

A BRIEF INTRODUCTION

HOW TO

START TO THINK ABOUT LEARNING TO

DRAW COMICS

PLUS

A GUIDEBOOK TO

The

for

C

ENTER

C

ARTOON

S

TUDIES

LOCATED IN WHITE RIVER JUNCTION, VERMONT

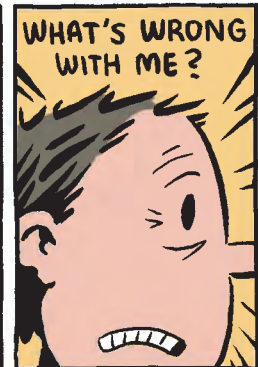
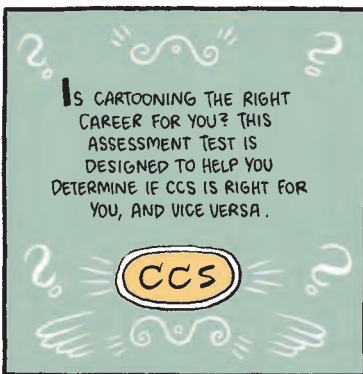
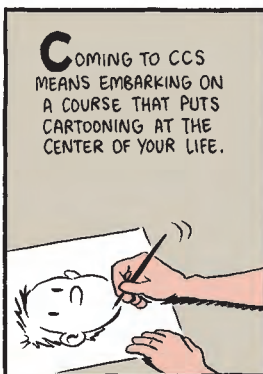
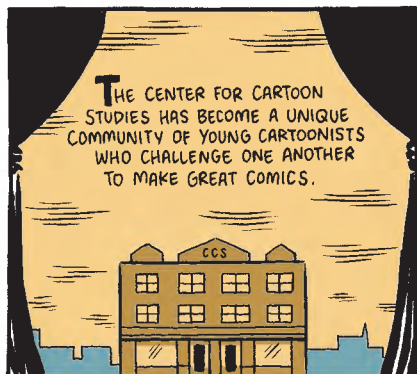


EST.
2005



CARTOONSTUDIES.ORG

HOME ASSESSMENT



FURTHER QUESTIONS



WHAT MAKES A COMIC
A COMIC?
HOW DO I MAKE MONEY?
WHAT KIND OF BRUSH
SHOULD I USE?
HOW BIG SHOULD I DRAW?
HOW DO I COLOR USING
THE COMPUTER?
WHAT IS THE RELATIONSHIP
BETWEEN COMICS AND
CARICATURE?
WHAT IS ART?
WHAT IS KNOWLEDGE?
GILBERT OR JAIME?

OK, IF

YOU THINK YOU KNOW
ALL THE ANSWERS
TO THESE QUESTIONS,

OR

IF

YOU ARE NOT
INTERESTED IN ANY
OF THESE QUESTIONS,

BUT

IF

AT LEAST SOME OF
THESE QUESTIONS
SEEM PERTINENT
TO YOU

PLEASE

DO NOT APPLY



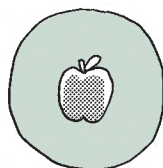
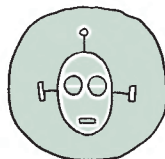
TO

The Center for Cartoon Studies

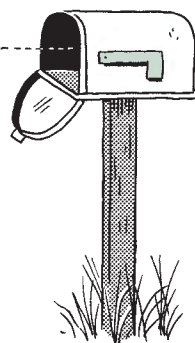
HOW TO APPLY

TO THE CENTER FOR CARTOON STUDIES

CAREFUL RESEARCH AND STUDY
HAS CONCLUDED THAT DRAWING A
TWO OR THREE PAGE COMIC
FEATURING THE APPLICANT,
A SNOWMAN (OR SNOW-WOMAN),
A ROBOT, AND A PIECE OF FRUIT
IS AN OPTIMAL METHOD FOR
DETERMINING WHICH STUDENTS
ARE TO BE ACCEPTED FOR ENROLL-
MENT INTO THE CENTER FOR
CARTOON STUDIES.



"pleased to inform"



FOR COMPLETE
ADMISSION GUIDELINES
VISIT
cartoonstudies.org/admissions.html

LESSON 5 Pen and Brush.

Exercises.

Fig. 7a.

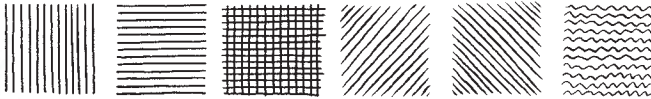
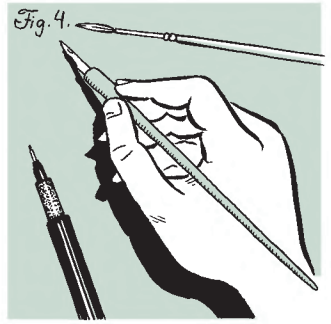
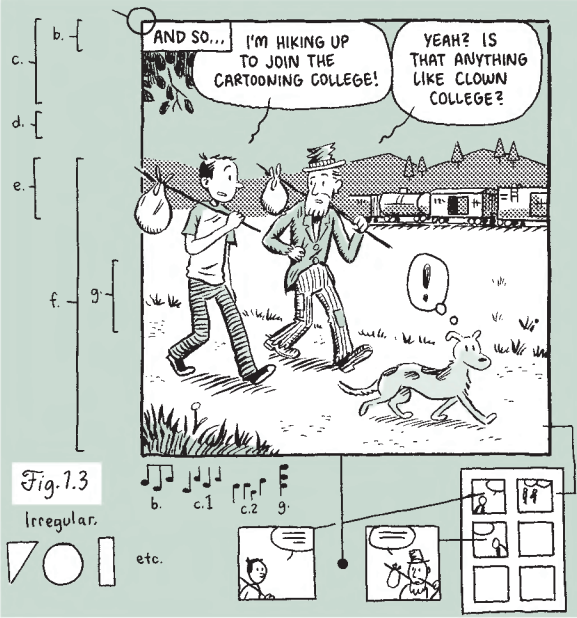


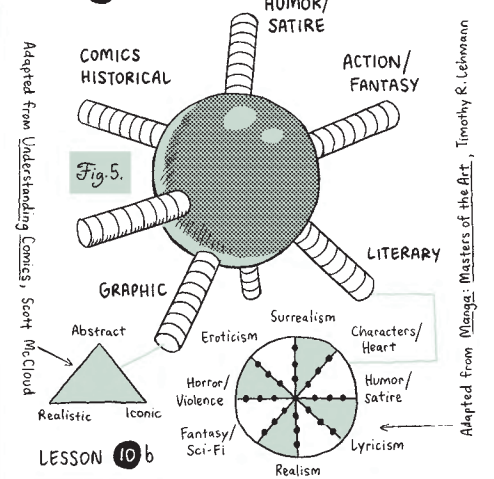
Fig. 7a.



LESSON 12 The Panel.

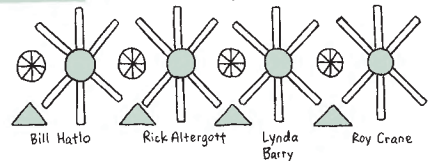


LESSON 10 Approaches.

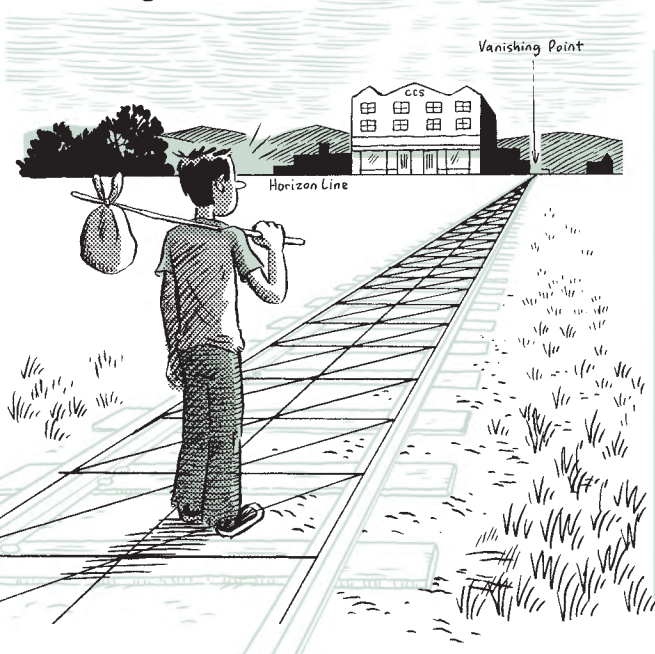


LESSON 10 b

EXERCISES. Rate the following cartoonists.

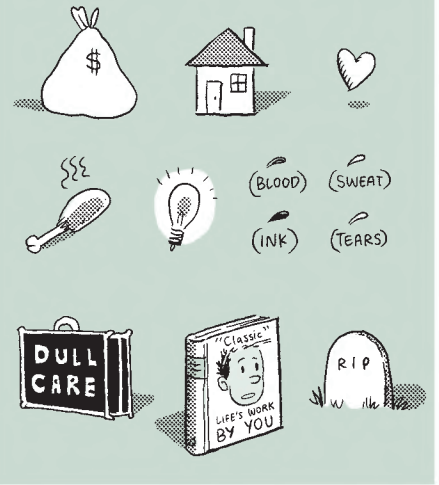


LESSON 13 d. Perspective.



LESSON 13 d

EXERCISES. Put these things in perspective.



THE LANGUAGE OF COMICS

The View from Here



Examining the DNA of comics requires patience and determination. Cartoonists are visual linguists who use (and add to) a pictorial vocabulary that has been established through trial and error over the course of centuries. Simple abstract marks and shapes trigger memory and imagination. A loopy calligraphic squiggle propels a car. Beads of sweat, a thought balloon, and a series of wavy lines are part of an alphabet of symbols that represents ideas, objects, space, and time. The difference between a good comic and a great one is how subtly and intelligently the artist manipulates these symbols.

The work of a new generation of cartoonists, with greater sensitivity to the medium's nuances, inhabits a space existing somewhere between literature and art. Each line, mark, or swatch of color is chosen as deliberately as a poet chooses a comma or semicolon.

Whether one is trying to produce a laugh from a one-panel gag cartoon or envelop a reader in a 300-page graphic novel, the goal is the same: to build a world that can be shared, and to elicit, if even for just a fleeting moment, a connection from one person to another.

LESSON 34 Expressions.



"I GOT ACCEPTED!"



"I GUESS
I REALLY HAVE
A LOT TO LEARN!"



"THIS IS GOING
TO BE HARDER
THAN I THOUGHT"



"IT'S DUE
WHEN?!"



"IT'S HOPELESS."



"IT TURNED
OUT PRETTY
GOOD I GUESS."



"I DON'T SUCK
AS MUCH AS I
USED TO."

LESSON 23 The Figure in Action.

"Once the spirit is caught, the drawing may proceed toward greater clarity."

— R. Taylor Introduction to Cartooning

SOME COMMON ACTIONS

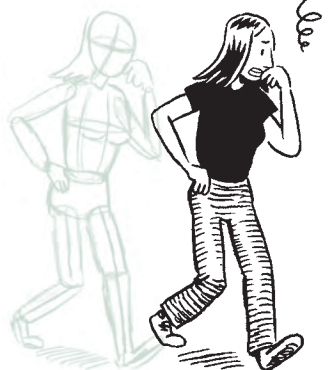


Advice from a
visiting professional.



Typing on the
school message board.

First
establish
underlying
form.



Bewilderment
+ self-doubt.



Working on
assignments



Reading The Smithsonian
Collection of Newspaper
Comics.



Taking a break.



THE CENTER FOR CARTOON STUDIES

A Comics Academy, A Working Studio

The young artist or writer can choose among hundreds of painting and writing programs. Aspiring film students also have myriad options for where they can study their craft, establish sound professional habits, and exchange ideas and contacts with peers and professionals.

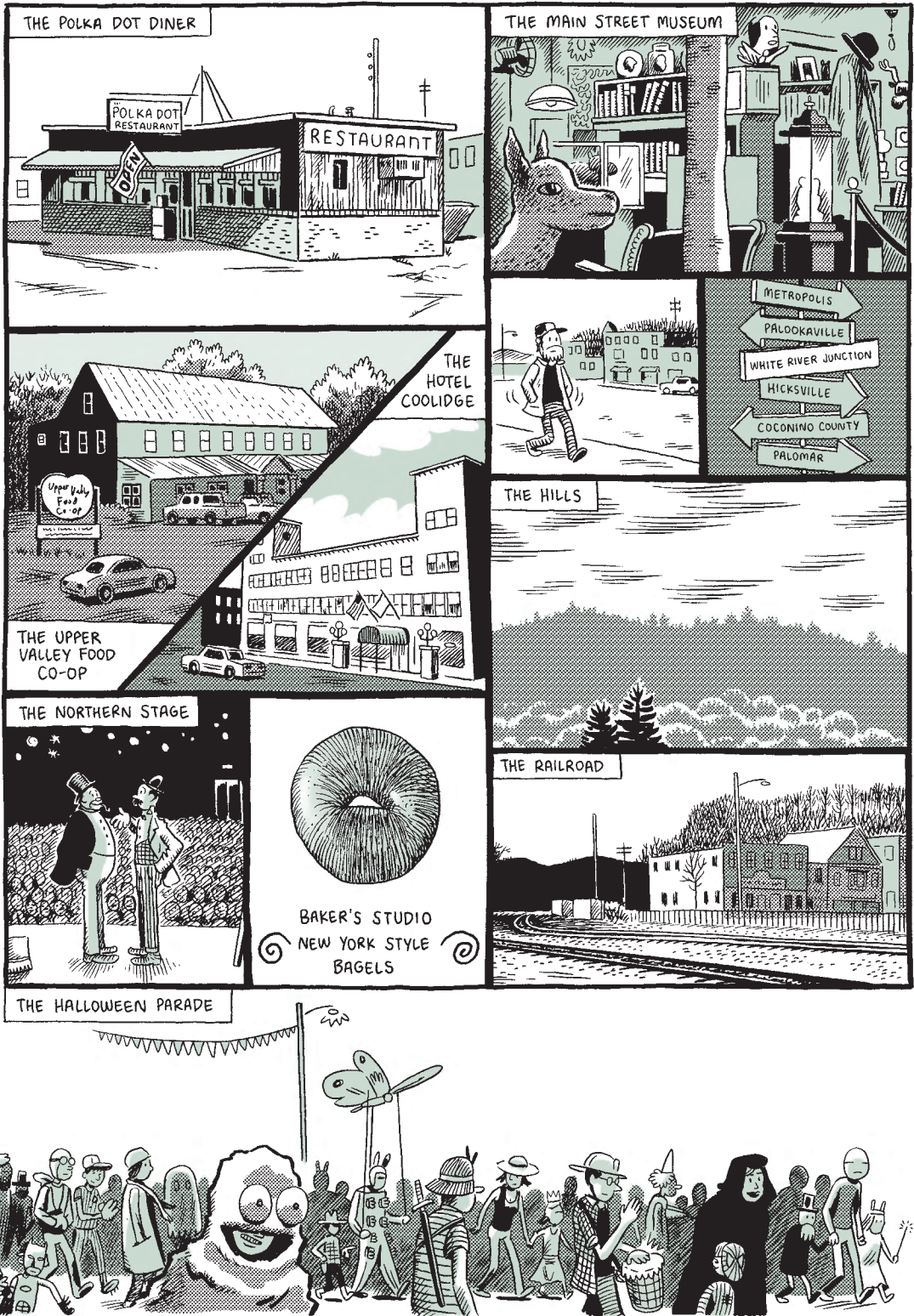
A growing number of young cartoonists are searching for a place where they are afforded similar opportunities. Established in 2005, The Center for Cartoon Studies offers a college-level education to budding cartoonists through intensive one- and two-year courses of study. Students become proficient in several areas including illustration, design, computer applications, and writing. With an emphasis on self-publishing, CCS students not only make books but explore ways of marketing and distributing their work as well.

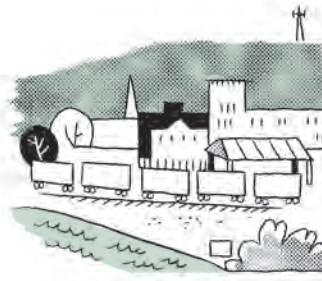
The Center for Cartoon Studies is also a working studio. In collaboration with many of today's most celebrated cartoonists, CCS creates and packages graphic novels, DVD inserts, posters, and more. From *Mutant Ninja Turtles* comic book adventures to biographies of Henry David Thoreau, publishing houses and businesses know CCS will produce arresting, thoughtful and visually stunning work.

For a full listing of CCS courses visit cartoonstudies.org/programs.html

For more information about the CCS Studio visit cartoonstudies.org/studio

Fig. 87. A SMALL VERMONT TOWN





WHITE RIVER JUNCTION, VERMONT

A Creative Economy

In 1848 White River Junction proudly laid down the first railroad tracks on Vermont soil and in a few short years grew into one of the busiest rail hubs in the United States. At the height of the westward migration, one hundred steam locomotives a day left White River, taking farmers and livestock out to the prairies. For generations, the town has acted as the regional transportation hub for explorers, traders, travelers, and students.

During America's transition from the railroad age to the information age, White River Junction's fortunes declined. But over the past few years a rapid transformation has been unfolding. Today, this small village teems with inspired, can-do spirit. Besides The Center for Cartoon Studies, the village is home to artists' studios, a regional theater company, a printmaking cooperative, and the Main Street Museum (a Vermont institution that has to be seen to be believed).

White River Junction's creative renaissance has sparked an economic revival. White River Junction's exciting marriage of art and commerce is spurring construction, attracting new businesses, and generating media attention, including articles in the *Boston Globe* and on the front page of the *Washington Post*. White River Junction is the geographic heart of Vermont and New Hampshire and is less than a five-hour drive to New York City. Sitting exactly halfway between Boston and Montreal, at the intersection of Interstate 89 and Interstate 91, White River Junction is a short drive to each of these dynamic cities.



VERMONT WINTER: CARTOONING SEASON

LATE NOV. OR DEC. FIRST SNOW!



DEC.



JAN.



LESSON 2 Work Ethic.

LESSON 12 b.



Fig.1.



Fig.2.

Fig.3.

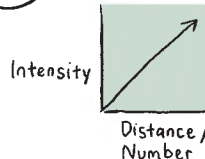
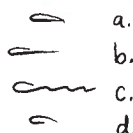


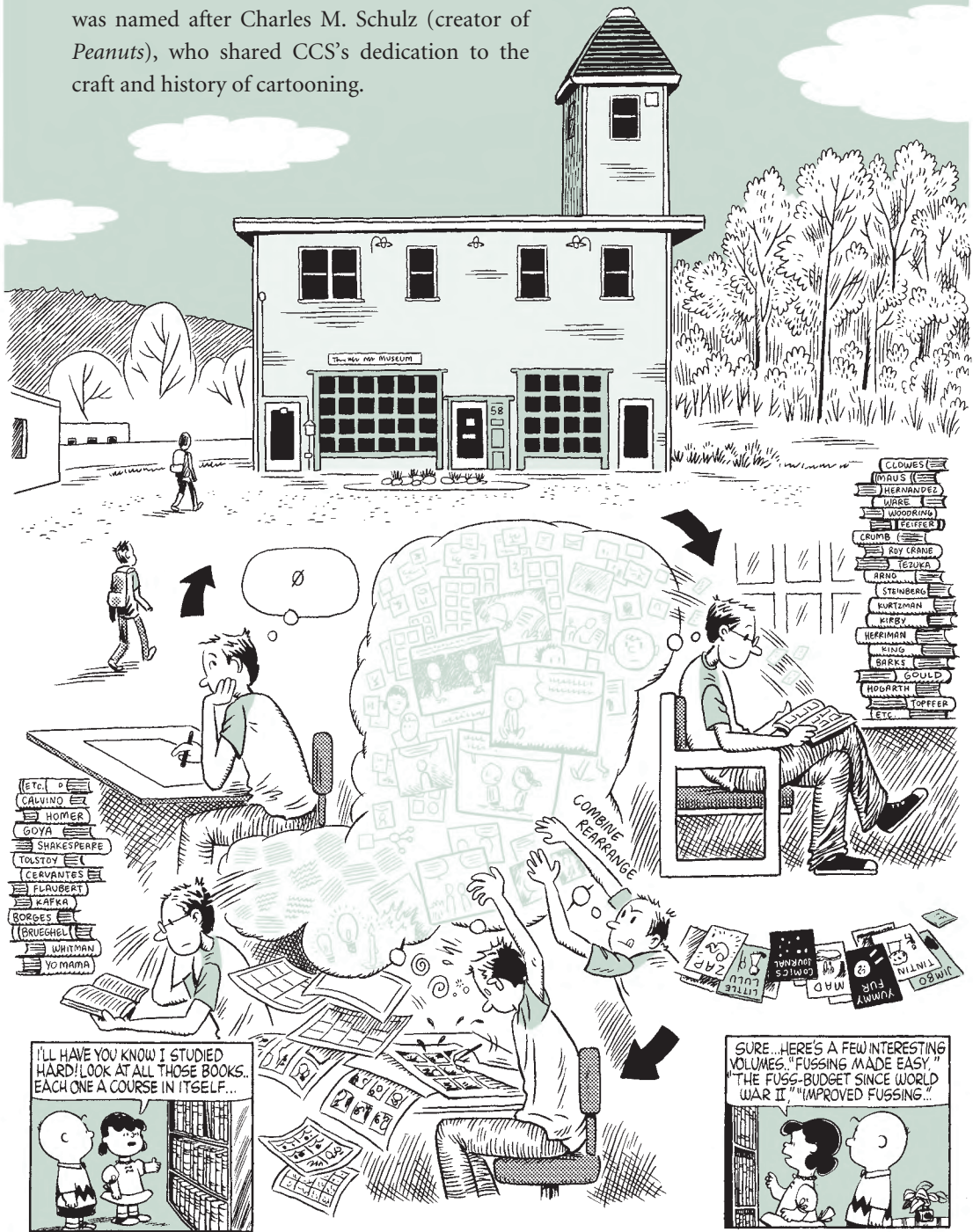
Fig.4.



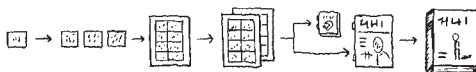
The Schulz Library

58 Bridge St. (The old firehouse)

Overlooking the White River, the Schulz Library is the home of the The Center for Cartoon Studies's impressive collection of graphic novels, books about comics, and related ephemera. The library was named after Charles M. Schulz (creator of *Peanuts*), who shared CCS's dedication to the craft and history of cartooning.



LESSON 57 The Varieties of Comics Experience.



THE SINGLE PANEL GAG CARTOON



"She's smart, she's funny, and I really like how she inks."

SEE: The New Yorker, The Far Side, etc.

THE COMIC STRIP

WENDY CARMEL



A short sequence of single panels. The "haiku" of cartooning. Usually some kind of punchline in the final panel, but not always. May continue a narrative or stand alone.

SEE: "Get Your War On" by David Rees, "Peanuts" by Charles Schulz, "Jim's Journal" by Scott Dikkers, "Wash Tubbs" by Roy Crane, etc.

THE "ONE PAGER"



A longer comic strip that fits on one page. This format has its own character and unique formal possibilities, such as the consideration of the page as a whole.

SEE: Krazy Kat Sundays, Gasoline Alley Sundays, "Life Among the Constipated" by R. Crumb, etc.

THE SHORT STORY

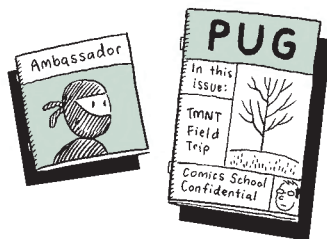
etc.



A multiple page comic between 2 and (let's say) 48 pages. May be fiction, non-fiction, essay, experimental, etc.

SEE: "Caricature" by Dan Clowes, "Sunk" by Matt Brinkman, "The Hannah Story" by Carol Tyler, etc.

THE MINI COMIC



A self-published comic book, usually Xeroxed and assembled by hand. Content varies widely. Valued for idiosyncracies and the personal touch.

SEE: www.usscatastrophe.com/store.

THE COMIC BOOK



A booklet of comics, printed and published professionally. Can be considered both an ephemeral periodical and a precious art object.

SEE: "Uncle Scrooge," "Love and Rockets," "X-Men," etc.

THE "GRAPHIC NOVEL"



SEE: Jimmy Corrigan by Chris Ware, Bone by Jeff Smith, My New York Diary by Julie Doucet, Uzumaki by Junji Ito, etc.

Comics for the book market. "Graphic Novel" is used to associate the book more with the concerns and status of novels than comic books or strips. Not necessarily novel-length.

OTHER RELATED FORMATS

- Children's books
- Illustration
- Storyboards
- Video Game Design
- Diagramming
- Web Comics

etc.

MAKING A COMIC BOOK

Creating books is at the heart of The Center for Cartoon Studies' rigorous curriculum. CCS's purpose is to create the optimal environment where good comics have a chance of getting made and read. Students are assisted by CCS instructors and visiting artists who are seasoned cartoonists, writers, and designers. At CCS you will immediately jump into the work of producing comics, zines, posters, and various publications. Most importantly, during the solitary, painstaking work of making a comic, CCS students are inspired by one another.

1. The Idea(s). **2. Reference.*** **3. Draw** **Write**

a. Thinking
b. Inking

a. Example Process

1. Loose outline. 2. Thumbnails. 3. Measure our page.

4. Light pencil. 5. Tighten pencil. 6. Letter and ink panel border.

7. Ink.

8. Scan.

9. Computer Effects, (if needed).

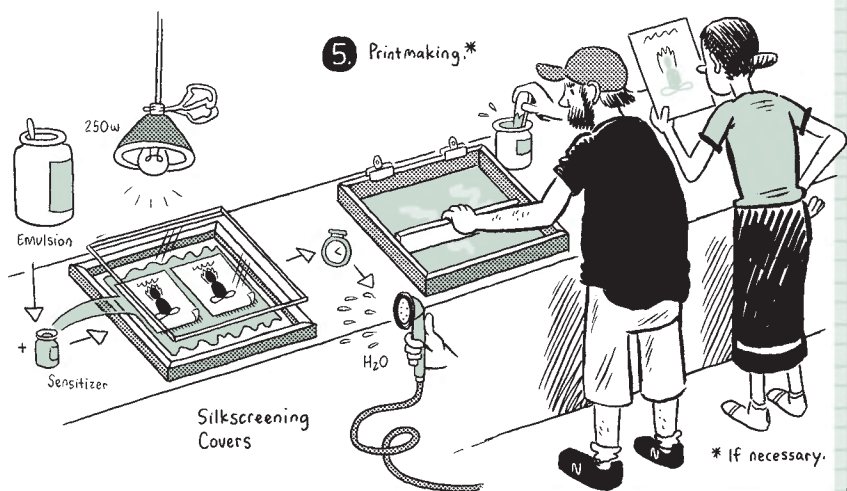
9. Clean Up + Fix

Tip: Don't forget this line if you're drawing glasses.

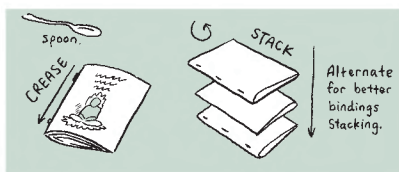
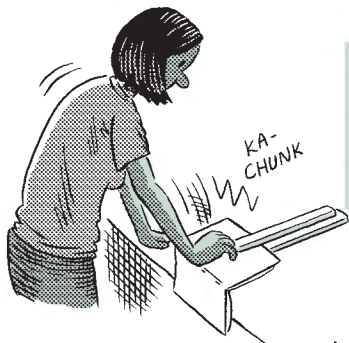
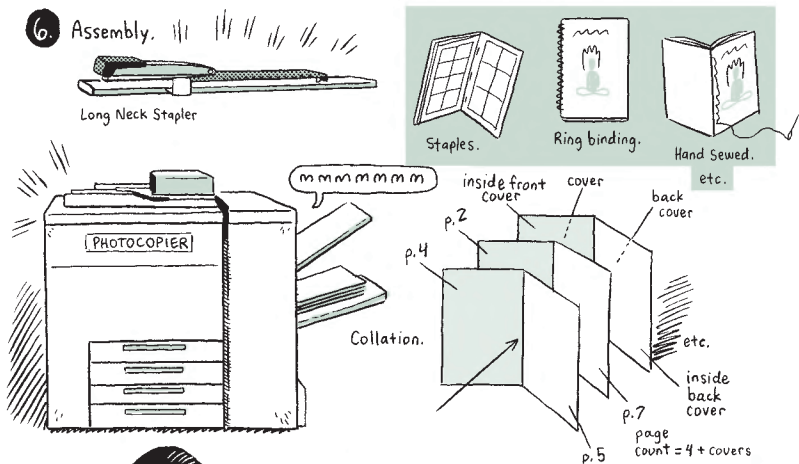
Don't forget to color here

THE MC IS NECESSARY FOR DEF

5. Printmaking.*



6. Assembly.



7.



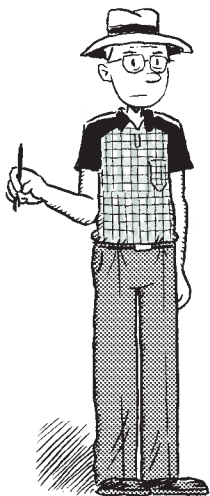
Productivity Tips

- General Rule: Anything that increases mindfulness will help productivity and reduce stress.
- For instance, use a stopwatch. Set an amount of time to work, and use the stopwatch to measure how much time you stay in your chair.
- Stay in your chair.
- Keep track of your time. You'll become aware of where it's all going.



RETRO RETENTIVE

MOTTO: "SIGH."



CONFESSIONAL



CROSSHATCHER



MAD COMEDIAN

MOTTO: "F*** ALL THIS BORING ARTSY S***."



FACULTY & VISITORS

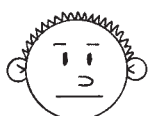
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Faculty in *italics*

INTERNET



GEOMETRIC



CARTOONY



HERO FAN

MOTTO: "SUPERHEROES ARE OUR MODERN MYTHOLOGY."



MONSTRO PRIMITIVIST

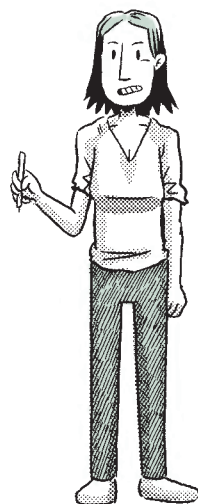


SLOW



AUTOBIOGRAPHICAL

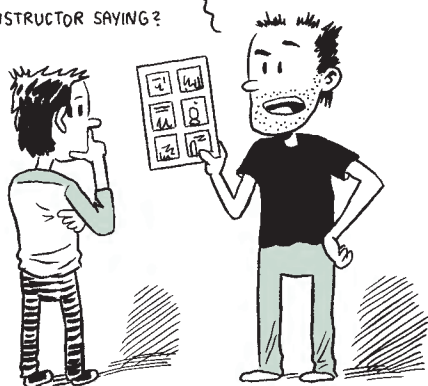
MOTTO: "THAT WOULD MAKE A GOOD COMIC."



NOW YOU TRY

WRITING

WHAT IS THE INSTRUCTOR SAYING?



BOY, I'M
GLAD I CAME
TO CCS!

DRAWING

WHO IS
THINKING
THIS?

LEARNING MORE

WE INVITE YOU TO VISIT WHITE RIVER JUNCTION
OR
CONTACT THE SCHOOL FOR MORE INFORMATION:

→ THE CENTER FOR CARTOON STUDIES
PO BOX 125
WHITE RIVER JUNCTION, VT
05001

TELEPHONE: 802.295.3319

FAX: 802.295.3399

EMAIL: admissions@CartoonStudies.org

WEB: CartoonStudies.org

THIS BOOKLET

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CONCEPT AND DESIGN

James Sturm
with Kevin H

EXECUTION

Kevin H

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by STINEHOUR PRESS

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SEND \$2 PER COPY
(PRICE INCLUDES POSTAGE)
TO: CCS "HOW TO" OFFER
AT THE ADDRESS ABOVE

LESSON 321

Advanced Symbols.

I DON'T THINK
THIS IS SUCH
A GOOD IDEA



IT WAS MRS.
LIVINGSTON WHO
MURDERED
JOHN !!



BAUHAUS BURST

Denotes a
fundamental
discovery.

THE WRECKING BALL

Feeling of impending ruin.



DEAD FISH EYE

Denotes Spiritual
malaise. Used in Christian
tracts circa 1950.



FIERY SHOULDER

Feeling of
regret.

PHANTOM BOOT



Feelings of
restlessness.

AND I'M LIKE...



THREE ARROWS

Wandering thoughts/attention.

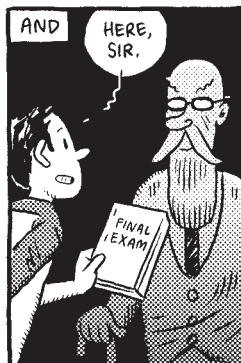
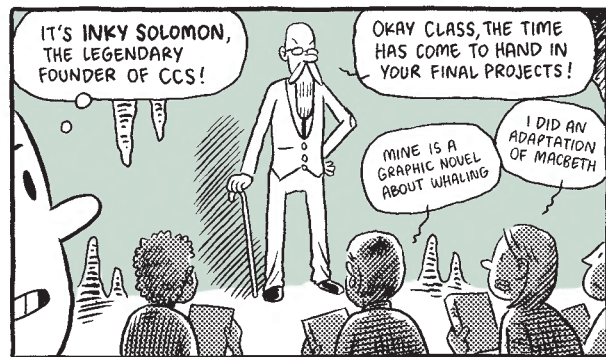
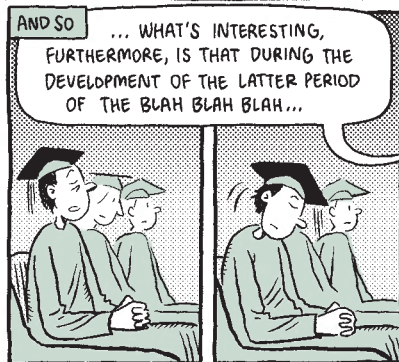
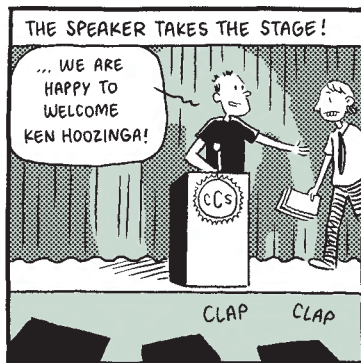


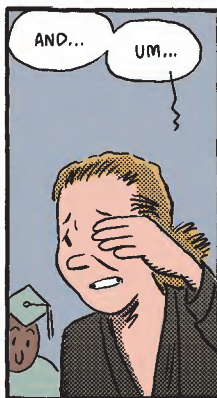
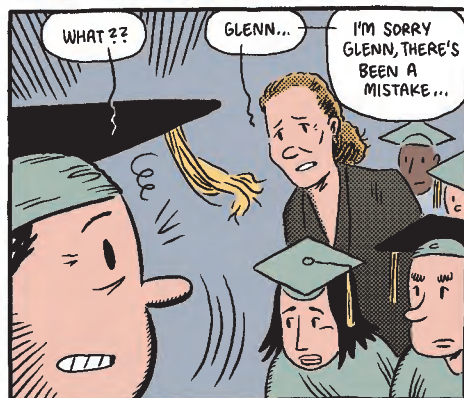
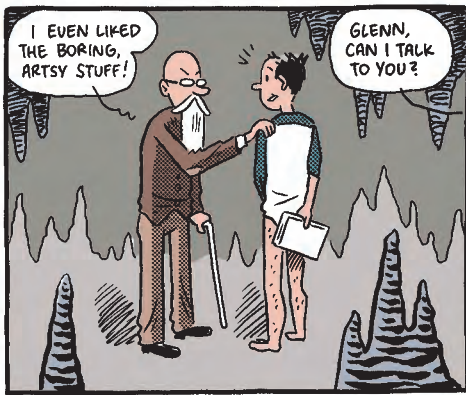
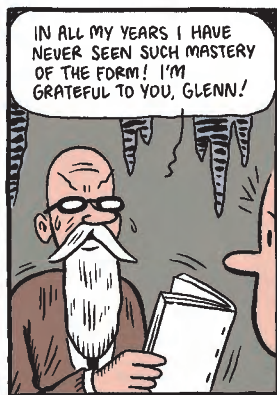
WALTZING DUCK

The ghost of
carefree days.



FINAL EXAM!





LESSON 4 Construction of the Figure.

Fig. 1.
ROUGH SKETCH
OF BASIC FORM.

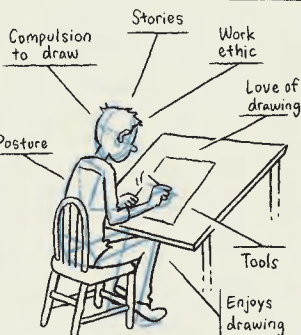


Fig. 2. ESSENTIALS

Fig. 3.
FINISHES



THE CENTER FOR CARTOON STUDIES

P.O. BOX 125
WHITE RIVER JUNCTION, VT
05001 USA



TO: 



LESSON 8 Neck and Back Exercises for Cartoonists

Back
flat
against
wall.



Fig. 1

Lift and
drop arms.



Fig. 2.

Glide
neck
backwards,
then
relax
forward,
and
repeat.

Lie flat on face.



Lift arms backwards as
far as they'll go, keeping
them straight.

30 Reps Each