

Famous Artists Cartoon Course
Westport, Connecticut

Special types

Lesson



Rube Goldberg

Milton Caniff

Al Capp

Harry Haenigsen

Willard Mullin

Gurney Williams

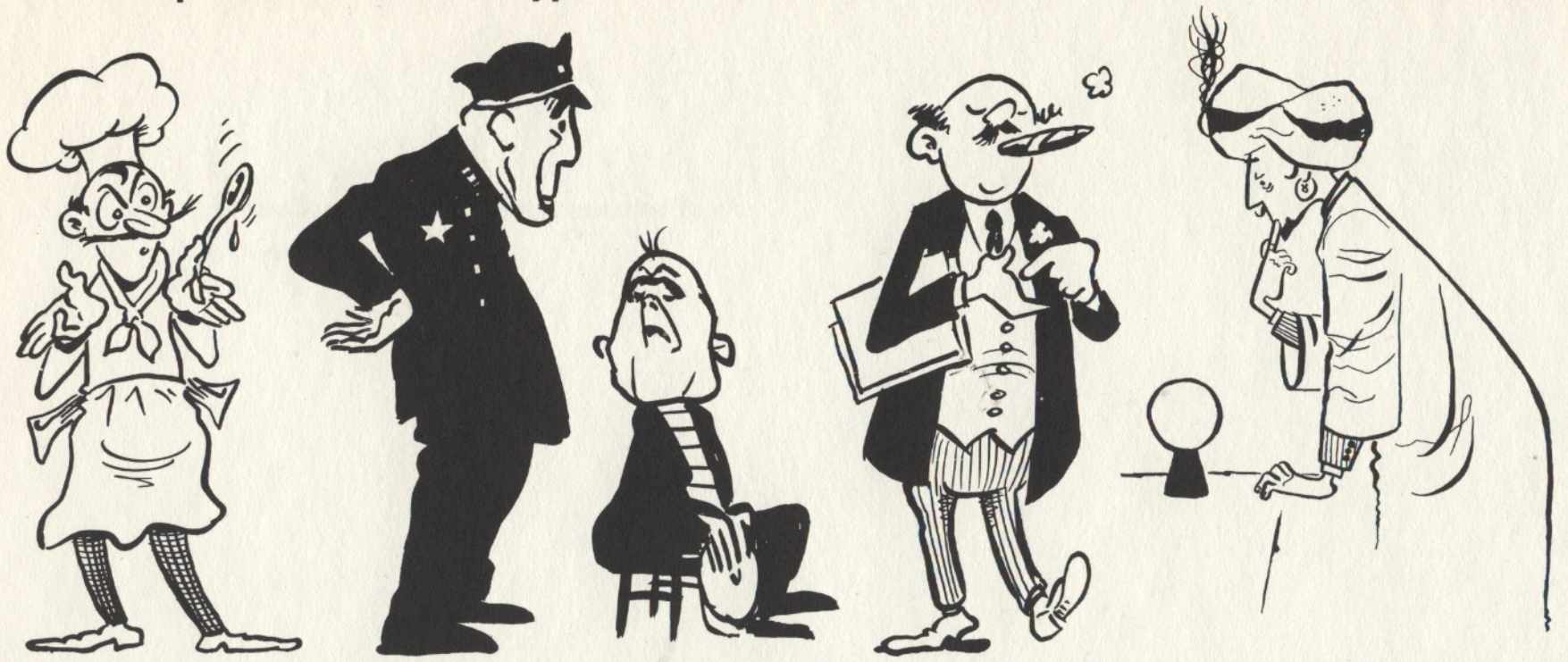
Dick Cavalli

Whitney Darrow, Jr.

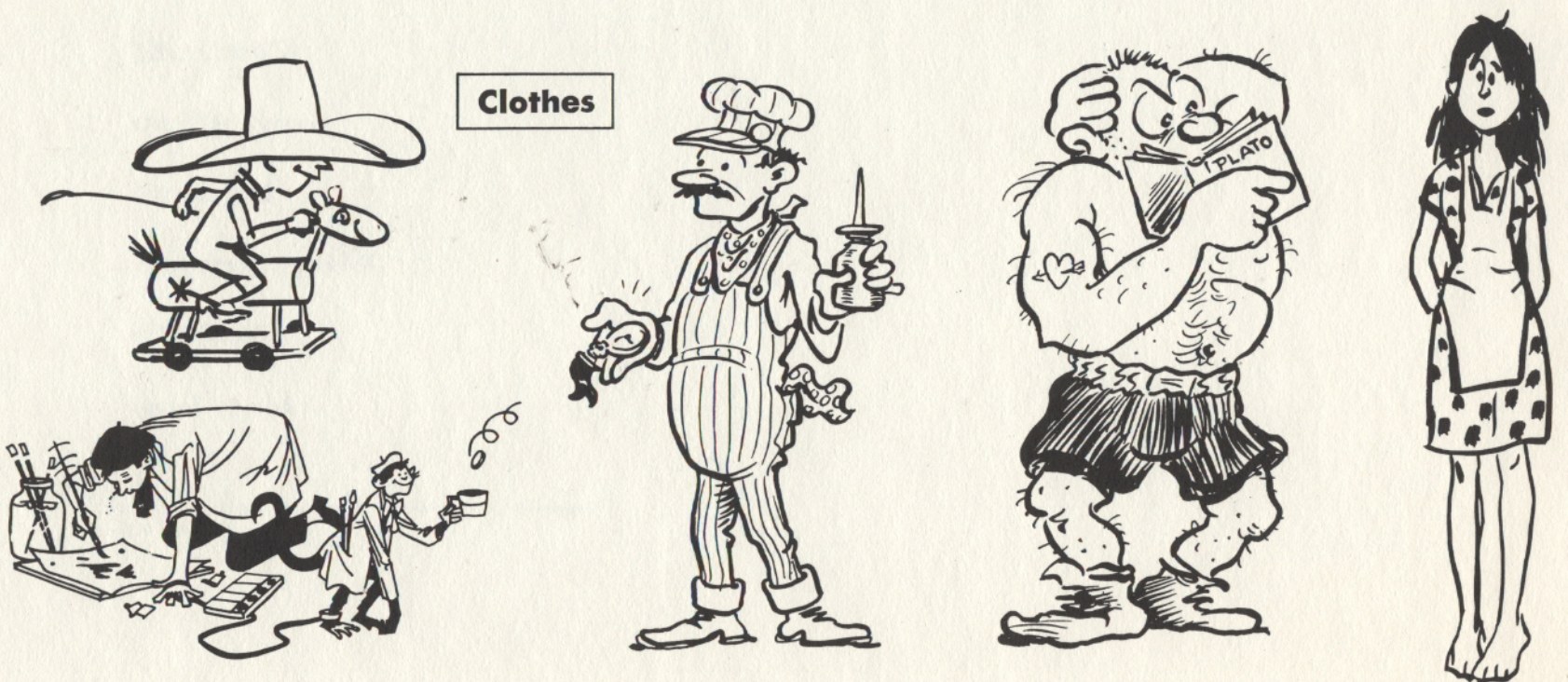
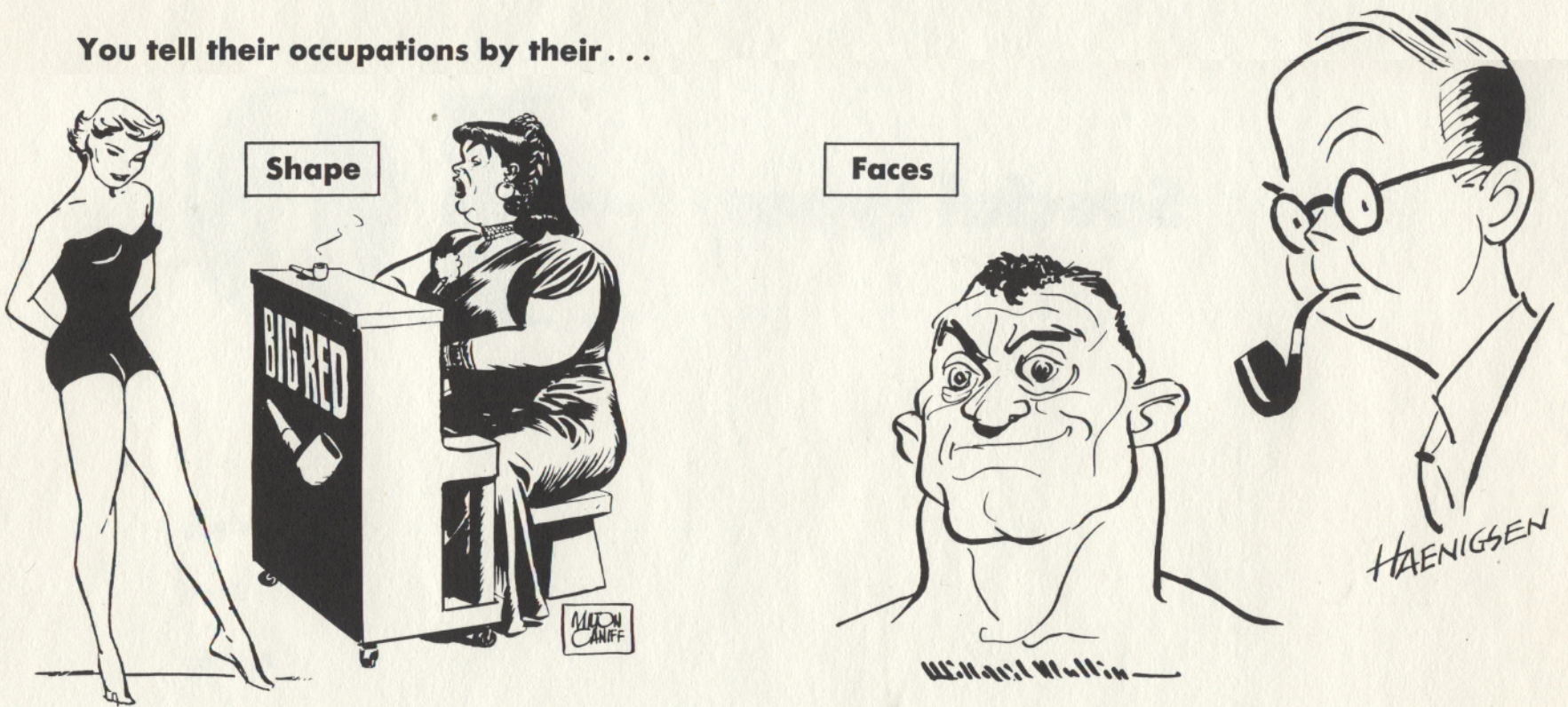
Virgil Partch

Barney Tobey

Occupations tend to make types



You tell their occupations by their...





Special types

Casting the actors for your cartoon productions is a very important part of your work. As a cartoonist, you not only must pick the right character for the right role — you also have to be able to draw him. Your readers have come to expect certain types of characters in set roles. In this section we have tried to show you how to design a few stock characters and how they are expected to act.

Cartoon characters, although they are nothing but ink, are apt to cause just as much trouble as real people if they are miscast. They have their own personalities, which grow in the stories and in the minds of their creators. They can turn out unable to do the things you intended them to do and wreck a plot. Then again, they can become so important and alive that their personality almost writes your story for you.

This unexpected development of personality by cartoon characters is sometimes a gold mine to the cartoonist, providing he is on his toes and knows how to take advantage of it. Some years ago the Brooklyn ball club was, as far as the National League went, at the bottom of the barrel. When they started winning games it was not only amazing, but highly amusing to Willard Mullin. He had been drawing the Brooklyn team into his daily panel as a clown. The clown was getting by, but didn't have enough bite to him. It then occurred to Mr. Mullin that the guy at the bottom of the barrel is — a *bum*. He switched overnight and drew the first bum, not as a bitter down and outer, but as a happy-go-lucky tramp who was both surprised and belligerent about his triumphs. This ragged but cocksure character was an immediate hit. The whole nation started referring affectionately to the Brooklyn club as "Dem Bums." Even the Brooklyn readers liked him, which speaks well of Willard Mullin's ability at handling characters.

Luckily for cartoonists, the world is full of characters. We are all characters, whether we admit it or not, and we are all differ-

ent. Every man on your faculty agrees that, no matter what style you choose, the people you draw must be *believable*. Nine times out of ten, your reader laughs because one of your characters looks or acts just like someone he knows in his neighborhood.

Right now, however, we are more concerned with the outside appearance of our characters — what they wear and how their occupations affect their over-all appearance. For instance, in the mind of your reader, truck drivers should be big and tough, a gardener should be old and bent, while a bookkeeper should be thin, meek, and peer through glasses. Clothes, too, should be in character — the truck driver seldom appears in a business suit, and the bookkeeper doesn't show up at the office in a leather jacket and peaked cap.

In characterization, too, there are exceptions to the rules. Some of the most successful cartoon characters have been built up and succeeded because, perversely, they don't look the part. This reverse twist, the entrance of the unexpected, is an integral part of humor. Having a Casper Milquetoast type drive a truck is perfectly all right — if he is one of your main characters and you have plenty of time to develop and put over the idea of his personality. But, for a one-shot character, who is appearing only briefly in a minor role, it is much better to stick to the accepted form.

If you expect to make cartooning your business, you must study people, what they do and why they do it. When dentists meet people they automatically look at their teeth; when oculists meet people they are attracted to their eyes. When you meet people, you should make it a habit to observe everything about them — their special weaknesses and peculiarities — so you can record them in your cartoons. We have given you in this lesson only a few of the thousands of types of occupations. Study them and build up that morgue of yours with clippings of occupations and the people who work at them.

Creating a character

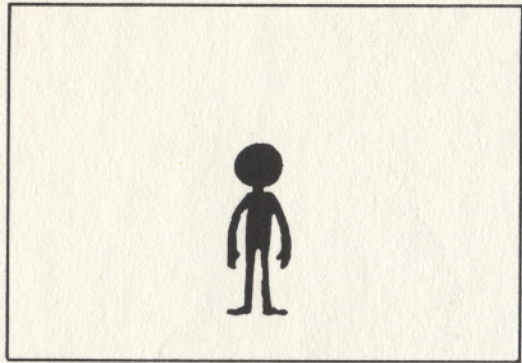
As casting director (as well as stage and property manager, director and producer of your cartoon opus) you have the job of picking proper characters and seeing that they dress correctly for their parts. Here's an example — let's say you're doing a cartoon feature and your story calls for a truck driver.

Each occupation has a psychological effect upon the person connected with it. This, in turn, has an effect upon his physical

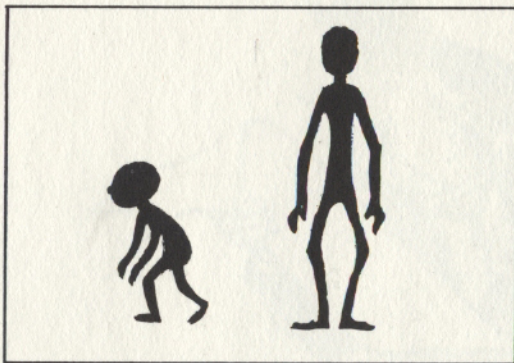
appearance and facial expression. Let's *think* about our truck driver. His is not an easy job. He has to fight for his rights. He lives in a physical world. He spends his time doing, not thinking.

So, first, you review everything you know about truck drivers and dig into your morgue if research is necessary. You want his shape, face and clothes to be *right*. Armed with knowledge, you are ready to cast the character.

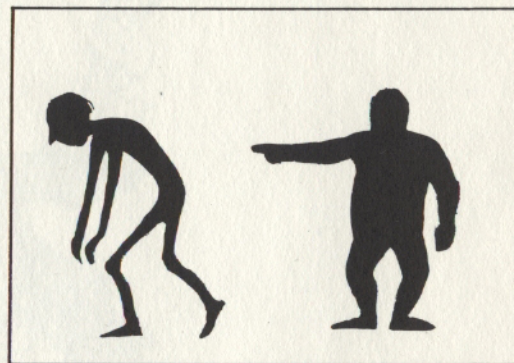
Shapes



Here's Number One — right away we know he is too small for the part. Great for a librarian or a tea-taster, but he's too small to wheel a truck around



Here is Number Two — Wow! He couldn't fit into a truck — too tall. We'll save him until we need a basketball player



Now for Number Three — Hm! This is better. Large and strong enough to argue with stevedores. Your reader will believe he is a truck driver

Faces

There is an infinity of feature combinations to make up a face. Which is right for a truck driver?



Now, this face would be swell for a druggist, but it is much too mild for our truck driver



This face is too old. All right for a southern colonel or a scientist, but he never drove a truck



This is what we want — an alert, strong face. He is no sissy. Our readers will believe in him as a truck driver

Clothes



Our boy is no Ph.D. That gown would snag the gear shift



Hmm, overalls. They are work clothes, but better for a farmer



Let's try this on him. Leave the collar open — it's hot in a truck. Now, he's dressed for the part



This looks like it — cap, plain work shirt and work pants. Roll the sleeves for freedom of action

Occupation

Occupation will often determine a character's size and shape, as well as his clothes and personality. A prizefighter is aggressive and a librarian is meek. The psychological effect of occupation is very strong. Take a good look at and listen to your friends — see how their jobs affect their everyday living.

Both the cleaning lady and Miss America are females, but their occupations call for slightly different shapes. When creating a character, remember that your reader has pretty fixed ideas of what people in certain occupations dress and look like.

Militant mustachios and erect posture suggest the retired army officer type

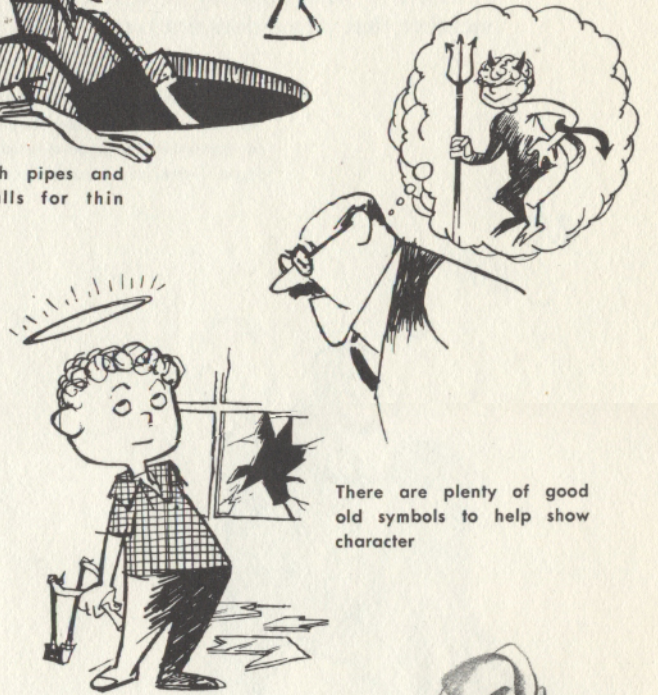
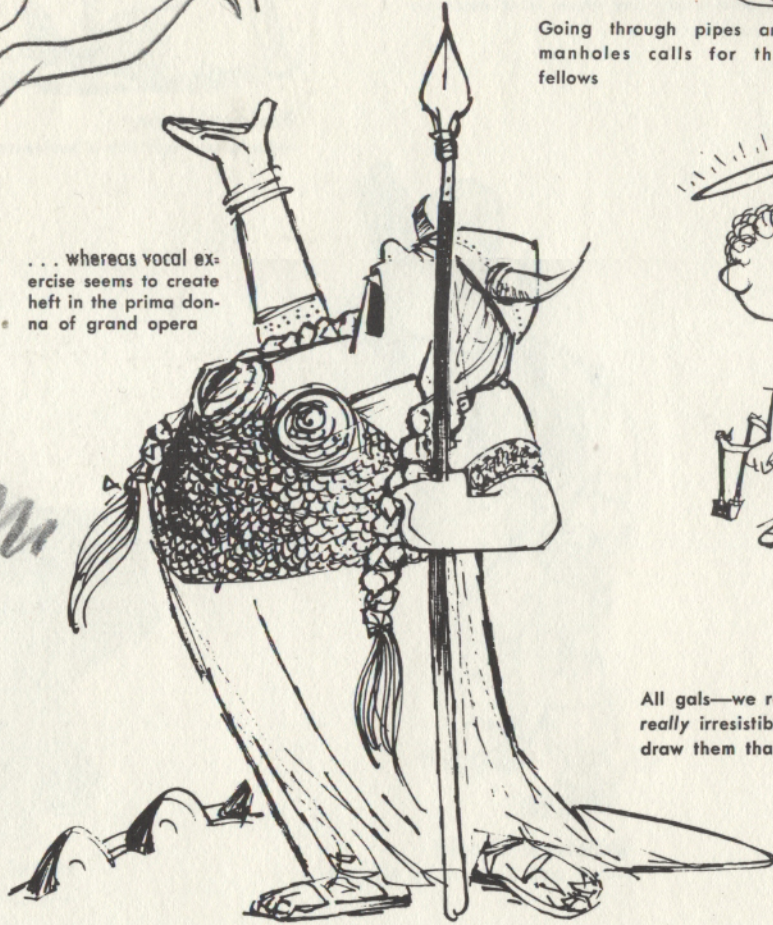


For instance, most ballet dancers are slim from exercise



Going through pipes and manholes calls for thin fellows

... whereas vocal exercise seems to create heft in the prima donna of grand opera



There are plenty of good old symbols to help show character

A real-life prizefighter may collect 18th century teaspoons, but you draw him like this

All gals—we read this somewhere—aren't really irresistibly charming—but it pays to draw them that way



A real librarian might make extra money wrestling on TV, but here's the popular conception of him



Scrub ladies are now thoroughly unionized, and not the pitiful critters they once were—but draw 'em downtrodden



Types within an occupation

Certain types within an occupation will differ. All the men on this page are officers of the law, but each has his own special characteristics.

While we're on the subject of law, remember cops have a tough and serious job. Some not-too-bright cartoonists, mostly in "comic" books, have caused trouble by having their cops outsmarted too often by their villains. This makes the villains look too good and leads to investigation by juvenile delinquency authorities who demand censorship. Keep it funny — but remember that crime does not pay.

Study these characters. Notice how the requirements of each job have affected their clothes and personality. As a cartoonist, you must study and know what makes a type. Types are your business.

RUBE
GOLDBERG



Private eye

—good looking ladies' man, but tough
—movies and TV set this type



Western sheriff

— all man — lives by his guns



Hotel dick

—fat, lazy and sleeps most of the time



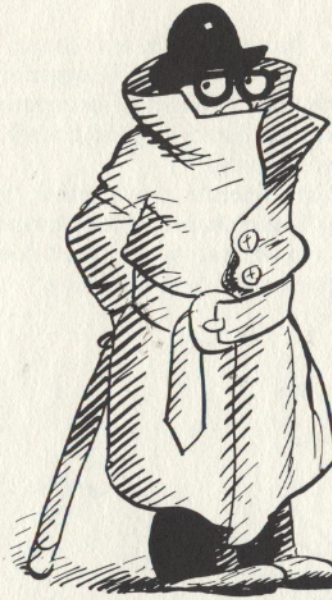
Small town sheriff

—farmer type—loves to put
city fellows in their place



Railroad dick

—big and tough — spends
most of his time outside —
his stick is his law

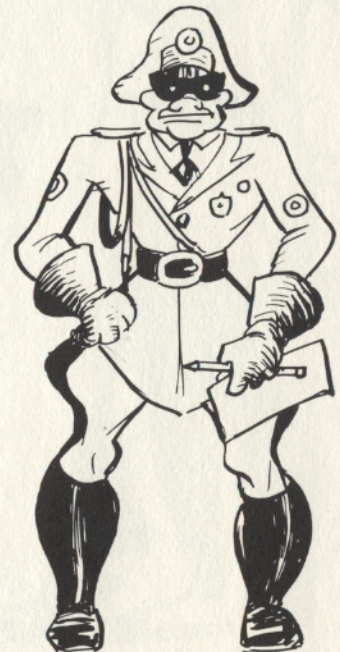


Federal man

—looks and acts like a businessman

Cop on the beat

—over-weight and big feet —unless
he is a young eager beaver



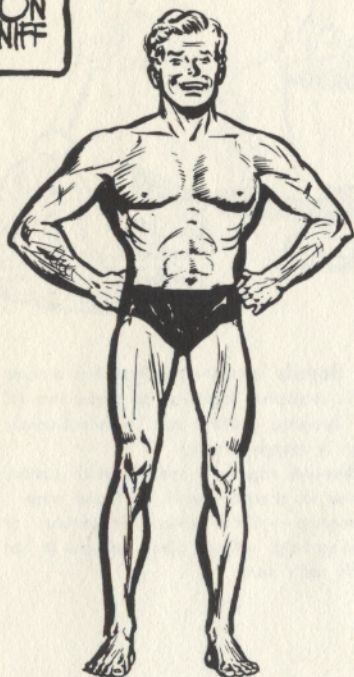
Motor-cycle cop

—dashing show-off

Special types

The public has become used to associating specific types of figures with certain occupations. Over the years, these particular exaggerations have become standard, but remember — variation from the standard is what makes your own style. On this and the following pages, your faculty shows you some special types which will be useful to you as a cartoonist.

MILTON
CANIFF



1. All-American Boy — The maiden's prayer: blonde, curly hair, with muscles, only more so. Straight off a California beach and out of your anatomy section
Clothes — Here, very few, but when dressed wears the junior executive models with touches of Yale campus
Expression — Smiling, nonchalant, except when scowling about villainy. Smokes pipe



2. Doorman — An advertisement for what's inside his door, so he is smartly turned out
Clothes — White gloves, with uniform. Usually, the better the joint, the less gold braid. Can be gagged-up with really outlandish uniforms for all-out comic work
Expression — An official greeter, his business is to smile. When the tip is too small, he doesn't. Lordly with bellhops



3. Showgirl — Rosy McGee, now "Cuddles La Torch." Has a heart of gold mined from visiting firemen. She's really a good kid in a tough racket
Clothes — Few but exotic, with special attention to the hair. Furs in winter, feathers in summer. Jewelry accents. Her figure must show
Expression — The big smile



4. Miss America — An American Ideal, so she has to be not only beautiful, but sweet and simple at heart. The little girl who used to live next door and wear braces
Clothes — On show, bathing suit. Otherwise, very chic sports and evening wear
Expression — Smiling, loving life, except when worried about her little brother whom the All-American Boy will save

HAENIGSEN



1. Studious Co-ed — Slim, almost gaunt, vitally interested in classical studies. Hobby: ceramic earrings. Uninterested in men, except biology professors
Clothes — Up-to-date and good, but sloppy for the campus. She *might* be persuaded to take off the glasses and wow 'em in an evening gown
Expression — Perplexed or very intent — uses her hands a lot when talking



2. Forceful Female — Built like a fullback, packed with energy to disrupt normal routine — nearly everyone has an aunt like this, named Gladys
Clothes — Up-to-date and functional, except her hats. Umbrella shows preparedness; the large handbag holds everything from knitting to a 1/4" electric drill
Expression — Extreme, happy confidence to belligerence in the presence of males



3. Librarian — Overworked, undernourished and weak in the eyes. Meek and mild. Eats health foods, but has a whopping vitamin deficiency
Clothes — Respectable but seedy, due to salary. Eyeshade and light work jacket are standard
Expression — Hunted



4. The Banker — Short and paunchy, the shape of an old-fashioned money bag, his hair scanty due to pressure of financial affairs
Clothes — Formal, black coat, winged collar, and striped pants. Stickpin and spats optional
Expression — Distrustful, except in the presence of obvious millionaires. Self-confident and accented by a fifty-cent cigar

RUBE GOLDBERG



1. Cook—The chef is a creative genius, a man of the world, an artist. The pointed mustache is standard equipment — all comic chefs are French. A good cook tastes his own dishes — hence the full figure
Clothes—Floppy chef's hat and full apron, whose cleanliness depends on the type of restaurant. Striped or checked pants
Expression—Being French: violent. He'd be tongue-tied with his hands in his pockets



2. Cute Waitress—Shapely, non-chalant and wisecracking. Able to bat off the wolves and keep the customers coming back. Usually blond
Clothes—Abbreviated, with high heels. Lace apron and cap, pencil and menu are props
Expression—Phony-demure, the made-up lips smiling. This kid is pretty and knows it



3. Scrub Lady—Hardworking mother of six strapping men—all of whom live off her. Brawny, earthy, and unintentionally witty. A sloppy worker
Clothes—A rag bag special, with apron. Always in company with pail and mop
Expression—Either extremely serious or cackling with unholy glee. Hair-do is last year's rat's nest

WILLIAM MULLIN



1. Bum — A misunderstood gentleman who has been unkindly treated by Fate. Allergic to work, with an affinity for the finer things of life
Clothes—Modish, four or five owners ago. Wrinkles, baggy and beat-up, with patchwork and fringe
Expression—Wary and shy except in the company of his fellows



2. Wrestler — Usually an ex-pug, note nose and ear. A real Neanderthal type, all muscle and no forehead. Small, bullet head and huge torso
Clothes—The shoes and trunks of the trade. Hair on chest and limbs keeps him warm
Expression—Features have been scrambled by his work, but don't make him gruesome—he's lunk-headed but human, honest



3. Dowager — "The Lowells speak only to Cabots, and the Cabots speak only to God." She won't join the 400 because they aren't exclusive enough for her. Shaped like a pouter pigeon
Clothes—Here shown in full battle, or evening dress. Beads, gloves, lorgnette, tiara and lifted pinky are equipment for the standard model
Expression—Extremely haughty, with nose lifted. If it rained, she'd drown. Very grim except to members of other Royal Families

4. Active Sportswoman — Vital, alive and alert to everything that doesn't require book learning. Her sports car is seen at the best country clubs
Clothes—Brief sports clothes to show her attractive, athletic figure. In winter she tows her dates to mountain tops in smart ski outfits
Expression—Smiles, showing large healthy teeth. Active figure expresses most of her emotions



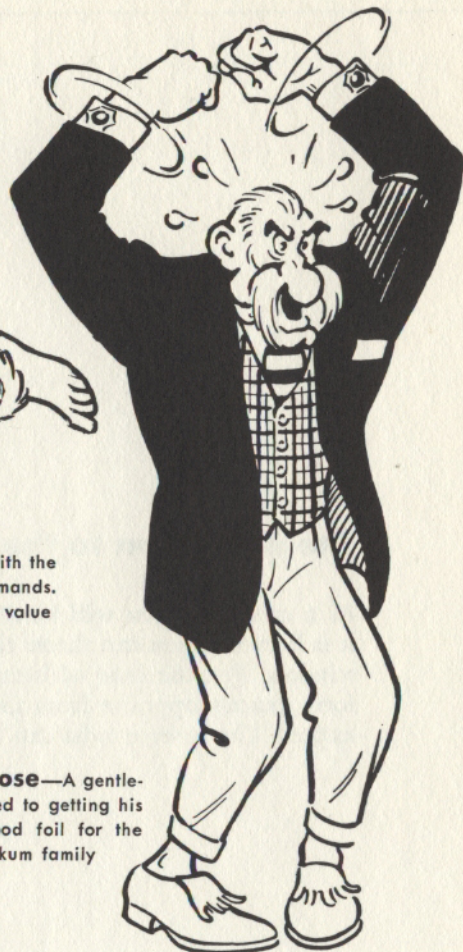
1. Nightmare Alice—The local Dogpatch witch. Her erratic magic powers are great for getting hillbillies out of—and into—trouble



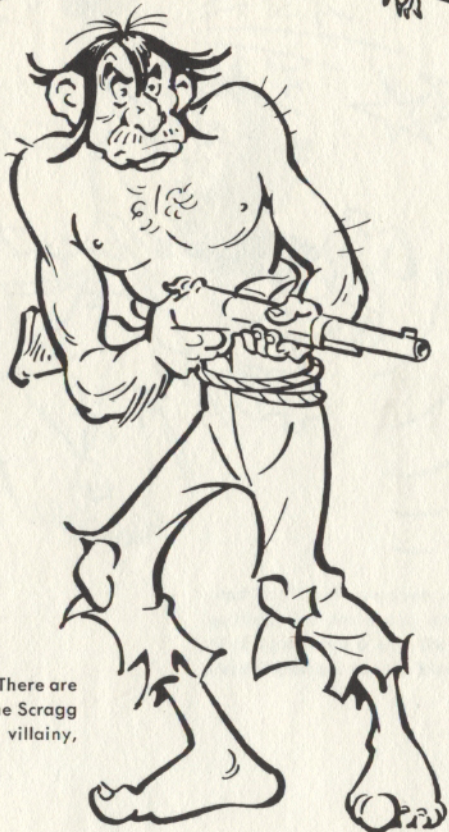
3. Wolf Gal—A female wolf, with the same morals as the pack she commands. Loves men—but only for their food value



4. General Bullmoose—A gentleman of the old school, used to getting his own way—or else. A good foil for the sweet innocence of the Yokum family



2. One of the Scraggs—There are three of these unsanitary boys in the Scragg family. Useful for unadulterated villainy, Dogpatch style



Whitney Darrow, Jr. —

Characters from life

One of the best ways to develop characters is to sit down and draw people. Mr. Darrow has the good habit of sketching people as he sees them — and to him all people are characters. Taken from life, his characters-on-paper come alive later when he needs them to put an idea across. A true observation of the little details that add up to particular characters is a must for every cartoonist, from the wildest slapsticker to the most meticulous adventure man. True-to-life characters start with real people.

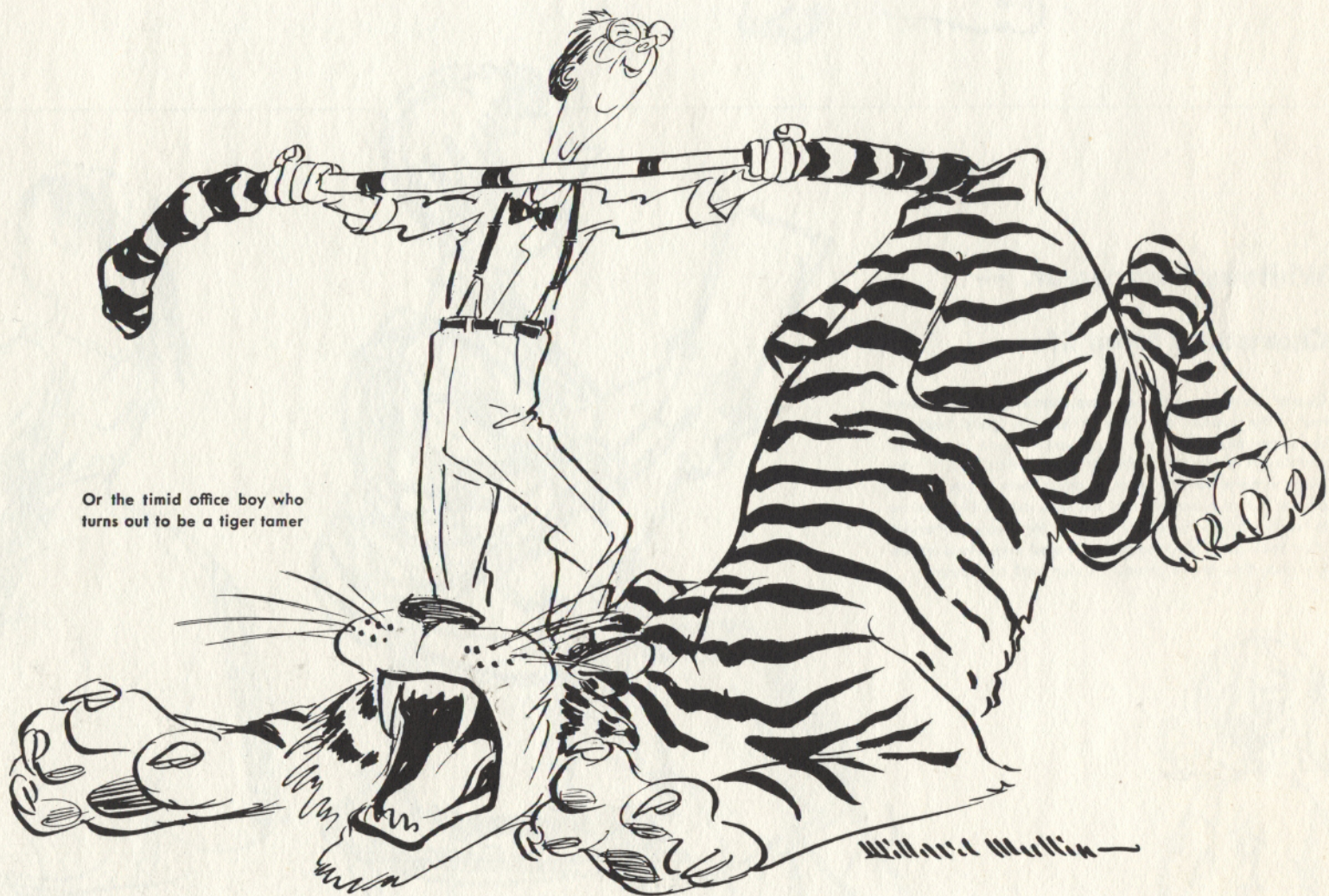


The exception to the rule

As a cartoonist you will be doing satire much of the time, and it is here that you can throw the rules pertaining to type out the window. For the sake of humor, you have your character perform exactly opposite from the way the reader would naturally expect. The reverse twist can be good humor.



For example—the li'l ol' lady who pulverizes this hulking brute with a smashing left (it could only be Mammy Yokum)



Or the timid office boy who turns out to be a tiger tamer

FAMOUS ARTISTS CARTOON COURSE
Student Work
Lesson 10

To study and practice

This lesson deals with the casting of characters for your cartoon productions. Cartoon characters should be immediately identifiable as to type or occupation by their build, clothing, and actions or a combination of these characteristics since this helps to move your story along quickly and easily.

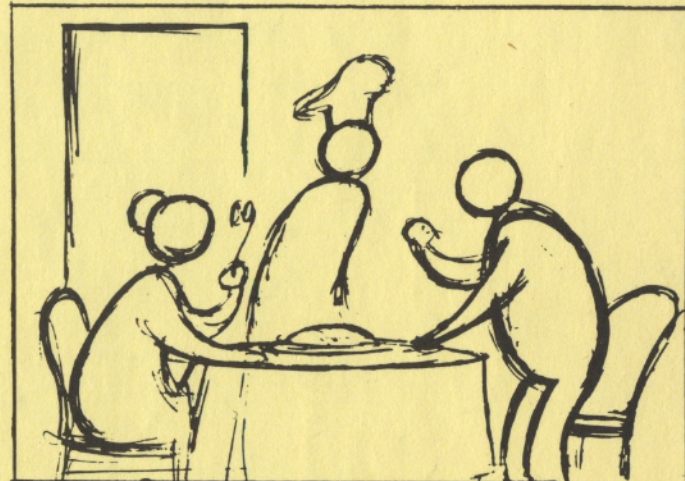
You can and should practice drawing the types shown in the lesson -- and go on from there to add your own refinements. Work up your stock characters to your own liking and draw them in different actions to get acquainted with them. Remember: What you add to or subtract from a type should be the result of your own observation and imagination. The lesson does not show all the stock characters in cartooning -- far from it. Sketching from real people is important in building any authentic character. Sketching puts knowledge into your head and adds life to your cartoon characters.

In these assignments we will grade your work chiefly on your ability to draw recognizable types in good action and with appropriate facial expression. Keep backgrounds, if any, simple so that your characters stand out clearly.

The assignments you are to mail to the School for criticism

ASSIGNMENT 1

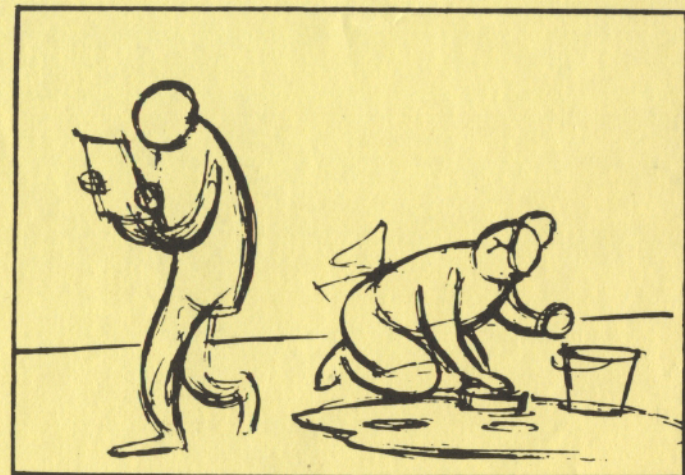
A local baker wants you to draw an advertising cartoon to be printed in the town's weekly paper. The cartoon is to show a Dowager and a Banker type seated at a table in an expensive restaurant. The Banker has just been served the wrong brand of bread and is arguing violently with a French chef while the Dowager watches through her lorgnette. Follow the sketch at the right for figure placement -- it's the one given you by the local baker for layout -- but it's up to you as a cartoonist to make the figures clearly represent the types called for and to give them the action and facial expression suitable to the situation. Do it with pen or brush and ink, in a panel 7 inches high and 10 inches wide, on a sheet of 11 x 14-inch Bristol board.



IMPORTANT - Mark this sheet ASSIGNMENT 1.

ASSIGNMENT 2

On another sheet of 11 x 14-inch Bristol board, in a panel 10 inches wide and 7 inches high, draw a cartoon showing a meek, studious, bookworm type of man reading a book as he tramps across a floor being scrubbed by a cleaning woman. He is unaware of his crime -- she is astounded and furious. You may follow the sketch at the right for figure placement or, better still, dream up your own composition.



IMPORTANT - Mark this sheet ASSIGNMENT 2.

Present your assignments in the same clean, professional manner you would use if you were submitting them to the cartoon buyer of a publication. Letter your name, address and student number carefully in the lower left-hand corner of each page. In the lower right corner, place the Lesson Number and Assignment Number. Mail to:

FAMOUS ARTISTS CARTOON COURSE
Westport, Connecticut