines of the muscles of the face oscillate in two opposite directions, ascending to show joy and descending to indicate sadness. All of the muscles which take part in expressions of grief and pain tend to incline the features obliquely downward and outward, and on the contrary, those expressing joy and pleasure raise them obliquely upward and outward.




THE SKULL




BONES OF THE HAND
(PALM SURFACE RIGHT HAND)




BONES OF THE FOOT (RIGHT)

**If Possible Practice Drawing from the Skeleton**

The lines in the diagram represent the eyes, lower boundary of nose and the lips.

Little that can be written will be found of much help in drawing so difficult a subject as the human figure. Only from practice in drawing from the figure itself can the student acquire that knowledge which he needs.

# ANIMAL DRAWING


PRACTICE drawing animals from life as much as possible. They are not easy subjects as they cannot be posed like human beings. You will find it a rather difficult proposition to make a finished study, as you cannot keep them in one position long enough. But by making quick sketches as they change from one pose to another you will soon find that you are getting a pretty firm grasp of the general form and characteristics of your subject.

Animals are much employed by the cartoonist. The domestic animals, the dog, cow, horse, cat, etc., are often very useful in expressing some idea. The two animals emblematic of the two great political parties, the elephant and the donkey, should be thoroughly studied.

Wild animals, like the lion, tiger, ape, etc., and birds, the eagle, crow, dove, etc., are often very useful in a cartoon.

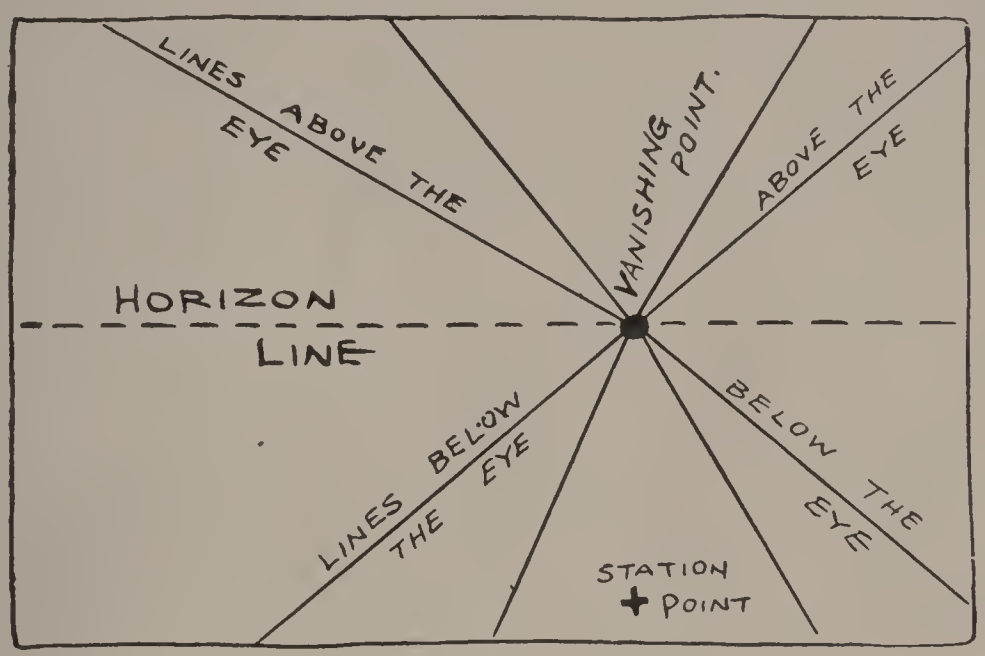
There are many good works on the subject of animals in action which it is not a bad idea to have convenient at one's hand.

But nothing, as has been said, equals studying the real thing and drawing it from life.


**A Cartoon Showing How Animals May Be Effectively Used.**

# PERSPECTVIE

THE simple laws of perspective should be thoroughly understood. Lincar perspective expresses distance by lines running away from the eye and converging at a particular point, the "vanishing point".

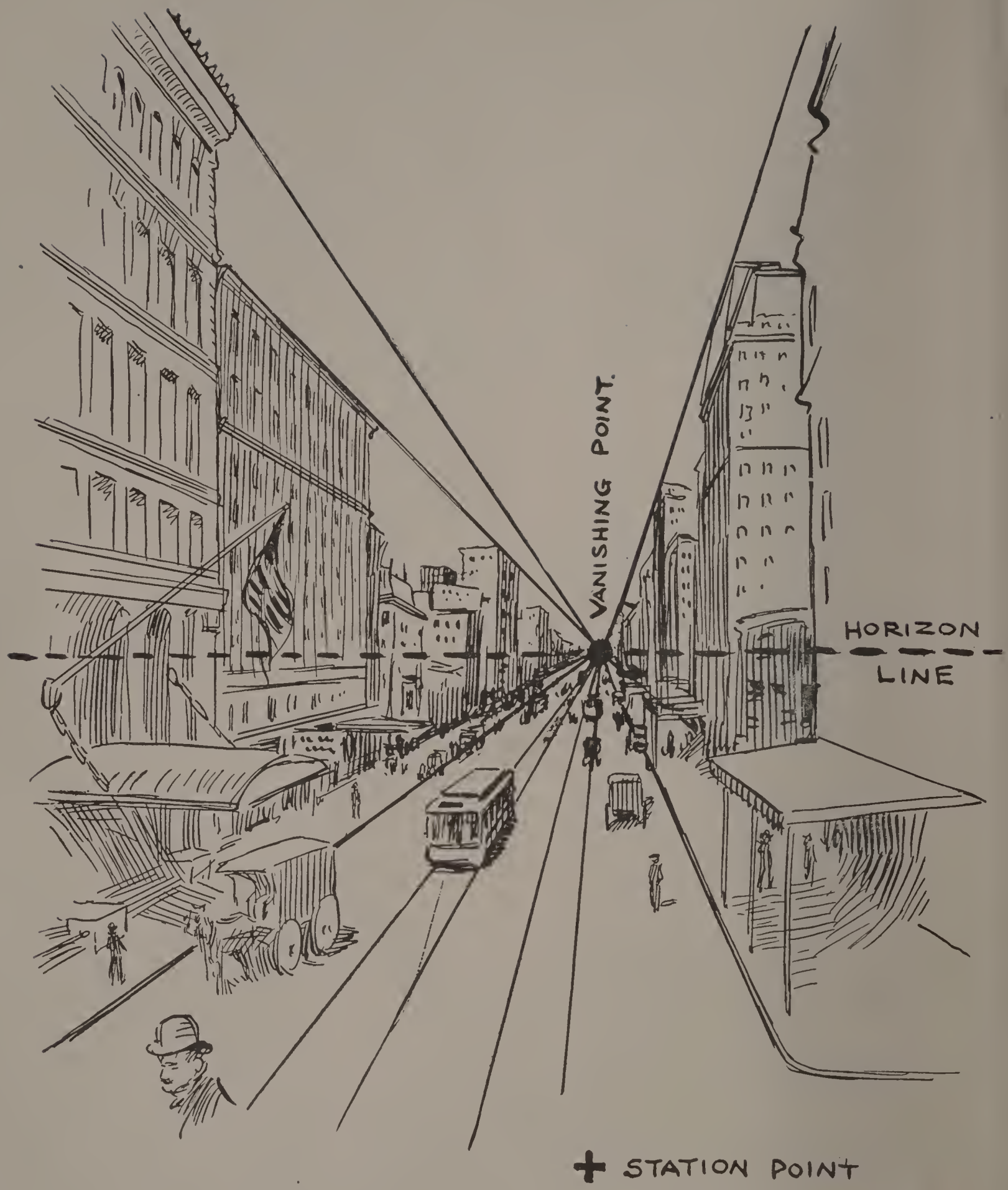



The above cut will be helpful in expressing linear perspective. The "station point" is where the spectator stands, and directly in front of him and on a level with his eye is the vanishing point to which all lines converge. The horizon line passes horizontally across the picture and is practically a straight line. It is there that the earth and sky seem to meet. This line, too, is always at the height of the eye of the observer. Objects above the eye are consequently above the horizon, and their lines slant downward toward the vanishing point, and those below the eye slant upward.

Perpendicular lines always remain so, no matter how far from or near to the observer.

The same rules of perspective apply to interiors, as well as to a landscape or exterior view. Of course, in drawing a room we must simply imagine a horizon-line on a level with the eye.

Sometimes it becomes necessary to fix two vanishing points, one at


VANISHING POINT.
HORIZON LINE
+ STATION POINT

each side of the picture. The same rules then apply to each point as to a single one.

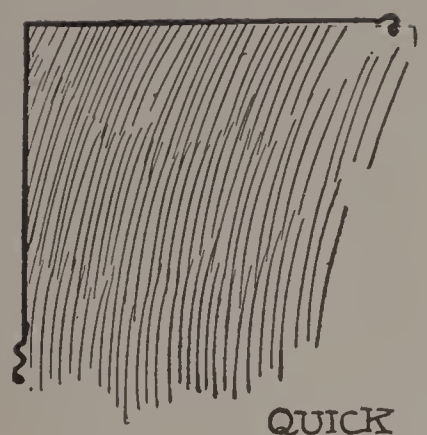
A good way to demonstrate the rules of perspective to your own satisfaction is to take a pane of glass, and standing from it about the length of your arm, draw upon it with a wax pencil, which will mark on glass, the view before you which you can see through the glass. You will very readily see for yourself, then, the simple idea of all horizontal lines converging to a center or vanishing point.

Aerial perspective is that of the degree of color or tone which helps to express distance. Things seen in the distance appear dimmer than those in the foreground, and are consequently drawn lighter. The general tendency of distance is to blend everything together, no matter of what color or shape, in a mass of even tone.

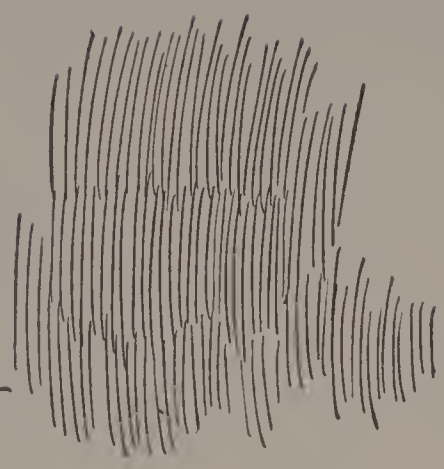
"Foreshortening" is really perspective of human figures and animals. It applies to objects, as well. Imagine the human figure stretched out at

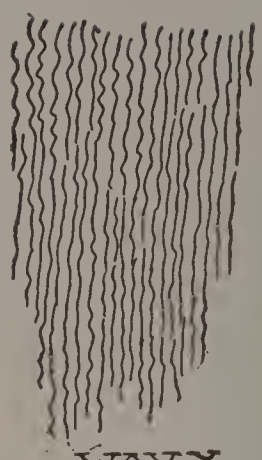
**Foreshortened Figure**

full length on a level with the eye, while you are standing at either the head or foot of same, and you have a pretty forcible demonstration of foreshortening. Practice drawing people and objects foreshortened in this way as you may often find it a useful expedient to introduce into your work.

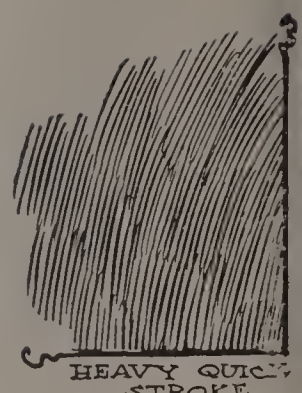


QUICK STROKE

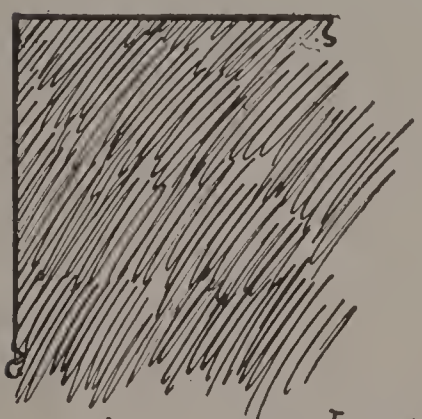




WAVY LINE

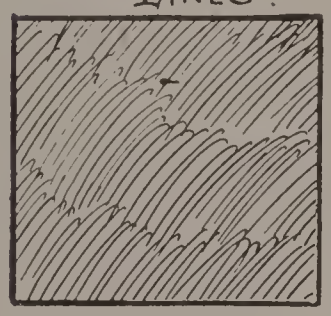


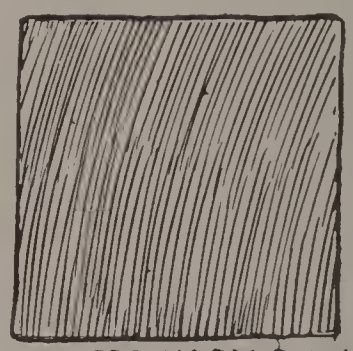
HEAVY QUICK STROKE



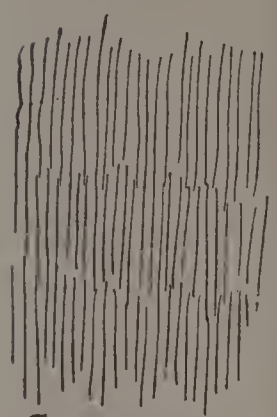
SCRIBBLING LINE

HOOKED LINES

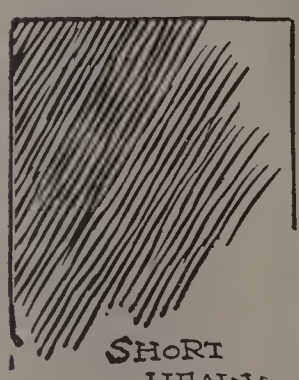




ORDINARY QUICK LINE

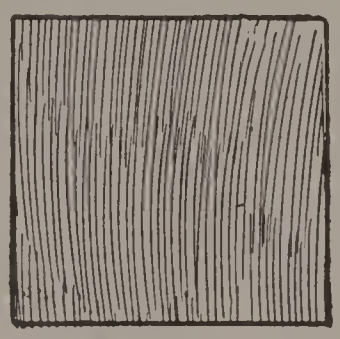


STRAIGHT RAPID LINE



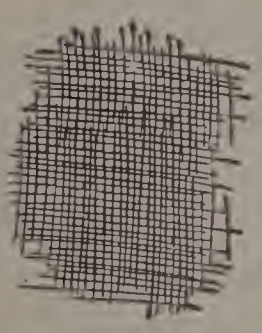
SHORT HEAVY STROKE (LINES PATCHED TOGETHER)

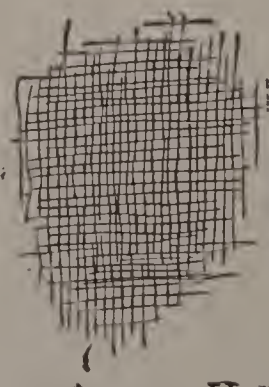
DISJOINTED LINES

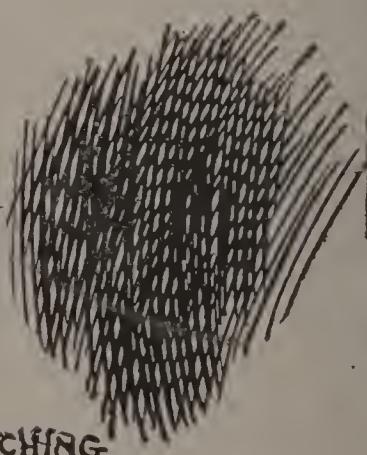


LONG RAPID LINE

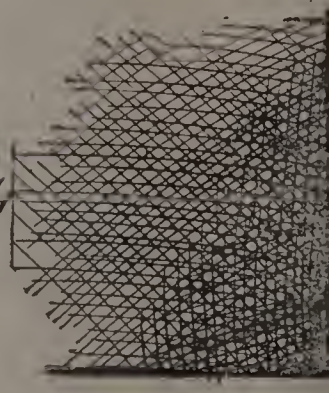
LONG SLOW LINE







DIFFERENT STYLES OF CROSS-HATCHING



NOT USED MUCH

# TECHNIQUE

TECHNIQUE is the medium or manner of expression by which the artist puts his thoughts into tangible form. Line work, that is, drawing with a point—pen and ink—is most used by newspapers. Crayon, pencil, charcoal, and brush work are sometimes used, but I will specialize here on drawing with pen and ink, it being the medium employed almost entirely by the cartoonist.

The first requirement of a good pen technique is what is known as a good "individual line", a line of feeling, and a line that is all your own. Do not think that what may appear to you as a very careless or thoughtless technique of some famous pen artists can be imitated or acquired without much effort. Very often this apparent free and easy style is really the result of much careful, deliberate study for effect.

Then, not only should you acquire an individual line, but a "variety of line" as well, a variety of size and direction, and a style of combining them for different tones, textures and effects.

It is well to practice laying on different tones or tints over a given surface, by combining different styles of lines as shown in the diagram. One may in this way learn which manner they like best, and thus acquire a "style". Take care to make all your lines distinct, clean-cut and strong, from start to finish of the stroke.

Cross-hatching (lines running at right angles over sets of the same kind of lines) is not used as much as in the past. The tendency is toward simpler treatment, it is quicker and reproduces better. A tone should not be built up of a lot of meaningless strokes. Each line should tell its story, be indispensable, contribute directly to the ultimate result. Let "economy of line" be your watchword. If a shadow can be expressed with twenty lines do not crowd in forty.

Especially is it important in newspaper work to keep your work "open". That is, do not mix up your lines too much or run them too close together. In reproduction, the lines tend to thicken and so crowd


Cartoon by McCutcheon in Chicago *Tribune.* Clean, "open" technique that prints well

out the light between them. A gray tone, that may be light and delicate in your original drawing will appear much darker in the print. For this reason it is best to have but few values, and those distinct and positive. Some pen artists use but three, of which they can always be sure in the reproduction, black, gray and white.

Cross-hatching is good to use in backgrounds as it sets things into the distance. Also, it is good in expressing textures as of cloth, etc. Rapidly drawn lines will be found to have a tendency to hook at their ends. This style is used by some cartoonists. You may have a series of long or short lines slowly drawn or a series of long lines rapidly drawn or combine slow and rapid lines. It will be found good practice to draw a series of squares side by side, and fill them in with different tones ranging from very light gray to black; this will give you the knack of laying just the tone you need when you want it.

You cannot spend too much time in practicing this making of tints by combinations of lines. Only constant practice will give you that ease and freedom of stroke which is necessary for good work. Study the work of the best cartoonists and see how they produce different effects, but do not become a copyist. Draw much from nature and see by what means (what style of technique) you can best and easiest express what you see.

**Spatter Effect**

Stipple effects are sometimes used; that is, different combinations for dots. Spatter work is often found to be quite effective. It is produced by filling a small brush like a tooth brush, with ink and spattering it over a given space. It is best to cover up the rest of the drawing so that it will remain clean. Be careful, too, not to load your brush with too much ink so that it splatters in blots.

A mechanical device, called the Ben Day Machine, is sometimes used to lay on different tones of dots, lines, etc. Most large engraving plants and newspapers have one of these machines, which can only be rented.

The news illustration on page 47 is an example of crayon drawing.

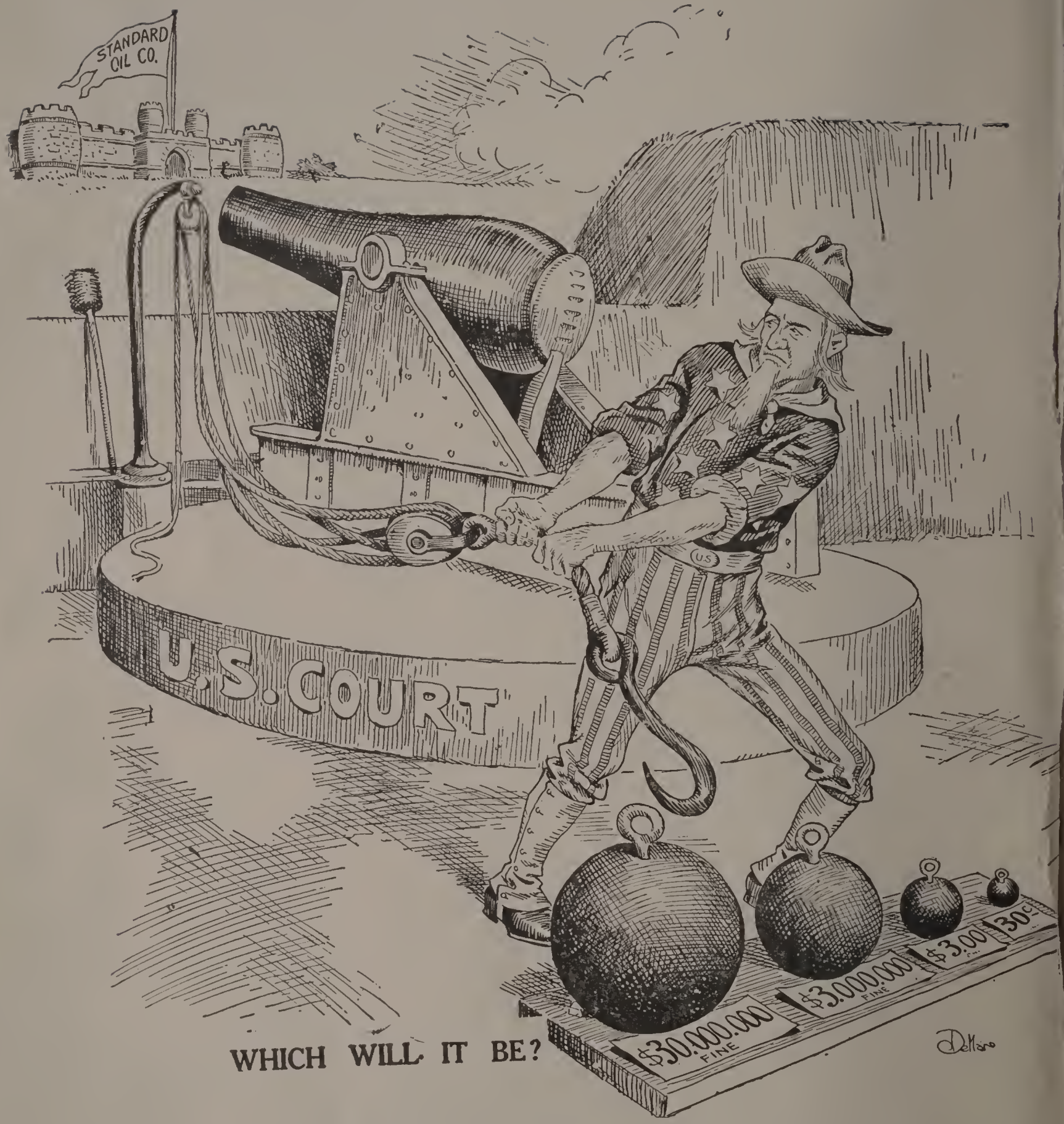

**Fred Morgan in the Philadelphia *Enquirer*. A delicate cross-hatch style.**

# HOW CUTS ARE MADE

IN MAKING a "line" cut or reproduction from a line drawing the "copy" or picture is first photographed, the black lines appearing white or transparent in the negative. This is then printed by sun or electric light upon a smooth sheet of zinc, which is placed in a bath of nitric acid. The acid eats away that part left blank in the drawing, leaving the lines standing or in relief. You can readily see that the cleaner, sharper and blacker your lines are made, the better chance they have of "coming up" clean and strong in the reproduction.

Half-tones, which are the cuts or reproductions of photographs or wash drawings, are made with a half-tone screen, which is similar to an ordinary mosquito netting, only very, very fine and is made in different grades, ranging from 40 to 400 lines per square inch. The average newspaper half-tone is made with a 60-line screen. This screen is placed in the camera breaking up the reflection of the picture upon the negative into little dots. The negative is then printed on the zinc sheet like the "line" negative and etched in a similar manner, the dots standing in relief instead of the lines.

The illustration on page 15 of the different features of the face is from a half-tone cut.




A Cartoon by DeMar in the Philadelphia *Record.* An economical, and consequently effe technique Every line counts.

# STARTING A DRAWING

A DRAWING for a pen and ink cartoon is usually begun in pencil and first roughly indicated or "blocked in". Most artists have a pretty clear conception of what their composition or picture is to be before they begin drawing. Lay in the large "masses" first. Here is where the idea of "composition" must be thought of.

Composition is the harmonious arrangement of the masses, lines and tones of a picture. Good composition greatly strengthens a cartoon.

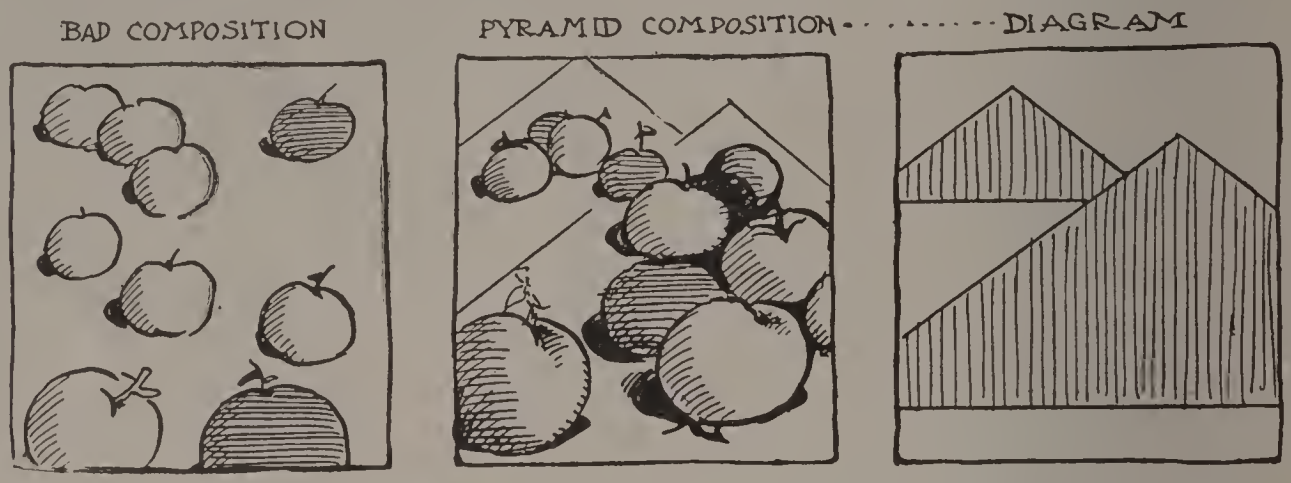
One side of a picture must not be overbalanced by having too many or too much of the big masses or groups. They must be distributed sufficiently over the whole picture so as to make it "balance", as it were, but not so evenly as to appear monotonous. What is known as "pyramid composition" is very popular with some artists and much used. It consists in the arranging of the masses in a pyramidical form, the base being wider than the top, and gives a great sense of security to the picture that is very restful to the eye. If you will note much of the work of good artists and sculptors you will readily recognize this very common pyramid idea. Some painters build their composition entirely of pyramids of different sizes, the smaller details of the picture resolving themselves into the minor pyramids.

Try to make your picture always restful to the eye, easily grasped at a glance, and you will have good composition. Avoid long lines of perspective, without some object breaking into them.

Begin your drawing by blocking in and thus locating your large masses. The "action" of your figures, that is, their main motion or swing, must always be indicated, before you suggest any detail. A very few strokes will often give this suggestion, but they must be very carefully and accurately made. Indicate the larger masses first, then those next in size, and so on, until the smallest detail is reached.

You cannot be too careful with your pencil work. It is the foundation and errors there will mean errors in the finished drawing. After you have worked out your composition sufficiently in pencil and suggested

enough detail, begin outlining with ink and then lay in the deep blacks or solids. Always work from the darkest tones to the light. Solid blacks may be laid in with a brush, and thus save much time. After laying in the darkest tones and shadows you may gradually work up the detail. It is a general rule to have the lines run in the direction of the surface of the form which they are indicating. Then, some penmen let the lines



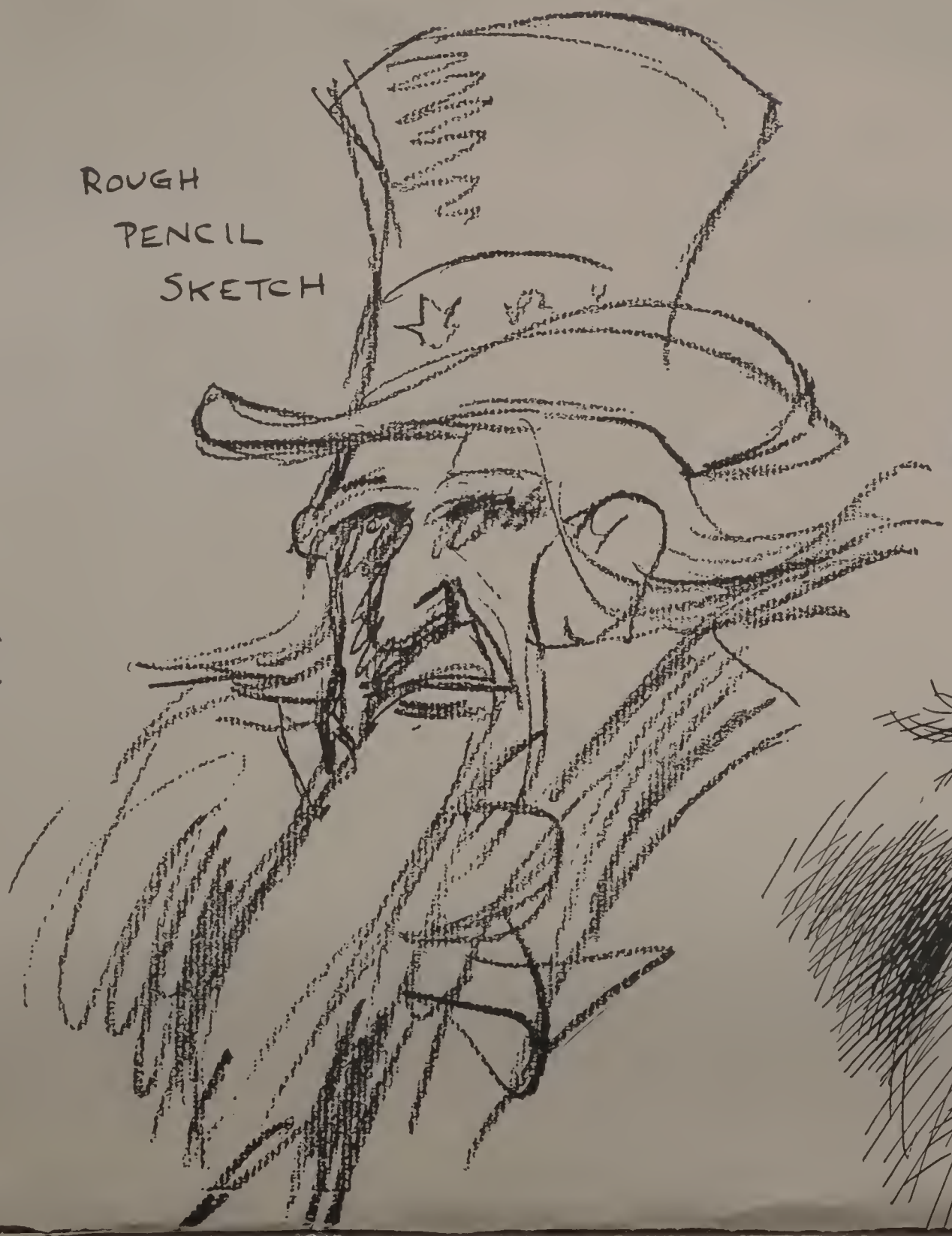

run in the longest way possible, as it is quickest and therefor most practical. Don't go over your pen lines until dry. Avoid cross-hatching as much as possible. When your ink drawing is perfectly dry, erase all pencil lines, being careful not to rub the ink lines hard enough to gray them.

When inking in your drawing it will be a good idea to remember that the "tones" or "values" of a picture, also play an important part in the composition. A very bright or light spot of color all by itself would be very unrestful to the eye. If carefully and properly repeated in other parts of the picture this restless effect will cease. Of course, to center the attention on one object or portion of the picture, it can be made the

brightest or lightest tone in the composition but must be gradually followed up by repeating tones almost as strong. The most brilliant effect


Diagram showing different stages of a pen drawing.

ROUGH
PENCIL
SKETCH



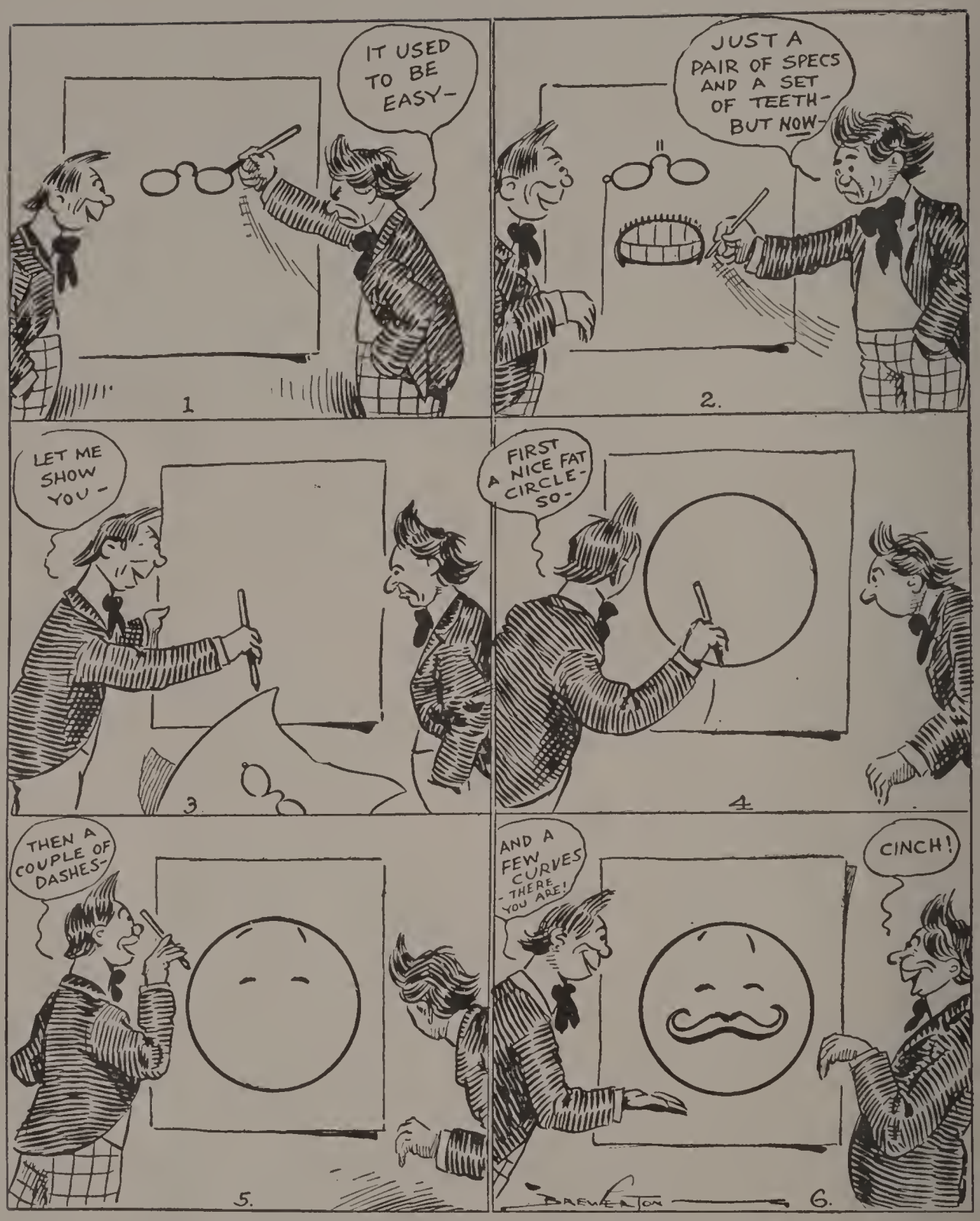

FINISHED

in black and white work is obtained by placing a solid black against a perfectly white area surrounded by gray. Another strong effect is to have a true black or perfect white near the center of the picture with the rest of the picture gradually toning up or down to it.

Always bear in mind that it is the appearance of the drawing in the paper that is of the most importance. Sometimes it is wise to sacrifice good drawing for effects. Drawings are nearly always reduced for newspaper reproduction, to about one-half size of original, and sometimes more. The amount of reduction you give your work, of course, depends upon your style of technique. A bold, dashy drawing will stand most reduction. Too much "finish", or working up of detail is not only a waste of time for newspaper printing but does not give good results in the paper. Only from experience can you learn what reduction you had best give your work. This, of course, is left to the artist. He can work as much larger than the size of the reproduction as he pleases.

PENCIL SKETCH

FINISHED PEN DRAWING




**Cartoon drawn in the "comic serial" style.**

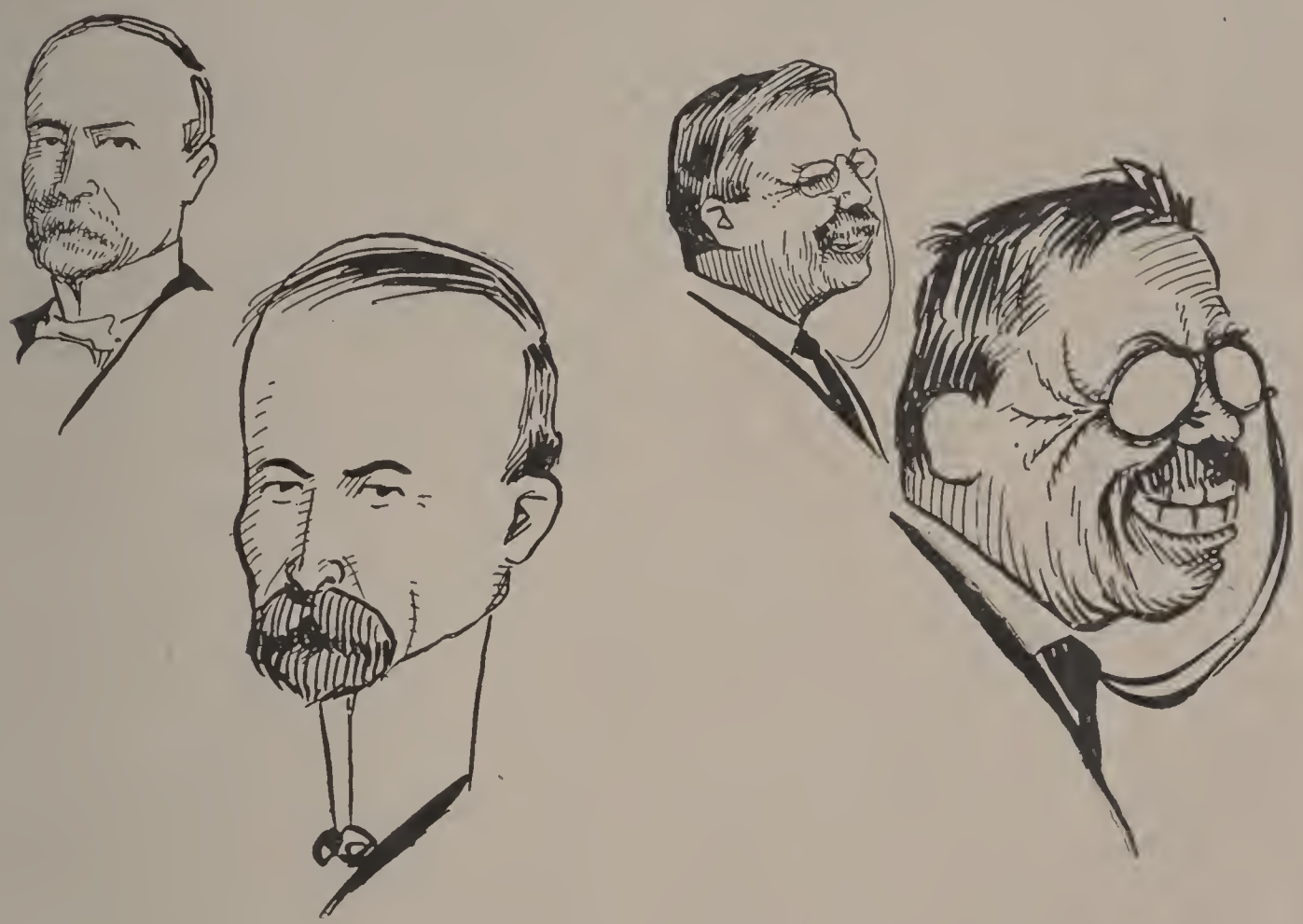

CARTOONS are picture editorials. They are mainly upon political topics, but reach out also into other fields, such as news features of the day, Society, Wall Street, foreign topics, etc. The cartoonist must be an omnivorious, inveterate reader of the daily papers and keep in close touch with the important news of the moment. "Timeliness" is the key-note to a good cartoon. A good cartoonist cannot afford to miss the news of a single day.

He must also bear in mind that a newspaper is a business proposition, is run by the publisher as a money-making enterprise and not for philanthropic purposes, and must, therefore, take care not to offend its readers and especially the advertisers who use its pages.


The custom usually is for the cartoonist to select from the day's news or editorials those subjects which he thinks best suited and most timely for cartoons, and after working his ideas out roughly in pencil to submit them to the editor for his judgment and selection. The editor picks out the subject he thinks most vital and perhaps makes some suggestion thereon. The artist then completes his cartoon Most editors prefer humor for cartoons above everything else. They know people like to laugh. That they would sooner be amused than preached to. But, of course, many a subject cannot be treated humorously, and it may be, too, the most timely subject at that occasion.

A cartoonist may add much humor to his cartoon by the use of caricature, that is, the exaggeration of the peculiarities of a person or object, making it appear ridiculous. But you should understand that to really caricature one must be able to *draw* correctly. Caricature is not what some beginners appear to think it is, bad drawing or a means of covering up weak drawing. One must study his subject thoroughly in order to recog-

nize that peculiarity or those peculiarities which are most open to exaggeration and in what way they can be overdrawn to give a humorous effect. If a nose is a little snubby, make it more so. If it is long and



thin, or Roman, perhaps, make it longer and thinner or let it "roam" still more, as the case may be. But do not lose its individual character and thus destroy the likeness of your subject. A good caricature is always very readily recognized. It has been remarked that "that caricature looks more like him than he does himself".

No rule can be laid down for caricaturing but caricaturists learn from experience to seize quickly upon the most salient characteristics. One thing you should never do is to caricature individual deformity. A person may sometimes be effectively caricatured as an animal or object. Tammany leader Croker of New York was often drawn as a tiger. Bourke Cockran has been represented as a sword-fish. David B. Hill was drawn as a crow. Every one remembers Nast's famous caricature of Tweed as a money bag.

The IDEA is, of course, the most important part of the cartoon. Draughtsmanship is really secondary, although many a good idea is

spoiled in execution and good drawing will always make the cartoon more effective and easier to understand. When the cartoonist is a good "idea" man and an artist as well, his productions are very nearly ideal.

Just how to conceive and develop and apply an idea for a cartoon is a matter of personal and individual method and effort. No rule can be given. Place before your mind the general thought or idea you want to bring out in your cartoon and then try to present it in some striking pictorial manner.

In originating ideas, a good knowledge of history, mythology, and the Bible will be found very serviceable. They will present to your mind a vast amount of suggestive material upon which to base a cartoon. At the same time bear in mind that you are catering to a promiscuous public and must not make your cartoon so deep or profound as to be unintelligible to the ordinary mortal, who is in the vast majority.

Simple, strong, striking ideas are the best, and hardest, to produce. A cartoon should tell the story without any "cut-lines" or caption, but where such are necessary, the briefer, the better.

"Comics" are really a field to themselves. These are generally drawn in series of six or more pictures. Every one is too familiar with the Sunday Comic Supplements of the papers all over the country to necessitate any further discussion of this subject. Suffice it to say that an entirely new and original series of comics that will admit of much variation or continuation will always find a ready market. Humor and plenty of action are the two main requisites of comic drawing.

Another field which some artists find very pleasant and profitable is that of the base-ball and sporting cartoon. Most large papers have their speeial sporting eartoonist. To be suceessful in this field the eartoonist must understand the different sports pretty thoroughly and keep in close touch with the "dope", whieh is sport phraseology, for the news of thc day and past pcrformanees. To draw athletcs, pugilists, etc, well, one must neeessarily have a fairly good knowledge of human anatomy.


**The Cartoonist must be an omniverous, inveterate reader.**


**Baseball Cartoon by Briggs of the Chicago *Tribune*.**


A Sporting Cartoon


**A "sport" cartoon drawn in the comic serial style**

# FINAL HINTS

CONSTANTLY study objects about you and always carry a sketch book or paper with you. Take pictorial notes of drapery, how a man's coat wrinkles at the elbow and the trousers at the knee, how a woman's skirt hangs, different shapes and ways of wearing hats, different kinds and characters of shoes, peculiar and striking expressions of the face, different manners of walking, sitting, gesticulating, etc.

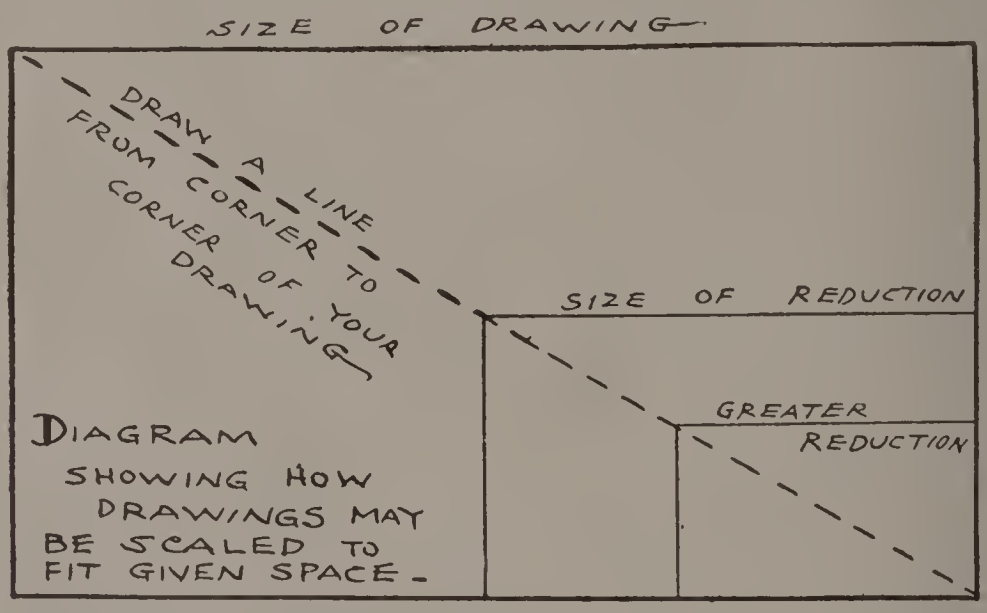
Of course you cannot be expected to memorize the form of everything, and since when you are called upon to draw a certain object with

which you are not familiar, you most likely will not have time to hunt one up to draw from nature, it will be well to adapt the scheme of most cartoonists and newspaper artists of having at hand a complete, alphabetically arranged file of photographs and clippings of everything you

may need. A good file of portraits of prominent people is also quite necessary to the cartoonist.

Make notes, mental and pictorial, all the time of facial expressions, characteristics, etc. Study your own face and its change of expressions in a mirror. A good work on this subject is "Bell's Anatomy of Expression". Drapery is not an easy thing to draw. It will be well to put considerable practice on this subject. In drawing a draped figure the drapery should convey an impression of the action of the figure beneath. Take a piece of cloth and throw or drape it over some still object and make careful studies of it, and try and analyze the cause of the different folds and their directions.

Newspaper drawings are generally made two or three times larger than the reproduction. For magazines and books the drawings or paintings are sometimes made as large as ten times the size of the reproduction. Below is shown a scheme by which you can scale your drawings any size larger than the cut is to be and fit a given space exactly.




When necessary to correct a mistake in a pen drawing, instead of scratching out, it is best to paste a thin piece of white paper neatly over just that part which is to be corrected, and draw upon that, matching the lines at the edges.

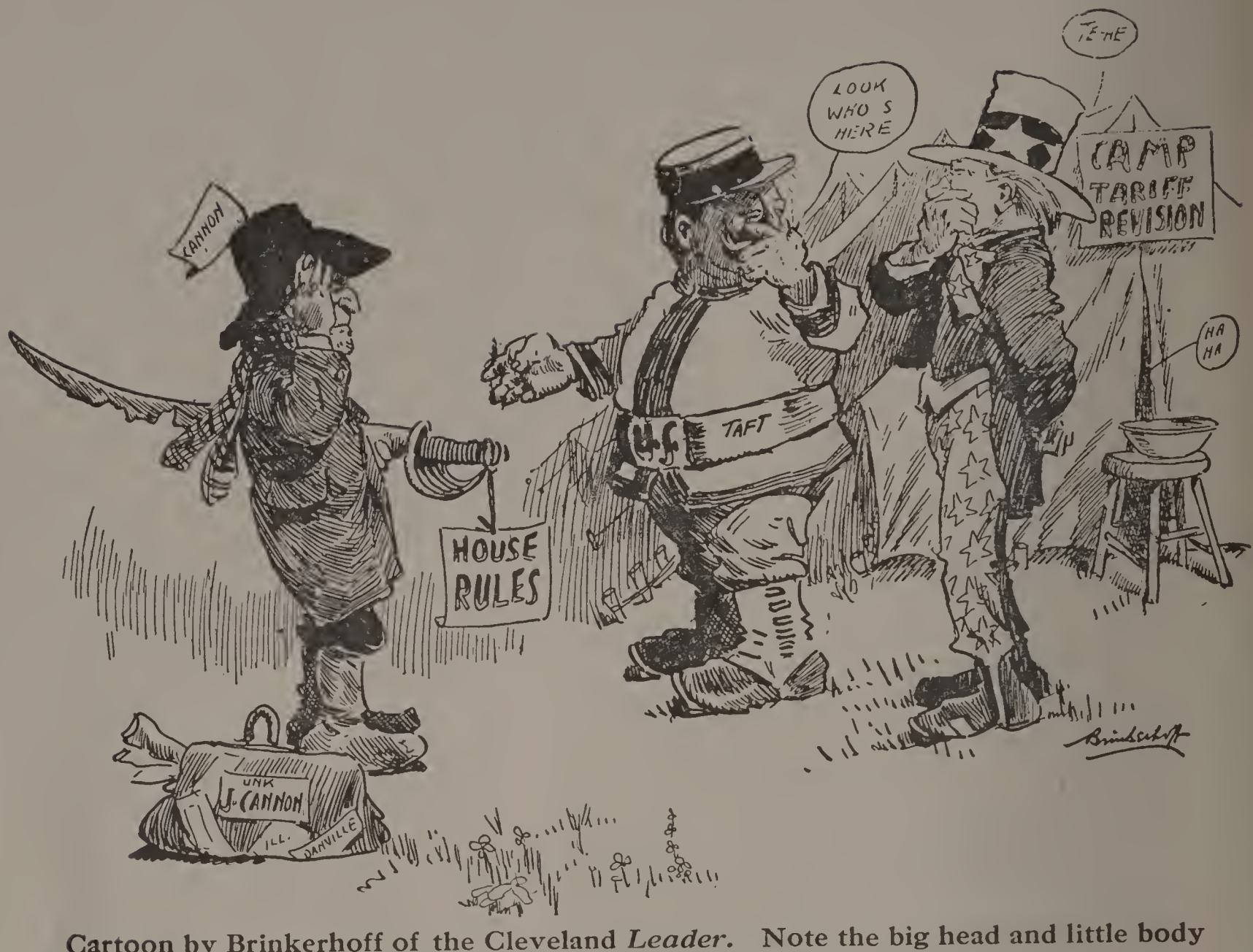
In small cities some newspapers require their artists to do their work on what is known as "chalk-plates". This does away with and saves the expense of photo engraving. A chalk plate is a thin sheet of steel coated with a layer of chalk. The artist makes his drawing, cutting through this chalk layer to the blackened surface of the metal with specially made tools, the steel showing up against the white chalk much like a black line on a white surface. An effect like a pen drawing can thus be sc-

cured. With a little practice one can learn to do very clever and effective work.

A "reducing glass", which is really a double concave spectacle lens, is used by some draughtsmen to see how their work will look when reduced.

The drawing of figures in motion and violent action requires a lot of imagination. You cannot pose your subjects and study the action from life. Watch people and animals in action and try to draw them afterwards.

In newspaper work you may often be called upon to do more or less lettering. It would be well to have a pretty fair knowledge of the form of the general styles of letters, Roman, English, Block and Script, on which all others are based. Secure these alphabets and practice drawing them.




**Cartoon by Brinkerhoff of the Cleveland *Leader*. Note the big head and little body style, which is very effective**

Silver prints are sometimes used for making line cuts from photographs. The print is made from the photograph, is generally enlarged, and looks much like a weak photograph. The artist works right over this with his ink lines and when completed the photo color is bleached out, leaving only the black lines on a white surface.

Story illustrating is a branch of newspaper art work that is similar to cartooning. It depends entirely upon the artist's imagination. Given a story, he picks out that which is most striking and picturesque and illustrates it in a manner which must be true to the story and attract attention to the text.

What might be termed "news illustrating" is a field of newspaper work to itself and a difficult one, too. It requires great ability and much training. From a terrible railroad wreck to a scene in a court room, a political convention or a great fire, the artist must be equally able to produce a striking picture, fairly faithful to life and full of action. He must work often from the barest outline and sometimes is unable to make even this at the scene but must depend upon his mental impressions.

"Lay-outs" are the borders or decorations arranged about the halftones made from photographs. Given a number of photos the artist arranges them in an artistic group of squares and ovals surrounded by fancy designs or illustrations from the story.

"Study constantly people and objects about you and always carry a sketch book or paper with you"

Caricature of the Author
By Henderson