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Inside Facts

about the
Cartooning and Illustrating
Profession

BY

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“Hersh”

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Introduction

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THIS book is written for the benefit of Correspondence and Resident School students who are striving to make a success of the Cartooning and Illustrating profession. It is not a lesson in drawing as you might presume, but a bookful of information in regard to the professional side of newspaper work. It seems to be one of Nature's laws that each one must learn by his own experiences, but why not benefit by some other artist's trials and tribulations?

For some time I have felt it my duty to place before the students these *Inside Facts* that are essential to the success of the newspaper artist of today. All of the information in this book has been obtained by me through the same years of struggling as many of the others have endured, and by being in actual contact with the professional men of today.

In the following pages I have endeavored to state as clearly and precisely as possible, these *Inside Facts* and hope that they may prove to be as beneficial to you as these years of experience have been to me, and serve to throw a new light on your work which will lead to your ultimate success in the Cartooning and Illustrating field.

Sincerely yours,

RALPH A. HERSHBERGER

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How and Where the Comic Strip Artists Get Their Ideas

CHAPTER I

IT has been the unfortunate fact that the schools today teach the wrong methods which lead to the success of the Comic Strip Artist, and a great many of the schools do not actually know the methods used by the comic artist. They teach originality in strips which is necessary to a certain extent, but they do not teach the right principles upon which to build this knowledge.

There are many definitions of the word Originality, and which are very often misconstrued. Originality generally speaking is the means of producing something entirely new. This is the narrow definition of it and the one which often creates trouble, and makes work much harder. Originality as generally spoken of in the newspaper world is the means of combining a number of old subjects or stunts as you call them, but working them out in another way so as to make it appear original. There is just as much originality to this as there is to the first phase of it—you are creating something new but you are basing your work on a solid foundation and can rest assured that it will pass ten times to one in preference to the one you have doped up as purely original.

You may think your idea is just the thing, but you forget that the editor may think otherwise (considering his clients) as he must look at it from every standpoint—the business end of it as well as the artistic. What may appeal to you as A-1 may not appeal to him, so why not follow the old standard which you may rely on to get past?

When you have to sit down and think up something really funny that you have never read or heard of before, you are going to have an awfully hard task and when you do think of something it may not be humorous to the

people at large—the readers of papers. As a matter of fact it is almost impossible to think of something purely original—just try it if you don't think so. Nine times out of ten you think of an idea you have heard someone else spring or have read somewhere. There is very little of this original stuff in the newspaper world today, except in a very few instances. It is all old stuff hashed over and over again, but always applied in just a little different way.

Have you ever noticed how many comic strip artists and daily cartoonists have used old ideas time and again, and you wonder how they got by? Did you stop to realize just how they were applied in a new way? This is the whole secret of the comic strip profession.

You start to think up original ideas for your lessons on comic strips, but you seem to fail to get anything good. I have experienced it and been discouraged, but there is no reason to be, for you have only gotten the wrong start. Merely because you can't think of a few original jokes on the instant is no reason for you to think yourself a failure. Just the same as if you saw a good Juggler—keeping as many as six to twelve balls in the air at the same time. It is an easy matter for you to watch him, but try it yourself and see how quickly you will fail. You say, "I never could do that," but you do not realize at that moment, that the Juggler has probably spent days and years at perfecting this one thing. You say, what has that to do with this case?

You cannot expect to make masterpieces to start with, jokes, drawing and all, without the necessary practice and thought training, just as this Juggler has trained his eyes and arms. That is the big point in the comic strip art, and the biggest secret of all is, that you must have something to study and with which to train yourself.

Study the other man's art. This is the road that has led many young artists to success. Not only study the ideas but the technique as well, how the idea is applied, and just what point makes it funny to you. If you follow

your own course as to ideas and technique as schools in general teach you, you will never reach the goal you are striving for. You must follow in the footsteps of the older men and then branch out into originality afterwards or whenever the time is ripe for it.

That is the story of the success of most of the big men of today. They in turn picked out a certain big man—studied him thoroughly and then branched out into the originality that has made for them their present fame and fortune. *You must follow along some definite line to make a success.*

You say “This is copy work and that copy work will never get you anywhere.” It certainly will if rightly applied. Copy a few of the drawings of the cartoonist you wish to follow up and then start drawing your own stuff but following his technique. After some time you will naturally from this fall into a technique of your own. Some papers demand that your work have a certain technique which they prefer.

Study the ideas well—day in and day out—and in a short time you will be surprised that you can sit down and think up an original idea. Perhaps an old one worked over. You must develop your sense of humor and you can do this only by studying the other man’s work until you can safely judge for yourself whether the idea is strong enough and just whether it will be acceptable to others. During this time you are training your mental capacity as well as just what ideas are good to sell, and that brings success. I know of no better way to develop your sense of humor than to read Comic Strips and jokes in weekly magazines, such as Life, Judge and many others which you can purchase at news stands. This is only the beginning, but half the battle and will give you an idea of just how to start along the right lines.

Now the big question arises as to getting the ideas, and how to keep them up day after day, year in and year out. To keep this up seems almost an impossibility and

idea each day—something that no one in the world ever thought of before.

One way to get ideas and which many Cartoonists use, is by *observation*, and that one word takes in a wide scope of things. You overhear a funny remark made by someone in a crowd, or perhaps you saw a funny incident; jot them down in a little booklet or retain them happen; jot them down in a little booklet or retain them in your memory. Improve on them later and apply them to your own work. Study the points that make people laugh. You will find that it is always the unusual situation. As for instance, the Mutt and Jeff Strips. They always start at the beginning of the Strip in a sensible conversation or act, but always end with the unexpected. Something different from that which would be the natural outcome, and that is the point which makes them good.

Every day topics, current events, are good things on which to base a good many of your ideas, for they will always be up to the minute and at the same time interesting. You will probably remember before the United States entered the War, how Mutt and Jeff went to the Trenches in Europe, and the unusual things that Mr. Fisher had them do. This was interesting because that one subject was foremost in the minds of the people stronger than anything else.

Also note for instance, how Walter Allman in the "Doings of the Duffs"—put out by the Newspaper Enterprise Association—used Wilbur as an enlisted Private, and worked out unusual situations for him. It makes sort of a lead to follow. If you once get started on a certain line of ideas it is a simple matter to keep them up by applying everything you hear and incidents you see to this special line, and bring out just the opposite from that which the people are looking for. It may be in the reading matter alone, or in the action in the last picture. Some Strips differ, many of them bring out their ideas in the wording and others by the action in the last picture. This

no man under the sun could do it and have a *brand new* all depends upon the kind of a Strip you are drawing.

Another method of getting ideas and one which is quite frequently used by a good many of the Artists, is to work up into Strips, jokes they have heard at theatres, but always using their judgment and not springing the old stage jokes which everyone knows.

For instance I have seen a certain comic strip artist on a Cleveland Service Syndicate make Strips using the identical jokes that he had heard at the Cleveland Hippodrome, and which I had heard there the same week, but which probably thousands of other newspaper readers had never heard and of course he gets credit for them from those who do not know differently. This is no discredit to this artist, but he uses his discretion in doing these things and it has made him famous and gotten him into the right line of thinking so that he is able occasionally to take one subject he has heard, and probably make five or six Strips on that one alone.

Another easy method used by many, is the taking of jokes from such magazines as Life, Judge and many other weekly comic magazines, and making the joke into a Strip. I have seen hundreds of them used by the Comic Strip Artists which I myself had read in one of these magazines. But the people, and there are hundreds of them, who do not read these magazines, give the Comic Strip Artist the credit for them.

It is *original* for the fact that he has revised the joke to fit into his Comic Strip. That is the difference in the word Originality. This is where the schools teach you the wrong Originality. Real Originality comes only with development, as anything else, and this is the shortest cut to it, and makes your work productive while you are in fact leading to higher things and at the same time becoming famous as a humorist.

There are numerous joke books that you can pick up at Book Stores—even some old ones. Revise them and

the majority of people and even the Editors will give you credit for them. If you are running kid stuff, such books as Peck's Bad Boy, Plukey and Beany and many others will give you a great variety of ideas. That is how I worked out most of my Katzenjammer Kids for the Cleveland Leader and got credit for them from Editor and all. Of course, revise them just enough to fit your Strip without losing the main point of the idea.

Numerous books of the leading Humorists will give you many ideas—such books as the works of Mark Twain, Charles Dickens and many others too numerous to mention. You can get all these books by inquiring at your book stores and book agencies. Another book known as Miller's Old Joke Book has given many an artist ideas. These same old jokes are hashed over and over again, but always applied in just a little different way.

Here is the big secret of the success of a great many of the New York Syndicate Comic Strip Artists—such men as Herriman, Hoban, McManus and others. They get their ideas mostly from the foreign magazines, such as London Punch, London Sketch, London Tit-Bits and numerous others mentioned in the back part of this book. I have read jokes in Tit-Bits that Hoban used a few weeks later in his Strip—"Jerry on the Job." All the German humorous magazines, Italian and French are also good. These are best to have, for very few people think of reading foreign magazines and hence the credit is all yours for the brand new joke.

These are the facts that no schools will divulge to their students, or artists care about telling. It is the fundamental principle of their success and which has brought them to the pinnacle of fame. Does it not seem an easier matter now? I do not say that every idea that appears in a Comic Strip is an old joke, for by following these methods they have so trained their minds that they can at ease "between acts" get up some real original stuff. It is the development of your creating power. You unconsciously by this method develop your sense of humor

to such a high standard, that you can with little effort work up into ideas the little funny incidents and sayings of life.

These are the real *inside facts* that lead to the success of the Comic Strip Artist and which you can also do with a little extra effort on your part.

Study all the Comic Strips in the papers and find out just what characters you wish to incorporate into your Strip, and what kind of characters are more likely to be good. Then get these magazines and booklets and choose the ideas you can use along your line and put them into your Strip. If you should happen to live in the country or small town where they do not handle these books and magazines in stock, send to your nearest town book store for a list of these and a list of their humorist's books, jokes, etc., and send for them direct. The magazines such as Life, Judge and foreign magazines you can get in any news stand or they can order them for you.

If you follow these methods carefully and with discretion there is no reason why you should not become a successful Comic Strip Artist in a very much shorter time than by following the old way of doing things. But be sure to bear in mind the following principles and use them in this work:

Take your jokes from Life, Judge, London Punch, London Bystander, London Tit-Bits and the other magazines listed in the back part of this book, and revise them to fit your Strip.

Use Theatre jokes whenever you think they are new enough.

Practice Observation and apply it to your Strips.

Copy Comic Strips until you acquire a technique of your own.

Study the other man's work.

How to Submit Comic Strips to Editors and Form of Letter to Go With It.

CHAPTER II

IN submitting comic strips to publishers it is a professional rule to send six strips. That means enough cartoons for one week's service. It gives the editor a chance to see how you handle your ideas and just how you follow up your subjects. He can tell by looking at the week's work whether your jokes are strong enough and whether you are able to follow up this certain strip with jokes equally as good from day to day. If he thinks you are not capable of keeping them up he will turn them down.

All syndicates make contracts with newspapers for one year for the service of a certain strip, and if the artist falls down on the *job* the contract is void and the publisher loses the money.

Draw your Strips 20 inches long and 5 inches wide and then divide into panels any way you wish. This is about the regulation size used by most of the papers.

Never send your drawings to the publisher, rolled. Nine chances out of ten he will return them without even looking at them. They are very hard to handle, especially heavy bristol board after once being rolled will not make the neat appearance that it did before, and are not as easily accessible as the flat ones—; so mail them flat. Draw only one strip on a sheet and leave about a two-inch border all the way around. That will make six sheets and easily stiff enough, when packed together, without using any heavy card-board to brace them.

Address your cartoons and letter to the "Art Director" of whatever publication you may send it to and always enclose enough stamps for return. For if one publisher refuses them another one may not.

Below is a good form of letter to follow. Always keep it simple, never tell them how long you have studied or what course you have taken, because it will not have any weight with them, and merely keeps them from giving your letter the proper attention. Keep your letter simple, precise and to the point:

Art Director, Chicago Tribune, [or whichever one you may be addressing].

Dear Sir:

Under separate cover I am sending you six cartoons of comic strips called.....which I have originated.

I wish you would kindly look them over, and see if you have a market for them. If you cannot use these, kindly return them to me, using the enclosed postage, and oblige,

Very truly yours,

If you follow this system, you will receive none but the most courteous treatment from editors and publishers.

The Salary to Demand and the Basis on Which Salaries are Arranged on the Big Syndicates

CHAPTER III

IF you have a good strip and the editor accepts it, it is a very good policy to let the editor or publisher fix the salary, for they are in a better position to know what they can afford to pay for a new strip.

As a rule, new strips start anywhere from \$25 a week up. Very few receive this small salary unless they have just started with it. If a strip goes well, they will soon raise you, but as a general rule, it is fixed on the following basis and guarantees you a definite income, with good prospects for a great deal more money. They will set a definite salary for you each week which covers the amount of service they start with. Syndicates call the newspapers their clients, so each paper that buys from the syndicate is considered a client.

Let us say, for example, you receive \$30 a week for drawing cartoons, which go to ten different clients. After that, every time they add five or ten clients—whichever it may be—you are raised \$10, and so on, until with probably a hundred clients—(and many big syndicates have many more)—your salary will reach \$130 to \$150 a week; in fact you are getting a royalty on your drawings, and it keeps you hustling for good ideas. For the better the idea, the faster they sell and the higher goes your salary, so you will be ahead in the long run.

If you were satisfied with \$50 a week regular salary, and no such arrangement, see the money you would be losing. I would always advise that you take the royalty basis, for it means more in the end.

How to Tell Which Publisher is the Most Likely to Accept Your Work

CHAPTER IV

NOT all syndicates like the same style of comics, that is the technique of the drawing, as well as the type of humor. The best way to tell which publisher is the more likely to accept your work, is to study carefully the comic strips that each syndicate puts out.

For instance, the Wheeler Syndicate and International Feature Service prefer their cartoons worked up in Mutt and Jeff style, like Herriman's "Baron Bean" and Hoban's "Jerry on the Job." This distinct type of cartoons with more or less of fine shading, is well adapted for their class of work. On the other hand, these would not be acceptable to the Newspaper Enterprise Association, which furnishes comics for all the Scripps-McCrea League of papers. They prefer a heavy line drawing, more outline than shading. Thus you see the difference in types of cartoons used by the various syndicates.

A comic strip drawn up in Mutt and Jeff technique would not be considered if sent to the Newspaper Enterprise Association, because they prefer heavy line stuff and very little shading, while a comic strip of this type (heavy line drawings) sent to the International Service would not be accepted for it is of the opposite type from their set style.

After you have your comic strip all drawn up, study carefully all the strips of the different syndicates and see with which one yours compares the most favorably in technique and type of humor, and send it to that one.

Syndicates, as a rule, will not consider a comic strip that is not drawn up in the style which they have adopted and are using. You will always find it more successful to follow up this policy in selecting a publisher than by sending them out blindly to all the syndicates.

How the Daily Cartoonists Get Their Ideas

CHAPTER V

AS a rule the editor and the cartoonist go fifty-fifty on ideas. The editor furnishes nearly as many ideas as the cartoonist does, but the cartoonist gets credit for all of them. The editor mostly tells you along what line or subject he wants the cartoon and lets you work it out. Very often, as is the case on all the Scripps papers, the ideas are suggested at the regular staff meeting each morning, by anyone from the cartoonist down to the Society Reporter. In a very few instances, however, the cartoonist is given absolute control, but most of the big cartoonists today undoubtedly owe a part of their success to someone else on the newspaper staff.

This same suggesting of ideas by the editor and others, has taught them along the right lines of thinking and selecting subjects for their cartoons. It has taught them to look at their subject from every angle.

Some of the principal points to bear in mind when first going on the job are:

Is your cartoon in keeping with the policy of the paper? Is the subject you have selected the most popular one for the day? Do you thoroughly understand the situation so that you are not laying the newspaper open for any controversies? Do you know how to arrange the composition of the picture to bring out the point of the cartoon to the best advantage, and last but not least, is your idea strong enough?

The *ideas*? Current event news is the only big source from which you can draw your subjects. Again, you get your ideas from Observation; be careful to observe everyday events and incidents, and also portray pictures of impossible things. Let your imagination work here, for your picture instead of the wording must bring out the

idea. Apply your observation of events and incidents to your cartoons.

Application is the big word in the daily cartoon work, and the only way you can become a master of this is by watching another man's work. Pick out one of the leading cartoonists and study his work day after day, and watch just what subjects he uses and what everyday ideas he applies to them. Watch how often he changes his subjects. I know of no better way than this to develop ideas in daily cartoon work. Study his work thoroughly and soon new ideas will come to you, or probably old ones, which you can work up in a new way. Train yourself along one definite line.

Copy his cartoons direct at first, until you get the technique down pat and then start to draw up your own figures in his technique. After doing this for sometime, you will unconsciously fall into a technique of your own. That is the way all the big cartoonists today have gotten their start.

Donahey of Cleveland Plain Dealer nearly copied Charles Nelan outright when he started, and in a few years had developed into a style all his own. Harry Keyes of the Scripp's papers, studied Satterfield's work, and also Johnny Gruelle's, and Gruelle in turn had studied Satterfield, until they more or less fell into a style all their own. But above all things, do not attempt to develop a style of your own or rely on your own composition until you have studied one of the big men first, and followed in his footsteps until the proper time comes to branch out for yourself.

You are learning by leaps and bounds when you copy and study another man's work, but if you attempt to thrash everything out yourself, you are harming yourself and wasting time. You develop by practice and you must have a standard to follow. The easiest way to select a technique is to get a Cartoons Magazine in which all the big cartoonists' works are published, and study them thoroughly. Select one man and follow him up.

Otherwise, one time you will make a cartoon one style, and the next time another technique, and you get nowhere.

One of the methods used by daily cartoonists is to apply jokes from Judge, Life and other magazines, to political situations or other subjects. For instance, during the last presidential campaign, I was called upon to make a cartoon. I couldn't think of anything suitable for some time; finally I picked up a Life magazine and on the second page found a picture of cupid playing a harp with one string labeled Love. Right then and there I got my idea for the day's cartoon. At the beginning of the campaign Hughes was continually talking about the Mexican Situation—"easy as rolling off of a log." I drew Hughes in Cupid's place and had him twanging on one string labeled "The Mexican Situation," and captioned the cartoon—"Always harping on one string," and made the hit of the season, several editors commenting upon it. This is just to show you how you can apply jokes to political situations and the method used by many cartoonists.

Apply the joke in the right way and you have something almost purely original, but sure you have something good.

But the best method of all and mostly used by the big cartoonists is, to get the Foreign Magazines, German, French, and English, in which numerous cartoons of the old world are depicted and adapt them to local conditions. You get full credit for them because very few people read foreign magazines. Here are the names of a few magazines most generally used: :

The London Bystander.
London Punch.
Land and Water, London.
Pall Mall Gazette.
Le Rire Paris.
L'illustration Paris.
Pasquino Italy.
Lustige Blaetter Berlin.

Kladderadatsch Berlin.
Die muskete Vienna.
De Nieuwe Amsterdammer Amsterdam.
Der Guskasten Munich.

These are nearly all obtainable at news stands.

This is another *fact* schools do not tell you, and is one of the shortest cuts to success in this line. Why not benefit by another man's work while you are still developing and training yourself to think properly. All the big men have done these things and are successful today.

Another big factor to remember is "Comparison." Try to adapt a certain political situation to an incident you have seen or joke you have read. This is one of the quickest ways to develop.

Clip out all kinds of pictures and file them away; any kind that you think you might be able to adapt or use in a cartoon, or that may suggest an idea. You will then find some day when ideas are hard to get, you can just pick up your file and leaf through them, at the same time studying each picture to see if you can't adapt the situation you wish to depict to this picture, or it may suggest an idea to you. Very often you will find a picture to which you can adapt your idea and the strain of the day is over.

If you are devoted mostly to real comic drawing in your cartoons and you are called on to do a serious one, try to have a picture in your file in the position you want your cartoon, and pantograph it thus, getting good proportions and work it up in your own technique. This does away with a great amount of work and you will have better results in the end, for serious cartoons are hard to draw after you have been doing the *slam bang* stuff. Last of all, if you will carefully follow the above suggestions in regard to getting up cartoons you will have a much shorter road to an actual position and to success in this special line.

The Construction and Requirements of Full Page Sunday Comics

CHAPTER VI

THERE is more to the construction of a full page Sunday Comic than many artists realize. It is not only the joke at the end that makes it good but the way you lead up to it. The drawing of full page Sunday Comics is almost identical with writing music. What kind of music would you hear, were you to listen to a piece written to be played with the same tone all the way through, never louder nor softer at times. It would be mighty *flat* as you would call it.

The same thing applies to the Sunday page. You must have your *climaxes* just as you have your accentuations in music. This is not generally known outside of Sunday Comic Page Artists and Editors, and accounts for a great number of new comics falling *flat* as the Editor would say, and turned down.

Most Sunday Comic Artists have from three days to a week to make their page. The first day they plan out their story and divide it up into parts and arrange the Climaxes. Perhaps they spend the first two days in arranging this, lightly sketching in the figures, actions and rearranging the wording in the balloons to bring out the story to the best advantage. The third day they ink up the drawing and perhaps make a few more corrections in the meantime and plan out the color scheme.

There are generally twelve panels or blocks, as some call them, to a full page. The original drawing is from three to four inches larger all around than the printed one, which gives you more room to work and allows for reduction. The best plan to get the proper dimensions for this is to take almost any ordinary Sunday Comic Sheet and lay a yard stick or T Square from the upper

left hand corner—(that is the upper corner of the first block) and run a line through the right hand lower corner (of the bottom block on the page) and extend it perhaps 3 inches past the corner. Mark this point "A." Then draw a line perpendicular from this point "A" to the top line of the Comic Sheet, (that is extend the top line of the Comic Sheet to meet this perpendicular line). You now have the width. Then draw a line from this point "A" parallel with the bottom line of the Comic page to the left until it is crossed by the left perpendicular line of the page. You now have the big proportions correct for reduction.

The right size is absolutely required by publishers for they haven't time to change the drawings. You then work out the other blocks accordingly to fit this space, drawing a diagonal again from the upper left hand corner through the lower left of each strip of three blocks; that way you will get them all equal.

Now as to the *Climaxes*. In the Daily Strips the part that generally brings the laugh is the last panel or block and this is called the *Climax* to the picture. Daily Strips generally have about five panels and hence require as a rule but one climax. If six panels are used, such as Ahern on the Newspaper Enterprise Association, there is a semi-climax in the third panel and the final one in the last block.

Now the full page Comic. There should be a semi-climax every second or third panel leading up to the final climax at the end. This is the *secret* of the *construction* of a full page Sunday Comic and which puts the life into it.

Arrange to have peculiar situations every second or third block but not too strong or ending the work too quickly, but all leading up to the strongest point in your story, the final climax. Study carefully the Sunday Comic pages, especially "Polly and her Pals," "Slim Jim," "Kazenjammer Kids," "Happy Hooligan" and many of

the others and you will soon understand what is meant by climaxes as used in full page Sunday Comics. Follow up these principles carefully and you will soon be able to put as much PEP into your work as the ones you see daily.

In drawing full page Sunday Comics you must rely mainly upon your imagination for ideas. Study carefully the Sunday Comics and see just about what subjects are used. When you have your own characters you can select the subject that you think suitable for them, but be sure to get plenty of action. Action is one of the big essentials in full page comic work.

There is no general source from which to get ideas for this work. The best plan is to select a subject, perhaps a touring trip, detective or policeman's troubles, new autos, seasonable subjects such as Christmas, Washington's birthday, Decoration Day, Fourth of July, Labor Day, Thanksgiving, etc., and have your characters follow them up. That way you can get new ideas on the same subjects. Watch how "Polly and her Pals" and the Katzenjammer Kids change subjects from time to time and you will soon get the right hunch on Comic page work.

The Proper Form in Which Drawings of Full Page Sunday Comics Should be submitted to Publishers and the Proper Number to Submit

CHAPTER VII

MOST of the Artists, especially those never having had any experience on newspapers doing color work, have the idea that they themselves color their drawings upon finishing them. This is wrong, because it is impossible to make a zinc etching when the color is on it, and most places have their own special methods of coloring.

Leave your drawings in black and white. The Ben Day man on the Art Staff will color them himself for he understands the process. You may throw spots of color on the figures, etc., that you would like to use, but it is best to leave them off and in fact is the only proper way to submit your drawings to publishers—in *black and white only*.

You can roll these big sheets in submitting them, or flat as you wish, and submit no less than four at a time for that will mean a month's service. You are generally expected to keep a month ahead on this work and at the same time the publisher will see whether or not you can keep up indefinitely the series you have started. It will show him just what you can do.

Send your drawings the same way as explained before (of course rolling them if you wish), and enclosing stamps for return. Always address them to the Art Editor of the Syndicate to which you are sending them.

The salaries of full page Sunday Comic work are arranged on the same basis as for daily strips.

How to Copyright Comic Strips and Characters

CHAPTER VIII

IT is very important that you protect the name of your strip and the characters in it. For should you by chance submit a very clever name for a strip or character to a syndicate or publisher, he could claim it as his own, and you would have no way of preventing him from using it or claim any damages. It is not very often that this happens, as most publishers give credit where credit is due and do not use such tactics.

However, it is a good plan to play safe and have your work copyrighted. For should you at any time be under contract with a syndicate for whom you are drawing a series and wish to change syndicates, you will be able to take your strip with you at the expiration of the contract. You may do with it whatever you please when the contract expires, and the government will protect you.

If you allow the syndicate to copyright your series, you will never be able to claim it as your own. They can let you go at the expiration of your contract and get someone else to draw it and you will have absolutely no recourse to law to protect you. This has happened in a number of cases.

The expense attached to copyrighting a strip or character is very small. A fee of one dollar is charged by the copyright department for such a transaction. Your copyright holds good for 28 years from the date of copyright, which time allows you to reap the benefits of your work without interference.

The name of a character, such as "Jerry on the Job," "Jake the Janitor," "Louie the Lawyer," etc., can be copyrighted and no one can use it, but it does not prevent any one from drawing the same characters under another name. The name is all which you really can protect. As

for Sunday pages and strips with clever names, the name and the names of the characters in the strip cannot be used if copyrighted. For instance, take "Polly and her Pals," drawn by Cliff Sterrett, you may copy the figures of each one of his characters, such as Pa Perkins, Polly Ashur, etc., but you cannot give them these same names, neither can you use the ideas, as each page or strip is copyrighted by the publisher.

If you wish to copyright a strip, which bears more than just the name of the character, such as "Doings of the Duffs," "Bringing up Father," etc., draw up the strip showing most of the characters in it, and showing the names of each one carried out in the conversation. This will protect practically all of your characters. Send this strip to the copyright office.

In case of a Sunday full page, just make a single drawing, probably 4 by 10 and just draw on it each one of your characters, with the name of each one. This does away with sending a large sheet which is hard to handle in the copyright office.

If you wish to copyright only one character, such as "Jake the Janitor," "Jerry on the Job," draw just one figure about 3 to 4 inches high on bristol board, and send it in.

The best way, when you are ready to copyright a drawing, is to write directly to the Library of Congress, Copyright Office, Washington, D. C., and ask them to send you blanks, which you will fill out and mail together with your sketch.

To aid the Copyright Office and to keep your work from going astray, it is a good plan to follow these rules:

1. Address plainly all mail or express matter—Register of Copyrights, Library of Congress, Washington, D. C.

2. Add on outside of parcel the name and address of sender.
3. Mail the copies, application and fee all at the same time, tho not necessarily in the same package. Your drawings should be mailed separately and your application for copyright, accompanied with a money order for \$1.00, in a letter.
4. Do not send currency, or coin, or postage stamps for fee; but preferably a money order. Private checks, not certified, are not acceptable, and if sent will be returned.

In due time you will receive a certificate of copyright of registration, stamped with the seal of the Copyright Office. On this certificate you will find the number of the registration, which compares with the entry made at the copyright office.

How Most of the Newspaper Story Illustrations, Assignment Sketches and Sketches From Life are Made

CHAPTER IX

THE biggest *secret* about the story illustrating is the artist's *morgue*, in other words, his stock of clippings to which he refers.

It is a hard matter for a beginner—and a number of the old professional men, to sit down and create a well proportioned figure without a model or at least a clipping. Only artists that have had years of training in Art Schools are capable of doing this and then very seldom do they draw them without a model. Such illustrators as Charles Dana Gibson, Howard Chandler Christy, Clarence Underwood, Lyendecker Bros., Andre Castigne, the late Raphael Kirchner, Coles Philips, and many others use models, while the majority of newspaper story illustrators use clippings, for they haven't time to work from models.

You will find, the best of the newspaper illustrators have the largest morgues and an unlimited stock of clippings to refer to.

It is impossible to memorize all the different costumes used in pictures as well as types of characters. You may have a faint idea of the costume of a certain subject you are going to draw, but when you really start to work it up, you are more or less in the blind as to the correctness of it. Unusual poses, actions and compositions are necessary to make a good illustration and you may spend hours trying to pencil up just the action and composition you want, and then not get satisfactory results. Why not make work easier and refer to your stock of clippings?

When a newspaper illustrator receives an order to illustrate a certain story, it is brought to him typewritten.

He reads it carefully and picks out the places where the illustration should come to make the story most interesting. After carefully reading the story and studying the characters in it and the costumes described, he proceeds to go through his "morgue," or rather clippings, and chooses the pictures most suitable for this work.

He then copies them or pantographs, according to the method he uses; perhaps taking a figure from one clipping, and a figure from another in a different pose, and combines the two, arranging them in the best possible composition. He then works it up in his own technique, and not one reader in a thousand will ever be able to tell that he did not actually originate it.

This is where the word Originality plays an important part again. It is original, and it is not original; from the Art standpoint it is not original, but from the newspaper standpoint it is the most practical and remunerative method. It is original but in this way, he has created a new picture by combining the figures or perhaps the backgrounds of several pictures. This is one of the quickest methods of developing your draftsmanship and the one universally used by the newspaper illustrators today.

If you have not started a morgue, begin at once. Get as large a number of clippings as possible, but be sure to keep only the best pictures in it. The best kind of clippings to get are the photographs in the Photo Play magazines. That is where most artists get them. In them you will get a wide variety of characters, unlimited number of actions and backgrounds and always correct. Get a letter file or cabinet and file them according to the alphabet or according to your most convenient method. Each artist generally indexes them to his best advantage and in the way he can easiest reach them. The photo play magazine clippings are best for action. Then clip illustrations you like best from the good story magazines for technique and composition, or perhaps backgrounds and sceneries. Get as complete a line of characters and costumes as possible.

You are now ready to make illustrations. Study carefully just about what you want. Go through your morgue and pick out the figures with the actions and costumes you think most suitable; arrange them carefully and work up in your own technique and you will be surprised at the results.

The best plan, the fastest and perhaps the most practical for speedy work is to use the pantograph. Pantograph your figures from clippings and work them up carefully. This way you will have good figure proportions, good action and a very attractive illustration. This is the method used by most of the illustrators on the Scripp's papers and has brought good results. It is the only safe way of getting good proportions and actions to figures where your time is limited. Magazine illustrators have time enough to work from models because their work is nearly all done by contract. Illustrations for Sunday Magazine sections of Newspapers generally have time to copy from clippings without using a pantograph.

Assignment sketches are the most limited on time. You may be sent out on an assignment and have perhaps only an hour and a half to make your preliminary sketches and get back to the office and finish up a working drawing. If you start to draw a big assignment sketch without using clippings or pantograph it will take you two or three times as long, with poor results. Why not do it with the fastest and most practical method?

The best assignment Artists on Newspapers today almost without exception use the Pantograph for this work and are in a class by themselves known as speedy men. The speed with which you do this kind of work brings your raise in salary and your work will always have a finished appearance.

Let us suppose you were sent out for a Court Room sketch, perhaps of a big murder trial. Take a small pad and make simple sketches of the characters and about the positions in which they are arranged. When you get

back to the office, go to your morgue and pick out the Court Room sketches you have filed away and select the one nearest to your arrangement. Pantograph it off quickly, heads and all. Then change the heads to fit the special characters for which you have made pencil sketches.

Draw on these heads the features and characteristics of the special man you wish to represent at the trial. Now ink up in a simple way, using the technique you have become accustomed to using and you will have an A No. 1 Court Room scene. Perhaps it will be necessary to combine a few positions from one of your Court Room scene clippings with another one, to make it complete. This will make it appear original because it has been worked up in your own style and you will get credit for it.

These facts the Artists on Newspaper staffs are rather reluctant to disclose to a new man on the job. So if you know ahead of time it is an easy matter to cope with almost any situation.

The same methods can be used on Dope Raid assignments, Sea Disasters, Fires, Train Wrecks, Explosions, Automobile Accidents and many others. Keep a complete morgue of as many subjects as you might think will come up for use and you will be prepared to meet any emergency. The same methods can also be applied to sketches from life.

Say, for instance, you were sent out to make a head sketch or perhaps a full figure drawing of a well known person or celebrity. You are sent with the Reporter. Make a quick pencil sketch, jotting down the general features and characteristics of the man, kind of coat and collar, etc. Sketch in the features as well as possible. Your drawing will have to be finished and in the hands of the engraver by the time the Reporter has written his story. The story may be about his personal adventures, perhaps about his rise from a Boot Black to a Bank President or a high official. Get your large sketch of him as

he really appears today and then fill in along-side, small pictures of one or two or three of the leading incidents mentioned in the story which brought him on the way to success, etc.

When you get back to the office go to your morgue again. Select the principal figure from your clippings, say perhaps a three quarter length figure. Pantograph it on to your paper but be careful to get the clipping to conform with the figure of the person you wish to sketch,—a thin or fat man—tall or short. After pantographing change the features and shape of the head to fit the person you wish to sketch.

You now have the big proportions of the sketch and all that is necessary is to change these features to conform with your character. Then what space is left (all depending upon how much space you are allotted, generally two or three column drawing is sufficient for such work), sketch in your smaller incidents in small figures, say perhaps a Boot Black, a driver on a Milk Wagon, a Sailor, etc. Dig into your morgue for clippings to match up these incidents and pantograph them around your central figure. Often times these clippings are large enough that you can trace them through direct with a hard pencil and tracing paper underneath, then ink up carefully and simply in your own style, putting most of the color and shading into your central figure and leaving the Incident Sketches in outline. You then have a good sketch from life and in one-half the time it would take you otherwise.

If you have photographs of your person to work from, so much better to start with, but very seldom they have on personal interest stories. I have seen some of the biggest illustrators on the daily newspapers use this method and it has made them the success they are today.

Why a Certain Number of Artist's Work Appears Regularly in the Weekly Magazines, Such as Life, Judge and Others, and the Right Way to Get Started

CHAPTER X

IT has no doubt been a puzzle to a great many students and others, why certain artists' work appears regularly in these magazines. One big reason is study, and another is persistency. Don't give up if you are turned down the first time. Another reason is the influence some of them have by living in New York City, and being in constant association with these art editors.

Such men as Johnny Gruelle, Ray Rohn, Orson Lowell, R. B. Fuller, Crawford Young, Kemble and many others, all live in, or near New York City, and are in constant touch with these editors. They know just what subjects are desired from time to time, and also have studied the policies and standard of jokes these magazines require. Hence they are in a position to turn out only what is desired by the editors. Many others live in distant cities, but are kept in touch with these editors by having another well known artist in New York act as their sales agent, who gets a commission for handling their work.

You can get in touch with these only after you once get work published and your name established. They "free lance" all their work as these magazines carry no regular staff, but when these men have once contributed and gotten started right, they have made a name for themselves and become established. The editors, more or less, look to them for regular contributions, as they can produce the work they desire. Besides this, they also buy the best of the rest of the submitted work but on merits only.

These men in New York have had just as hard a time to get started as you or I, but instead of giving up at the first attempt, they kept on sending drawings to the editor until he did accept some and in that way got started. After you once get started to sell them work, they will look forward each week for a contribution from you.

If you wish to contribute to these magazines, I would suggest that you start with single column comics they can use to fill in, and gradually as you get work accepted, enlarge to two or three columns. Instead of sending a whole bunch of drawings, send only one or two at a time and keep it up every week, no matter how many are turned down, and you will sooner or later slip one past the editor, and you have your start. The editors generally prefer to accept the work of the ones who show a knack for sticking to it, and who continually improve on their work.

If your drawings come back, study them carefully and try to find the reason why they were not accepted and then try to improve on that certain point until the editor has no more loop holes. Compare your work with the cartoons and illustrations in these magazines and see whether it is humor you lack, technique, correct drawing, or some other thing. In this way you are advancing rapidly toward your goal although you are not realizing it at the time. Try to follow the style of drawing generally used in these magazines, as they are very reluctant to publish work altogether different in technique from that which they have been using.

Study and read carefully all the jokes in these magazines to develop your sense of humor and to judge for yourself whether your idea is strong enough to get by.

The drawings and jokes in these magazines are mostly all original and written by the best humorists in the country, so you can plainly see why your joke as well as the drawing must be of such a high standard to be accepted. If your joke is good and strong and you are a

little weak on the drawing, it will generally be accepted anyway. For it is the joke after all that sells the picture. These New York men, with years of training, and study in this line, have brought themselves to the point where they can with ease, originate their own jokes and ideas, and you will be able to do the same with a little hard study and practice on your part.

The pay for drawings of this kind is good, and will be well worth your while to try it.

How to Get Started Making Cartoons and Illustrations in Your Own Town and Make Money at it

CHAPTER XI

IT is an easy matter to make your cartoon work pay if you get started right, no matter how small the town.

One of the best ways, if the town is large enough—perhaps from fifteen hundred up, is to run a cartoon book of the prominent citizens. Say for instance, you were running one in Cleveland, call it “Prominent Men of Cleveland as seen in Cartoon,” or perhaps if running it through an organization such as Eagles, Elks, Odd Fellows, etc., the different clubs in town, call it “Cleveland (or whatever may be the name of your city) Club Men in Caricature.”

Get the cost of publishing the book, that is the printing, the etchings, binding, cover, etc., from the printer in your town, and then arrange your price per cartoon accordingly, allowing yourself a good profit. Then canvass these prominent persons, stating just what you are doing, and get them to sign a contract which calls for an original cartoon of themselves and also the book in which they are to be printed along with their fellow citizens. Then collect half value of contract to help defray expenses and for security with your printer and collect the balance when the book is delivered.

\$25 a piece is generally what you get for cartoon books of this kind.

Draw the heads from their photographs, making them from three to four inches high, put on small body about four inches high, and cartoon them at their business or at their hobby. It is best to draw them on a sheet about twelve inches square, that will allow for one-half reduction and make the pictures in the book all six inches wide.

Pencil up all your sketches first and have them O. K.'d by the party before inking, as they may want some changes made. Ink up the head just like the regular newspaper portrait work and then caricature the rest.

This work is very remunerative and interesting besides the practice you get out of it and in the end you have a book of reproductions of your work to show for samples.

If the town is too small to run a book, take one organization at a time, say perhaps twenty to twenty-five members of the Eagles, and print them on a sheet of good paper; have them framed, giving each one a copy and presenting the last one to the Club or Lodge. This you can do for about ten dollars a piece and make a good profit. Group ten to a page, probably 18 by 22 or so, and make your reproductions only four inches square. Draw them up same method as explained before. You can then sell them the original cartoons framed besides the print or you can include this in the contract from the start.

If you live in the country get up a book of farmers in Cartoons, including all those in county or township as it may be, getting eight or ten dollars for these. Get a good reasonable price from the printer, arrange your price accordingly.

If you find it too difficult to publish a book or printed sheets, sell only the original cartoons framed, for say five dollars. You can get them framed for sixty cents apiece and the rest is profit for you. As a rule, the people in general are very fond of original cartoons of themselves, especially framed ready to hang on the wall. If you fail on the other stunts you can not help but make good on this one.

Tell your man you wish to cartoon him at his business or hobby as he may wish. If he is an attorney, have him seated at his desk with law books piled around him, or possibly standing up delivering a speech, etc. A Doc-

tor, examining patients or filling prescriptions at desk. Dentist, pulling teeth; County Treasurer, sitting on a small bank representing the County Court house, with bags of gold lying around.

There are numerous ways of cartooning them, perhaps they play golf, baseball, billiards, bowl, hunt, yacht, motor, play cards, fish or do many other things. Always try to cartoon them the way they want it unless they tell you to use your own idea.

Another good way to make money, is to draw cartoons for window displays for business places, such as banks, drug stores, dry goods, hardware, etc. A new one every one or two weeks for say five dollars apiece or whatever you can get. Have a frame fixed in the window, and make your drawings to fit it. Always make the cartoon valuable along some special line that the merchant or bankers wish to advertise. This method is used mostly in the banks of the large cities, for the cartoon tells the story without using many words.

These different kinds of cartoon work will give you a good pen technique, good practice in drawing, better knowledge of reproduction, and last of all will repay you well for the time spent.

Magazines Most Adaptable and Generally Used for Comic Strip Work, Cartooning and Caricaturing

CHAPTER XII

The Bystander—London. (Also for daily cartoon work.)

London Opinion—London.

London Sketch—London.

London Tit-Bits—London.

London Punch—London. (Also for daily cartoon work.)

The Passing Show—London.

London Graphic—London.

London Tatler—London.

Pall Mall Gazette—London.

London Mirror—London.

Land and Water—London. (Also used for cartoon work.)

FOR COMIC STRIP WORK AND TYPES OF GIRLS NOW MUCH USED BY ARTISTS IN THIS COUNTRY.

Le Rire—Paris.

La Baionette—Paris.

Le Ruy Blas—Paris.

Fantasio—Paris.

L'illustration—Paris.

FOR DAILY CARTOON WORK AND CARICATURE.

Pasquino—Turin, Italy.

Numero—Turin, Italy.

L'Asino—Rome, Italy.

LL Mulo—Rome, Italy.

Iberia—Barcelona, Spain.
De Nieuwe Amsterdammer—Amsterdam.
De Telegraaf—Amsterdam.
Kladderadatsch—Berlin.
Die Muskete—Vienna.
Tageblatt—Berlin.
Lustige Blaetter—Berlin.
Jugend—Munich.
Der Brummer—Berlin.
Wieland—Munich.
Der Guskasten—Munich.

Publishers and Syndicates That Buy Cartoons and Illustrations

CHAPTER XIII

Here are the names of the principal Publishers and Syndicates that buy Comics and illustrations. There may be others that are not in this list that you perhaps know, for there are many of them but I will give you the most available list possible at this time.

ADAMS SYNDICATE, 8 West 45th St., New York.

AMERICAN PRESS SYNDICATE, 505 5th Ave., N. Y.

HAMILTON NEWSPAPER SYNDICATE, 2 East 23rd St., N. Y.

INTERNATIONAL FEATURE SERVICE, 729 7th Ave., N. Y. (Hearst Papers).

KING FEATURE SERVICE, 37 West 39th St., N. Y.

NEWSPAPER FEATURE SERVICE, 37 West 39th St., N. Y.

M'CLURE SYNDICATE, 120 West 32d St., N. Y.

WHEELER SYNDICATE, 373 4th Ave., N. Y.

BELL SYNDICATE, World Bldg., N. Y.

NEW YORK HERALD, 35th and Broadway, N. Y.

NEW YORK TRIBUNE, 154 Nassau St., N. Y.

NEW YORK WORLD, Park Row, N. Y.

LIFE PUBLISHING CO., 17 West 31st St., N. Y.

LESLIE-JUDGE CO., 225 5th Ave., N. Y.

CHICAGO TRIBUNE, Chicago, Ill

CHICAGO HERALD, Chicago, Ill.

NEWSPAPER ENTERPRISE ASSOCIATION, 200 West 3rd St., Cleveland, O.

CENTRAL PRESS ASSOCIATION, 4th St., Cleveland, O.

WORLD COLOR PRINTING CO., St. Louis, Mo.

INTERNATIONAL SYNDICATE, Baltimore, Md.

List of the Principal Daily Newspapers of the United States and Canada with Approximate Circulation

CHAPTER XIV

ALABAMA

Birmingham	
Age Herald	24,000
Ledger-	41,000
News	42,000
Mobile	
Register ..	18,000
News Item	8,000
Montgomery	
Advertiser	30,000
Journal	30,000
Times	8,000

ARIZONA

Phoenix	
Arizona Republican	10,000
Arizona Gazette	8,000

ARKANSAS

Fort Smith	
Southwest American	14,000
Times Record	13,000
Little Rock	
Arkansas Democrat	24,000
Arkansas Gazette	39,000
Arkansas News	8,000

CALIFORNIA

Fresno	
Fresno Herald	9,000
Fresno Republican	28,000
Los Angeles	
Examiner	74,000
Los Angeles Express	66,000
Los Angeles Herald	140,000
Los Angeles Times	75,000

Oakland	
Tribune	45,000
Pasadena	
Star News	11,000
Sacramento	
Bee	34,000
Star	10,000
Union	11,000
San Diego	
Sun	17,000
Tribune	31,000
San Francisco	
Bulletin	10,000
Call and Post	103,000
Chronicle	82,000
Examiner	124,000
News	58,000
San Jose	
Mercury Herald	13,000
Stockton Herald	13,000

COLORADO

Denver	
Express	19,000
Post	118,000
Rocky Mountain News	33,000
Times	43,000
Pueblo	
Chieftain	8,000
Star Journal	11,000

CONNECTICUT

Bridgeport	
Post	44,000
Hartford	
Courant	25,000
Post	35,000
New Haven	
Journal Courier	15,000
Register	22,000

Times Leader	17,000
Union	14,000
Waterbury Republican	13,000

DELAWARE

Wilmington Journal	19,000
News	11,000
Every Evening	14,000

DISTRICT OF COLUMBIA

Washington Washington Herald	25,000
Washington Post	60,000
Washington Star	98,000
Washington Times	61,000

FLORIDA

Jacksonville Florida Metropolis	18,000
Florida Times Union	32,000
Tampa Times	15,000
Tribune	18,000

GEORGIA

Atlanta Constitution	59,000
Georgian	58,000
Journal	65,000
Augusta Chronicle	13,000
Herald	14,000
Macon News	23,000
Telegraph	24,000
Savannah News	20,000
Press	17,000

IDAHO

Boise	
Statesman	15,000

ILLINOIS

Aurora	
Beacon News	16,000
Chicago	
American	325,000
Harold & Examiner	281,000
Journal	108,000
News	374,000
Tribune	411,000
Danville	
Commercial News	14,000
Decatur	
Herald	115,000
Review	16,000
Joliet	
Herald News	18,000
Peoria	
Journal	21,000
Star	23,000
Transcript	14,000
Rockford	
Register Gazette	12,000
Springfield	
Illinois State Journal	18,000
Illinois State Register	24,000
News Record	16,000

INDIANA

Evansville	
Courier	22,000
Journal News	16,000
Press	17,000
Fort Wayne	
Journal Gazette	28,000
News & Sentinel	33,000

Indianapolis	
Indiana Times	53,000
Indianapolis News	123,000
Indianapolis Star	114,000
Muncie	
Muncie Star	26,000
Richmond	
Palladium & Sun Telegram	
South Bend	
News Times	17,000
Tribune	17,000
Terre Haute	
Star	26,000
Tribune	25,000

IOWA

Burlington	
Hawkeye	12,000
Cedar Rapids	
Gazette	14,000
Republican	12,000
Council Bluffs	
Nonpareil	17,000
Davenport	
Democrat & Leader.....	17,000
Times	27,000
Des Moines	
Capitol	65,000
News	48,000
Register & Tribune	119,000
Dubuque	
Telegraph Herald	16,000
Marshalltown	
Times Republican	13,000
Ottumwa	
Courier	14,000
Sioux City	
Journal	54,000
Tribune	51,000

Waterloo	
Courier & Reporter	15,000

KANSAS

Topeka	
Topeka Capitol	37,000
Topeka State Journal	26,000
Wichita	
Beacon	41,000
Eagle	56,000

KENTUCKY

Covington	
Kentucky Post	18,000
Lexington	
Herald	11,000
Leader	11,000
Louisville	
Courier Journal	46,000
Louisville Herald	62,000
Louisville Post	45,000
Louisville Times	59,000

LOUISIANA

New Orleans	
Item	67,000
New Orleans States	41,000
New Orleans Times Picayune	75,000
Shreveport	
Times	18,000

MAINE

Bangor	
Commercial	14,000
Bangor News	18,000
Lewiston	
Journal	12,000
Portland	
Express & Advertiser	26,000
Press	12,000

MARYLAND

Baltimore

Baltimore American	72,000
Baltimore News	115,000
Baltimore Star	49,000
Baltimore Sun	176,000

MASSACHUSETTS

Boston

Boston Advertiser	327,000
Boston American	358,000
Boston Globe	288,000
Boston Herald & Journal	253,000
Boston Post	497,000

Brockton

Enterprise	15,000
Times	11,000

Haverhill

Gazette	13,000
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Holyoke

Telegram	13,000
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Lawrence

Tribune	13,000
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Lowell

Courier Citizen	18,000
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Lynn

Item	13,000
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New Bedford

Mercury	25,000
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Pittsfield

Berkshire Eagle	15,000
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Salem

Salem News	20,000
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Springfield

News	27,000
Republican	14,000
Union	39,000

Worcester

Gazette	31,000
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Post	19,000
Telegram	31,000

MICHIGAN

Battle Creek	
Enquire & News	11,000
Bay City	
Times Tribune	16,000
Detroit	
Free Press	138,000
Journal	106,000
Journal	106,000
News	214,000
Flint	
Journal	25,000
Grand Rapids	
Herald	34,000
News	16,000
Press	81,000
Jackson	
Citizen Press	22,000
Kalamazoo	
Gazette	23,000
Lansing	
Star Journal	25,000
Muskegon	
Chronicle	13,000
Port Huron	
Times Herald	11,000

MINNESOTA

Duluth	
Herald	38,000
News Tribune	22,000
Minneapolis	
Journal	104,000
News	71,000
Tribune	129,000
St. Paul	
Dispatch	81,000

News	77,000
Pioneer Press	63,000

MISSOURI

Joplin	
Globe	29,000
News Herald	20,000
Kansas City	
Journal	47,000
Post	168,000
Times	448,000
St Joseph	
Gazette	19,000
News Press	41,000
St. Louis	
Globe Democrat	168,000
Post Dispatch	148,000
Republic	89,000
Star	113,000
Times	99,000
Springfield	
Leader	15,000
Republican	13,000

MONTANA

Anaconda	
Standard	11,000
Butte	
Miner	15,000
Post	14,000
Great Falls	
Tribune	13,000

NEBRASKA

Lincoln	
Star	32,000
State Journal	34,000
Omaha	
Bee	63,000
News	82,000
World Herald	80,000

NEW HAMPSHIRE

Manchester	
Union	24,000

NEW JERSEY

Camden	
Courier	12,000
Elizabeth	
Journal	16,000
Hoboken	
Hudson Observer	39,000
Jersey City	
Jersey Journal	33,000
Newark	
Ledger	32,000
News	92,000
Star Eagle	50,000
Patterson	
Call	14,000
News	11,000
Press Guardian	12,000
Trenton	
Times	27,000

NEW YORK

Albany	
Journal	16,000
Knickerbocker Press	33,000
Times Union	32,000
Binghamton	
Press & Leader	28,000
Republican Herald	12,000
Brooklyn	
Citizen	34,000
Eagle	46,000
Times	34,000
Buffalo	
Courier	41,000
Enquirer	31,000
Express	37,000

News	99,000
Times	49,000
Elmira	
Star Gazette	27,000
New York City	
American	312,000
Call	34,000
Herald	100,000
Journal	658,000
Mail	109,000
Post	32,000
Sun	121,000
Telegram	187,000
Times	339,000
Tribune	90,000
Niagara Falls	
Gazette Journal	12,000
Rochester	
Democrat & Chronicle	68,000
Herald	34,000
Post Express	15,000
Times Union & Advertiser	60,000
Schenectady	
Gazette	21,000
Union Star	17,000
Syracuse	
Herald	41,000
Journal	45,000
Post Standard	53,000
Troy	
Record	26,000
Times	16,000
Utica	
Herald Dispatch	21,000
Observer	18,000
Press	22,000
Watertown	
Standard	12,000
Times	16,000

NORTH CAROLINA

Ashville		
Citizen		13,000
Charlotte		
News		13,000
Observer		18,000
Greensboro		
News		15,000
Raleigh		
News & Observer		22,000

NORTH DAKOTA

Fargo		
Courier News		15,000
Forum		12,000
Grand Forks		
Herald		16,000

OHIO

Akron		
Beacon Journal		29,000
Press		25,000
Times		23,000
Canton		
News		13,000
Repository		23,000
Cincinnati		
Commercial Tribune		55,000
Enquirer		54,000
Post		217,000
Times Star		159,000
Cleveland		
News		138,000
Plain Dealer		174,000
Press		196,000
Columbus		
Citizen		79,000
Dispatch		73,000
Ohio State Journal		54,000

Dayton	
Herald & Journal	22,000
News	36,000
Lima	
News	11,000
Portsmouth	
Times	12,000
Springfield	
News	14,000
Sun	13,000
Toledo	
Blade	71,000
News Bee	91,000
Times	17,000
Youngstown	
Telegram	22,000
Vindicator	24,000
Zanesville	
Signal	22,000
Times Recorder	19,000

OKLAHOMA

Muskogee	
Phoenix	13,000
Times Democrat	14,000
Oklahoma City	
Oklahoma City Times	40,000
Oklahoman	62,000
Oklahoma News	28,000
Pointer	17,000
Tulsa	
Democrat	24,000
Times	16,000
World	24,000

OREGON

Portland	
News	23,000
Oregonian	74,000
Oregon Journal	64,000
Telegram	50,000

PENNSYLVANIA

Allentown	
Call	22,000
Altoona	
Mirror	22,000
Times	15,000
Chester	
Times	11,000
Erie	
Dispatch	10,000
Times	29,000
Harrisburg	
News	28,000
Patriot	22,000
Telegraph	27,000
Johnstown	
Democrat	11,000
Tribune	22,000
Lancaster	
Intelligencer	20,000
McKeesport	
News	11,000
New Castle	
News	12,000
Philadelphia	
Bulletin	406,000
Inquirer	170,000
North American	142,000
Press	33,000
Public Ledger	188,000
Record	120,000
Pittsburgh	
Chronical Telegraph	96,000
Dispatch	61,000
Gazette Times	81,000
Leader	77,000
Post	75,000
Press	112,000
Sun	71,000

Reading	
Eagle	29,000
News Times—Telegram	16,000
Scranton	
Republican	28,000
Times	36,000
Uniontown	
Herald	11,000
Wilkes-Barre	
News	12,000
Record	15,000
Times Leader	21,000
Williamsport	
Gazette & Bulletin	12,000
Sun	16,000
York	
Dispatch	13,000
Gazette	15,000

RHODE ISLAND

Pawtucket	
Times	23,000
Providence	
Bulletin	54,000
Journal	31,000
Tribune	28,000
Woonsocket	
Call & Reporter	11,000

SOUTH CAROLINA

Charleston	
News & Courier	11,000
Post	12,000
Columbia	
Record	12,000
State	25,000
Greenville	
News	10,000

SOUTH DAKOTA

Sioux Falls	
Argus Leader	15,000

TENNESSEE

Chattanooga		
News		21,000
Times		30,000
Knoxville		
Journal & Tribune		24,000
Sentinel		26,000
Memphis		
Commercial Office		89,000
News-Scimitar		57,000
Press		29,000
Nashville		
Banner		50,000
Tennessean		70,000

TEXAS

Austin		
Statesman		10,000
Beaumont		
Enterprise		19,000
Dallas		
Dispatch		28,000
Journal		47,000
News		59,000
Times Herald		37,000
El Paso		
Herald		27,000
Times		15,000
Fort Worth		
Record		25,000
Star Telegram		65,000
Houston		
Chronicle		54,000
Post		40,000
Press		18,000
San Antonio		
Express		37,000
Light		28,000
Waco		
News-Tribune		11,000

UTAH

Salt Lake City	
Desert News	19,000
Herol	18,000
Telegram	29,000
Tribune	39,000

VERMONT

Burlington	
Free Press	11,000

VIRGINIA

Bristol	
Herald Courier	11,000
Lynchburg	
News	11,000
Newport News	
Times Herald	13,000
Norfolk	
Ledger Dispatch	39,000
Virginian Pilot	34,000
Richmond	
Journal	22,000
News Leader	45,000
Times Dispatch	33,000
Virginian	16,000
Roanoke	
Times	11,000
World News	12,000

WASHINGTON

Bellingham	
Herald	10,000
Everett	
Herald	11,000
Seattle	
Post Intelligencer	51,000
Star	77,000
Times	68,000
Spokane	
Chronicle	43,000
Spokesman Review	43,000

Tacoma	
Ledger	15,000
News Tribune	38,000
Times	14,000

WEST VIRGINIA

Charleston	
Gazette	15,000
Wheeling	
News	15,000

WISCONSIN

Green Bay	
Press Gazette	11,000
La Crosse	
Tribune & Leader Press	13,000
Madison	
Wisconsin State Journal	15,000
Milwaukee	
Journal	118,000
Sentinel	79,000
Wisconsin & News	75,000
Oshkosh	
Northwestern	14,000
Superior	
Telegram	16,000

CANADA

ALBERTA

Calgary	
Albertan	15,000
Herald	23,000
Edmonton	
Bulletin	13,000
Journal	17,000

BRITISH COLUMBIA

Vancouver	
Province	53,000
Sun	18,000
World	17,000

MANITOBA

Winnipeg	
Manitoba Free Press	82,000
Telegram	39,000
Tribune	37,000

SASKATCHEWAN

Regina	
Leader	21,000
Post	12,000
Saskatoon	
Star	22,000

NEW BRUNSWICK

St. John	
Standard	14,000
Telegraph & Sun	14,000
Times & Star	14,000

NOVA SCOTIA

Halifax	
Chronicle	14,000
Herald & Mail	27,000

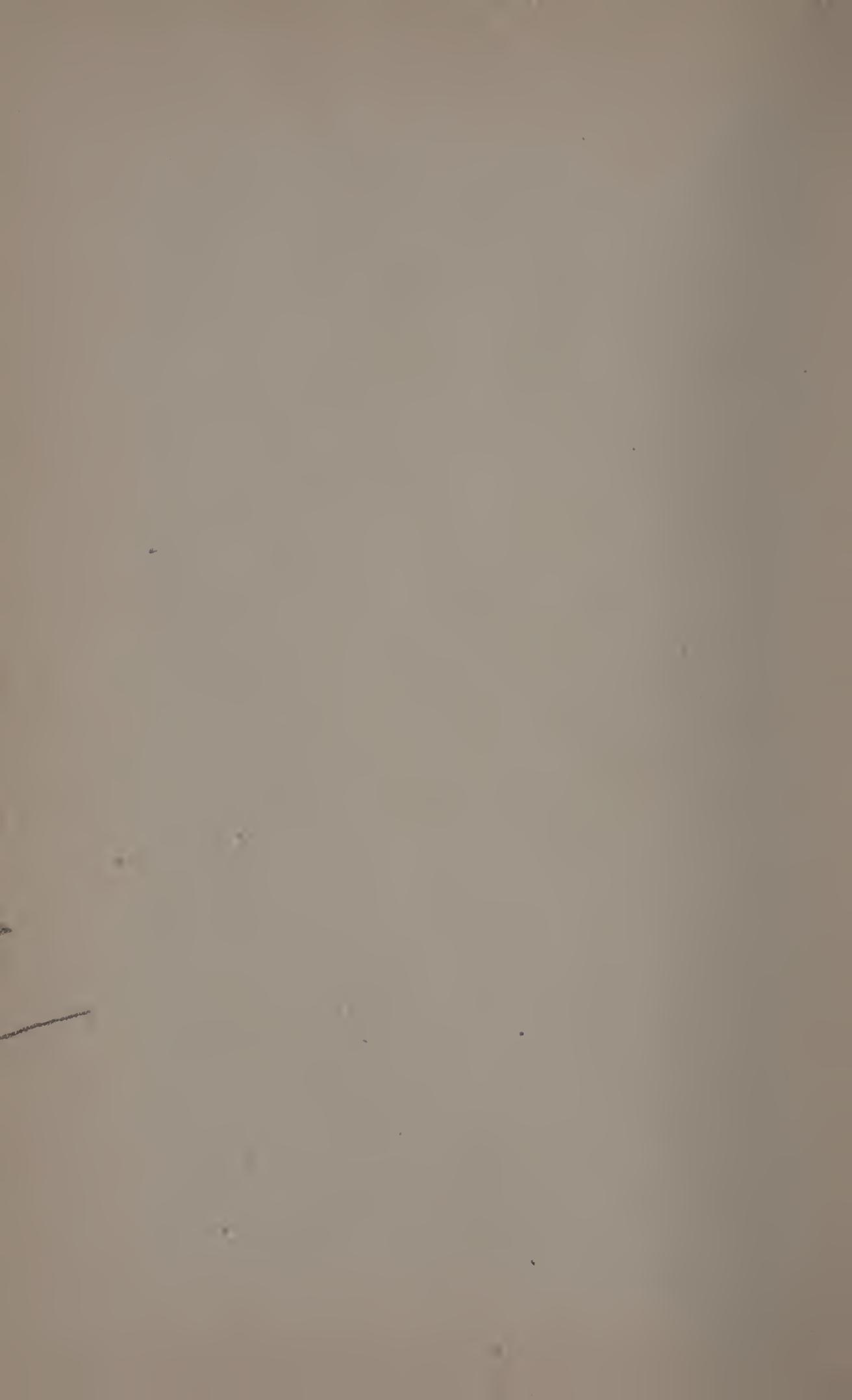
ONTARIO

Hamilton	
Herald	16,000
Spectator	30,000
Times	11,000
London	
Advertiser	43,000
Free Press	39,000
Ottawa	
Citizen	28,000
Journal Press	23,000
Toronto	
Globe	84,000
Mail & Empire	72,000
News	50,000
Star	84,000

Telegram	85,000
World	30,000
Windsor	
Border Cities Star	10,000

QUEBEC

Montreal	
Gazette	34,000
Herald	21,000
News	23,000
Press	154,000
Star	111,000
Quebec	
Chronicle	12,000
Erenement	18,000
Soleil	39,000
Telegraph	14,000
Sherbrook	
Record	10,000



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