HOME ASSESSMENT

The Center for Cartoon Studies has become a unique community of young cartoonists who challenge one another to make great comics.

Coming to CCS means embarking on a course that puts cartooning at the center of your life.

Is cartooning the right career for you? This assessment test is designed to help you determine if CCS is right for you, and vice versa.

Begin by addressing these simple questions:

- Do I enjoy writing and/or drawing?
- Do I sometimes have ideas for stories or characters or jokes?
- Does spending hours and hours sitting at a table drawing and writing appeal to me?
- Could I benefit from some instruction in these areas?
- Am I ready to embark on a course that puts comics at the center of my life?
- Will I suffer regret for years to come if I don’t act soon?
- Well, can art really be taught anyways? What if I don’t have any talent?
- What if I’m just fooling myself? Am I just wasting my time? Am I just wasting my life?
- When did things start to go wrong? Was it something I did, something I said?
- Should I do the dishes now or can they wait till tomorrow? Why can’t I get anything done lately? What is my problem?
- What’s wrong with me?
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,

OK
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-PAGE COMIC FEATURING THE APPLICANT, A SNOWMAN (OR SNOW-WOMAN), A ROBOT, THE OCEAN, AN ANIMAL, AND A PIECE OF FRUIT IS THE OPTIMAL METHOD FOR DETERMINING WHICH STUDENTS ARE TO BE ACCEPTED FOR ENROLLMENT INTO THE CENTER FOR CARTOON STUDIES.

“pleased to inform”

FOR COMPLETE ADMISSION GUIDELINES VISIT
cartoonstudies.org
LESSON 5 Pen and Brush.

Exercises.

Fig. 1a.

Fig. 2a.

Fig. 4.

LESSON 12 The Panel.

AND SO... I'M HIKING UP TO JOIN THE CARTOONING COLLEGE! YEAH? IS THAT ANYTHING LIKE CLOWN COLLEGE?

Fig. 1.3 Irregular.

b. c.1. e. f. g.

e. g.

e.

e.

etc.

LESSON 13 Perspective.

Vanishing Point

Horizon Line

EXERCISES. Put these things in perspective.

(BLOOD) (SWEAT) (INK) (TEARS)

DULL CARE

LET'S WORK BY YOU

EXERCISES. Rate the following cartoonists.

Jimmy Hatlo, Rick Altergott, Lynda Barry, Roy Crane

LESSON 16 Approaches.

HUMOR/SATIRE

COMICS HISTORICAL

ACTION/FANTASY

GRAPHIC

LITERARY

HORROR/VIOLENCE

Realistic

Characters/

Heart

Surrealism

Humor/Satire

Surrealism

Eroticism

Lyricism

EXERCISES. Adapted from "Understanding Comics" by Scott McCloud.

Adapted from "Drawing: Master of the Art" by Timothy R. Lehman.
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 represent 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 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

First establish underlying form.

Bewilderment + self-doubt.

Advice from a visiting professional.

Working on assignments.

Typing on the school message board.

Reading The Smithsonian Collection of Newspaper Comics.

Taking a break.
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 budding cartoonists intensive one- or two-year courses of study through its Master of Fine Arts and Certificate programs. 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 students, alumni, and many of today’s celebrated cartoonists, CCS creates and packages graphic novels, comics, greeting cards, DVD inserts, posters and more. From Teenage Mutant Ninja Turtle comic book adventures to biographies of Henry David Thoreau, publishing houses and companies such as Disney, Hallmark, and Drawn & Quarterly know CCS will produce arresting, thoughtful and visually stunning work.

For a full listing of CCS courses or more information about the CCS studio, visit cartoonstudies.org.
LESSON 173  Backgrounds and Settings.

Fig. 87. A SMALL VERMONT TOWN

THE POLKA DOT DINER

THE MAIN STREET MUSEUM

THE HOTEL COOLIDGE

THE HILLS

THE UPPER VALLEY FOOD CO-OP

THE NORTHERN STAGE

THE RAILROAD

BAKER’S STUDIO

NEW YORK STYLE BAGELS

THE HALLOWEEN PARADE
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 and galleries, a regional theater company, a printmaking cooperative, a music hall, 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. The village’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!
LESSON 2 Work Ethic.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Intensity

Distance / Number

a.  b.  c.  d.

FEB.

MAR.

APRIL!

I FINISHED A WHOLE COMIC BOOK!

CAN I READ IT?

20 MIN. LATER

I LOVED IT!
Overlooking the White River, the Schulz Library is the home of 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.
**THE SINGLE PANEL GAG CARTOON**

![Image of a 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 Caramel**

“Someday, I don’t know if being in a newspaper cartoonist it what I want to do with my life anymore…”

**BUT WENDY THAT’S ALWAYS BEEN YOUR DREAM, THAT’S WHY YOU’RE HERE!**

**SIGH**

**STRIPS NOWADAYS ARE ONLY THREE PANELS! I THINK I HAVE MORE TO SAY THAN—**

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.


**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**

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, “Suck” by Matt Birkhoefer, “The Hannah Story” by Carol Tyler, etc.

**THE MINI COMIC**


SEE: www.uscatastrophe.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”**

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.
Creating books is at the heart of The Center for Cartoon Studies's 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.
Faculty & Visitors


Faculty in Italic
WHAT IS THE INSTRUCTOR SAYING?

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
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Kevin H

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LESSON 321
Advanced Symbols:

I DON’T THINK THIS IS SUCH A GOOD IDEA

THE WRECKING BALL
Feeling of impending ruin.

DEAD FISH EYE

FIERY SHOULDER
Feeling of regret.

PHANTOM BOAT
Feelings of restlessness.

WAITING DUCK
The ghost of carefree days.

IT WAS MRS. LIVINGSTON WHO MURDERED JOHN!!

BAUHAUS BURST
Denotes a fundamental discovery.

AND I’M LIKE...

THREE ARROWS
Wandering thoughts/attention.
IT'S GRADUATION DAY AT CCS!

THE PROUD STUDENTS FILE IN TO RECEIVE THEIR HONORS!

THE SPEAKER TAKES THE STAGE!

... WE ARE HAPPY TO WELCOME KEN HOOZINGA!

AND SO...

... WHAT'S INTERESTING, FURTHERMORE, IS THAT DURING THE DEVELOPMENT OF THE LATTER PERIOD OF THE BLAH BLAH BLAH...

ZZZZ

I'M LOST IN THIS CAVE!

AND I'M LATE FOR CLASS!

WAIT! I HEAR SOMETHING!

IT'S INKY SOLOMON, THE LEGENDARY FOUNDER OF CCS!

OKAY CLASS, THE TIME HAS COME TO HAND IN YOUR FINAL PROJECTS!

I DIDN'T KNOW ABOUT ANY FINAL PROJECT!

AND I'M NOT WEARING PANTS!

GOSH, I BETTER DRAW SOMETHING QUICK!

I FEEL STRANGELY CALM...

MY CARTOON STUDIES HAVE PREPARED ME WELL!

THIS IS MY BEST WORK EVER!

AND HERE, SIR.

FINAL EXAM!
This is a masterpiece!

In all my years I have never seen such mastery of the form! I’m grateful to you, Glenn!

I even liked the boring, artsy stuff!

Glenn, can I talk to you?

Wendy!

Glenn, I read your final thesis too and I think it’s great!

Yes, it made me realize how much I’ve missed you since we broke up...

Me too.

And well, I was thinking we could give it another go.

What??

Wait up, Glenn wake up!

You did? You do?

Really?

But first, you have to wake up, men.

What??

Glenn...

I’m sorry, Glenn, there’s been a mistake...

There was a mix up with our records... you shouldn’t be here, you failed your final exam!

And...

Um...

Glenn...
LESSON 4 Construction of the Figure.

Fig. 1. Rough sketch of basic form.

Fig. 2. Essentials
- Compulsion to draw
- Posture
- Stories
- Work ethic
- Love of drawing
- Tools
- Enjoys drawing

Fig. 3. Finishes

THE CENTER FOR CARTOON STUDIES
P.O. BOX 125
WHITE RIVER JUNCTION, VT 05001 USA

LESSON 8 Neck and Back Exercises for Cartoonists

Fig. 1
- Back flat against wall.
- Lift and drop arms.

Fig. 2
- Glide neck backwards, then relax forward, and repeat.
- Lift arms backwards as far as they'll go, keeping them straight.

TO: