

Leo Horacek

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BILLY HON'S

FAMOUS CARTOON BOOK

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A COMPLETE
COURSE IN
CARTOONING

PRICE \$1.00



INTRODUCTION

This will introduce Mr. Billy Hon, who started his cartooning career, in 1907, on the San Francisco Bulletin, as sporting cartoonist; later he went to Chicago and was sporting cartoonist on the Chicago Sunday Telegram; then to Philadelphia on the Philadelphia North American, where he did a half page Sunday colored section cartoon, that was syndicated to different papers throughout the United States. Later Mr. Hon went to New York and did a cartoon act on the Keith Vaudeville Circuit. Returning to San Francisco, he opened the Western School of Cartooning, which school he ran most successfully for four years. He later received a contract to work for the San Francisco Examiner, also the Los Angeles Examiner. From there Mr. Hon went to the Screenland Magazine as their official cartoonist, later making titles for the Motion Pictures Industry, then feature cartoonist for the Los Angeles Daily News, and later becoming associated with the San Francisco Bulletin.

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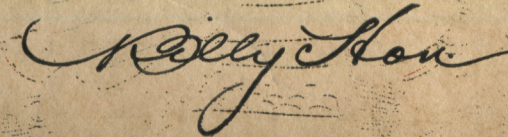
TO THE BEGINNER IN CARTOONING:

After many years of experience in the cartoon field, I have been asked, time and again, to publish a course, setting forth the fundamental principles of cartooning, and with the thought in mind that I may be of some service and assistance to the young and talented beginner, I have tried to put forth my best efforts in the contents of this instruction book.

To the beginner, I would suggest that you give careful attention to each page; don't just skip over them; study them, practice them, and become master of every page, and I feel certain that by hard and conscientious work you will be greatly benefited by the instructions herein, always bearing in mind that old proverb that "Time, patience and perseverance will accomplish all things."

Wishing you the very best of success for your future efforts in this line of art,

I am, Most sincerely,

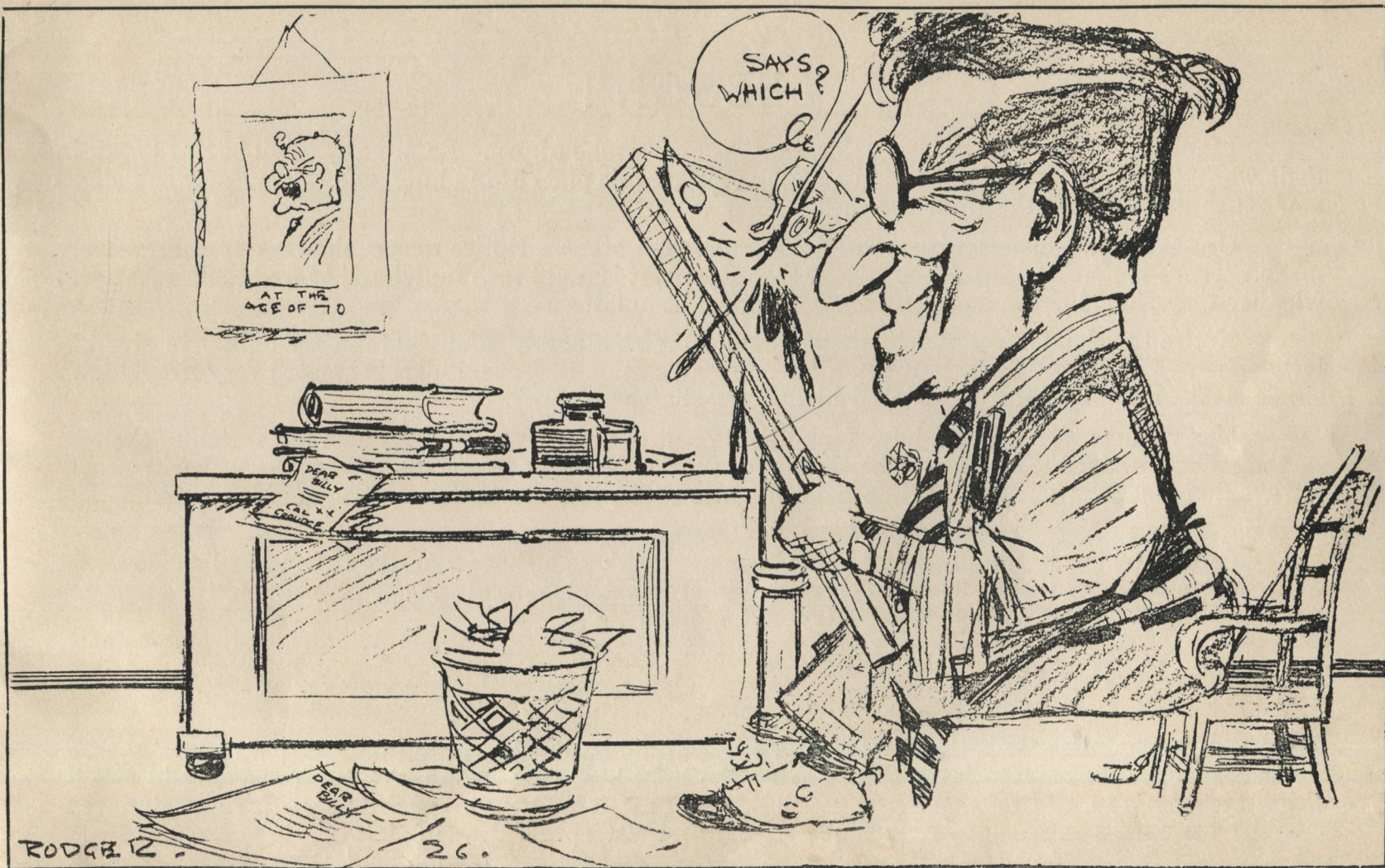


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Caricature of Billy Hon, drawn by Rodger of the San Francisco Bulletin

LESSON I

Linework—Note how arrows point, that denotes stroke of pen. Before any pupil begins to ink-in their work, they should put in at least one week copying this plate of ink lines, and it can easily be noticed how much more simple the work becomes.

Crosshatching means where the lines cross each other. Notice arrow showing how lines were made. There is no standard for drawing, that means, it is up to each individual to find their own style; whether they should draw from left to right, or right to left.

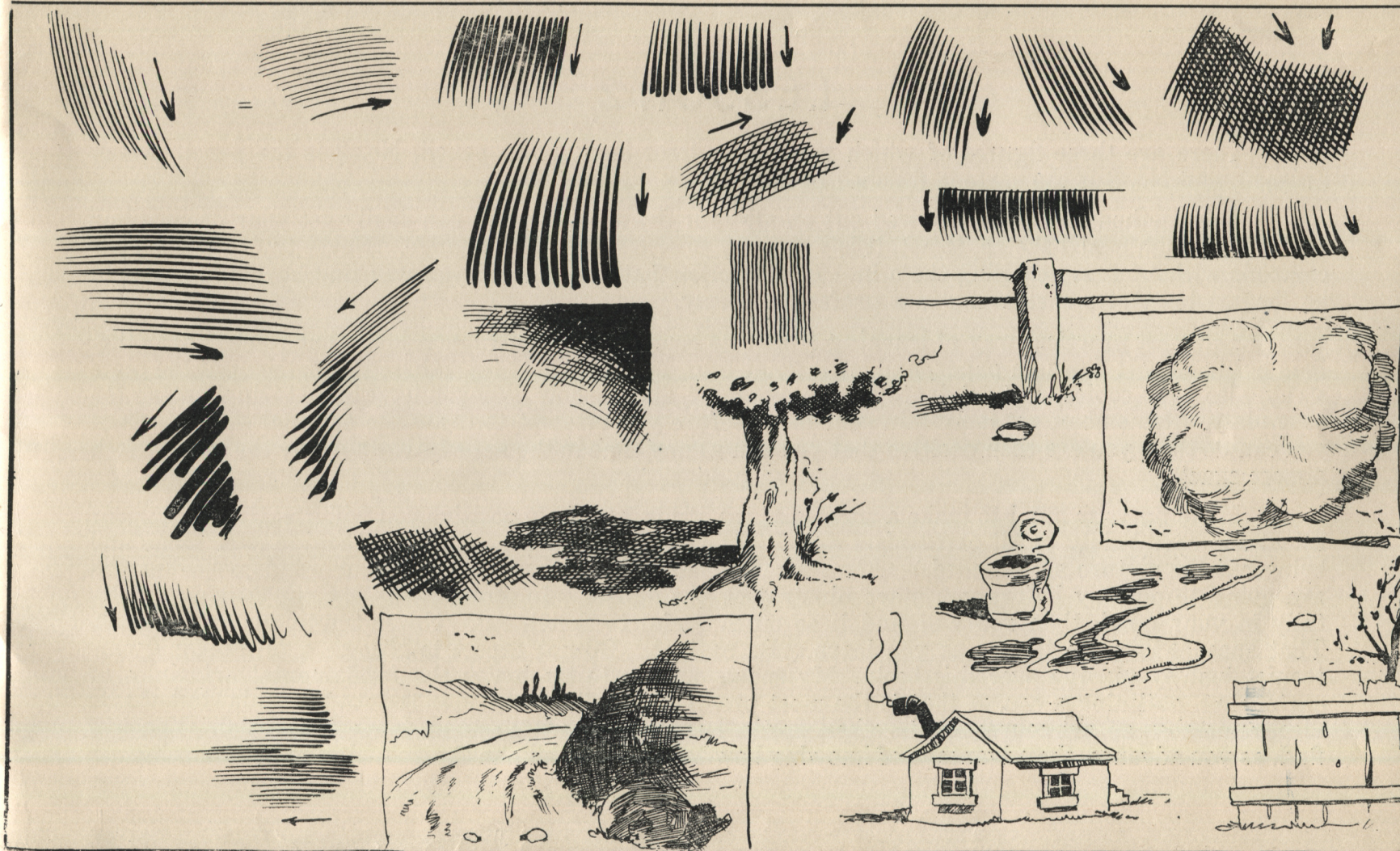
Notice the cloud effect which is made with short single lines, and treated very lightly to give billowy effect. Above, pay particular attention to small section of fence, it also is treated very simply with single stroke lines, except the shadow which is crosshatching.

Many students, no doubt, have found it difficult to draw trees. Please note the sketch of the tree — the shadow under the foliage — the simple trunk, and the shadow on the ground — you will nearly always find a shadow of a tree. Note the difference of the two crosshatches—one to give roundness and the other to show it is lying flat on the ground.

Crosshatching has been the main medium used both as a shadow on the ground and shadow cast by leaves on trunk of trees. There is character in crosshatching, so always be careful and try to get the character in your drawing that you are trying to portray.

Chinese white is always used to go over your work where you make a mistake, or where you want to whiten some of your heavy linework. After you have practiced this linework for a week, make some of the little scenes on the opposite page; but remember, not until you have mastered it well.

All work, before it is inked in, should be carefully outlined in pencil first. There is really three processes before the cartoon is finished. First, the light blockout; second, the finish drawing in pencil; third, the inking in. Always rub your pencil lines out after you have inked them in. Use a medium pencil—not too hard nor too soft—an art-gum eraser and waterproof drawing-ink.



LESSON 2

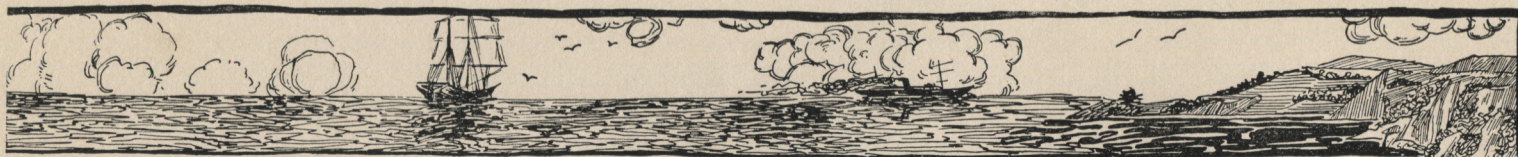
There are three figures of which No. 1 is a light blockout in pencil, No. 2 is the pencil sketch finished, and No. 3 is the cartoon finished in ink.

This method should be followed out on all your drawings, as you can easily get your proportions with your rough pencil sketch, if not, it is very easy to erase same and change. Never try to make your cartoons without first penciling them in. If you follow out this method you will find how simple it will be for you to master cartooning in a professional way.

The most practical way of learning from this book is to concentrate on just what you are drawing. It is not to copy it down on paper, and let it go at that, but draw it at least three times, then put the plate away, also your copies, and originate one for yourself, and see how near you have come to duplicating the copy plate. Remember, get it fixed in your mind before you attempt to draw the original sketch. Once you can do that, you are then positive that you can at any time in the near future portray the same sketch almost exact.

Make up your mind to make a success of the study, and I am positive you will greatly benefit your talent for cartooning. (All cartoonists sketch out their work in a rough way, then go over same and bring out the picture as intended.) Always remember to try to have fixed in your mind just what you are going to portray before you start illustrating the figures. In other words, lay out your plan mentally in your mind, then you will find it so much easier to sketch out. Never try to rush your work. That speed will come to you as you learn. Be patient. Do not expect to become a professional cartoonist just by reading over this book. My endeavors are to teach you the fundamental principles of cartooning, outlining a course that is the most practical for all concerned in the study of this kind of art; also, remember an art course, or, in other words, lessons from a life course, is most essential. You will find, as you advance, the advantage of knowing how to draw the human figure—always be observing.





LESSON 3

This plate is similar to Plate No. 2 except it shows the figure shorter and more curves. You can see for yourself the difference in the action. Also you will note how much thicker the legs are. Follow the system of blocking out roughly in pencil as I show on this plate. No. 1 shows the rough pencil sketch. No. 2 the cartoon penciled in ready to ink, and No. 3 the cartoon finished.

Try and reverse this plate. Don't always draw the pictures one way. I could put down a hundred different running poses, but I am not asking you to put in years of copying. I am only giving you the fundamental principles of cartooning, and with your own ability and practice you can soon progress.



-1-

-2-

-3-



LESSON 4

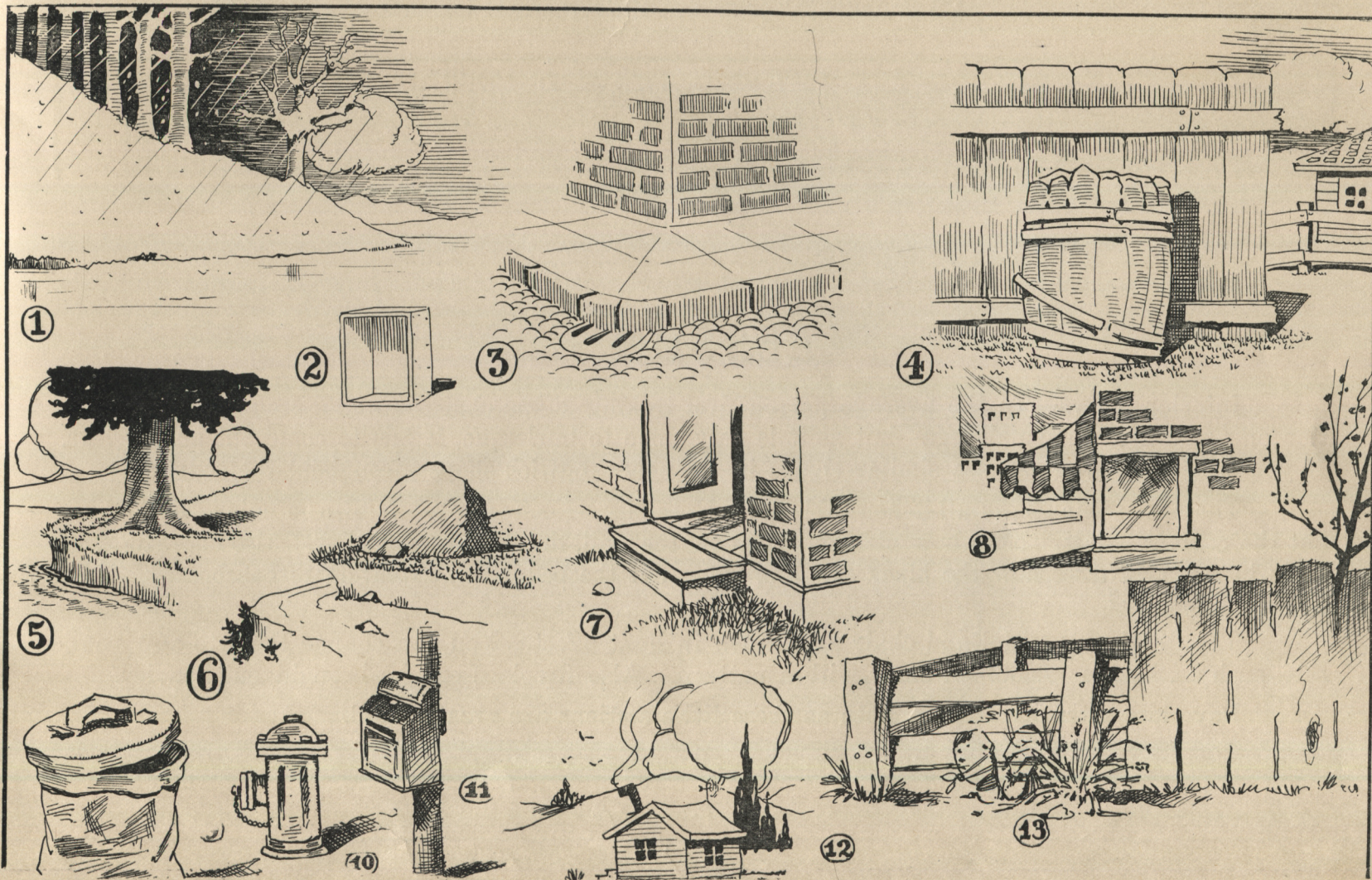
This plate consists of scenes that are used in all cartoons. If you have ever noticed the daily papers you will always find a scene in each of the cartoons which forms a background similar to the sketches on this plate. It is very essential to put detail in each cartoon that you draw.

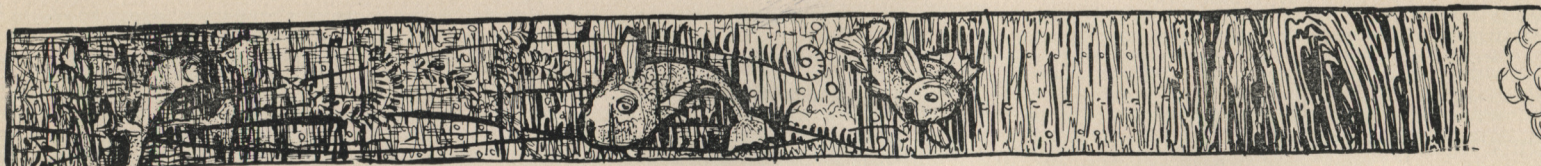
Note that the drawings are made in a gray tone, that is due to the fact that they are all to be used mostly for background, therefore they do not have to stand out as plain as your main figure.

Remember, in cartooning there are three tones: black, white and gray. To show off your figures you generally use black and white, with gray background. That is known as coloring. It is a study in itself, how to place the figures, etc., so as to bring them out the minute you look at the drawing, so that you will not have to study the cartoon to get the meaning of it.

A clever artist is generally judged by the technic he uses, also the coloring of his picture. Notice No. 1 black, white and gray. The black sky brings out the snow. Note shadows in the different scenes, such as No. 8 under awning, also No. 11 under letter box, and in No. 5 under leaves of tree and behind trunk. Study this plate very carefully.

You can rearrange some of these sketches, such as putting the fire hydrant, letter box and No. 3 together—then add a figure walking along, and you will note that you have drawn a typical average daily cartoon. Editorial cartoons sometimes only portray a single figure with just a little background, such as are illustrated on this page. Of course, the whole idea is carried out by the caption—or, in other words, the reading matter above the cartoon.





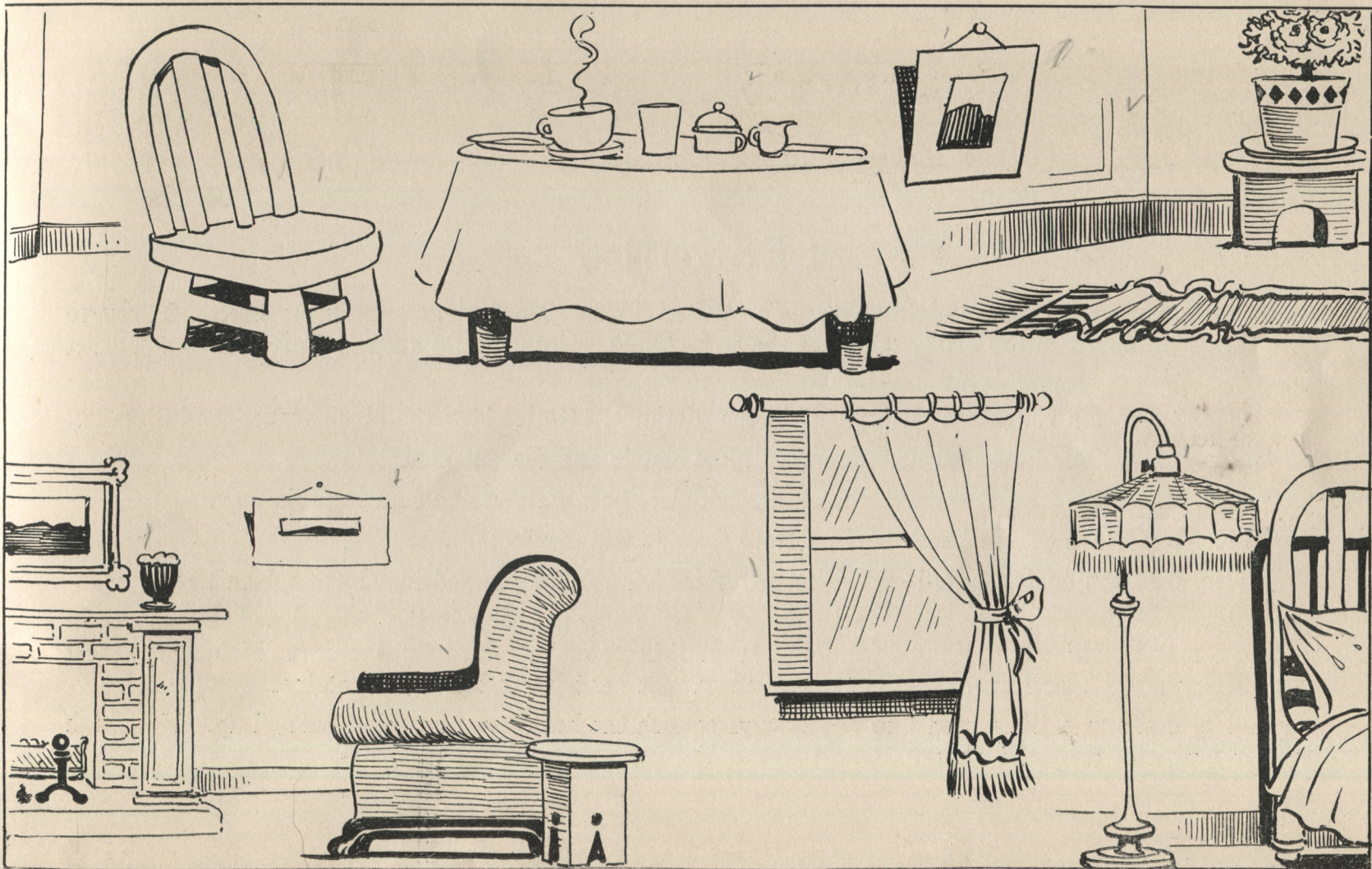
LESSON 5

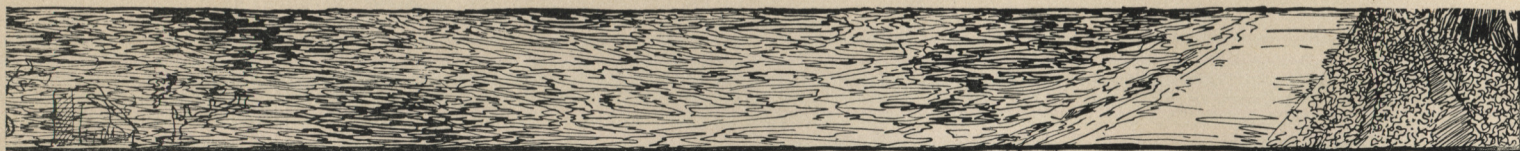
Interior Views—To the average person first looking at the chair, it would seem out of proportion on account of the small legs—but as it is only done to burlesque, it has to come out on the legs. If you will notice you can see similar chairs in the new sandwich shops throughout the country.

The next scene shows a kitchen table set. Note size of coffee cup. It also is enlarged to bring out the cartoon effect. Note how picture hangs on the wall, the shadow sets it off. Also note rug with folds in same. Notice how the black shadows bring out the bed. Pay attention to baseboards. Also shadow under bed.

The fireplace, mantel and chair are drawn in light effect. You can change them to suit yourself, such as, heavier velour on chair with a pattern. Also fireplace can be brought out heavier.

Pay close attention to this plate as these little sections are greatly used.





LESSON 6

Plate 6—I have drawn eight cartoons on water effects. No. 1 gives a drowning effect. Of course any kind of an object in the water will give the same effect. Note ripples around figure to show motion of water. This is an easy plate to master.

No. 2 shows a rough sea with yacht in the distance. Notice how the black waves lend distance.

No. 3 is a little land and water scene. Note clouds and distant mountains.

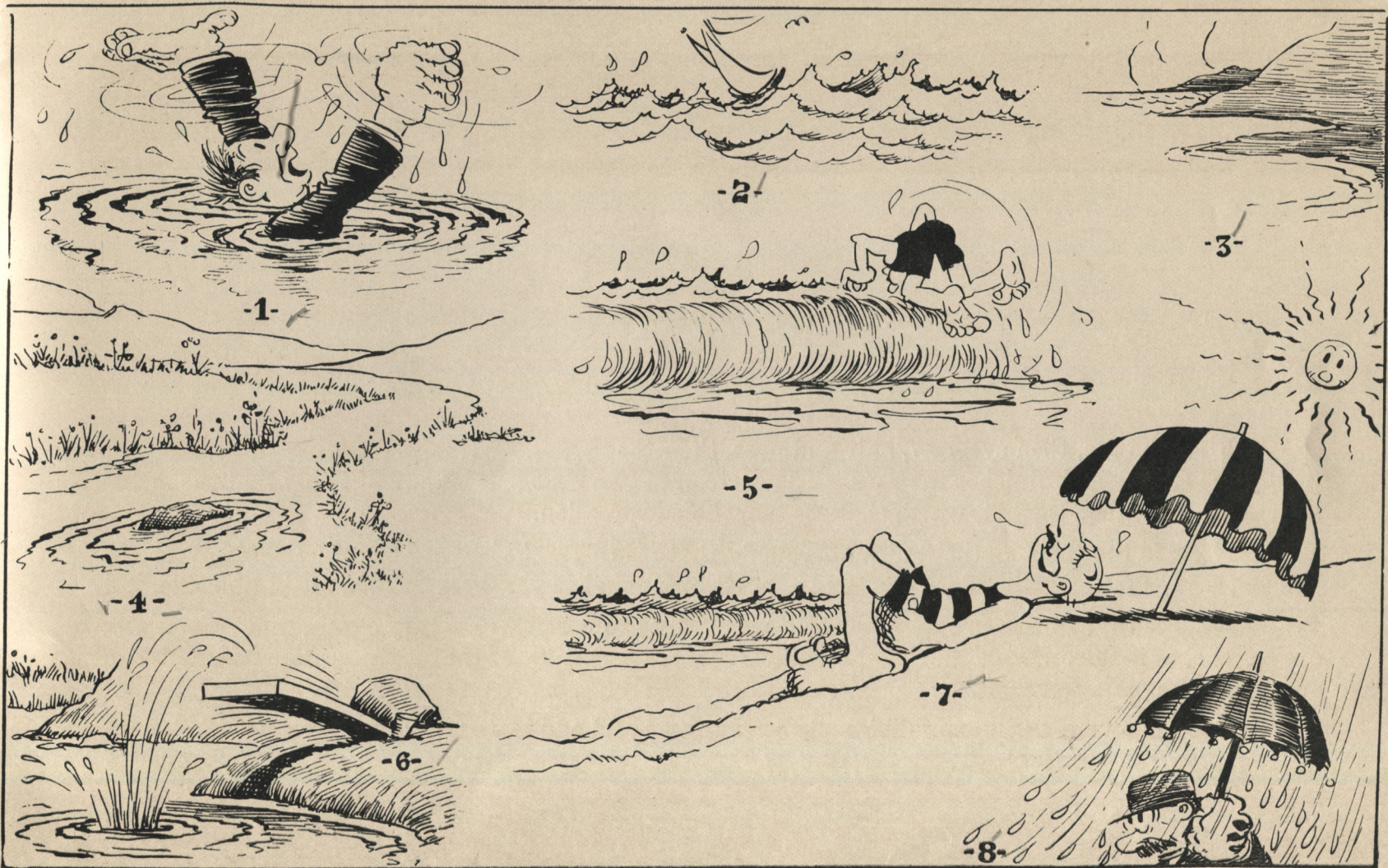
No. 4 is a little, quiet stream. Rock and ripples show water to be running this way.

No. 5, a wave on the beach scene. Note distant water effect.

No. 6 shows spring board and effect after individual has jumped in. Note splash effect.

No. 7 shows swimmer lying on the beach. Note how the color in the parasol and the suit make the scene stand right out on the page. That is what is meant by color in cartooning. Making the most prominent subject stand out. For contrast you cannot beat black and white stripes.

No. 8 shows a little rain effect. Always squash the hat down and collar turned up. Note high light on umbrella from the water.





LESSON 7

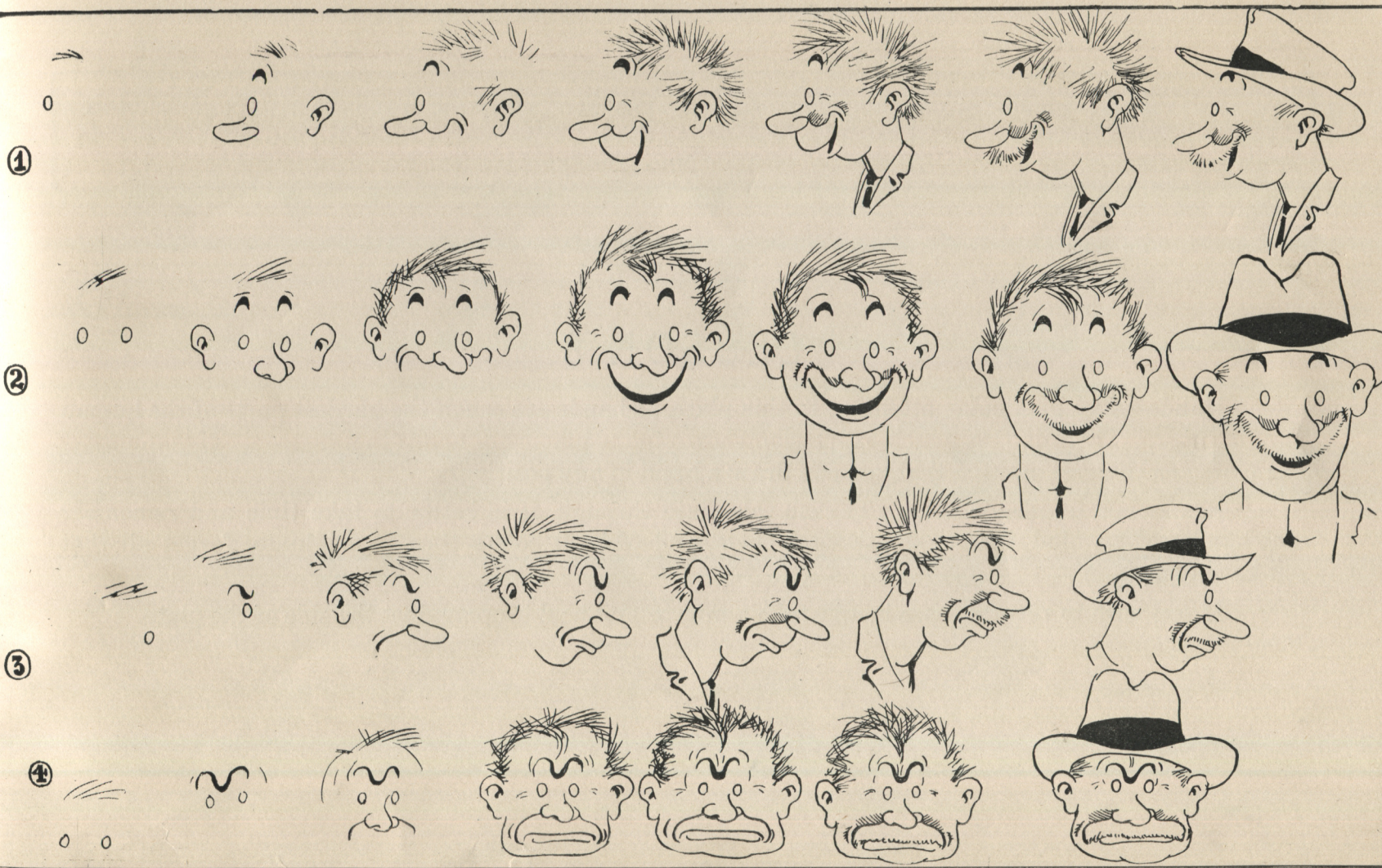
Expressions—Notice how there are five pictures drawn to make the cartoon of the laughing expressions. It was done to show the process by which the cartoon was made.

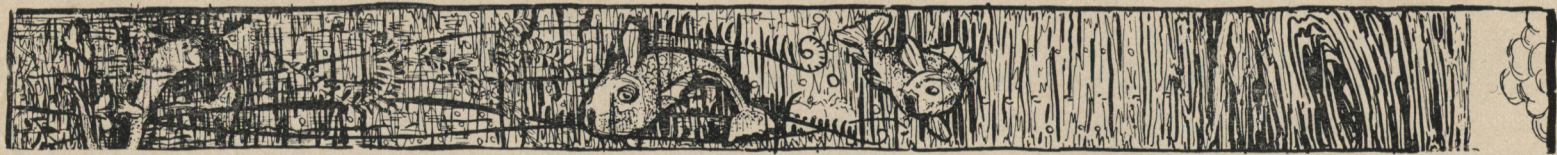
First the eye, then eyebrow, hair and nose, then the ear, and wrinkles denoting smile, mouth, and finally the chin, which finishes the face. The cartoon drawn next to it is the same only that the mustache has been added, then the hat, which changes the whole expression.

No. 2 is the same as the figure above only that it is a front view, if you will examine very closely you can see for yourself the exact lines and expression used as if you were drawing it in a profile.

No. 3 is the same face, only with the lines changed to portray an angry expression. Note how the eyebrows change, also wrinkles around mouth, and how the corners of the mouth turn down instead of up.

No. 4 is a front view of No. 3. From these few simple expressions, with a little thought, study and practice, you can very easily make originals of your own and add more technique to your work.



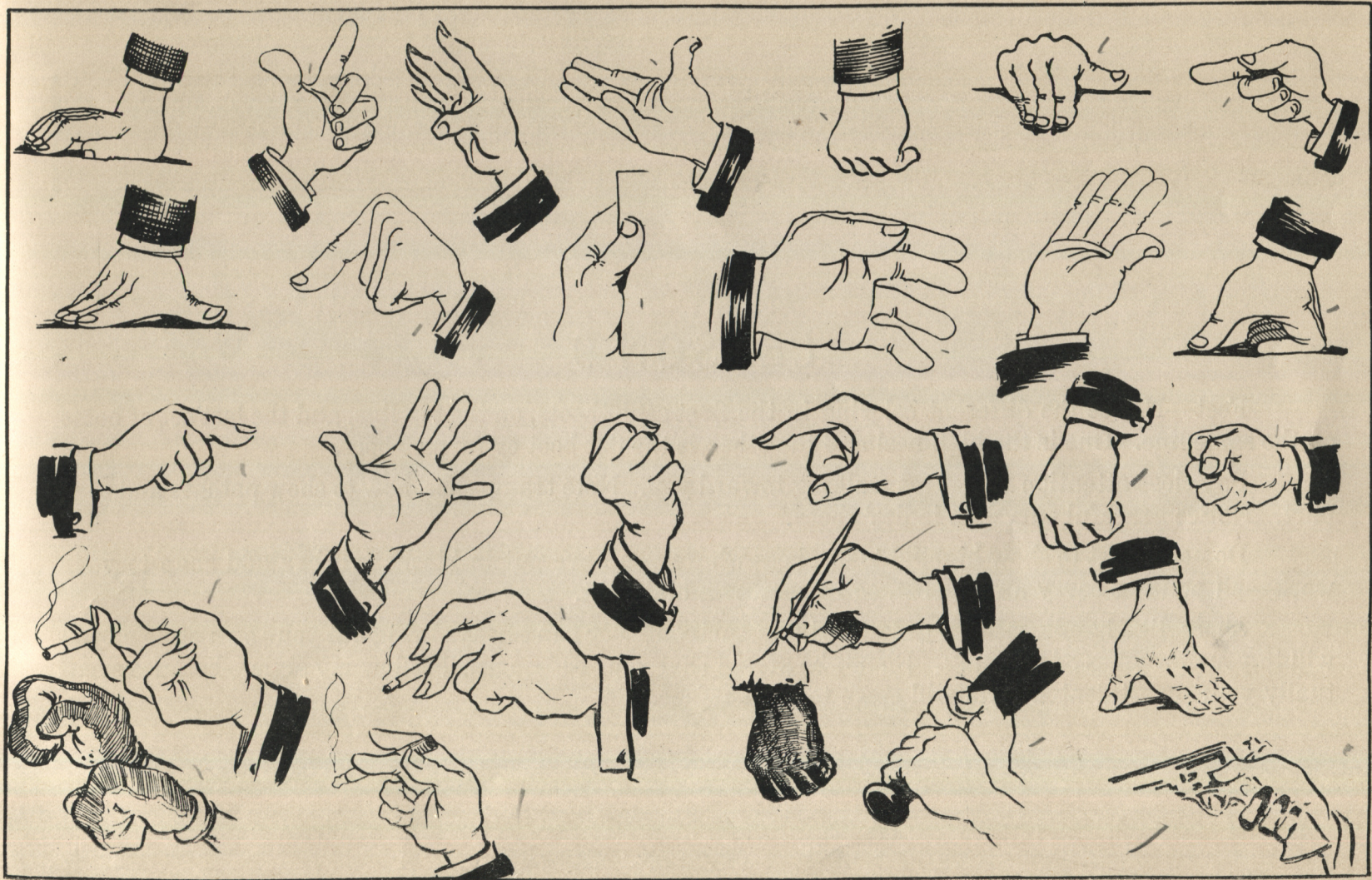


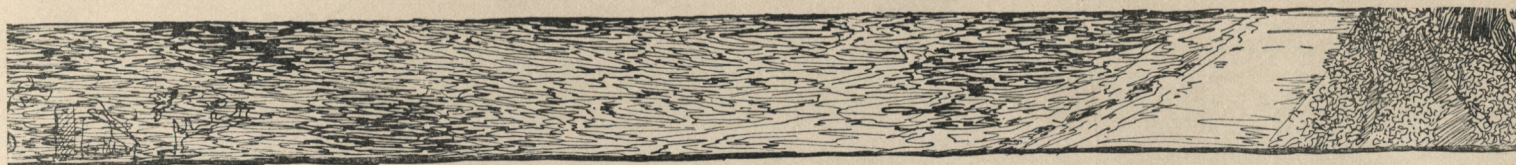
LESSON 8

Hands—Pay particular attention to this plate, as hands are one of the hardest parts of the human body to draw. There is very much expression shown in the placing of hands in a cartoon. If you master this plate you can rest assured that you can draw a hand in any position.

Remember, pupils, do not try to rush this plate through, it is better to take time and remember each hand in your mind, than to slip through them, and when it comes time to originate, forget all that you have done.

If you wish to reverse these hands, take a mirror and hold it up against the side of the plate.

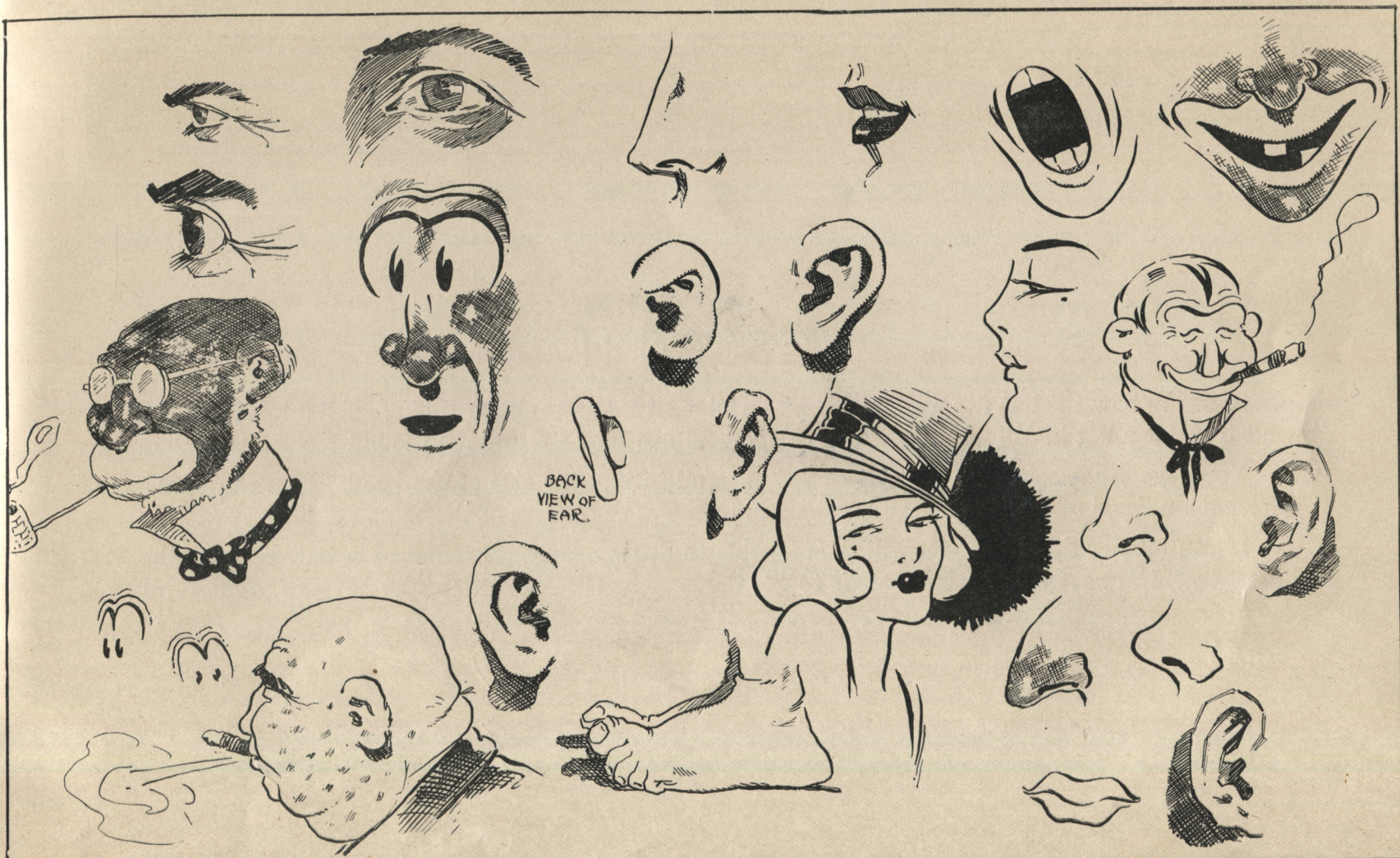


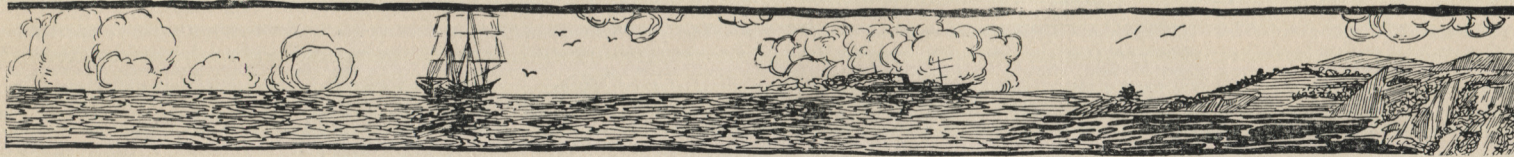


LESSON 10

Eyes, Ears, and Noses—The eyes show the different expressions, such as surprise, in the front view one with the nose and mouth and eyes in the one cartoon. Also, the two under the old coon. It also shows how the back of a fat man's neck should look. Note the different ears. The mouth wide open is meant for a person shouting, the other one is a smiling expression. Pay attention to shadow under ears. This plate also shows different character of noses.

It is well to remember that there is character in ears—note carefully different persons' ears—some are very small, others very large. Then, again, some stick away out — giving a very funny expression. Also, note the different style noses. Pay particular attention to mouths, that is, the corners; you will note a smile turns the wrinkles up, while a scornful look turns them down. In observing these expressions, you will soon train your eye to be able to reproduce on paper what you see. That is how you learn to caricature.





LESSON 11

Showing how the hat fits upon the head. Dotted line shows shape of head. All pupils find it rather difficult to draw a hat in different positions on the head, as they either have the hat too small or too large.

Your eye becomes trained to draw the hat band in just the size of the head. You can tilt the hat at different angles, but remember the band should always be the size of the head.

If you master this plate you will then be able to draw nearly any kind of a hat, because the first and most essential part of drawing hats is to get them to fit the head properly. If you want to draw a person with a large hat on, do not forget to have it come down over the ears. That portrays a hat too large for the individual.





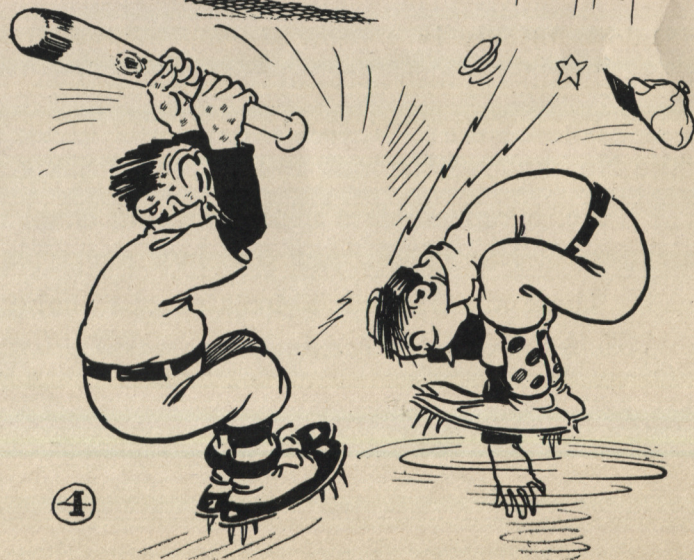
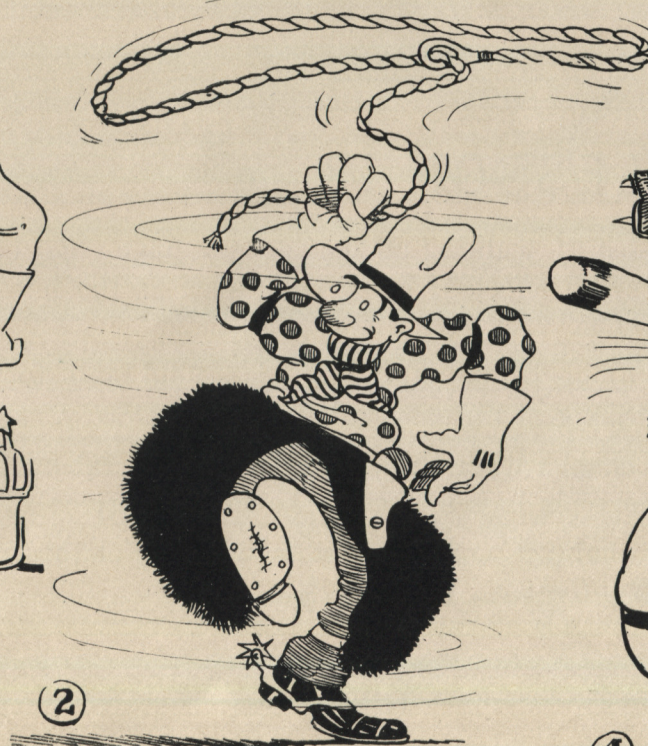
LESSON 12

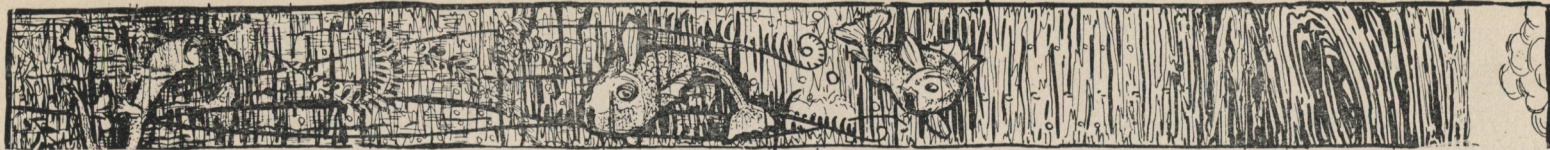
No. 1 was drawn by a pupil, No. 2 is the correction that I have made on No. 1 to show the difference in action. In No. 1 you can see how stiff the cartoon is drawn. It shows no action at all. It would be impossible for a cowboy to stand in that position, while throwing a lasso.

Action in your work is always necessary. To have your cartoons stiff is what makes them look amateurish. No. 3 was also drawn by a pupil, and No. 4 is the correction to show the difference in action.

Always try to show expression on the face while putting your figures in action, such as No. 2 and No. 4.

Remember, action is everything in cartooning. Always try and get as much action as possible—in other words, do not put in corners such as the pupil did with his ball-player who is getting hit. Note the curves on the one drawn below. That is what I mean by eliminating corners.





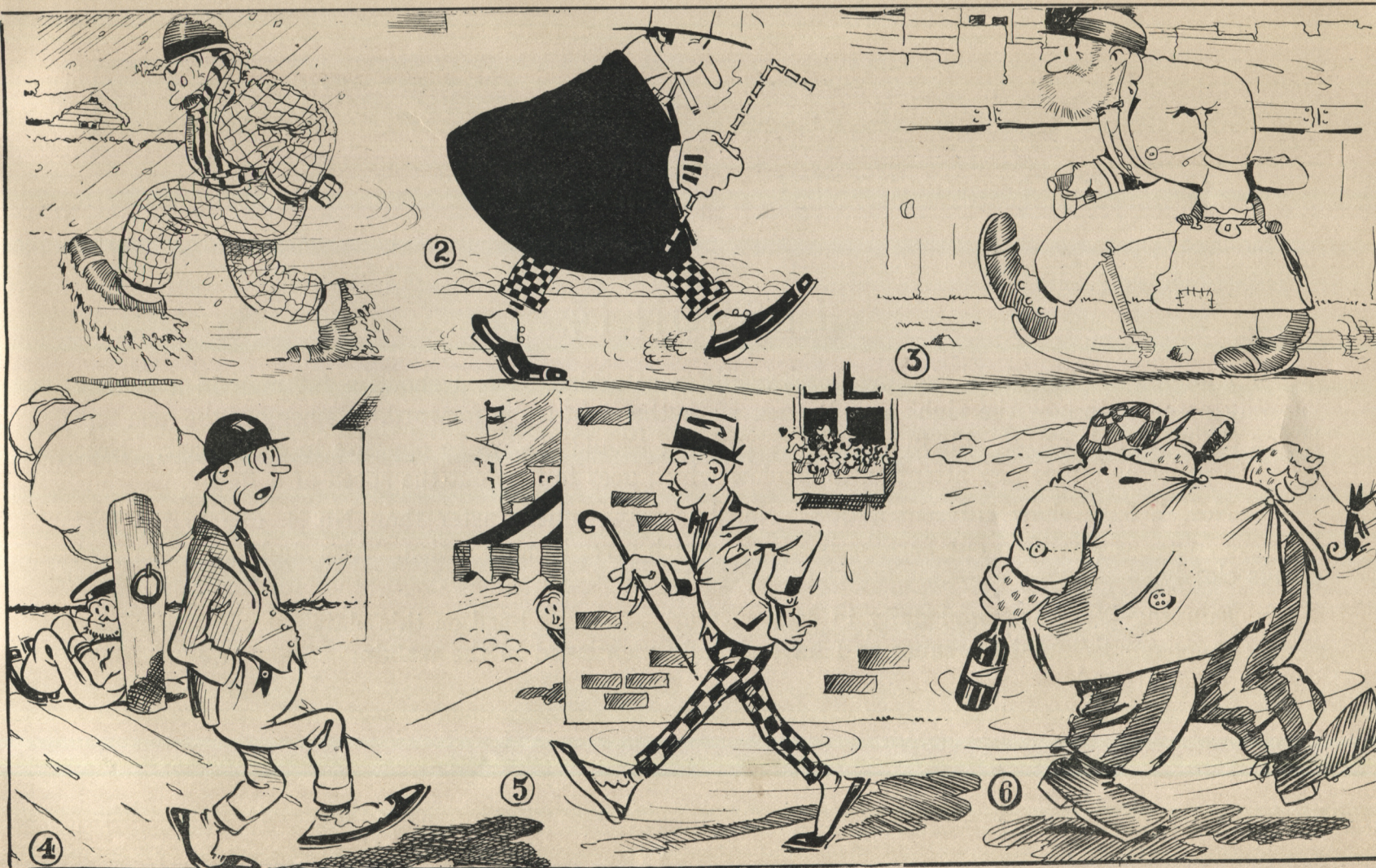
LESSON 13

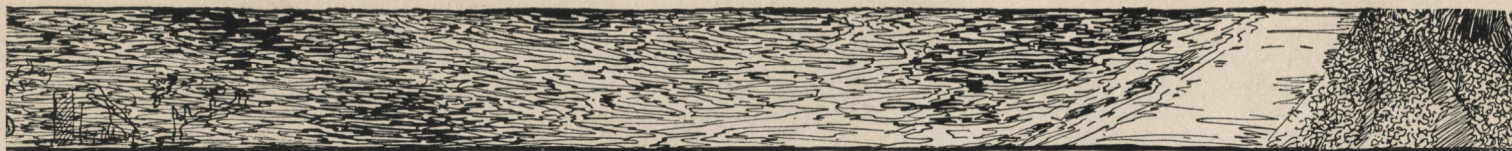
Walking—There are different styles of walking on the opposite page. No 1 shows a man walking along briskly in a snow storm. Note the effect of being cold, such as the head being away down on the shoulders; also note curves to the figure.

No. 2 shows the cartoon walking along briskly also, No. 3 is an old man stooped over somewhat, while No. 4 shows the man to be walking along at an easy gait.

No. 5 represents a sporty looking chap, rather thin, while No. 6 is a fat man. Pay attention to thickness of legs of fat man and how short his legs appear to be in comparison to No. 5.

These six walking figures can be changed around; that is, with the clothes you change on them you will then be able to always draw walking figures.



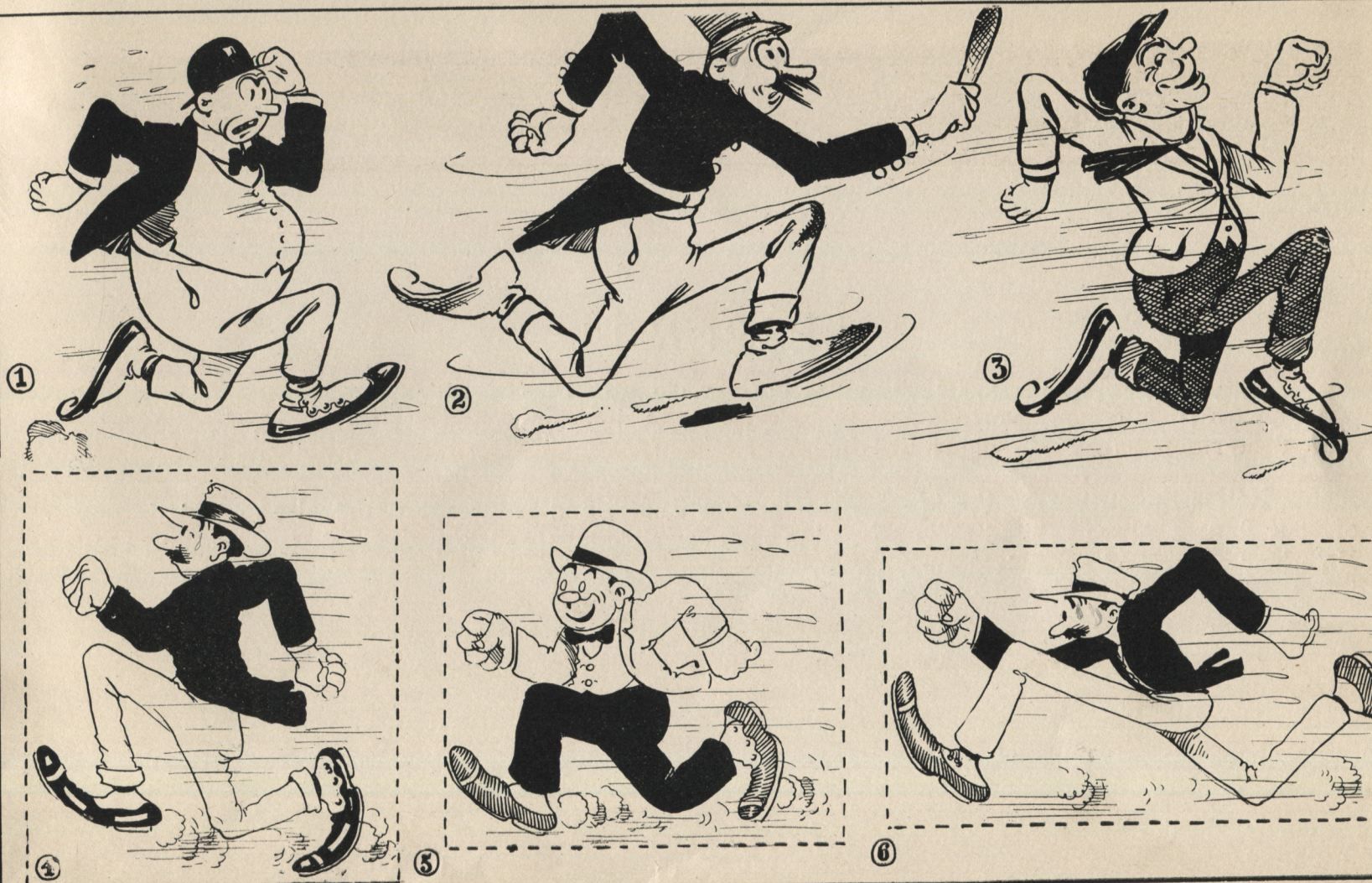


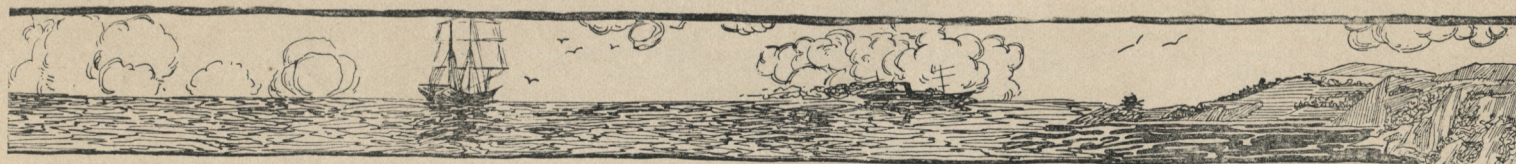
LESSON 14

Running—These show running poses in different action. No. 1 shows a fat man in a swiftly running pose—note how the right arm is back while the right leg is forward. Remember the arm and leg on the right side or left side in walking or running should always be opposite to each other. Note speed to policeman, also pay attention to shadow which goes to help out the speed of a figure.

Nos. 4, 5, 6, show different action. No. 6 is going much faster than No. 4, due to the fact that the figure is stretched out further in No. 6, which gives it more action. Also study the little dust clouds closely.

Running poses are used daily in cartoon work—so work hard on this plate—it will mean a lot to you to master this plate, because as I have already mentioned in the walking pose, you can always change them around.

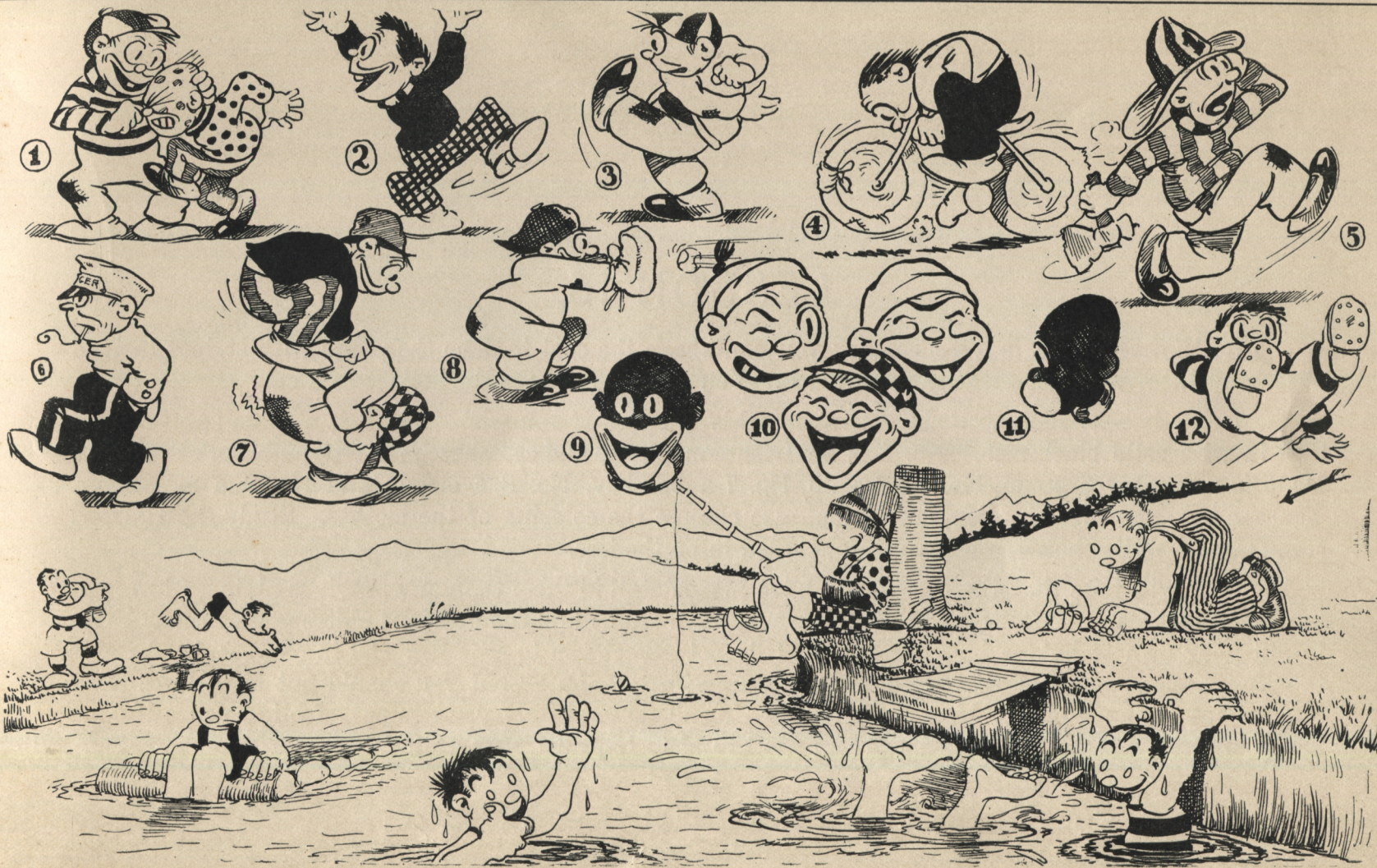




LESSON 15

Kids—Always remember in drawing kids their heads should appear very large, make the bodies small. Give them the same thickness across the legs as you would from the knees down to the feet. In other words, make them short and stumpy.

Notice the curves on the kid figures in Nos. 3, 4, 5 and 7. Never use straight angles in any of your figures, always round them off at the knees or elbows. The lower scenes show a group of kids. Note how water and grass is drawn.





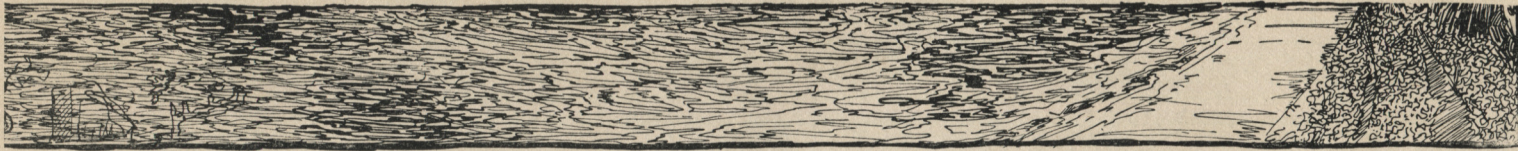
LESSON 16

Costumes—No. 1 is a policeman; you can shade the coat in, also the pants with stripes instead of leaving them white or making them black. You can also change the helmet to a cap.

No. 2 is a soldier; you can also stripe this uniform if you wish. No. 3 is a sailor; you can fill that in with solid black also. No. 4 is an Irishman. Take and crosshatch the coat and check the pants. No. 5 is a country fireman, No. 6 a tramp, No. 7 a bell-boy, No. 8 a clown, and No. 9 a messenger. You can arrange these in different action, also change the coloring of the clothes. Study the railroad track closely, notice how the technique is worked in on the ties.

You will note that these cartoons have more detail in them than any previous plate. I have put the detail in because I feel that by the time you have studied all the previous plates you can now begin to put your own technique in. Remember, I do not expect you to sit down and in one evening be able to draw these cartoons on this plate and use your own technique—but you should put in at least three or four days to each plate. Now don't forget—if you do not study you are only fooling yourself—not me or any one else, so work hard and you are bound to improve your cartooning.





LESSON 17

Nationalities—No. 1 is “Johnny Bull,” or England. No. 2 France. Note costumes on these closely. No. 3 is the well known figure, “Uncle Sam”; No. 4 is a Mexican, who can always be recognized by his large hat; No. 5 is the Chinaman; No. 6 the German, which is always portrayed by the large mustache and fat figure; No. 7 is the Turk. Note the way they generally sit.

Always try to get the characteristic feature of each cartoon that you make, by placing them in the different poses that they are generally drawn in. No. 2 is an illustration of it, the Frenchman with his hands in the air, the Chinaman with his hands in his sleeve, and the Turk sitting in his usual posture.

No. 8 is a Japanese, No. 9 is an Italian, and No. 10 is the Scotchman, while No. 11 is the Hindu.

Of course, there are many nationalities who are represented by different characters, but these are the leading ones, and if successfully accomplished you can easily draw most any kind of a national figure.





LESSON 18

Women—Dainty girl with muff and cloak. Nos. 2 and 3 are entirely different drawings, extreme cartoons. No. 4 is a semi-cartoon and illustration. No. 5 is a cartoon showing a woman going along the street with her nose up in the air. No. 6 is a theatrical figure. No. 7 is a very stout woman.

In drawing women you must take precaution to get the swing to your work. No. 8 is the kind of type we do not want for our mother-in-law. No. 9 is an illustration of a girl in a summer attire. No. 10 is a girl in a single piece bathing suit, which is now in vogue. No. 11 is the average type woman that you will find on the street most any time.

Remember the hands and feet of women should always be drawn small. Note the touch of coloring in each of the cartoons.



LESSON 19

Note how simple I have made No. 1—the black coat and white fur is the color scheme, also the black and white hat; as women characters are hard to draw, please give this plate plenty of attention. Nearly all cartoon strips today are carrying the figure of a young girl or wife; therefore, these twelve cartoons should come in handy. Nos. 2 and 3 are very similar except the right arm and head are different. You can change these around after you have learned to draw them without copying. Four and five are the same characters, only different poses. I have kept the dresses simple; you can change them, also put on a hat or probably a fur.

No. 6 is a sitting pose, also No. 7. These are very easy to draw once you master the standing positions.

No. 8 shows a fur coat like No. 1, only I have lined the coat, instead of solid black, to give it a tan or gray effect. Please note the hands. You should always draw them by making the fingers thin. Almost a single line will give the dainty hand effect. Also keep their feet small—that refers to the young lady type. Of course, you no doubt have seen older women with enormous feet, such as Nos. 2, 3 and 8 on the previous plate.

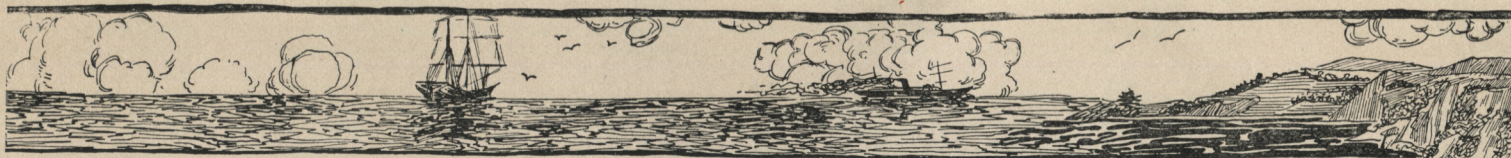
No. 9 is a figure of contrasts. The black hat with white stripe makes it stand out. Notice the thin white lines left to show creases.

No. 10 is a simple figure of a girl telephoning. Note bottom of dress, the way the lines run.

In No. 11 the dress is merely irregular lines drawn in to give it a pattern effect.

No. 12 is a simple standing pose with hands raised to give a good-bye pose.





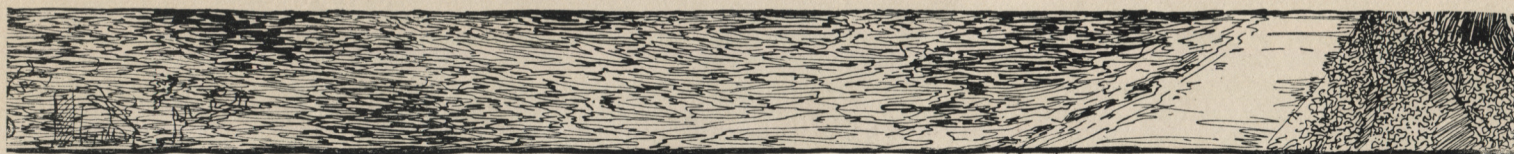
LESSON 20

Extreme Action—These different poses represent characters in action. Note expression on all their faces. It shows men running, crawling, sliding, jumping and falling.

You will note this plate is done in black and white. By that I mean there is no line work or cross-hatch. It has been drawn this way to give the pupil a chance to study the action. Of course, you can by now, put in your own shading—which you should do after drawing them with solid blacks. You should also reverse them, and originate your own shading. This plate may seem extremely hard to master, but if done properly you can feel happy—because you are now well advanced. You should keep all your work so you can look back from time to time and see your improvement.

There are any amount of other action pictures, and you can master all of this kind of action yourself and do the work originally. You will no doubt find this plate one of the hardest in the book.



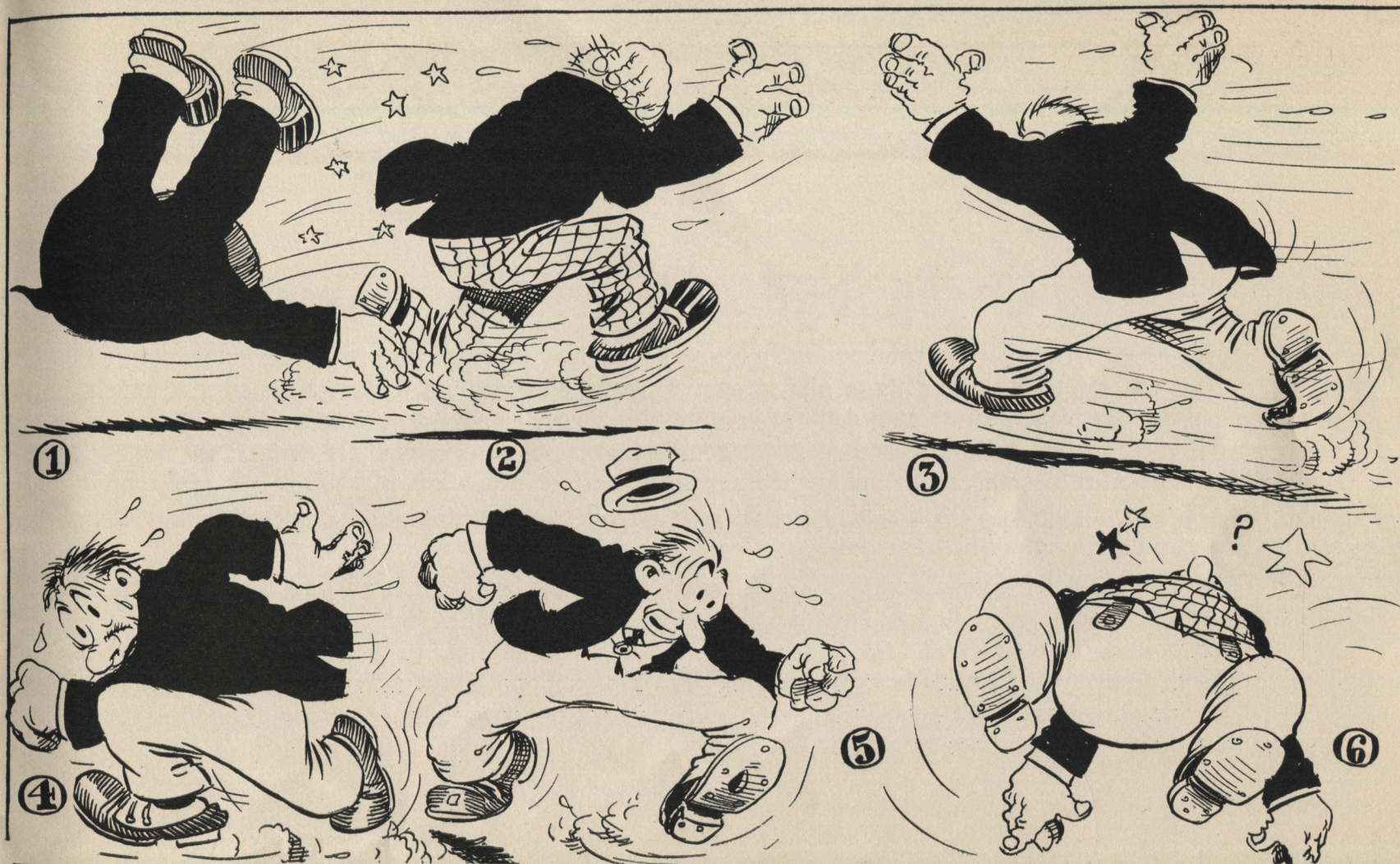


LESSON 21

Notice the wrinkles in both these plates, as wrinkles mean character in a cartoon. Keeping them from becoming stiff. The four running poses take in side view, front view and rear view. You will notice that all of the heads are lowered, which give them action. The two falling cartoons of the fat men show one with the feet up in the air and the other with the feet lowered—either is correct.

No. 7 on the preceding plate shows practically the same pose as No. 6 on this plate, except one is a thin character and the other a fat one.

In No. 5 note the expression on his face. He is sure anxious to get away, also No. 4. Notice the shadows, especially in Nos. 3 and 5.





LESSON 22

Sports—No. 1 is a batter, catcher and umpire. Note how action lines add to extreme action of cartoon. You can change the coloring of the catcher to gray, such as line work. Note size of hands on football player, in No. 2—in cartooning that is allowed. No. 3 is a college oarsman—note shadow on water how it rides up with the wave. No. 4 is a tennis player; they are generally dressed in a white suit. In No. 5 notice legs; near the ankle they are thicker than in the calves. No. 6 is a track runner. No. 7 is a golf player. No. 8 a high jumper. In No. 9 note how the wind is blowing the collar and bottom of pants. No. 10 is a bowler.

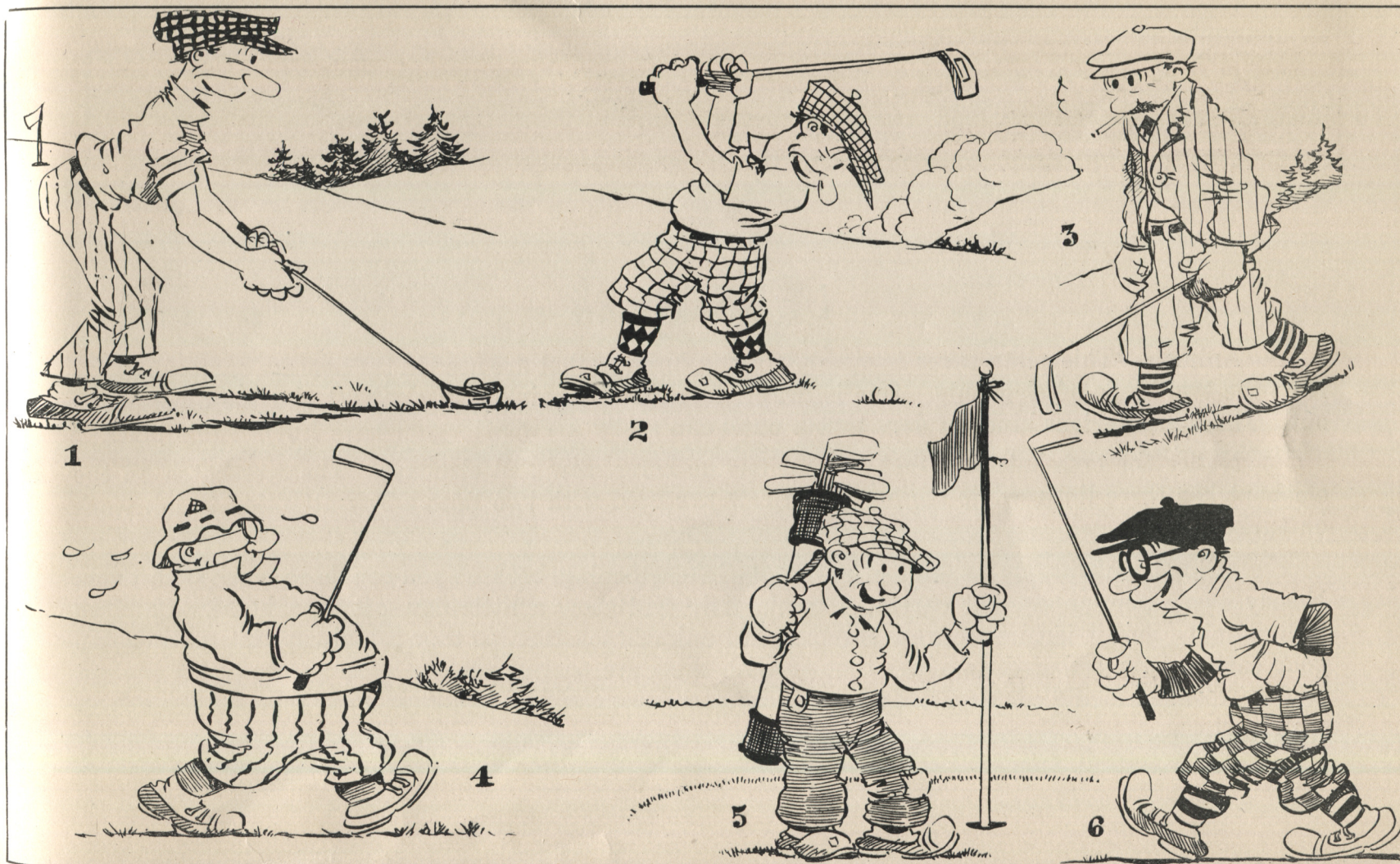
This is the general line of sports. You should by this time be able to draw any other sport such as fishing, etc. I feel that if you just have a guide to go by you can then originate your own comics. Try and remember, don't just put down a few lines and let it go at that. Try and see if you cannot improve the drawing you just made by redrawing it. You will no doubt find a vast improvement. Again, I want to mention, don't rush your work. Also, do not be too serious. Cartooning is the art of bringing out the funny situations of events.

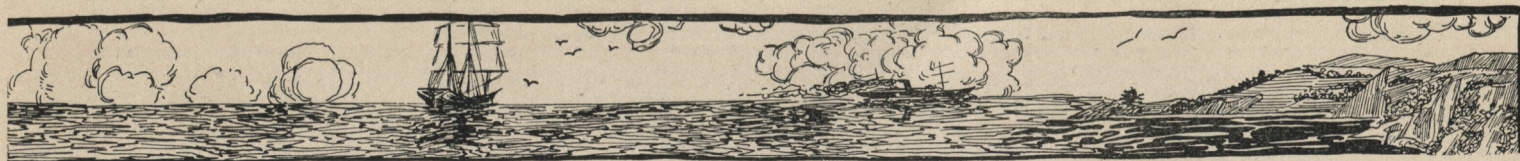




LESSON 23

Take notice that this plate is drawn up in light effects to characterize the different outfits worn by the average golfer. Remember that color to a cartoon is very essential. If you will remember, you very seldom see black on a golf course; by that I mean a black suit or a dark skirt. To illustrate a swimmer you always put on a bathing suit. Likewise, to make a cartoon of a golfer you generally portray him in a light or loud-colored cap, sweater, knickers and hose. In figure 1 notice the pose. It is the figure of a golfer ready to tee off. In the distance note the flag to show a green. No. 2 is the cartoon of a golfer about to hit the ball. No. 3 is of a golfer who no doubt is slicing every shot. It shows him in a sort of downcast mood. No. 4 depicts the character of a good-natured fat man, who no doubt laid his shot on the green. No. 5 is a close up of a caddy. No. 6 is a cartoon of a wise golfer, such as you will find on any course. Pay attention to the little background scenes, also shadow and grass effects.





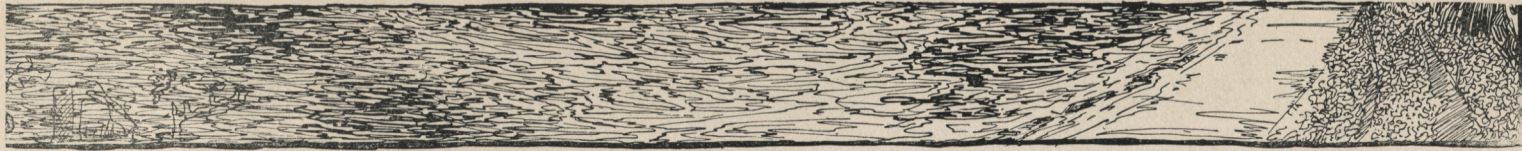
LESSON 24

Animals—This plate takes in nearly all the animals that are used in the average cartoons daily. Note the two kinds of elephants. One is drawn to show the hair on an elephant and the other without. There are various kinds of dogs that a pupil can easily draw after you have learned this plate.

Notice the crosshatching that is used on the horse, cow and elephant. The crosshatch on the elephant has three lines, while the horse and cow are used with two lines. Pay attention to ink work on turkey also.

Animals are nearly as human as people in cartooning, because you can do so much with them. Nearly every newspaper that carries a comic strip will show a little dog, cat or a horse. Children love animals, and it is nice to draw children and animals together, as they are always interesting. In your cartoons remember the sayings that go with them are part of your success. Some of the highest paid cartoonists in the country today have been most successful through their witty remarks aside from their cartoons.





LESSON 25

There are three different Blaisdell pencils used on this plate. You will note the different tones due to the different hardness of the pencil. The heavy, wide one marked No. 1, is very soft and greasy. No. 2 is not so soft, while No. 3 is quite hard.

In the trunk of the tree you can see where the three pencils were used. The marks on the side also show which pencils were used. With the soft pencil No. 1, note the wide, black effect, while the other two give a sharper line.

Nearly all editorial cartoonists use this method of cartooning—that is, Blaisdell pencil work. You can get wonderful shading tones and in much less time than with pen and ink.

This plate should be studied carefully. After you feel you have mastered the effect, I would advise you to draw a few characters with these kind of pencils, then add the backgrounds to them.





LESSON 26

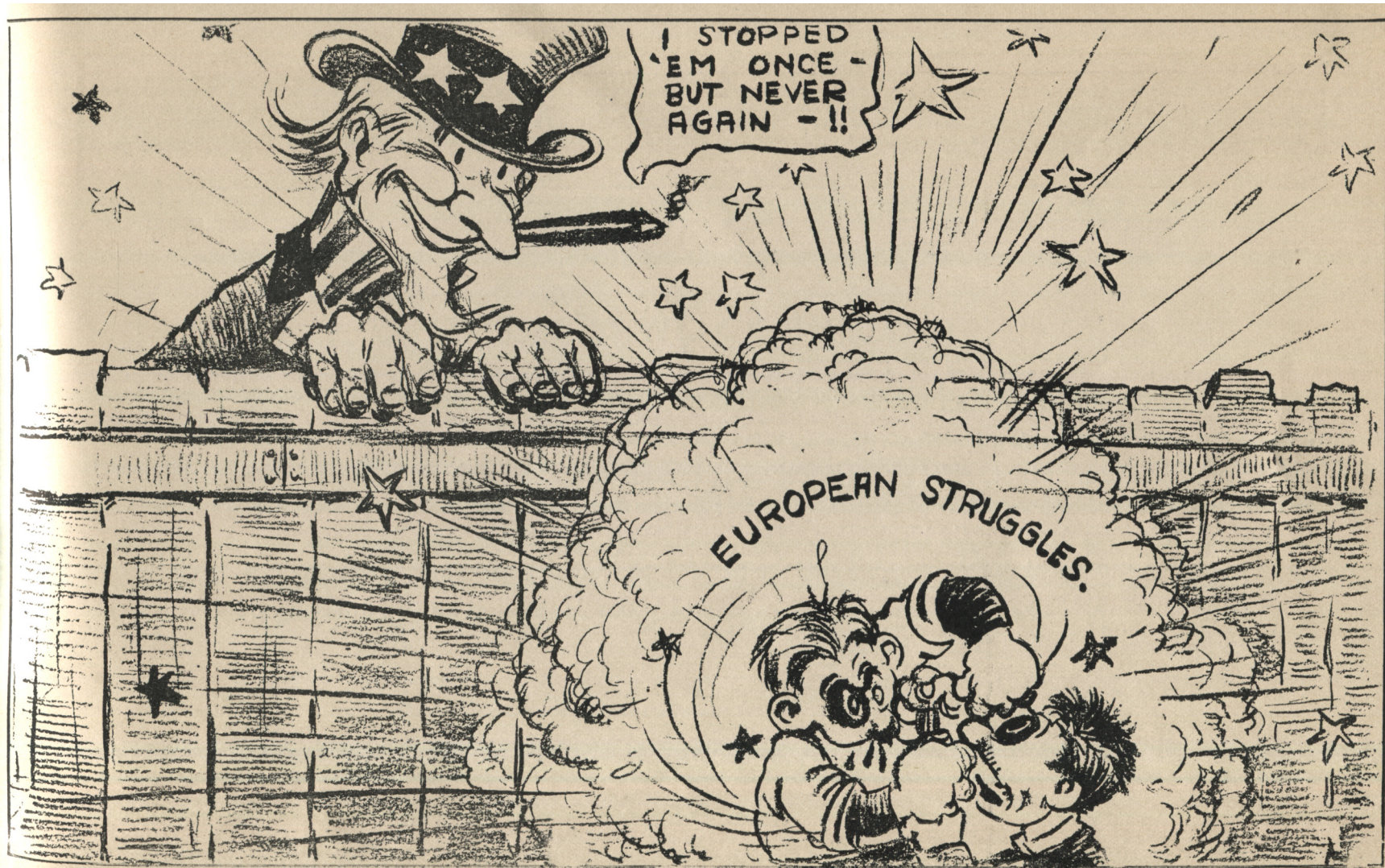
This editorial cartoon is drawn in Blaisdell only. There are no pen and ink lines whatsoever used. You have your own choice whether you wish to make a composition cartoon of both ink and Blaisdell, or in other words, filling in the dark places with ink instead of pencil.

I feel quite sure that if you have conscientiously studied and practiced these plates in this book that by this time you should have developed your own style enough to satisfy yourself as to just what method to pursue.

Naturally it is easier and simpler to draw larger figures such as that of Uncle Sam in pencil. You will find that if you are doing a strip cartoon—such as you find in the daily papers, then it will have to be worked out in pen and ink. The average editorial cartoon today is nearly always drawn in Blaisdell pencil. First you outline your cartoon in regular pencil until you are satisfied that it is what you want, then rub them out lightly before drawing over them with your Blaisdell pencil, because it is hard to erase a Blaisdell mark.

The previous plate of the tree, if studied and practiced upon, would be of great assistance in drawing a cartoon, such as the cartoon drawn on the opposite page. To be a successful editorial cartoonist one must be abreast of the times on all topics, such as local happenings, state politics, national politics, and international affairs.

Always remember a good editorial cartoon, with a good idea and a good caption, is worth more than a page of editorial writings. Therefore, if you have adapted yourself to the editorial line of work, always try to get a good punch in your cartoon.

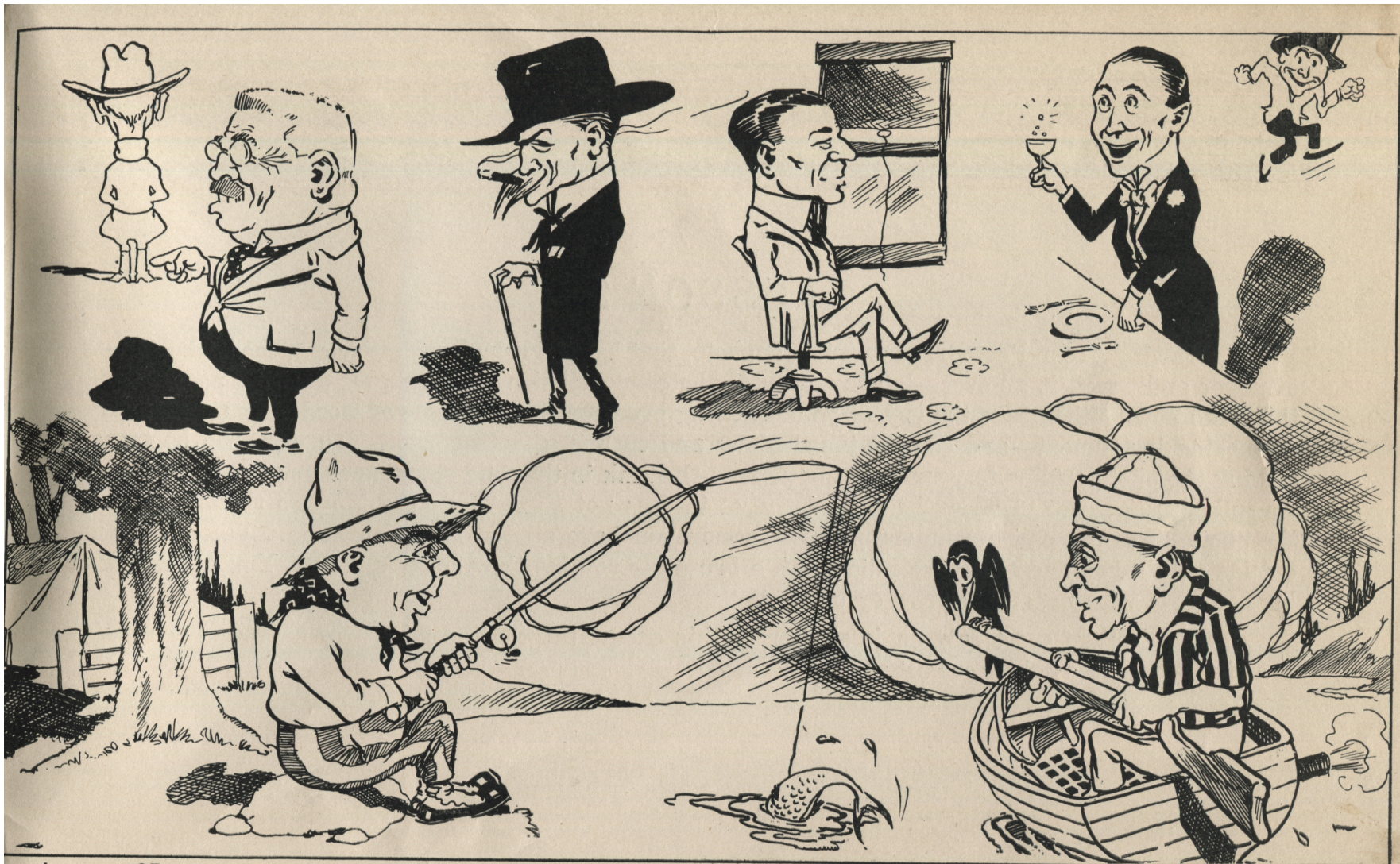


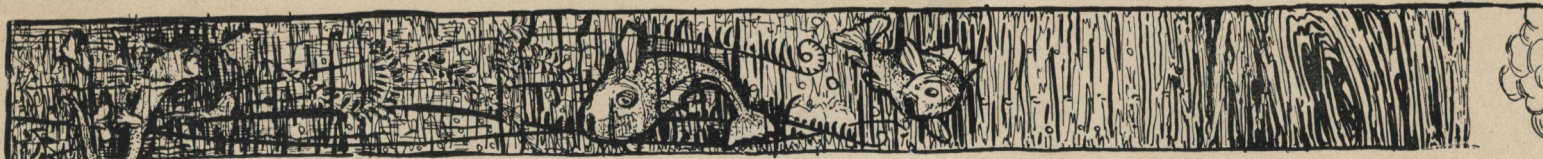


LESSON 27

Caricaturing and Pen Technique—Note that some of the figures have solid black suits, and some have black and white, while others are just outlined. They have large heads and small bodies, which you will find rather hard to draw. Note the pen technique in the man fishing, such as the shadow under hat, also tree, and on top of tent. Note how the river is drawn, and the ripples around the fish, and in back of boat. Also the shadow on the back of the boat from the gun. You will note the three kinds of shadows. In the upper figures first is solid black, then crosshatch, then just line work. As there is no set rule, it is up to your own judgment and composition of the cartoon as to which one you care to use.

If you study this plate carefully you will find yourself putting on the finishing touches to your cartoons that will be most encouraging.

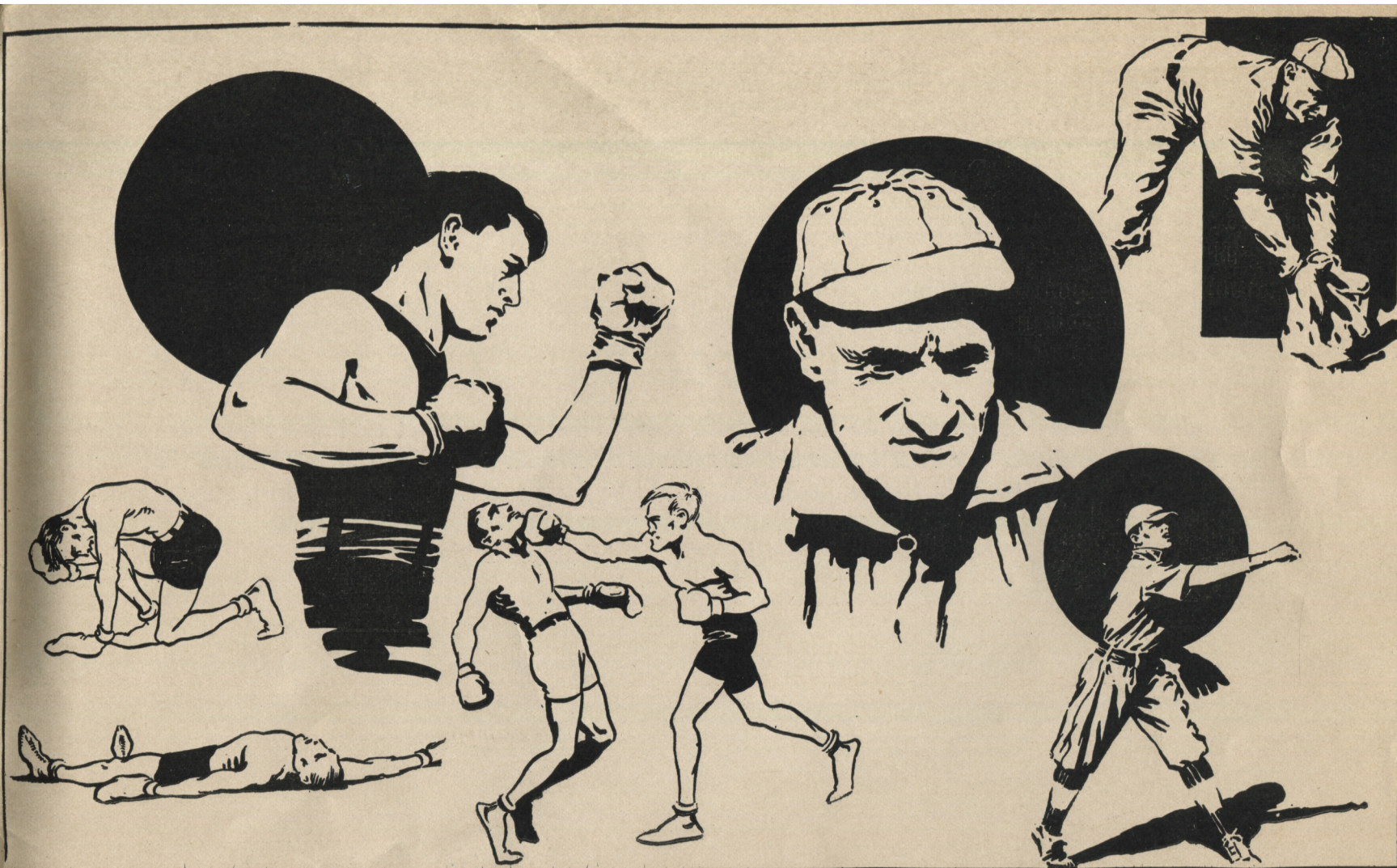


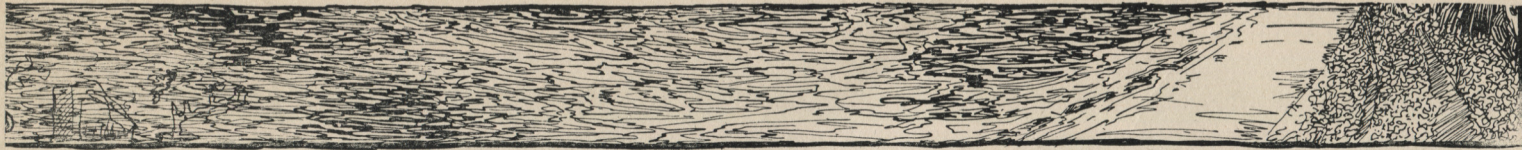


LESSON 28

Drawing from Photographs—Take a photo that has good shadows, also clear, then take a piece of paper and pencil it all over—lay same under photo—pencil side down on your drawing paper—tack the photo down—then take the end of your drawing brush or a sharp piece of wood if you do not own a marking instrument—and go over the shadows and outline of your photo. You will then be transferring the photo outline to your drawing paper—then ink in the solid shadows as you see on Plate 20. Be sure you have the photo well tacked down, so it does not slip. Keep the top two thumb tacks in the photo, then you can lift up the photo to see if you have all the lines drawn in. When finished outline with a pen and fill in the solids with a brush, as you see them on this plate. You can add the backgrounds with squares, circles or oblongs.

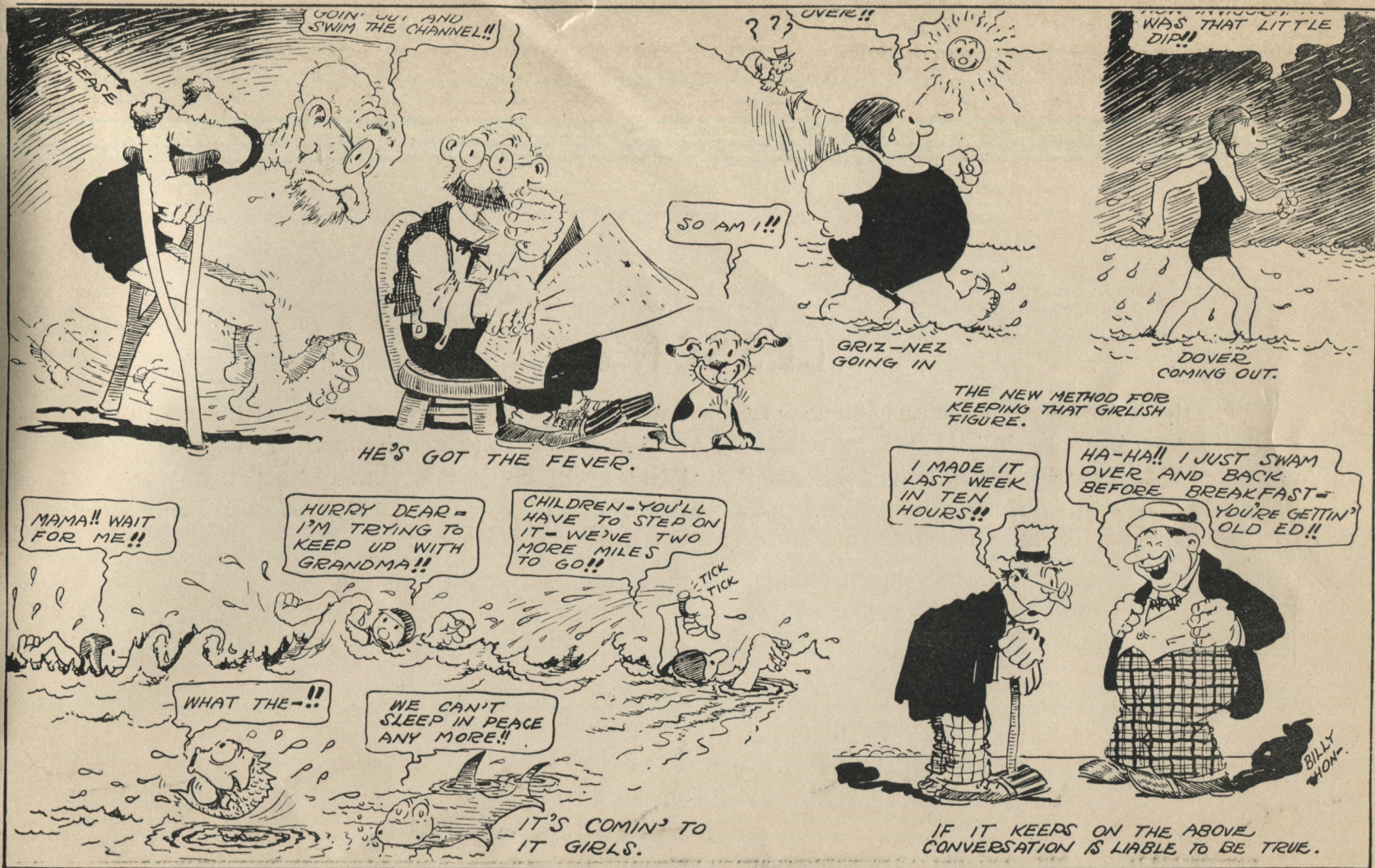
The average sport cartoon is similar to this except there are comics drawn around the main drawing such as the fighter or bust of the ball-player.

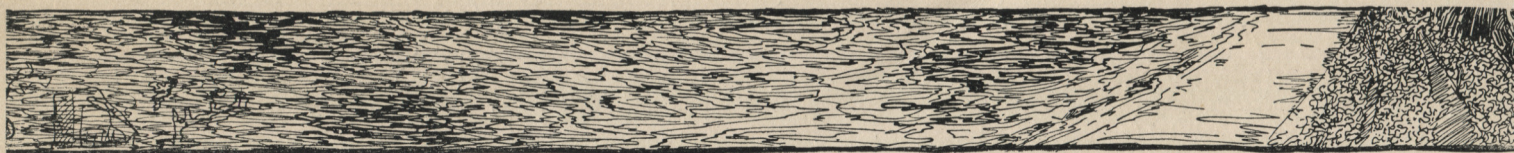




LESSON 29

Kindly note that the cartoon on the opposite page is one of the sport cartoons that I drew for the San Francisco Bulletin. It is a burlesque on swimming the English Channel. I believe that you can almost find figures throughout this book that would be fitting to a similar cartoon that you yourself should try and originate. Remember originality is everything. Try and think up comedy situations on timely topics and then illustrate them in your own original style.





LESSON 30

On the opposite page are two cartoons that were recently published in the San Francisco Bulletin as a daily feature series, captioned: "At the Age of 70." I also ran this series on the Daily News in Los Angeles as "Movie Stars at the Age of Seventy," depicting how our movie stars will look at that age.

It is original ideas the newspapers want. So try and think up new and interesting ideas for series.

